

Matthias Pintscher

occultation

for solo trumpet, solo horn and ensemble

part three from "sonic eclipse"

2010

Full score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9777

*Ein Kompositionsauftrag vom WDR Köln, den Wittener Tagen für neue Kammermusik
und dem Klangforum Wien*

ORCHESTRATION / ORGANICO

flute (also piccolo) / flauto grande (anche piccolo)
oboe / oboe
clarinet in B ♭ / clarinetto in Si ♭
bass clarinet in B ♭ / clarinetto basso in Si ♭
contrabassoon (also bassoon) / contrafagotto (anche fagotto)

solo horn in F / corno solo in Fa
solo trumpet in C / tromba sola in Do
tenor bass trombone / trombone tenore basso

percussion (2) / percussione (2)

harp (47 strings) / arpa (47 corde)

piano (grand) / piano (a coda)

violin I / violino I
violin II / violino II
viola / viola
violoncello / violoncello
double bass (5 strings) / contrabbasso (à cinque corde)

The score is written for transposing instruments.
Accidentals apply to one note only (naturals are notated for additional clarification). /
La partitura è scritta per strumenti trasposti.
I segni di alterazione valgono per un' unica nota soltanto (si introduce il bequadro solo per maggiore chiarezza).

duration: ca. 8'

Zeichen und Symbole / Signs and Symbols

Generell / in general:



Vorschläge immer vor der Zeit (wenn nicht anders angegeben) / grace notes always before the beat (if not otherwise indicated)

Vorzeichen gelten jeweils nur für eine Note. Auflöser nur zur zusätzlichen Verdeutlichung.

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
 Ligatur / tie


 glissando


kürzeste Fermate / shortest fermata  →  längste Fermate / longest fermata

l.s. (lasciare suonare): klingen lassen (und auch später nicht abdämpfen) / let ring (and never dampen even later)

ord. (ordinario): zurück zur normalen Spielweise / return to standard playing

 dynamische Angaben in Anführungszeichen bezeichnen die Intensität der Aktion, nicht das akustische Resultat
dynamic indications in quotation marks describe the intensity of the action itself, not the acoustical result

 Tonfolge so schnell als möglich / succession of notes as fast as possible

 so hoch als möglich / highest note possible

 Vorschläge auf der Zeit / grace notes on the beat

 Vorschläge vor der Zeit / grace notes before the beat

 Vierteltonerhöhung / a quarter-tone higher

 Vierteltonerniedrigung / a quarter-tone lower

für die Bläser / for the winds:

frull. (frullato): Flatterzunge / flutter tongue


 überblasen / overblowing

ohne Ton / without tone wenig Ton / little tone voller Ton / full tone

○

●

●












 tonloses Blasen (Luftgeräusch) / toneless blowing (air noise)

+ / ○ gestopft/offen / muted/open






+ → ○ (für Trompeten und Posaunen): Übergang zwischen mit der Hand abgedecktem Dämpfer zu geöffneter Position
(for trumpets and trombones): transition from covering the end of the mute to uncovering

○ → + umgekehrt / the reverse

für das Schlagzeug / for the percussion:

-  harter (Vibraphon-) Schlägel / hard (vibraphone-) mallets
-  weicher (Vibraphon-) Schlägel / soft (vibraphone-) mallets
-  schwerer Tamtam- bzw. Große Trommel-Schlägel / heavy tamtam beater / heavy bass drum beater
-  großer, weicher Tamtam- bzw. Große Trommel-Schlägel / big and soft tamtam beater / big and soft bass drum beater
-  mit Baßbogen / double bass bow
-  harter/weicher Röhrenglockenhammer / hard/soft chime mallet
-  weiche Bürste / soft brush
-  Reibestock / wooden grooved stick
-  Jazzbesen / jazz-brush
-  Triangelschlägel / triangle beater
-  mit der Hand (oder mit den Handflächen) / with the hands (or palm(s))

für die Streicher / for the strings:

-  natürliches Flageolett / natural harmonic
-  ^{pizz. †} Bartók pizzicato
- flaut. (flautando): ohne Vibrato und Bogendruck / without any vibrato and bow pressure
- ponte: am Steg / at the bridge
- tasto: auf dem Griffbrett / at the fingerboard
- estremamente vicino al ponte: sehr nah am Steg, praktisch auf dem Steg / very close to the bridge, practically on the bridge
-  tonlos auf dem Steg (kein Quietschen oder konkretes Geräusch) / without tone on the bridge (no squeaks or concrete sounds at all)
-  mit lose aufgesetztem Finger (wie beim Flageolett) / the finger placed on the string very lightly (as if producing a harmonic)
-  schnelles Arpeggio zwischen den angegebenen Tönen / fast arpeggio in between the indicated notes

PERCUSSION / PERCUSSIONE

I

marimba / marimba 

tubular bells / campane 

crotales / crotali 

tamtam (medium) / tamtam (medio)

3 suspended cymbals (small, 2 medium) / 3 piatti sospesi (piccolo, 2 medio)

3 metal blocks / 3 metal blocks

3 woodblocks / 3 blocchi di legno

guiro (medium) / guiro (medio)

sandpaper blocks / sandpaper blocks

cowbell / campanaccio 

small drum / tamburo piccolo

bongo (medium) / bongo (medio)

II

vibraphone / vibrafono 

crotales / crotali 

3 tamtam (small, medium, large) / 3 tamtam (piccolo, medio, largo)

2 suspended cymbals (medium, large) / 2 piatti sospesi (medio, largo)

high laying gong / high laying gong

bass drum / gran cassa

4 bongos (large) / 4 bongo (largo)

spring coil (large) / spring coil (largo)

sandpaper blocks / sandpaper blocks

Zeichen und Symbole / Signs and Symbols




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
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 großer, weicher Tamtam- bzw. Große Trommel-Schlägel / big and soft tamtam beater / big and soft bass drum beater

 mit Baßbogen / double bass bow

 harter Röhrenglockenhammer / hard chime mallet

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3 metal blocks / 3 metal blocks

3 woodblocks / 3 blocchi di legno

guiro (medium) / guiro (medio)

sandpaper blocks / sandpaper blocks

cowbell / campanaccio 

snare drum / tamburo piccolo

2 bongo (small, medium) / 2 bongo (piccolo, medio)

triangle (medium) / triangolo (medio)

spring coil (medium) / spring coil (medio)

maracas

II

vibraphone / vibrafono 

crotales / crotali 

2 tamtam (small, large) / 2 tamtam (piccolo, largo)

2 suspended cymbals (medium, large) / 2 piatti sospesi (medio, largo)

high laying gong / high laying gong

bass drum / gran cassa

4 bongos (large) / 4 bongo (largo)

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commissioned by Wittener Tage für neue Kammermusik
and Klangforum Wien

occultation

for solo trumpet, solo horn and ensemble
part three from „sonic eclipse“

Matthias Pintscher (2010)

4 **agitato - con veemenza** (♩ ca. 120)

4 **lento (quasi senza tempo)**

2 **rigido, non troppo agitato** (♩ ca. 92)

