23 376

Max Savikangas

AZONAL

for Viola and Ensemble

2015 - 16

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Full Score in C

Max Savikangas

AZONAL

for Viola and Ensemble

2015-16

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Max Savikangas: Azonal for Viola and Ensemble (2015-16), dur. ca 15 min.

THE SCORE IS WRITTEN IN C
All instruments sound as written, except:
- Piccolo sounds an octave higher
- Double Bass sounds an octave lower

Individual parts follow the common transposition practice.

INSTRUMENTATION (one of each):

Flute / Piccolo
Oboe / English Horn in F
Clarinet in Bb
Bass Clarinet in Bb
Alto Saxophone in Eb

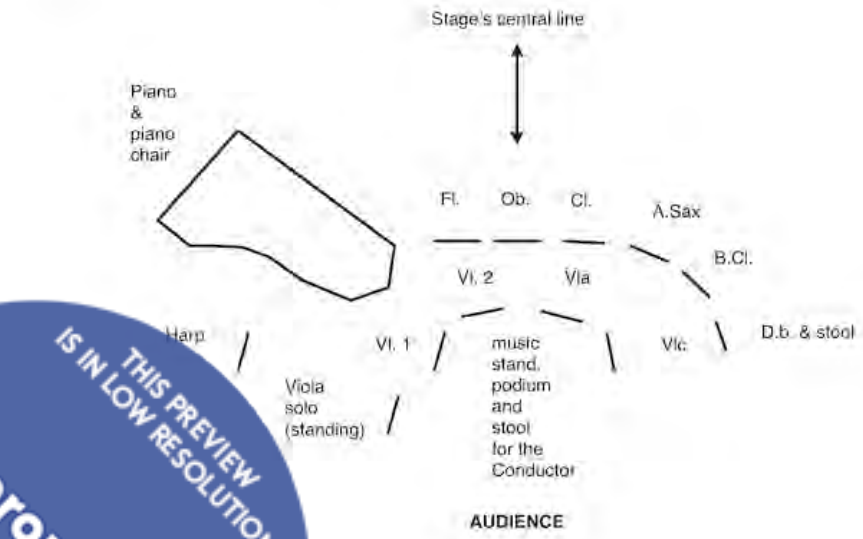
Harp
Piano

Viola Solo

Violin 1
Violin 2
Viola
Violoncello
Double Bass, tuning: C(optional)-E-A-D-G

Max Savikangas: **Azonal** for viola and ensemble (2015-16)

STAGE SETUP



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Max Savikangas: Azonal for Viola and Ensemble (2015-16)

The Score is written in C and the individual parts follow the common transposition practice.
The notation is traditional in general, and when extended playing techniques are called for, they are referred to with their names above the music, not with graphical symbols.
Notation of the accidentals is also traditional: accidentals apply in the bar and in the octave they occur.

A dashed line - - - - - - - - - denotes as gradual transition as possible from one playing technique to another.
The aim is to make also the sound change as gradually as possible.
For example: s.p. - - - - ord. = make a linear transition from sul ponticello bowing postition to ordinary bowing position, changing timbre gradually from sharp to normal.

FOR WIND INSTRUMENTS

Air sound. Finger the notes and blow air into the instrument without applying normal playing embouchure.
Avoid producing any clear pitches and aim at producing noises of different shades.

Multiphonics (Alto Saxophone). Multiphonics are to be produced by the indicated fingerins above the music. Some multiphonics may be unstable in certain dynamics - actually, slighty chaotic and stuttering sound quality is warmly welcomed!

FOR HARP

Always let ring unless damping of the strings with the hands is indicated with the damping sign Ø.

Fluidic glissando - metallic twang. Slide the metal end of the tuning key along the notated bass wire string, producing a fluidic glissando - at the end of the slide pull the tuning key abrubptly from the string, producing a metallic twang.

FOR PIANO

Étouffée. Damp the strings with the hand and play on the corresponding notes with the keys.

Étouffée glissando. Damp the strings with fingers and play the corresponding notes with the keys, then while playing, move the damping hand slowly toward yourself, thus producing a gradually brightening timbre and occasional ascending harmonics.

Pedal echo. Strike the notated key(s) forcefully, then immediately depress the damper pedal sharply; this results in a faintly audible echo of the note(s).

Pedal attack/decay. With no keys depressed, stomp the pedal down strongly and then hold it down, letting the cluster-like echo decay.

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FOR STRINGS

Bursting. Crunch the bow with flat hair from normal playing position over the bridge and back (differing 90 degrees from the normal normal bowing direction), resulting in a bursting, machine-like sound. An arrow down denotes a movenment toward the string holder and an arrow up toward the nut. The notated rhythm refers to the duration (i.e. speed) of the movement - in addition to the notated rhythm, the resulting sound will have rhythmical impulses caused by the bow hair crossing over the bridge. As the double bass bridge will break bow hair, this technique is to be played completely behind the bridge on the double bass, crossing over to the string wrapping (producing a harsher sound) and back.

Whistle staccato. Intended to result in high, short, whistling and piercing, somewhat arbitraty flageolet-like sounds. They are not ordinary flageolets, but are to be played sul pont./quasi flag, the left hand finger pressed only half way down. The bow should be “flying”, hitting the string from the air for a very short time while moving fast.

Whisked whistle. To be played sul pont./quasi flag, with a fast, whisking, over-wide arm vibrato, with the left hand finger sliding rapidly along the string, pressed only half way down, resluting in a whistling, piercing and whisking, electric quitar feedback-vib.-note like sound.

Whisked vibrato. Exaggerated arm vibrato made with sliding the finger along the string, resulting in wide and fast "jazzy" vibrato around the note.

Circular bowing. The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. The movement is small, fast and can be maintained with rather low amount of muscular energy. This bowing thenique is intended to result in a blowing-like sound which however has a short, pitched impulse for each note.

Bend-buzz-pizzicato. Bend the C-string sideways with left hand fingers so that the string slips to the side of the fingerboard. Now, when you play pizzicato, this is intended to result in a funny buzzing sound (somewhat like Indian instrument Sitar). Use vibrato for every bend-buzz-pizz. note, which strengthens the buzz remarkably. When molto vibrato is marked, make as fast vibrato as you can, which strengthens the buzz even more.

Sul tasto ”pan”. Position bow moltissimo sul tasto, approximately in the middle point of the sounding string. This way of playing is intended to result in a hollow sound, somewhat like the sound of the pan flute (or perhaps the clarinet in a low register, played softly).

Crackle. Press the bow down very hard at the frog with flat hair so that the tip of the bow points to the up left. Now twist the bow slowly in its place, while maintaining the pressure, approximately 45 degrees so that the bow finally reaches its normal position. This way of playing is intended to result in a dry, crackling, granular, discontinuous sound, like anticipating some violent burst (for example breaking of a tree branch).

Crackle attack. Start each note with a fast crackle attack, after which there should be an audible pitch level.

Mirror pizzicato. Pluck the pizzicato behind the left hand (in other words: between the left hand and the scroll). The preferred sound image is like an upward disappearing bounce.

Rumble. Slow bow speed, exaggerated bow pressure, bow close to the fingerboard. Left hand finger pressure is less than normal. This way of playing is intended to result in the note sounding approximately an octave, or, depending of the bow pressure, a major seventh lower than written, with a rumbling sound quality. Brutality is not to be avoided!

Scratch. Exaggerated bow pressure tehcnique sul ponticello, intended to result in a high scrathcing sound, which is more continuous than granular (like DJ scratching with an LP-player).

Glissando repetition. A left hand technique reminiscent of the position change exercise where you have to play the same note with alterating fingers and try to avoid any glissandi sounding out. Here the idea is, instead of avoiding the glissandi, to play them out! This is intended to result in a slightly ”electric” sound image (like some electronic toy).

Pizzicato tremolo. Play as fast one-voiced pizzicato tremolo on the A string, with rapidly swinging your right hand forefinger tip back and forth the string, resulting in a soft, mandoline-like tremolo sound.

Enjoy!

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Azonal

for Viola and Ensemble

Commissioned by Uusinta Ensemble

Max Savikangas 2015-16

Energico ♪ = ca 138

Flute — *ff* *mp* *come un'eco* — *ff* *mp* *come un'eco* — *ff* *mp* *simile*

Oboe — *ff* *mp* *come un'eco* — *ff* *mp* *come un'eco* — *ff* *mp* *simile*

Clarinet in B♭ — *ff* *mp* *come un'eco* — *ff* *mp* *come un'eco* — *ff* *mp* *simile*

Alto Saxophone — *ff* *mp* *come un'eco* — *ff* *mp* *come un'eco* — *ff* *mp* *simile*

Bass Clarinet in B♭ — *ff* *mp* *come un'eco* — *ff* *mp* *come un'eco* — *ff* *mp* *simile*

Harp — No damping throughout the piece unless indicated. *ff*

Make pedal changes while strings resonate, possibly resulting in slight, and welcomed, glissandi.

D C# B / E F G A# — D **C Bb** / **Eb** F G **A** — D **Cb** Bb / **E F# G#** A

Piano — *ff* — pedal echo (immediately after playing the chord) — pedal echo — simile

Viola solo — ricohché — *ff*

Violin 1 — pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *simile* *mp*

Violin 2 — pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *simile* *mp*

Viola — pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *come un'eco* *mp* — arco pizz. — *ff* *simile* *mp*

Violoncello — pizz. — arco pizz.

Double Bass — pizz. — *ff* tuning: C(optional)-E-A-D-G

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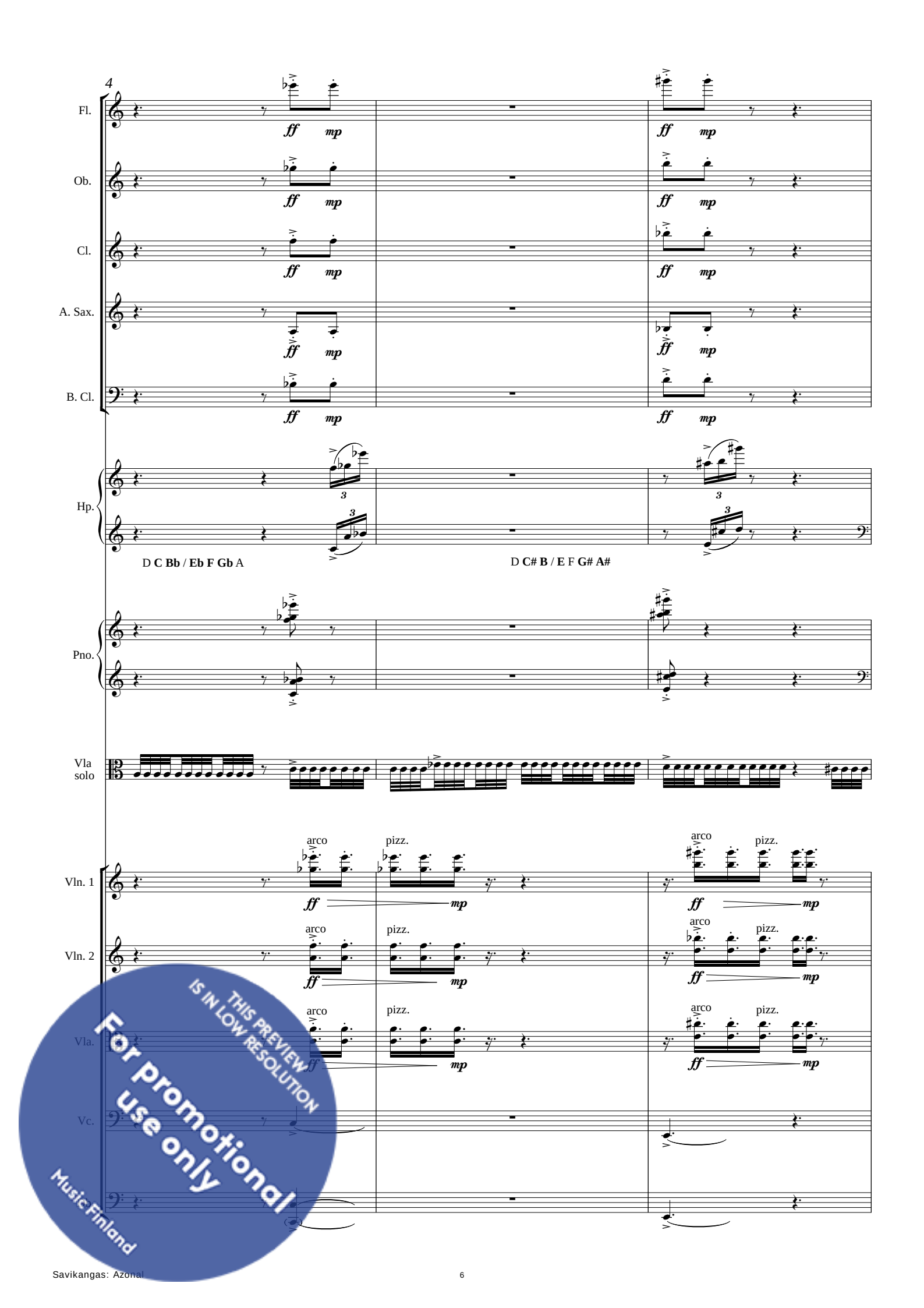

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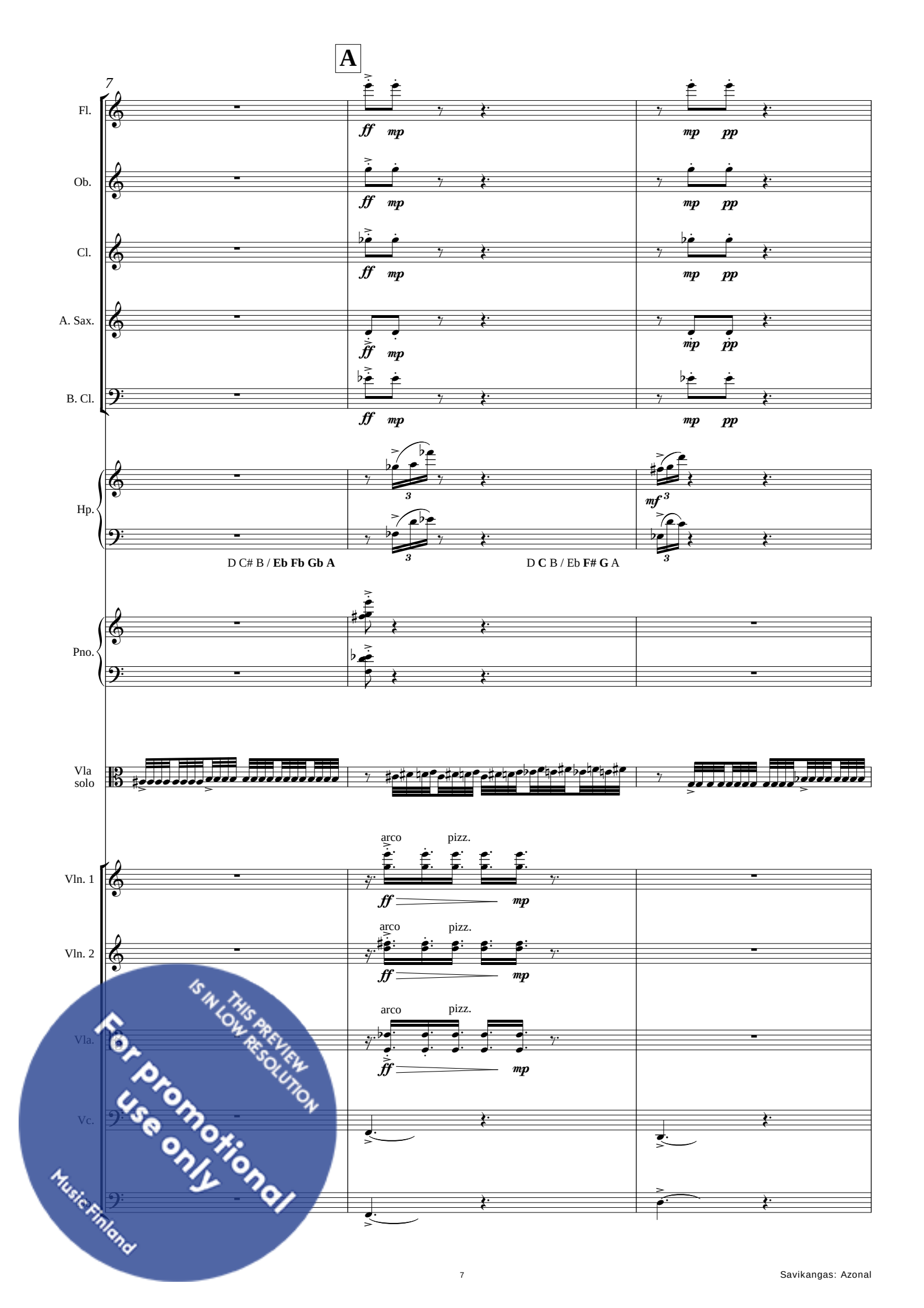

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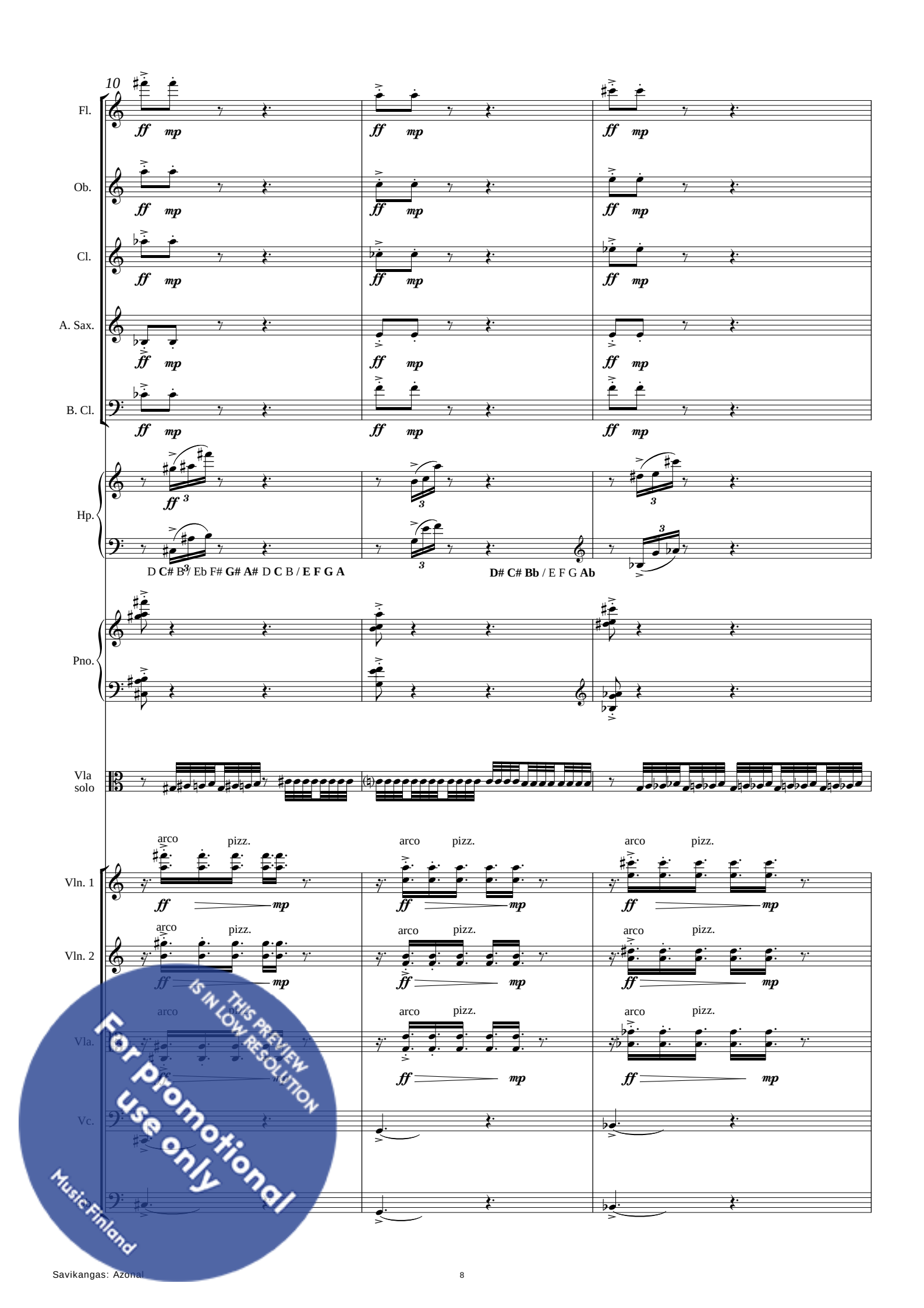

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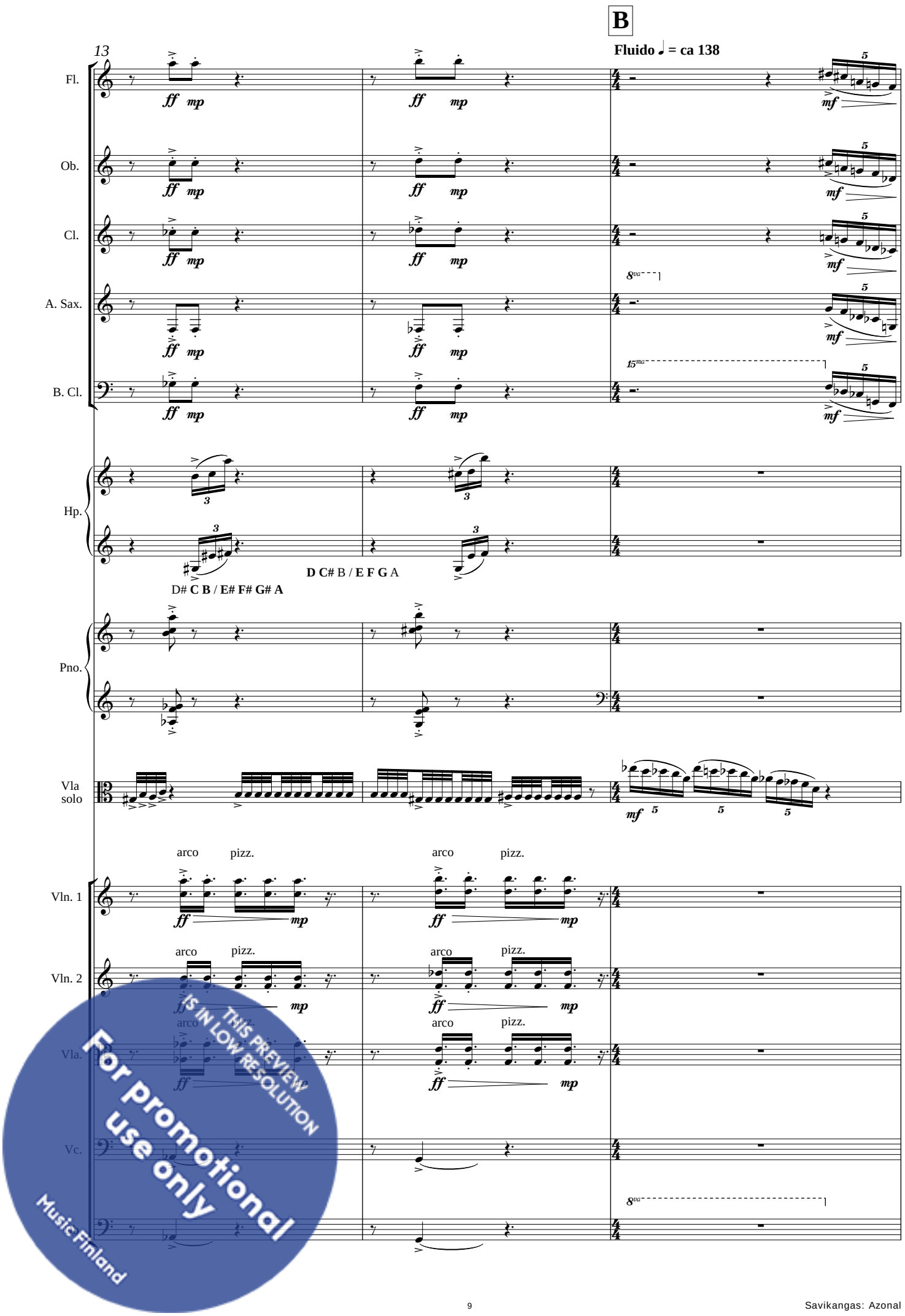

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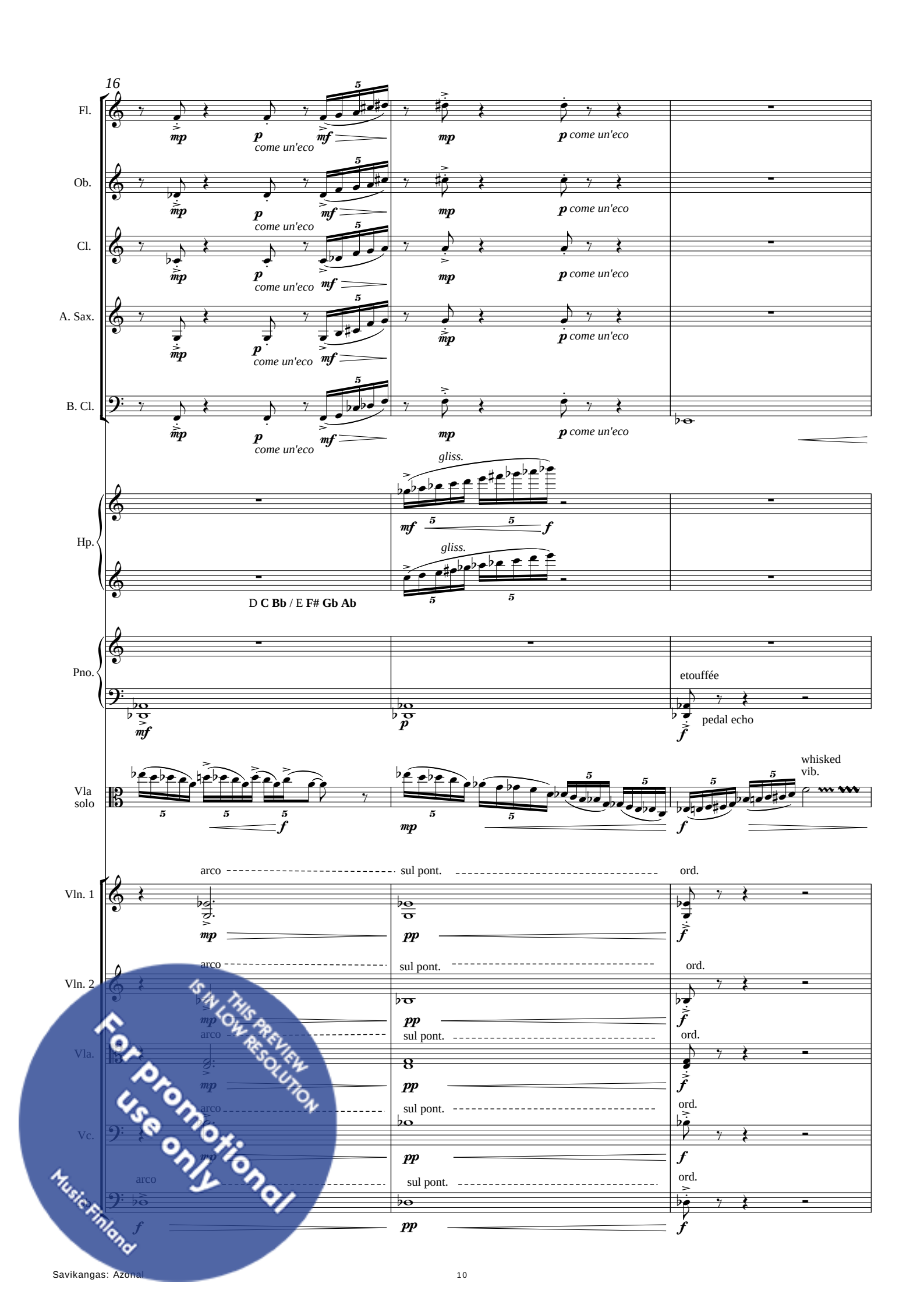
16
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
mp
p
mf
come un'eco
p come un'eco
Hp.
gliss.
mf
f
D C Bb / E F# Gb Ab
Pno.
mf
p
etouffée
pedal echo
Vla solo
f
mp
whisked vib.
Vln. 1
Vln. 2
Vla.
Vc.
arco
sul pont.
ord.
pp
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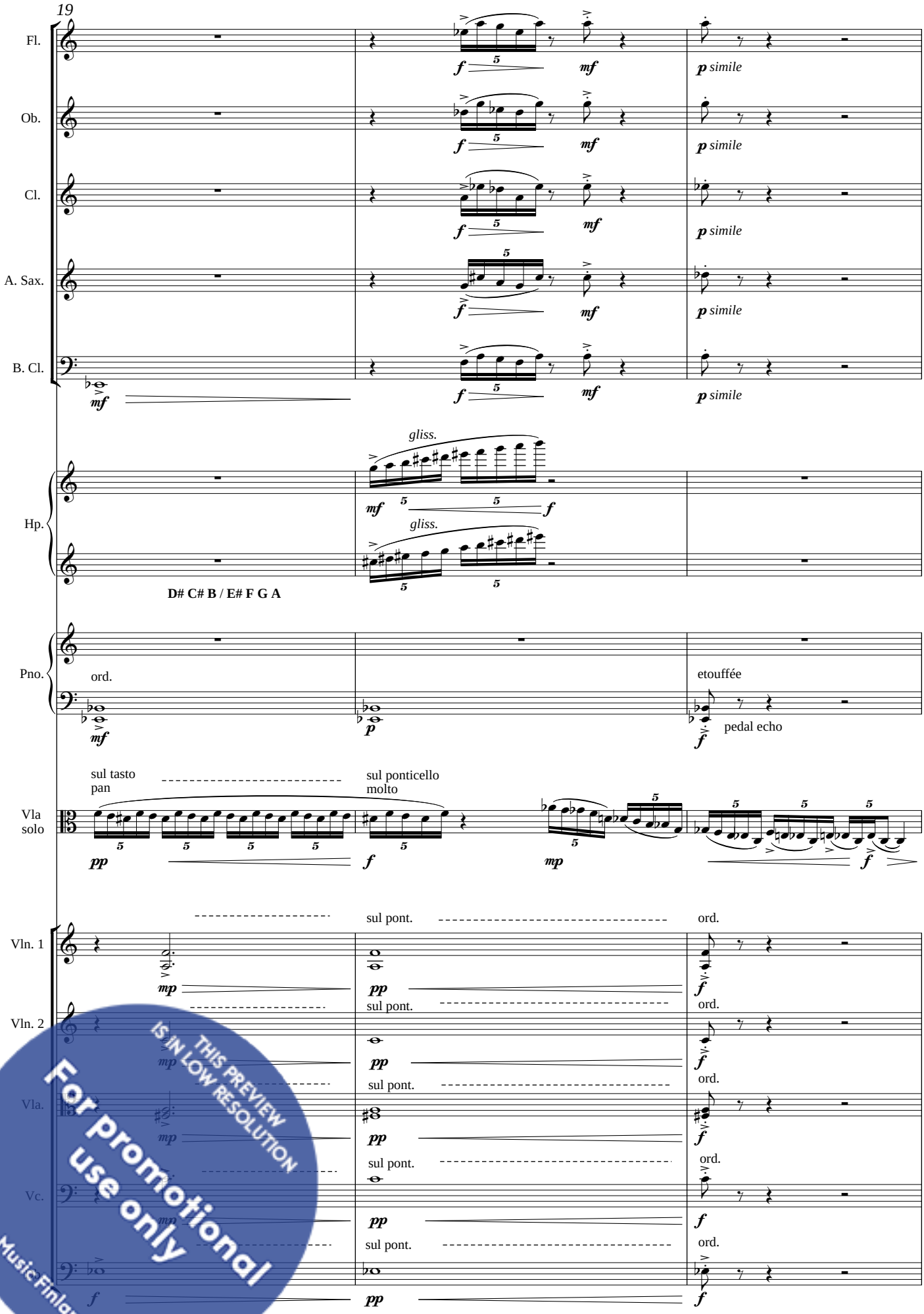

