

Veli-Matti Puumala

Tear

for Chamber Orchestra

SCORE

 FENNICA GEHRMAN

Veli-Matti Puumala

Tear

**for Chamber Orchestra
2012-13**

Commissioned by the Tapiola Sinfonietta

Instrumentation

2 Flutes (1st also Bass Flute, 2nd also Alto Flute in G)

Oboe

Corno Inglese

Clarinet in Bb

Bass Clarinet in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Percussion

9 I Violins

7 II Violins

5 Violas

4 Cellos

3 Double basses (all with 5 strings)

List of percussions

Xilofono

Vibrafono

4 Timpani (1. (23"), 2. (25"-26"), 3. (28'-29"), 4. (30"-32"))

High Drum

Bongo

Gran cassa

3 Wood blocks

Slit drum

Wooden or metal plate

Large thick wooden surface

2 Crotales (c³, c²)

Thai Gong (E)

Piatto Sospeso (large)

Plastic ruler (50 cm)

3 plastic rulers (50 cm each) attached on a wooden surface

in addition to normal mallets friction sticks, superball mallets with a flexible shaft and one long wood stick are needed

The Score is in C



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Instruction and explanation of signs and special symbols

For all instruments

Following quartertone accidentals are used in this piece: \flat \flat \sharp \sharp

All the accidentals (both normal and quartertone) apply throughout the whole measure in the same octave. Also accidentals with small arrow are used. They flatten or raise the pitch about 1/6, 2/6, 4/6 (or 5/6) of a tone.

In some cases the most important voices are marked with symbols **H** (Hauptstimme) and **N** (Nebenstimme) and their ending with sign \lrcorner .

Stemless notehead \bullet (both inside normal measures and senza misura -measures) means a non fixed length of a note.

Sometimes the length of a note is marked with a thick line after the note \bullet , which shows its length in relation to other instruments.

\oplus Mute symbol (in strings left hand gently covers all the strings)

„*f*” Dynamics in quotation marks (at toneless passages) indicate intensity of the performance manner and not the resulting absolute volume of the action.

\rceil diminuendo al niente

For winds

\blacktriangleleft Slap tongue sign for english horn, clarinets and bassoons

\triangle Strike the open vocal with flat hand (for bassoons)

\blacksquare Toneless blowing (for flutes, clarinets and trumpets with clef)

For Flutes & clarinets: blow from a short distance of the mouthpiece. (The notated tones are always to be played as indicated even though the pitch is not clearly perceived)
For trumpets: blow without direct lip contact with the mouthpiece. (The notated tones are always to be played as indicated even though the pitch is not clearly perceived)

\blacksquare Toneless blowing (for oboes, bassoons and horns without clef. The noise coloration is relative according to the placement of the note at the stave.

\diamond Airy sound (for flutes), use a lot of air



Multiphonic (english horn and clarinet); free choice of fingering, desired and prominent high or low pitch is marked)



Tongue ram (for flute)



Key slaps (for clarinets and bassoons)



Strike the mouthpiece with the flat of the hand (for horns and trumpets) (If possible, prepare the mouthpiece before positioning with a thin strip of paper, in order to prevent the mouthpiece from blocking.)



Breath accents (for horns and trumpets), which are produced by moving the instrument horizontally or vertically before the mouth (which has been previously blowing), and by releasing a stream of air on the blow hole at the appropriate moment

For strings



Bridge clef schematically reproduces the front of the instrument between tailpiece and the middle of the fingerboard. It does not indicate certain pitch to be performed, but the position on the instrument where the action is to be performed. Bridge clef shows the approximate positions of the bow movement.



String clef does not indicate pitches, but the strings on which to play below bridge, between the bridge and the tailpiece.



“**Tailpiece clef**” shows music to be played on the tailpiece.



Pressed bowing at the frog, maximal bow pressure with extremely restrained bowing. Dry, sharply perforated rattling. Occasionally with fist grip of the bow. In some cases the contact point of the bow on the string is marked with a small notehead above the stave or directly on the stave.



Vertical shifts of the pressed bowing. No normal up or down bow. (In case simultaneous normal bowing is needed it is marked with normal up- or down bow mark.) The direction of the bow movement is marked with a small arrow connected to stem (arrow up = bow movement towards bridge, arrow down = towards fingerboard).



Legno battuto A lightly tossed stroke or "jab" of the wood of the bow. The contact point of the wood of the bow is indicated as a pitch. The pitch is to be understood as an approximate value. Left hand covers gently all the strings. (The string to be played is indicated conventionally with a roman numeral.)