5

flute *sffz* *fff* *fff* *pp* *fff*

oboe *sffz*

clarinet in B_♭ *sffz* (slap) *sfz* *ppp*

bass clarinet in B_♭ *sffz*

contrabassoon *sffz*

solo horn in F *sffz* without tone („clear“) *frull.* *ff* ord.

solo trumpet in C *sffz* *sfz* *ff*

trombone *sffz* *ff*

[Mi ♭ Fa ♯ Sol ♭ La ♯
Re ♯ Do ♯ Si ♯]

harp *sffz* *fff* *fff* *f* *sffz*

piano *sffz* *pppp* *p* *fff* *fff* (dampen the strings firmly inside piano)

tamburo piccolo (c.c.) rimshot *sffz* campane (♯) *fff* piatto sospeso largo dolce *pp*

gran cassa 4 bongo *sffz* *p* *fff*

4 **agitato - con veemenza** (♩ ca. 120)

4 **lento (quasi senza tempo)**

2 **rigido, non troppo agitato** (♩ ca. 92)

5

violins I *sffz* pizz. with the fingernail (behind the bridge) *sffz* arco ponte *gliss.* *ppp* ord. *ppp*

violins II *sffz* pizz. with the fingernail (behind the bridge) *sffz* arco ponte *gliss.* *ppp* ord. *ppp*

viola *sffz* *sffz* arco *sffz*

violoncello *sffz* *pp* *ff* estr. vicino al ponte molto flaut. *gliss.* *ppp* ord. *ppp*

double bass *sffz* *f* *sffz*

5 (2+3) 3 4 5

fl. *p* *ff* *fff* *fffz* *muta in piccolo*

ob. *p* *fff* *fffz*

cl. in Bb *p* *fff* *fffz*

b. cl. in Bb *p* *f* *p* *fff* *tr*

cbsn.

solo hn. in F (sost.) *pp* *fff* *p* *ff* *fffz*

solo tpt. in C (sost.) *pp* *fff* *p* *ff* *fffz*

tb. (sost.) *pp* *fff* *p* *ff* *fffz* *p* *ff*

hp. *fff* *fffz* *gliss.* *l.s.*

pno. *fffz* *fff*

perc. I *ff* *fffz* *marimba* (↑) *campane*

perc. II *fffz* *4 bongo* (↑) *let the stem of the mallet snap on the bongo*

vlns. I *pizz.* *ff* *arco* *fff*

vlns. II *ff* *fff*

via. *ff* *fff*

vc. *ff* *fff*

db. *ff* *fff*

frull. 3

gliss. of overtones

frull. (ad libitum)

Mi ♭ Fa ♭ Sol ♭ La ♯
Re ♯ Do ♯ Si ♯

(catch the resonance with the pedal)

* *ped.*

poco stringendo **2** *tornando* **4** *al t^o* **5** **poco ritardando** **4**

The score features the following instruments and parts:

- Woodwinds:** Piccolo (picc.), Oboe (ob.), Clarinet in Bb (cl. in Bb), Bass Clarinet in Bb (b. cl. in Bb), Bassoon (obsn.), Solo Horn in F (solo hn. in F), Solo Trumpet in C (solo tpt. in C), Trombone (tbn.).
- Percussion:** Cymbals (crotales), Snare drum (secco), Tam-tam (tamtam medio), and two other percussion parts (I and II).
- String Ensemble:** Violins I and II (vlns.), Viola (via.), Violoncello (vc.), and Double Bass (db.).
- Piano (pno.):** Grand piano part.
- Harp (hp.):** Harp part.

Key performance instructions and markings include: *frull. (ad lib.)*, *gliss. of overtones*, *piccolo*, *muta in flute*, *gliss.*, *loco*, *crotales*, *secco*, *tamtam medio*, *piatto sospeso largo*, *legno e crini batt.*, *arco*, *pizz.*, *gliss.*, *pp*, *mf*, *ff*, *fff*, *sffz*, *p*, *f*, *al t^o*, and *l.s.*

4 A
lento - sospeso



fl. 12 flute jet-whistle

ob.

cl. in B \flat sostenuto e espressivo almost without tone

b. cl. in B \flat sostenuto e espressivo almost without tone

cbsn.

solo hn. in F without tone („clear“) frull.

solo tpt. in C

tbn. air -> tongue-ram

hp. alla tavola (secco)

pno.

perc. I 2 metal blocks 2(?)

II

tamtam largo using the right type of beaters producing a rich sound without the individual attacks becoming audible

4 A
lento - sospeso



vlns. I tasto

II tasto

via. tasto

vc. non flaut. tasto

db. estr. vicino al ponte gliss.

4

3

4

16

fl. *ppp*
glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips

ob.

cl. in B \flat

b. cl. in B \flat
almost without tone

cbasn.

solo hn. in F
(„dark“) frull. *mf*
(soft tenuto) non frull. *p > p*
almost without tone poco frull. *pppp* *ppp*

solo tpt. in C
with harmon mute *ppp* mute off

tbn.
without tone *pp* frull. *pp*

hp.
pp
pp

harmonic (sounding:) dolce *ppp*

pno. (on this string:) *pp*

perc.
I *pp* *ppp* *pppp* (da lontano)
campane dolce
sandpaper blocks *ppp* *ppp* *ppp*
dolcissimo sempre
II (dolce) (many overtones)

vlns.
I *pp* arco *ppp* *ppp*
II *pp* arco *ppp* *ppp*

vla.
pp arco *ppp* *ppp* *pp* *mp*
col legno tratto
sola (col legno tratto)

vc.
molto flaut. *pppp* *ppp*
sul I estremamente vicino al ponte
gliss.

vb.
pizz. *pp* without tone on the bridge arco *ppp* *ppp*
ord. (arco!) *ppp* *ppp*

the bow is moving up and down on the strings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge

3 B

25

fl.

ob.

cl. in B \flat

b. cl. in B \flat

cbasn.

solo hn. in F

solo tpt. in C

tb.

hp.

pno.

perc.

with harmon mute

poco frull. „dark“ (dolce) *ppp*

mp („dark“)

pppp (whispering, ghostly, almost inaudible)

(„clear“)

ord.

[Mi \flat Fa \sharp Sol \sharp La \flat
Re \sharp Do \sharp Si \sharp]

gliss. *pp*

ppp

slide along the edge of the tamtam with the cloth brush

sandpaper blocks

„sfz“ (= *pp*)

3 B

vins.