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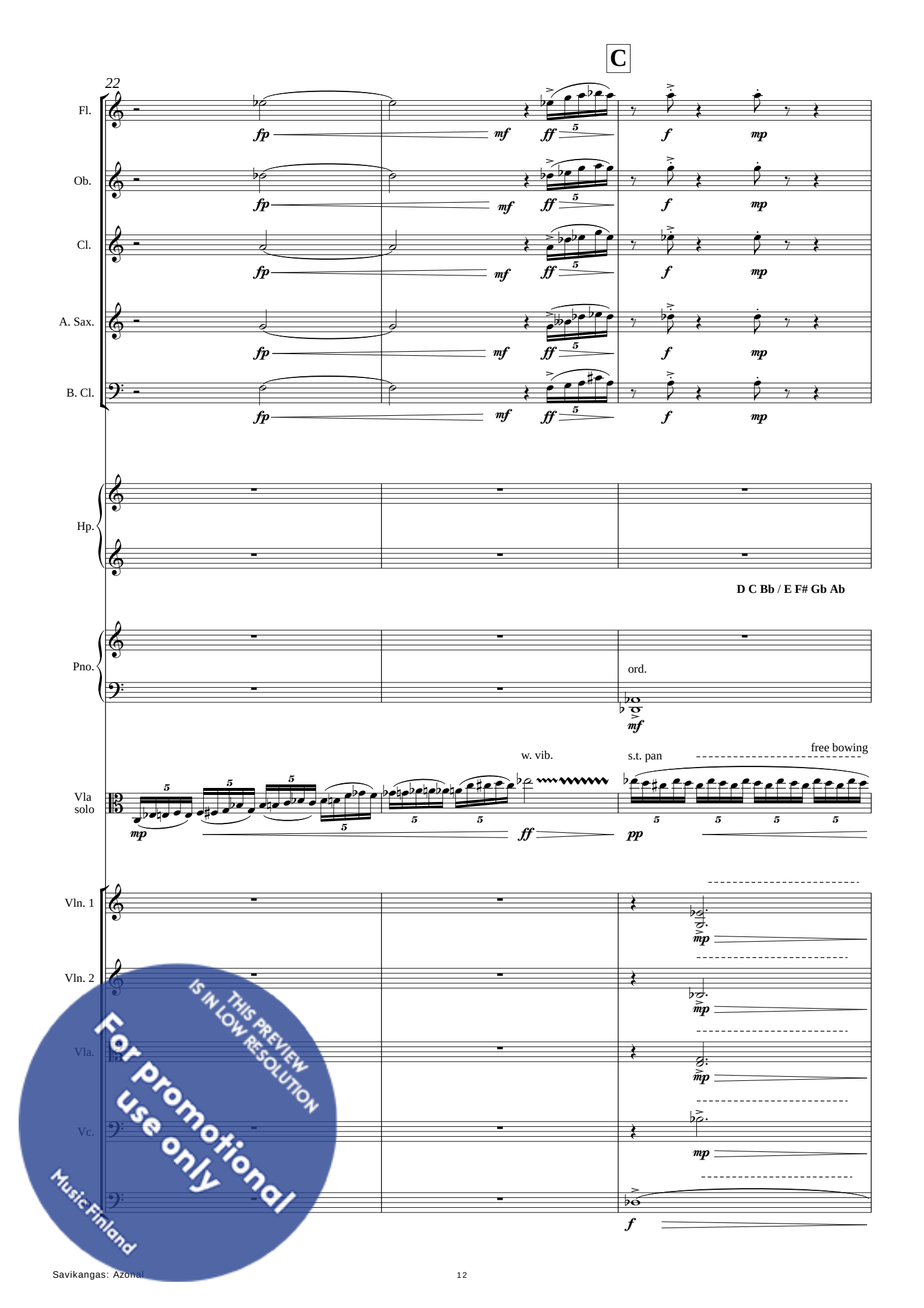

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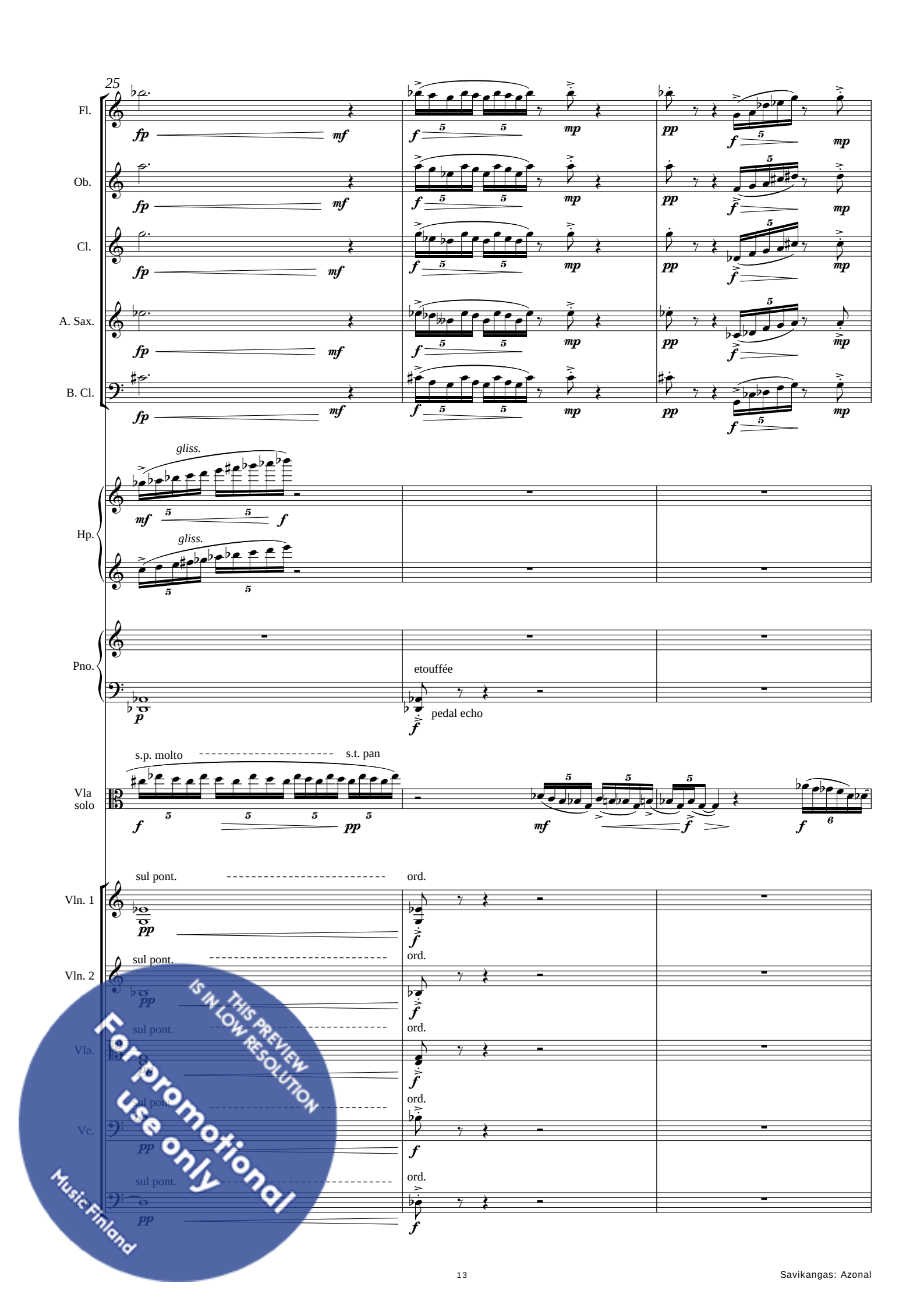

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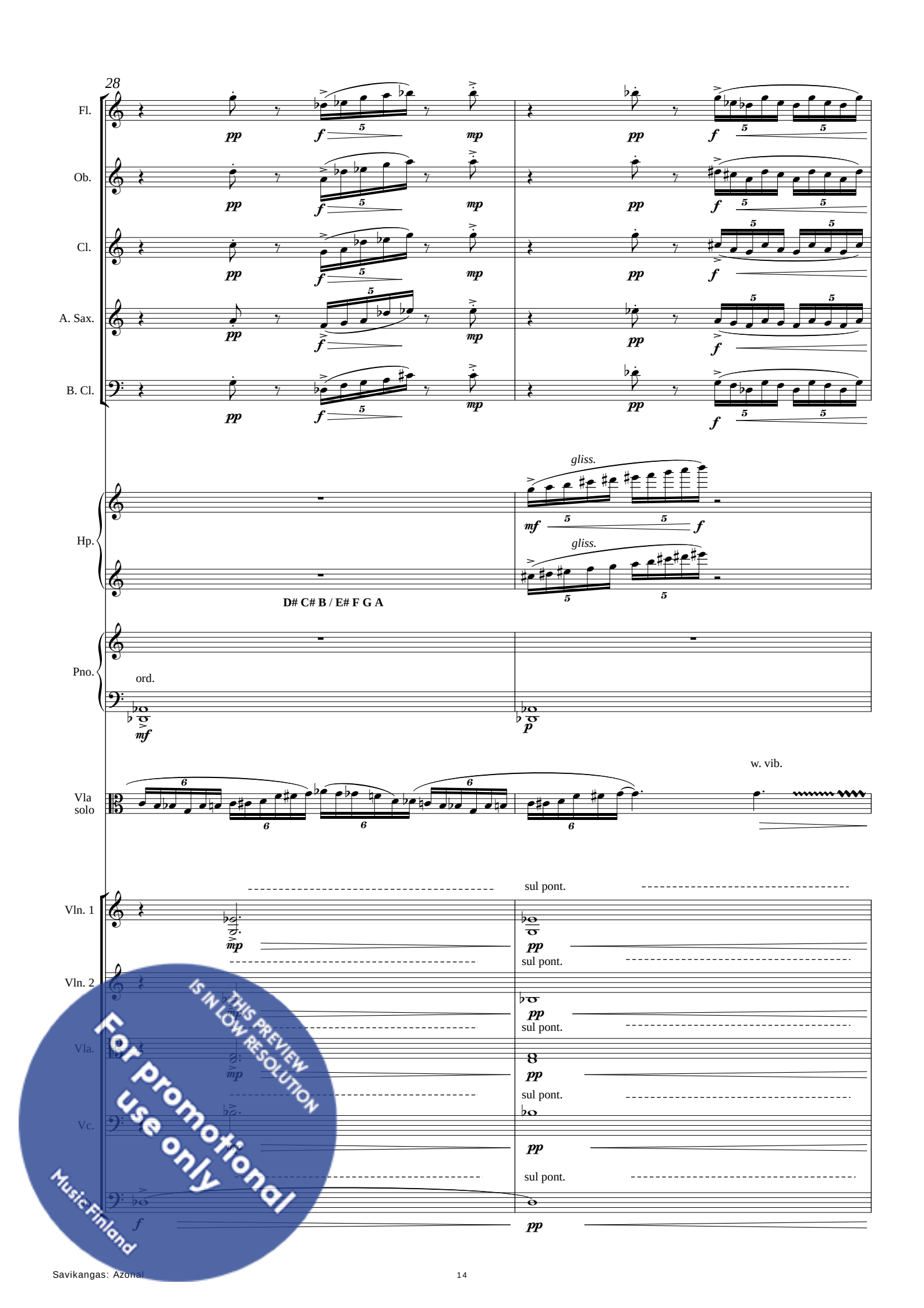

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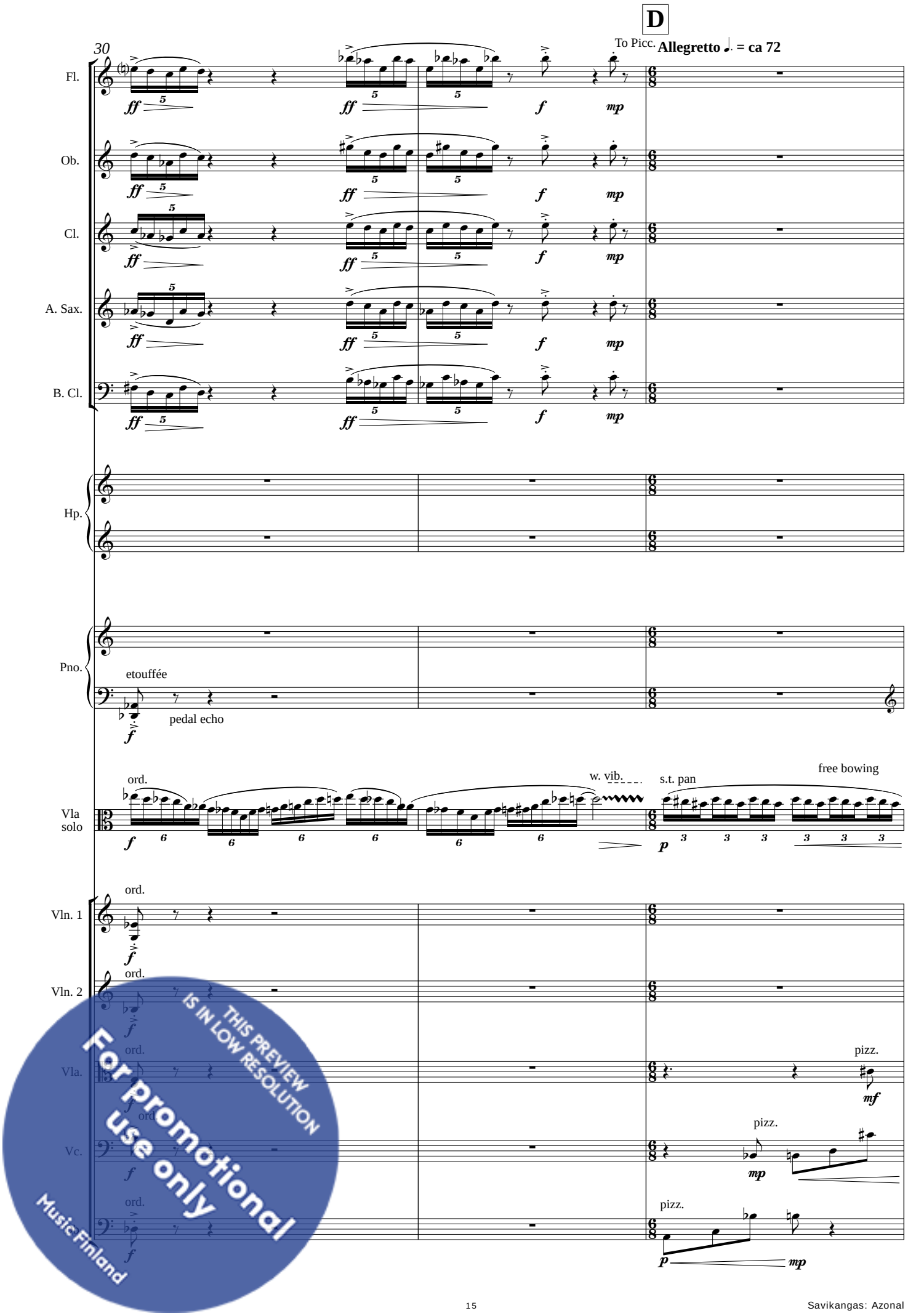

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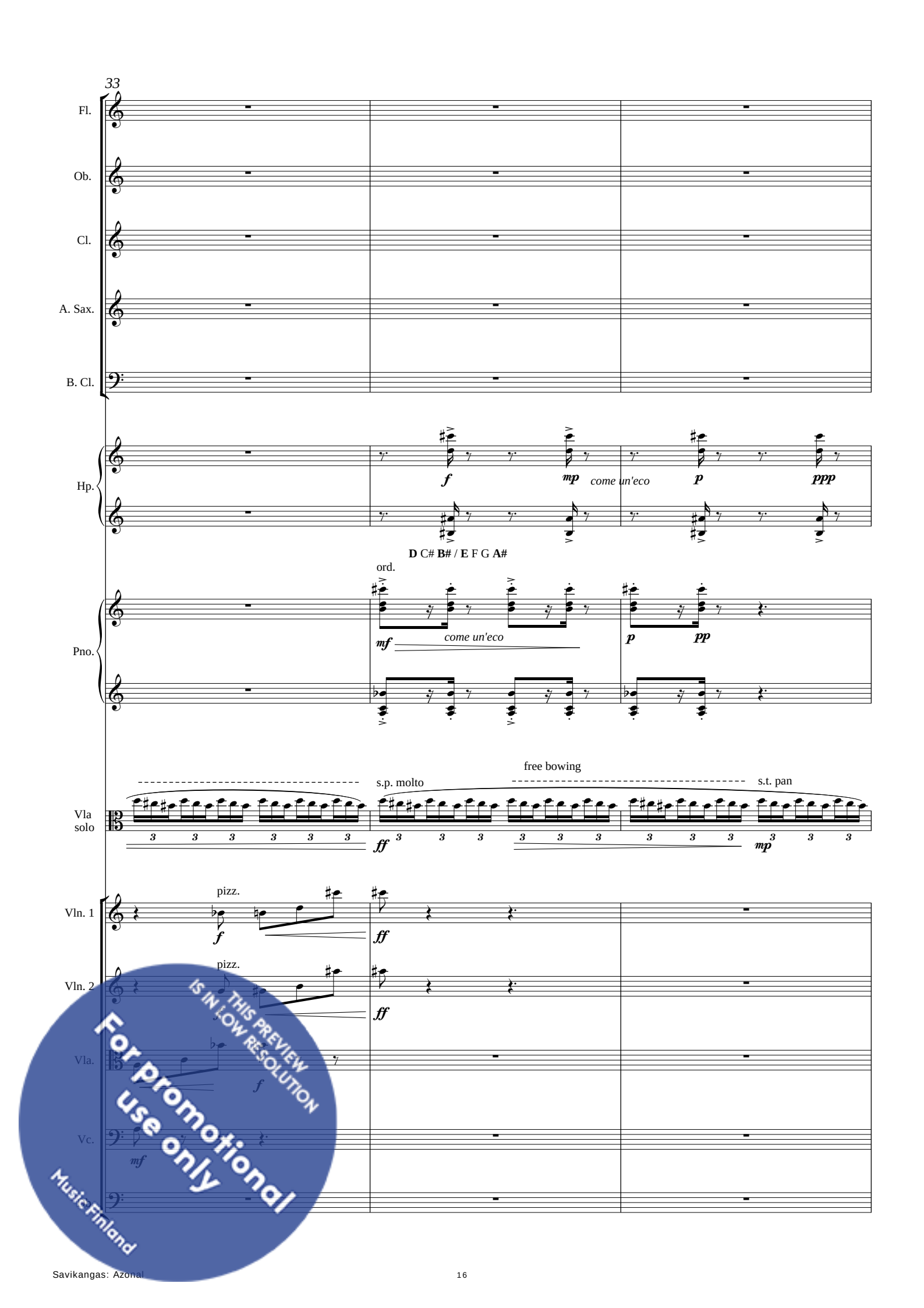

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36

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

f *mp*

come un'eco

D **C** **Bb** / E F G **Ab**

Pno.

mf

come un'eco

Vla solo

s.t. pan

free bowing

s.p. molto

p *ff*

Vln. 1

f *ff*

Vln. 2

f *ff*

Vla.

mf *f*

Vc.

mf

p *mp*

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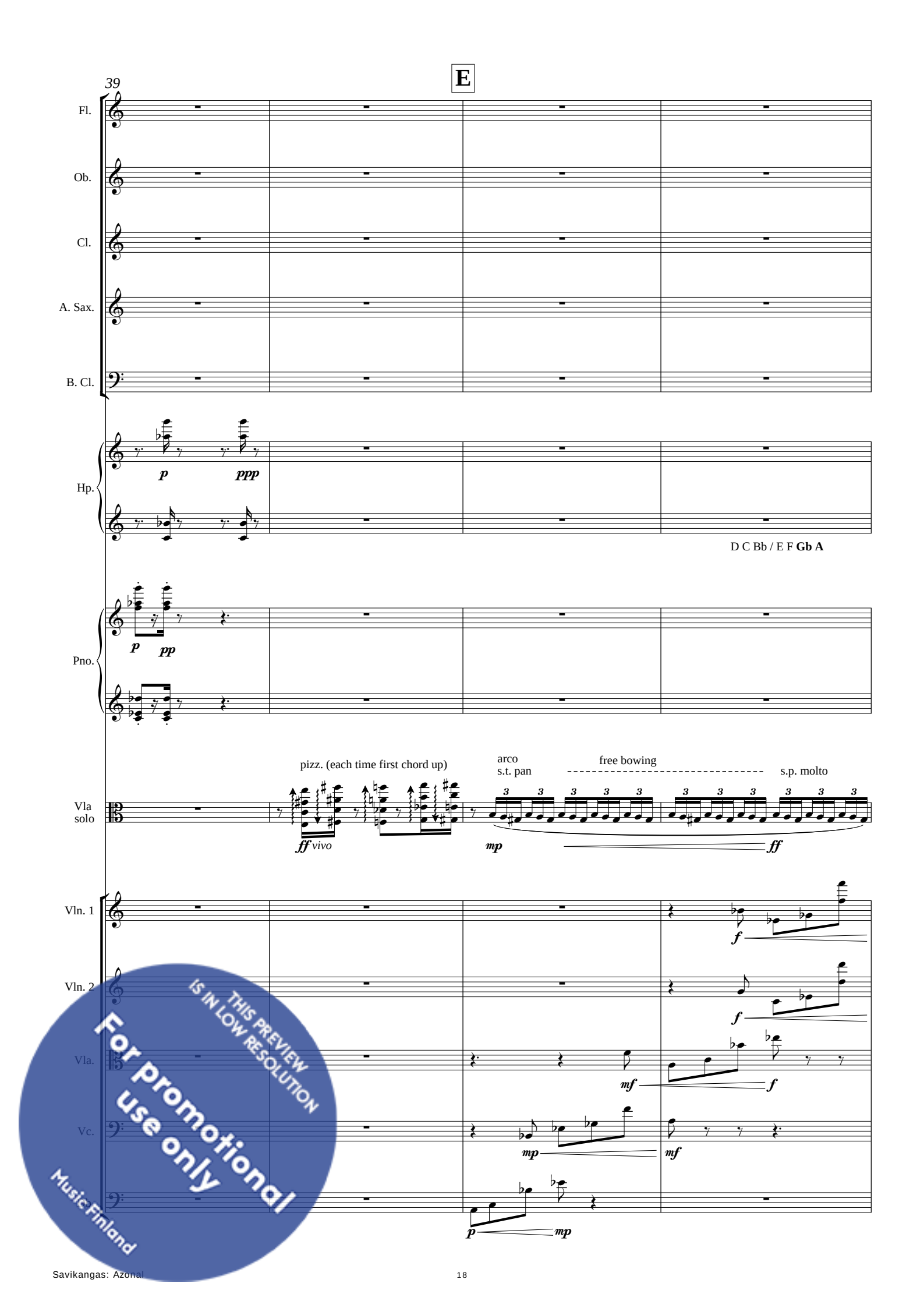

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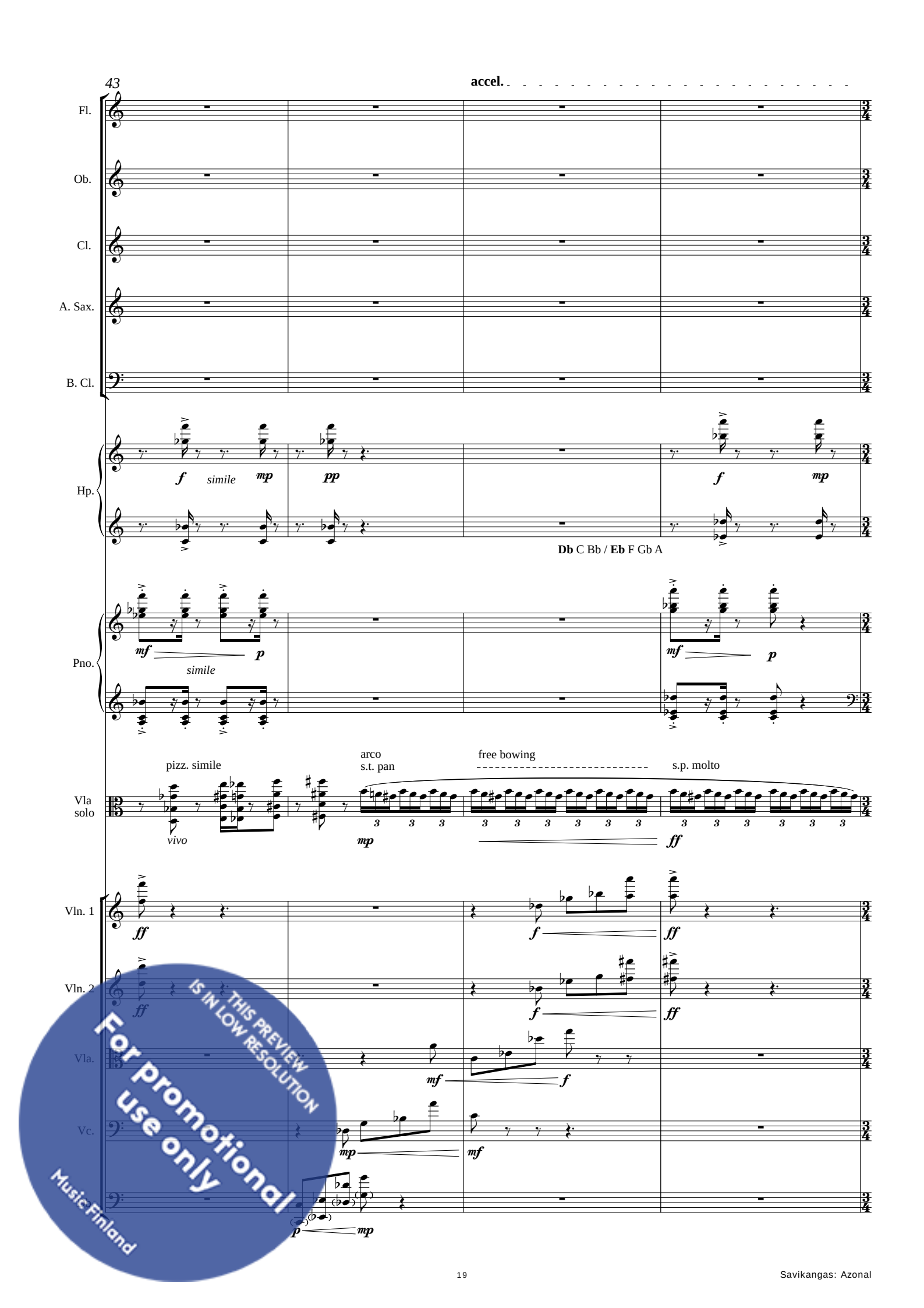