Legno saltando Dense shake of the bow after striking the string(s). The bow glides (gliss.) towards the bridge or towards the fingerboard. The dotted line is straight in case there is no gliding of the bow. The contact point of the wood of the bow is indicated as a pitch. The pitch is to be understood as an approximate value. No bowing. Left hand covers gently all the strings. (The string to be played is indicated conventionally with a roman numeral.)



Above the bridge

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Tear

VELI-MATTI PUUMALA (2012-13)

A ♩ = 72

Fl. 1 *p* (2+2+3)

Fl. 2 *p*

Ob. *pp*

C. ingl. *pp*

Cl. (in Sib) *p* toneless *sfz* tone

Cl. basso (in Sib)

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (in Fa) 1 2

Tr. (in Do) 1 *ppp* con sord. (straight)

Tr. (in Do) 2 *ppp*

Perc.

♩ = 72

VI. I 1. 3. 5. *p* tremolo misurato *sfz*

VI. I 2. 4. 6. *p* tremolo misurato *sfz*

VI. I 7. - 9. *p* tremolo misurato *sfz*

VI. II 1. 3. 5. 7. *p* tremolo misurato *sfz*

VI. II 2. 4. 6. *p* tremolo misurato *sfz*

Vle 1. 3. 5. Place the bow in a place where you would normally stop d2 with your left finger on string IV *non troppo „f”* *sfz*

Vle 2. 4. IV (tasto) normally stop d2 with your left finger on string IV *non troppo „f”* *sfz*

Vc.

Cb.

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4 **B** (2+3)

Fl. 1 *p*

Fl. 2 *p*

Ob.

C. ingl.

Cl. (in Sib) *toneless* *pp* *f* *tone* *sfz* *sfz* *sfz* (simile) *pp* *f* *sfz sempre*

Cl. basso (in Sib)

Fg. 1 *pp*

Fg. 2

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc.

VI. I 1. 3. 5. *pp* 2. 4. 6. *pp* 7. - 9. *pp* 8. *ff* 7. - 9. *pp* 7. 9. *ffz* *ff*

VI. II 1. 3. 5. 7. *pp* 2. 4. 6. *pp* *ff* *pp* *ffz* *f*

Vle 1. 3. 5. *quasi „p”* 2. 4. Place the bow where stopped f is *quasi „p”* ord. (sul tasto) *poco f* IV come prima *quasi „p”* *ffz* *poco f* come prima

Vc.

Cb.

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9

(2+3) (3+2+2)

Fl. 1 *p*

Fl. 2 *p*

Ob.

C. ingl. *pp*

Cl. (in Sib) *sffz* *pp* *f* *sfz sempre*

Cl. basso (in Sib)

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc.

VI. I *ff* *ff* *ff*

VI. II *f* *ff* *f*

Vle *non troppo „f”* *1. 3. (ord.)* *5.* *quasi „p”*

Vc.

Cb.

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C

13 (2+3)

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *ppp*

C. ingl. *ppp*

Cl. (in Sib) *pp* *f* *fff* *non troppo f* *pp*

Cl. basso (in Sib)

Fg. 1 *ppp*

Fg. 2 *ppp*

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc.

VI. I 1. 3. 5. *pp* 2. 4. 6. *pp* 7. - 9. *pp* 1. 3. 5. 7. *pp* 1. 3. 5. *ppp* 8^{va} *f* 1. 3. 5. *ppp*

VI. II 1. 3. 5. 7. *pp* 2. 4. 6. *pp* 7. 9. *fff* 8. *fff* 1. 3. 5. 7. *ppp* 1. 3. 5. 7. *ppp* 8^{va} *f* 1. 3. 5. 7. *ppp*

Vle 1. 3. 5. (ord.) *fff* 1. *non troppo „f”* 1. 3. 5. *quasi „p”*

Vc. 2. 4. (ord.) *fff* *quasi „p”*

Cb.

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18 (2+3) (3+2)

Fl. 1 *f* *ppp*

Fl. 2 *f* *ppp*

Ob. *f* *ppp*

C. ingl. *f* *ppp*

Cl. (in Sib) *non troppo f* *f* *p* *f* *p*

Cl. basso (in Sib)

Fg. 1 *f* *ppp*

Fg. 2 *f* *ppp*

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc.

VI. I *ff* *f* *pp*

VI. II *f* *f* *pp*

Vle *f* *f*

Vc.

Cb.

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E
39

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1 *ppp*

Fg. 2 *ppp*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc. (bounce) *pp* arco with friction stick

VI. I 1. 3. 5. 7. 9. *pp*

VI. I *pp*

VI. II *pppp* via sord.

VI. II *pppp* via sord.

Vle 1. 3. 5. *quasi „p”*

Vle arco *quasi „p”*

Vc. *ppp* *energico, ma calmo*

Cb.