II

via.

vc.

db.

ppp

poco sul ponte ord.

ppp

(poco sul ponte) *ppp*

(poco sul ponte) *ppp*

(poco sul ponte) *ppp*

poco sul ponte

ord.

ppp

ppp



27

fl. *ppp*

ob.

cl. in B \flat (almost without tone) *ppp*

b. cl. in B \flat *ppp*

cbsn. *ppp*

solo hn. in F *pppp* (whispering) almost without tone poco frullato

solo tpt. in C mute off

tn. *pp* frull. ord. frull.

hp.

pno. (8) (20)

perc. I *pp* *pp* tamtam medio on the edge of the tamtam

II

vins. I without tone on the bridge *p* ord. ponte *ppp*

II without tone on the bridge *pp* ord. ponte gliss.

via. *tasto*

vc. bowed on the tailpiece (ideally producing a dark resonance on the instrument)

db. *estremamente vicino al ponte* *molto flaut.* *ppp*

4

3

2

29

fl. *ppp* *ppp*

ob.

cl. in B \flat (sim.) *ppp*

b. cl. in B \flat *ppp*

cbsn.

solo hn. in F *(pppp!)*

solo tpt. in C *p* *p* *p* *p* *sub. mf* *frull.*

trbn. *mp* *p*

hp. *mp*

pno. *ppp*

perc. *pp* *pp < mf >*

marimba () slide along the soundplate with a wooden grooved stick

vins. I (ponte) *pp* *gliss.*

vins. II *ppp* *p*

via. *ppp* *p*

vc.

db. *ppp* *ppp* *ppp* *ppp*

4 3 2

34

fl. *poco gliss.* *ppp* *ppp*

ob.

cl. in B \flat *almost without tone* *ppp* *without tone* *pp* *p*

b. cl. in B \flat *ppp* *pp* *pp*

cbsn.

solo hn. in F *ppp* *pp* *pp*

solo tpt. in C *ppp* *ppp* *ppp* *ppp* *ppp*

tbn. *pp* *pp* *with harmon mute* *frull.* *pp*

hp.

pno.

(Ped.) *

perc. I *piatto sospeso medio* *ppp* *L.s.* *crotale* *p* *L.s.*

perc. II

vins. I *ppp* *(ponte)* *ppp* *molto flaut.* *tasto* *ppp* *(poco)* *pp*

vins. II *ppp* *(ponte)* *ppp* *molto flaut.* *tasto* *ppp* *pp*

via. *più serrato* *pp* *ponte* *ppp* *molto flaut.* *tasto* *ppp* *gliss.* *pp*

vc. *gliss.* *ppp* *ppp* *estremamente vicino al ponte* *gliss.* *pp*

db. *estr. vicino al ponte* *gliss.* *ppp* *direttamente sul ponticello* *tr.* *flaut.* *p*

3 3 4 3

37

fl.

ob.

cl. in B \flat

b. cl. in B \flat

cbasn.

solo hn. in F

solo tpt. in C

tb.

hp.

pno.

I

perc.

II

I

vins.

II

via.

vc.

db.

3

4

3

frull.

pp

quasi niente

ppp

mute off

ord. frull.

gliss.

ppp

poco frull.

(pedal notes)

ppp

5:3

5:3

alla tavola dolce

pp

(sim.)

~ l.s.

pp

(pochissimo crescendo)

arco sul II (poco vibrato)

col legno tratto

pp < mp

sul II poco vibrato

p

(sul II) (poco vibrato)

p

poco sul ponte

col legno tratto

pp

pp

mp

pp

ord.

without tone on the bridge

ppp

ppp

meno agitato



43

fl.

ob.

cl. in Bb

b. cl. in Bb

cbsn.

solo hn. in F

solo tpt. in C

tb.

hp.

pno.

perc.

II

5

ppp

p

ppp

con sordina

3:2

3:2

pp

without tone (accompanying the viola!)

3 3 3 3 3

3 3 3 3 3

pp

pp

mute off

p

pp

una corda

ppp

ppp

ppp

ped.

piatto sospeso medio (♯) slide over the cymbal with a jazz-brush

walk over to vibraphone of player II

vibraphone

ped.

ppp

ped.

l.s.

meno agitato



I

II

vins.

via.

vc.

db.

tasto

tasto

pizz.
 tasto

mp

p

p

pp

pp

ppp

5 **ancora meno agitato** 2 3 **a tempo (flessibile)** 4 5 (2+3) 3

poco ritenuto → ca. 104 (+/-)

fl. *ppp*

ob.

cl. in B♭ ord. almost without tone *ppp*

b. cl. in B♭ almost without tone *ppp*

cbasn.

solo hn. in F very freely - almost without tone *ppp*

solo tpt. in C *pp*

tpn.

hp.

pno. (Ped.) *

perc. I crotale (Ped.) *ppp* ~ l.s. II sandpaper blocks *ppp*

vlns. I without tone on the bridge („sostenuto“) *p* ord. tasto *ppp* gliss. *ppp*

vlns. II without tone on the bridge („sostenuto“) *p* ord. tasto *ppp* gliss. *ppp*

via. arco estr. vicino al ponte *ppp*

vc. tasto *ppp*

db. arco tasto *ppp*

3 **poco ritenuto** 4 **a tempo** 3 4 **(colla parte)** 3

54

fl.

ob.

cl. in Bb

b. cl. in Bb

cbasn.

without tone

this gesture strictly in tempo (independent from the trumpet)

ppp

(strictly in tempo)

(sim.)

solo hn. in F

solo tpt. in C

tb.

5:3

with harmon mute

pppp (whispering, ghostly, almost inaudible)

hp.

pno.

perc.

I

II

3 **poco ritenuto** 4 **a tempo** 3 4 **(colla parte)** 3

I

II

via.

vc.

db.

without tone on the bridge

pp

bowed on the tailpiece (as before)

pp

58

fl.

ob.

cl. in B \flat

b. cl. in B \flat

cbsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

perc. I

perc. II

vins. I

vins. II

via.

vc.

db.

flaut.

col legno tratto

gliss.

col legno tremolo

direttamente sul ponte

(col legno) tremolo

pp

p

ppp

4

3

Musical score for measures 60-70. The score includes parts for woodwinds and strings. Key annotations include:

- Flute (fl.):** *ppp* at the end.
- Oboe (ob.):** Rested.
- Clarinet in Bb (cl. in Bb):** *ppp*, *(tr)*, *(almost without tone)*, *tr*.
- Bass Clarinet in Bb (b. cl. in Bb):** *pp*, *tr*, *ppp*.
- Contrabassoon (cbsn.):** Rested.
- Solo Horn in F (solo hn. in F):** *(almost without tone)*, *poco frullato*, *ord.*
- Solo Trumpet in C (solo tpt. in C):** *without mute*, *without tone*, *ppp*, *ord.*
- Trombone (tbn.):** *without tone*, *ppp*, *ord.*
- Harp (hp.):** *pppp* (*almost inaudible - „ghostly“*).
- Piano (pno.):** Rested.
- Percussion (perc. I & II):** *(sim.)*, *ppp*.

4

3

Musical score for measures 70-80. The score includes parts for strings. Key annotations include:

- Violins (vlns. I & II):** *pp*, *ppp*, *ppp*, *ord.*, *estr. vicino al ponte*, *gliss.*, *arco ponte*.
- Viola (vla.):** *pp*, *arco ponte*.
- Violin (vc.):** *(tr)*, *ppp*, *sul III molto flaut.*, *estr. vicino al ponte*, *gliss.*, *ppp*.
- Double Bass (db.):** *without tone on the bridge*, *ppp*, *ord. ponte*.