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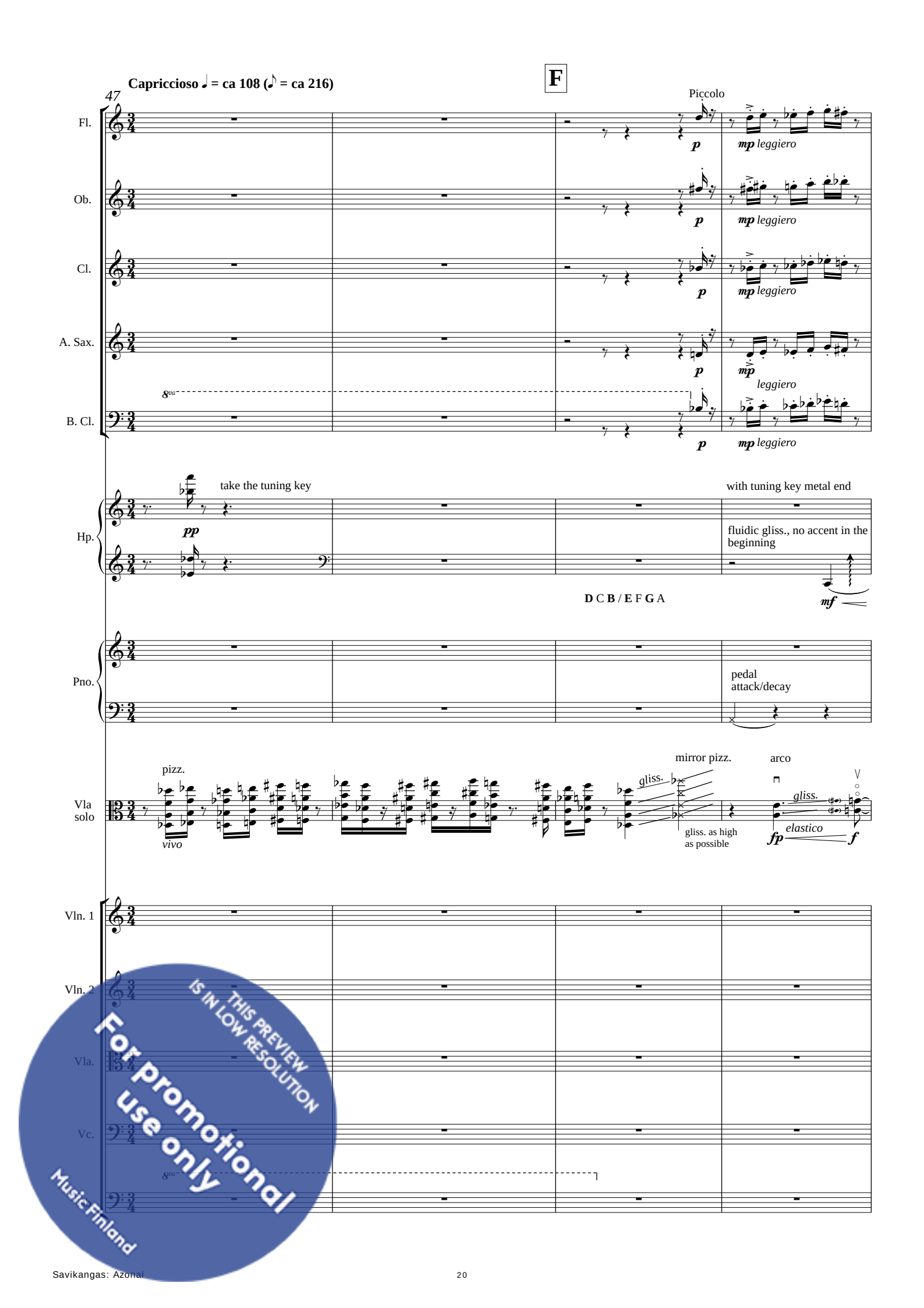

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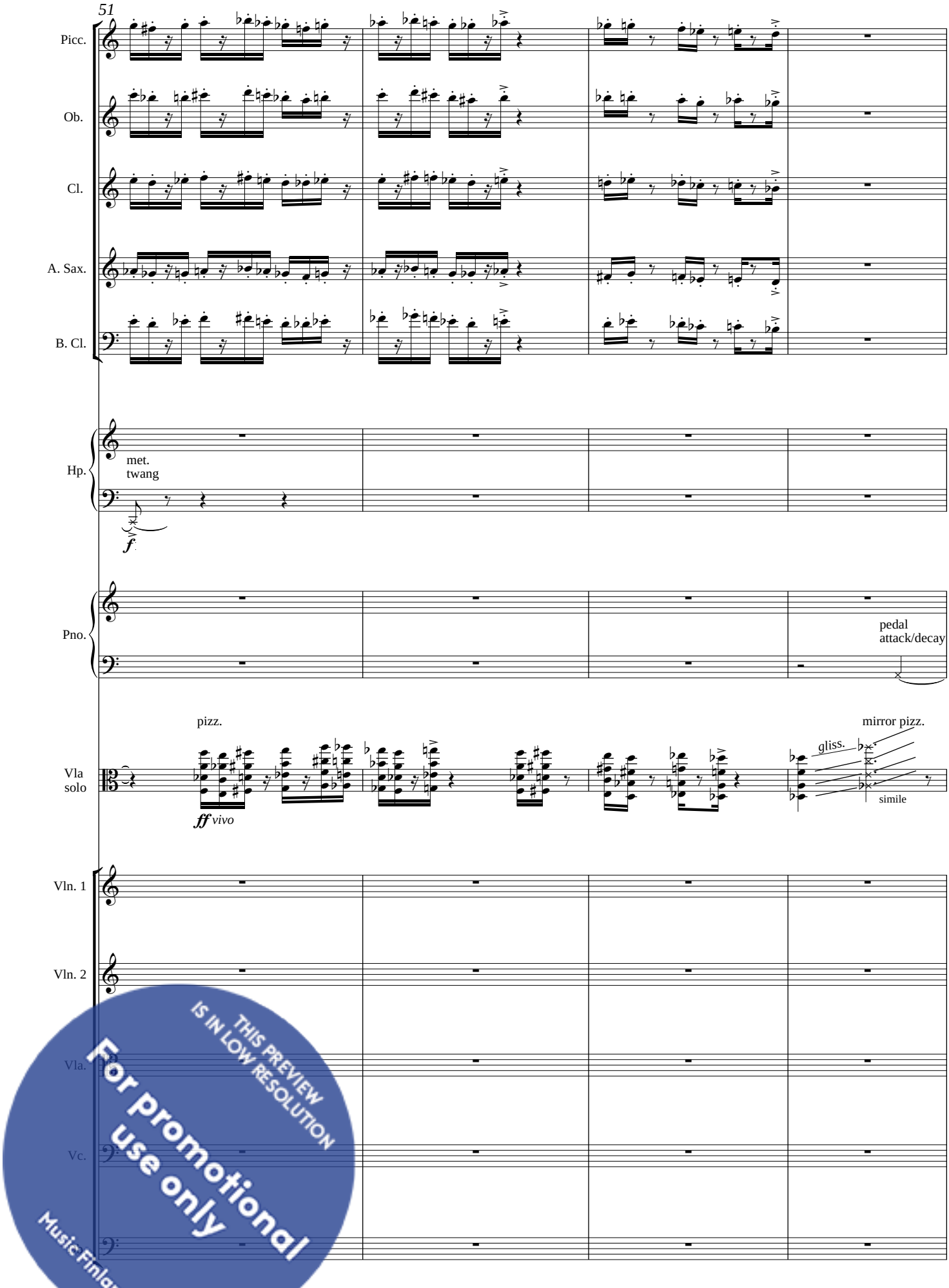

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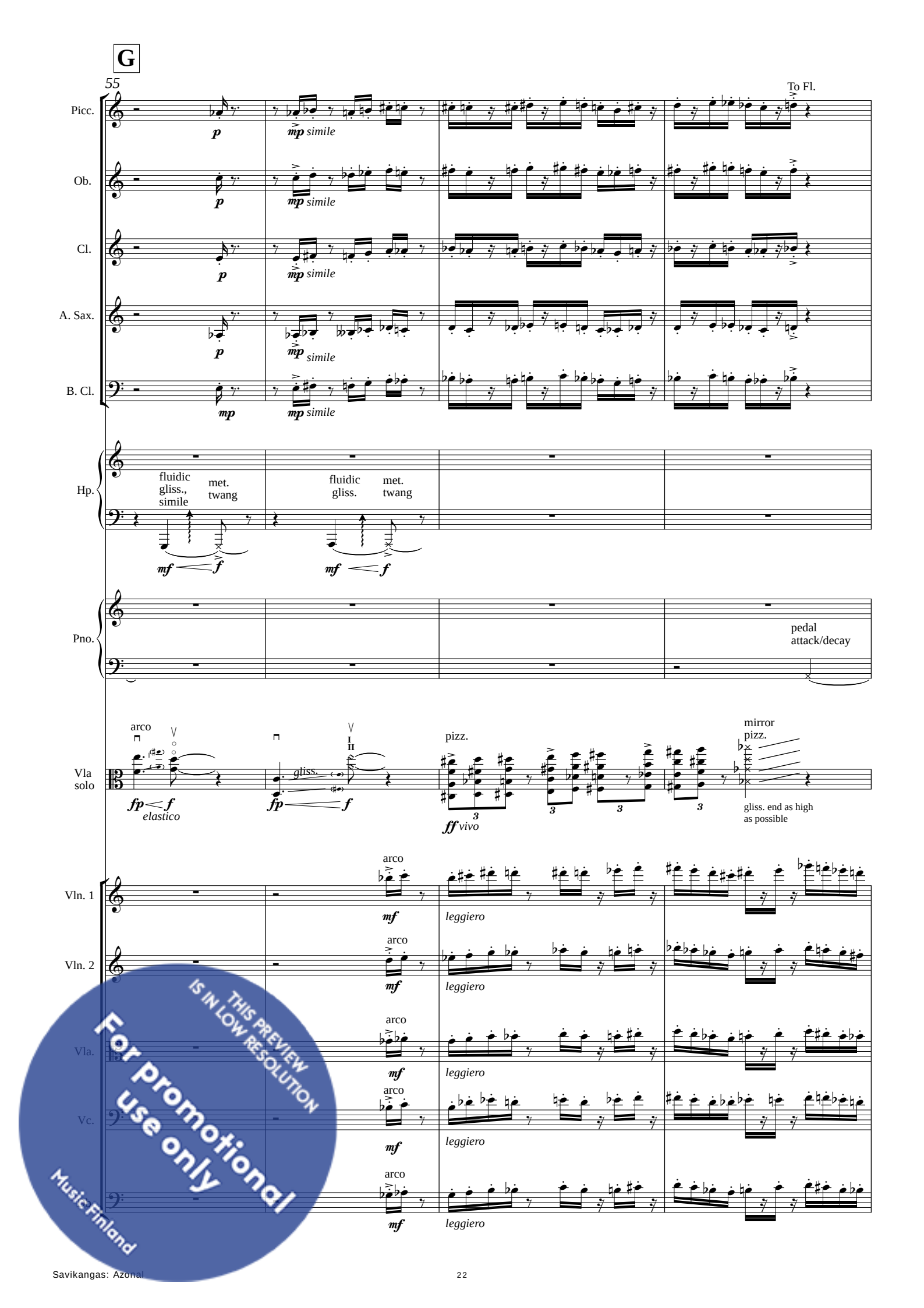

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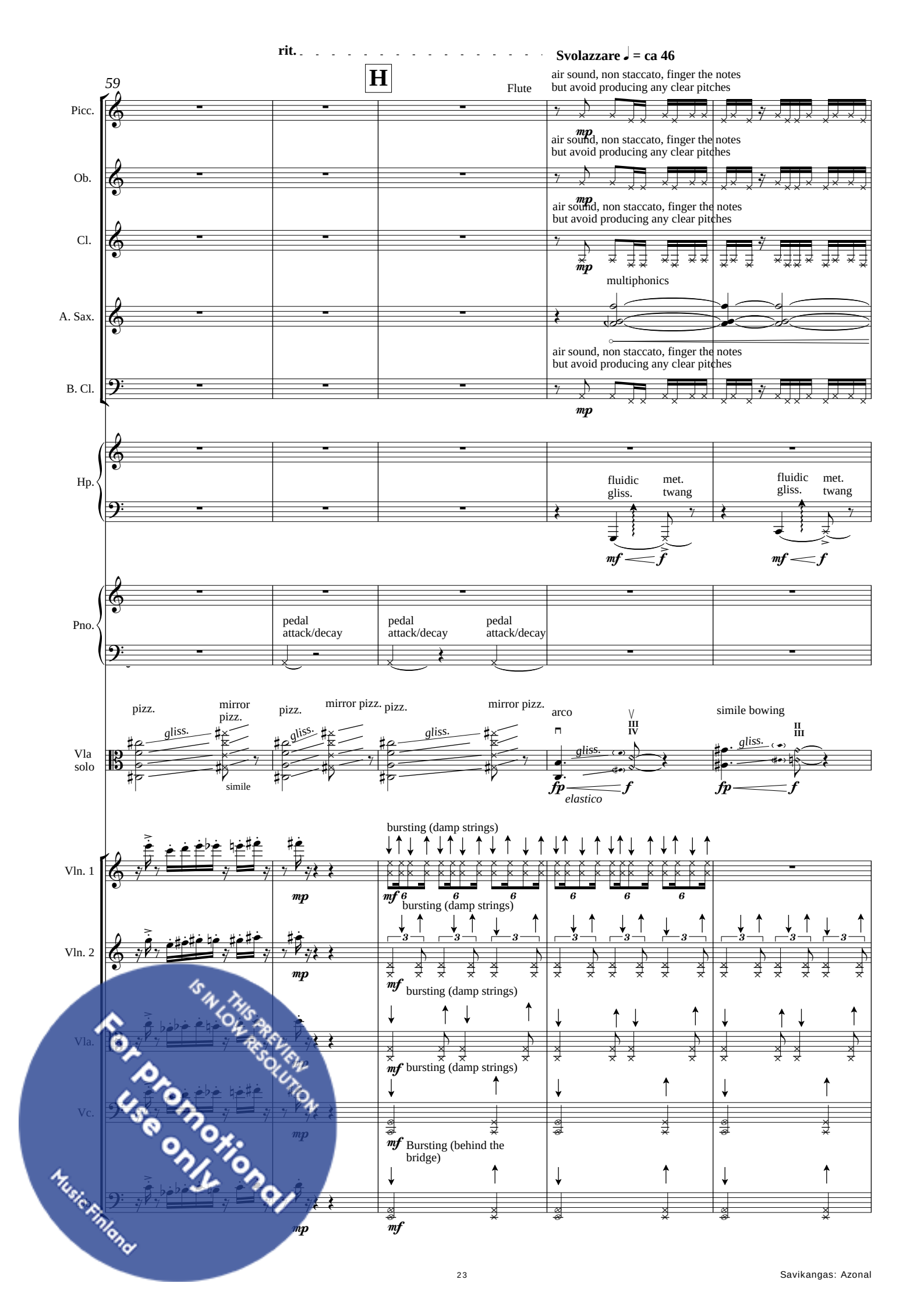

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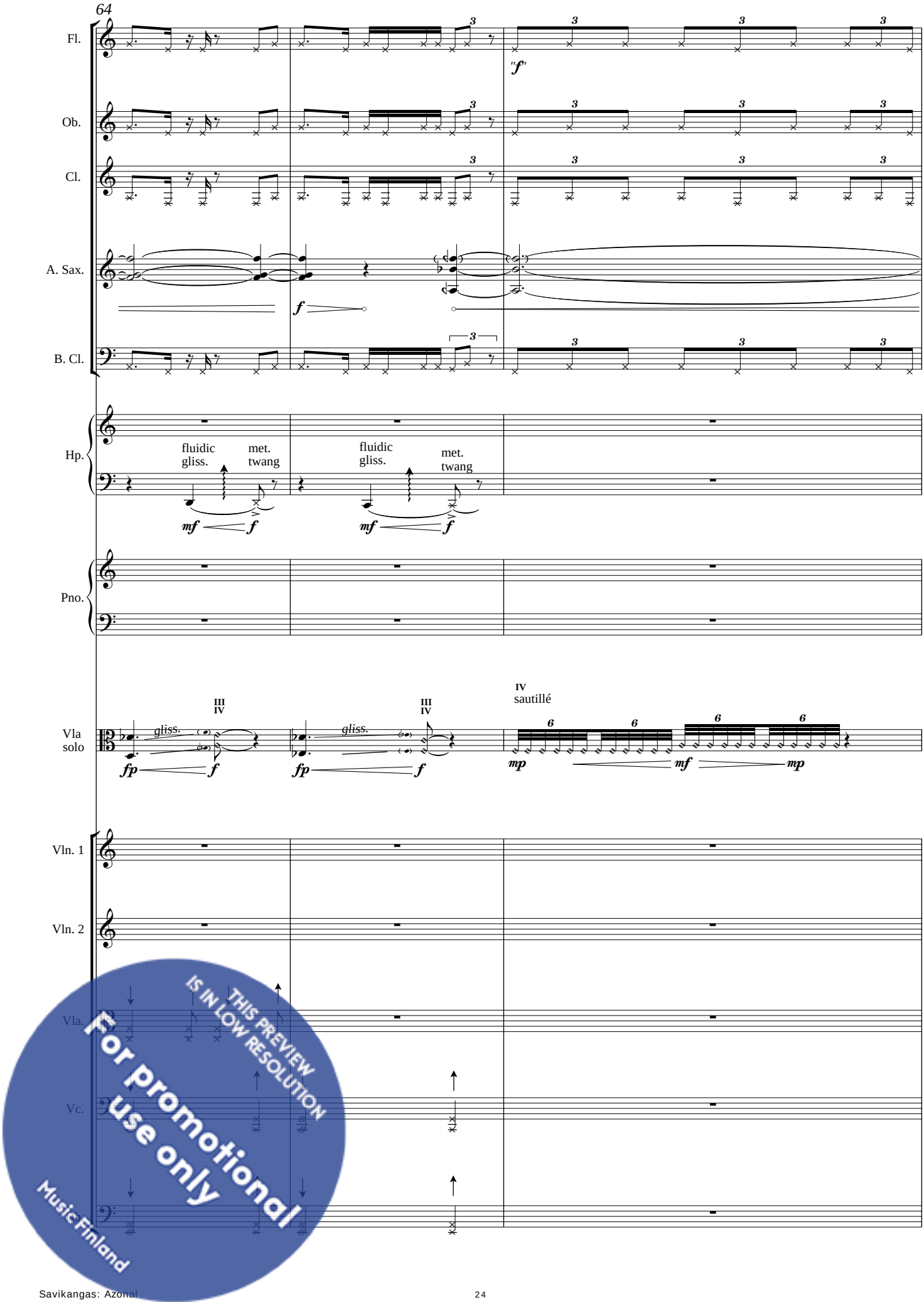

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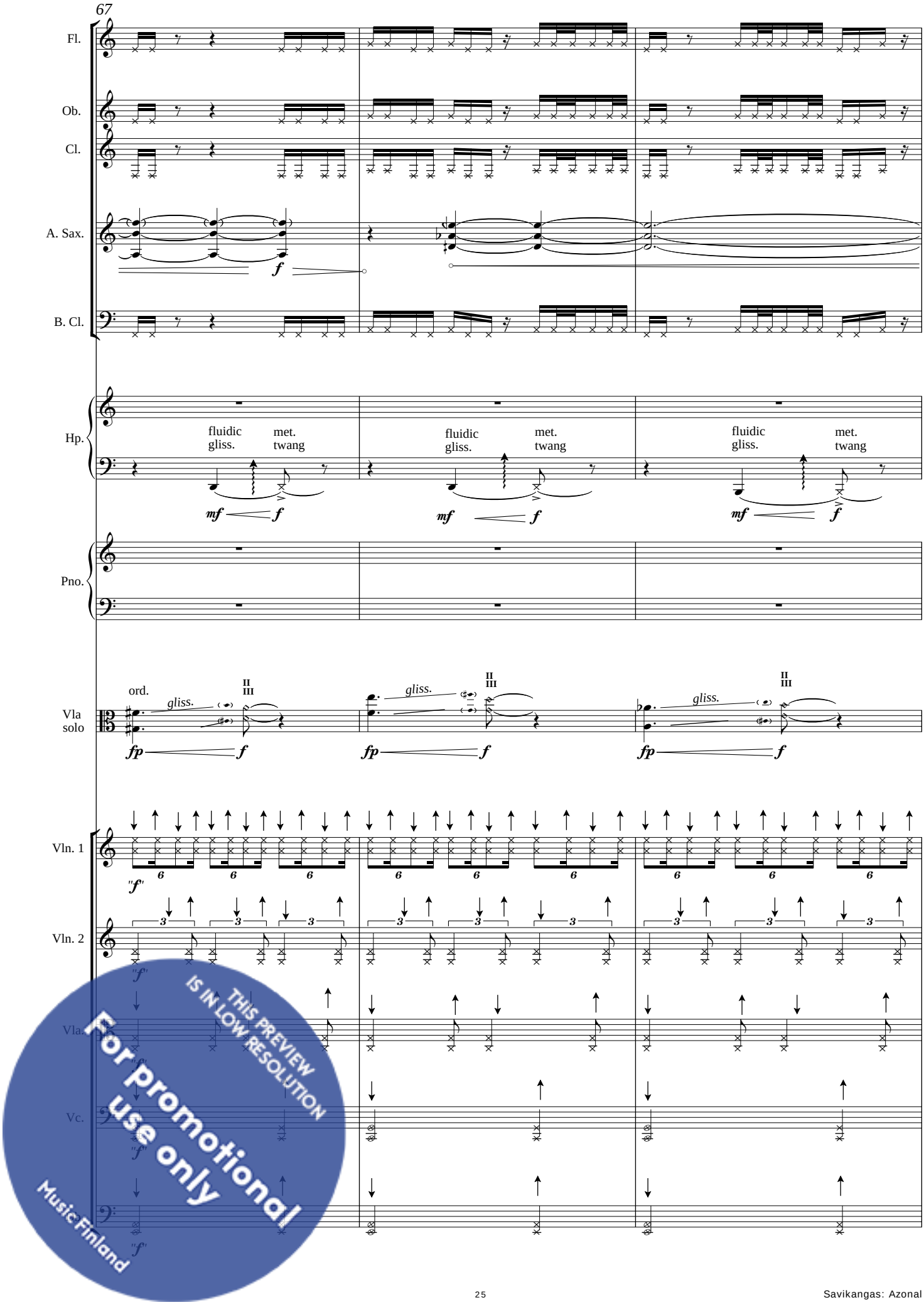

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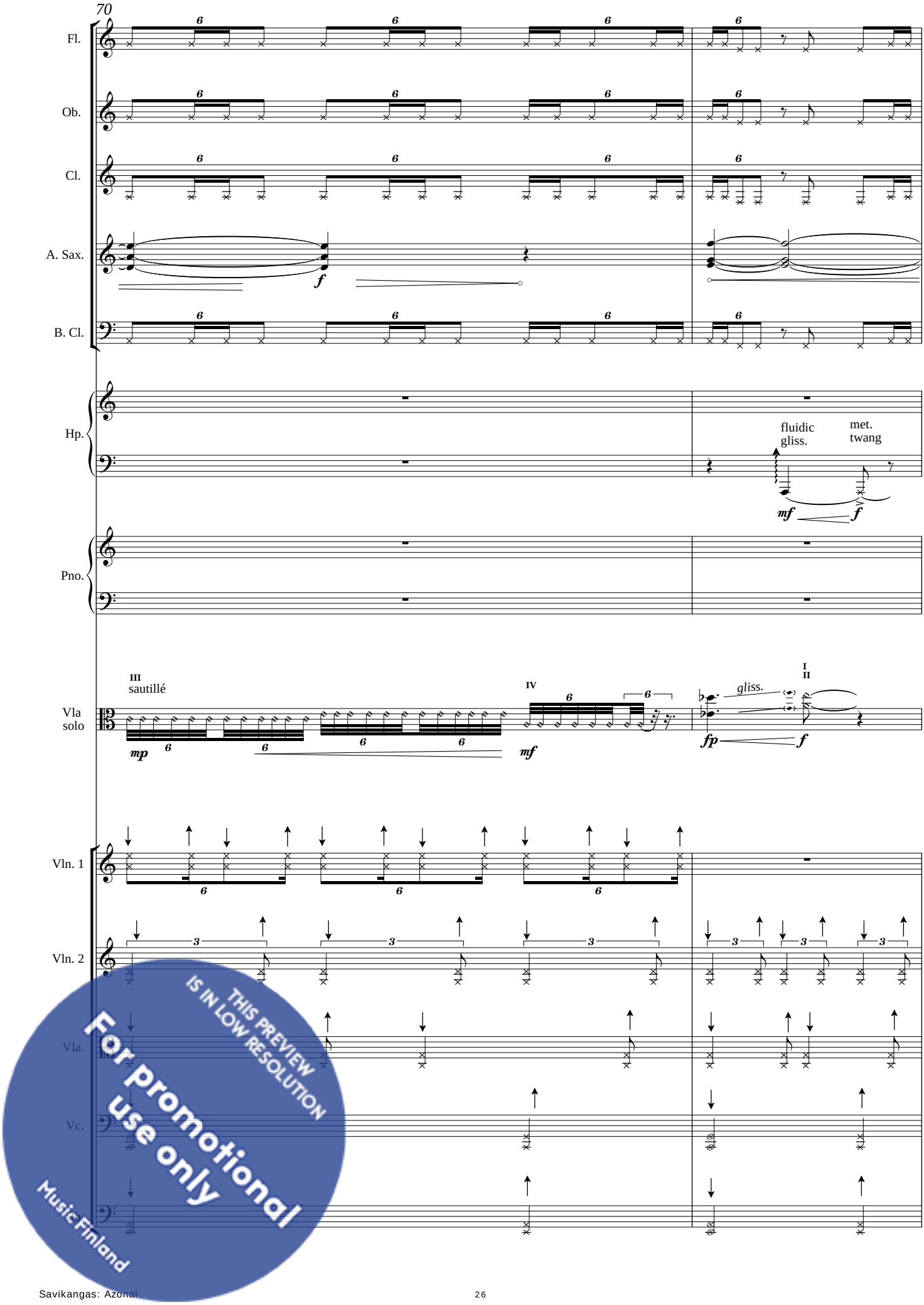

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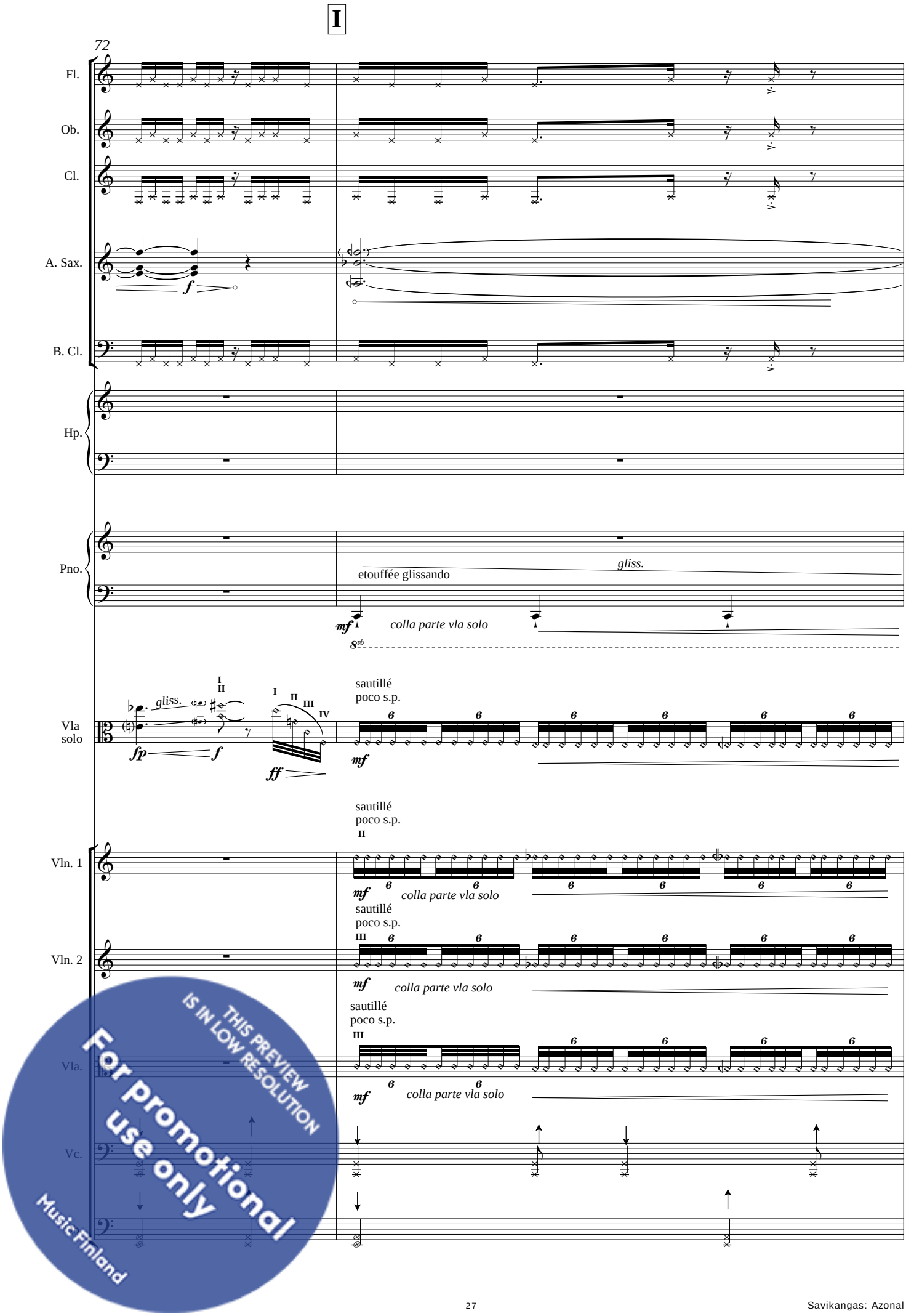