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48

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc.

VI. I

VI. II

Vle

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb.

remove reed

1. 3. 5.

2. 4.

1.

fillip with nail against the string solo, gently wipe-pizz. ---

ppppp

Fl. 1 (no tongue) *mp* *pppp*

Fl. 2 (no tongue) *pppp* *mp* *pppp*

Ob.

C. ingl. *ppp* possibile

Cl. (in Sib) (norm.) (no tongue) *pp* *pp* key click *sfz*

Cl. basso (in Sib) (no tongue) *pppp* *pppp* key click

Fg. 1 hit the open bocal with the flat of the hand without reed *sfz* *p* *sfz* key click

Fg. 2 *p* *sfz* *sfz* *p*

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc. Gran cassa soft mallet *pppp* hit the frame with wooden stick *pp* *pp* *sfz*

VI. I

VI. II

Vle *f* *ff* *ff* *f*

Vc. 1. half-pizz. *pppp*
2. - 4. half-pizz. *pppp*

Cb. 1. pizz. *ppp* simile
2. pizz. *ppp* simile
3. pizz. *ppp* simile

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56 (2+2+3)

Fl. 1 *mp* *ff* *f*

Fl. 2 *mp* *ff*

Ob.

C. ingl. *ff*

Cl. (in Sib) *pp* *f* *f* *f*

Cl. basso (in Sib) *mp*

Fg. 1 *f* *f*

Fg. 2 *f* *f* *f*

Cor. (in Fa) 1 2

Tr. (in Do) 1 2

Perc. (Gr. cassa) *pp* *f* *p* *f non troppo f* Vibrafono

VI. I

VI. II

Vle

Vc. 1. arco *f* *f* *f* *pppp*
 2.-4. arco *f* *ff* *f* *pizz.* *pp*

Cb. 1. arco *sub. ff* *pizz.* *p*
 2. arco *sub. ff* *pizz.* *p*
 3. arco *sub. ff* *pizz.* *p*

59 **H** (2+3) muta in Fl. basso

Fl. 1 *pp* muta in Fl. c-alto

Fl. 2 *pp*

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib) *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Cor. 1 (in Fa)

Cor. 2 (in Fa)

Tr. 1 (in Do)

Tr. 2 (in Do)

Perc. *pp* Gran cassa (frame) *pp*

VI. I

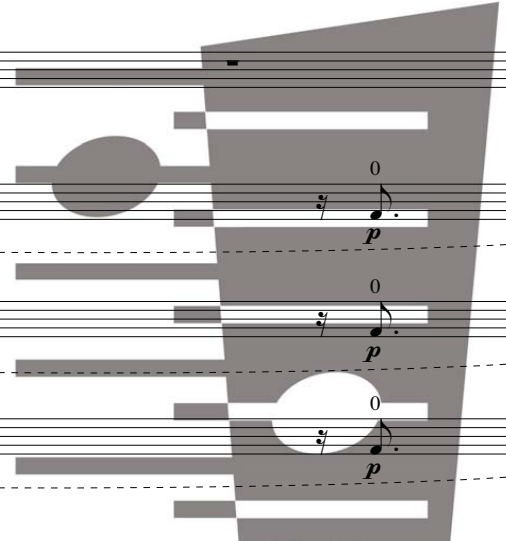
VI. II

Vle

Vc. *pizz.* *pp* *p* *arco* II *pp* *sforz.* *pizz.* *pp* *p* *arco* IV *pp* *sforz.* *pizz.* *pp* *mp*

Cb. *mf* *sforz.* *mp* *mp* *p* *mp* *p*

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Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. 1 (in Fa)

Cor. 2 (in Fa)

Tr. 1 (in Do)

Tr. 2 (in Do)

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

1. - 4. unis. pizz. *pp*

con sord. 1. IV arco *pppp*

2. - 4. *pp*

pp *p* *p* *ppp* *mf* *f* *pp* *p* *ppp*

pp *p* *p* *ppp* *mf* *f* *pp* *p* *ppp*

pp *p* *p* *ppp* *mf* *f* *pp* *p* *ppp*

Fl. basso

Fl. c-alto

Ob. *ff*

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib) *molto f*

Fg. 1

Fg. 2

Cor. 1 (in Fa) *p* *ff*

Cor. 2 *p* *ff*

Tr. 1 (in Do) *p* *ff* *p* *ff*

Tr. 2 *f* *p* *ff*

Perc. *ff* *p* *ff* *p* *ff* Higher drum let bounce *mf* *p* *f*

VI. I *molto f* *ff*

VI. II *f* *p* *ff* *ff* *p* *fff*

Vle

Vc. *molto f*

Cb. *molto f*

8va

1. 2. 3. 4. div. 5. 6. 7.