3 D 4 3 4 3

62

fl.

ob.

cl. in B \flat

b. cl. in B \flat

cbsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

perc.

I

II

vins.

I

II

via.

vc.

db.

tr

ppp

5 5:3 5 3

frull.

ppp

3 3 5 3 3 3 3 5 3 3 5 3 3

8^{va} 1

gliss. inside piano

ppp

Red.

tam tam medio

slide along the edge of the tam tam with a cloth brush

3

„sfz“ (=p) l.s.

(dolce)

(trem.)

ppp

ppp

gliss.

ppp

ponte

tasto

ppp

without tone on the bridge

ppp

pp

pp

col legno tratto (as before)

3 3 3 3 3 3 3 3 3 3 3 3 3

mp

ppp

ppp



66

fl.

ob.

cl. in Bb

b. cl. in Bb

cbsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

ppp

without mute

without tone!

pp

frull.

pp

pp

(Red.) *

(tamtam medio) (↑) this passage is to be played with a single beater on the edge of the instrument, i.e. almost inaudible with many overtones

perc.

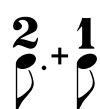
I

II

ppp

ppp

l.s.



vlns.

I

II

via.

vc.

db.

ppp

mp

mp

mp

mp

ppp

ppp

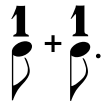
gliss.

gliss.

(ponte)

without tone on the bridge

ppp



78

fl. almost without tone

ob.

cl. in B \flat almost without tone

b. cl. in B \flat *ppp* molto eolico *pppp*

cbsn.

solo hn. in F

solo tpt. in C with harmon mute (whispering) *pppp* *ppp*

tbn.

hp. *gliss.* *pp*

pno. (Red.)

I perc. *tamtam medio* (pochissimo) *ppp*

II perc. *tamtam largo* slide along the edge of the tamtam with a cloth brush *ppp* l.s.

I vlns. *pp* *col legno tratto* *pp* *mp*

II vlns. *pp* *col legno tratto* *pp* *mp*

via. *pp* *mp*

vc. arco molto sul tasto *gliss.* *ppp*

db. *ppp*

1 + 1 3 1 + 1 2 4

83

fl. *pppp*

ob.

cl. in B \flat without tone

b. cl. in B \flat *pppp* without tone

cbasn.

solo hn. in F

solo tpt. in C

tbn. *pppp* („clear“)

hp. *pp*

pno. *pp* (sim.)

perc. I *ppp* (sim.) *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* (bongo medio) (tamtam largo) *ppp*

II *ppp* *ppp*

4 3 7 3 4

vins. I *pp* *mp* *pp* *mf* *ppp*

II *pp* *mp* *pp* *mf* *ppp*

via. *pp* *mp* *pp* *mf* *ppp*

vc. *pp* *mp* *pp* *mf* *ppp* col legno tratto

db. *ppp*

this passage is to be played with a single beater on the edge of the instrument; i.e. almost inaudible with many overtones



senza tempo



89

fl. *ppp*

ob.

cl. in B \flat frull. *pp*

b. cl. in B \flat frull. *pp*

cbsn.

solo hn. in F *pppp* 7:4 *pp* 5:3 5:3 5:3 (sord.) *pppp*

solo tpt. in C (sord.) *pppp*

tbn. („dark“) *pp* *p* *pp*

hp. *pp* *p* *pp*

pno. *pp* *pp* *ppp*

muffle the strings at medium pressure before the damper head - the sound should be bell-like, eerie and sound at the written pitch

perc. I sandpaper blocks *pp* *pp* 2 bongo (largo, medio) *pppp*

II *ppp* *ppp* *pppp*



senza tempo



I *mf* *pp* *gliss.*

II *mf* *pp* *gliss.*

via. *mf* *pp* *gliss.*

vc. *mf* *pp* *gliss.*

poco tenuto *pp* *ppp*

db. *pp* *ppp*

100

fl. *sfzp* *ppp*

ob.

cl. in Bb *slap* *sfz* *p* *pp*

b. cl. in Bb *ppp* *ppp*

obsn. *ppp*

solo hn. in F

solo tpt. in C *poco gliss.*

tb. ord. *pp*

hp. *mf* *pp*

pno. *ppp*

perc. I *guiro medio with the mallet stem* *l.s.* *pp* *3 metal blocks* *pp* *pp*

perc. II *sandpaper blocks* *gong* *scratching with a small plastic cup on a laying high gong* *f* *f* *ff* *fff*

vins. I *mf* *arco* *pp* *p*

vins. II *mf* *gliss.* *f* *arco* *pp*

via. *mf* *gliss.* *f* *arco* *pp*

vc. *mf* *f* *arco* *pp*

db. *behind the bridge* *pizz. sul I* *col legno tratto* *estr. vicino al ponte* *poco gliss.* *gliss.* *pp* *sfz*

5 4 3

3 F 5 4 5

104

fl. *ppp* *sfz* *p* *fff*

ob. *sfz* *p* *fff*

cl. in Bb *ff* *sfz* *p* *fff* *ff*

b. cl. in Bb *sfz* *p* *fff*

cbsn. *sfz* *sfz*

solo hn. in F *f* *p* *fff*

solo tpt. in C *ff* *f* *ff* *fff*

tpn. *mf* *f* *p* *fff*

hp. *ff* *fff* *gliss. molto rapido*

ord. *sfz* *p* *sfz*

perc. I *p* *f* *sfz* *sfz*

perc. II *fff* *tamtam largo* *fff*

viols. I *mf* *pizz.* *arco* *fff* *ten.*

viols. II *fff* *f* *fff* *ten.*

viola *fff* *f* *fff* *ten.*

vc. *fff* *fff* *fff* *ten.*

db. *fff* *fff* *fff* *ten.*

alla tavola [Mi ♯ Fa ♯ Sol ♭ La ♭
Re ♯ Do ♯ Si ♯]

bongo medio marimba (♭) stem over the resonators

fast glissando in upwards direction with the mallet
scratch along the edge of the tamtam with a triangle beater

l.s.

108

fl. p ff $\langle fff$ $sffz$

ob. p fff $sffz$

cl. in B♭ p fff $sffz$

b. cl. in B♭ p f p ff p ff

obsc. p f p ff p ff

frull. (ad libitum)

gliss. of overtones

frull. \rightarrow ord.

muta in piccolo

poco stringendo

frull. (ad lib.)

solo hn. in F (sost.) pp $\langle fff$ p $\langle ff$ $sffz$ $sffz$

solo tpt. in C (sost.) pp $\langle fff$ p $\langle ff$ $sffz$ ff

tbn. pp $\langle fff$ p $\langle ff$ $sffz$ p ff

hp. fff [Mi ♭ Fa ♭ Sol ♭ La #] [Re ♯ Do ♯ Si ♯] fff $l.s.$ $l.s.$

pno. $fffz$ $fffz$ $fffz$ ff mf

(catch the resonance with the pedal)

(Ped) * $\ddot{\text{Ped}}$ *

campane (♯) marimba (♭) fast glissando in upwards direction with the mallet stem over the resonators