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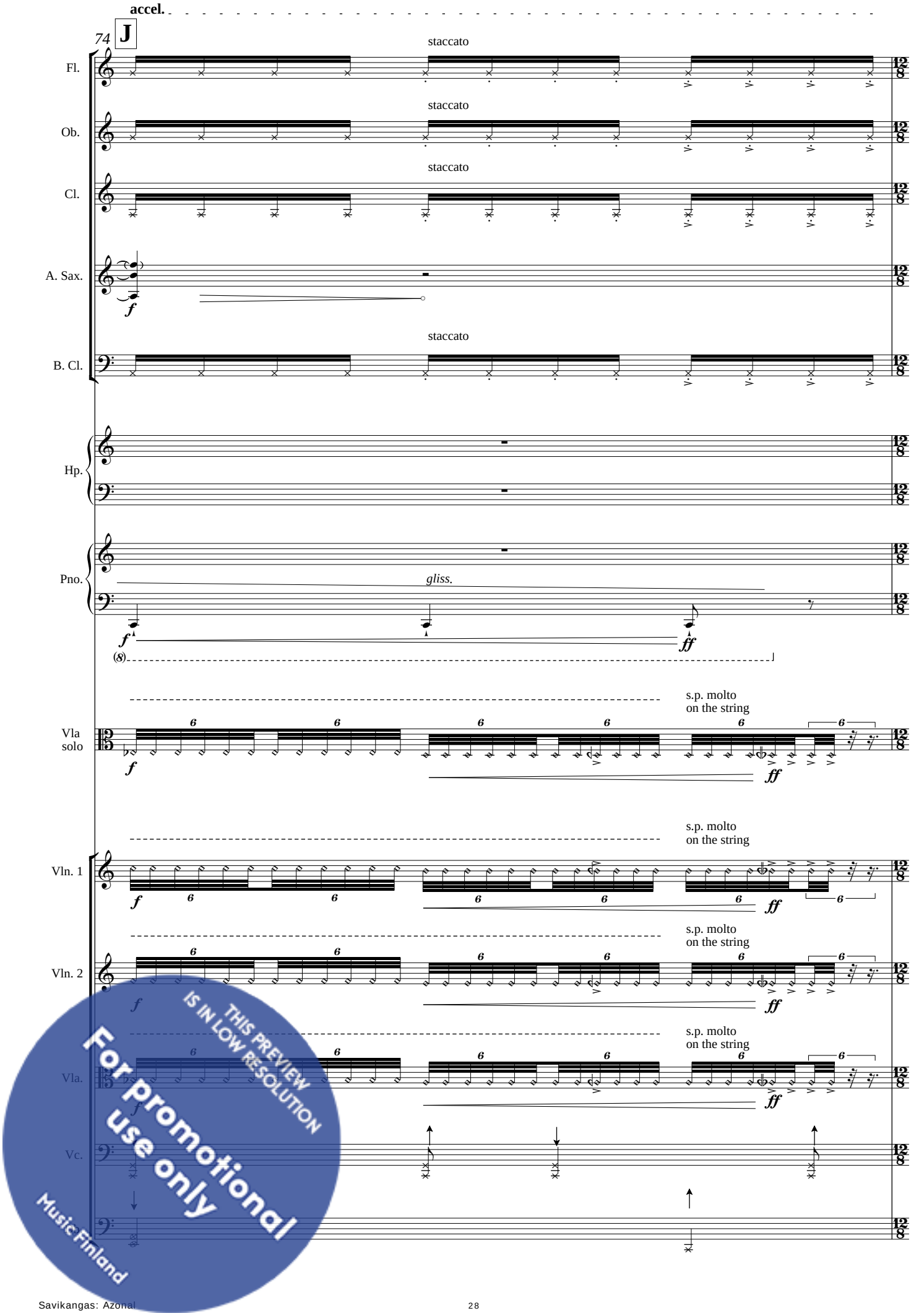

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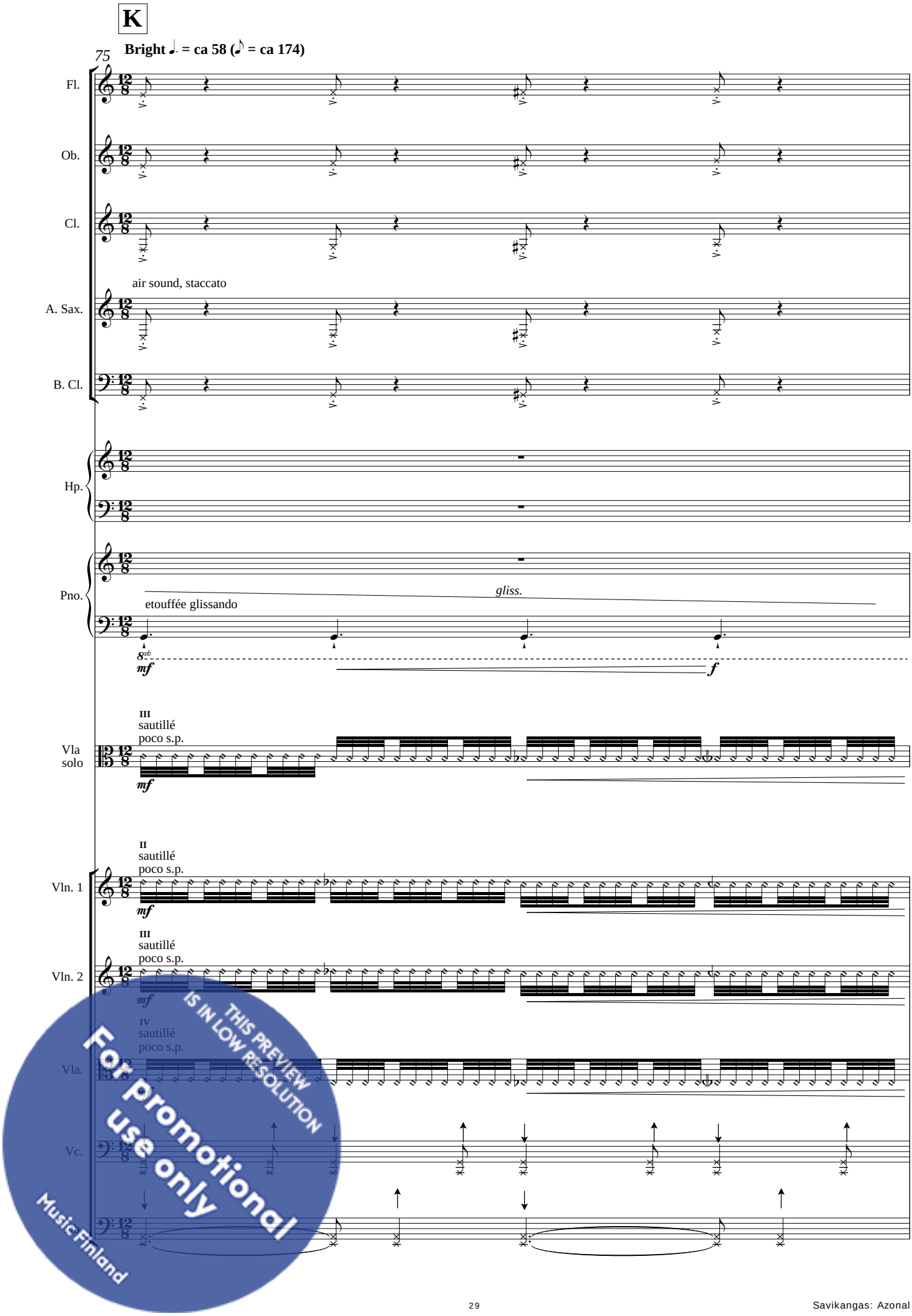
K
75
Bright ♩. = ca 58 (♪ = ca 174)
Fl.
Ob.
Cl.
air sound, staccato
A. Sax.
B. Cl.
Hp.
Pno.
gliss.
etouffée glissando
8vb
mf
f
III
sautillé
poco s.p.
Vla
solo
mf
II
sautillé
poco s.p.
Vln. 1
mf
III
sautillé
poco s.p.
Vln. 2
mf
IV
sautillé
poco s.p.
Vla.
Vc.
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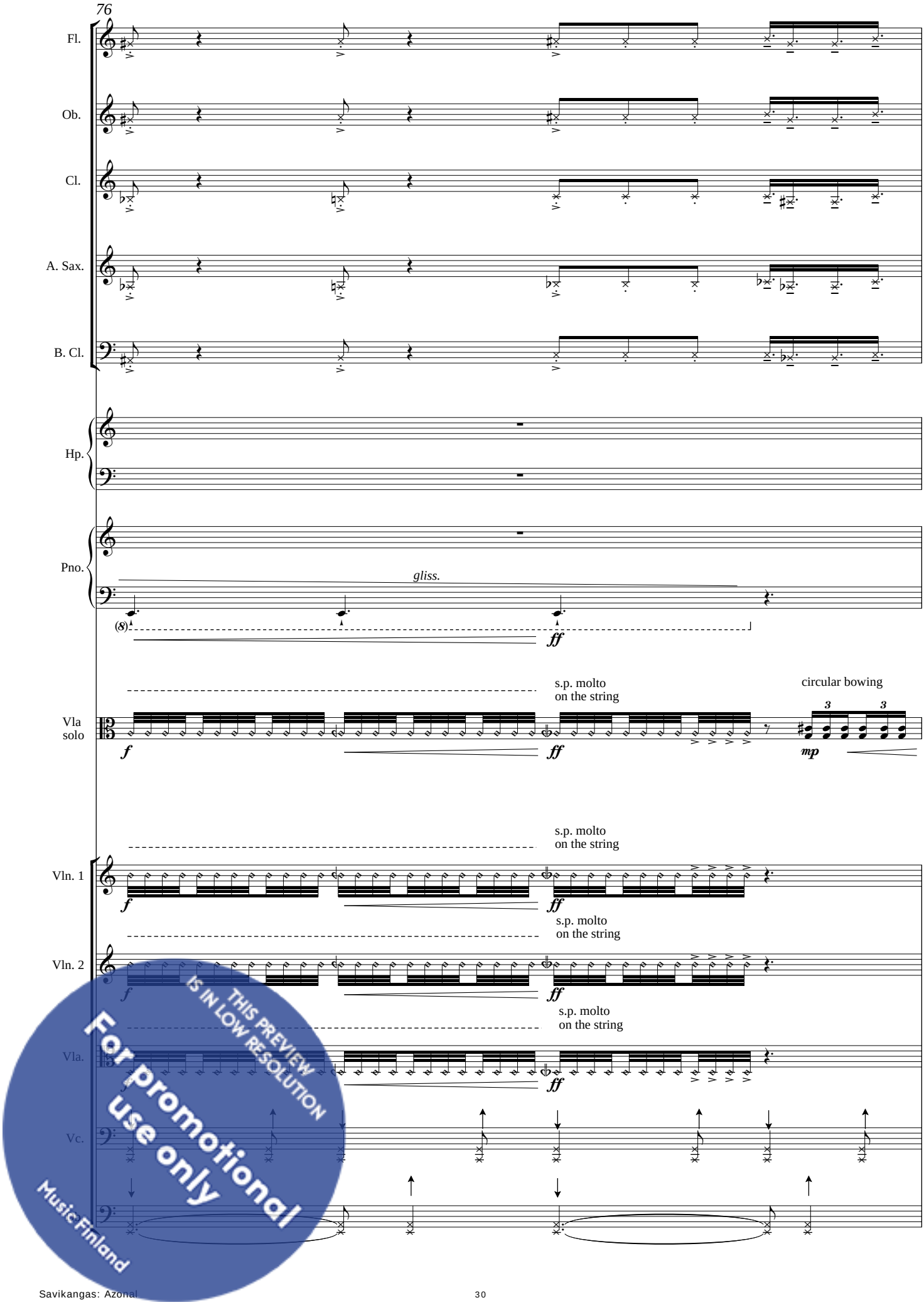
76
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
gliss.
(8)
ff
Vla
solo
f
s.p. molto
on the string
ff
circular bowing
3
3
mp
Vln. 1
f
s.p. molto
on the string
ff
Vln. 2
f
s.p. molto
on the string
ff
Vla.
s.p. molto
on the string
ff
Vc.
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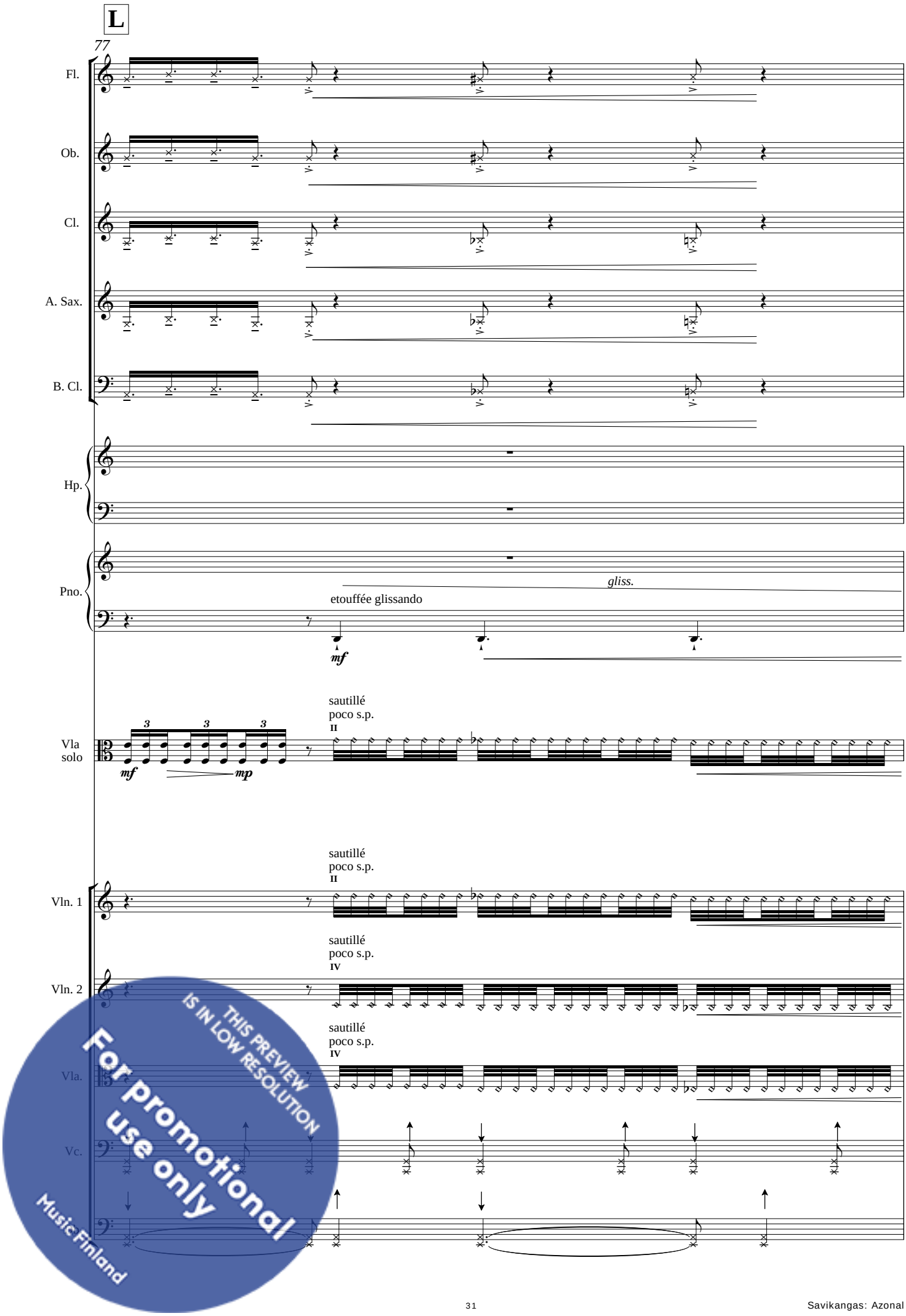
L
77
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
gliss.
etouffée glissando
mf
Vla solo
mf
mp
sautillé
poco s.p.
II
Vln. 1
sautillé
poco s.p.
II
Vln. 2
sautillé
poco s.p.
IV
Vla.
sautillé
poco s.p.
IV
Vc.
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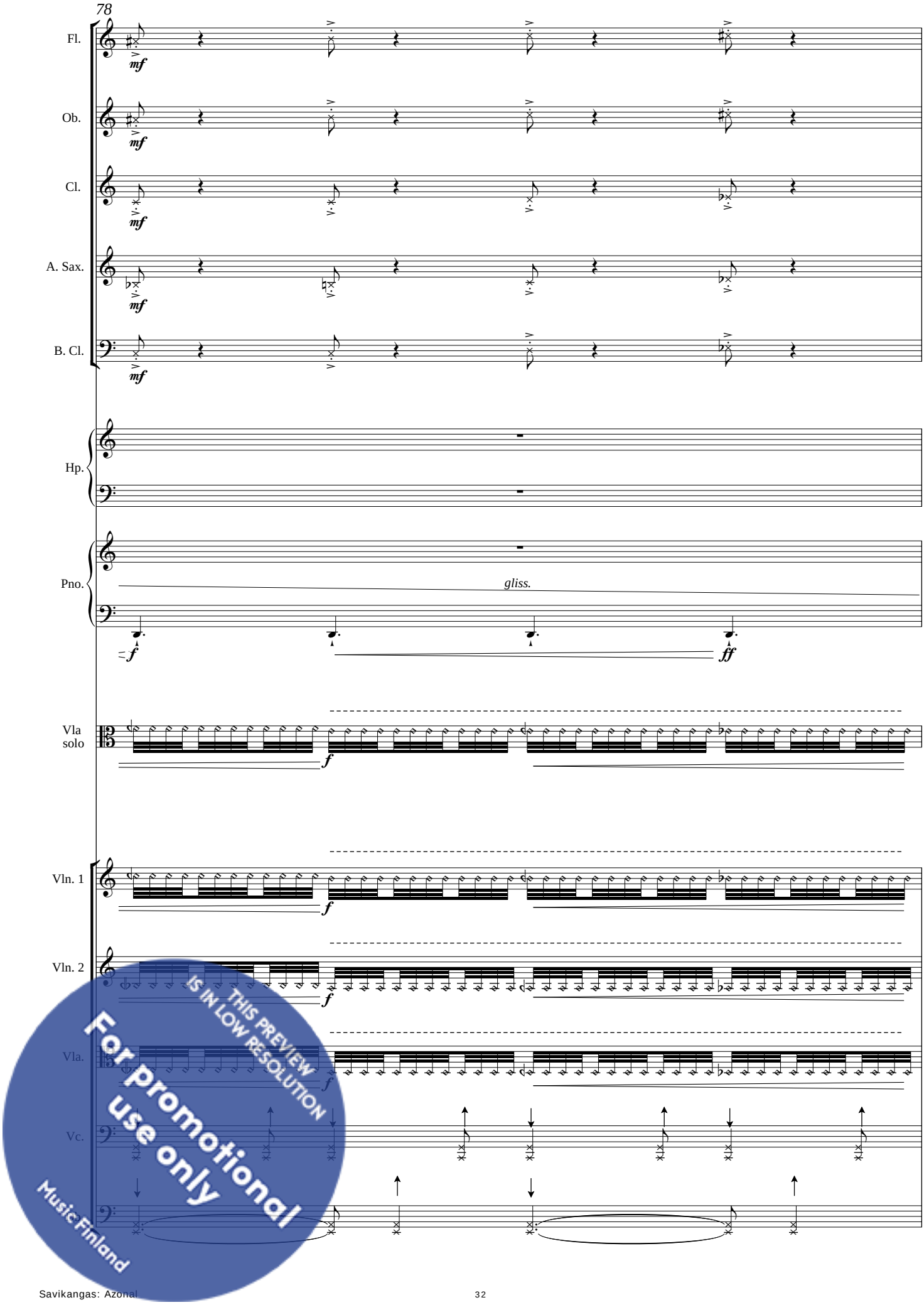

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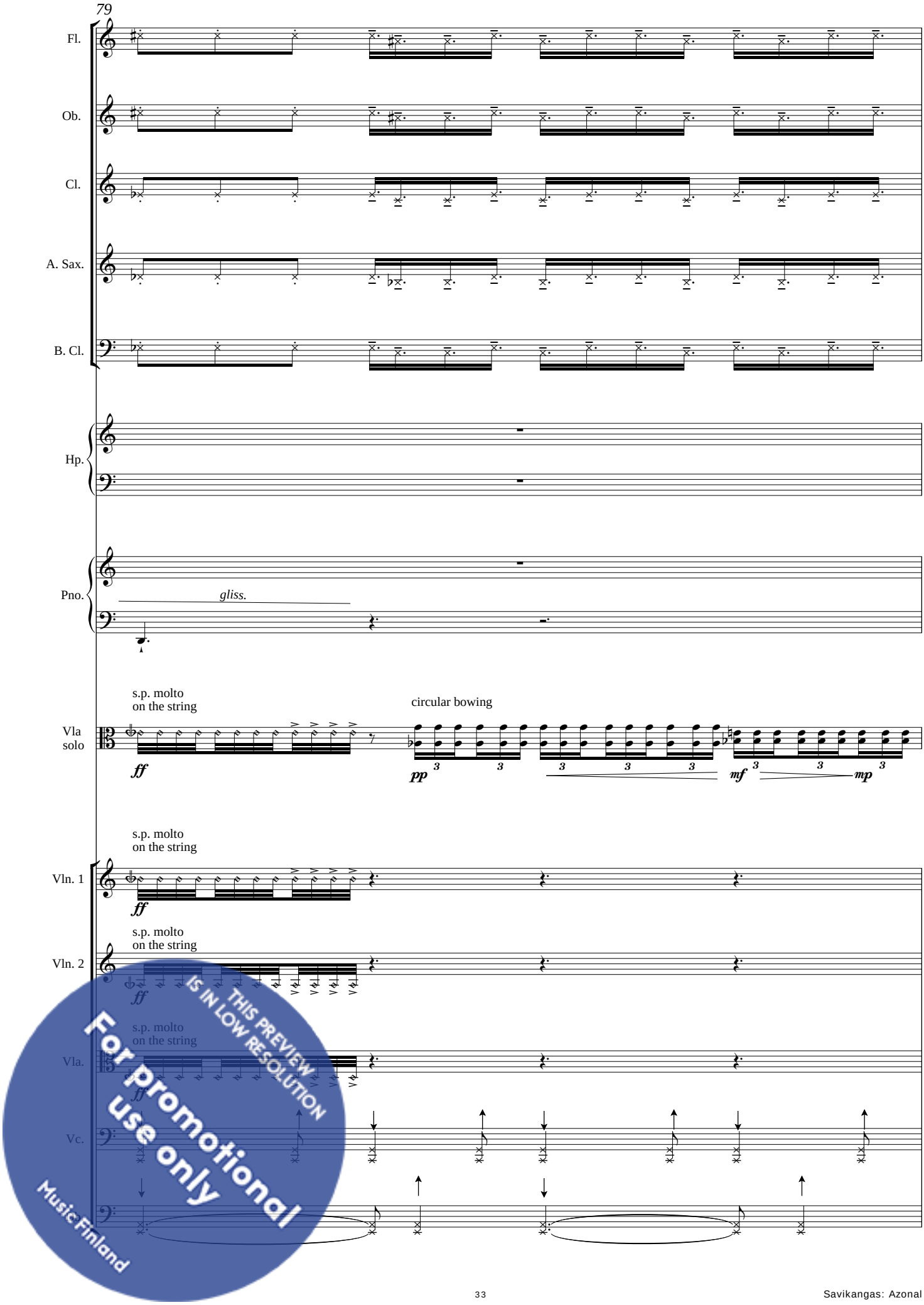

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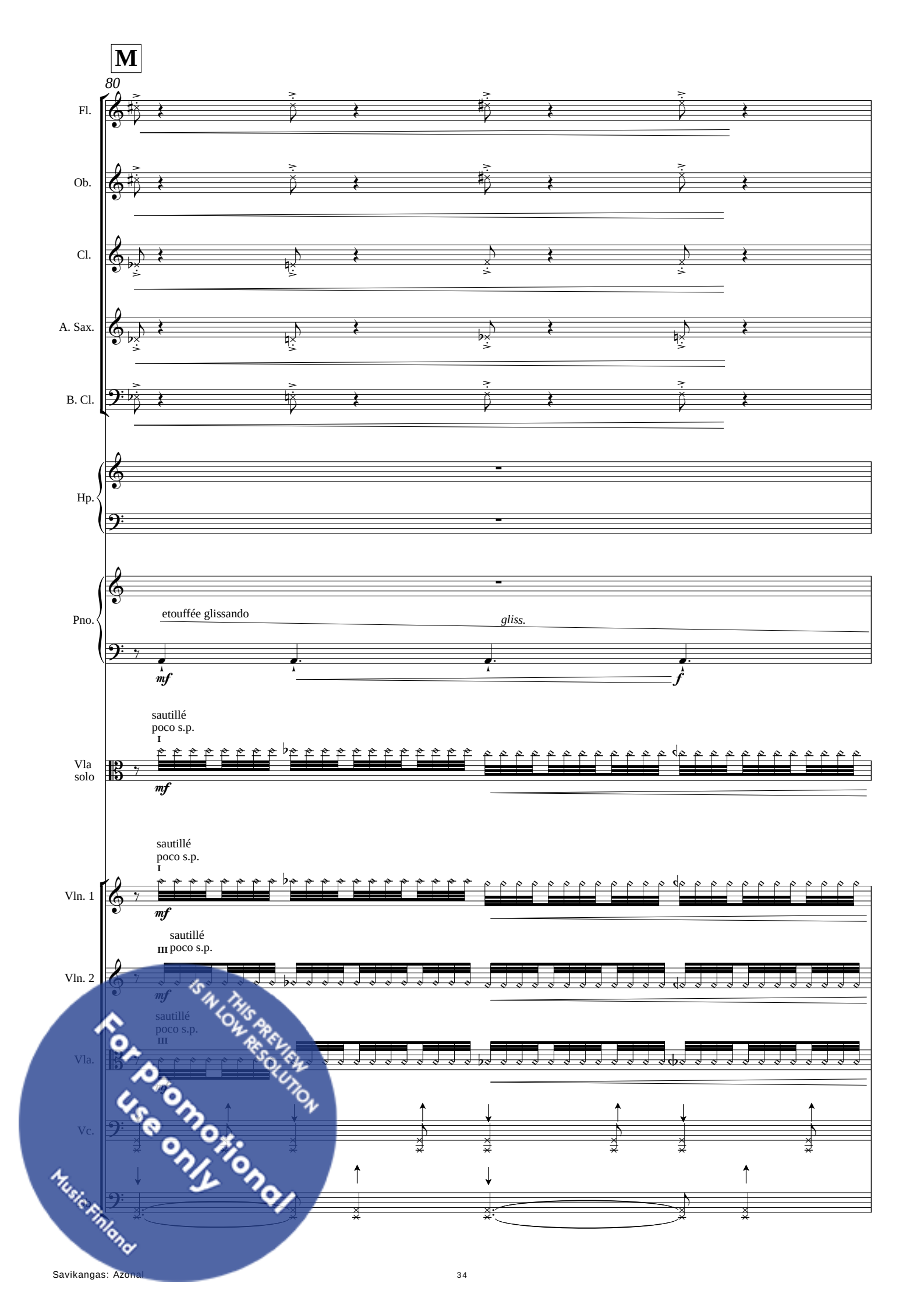
M
80
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
etouffée glissando
gliss.
mf
f
Vla
solo
sautillé
poco s.p.
I
mf
Vln. 1
sautillé
poco s.p.
I
mf
Vln. 2
sautillé
III poco s.p.
mf
Vla.
sautillé
poco s.p.
III
Vc.
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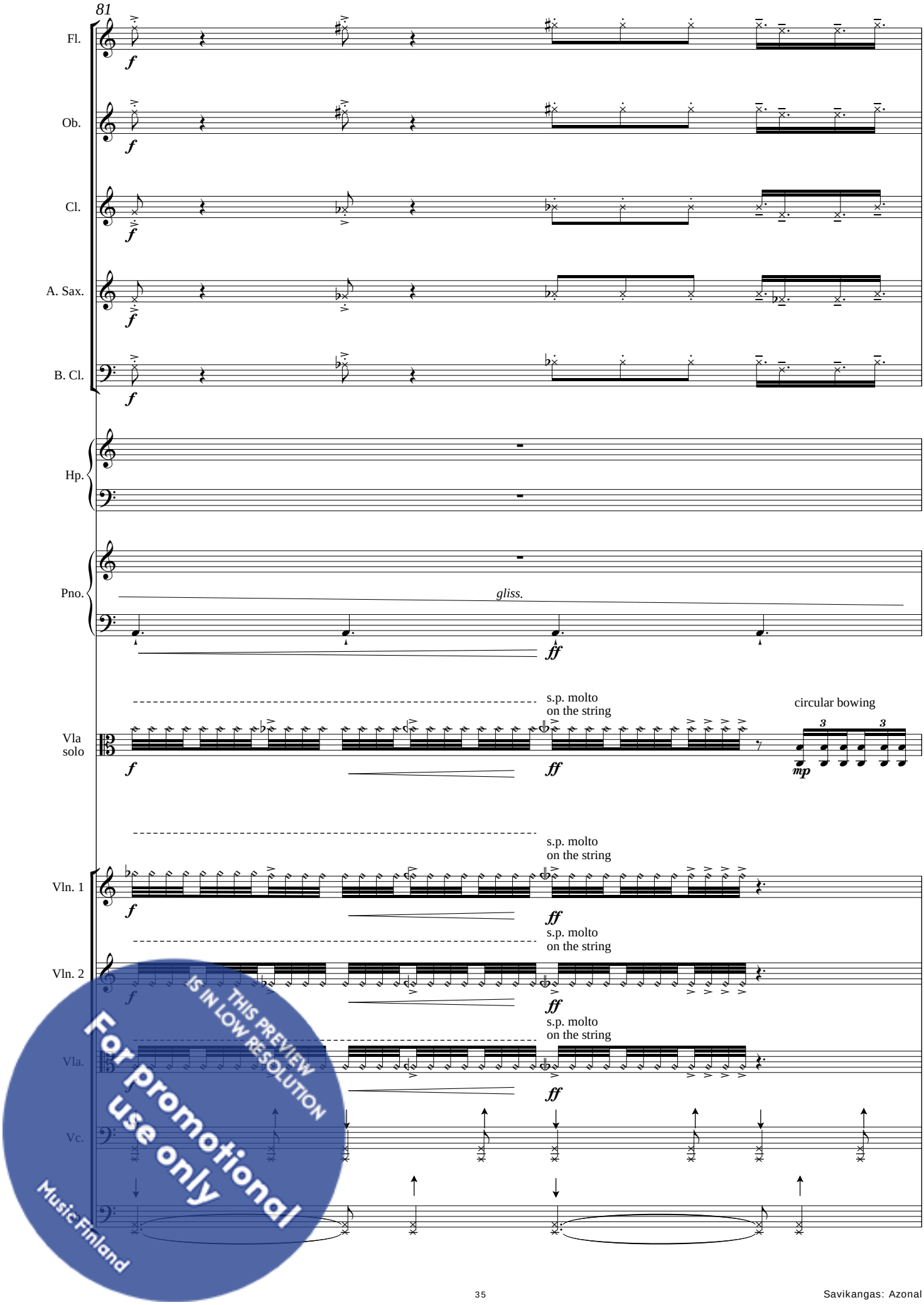