pressure

tasto

II III

1. - 7. II III

1. I sul tasto

2. III *ff* *p* *f*

3. sul tasto flautando

4. *ff* *p* *f*

1. *f* sul tasto

2. sul tasto

3. *f*

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Fl. basso

Fl. c-alto

Ob. *pppp* *pppp sempre*

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib) *pppp* *pppp sempre*

Fg. 1 "cantando", sostenuto *pppp*

Fg. 2 "cantando", sostenuto *pppp*

Cor. (in Fa) 1 2

Tr. (in Do) 1 senza sord. *ff* *f* *f* *ff* *f* *quasi p* *f* *ff*
2 senza sord. *ff* *p* *ff* *f* *ff* *p* *ff* *ff* *f*

Perc. 3 Wood blocks one beat, let bounce (hard mallets) *f* *ff* one stroke with friction stick *f*
Xilofono friction stick, one stroke *f*
Slit drum one beat, let bounce (hard mallets) *f*

VI. I 1. - 9. II III *f* *ff* *quasi p* *f* *ffpp* *ffpp* *ffpp*
VI. II 1. - 7. II III *f* *ff* *f* *f* *f* *ffpp* *quasi p*

Vle

Vc. 1. 3. *f* *ff* *ff* *ff* *ff* *pp* *ff*
2. 4. *f* *ff* *ff* *pp* *ff*

Cb. 1. - 3. *p*

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Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc. Xilofono
gliss. on resonance tubes

VI. I

VI. II

Vle

Vc.

Cb.

pppp

poco

p

mp

f

ff

quasi p

pp

f

ff

quasi p

pp

f

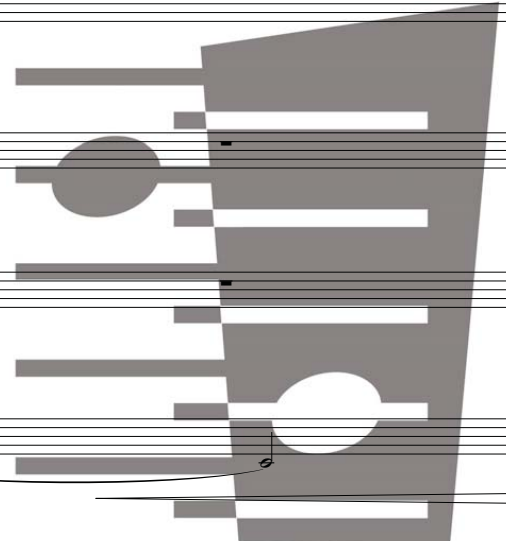
pp

f

mf

pp

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sostenuto

$\text{♩} =$

99

Fl. basso

Fl. c-alto

Ob. *(no Flatterz.)*

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

1

2

Cor. (in Fa)

1

2

Tr. (in Do)

Perc.

Gong one beat, let bounce

sostenuto

$\text{♩} =$

1. 3. 5. 7. 9.

1. - 9.

VI. I

1. 3. 5. 7.

1. - 7.

VI. II

1. 3. 5.

p

Vle

1. 2.

p

ff

Vc.

1. - 4.

ff

ff

Cb.

1.

ff

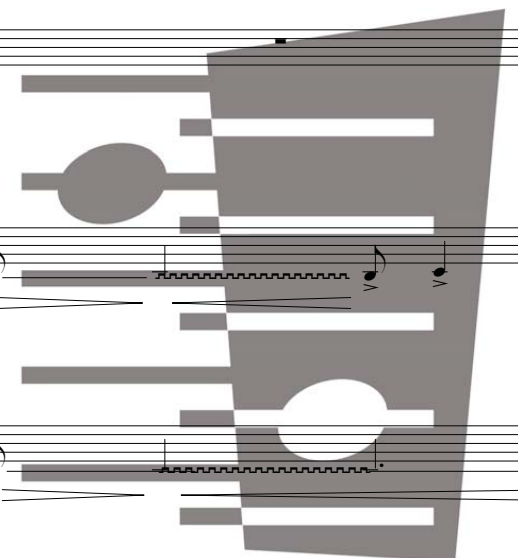
p

ff

1. - 3.

ff

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M Heart 1
103 Affettuoso ♩ = 108

(3+2)

Fl. basso

Fl. c-alto

Ob. remove reed

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib) „f”

Fg. 1 *p* *mp*

Fg. 2 *p* *mp* *p*

Cor. (in Fa) 1 *p* *mp* 2 *mp* *f*

Tr. (in Do) 1 „f” 2 remove the mouthpiece and sordina „f”