I ff $sffz$ fff $l.s.$ $l.s.$ fff

spring coil (large) $l.s.$ 4 bongo (♭) let the stem of the mallet snap on the bongo (sim.) ord. $sffz$ p

II $sffz$ $sffz$ $sffz$ $sffz$ $sffz$ p

5/4 (2+3) 3 4 5 1

pizz. arco ff fff fff fff fff fff fff fff

I fff fff fff fff fff fff fff fff

II fff fff fff fff fff fff fff fff

via. ff fff fff fff fff fff fff fff

vc. ff fff fff fff fff fff fff fff

db. ff fff fff fff fff fff fff fff

pizz. arco $sffz$ fff $sffz$ fff $sffz$ fff $sffz$ fff

legno e crini batt.

arco $sffz$ fff $sffz$ fff $sffz$ fff $sffz$ fff

1 G
svelto
ca. 112



112 piccolo

picc. *sfz* *f* *f* *f*

ob. *sfz* *ff* *p* *ff* *ff*

cl. in Bb *sfz* *fff* *ff* *ff* *ff*

b. cl. in Bb *sfz* *ff* *p* *ff* *ff*

cbsn. *sfz* *ff* *ff* *ff* *ff*

solo hn. in F *sfz p* *ff* *ff* *ff* *ff*

solo tpt. in C *sfz* *ff* *p* *f* *sfz* *p*

tb. frull. *f* *sfz* *ff* *p* *f* *sub. p* *gliss.* *f*

hp. *sfz* muffle all resonance *ff* *ff* *ff* *ff* *ff* *ff*

pno. *sfz* *ff* *ff* *ff* *ff* *ff* *f*

perc. I *sfz* *ff* *ff* *ff* *ff* *ff* *ff*

perc. II *sfz* *ff* *ff* *ff* *ff* *ff* *ff*

crotales secco 3 blocchi di legno 2(↑) 3 metal blocks

vibraphone

1 G
svelto
ca. 112



vins. I *sfz* *f* *ff* *ff* *ff* *ff* *ff*

vins. II *sfz* *fff* *p* *ff* *ff* *ff* *ff*

via. *sfz* *fff* *p* *ff* *ff* *ff* *ff*

vc. *sfz* *fff* *p* *ff* *ff* *ff* *ff*

db. *p* *sfz* *fff* *p* *ff* *ff* *ff*

arco pizz. arco pizz. arco pizz. arco

sfz *fff* *p* *ff* *ff* *ff* *ff*

118

picc. *ff*

ob. *fff*

cl. in Bb *ff*

b. cl. in Bb *fff*

cbasn. *fff*

solo hn. in F *f*

solo tpt. in C *f*

tbn. *ff*

hp. *ff*

pno. *fff*

perc. I *ff*

perc. II *ff*

vins. I *fff*

vins. II *fff*

via. *fff*

vc. *fff*

db. *fff*

*) ossia:

cowbell

2 3 2 4 3

BA 9777

4 3 4 H 3

ritardano al lento - tempo giusto (colla parte)

flute

fl. *sffz* *f* *ff*

ob. *sffz*

cl. in B \flat *sffz*

b. cl. in B \flat *sffz* *mf* *p* *mf*

obsn. *sffz p* *sffz* *sffz*

solo hn. in F *sffz p* *sffz*

solo tpt. in C *mf(!)* *f* *ff*

tpn. *sffz*

hp. *fff* *fff* *fff*

pno. *sffz* *sffz* *sffz*

perc. I *mf* *f* *p* *ff* *pp*

perc. II *sffz* *sffz* *sffz*

ord. v. *pp* *mf* *sffz* *sffz* *sffz* *pp*

vins. I *sffz* *sffz* *sffz* *pp*

vins. II *sffz* *sffz* *sffz* *pp*

va. *sffz* *sffz* *sffz* *pp*

vc. *sffz* *sffz* *sffz* *pp* *gliss.*

db. *sffz* *sffz* *sffz* *sffz* *pp*

alla tavola [Mi # Fa # Sol # La b
Re # Do # Si #]

frull.

tr.

scratch along the edge of the tamtam with the triangle beater

slide over the cymbal gently with the triangle beater

let the stem of the mallet snap on the bongo

arco

pizz.

4 3 4 H 3

ritardano al lento - tempo giusto (colla parte)

136

fl.

ob.

cl. in Bb

b. cl. in Bb

cbasn.

solo hn. in F

solo tpt. in C

tb.

hp.

pno.

perc.

vins.

via.

vc.

db.

3

2

3

svelto subito

ca. 112

ritardando al

pp

(little tone)

pp

pp

sfffz

sfffz

sfffz

sfffz

sfffz

sfffz

ff

p

ff

ff

sfffz

mf catch the resonance with the pedal

♯

♯

tamtam medio (|) scratch along the edge of the tamtam with the triangle beater

gong

l.s.

l.s.

pp

without tone on the bridge

p

tasto

arpeggio rapido

pp

sfffz

ord.

ponte

p < ff

sfffz

ponte

p < ff

sfffz

ponte

p < ff

pizz.

molto estr. vicino arco flaut. al ponte gliss.

sfffz



lento - tempo giusto (colla parte)



svelto subito

fl.

ob.

cl. in B \flat

b. cl. in B \flat

cbsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

(Red.)

marimba () slide along the soundplate with a wooden grooved stick

triangolo medio ()

tamtam medio (scratched on the surface)

perc.



lento - tempo giusto (colla parte)



svelto subito

I

II

viols.

via.

vc.

db.

4

3

lento - tempo giusto (colla parte)

4

143

fl. *fffz* *fffz* *fffz* *fffz*

ob. *fffz* *fffz* *fffz* *fffz*

cl. in B \flat

b. cl. in B \flat *fff* frull. *fff* ord. *fff* *f* *ff*

cbasn. *fffz* *fffz* *fffz* *fff*

solo hn. in F *ff* *mf < ff* *p*

solo tpt. in C *ff* *ff* *ff* *fff*

tb. *fffz*

hp. *fffz* *fffz* *fffz* *fffz* alla tavola

pno. *fffz* *fffz* *fffz* *fffz* *pp*

perc. I *fffz*

perc. II *fffz* bongo acuto (let the stem of the mallet snap on the bongo)

4

3

lento - tempo giusto (colla parte)

4

vins. I *fffz* *fffz* *fffz* *fffz* poco sul ponte *mf*

vins. II *fffz* *fffz* *fffz* *fffz* poco sul ponte *mf*

via. *fffz* *fffz* *fffz* *fffz* poco sul ponte *gliss.* *p*

vc. *fffz* *fffz* *fffz* *fffz* *p*

db. *fffz* *fffz* *fffz* *fffz* arco ponte *fff*

1 **4** svelto subito (tempo giusto - con brio)

Musical score for woodwinds and percussion:

- fl.** (Flute): Rest
- ob.** (Oboe): Rest
- cl. in B♭** (Clarinet): *pp* \xrightarrow{tr} *fff* > *frull.*
- b. cl. in B♭** (Bass Clarinet): *ff* *p* *fff* *quasi improvvisando frull.* *tr* *muta in fagotto*
- cbsn.** (Cobasoon): *fff* (7) (7) *f* *fff* >
- solo hn. in F** (Solo Horn): *frull.* *ff* (7) *frull.* *tr* *ff* > *p* *sffz p* *ff* (5)
- solo tpt. in C** (Solo Trumpet): *frull.* *pp* *frull.* *f* *p* *f* *ff* (3) *frull.* (3)
- tb.** (Tuba): *frull.* *ff* *gliss.* *ff* >
- hp.** (Harp): *alla tavola* *ff*
- pno.** (Piano): *ff* *f* *mf* *mf* < *ff* >

Musical score for percussion:

- I perc.**: *sffz* (slide over the edge of the tamtam with the triangle beater) *l.s.* *ff* *f* (*ma non troppo*) *l.s.*
- II perc.**: *mf* *sffz* *l.s.* (slide over the edge of the tamtam with the triangle beater) *ppp* (3) (3)

1 **4** svelto subito (tempo giusto - con brio)

Musical score for strings:

- vins. I**: *ord.* *p* *ff* *p*
- vins. II**: *ord.* *p* *ff* *p*
- via.**: *ord.* *pp* *p* *sffz* *estr. vicino al ponte* *pp*
- vc.**: *ord.* *ponte* *gliss.* *sffz* *ord.* *gliss.* *p* *tr* *gliss.* *p* *ff* *tr*
- db.**: *ord.* *ponte* *gliss.* *sffz* *ord.* *sul V* *gliss.* *p* *tr* *gliss.* *p* *ff* *tr*



150

fl. *pp* *mf*

ob. *pp* *mf* *f* *ff* *mf*

cl. in Bb

b. cl. in Bb *molto marcato* *(fff)* *9* (slap) *fff* *fffz* *fffz* (full.)

cbasn. *ff* *molto marcato* *quasi improvvisando*

solo hn. in F *ff* *f* *ff*

solo tpt. in C

tbn.

hp.

pno. (Ped.)

perc. I II *p* *ppp*

vlns. I II *ff* *p* *ff* *ponte*

via. *mf* *ff* *p* *ff* *fff*

vc. *pp*

db. *pp*





154

fl.

ob.

cl. in B♭

b. cl. in B♭

bsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

(Ed.)

I

perc.

II

mf

mp



I

viols.

II

viols.

III

viola.

IV

viola.

V

vc.

VI

db.

(ponte)

p < *ff* >

p < *ff* >

fff

fff

fff

pp

pp

This page contains a musical score for measures 158 through 161. The instruments are arranged as follows:

- Flute (fl.):** Treble clef. Measures 158-161 feature a melodic line with dynamics *f*, *ff*, and *sub. ff*. It includes a trill in measure 158 and a 5-measure rest in measure 161.
- Oboe (ob.):** Treble clef. Measures 158-161 feature a melodic line with dynamics *ff* and *sub. ff*. It includes a 3-measure rest in measure 158.
- Clarinet in Bb (cl. in Bb):** Treble clef. Measures 158-161 feature a melodic line with dynamics *ff* and *sub. ff*. It includes a 3-measure rest in measure 158.
- Bass Clarinet in Bb (b. cl. in Bb):** Bass clef. Measures 158-161 feature a melodic line with dynamics *frull.* and *fffz*. It includes a 5-measure rest in measure 158 and a 3-measure rest in measure 161.
- Bassoon (bsn.):** Bass clef. Measures 158-161 feature a melodic line with dynamics *fffz* and *fff*. It includes a 5-measure rest in measure 158 and a 5-measure rest in measure 161.
- Solo Horn in F (solo hn. in F):** Treble clef. Measures 158-161 feature a melodic line with dynamics *fffz* and *ff*. It includes a trill in measure 158 and a 3-measure rest in measure 161.
- Solo Trumpet in C (solo tpt. in C):** Treble clef. Measures 158-161 feature a melodic line with dynamics *ff* and *ff*. It includes a 3-measure rest in measure 158 and a 5-measure rest in measure 161.
- Trombone (tbn.):** Bass clef. Measures 158-161 feature a melodic line with dynamics *pp*, *mf*, and *f*. It includes a 3-measure rest in measure 158 and a 3-measure rest in measure 161.
- Harp (hp.):** Treble and Bass clefs. Measures 158-161 are empty.
- Piano (pno.):** Treble and Bass clefs. Measures 158-161 are empty.
- Drum (perc.):** Treble clef. Measure 158 is empty. Measure 159 features a rhythmic pattern with dynamics *mf*. Measure 160 is empty. Measure 161 features a rhythmic pattern with dynamics *ppp*.
- Violins (vlns.):** Treble clefs. Measures 158-161 feature a melodic line with dynamics *p*, *ff*, *fff*, and *p*. It includes a 3-measure rest in measure 158 and a 3-measure rest in measure 161.
- Viola (via.):** Bass clef. Measures 158-161 feature a melodic line with dynamics *p*, *ff*, *fff*, and *p*.
- Violoncello (vc.):** Bass clef. Measures 158-161 feature a melodic line with dynamics *fff*, *pp*, and *fff*.
- Double Bass (db.):** Bass clef. Measures 158-161 feature a melodic line with dynamics *fff*, *pp*, and *fff*.

162

fl. *tr* *sub. ff* *muta in piccolo*

ob. *tr* *sub. ff* *p*

cl. in B \flat *pp* *frull.* *fff* *ff*

b. cl. in B \flat *5*

bsn. **)* *fff* *fff* *9* *7*

solo hn. in F *fff* *3*

solo tpt. in C *tr* *3*

tb. *ord.* *mf* *f* *frull.* *gliss.* *f* *sf-p*

hp. *(alla tavola)* *ff*

pno. *mf* *tr* *mf* *ff*

(2ed.)