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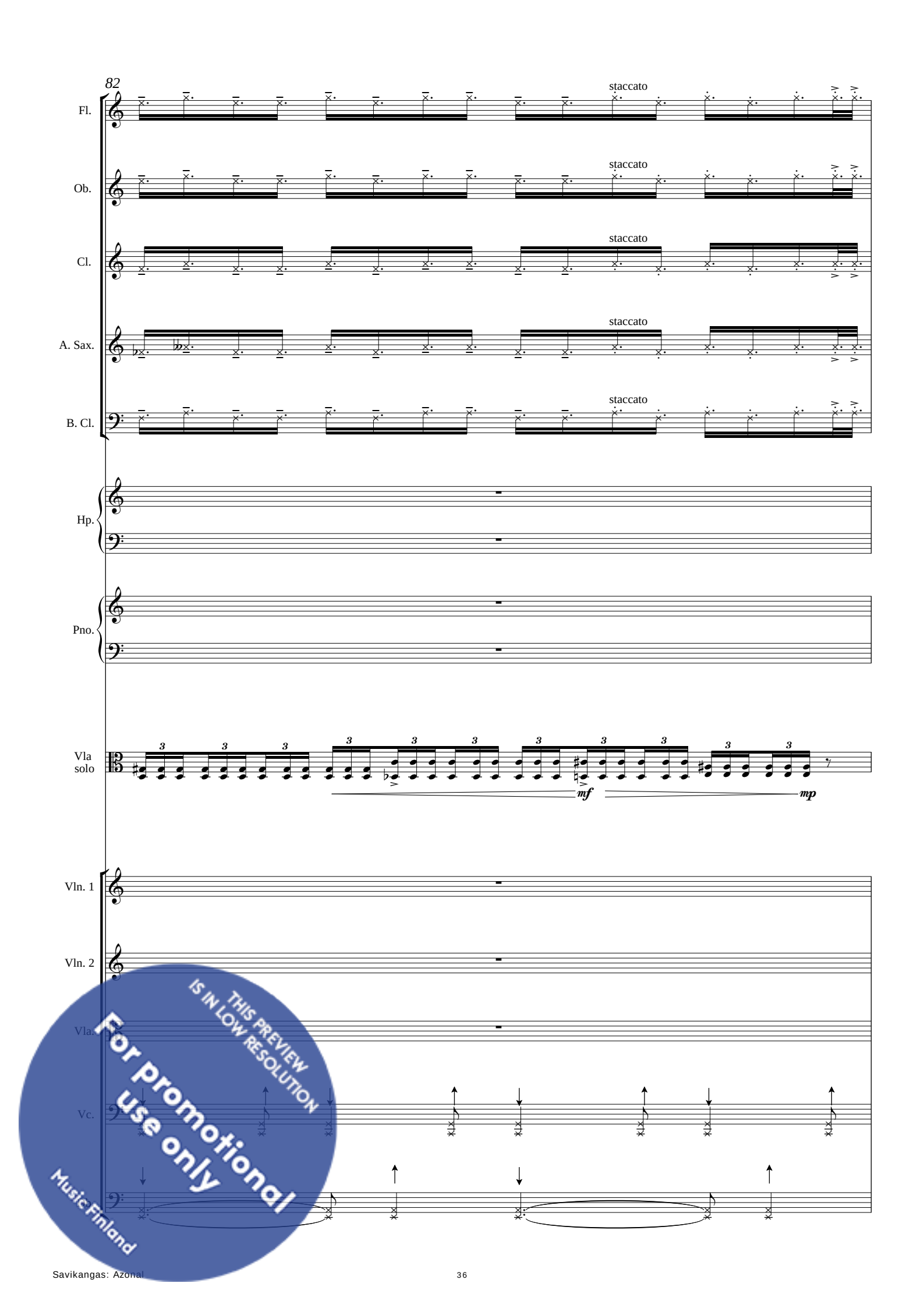
82
Fl.
staccato
Ob.
staccato
Cl.
staccato
A. Sax.
staccato
B. Cl.
staccato
Hp.
Pno.
Vla
solo
mf
mp
Vln. 1
Vln. 2
Vla.
Vc.
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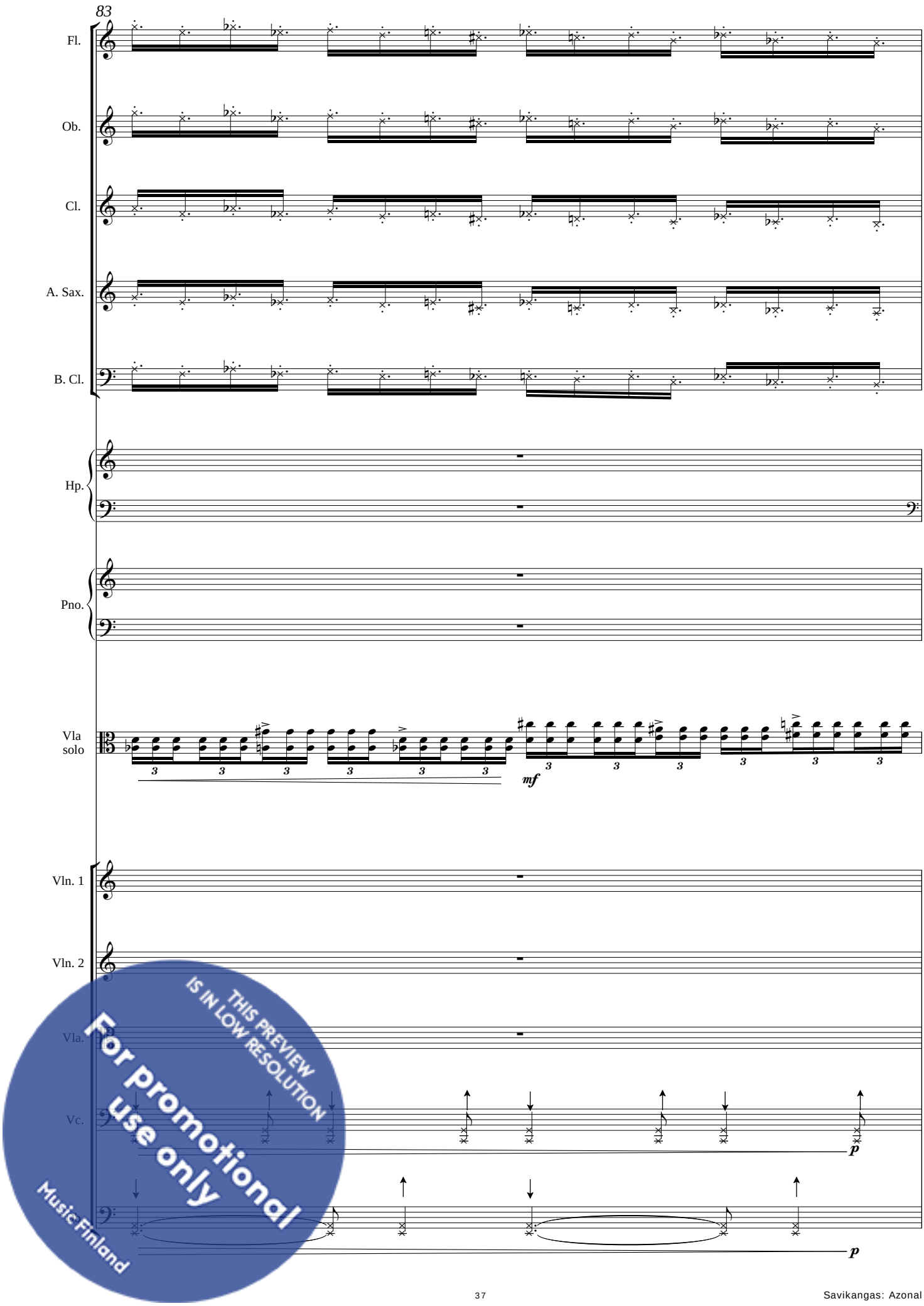

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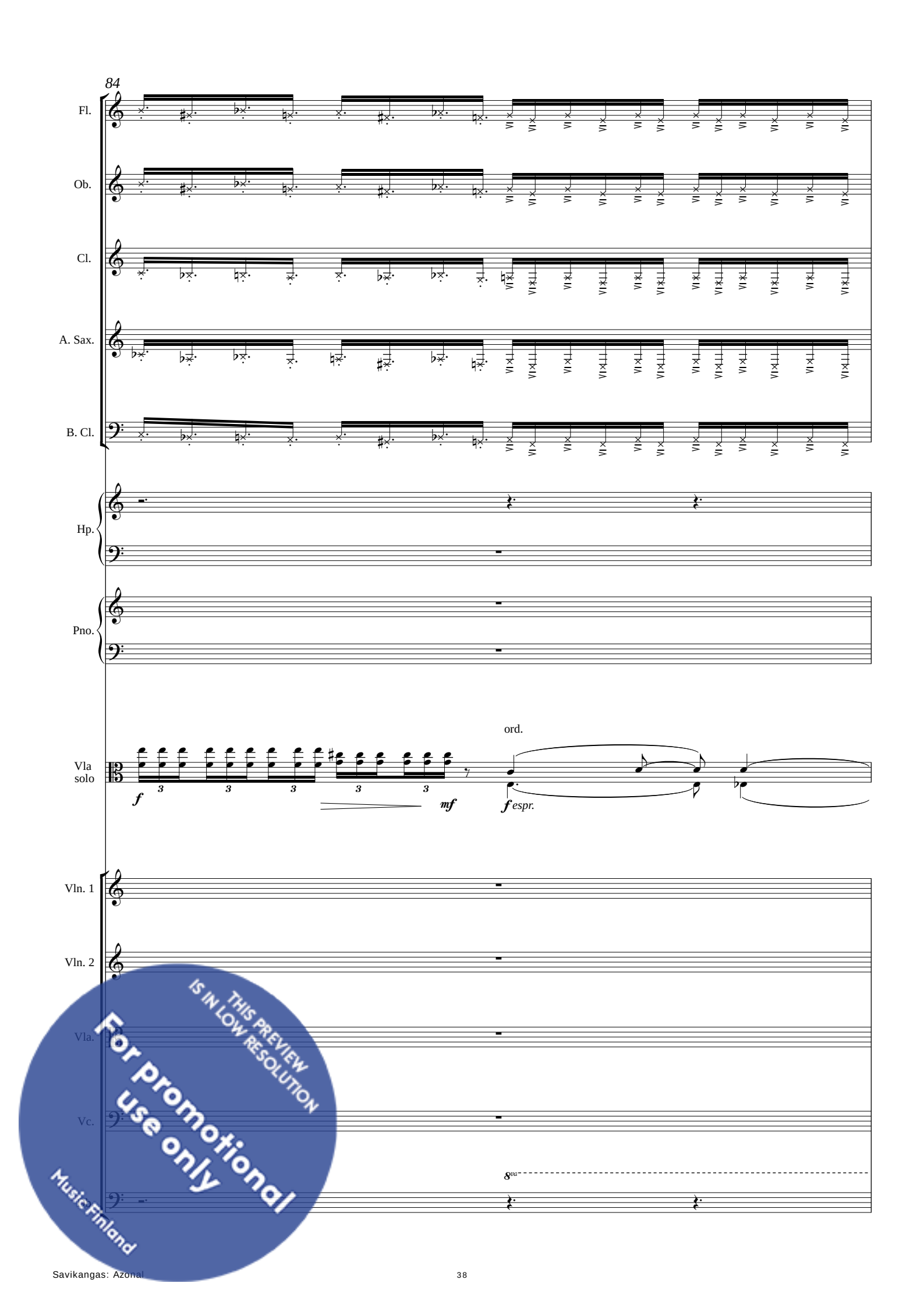

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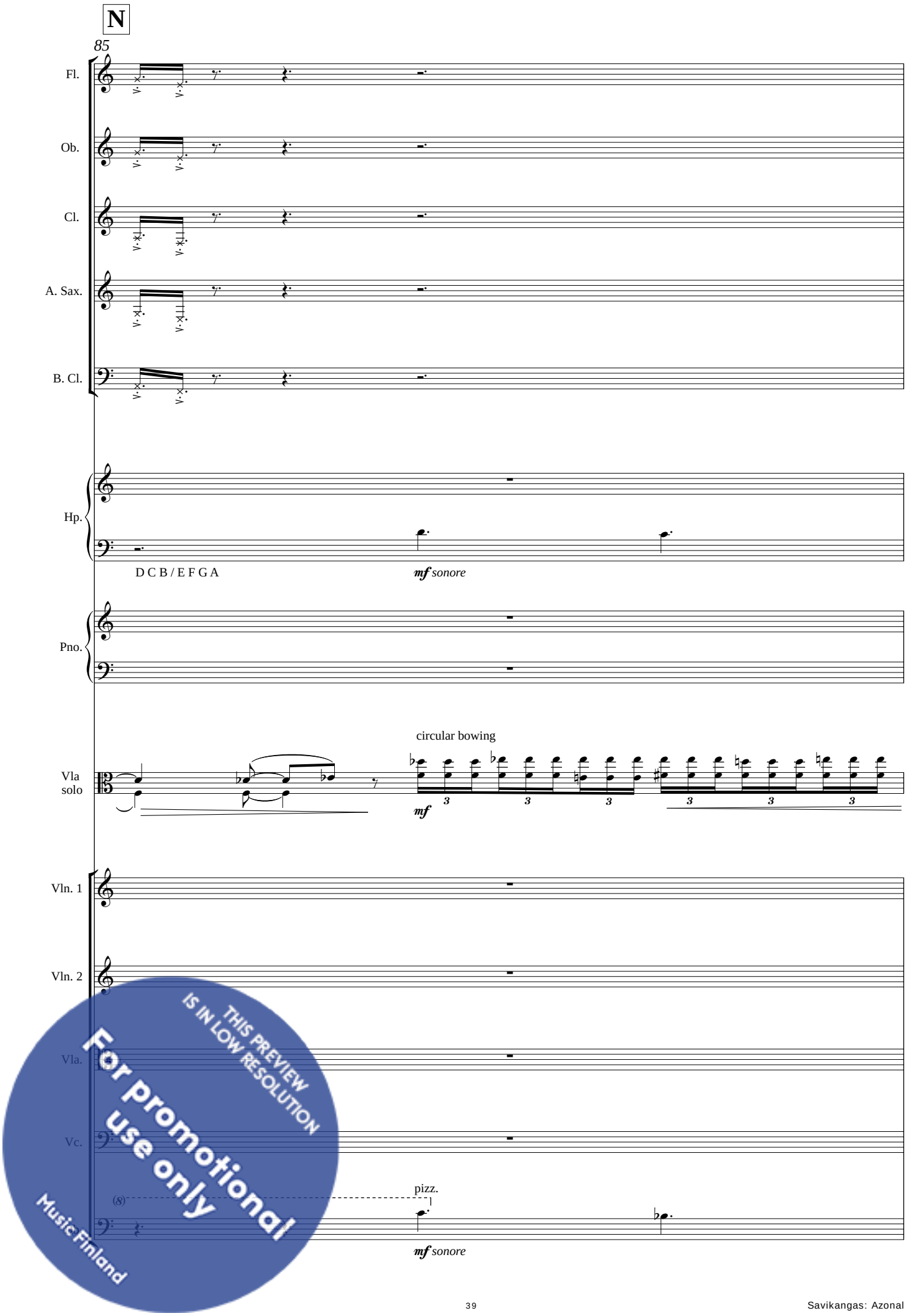

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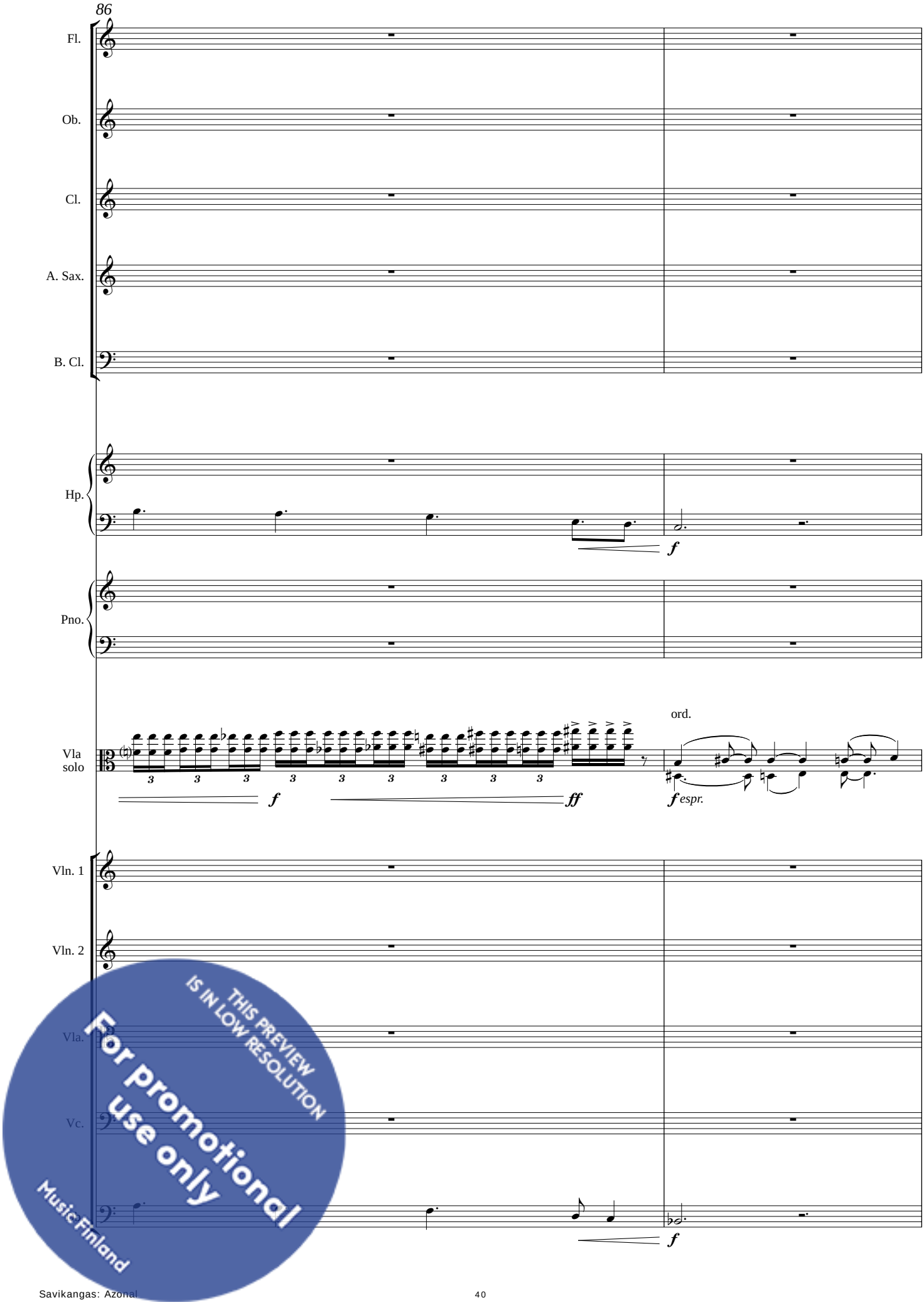
86
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
f
Pno.
Vla
solo
f
ff
ord.
f espr.
Vln. 1
Vln. 2
Vla.
Vc.
f
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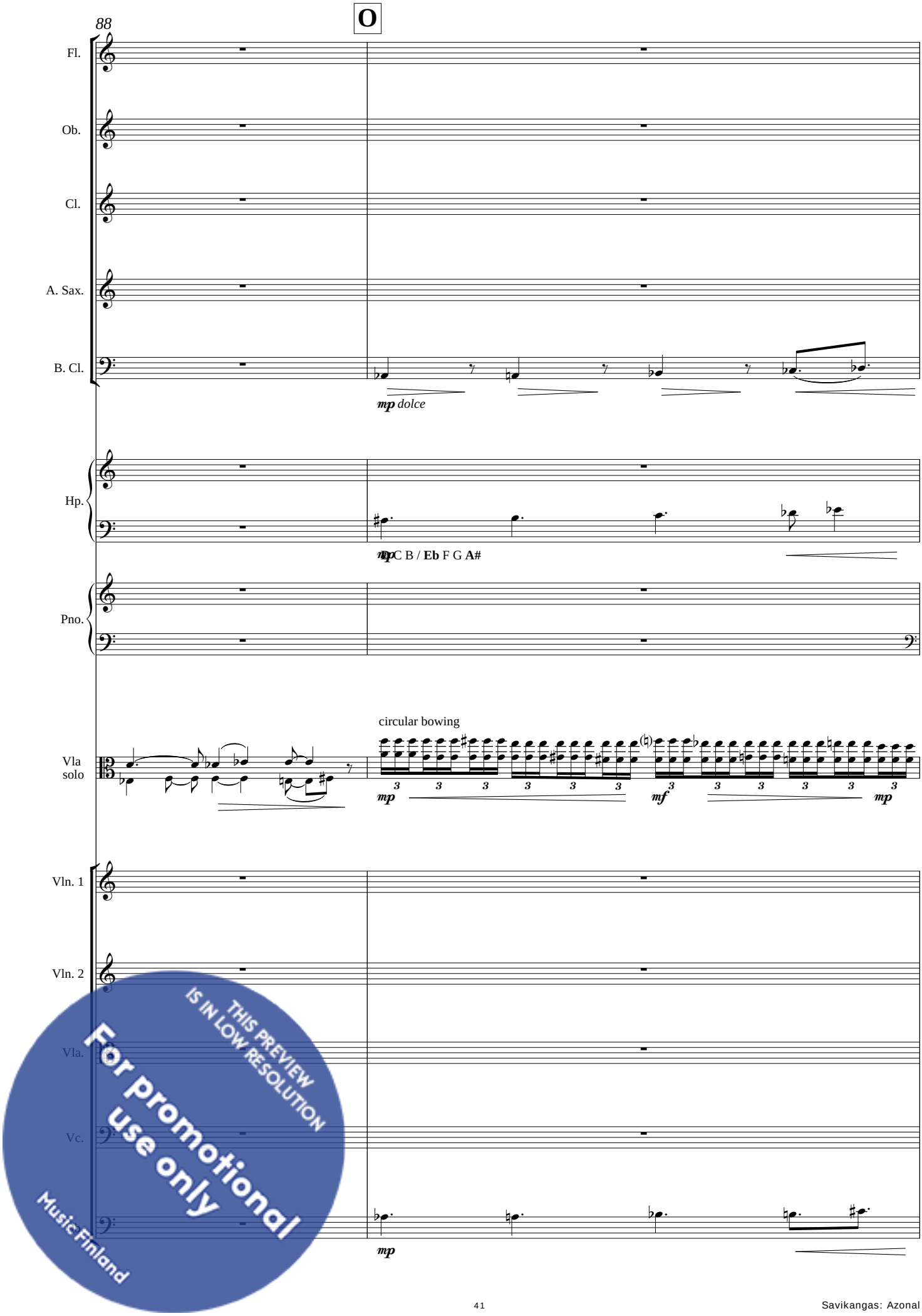
O
88
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
mp dolce
Hp.
mp C B / Eb F G A#
Pno.
circular bowing
Vla solo
mp
mf
mp
Vln. 1
Vln. 2
Vla.
Vc.
mp
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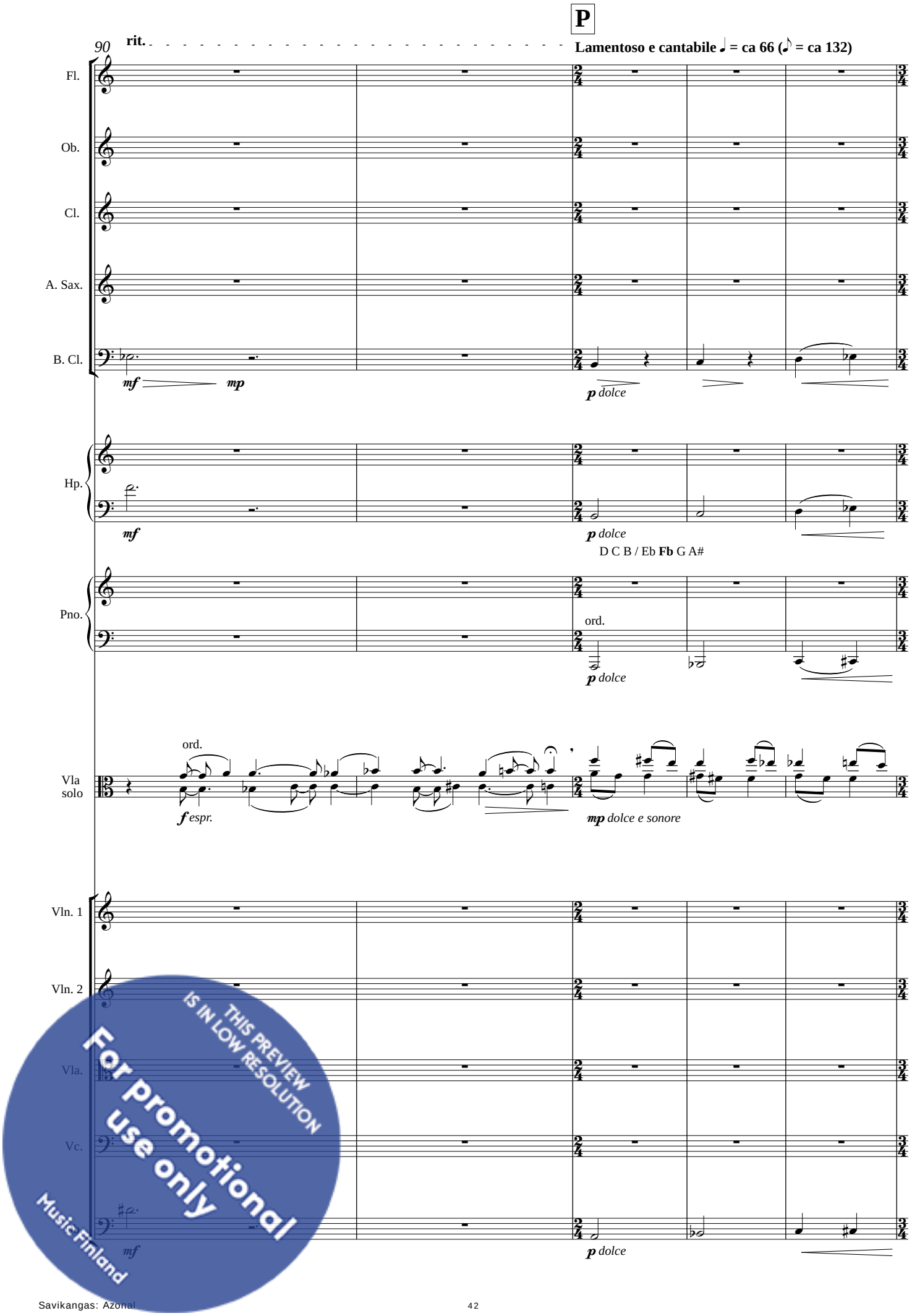