Perc. scrape a long wood stick against the of wooden surface (or some other suitable object) in order to create a glissando effect *mp* Gong soft mallet *p*

Affettuoso ♩ = 108

VI. I 1. 3. 5. 7. 9. ord. sul tasto *p* *f*

2. 4. 6. 8. ord. sul tasto *p* *f*

VI. II bow movement alto sul tasto ord. sul tasto a.s.t. *p* 1. 3. 5. 7. *f*

2. 4. 6. ord. sul tasto *p* *f*

Vle

Vc. ord. alto sul tasto ord. a.s.t. *p* *f*

Cb. ord. *p* *mf* *p* *f*

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Fl. basso

Fl. c-alto

Ob. *f* put reed back

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib) *f*

Fg. 1 *pp* *p* *f*

Fg. 2 *pp* *mp* *f*

Cor. (in Fa) 1 *pp* *mf* remove the mouthpiece

2 *p* *f* *mp* *f*

Tr. (in Do) 1 *f* *f* *f*

2 *f* *f* *f*

Perc. *mp* *f* *p*

VI. I 1. 3. 5. 7. 9. *pp* *mf* *p* *f*

2. 4. 6. 8. *pp* *mf* *p* *f*

VI. II 1. 3. 5. 7. a.s.t. ord. *pp* *mf* *p* *f* sul tasto a.s.t.

2. 4. 6. *pp* *mf* *p* *f*

Vle

Vc. 1. - 4. ord. *pp* *mf* *p* *f* alto sul tasto

Cb. 1. - 3. *pp* *mf* *p* *f*

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Fl. basso

Fl. c-alto

Ob.
,,mf" > p <,,mf" > p <,,mf" > p <,,f" >,,mf" > pp <,,mf" > pp <,,mf" > pp <,,mf" > pp <,,mf" > pp

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)
p p p p

Fig. 1
p
... the time has come to be gone... it's time to... poco vibr. p

Fig. 2
p pp p

1
Cor. (in Fa)
,,f" >,,f" >,,mf" > p mp mp p

2
,,f" >,,f" >,,f" > mp

1
Tr. (in Do)
,,mf" > p >,,mf" > p mf

2
,,mf" > p >,,f" >

Perc.
(stick on stick)
,,f" mp

VI. I
1. a.s.t. sul pont. estremo (on the bridge) 1. - 9. wooden side of the instrument
pp ,,f" ,,mf" mp ,,f" ,,f"

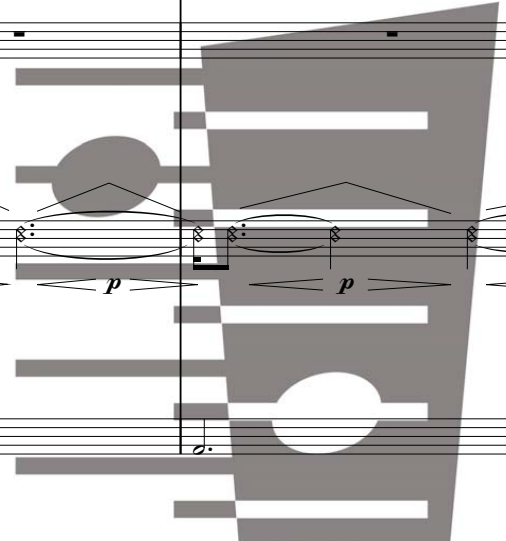
VI. II
1. - 7. simile II
pp mp mp mp pp p p p p p

Vle

Vc.
1. ord. V a.s.t. simile
mp f f pp p p p p p p p

Cb.

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P Veil

127

$\text{♩} = 40$

Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fig. 1

Fig. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

f *pp* *fpp* *fpp*

mf *pp* *fpp* *fpp*

pp *p* *pp* *(pp)*

pppp *pppp* *pppp* *pppp* sempre

f *f* *f* *mf*

f *f* *f* *mf*

mf *mf* *mf* *pp*

mf *p* *pp* *pp*

con sord. if poss.

put mouthpiece back

con sord. if poss.

put mouthpiece back

1. - 9.

1. - 7. (on the bridge)

1. - 5.

1.

1. - 3.

1. (pizz.)

3. pizz.

2. 3. arco con sord.

1. 3. 5. (salt.)

1. pizz.

2. 3. arco

mf *pp* *pp* *pp*

mf *p* *pp* *pp*

mf *pp* *pp* *pp*

tongue rams

Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

1

2

1

2

Cor. (in Fa)

Tr. (in Do)

Perc.