perc. I *mf* *l.s.*

perc. II *mp* *pp* *mf*

vins. I *p* *fff*

vins. II *p* *fff*

via. *p* *fff* *fff* *p* *fff*

vc. *fff* *p* *gliss.* *tr* *fff* *pp*

db. *fff* *p* *gliss.* *tr* *fff* *pp*

**)*

6 5 1

166 piccolo

picc. *sffz*

ob. *ff* *ff* *fff*

cl. in Bb *sffz* *ff* *fff*

b. cl. in Bb

bsn. *ff* *fff*

solo hn. in F *fff*

solo tpt. in C *ff*

tbn. *f* *pp* *mf* *ff* *f* *sffz*

hp. *sffz* *ff*

pno. *sffz* *8^{va}* *p(!)* *8^{va}*

perc. I *mp* *f* *campane* *secco* *ff*

perc. II *crotales* *sffz*

vins. I *p* *fff* *p* *fff* *ord.* *ff*

vins. II *p* *fff* *p* *fff* *ord.* *fff*

via. *p* *fff* *fff*

vc. *fff (non dim.)* *fff* *pizz.* *fff* *sffz*

db. *fff (non dim.)* *fff* *pizz.* *fff* *sffz*

*) frull. *gliss.* *alla tavola*

This page of a musical score, numbered 41, covers measures 169 through 172. The score is for a full orchestra and percussion. The woodwind section includes Piccolo (picc.), Oboe (ob.), Clarinet in B-flat (cl. in Bb), Bass Clarinet in B-flat (b. cl. in Bb), Bassoon (bsn.), Solo Horn in F (solo hn. in F), and Solo Trumpet in C (solo tpt. in C). The brass section includes Trombone (tbn.), Horns (hp.), and Piano (pno.). The string section consists of Violins I and II (vns. I, II), Viola (via.), Violoncello (vc.), and Double Bass (db.). The percussion section (perc.) includes suspended cymbals (2 piatti sospesi), cowbell, crotales, and secca. The score is divided into four measures. Measure 169 begins with dynamic markings of *ff* for woodwinds and brass, and *p* for strings. Measure 170 features a 'slap' dynamic marking for the Bass Clarinet and '5' fingerings for the Bassoon. Measure 171 has dynamics ranging from *ffz* to *fff*. Measure 172 continues the dynamic intensity with *fff* and *sffz* markings. The bottom of the page features large, stylized numbers 3, 2, 1, 3, 4, which correspond to measure numbers and are accompanied by small musical notations (dots and beams). The page number '41' is printed in the top right corner. The score number '169' is printed at the start of the first measure.



174

picc.

ob. *ff* *p* *fff**p*

cl. in B \flat *ff* *sub. p* *fff* *frull.*

b. cl. in B \flat *fff* *fff* *frull.* *p* *fff* *improvising as adding overtones, accents, fluttertongue ad libitum („funky“)*

bsn. *fff* *fff* *frull.* *9* *5* *ff*

solo hn. in F *f* *ff*

solo tpt. in C *f* *ff* *sub. p* *f* *ff* *ff*

tpn.

hp.

pno.

perc. 2 bongo *pp* *mf* *pp* *f*



vins. *p* *fff* *ff*

via. *p* *fff (non dim.)*

vc. arco sul IV *p* *fff* *tr* *gliss.*

db. sul V *p* *fff* *tr* *gliss.*

3
poco più svelto

2 + 1

4
a tempo (giusto)

177

picc. *fff*

ob. *fff*

cl. in Bb *fff*

b. cl. in Bb

bsn. *ff*

solo hn. in F *ff*

solo tpt. in C *ff*

tbn. *ff*

hp. *fff*

pno. *sfz*

perc. I *ff*

perc. II

ad lib.

frull.

piatto sosp. medio

mf

l.s.

3
poco più svelto

2 + 1

4
a tempo (giusto)

vins. I *sfz*

vins. II *fff*

via. *sfz*

vc. *sfz*

db. *sfz*

pizz.

arco

gliss.

fff

fff

fff

p

fff

p

poco più svelto



a tempo (giusto)



181

picc. *fff*

ob. *fff* *sffz* *f* *f*

cl. in B \flat *fff*

b. cl. in B \flat

bsn. *fff* *frull.*

solo hn. in F *ff*

solo tpt. in C *ff* *frull.*

tb. *ff*

hp. *sffz* *alla tavola*

pno. *fff* *secco* *mf* *tr* *mf* *ff*

perc. I *mp* *tam tam medio* *vibrafono* *4 bongo* *pp* *ff*

vins. I *fff* *p* *fff*

II *fff* *p* *fff*

via. *fff* *p* *fff* *> p* *fff* *p* *fff*

vc. *fff* *sul IV* *tr* *sliss.* *p* *fff*

db. *fff* *sul V* *tr* *sliss.* *p* *fff*

poco più svelto

a tempo (giusto)

3 poco più svelto

1

4

185

picc. *fff*

ob. *fff*

cl. in B♭ *fff*

b. cl. in B♭ *fff*

bsn. *fff*

solo hn. in F *fff*

solo tpt. in C *fff* *sub.mf* *ff* *fff* *frull.*

tpn. *fff* *gliss.* *mf*

[Mi ♯ Fa ♯ Sol ♯ La ♯
Re ♭ Do ♯ Si ♯]

hp. *sfz* *gliss.* *l.s.*

pno. *fff* (secco) *sfz*

perc. I *ff* *vibra.*

perc. II *ff*

3 poco più svelto

vins. I *fff*

vins. II *fff*

va. *fff*

vc. *fff*

db. *fff*

4
a tempo (giusto)

1. 6

190

picc. *fffz* 3

ob. *p* *ff* *fff*

cl. in B \flat *p* *ff* *fff*

b. cl. in B \flat *frull.* *overtone glissando* *fff* 7 *fff* 7

bsn. *fffz* *fff* *fff* *sub.p* *fff* *p* *fff* *p* *fff*

solo hn. in F *frull.* *ord.* *fff* *tr* *ff* *frull.*

solo tpt. in C *frull.* *ord.* *fff-p* *ff* *frull.*

tb. *fffz* *fffz*

hp. *gliss.* *fffz* *l.s.*

pno. *loco* *fff* *fff*

perc. I *crotales* *secco* *spring coil* *fffz* *l.s.*
II *fffz*

4
a tempo (giusto)

1. 6

vlns. I *p < fff* *fffz* *gliss.* *fffz* *gliss.*
II *p < fff* *fff* *fffz*

vla. *p* *fff* *fff* *p* *ff*

vc. *pizz.* *fffz* *arco* *fff* *p < fff* *arco*

db. *p* *fff* *fffz* *pizz.* *fffz* *p < fff*

4

194

picc.

ob.

cl. in Bb

b. cl. in Bb

bsn.

solo hn. in F

solo tpt. in C

tbn.

hp.

pno.

(Ped.)

I

II

perc.

I

II

vins.

va.

vc.

vb.

p, *f*, *ff*, *sub.mf*, *sub.p*, *pp*, *mp*, *ffz*, *quasi bisigliando*, *frull.*, *ord.*, *gliss.*, *tr.*, *3*, *5*, *7*, *9*, *pp*, *p*, *mp*, *f*, *ff*, *ffz*, *sub.p*, *p*, *f*, *ff*, *ff*, *p*, *ff*, *ff*, *p*

tamtam medio (♩)

2 piatti sospesi

l.s.

4

6

3

stringendo

Instrument List: picc., ob., cl. in Bb., b. cl. in Bb., bsn., solo hn. in F, solo tpt. in C, tbn., hp., pno., perc. I & II, vlns. I & II, via., vc., db.

Performance Markings: *stringendo*, *ff*, *sffz*, *mf*, *pp*, *p*, *f*, *frull.*, *ord.*, *tr.*, *gliss.*, *reduce the resonance*, *vibrafono*, *Red.*

Technical Notations: 3, 5, 7, 6, 3, *il più poss.*, *l.s.*, *Red.*

Score Description: This page of the musical score (page 48) features a complex arrangement for various instruments. The woodwinds (piccolo, oboe, clarinet, bassoon) and brass (trumpet, trombone) sections are highly active, with many triplets and dynamic shifts. The strings (violins, violas, violas, cellos, double bass) play a rhythmic accompaniment of eighth notes, with dynamic markings ranging from *pp* to *fff*. The percussion section includes timpani and a vibraphone. A *stringendo* marking indicates an increase in tempo. A large hairpin spans across the top of the score, indicating a crescendo. Specific performance instructions like *frull.* (trills) and *ord.* (ornaments) are present. The bottom of the page features a large '6' and a '3' with arrows, likely indicating a change in tempo or a specific section marker.