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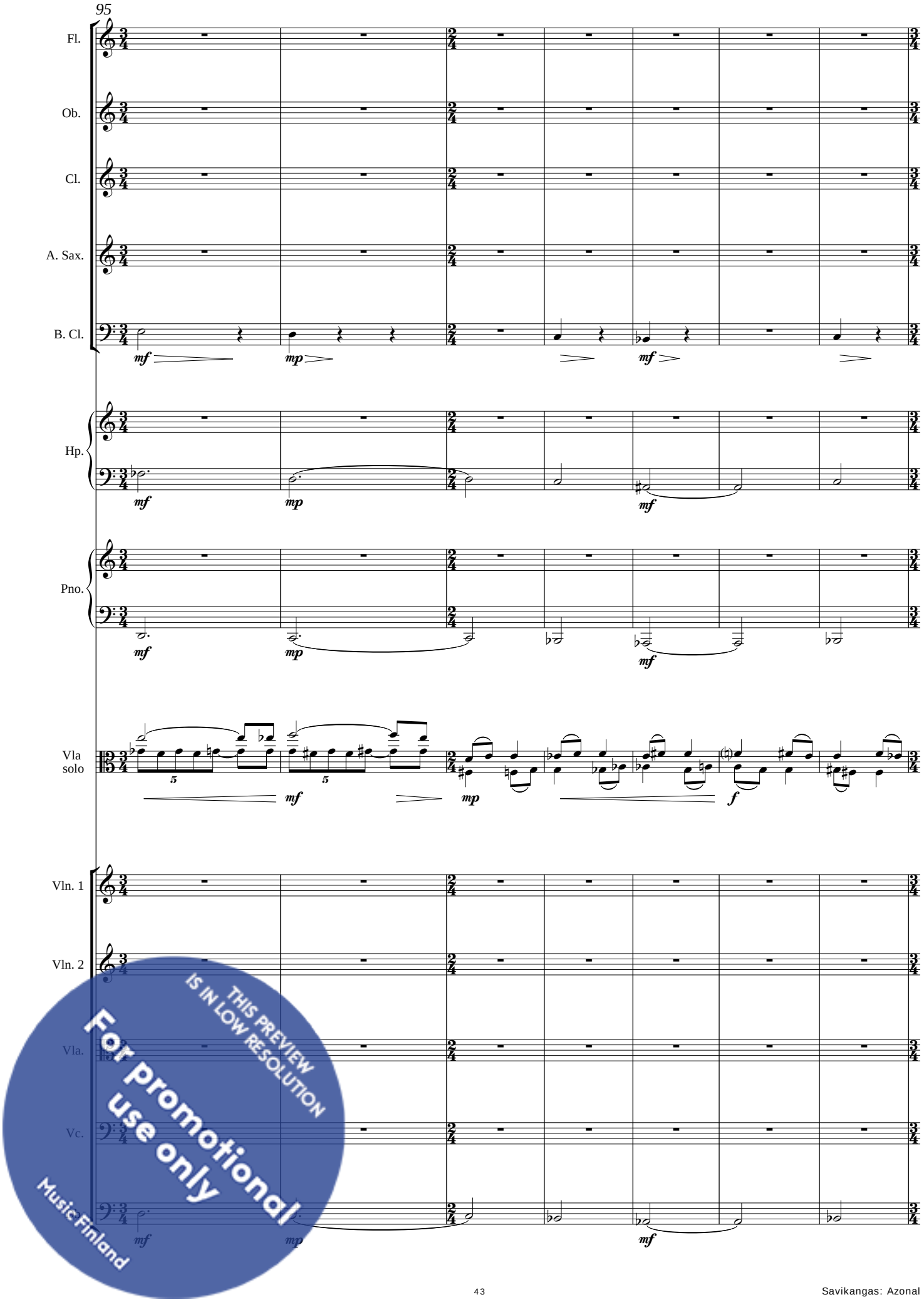
95
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
mf
mp
f
5
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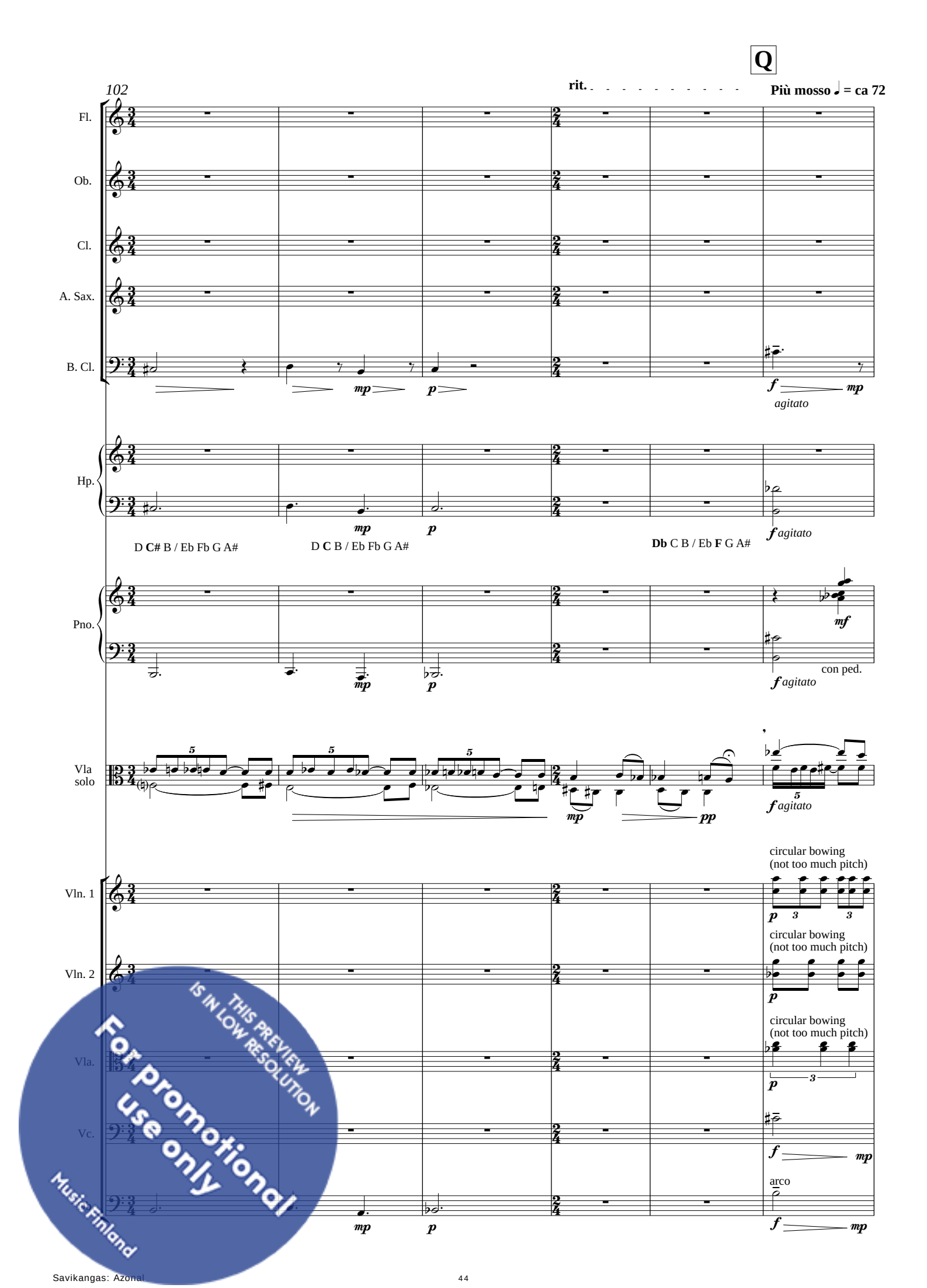

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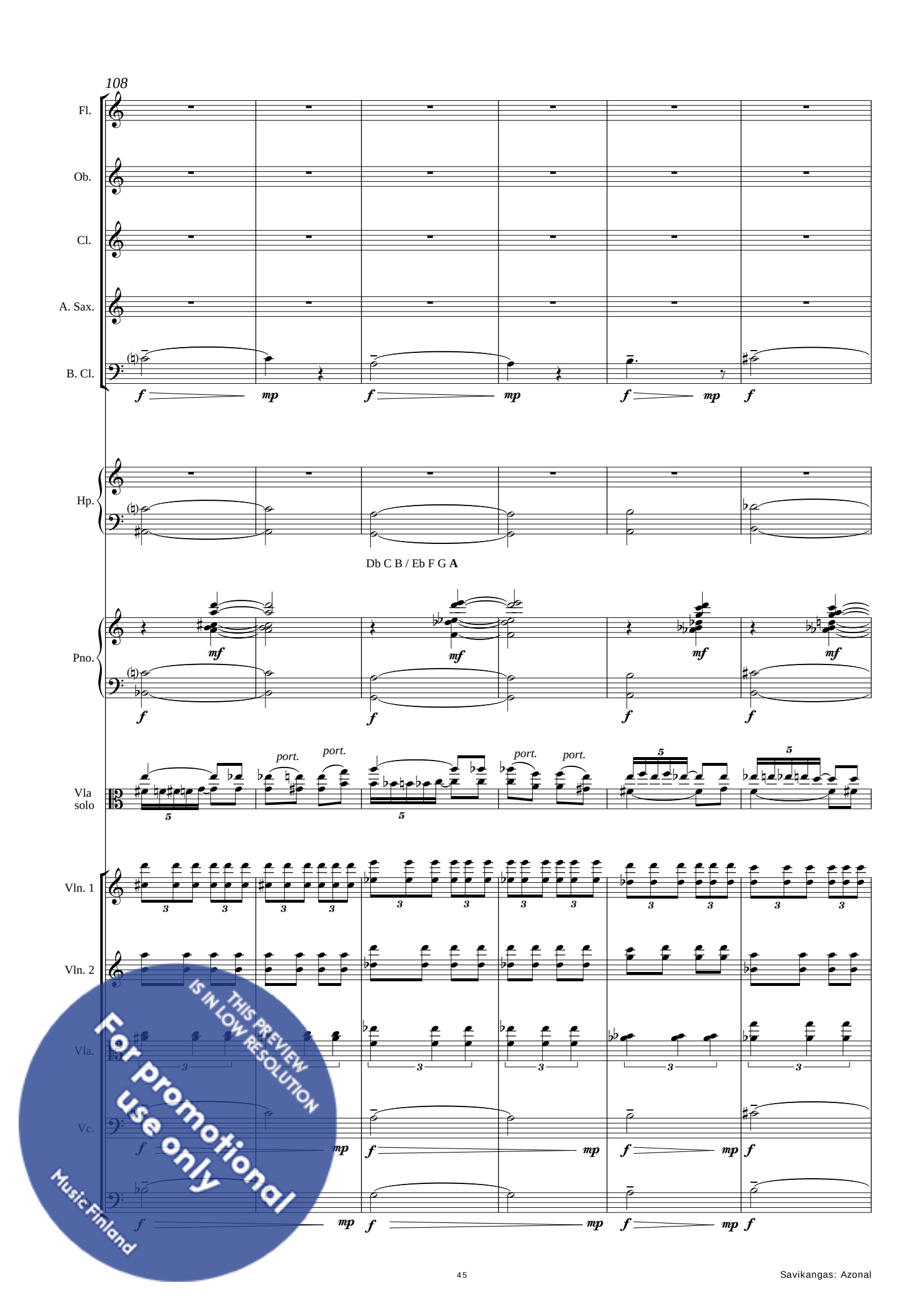
108
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Db C B / Eb F G **A**
Pno.
Vla solo
port.
Vln. 1
Vln. 2
Vla.
Vc.
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Fl.

Ob.

Cl.

A. Sax.

B. Cl.

mp *ff* *non dim.*

Hp.

ff

D **C# B#** / Eb F G A

Pno.

f *f* *f*

ff *ff* *ff*

Vla solo

port. *port.* *port.* *port.*

ff *ma sonore*

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mp *ff* *non dim.* *mp*

mp *ff* *non dim.* *mp*

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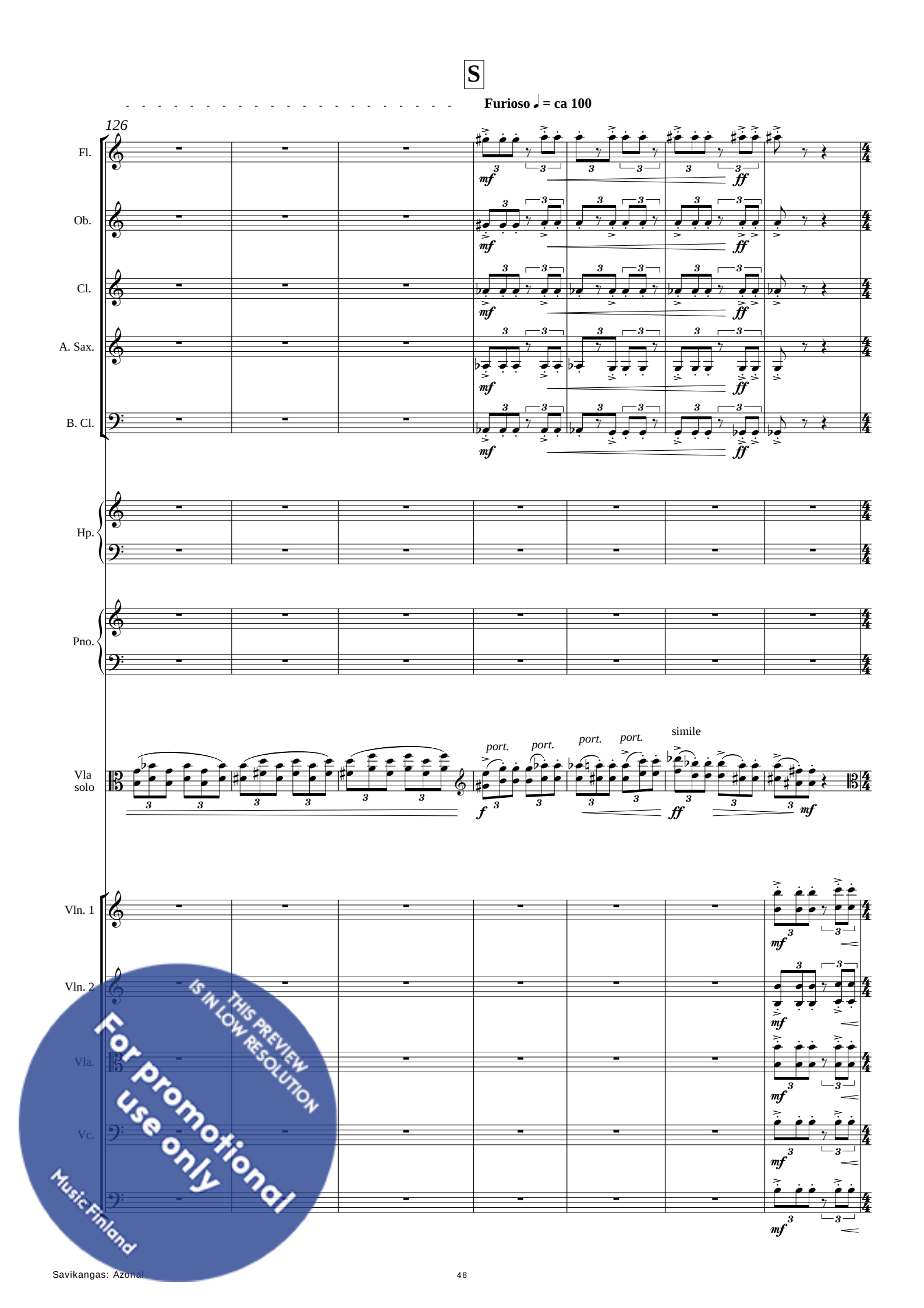
S
Furioso ♩ = ca 100
126
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
port.
port.
port.
port.
simile
Vln. 1
Vln. 2
Vla.
Vc.
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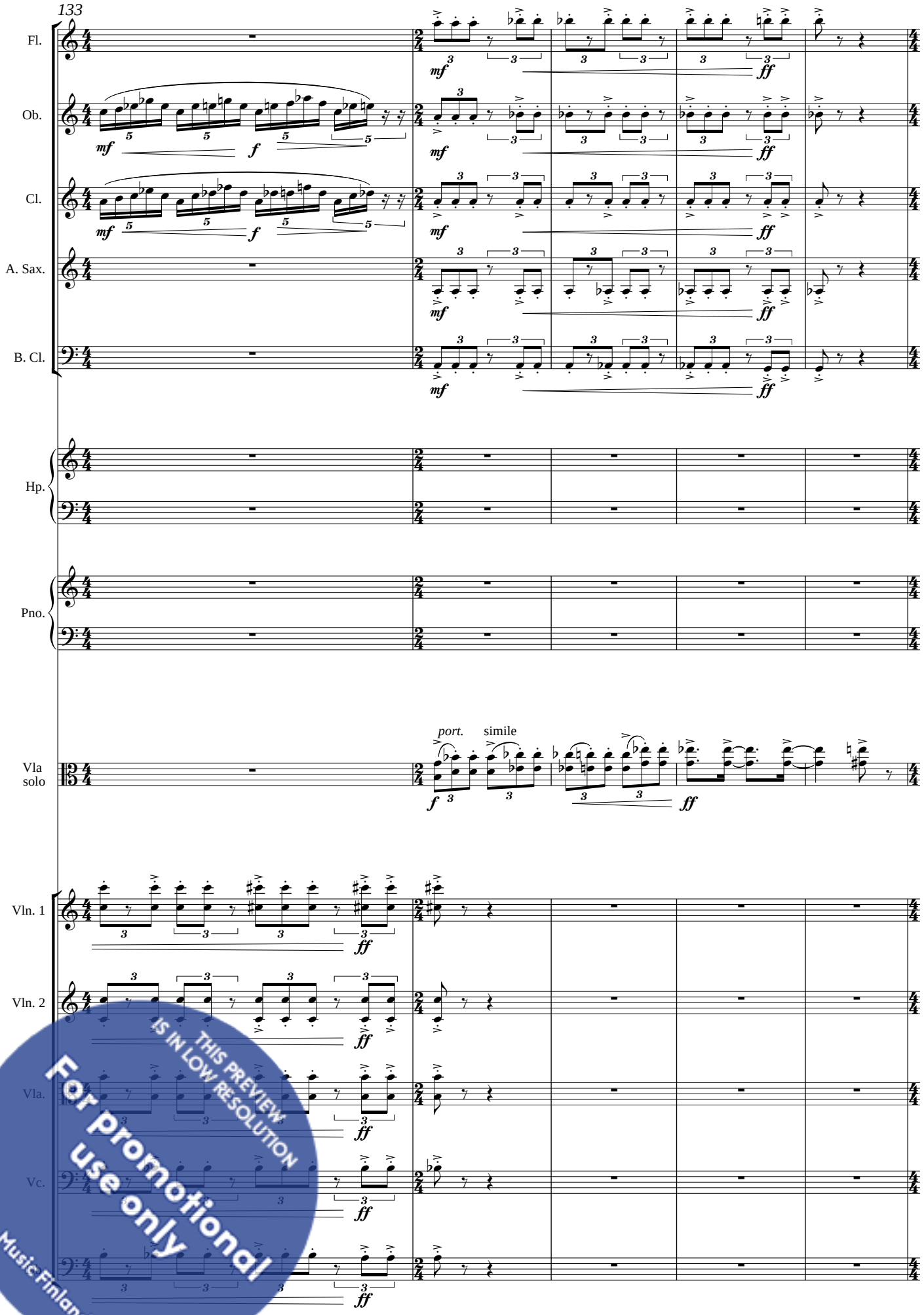

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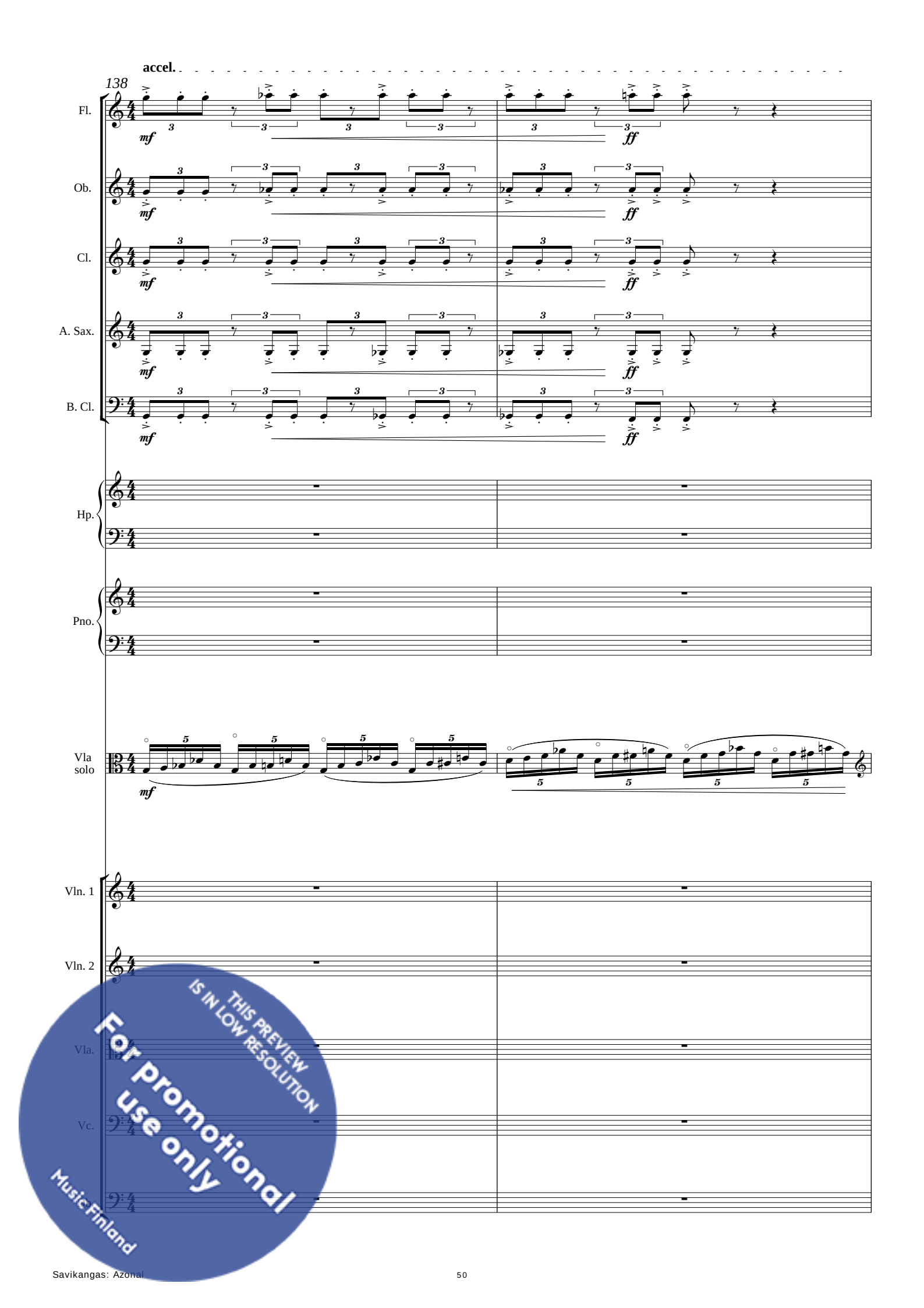
accel.
138
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
mf
ff
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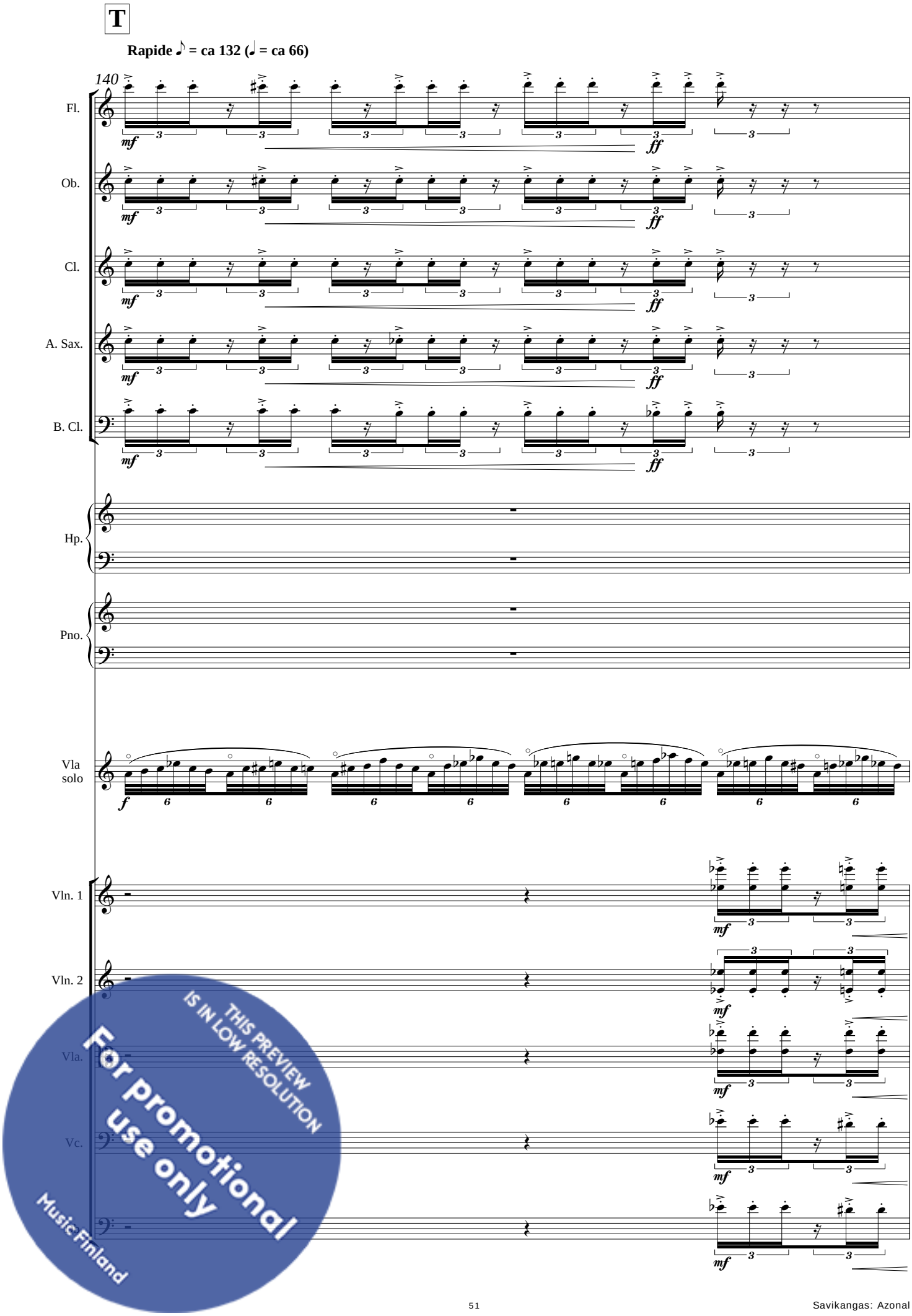
T
Rapide ♪ = ca 132 (𝅗𝅥 = ca 66)
140
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
mf
ff
f
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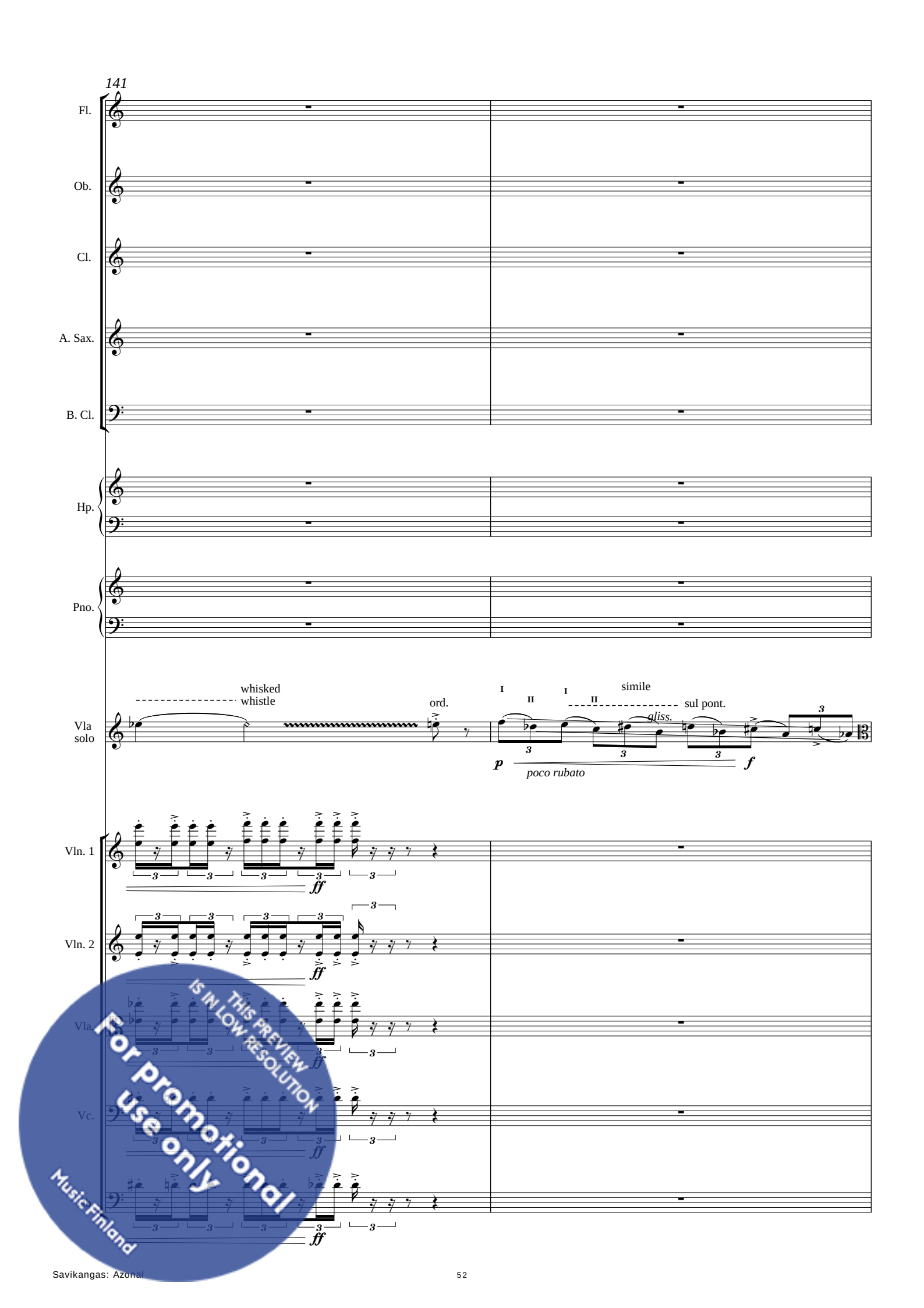
141
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
whisked whistle
ord.
simile
sul pont.
gliss.
poco rubato
Vln. 1
Vln. 2
Vla.
Vc.
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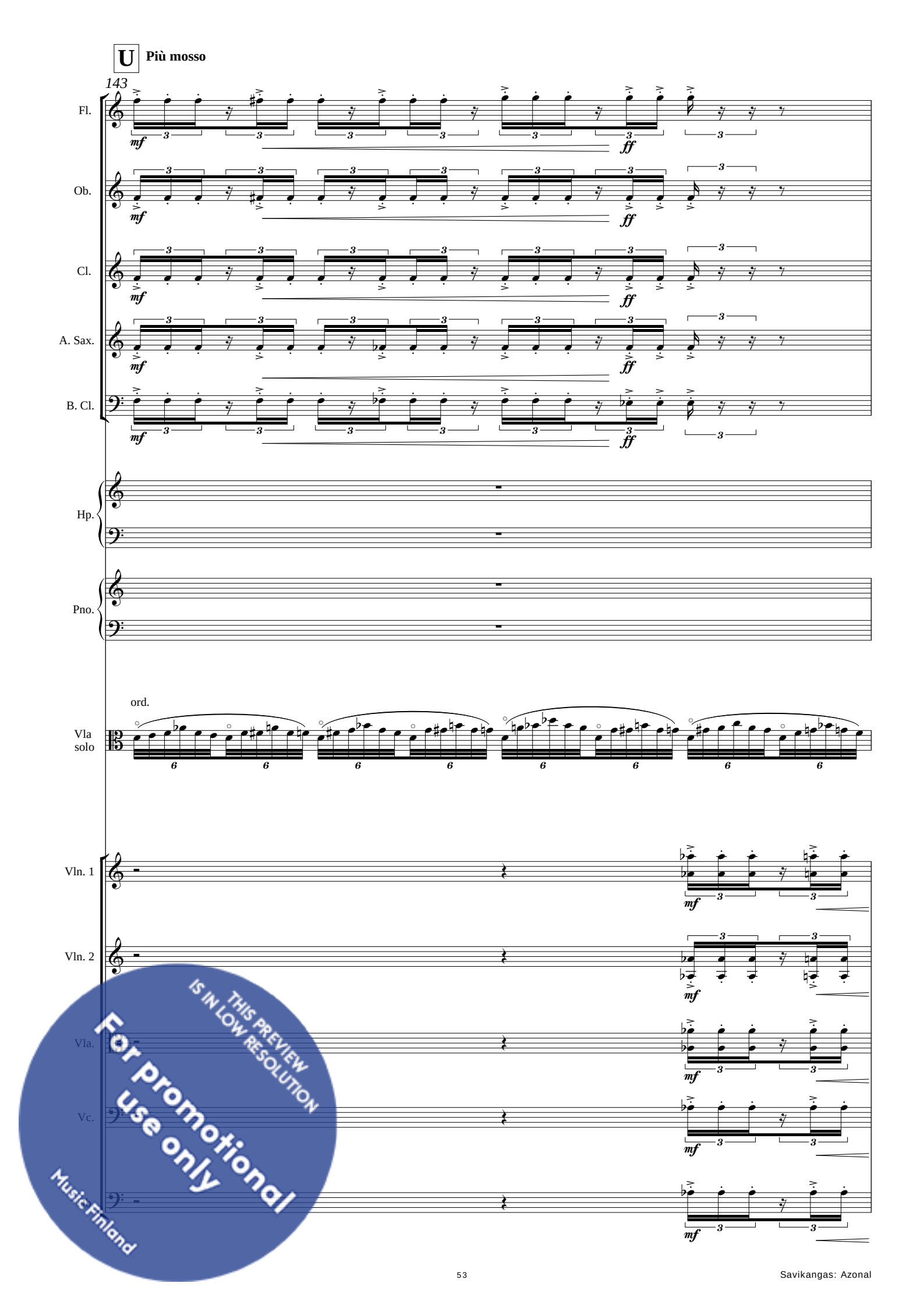
U
Più mosso
143
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
ord.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
mf
ff
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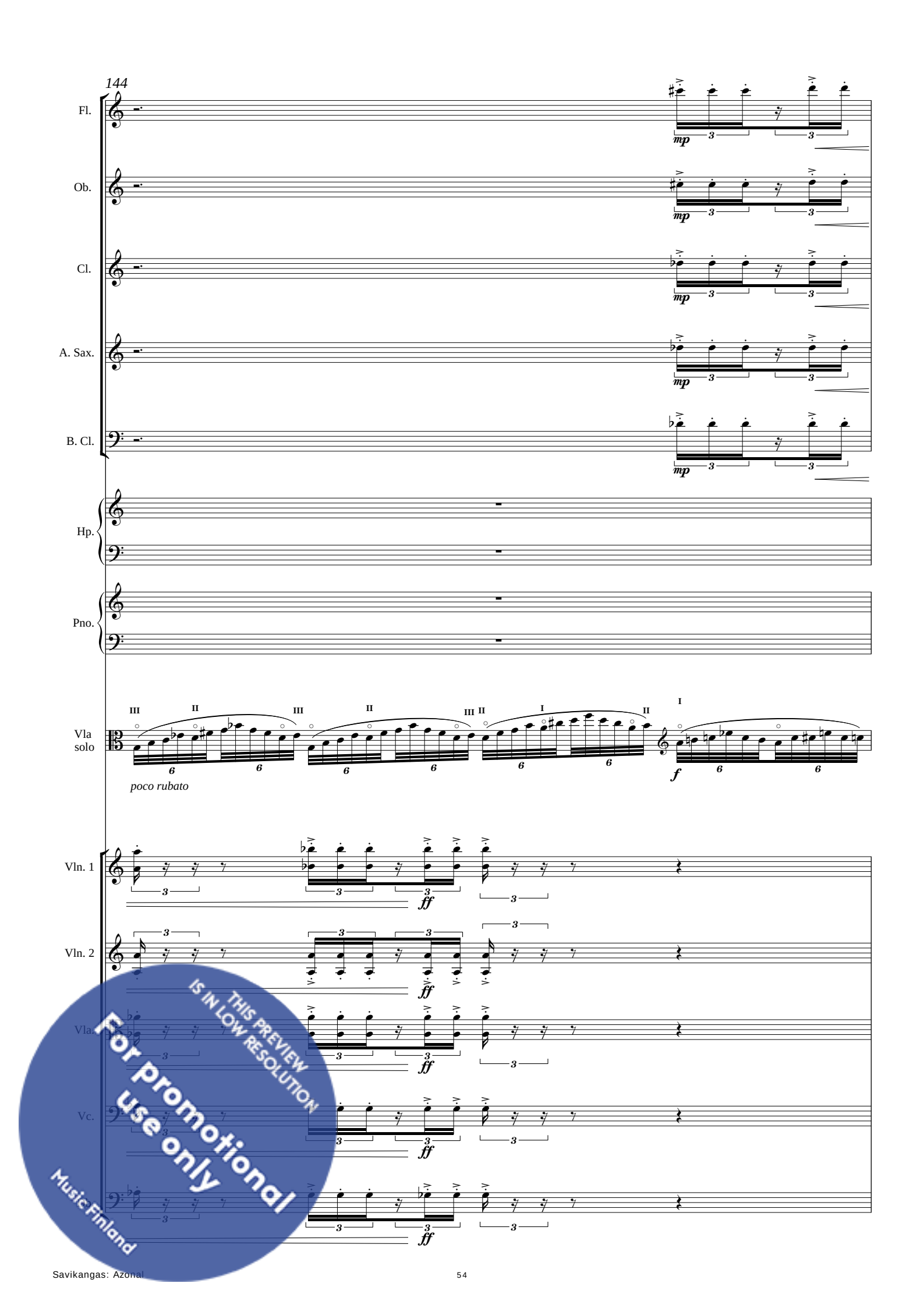
144
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
poco rubato
Vln. 1
Vln. 2
Vla.
Vc.
mp
ff
f
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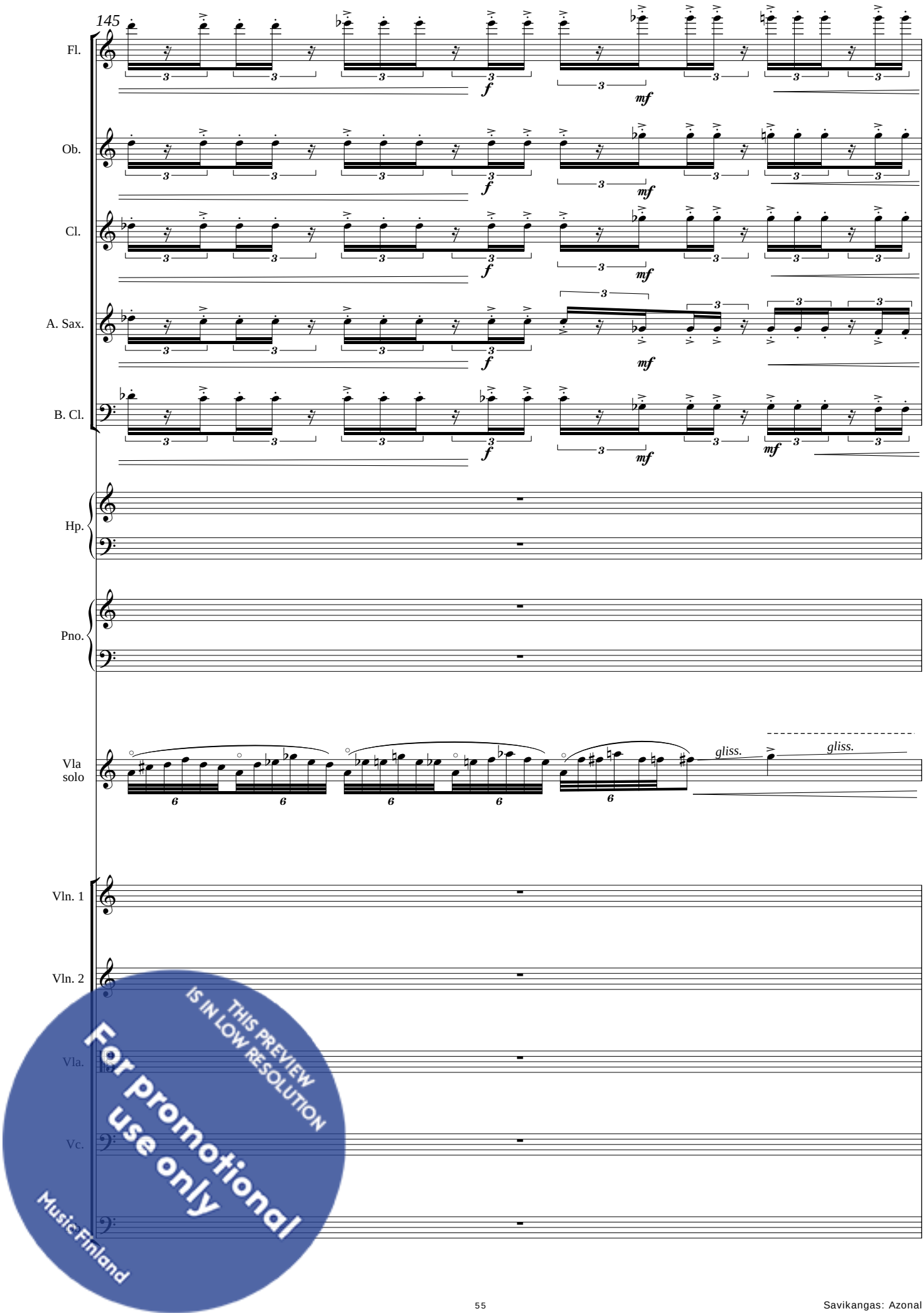