Plastic Ruler (50 cm)
on a hard (resonating) surface

"pizz." with right hand
left hand presses the ruler against
the surface very near the edge of
the surface. Let the ruler bounce
freely almost on it's full length.

VI. I

VI. II

Vle

Vc.

Cb.

contact point of the wood
is indicated as a pitch
dolce col legno battuto

1. 3. 5. 7. 9.

col legno battuto
2. 4. 6. 8.

legno saltando

legno battuto

legno battuto

legno saltando

col legno battuto

col legno saltando

(arco ord.)

2. 3. col legno tratto

3. pizz.

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Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc.

Plastic Ruler (50 cm)
slap against the surface on its full length (almost no rebound)

“pizz.” the ruler on the edge of the surface and slide it farther from the edge in order to make a “glissando”.

VI. I

VI. II

Vle

Vc.

Cb.

legno saltando

legno battuto

pp

mf

f

p

ff

1. - 3. legno saltando

1.

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Senza misura

152

Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc.

f *pp* *p* *pp*

f *pp*

pp

pppp *poco, ma non troppo*

pppp *rubato* *continue ad. lib.*

pp *mp*

Senza misura

VI. I

VI. II

Vle

Vc.

Cb.

1. 3. 5. *sul pont.* *continue ad. lib.*

2. 4. *sul pont.* *continue ad. lib.*

1. 2. 3.

168 $\text{♩} = 48$ $\text{♩} = 144$ **U** airy **accel.**

Fl. basso *ppp* *ppp* *pppp* *mp* *ff* *p*

Fl. c-alto *p* *mp* *mp* *mp*

Ob.

C. ingl. *ppp* *ppp* *pppp* *mp* *mf* *ff* *p*

Cl. (in Sib) *ppp* *mp* *pp* *p* *mp* *p*

Cl. basso (in Sib) *ppp* *ppp* *pppp* *mp* *mf* *cantando* *f*

Fg. 1

Fg. 2

1

Cor. (in Fa) 2

1

Tr. (in Do) 2

Perc. *p* approx. pitches

Piatto on the top of a Timpano
wire brush

$\text{♩} = 48$ $\text{♩} = 144$ **accel.**

VI. I

VI. II

Vle 1. 3. 5. *p* *mp* *p* *f* *pp* *f* *p* *f*

2. 4. *mp* *mp* *p* *f*

Vc. 1. 2. *mp* *mp* *mf* *p* *mf* *mp* *f* *pp* *f*

3. 4. *mp* *mp*

Cb. 1. *ppp* *pp* *ppp* *mp* *mf* *cantando* *f*

1. - 3. *mp* *mf*



Fl. basso

Fl. 2

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

ff

f

mp

ff

mp

f

f

mp

poco a poco più agitato

1

2

1

2

Cor. (in Fa)

Tr. (in Do)

Vibrafono

scrape the edge of the bar back and forth with a friction stick! (no beating of the bar)

Piatto on the top of a Timpano (wire-br.)

Vibrafono come prima

Piatto on the top of a Timpano

f

p

f

mp

VI. I

VI. II

Vle

Vc.

Cb.

pp

mf

p

f

pp

mf

p

f

pp

ff

pp

f

pp

f

pp

f

mp

f

mp

PROMOTIONAL COPY

♩ = 180

177

Fl. basso

Fl. 2

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

1

2

1

2

Cor. (in Fa)

Tr. (in Do)

Perc.

Vibrafono

Piatto on the top of a Timpano

Vibrafono

Piatto on the top of a Timpano

Vibrafono

♩ = 180

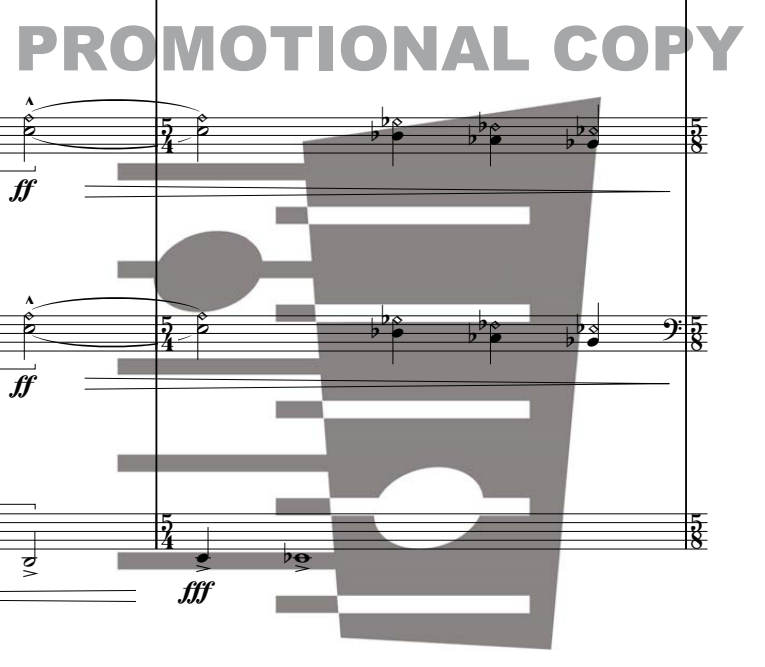
VI. I

VI. II

Vle

Vc.