K meno mosso

4 poco ritenuto **5**

201

picc. muta in flauto grande

ob.

cl. in B \flat

b. cl. in B \flat

bsn. muta in contrabassoon

solo hn. in F *f* (sonora)

solo tpt. in C *f* (sonora)

tbn.

hp.

pno.

(Ped.)

I perc. *p*

II (Ped.)

K meno mosso

4 poco ritenuto **5**

I vlns.

II

via.

vc.

db.

5 **agitato subito** ca. 120



208

picc.

ob.

cl. in B \flat
frull.
fff

b. cl. in B \flat
fffz

contrabassoon
fffz

solo hn. in F
ff

solo tpt. in C
with harmon mute *ff*

trbn.
fffz

hp.
secco
fffz

pno.
f

perc.
I maracas *sfz*
II sandpaperblocks *fffz*
2 piatti sospesi *p*
sandpaperblocks *fffz*
gran cassa *p*
3 bongo *p*

5 **agitato subito** ca. 120



vins. I *pp* *mp*

vins. II *pp* *mp*

via.
ponte scratched *fff*
pizz. *f*

vc.
ponte scratched *fff*
pizz. *f*

db.
ponte scratched *fff*
pizz. *f*

Musical score for measures 213-218. The score includes parts for piccolo, oboe, clarinet in Bb, bassoon, solo horn in F, solo trumpet in C, trombone, harp, piano, percussion (sandpaper blocks, piatti), and strings (violins, viola, cello, double bass).

Measures 213-218 are marked with dynamic ranges and articulation marks. The woodwinds and strings play complex rhythmic patterns, often in triplets or groups of three. The percussion features sandpaper blocks and piatti. The piano part is marked *mp* and *mf*. The strings are marked *fff* and *scratched*.

Rehearsal mark: (Reo.) * Reo.

Tempo/mood marking: *piatto sosp. largo*

3 4 3

flute

219

fl. *sfz-p* 5

ob.

cl. in B♭ *sfz* 3

b. cl. in B♭ *sfz* 3

obsn. *sfz*

solo hn. in F *mf* *ff* 3

solo tpt. in C *ff* 3

tbn. *mf* (pedal note)

hp. *ff* 3

pno. *sfz* *p*

perc. I *mf* campane 2 (♯)

perc. II *p* vibrafono

vins. I *ff* pizz. 3

vins. II *ff* pizz. 3

via. *ff*

vc. *sfz*

db. *sfz*

arco *f* pizz. *ff* 3

arco *f* pizz. *ff* 3

p *fff* *sfz* 3

sfz *f* *sfz* *sfz*



più svelto



225

fl. *sfz*^p muta in piccolo *ff* piccolo

ob. *ff*

cl. in Bb *sfz* *ff*

b. cl. in Bb *sfz* *ff*

cbasn. *sfz* *ff*

solo hn. in F *ff*

solo tpt. in C *ff*

tb. *mf* mute off *ff*

hp. *ff*

pno. *mf* *ff*

perc. I *f* (l.s.)
II *mf*
(Ped.)

vins. I arco *fff*
II arco *fff*

via. *ff*

vc. *fffz*

db. *fffz* *fff*

4 3 L più svelto 4

232

4 1 + 3 4 3 4

picc. *sffz* *sffz* *sffz* *sffz* *sffz*

ob. *sffz* *sfffz* *sfffz* *sfffz* *sfffz*

cl. in Bb *sffz* *sfffz* *sfffz* *sfffz* *sfffz*

b. cl. in Bb *sfffz* *sfffz* *p* *sffz* *sfffz* *sfffz* *sfffz* *sfffz* *sffz*

obsn. *sffz* *sffz* *sffz* *sfffz* *ff* *sfffz* *sfffz* *sffz*

solo hn. in F *fff* *sffz* *sfffz* *ff* *sfffz* *sfffz* *sffz*

solo tpt. in C *sfffz* *sfffz* *sfffz*

tb. *sffz* *sfffz* *sfffz* *sfffz*

hp. *sfffz* *sfffz* *fff* *fff* *gliss.*

pno. *sfffz* *sfffz* *sfffz* *sfffz*

perc. I *sffz* *f* *f* *p*

perc. II *sffz* *mp* *l.s.*

2 metal blocks
crotales
tamtam medio
2 tamtam

viols. I *sffz* *ord.* *pp < ff* *sfffz* *sfffz* *sfffz* *sfffz*

viols. II *sffz* *ord.* *sfffz* *sfffz* *sfffz* *sfffz*

via. *sffz* *ord.* *sfffz* *sfffz* *sfffz* *sfffz*

vc. *pizz.* *sfffz* *arco* *sfffz* *sfffz* *sfffz* *sfffz*

db. *pizz.* *sfffz* *arco* *sffz* *sfffz* *sfffz* *arco* *sffz*

alla tavola [Mi # Fa # Sol # La b
Re # Do # Si #]

238

4 5 1 + 1 4 3 4

picc. *sfz sfz sfz sfz sfz sfz sfz sfz*

ob. *ffffz fffffz fffffz fffffz fffffz sfz p fffffz fffffz sfz p fffffz fffffz*

cl. in Bb *ffffz fffffz fffffz fffffz fffffz sfz p fffffz fffffz sfz p fffffz fffffz*

b. cl. in Bb *ffffz fffffz fffffz fffffz sfz p sfz p fffffz fffffz sfz p fffffz fffffz*

obsn. *ffffz fffffz fffffz fffffz sfz p sfz p fffffz fffffz sfz p fffffz fffffz*

solo hn. in F *ffffz fffffz fffffz fffffz sfz p sfz p fffffz fffffz sfz p fffffz f*

solo tpt. in C *ffffz fffffz fffffz fffffz fffffz sfz p fffffz fffffz sfz p fffffz f*

tb. *ffffz fffffz fffffz fffffz sfz p f sub.p fffffz fffffz p fffffz fffffz*

hp. *sfz sfz sfz sfz sfz sfz sfz fff fff*

pno. *sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

perc. I *f p f mf p f*

perc. II *sfz mf f*

() slide over the edge with a triangle beater

vins. I *ffffz fffffz fffffz fffffz p < fff = sfz fffffz sfz fffffz*

vins. II *ffffz fffffz fffffz fffffz p < fff = sfz fffffz sfz fffffz*

via. *ffffz fffffz fffffz fffffz p < fff = sfz fffffz sfz fffffz*

vc. *ffffz fffffz fffffz fffffz p < fff = sfz fffffz sfz fffffz*

db. *ffffz fffffz fffffz fffffz sfz pizz. arco pizz. arco fffffz fffffz sfz fffffz*