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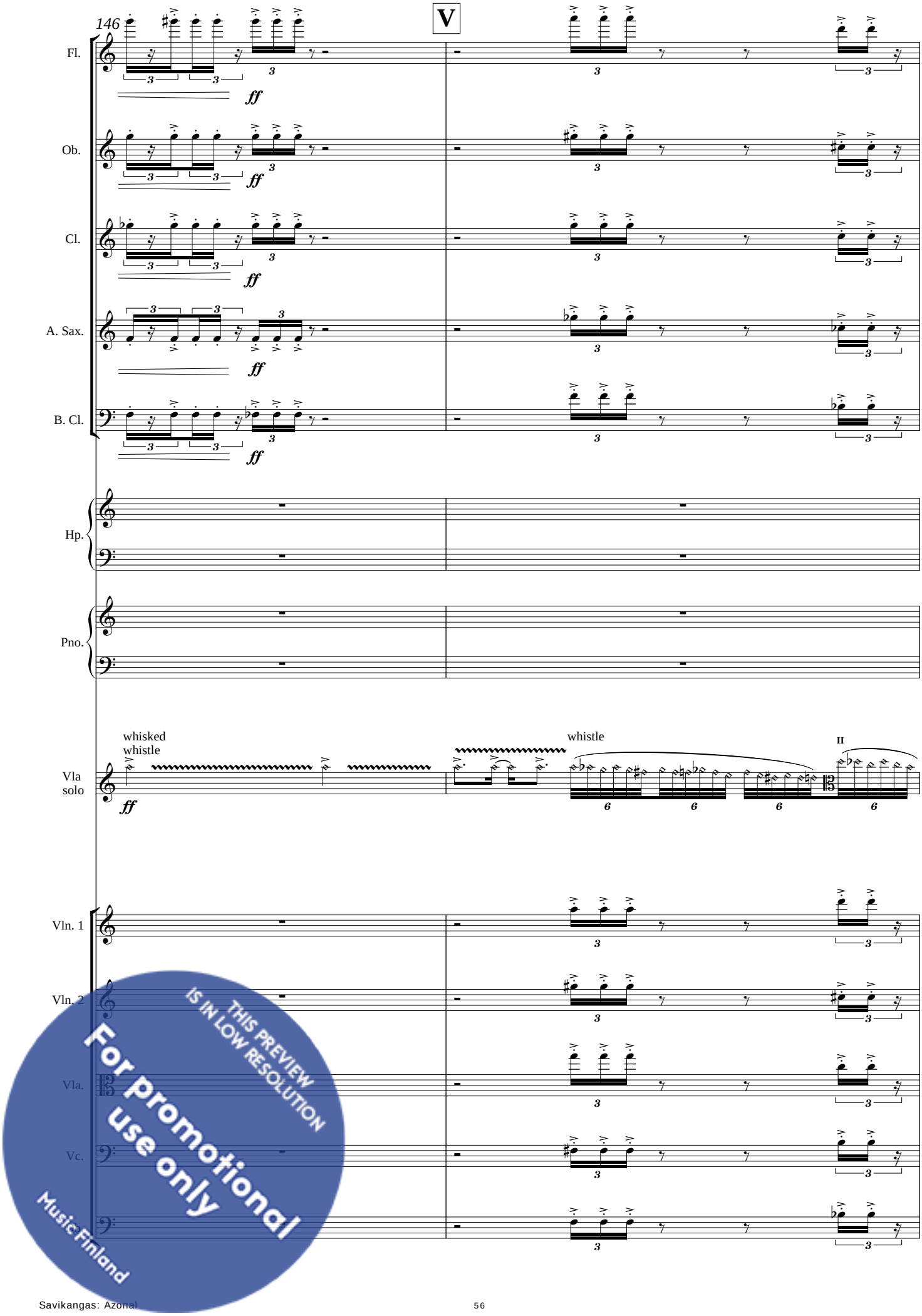
146
V
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
whisked whistle
whistle
II
Vln. 1
Vln. 2
Vla.
Vc.
ff
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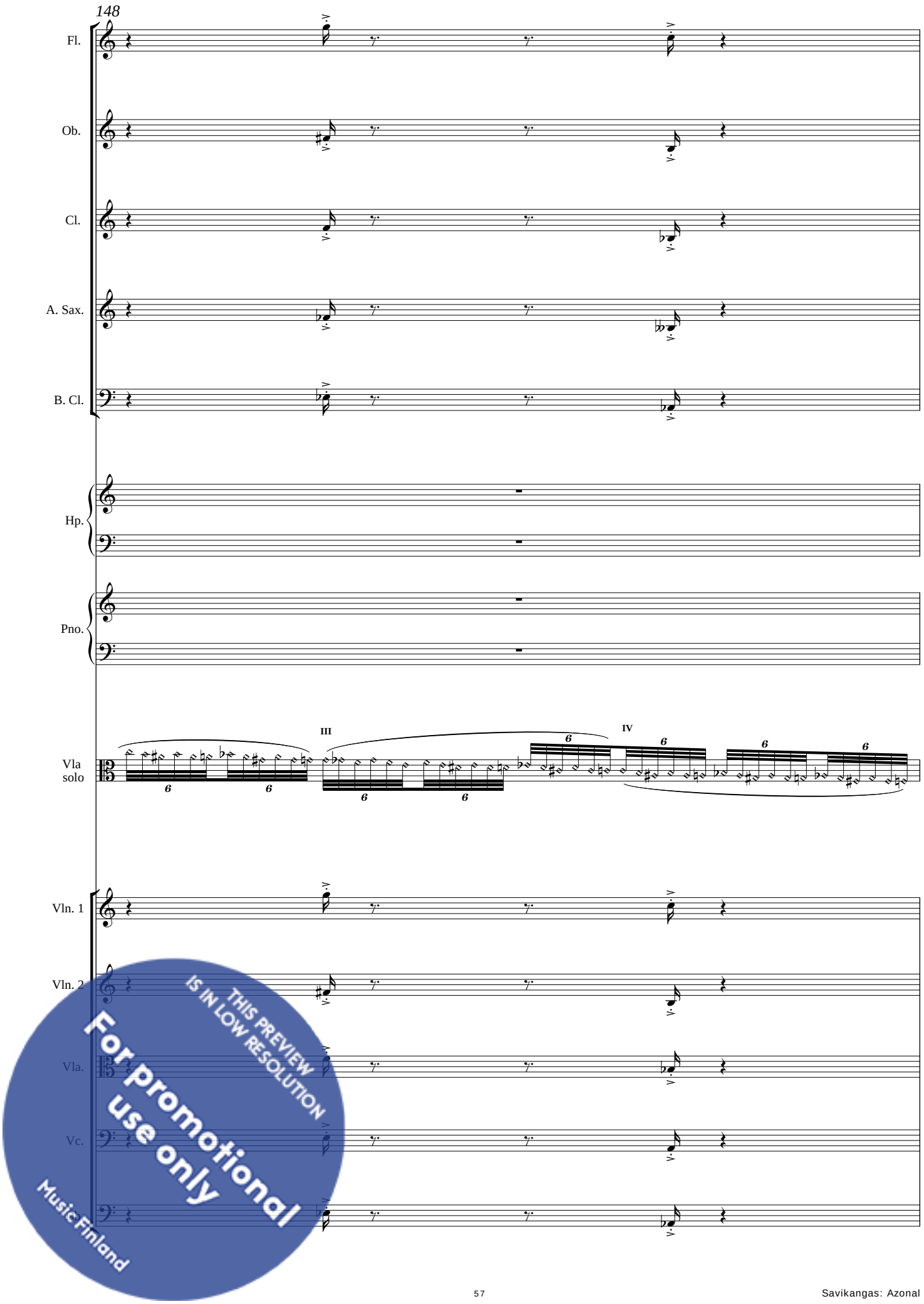
148
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
III
IV
Vln. 1
Vln. 2
Vla.
Vc.
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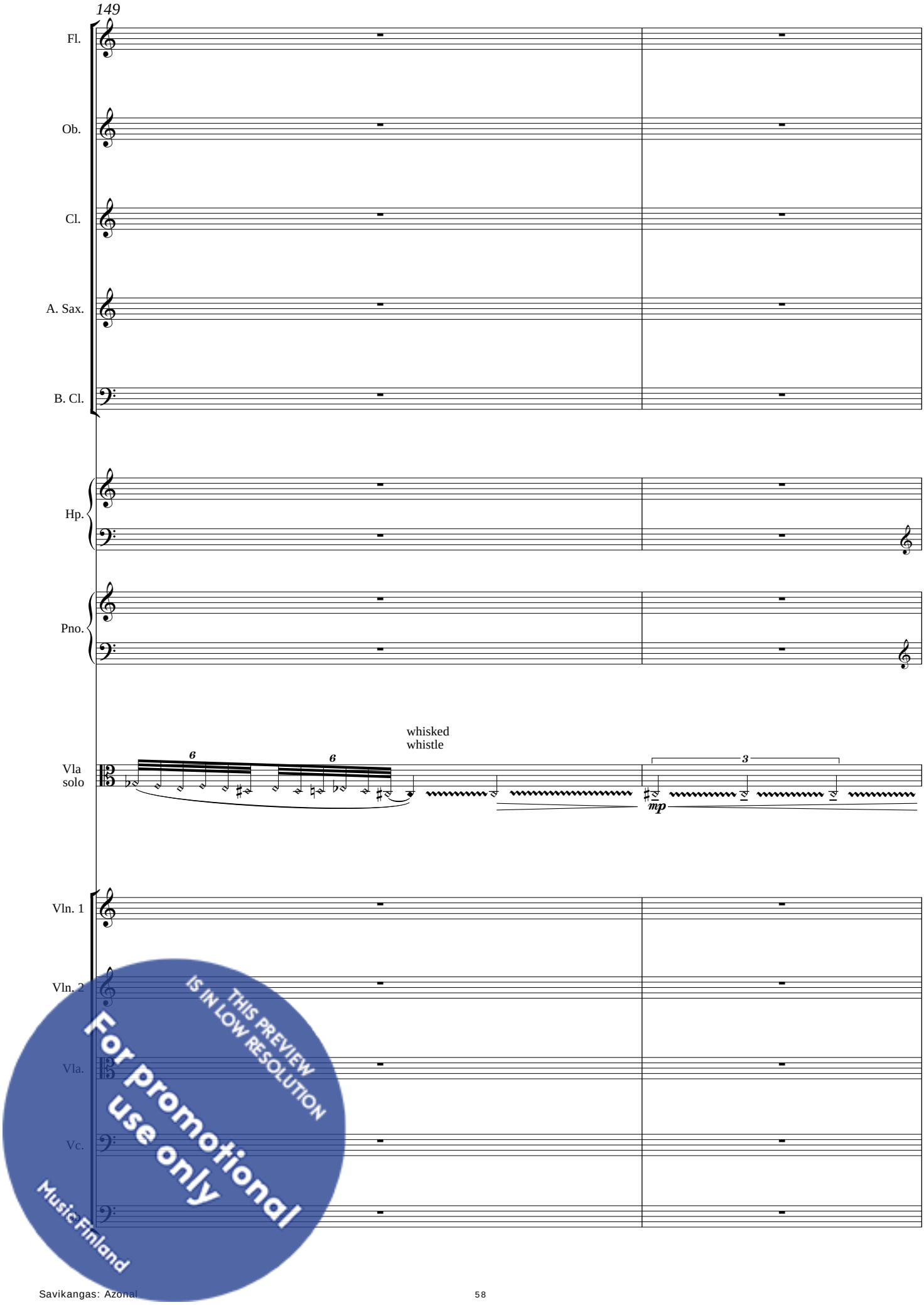
149
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla
solo
whisked
whistle
6
6
3
mp
Vln. 1
Vln. 2
Vla.
Vc.
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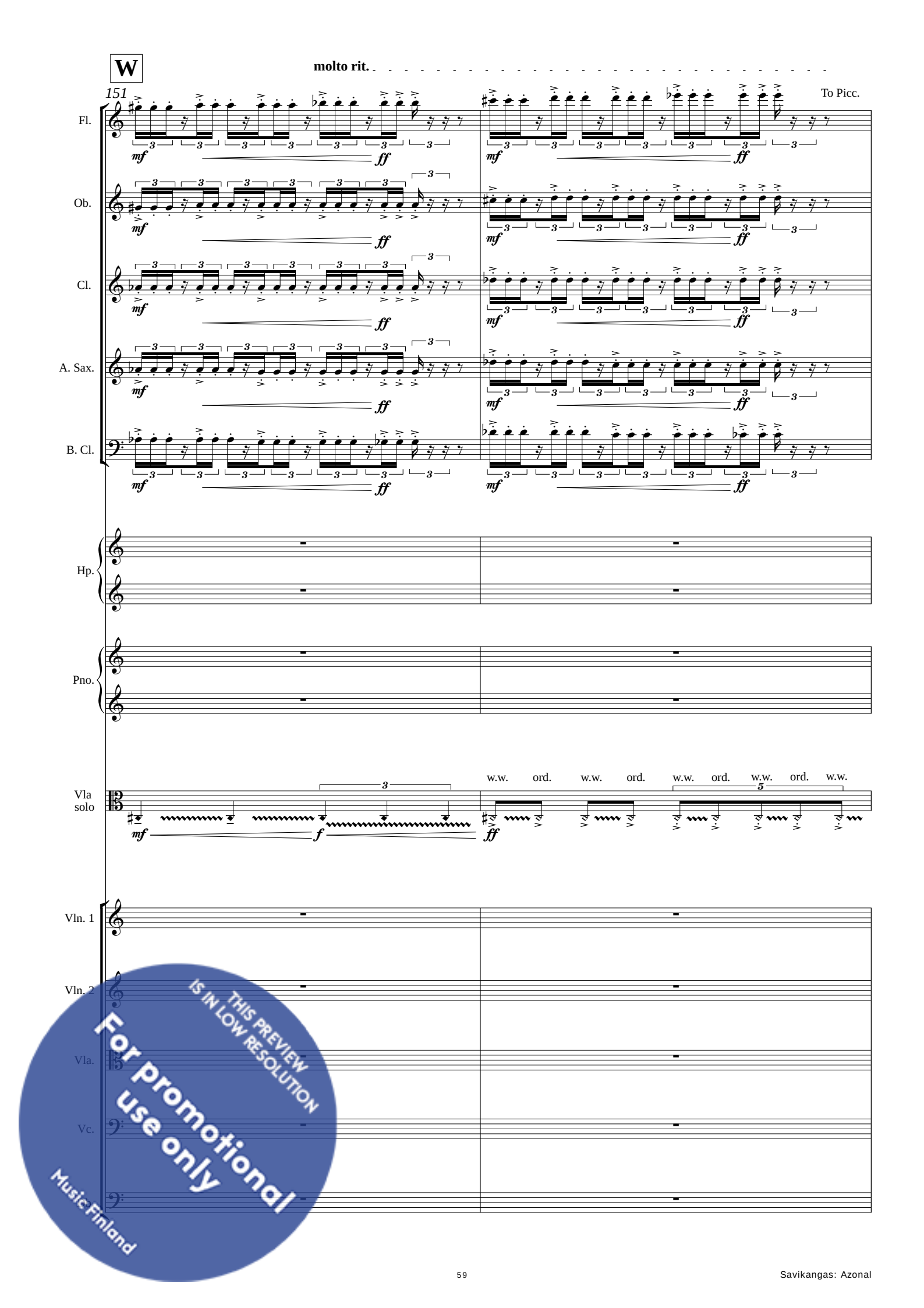

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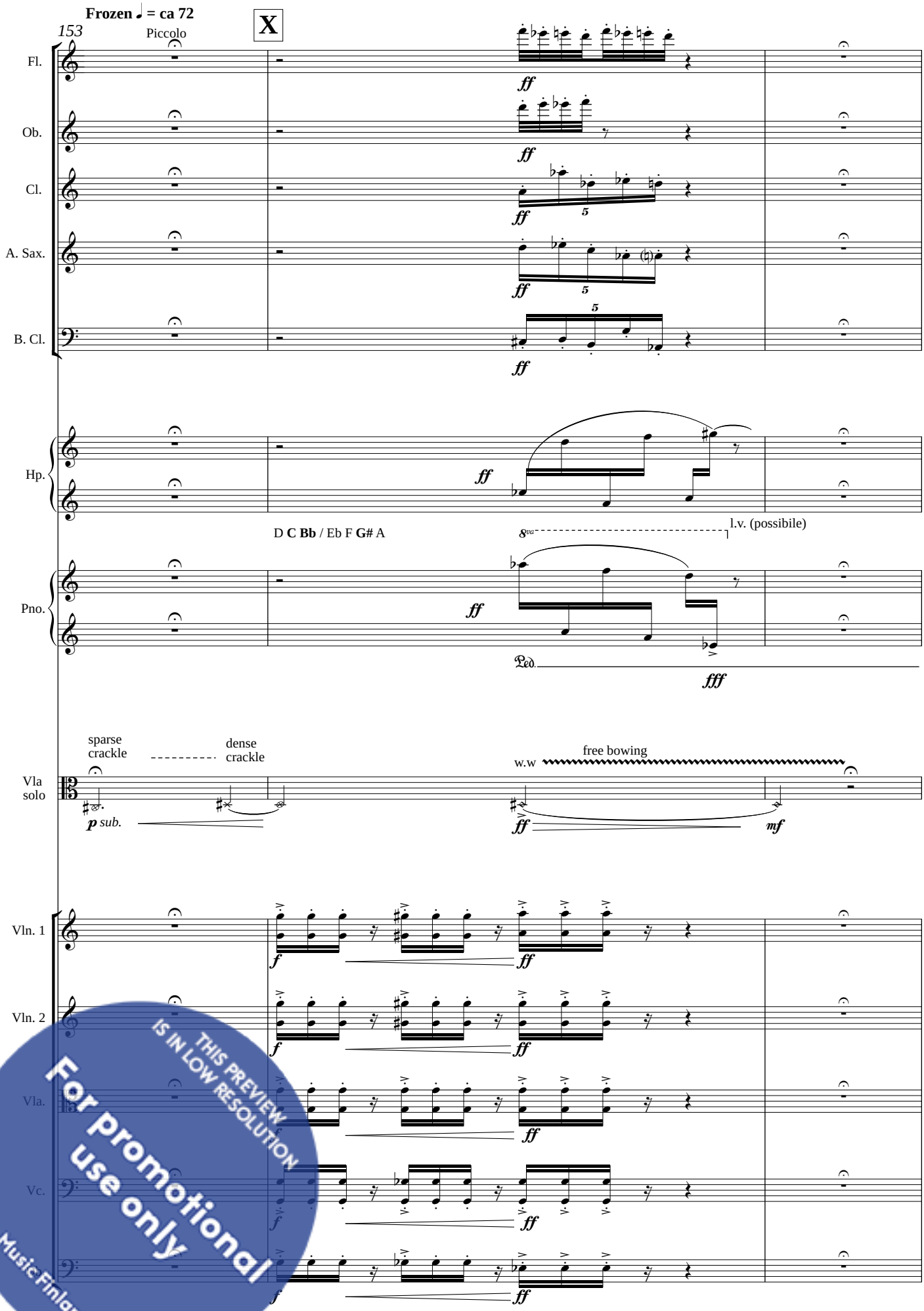