Cb.



Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

pp

pp

ppp

p

ff

fff

pp

fff

slap

toneless

tone

Cor. (in Fa)

Tr. (in Do)

Perc.

cuivrez

ff

VI. I

VI. II

Vle

Vc.

Cb.

via sord.

1. - 9.

ppp

1. - 7.

ppp

1. - 5. sul pont.

ord.

sul pont.

1.

(ppp)

3.

(ppp)

1. - 3.

a.s.t.

ord.

mf

ppp

PROMOTIONAL COPY

189 W airy misterioso, energico (2+3)

Fl. basso *fff* *f*

Fl. c-alto *fff* *f*

Ob.

C. ingl. *fff* *ppp* *ppp*

Cl. (in Sib) *fff* *ffpp* *ff* *pp* *ppp* *poco*

Cl. basso (in Sib)

Fg. 1

Fg. 2

1 *p* *mp* *ppp*

Cor. (in Fa) 2 *p* *mp* *ppp*

1

Tr. (in Do) 2

Perc.

VI. I *ff*

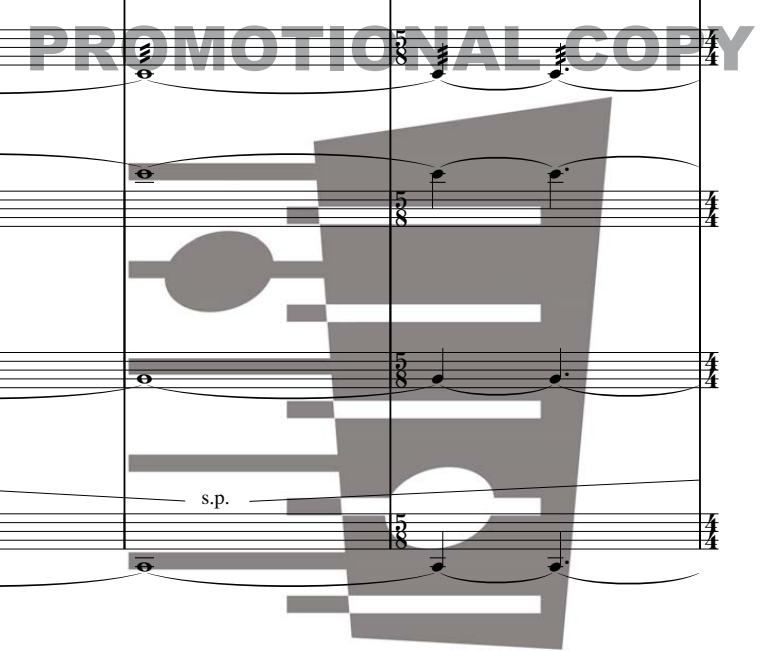
VI. II *con sord.* *mp* *pppp*

Vle *2. - 5. mettere sord. 1. - 5.* *p < f > pp* *pppp*

Vc. *con sord.* *pppp*

2. 4. con sord. *pppp*

Cb. *sul pont.* *pppp* *a.s.t.* *s.p.*



194

(2+3)

Fl. basso

Fl. c-alto

Ob.

C. ingl.

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

ff

poco

ppp

muta in Flauto

1

2

1

2

Cor. (in Fa)

Tr. (in Do)

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

1. - 7.

1. - 5.

1. 3.

2. 4.

1. - 3. a.s.t.

s.p.

a.s.t.

ord.

via sord.

via sord.

via sord.

via sord.

pochiss. espr.

PROMOTIONAL COPY

♩ = 60

205

Flauto

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Perc.

Xil. hard mallets gliss. on resonance tubes

Timpano

Crot.

Xil.

Senza misura (breve)

(3+2)

ff *pp* *ff* *pp* *ff* *p*

ff *pp* *ff* *pp* *ff* *p*

pp *pp* *pp* *pp* *pp* *pp*

f *bend* *f* *ff*

f *bend* *f* *ff*

senza sord. *f* *ff*

senza sord. *f* *ff*

ff *ff* *ff* *ff*

1. 2. pizz. *ff* *ff*

3. 5. 7. 9. *ff* *ff*

4. 6. 8. *ff* *ff*

1. 2. sul pont. *pp* *pp*

3. 4. sul pont. *pp* *pp*

5. sul pont. *pp* *pp*

6. 7. sul pont. *pp* *pp*

1. *ff* *p*

2. 3. div. *ff* *p*

4. 5. div. *ff* *p*

1. 2. div. sul pont. *pp* *pp*

3. 4. div. sul pont. *pp* *pp*

div. pizz. *pp* *pp*

unis. arco *ff* *pp*

1. 3. 5. 7. 9. (pizz.) *ff*

2. 4. 6. 8. (pizz.) *ff*

unis. *pp*

unis. *pp*

pizz. arco *pp*

ff *pp*

PROMOTIONAL COPY

208 Senza misura $\text{♩} = 46$ ($\text{♩} = 96$) (breve)

Senza misura (più lunga)

Senza misura (lunga)

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl. (in Sib) *slap* *ff*

Cl. basso (in Sib) *slap* *ff*

Fg. 1

Fg. 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Perc.

mp

simile

Senza misura $\text{♩} = 46$ ($\text{♩} = 96$) (breve)

Senza misura (più lunga)

Senza misura (lunga)

VI. I

VI. II

Vle

Vc.

Cb.

(ord.) *ppp*

(ord.) *ppp*

5. 6. (ord.) *ppp*

7. (ord.) *ppp*

1. 2. con sord. *pp* non vibr.

3. con sord. *pp* non vibr.

4. 5. con sord. *pp* non vibr.

(pizz.) upbeat *fff*

2. 4. (pizz.) upbeat *fff*

6. 8. (pizz.) upbeat *fff*

1. *pp* molto sostenuto, dolce rallentando

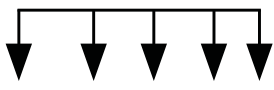
2. *pp* molto sostenuto, dolce rallentando

3. *pp* molto sostenuto, dolce rallentando

4. *pp* molto sostenuto, dolce rallentando

5. *pp* molto sostenuto, dolce rallentando

PROMOTIONAL COPY



Senza misura
(lunga)

♩ = 46 (♩ = 96)

212 **accel.**

Fl. 1 *ff* toneless *ff* *ff*

Fl. 2 *ff* toneless *ff* *ff*

Ob. *f* *p* *ff*

C. ingl. toneless *ff*

Cl. (in Sib) *ff*

Cl. basso (in Sib) *ff*

Fg. 1 toneless *ff*

Fg. 2 toneless *ff*

Cor. 1 bend *ff* *p* *ff* *f*

Cor. 2 bend *ff* *p* *ff* *f*

Tr. 1 *ff* *p* *ff* *f*

Tr. 2 *ff* *p* *ff* *f*

Perc. Timpano gliss. *f* Crot. *f*

accel.

Senza misura
(lunga)

♩ = 46 (♩ = 96)

VI. I 1. 3. 5. 7. 9. arco *f* *ff*

VI. I 2. 4. 6. 8. arco *f* *ff*

VI. II 1. *pp* *p*

VI. II 2. *pp* *p*

VI. II 3. *pp* *p*

VI. II 4. *pp* *p*

VI. II 5. *pp* *p*

Vle 1. *p* *pp*

Vle 2. *p* *pp*

Vle 3. *p* *pp*

Vle 4. *p* *pp*

Vle 5. *p* *pp*

Vc. 1. pizz. *f* *ppp*

Vc. 2. pizz. *f* *pp*

Vc. 3. pizz. *f* *pp*

Vc. 4. *f* *ppp*

Cb. 1. - 3. *f* *ppp*



Z $\text{♩} = 60$
217

Senza misura (lunga) sostenuto

Senza misura (lunga) molto sostenuto

$\text{♩} = 46$ ($\text{♩} = 96$) **rall.**

Senza misura (lunga)

Fl. 1, Fl. 2, Ob., C. ingl., Cl. (in Sib), Cl. basso (in Sib), Fg. 1, Fg. 2, Cor. (in Fa), Tr. (in Do), Perc., VI. I, VI. II, Vle, Vc., Cb.

slap tongue

without mouthpiece, toneless

Timpano, Timpano (metal frame)(high), Wood block (high)

1. 3. 5. 7. 9. con sord. non vibr. 0
2. 4. 6. 8. pp
1. con sord. non vibr. 0
3. ppp
2. ppp
4. ppp
5. ppp
6. IV ppp
1. 2. poco espr.
3. - 5. ppp
1. 2. ppp
3. 4. IV ppp
1. 2. IV ppp (ppp)
3. III ppp

PROMOTIONAL COPY