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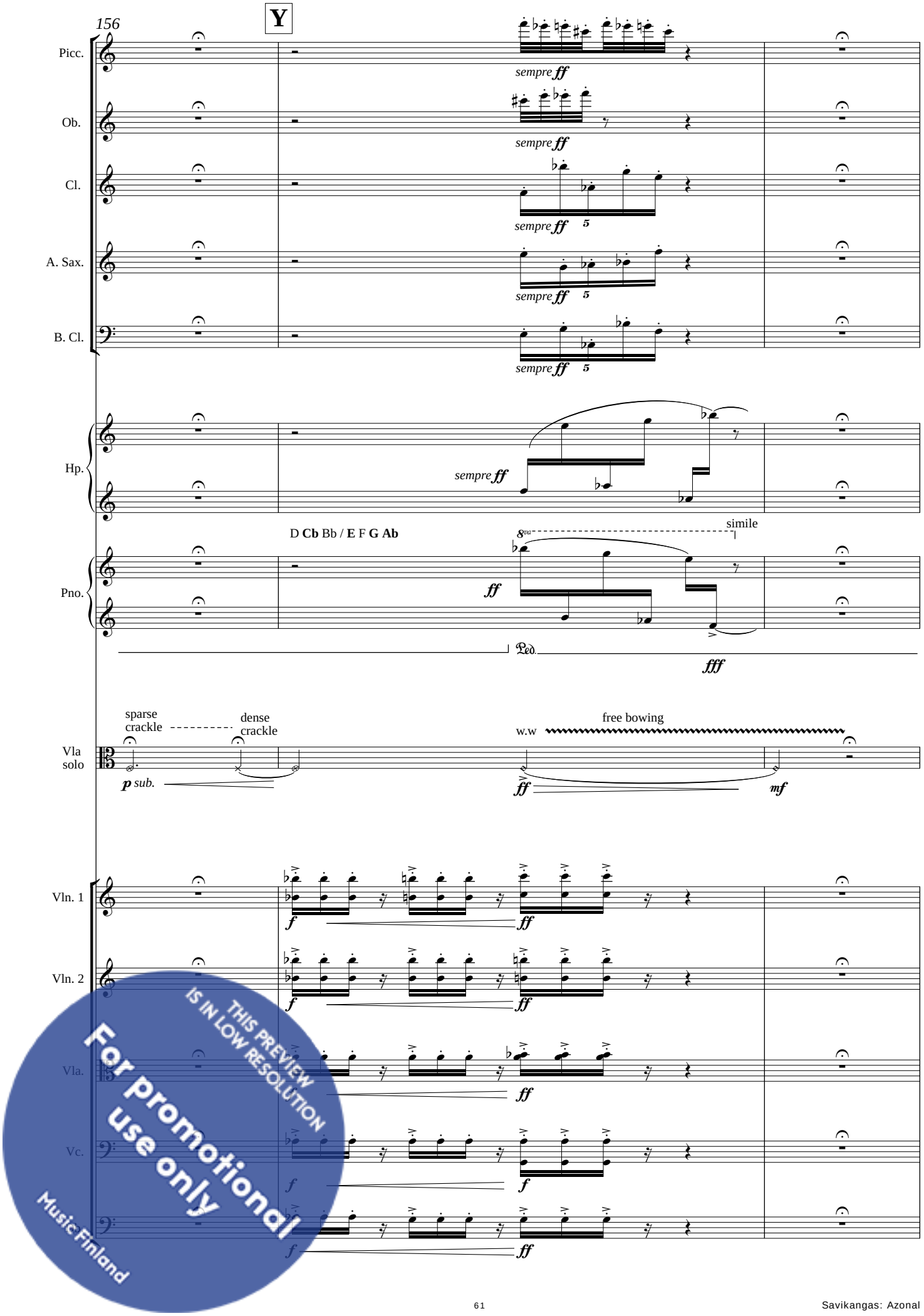

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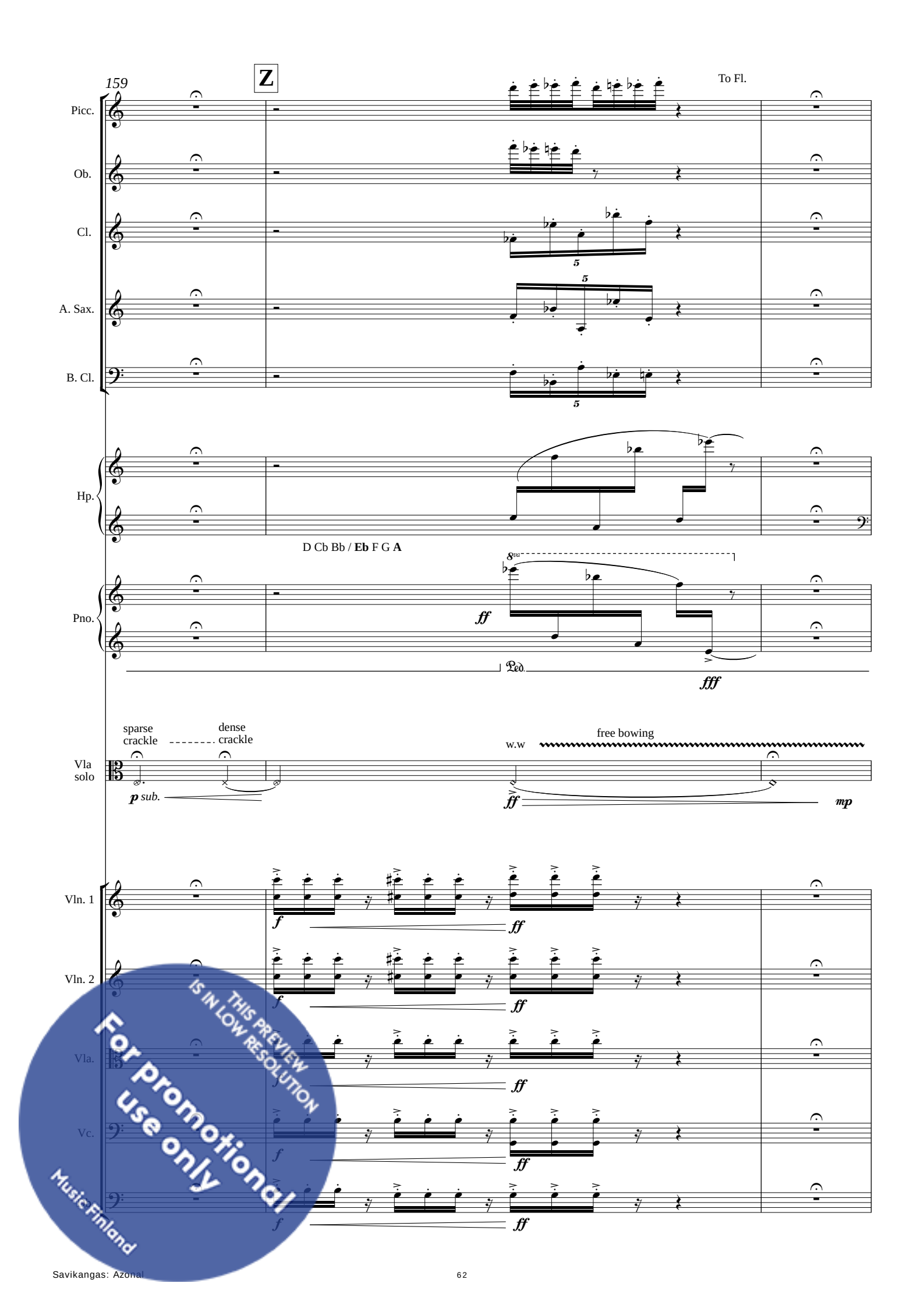

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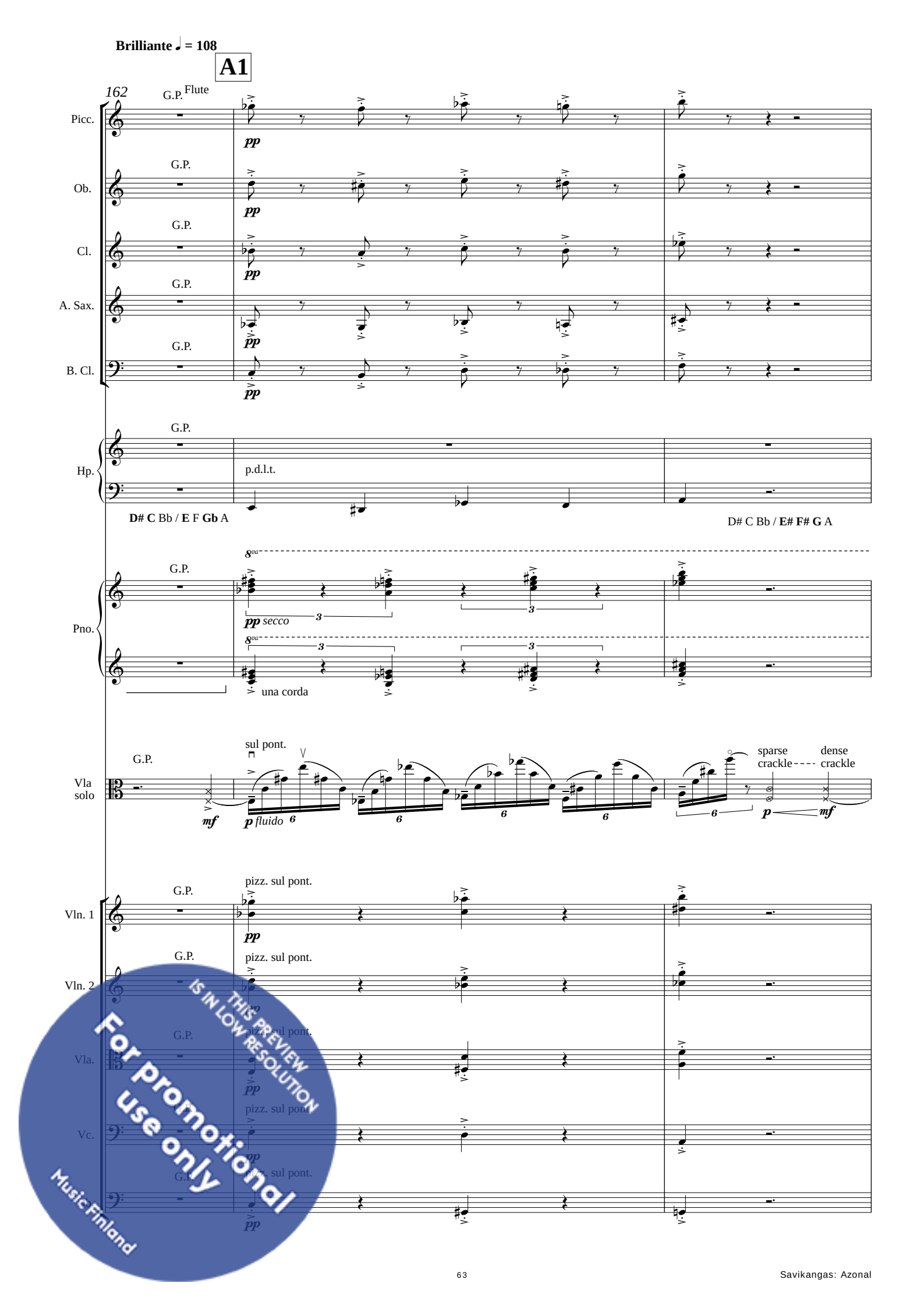

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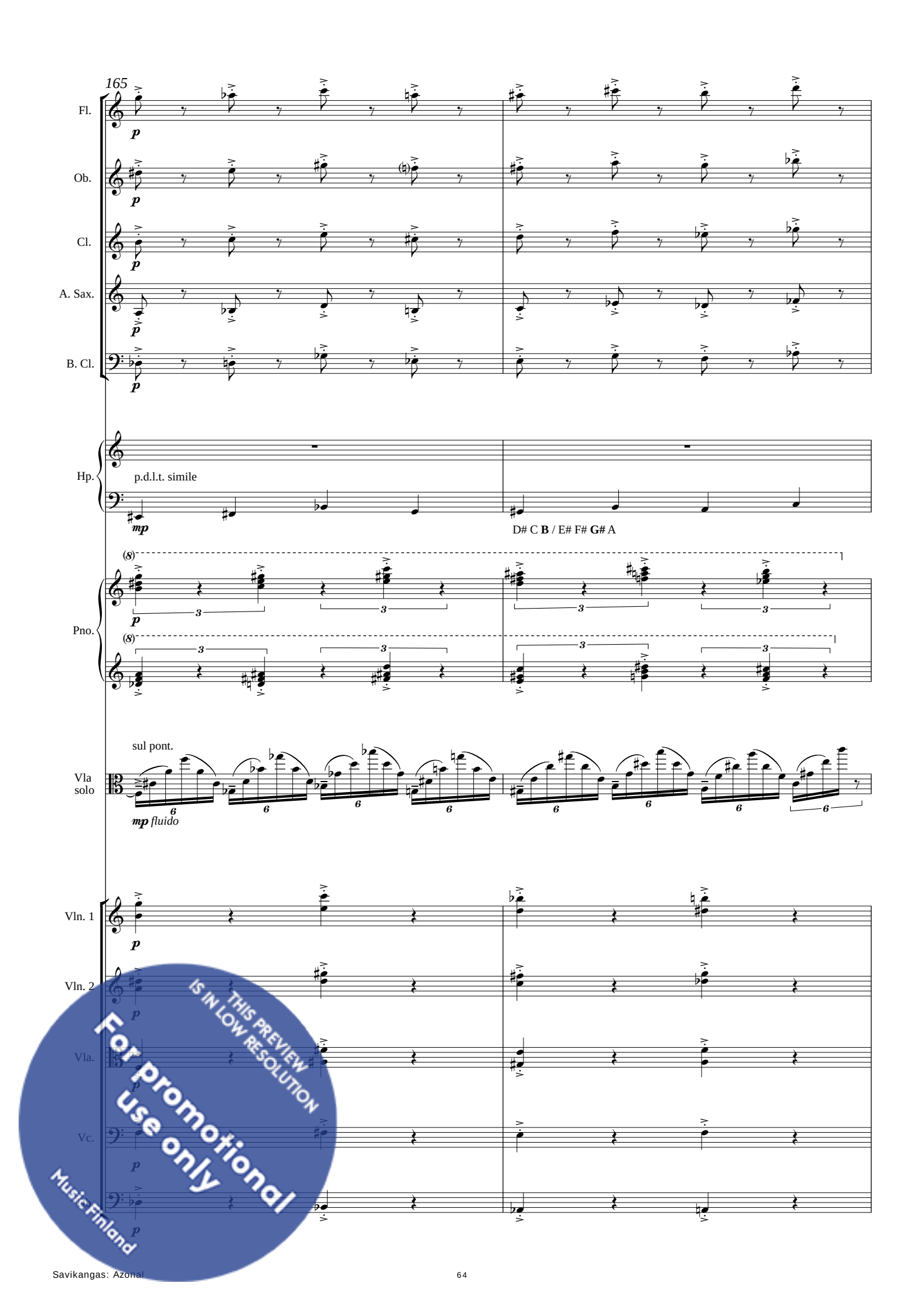

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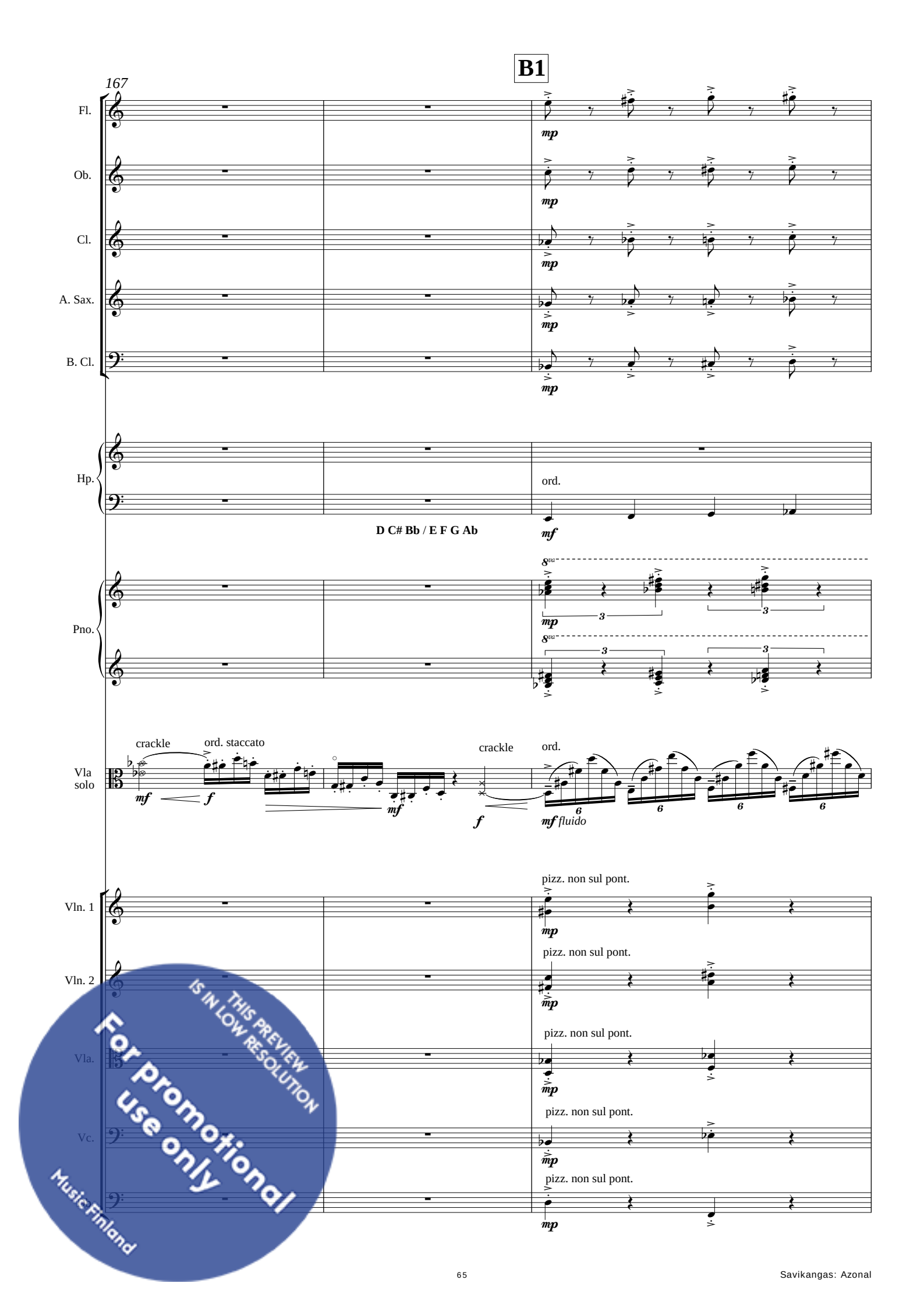

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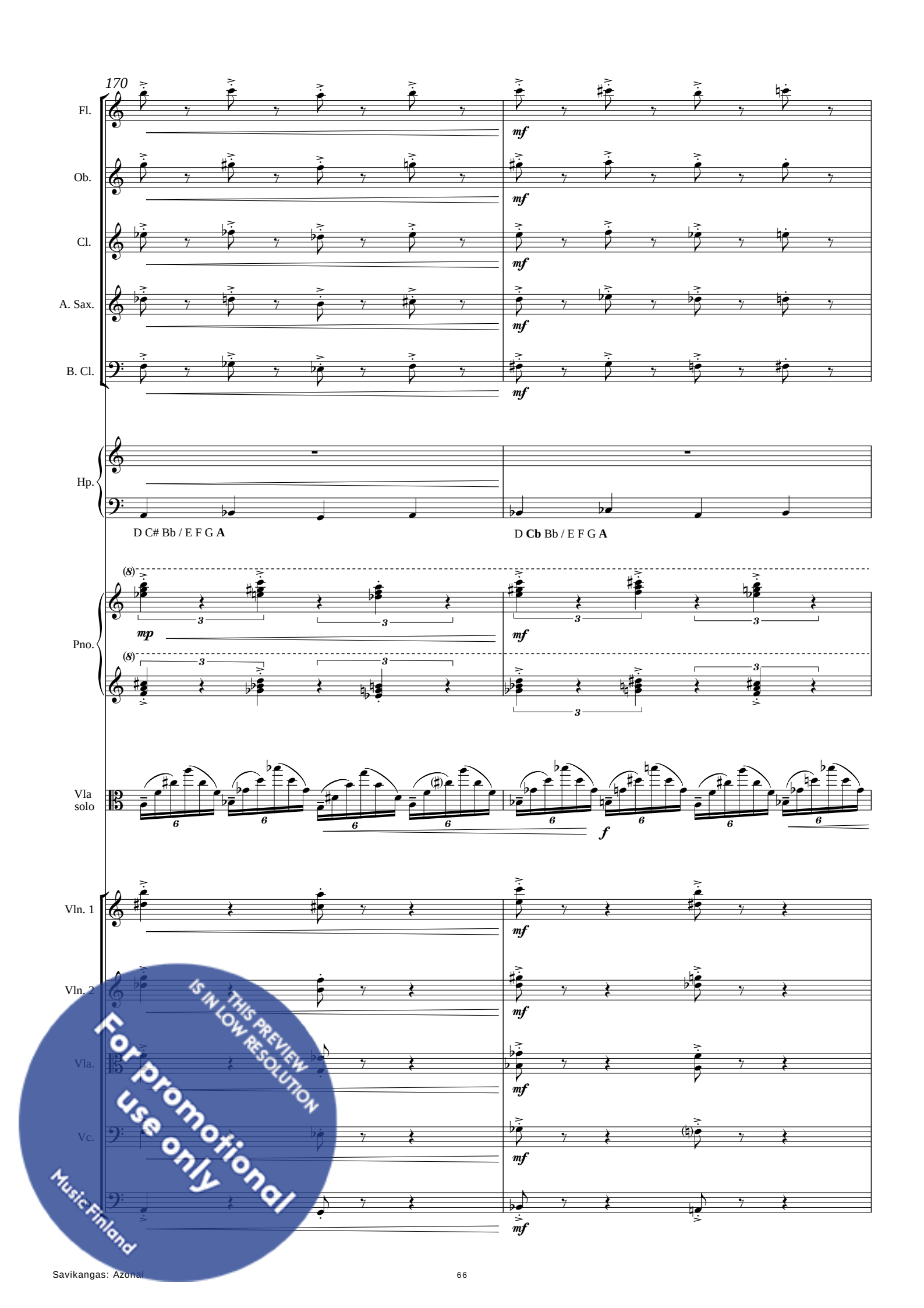
170
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
D C# Bb / E F G A
D Cb Bb / E F G A
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
mf
mp
f
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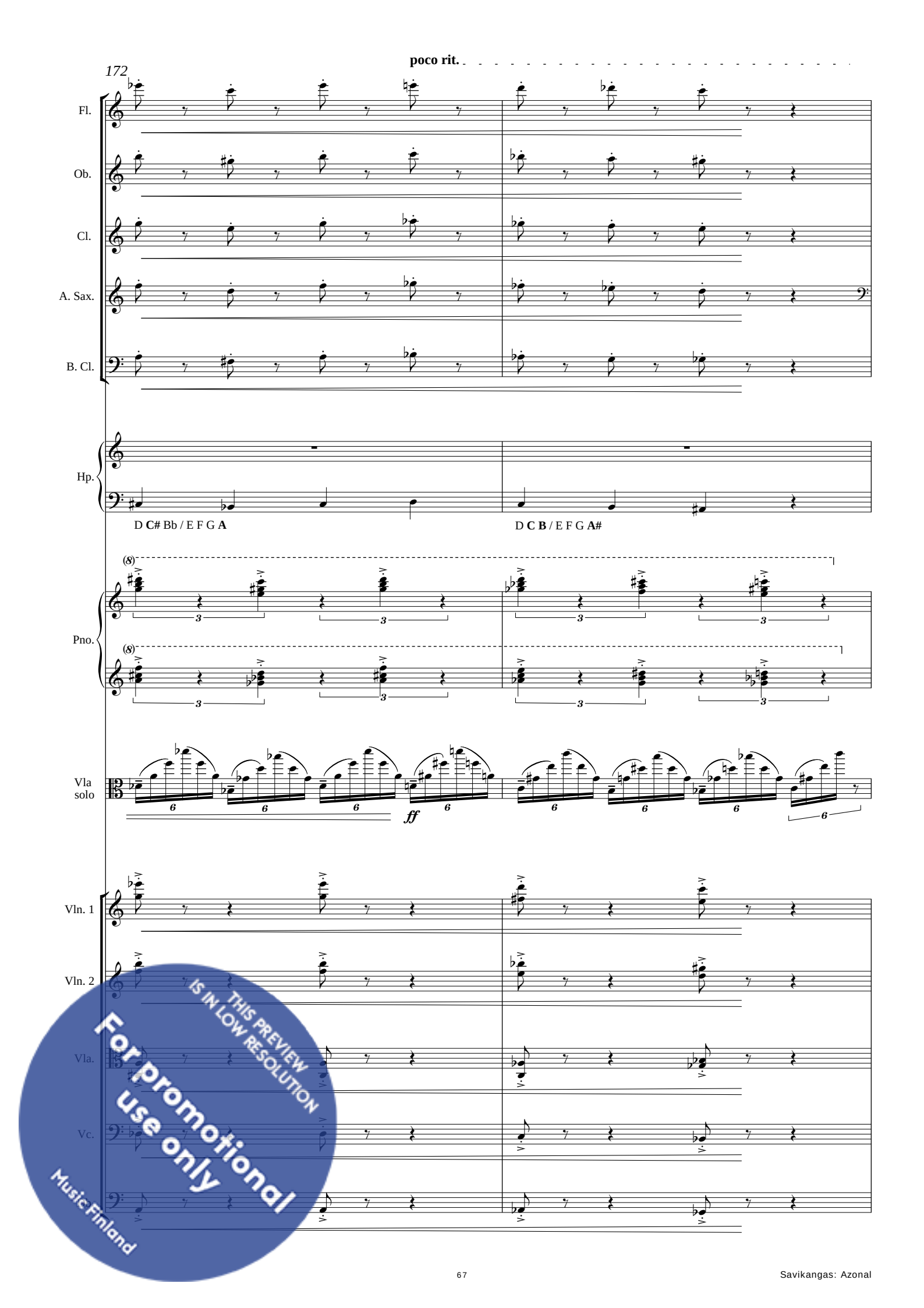

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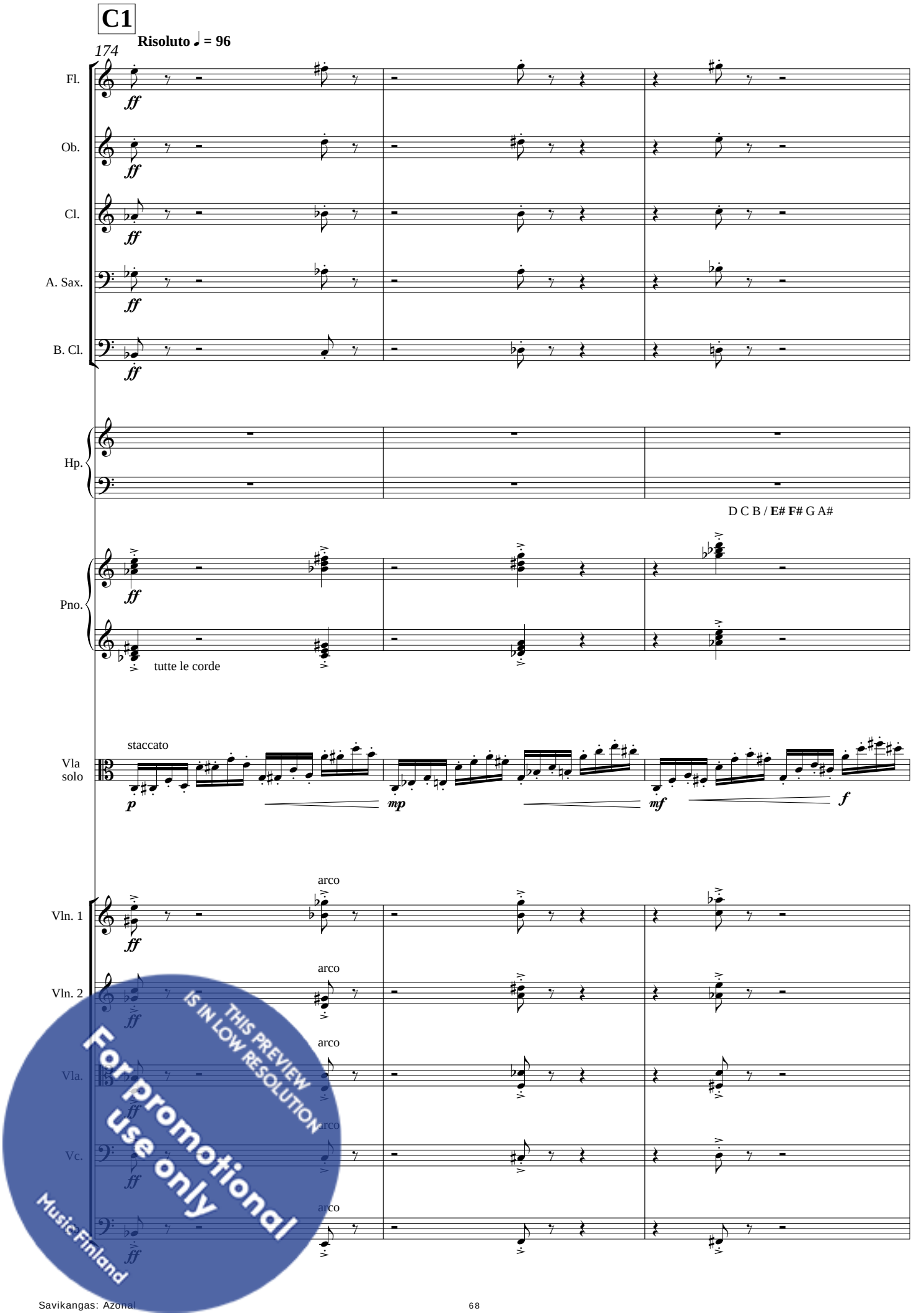
C1
Risoluto ♩ = 96
174
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
D C B / E# F# G A#
Pno.
tutte le corde
Vla solo
staccato
arco
Vln. 1
Vln. 2
Vla.
Vc.
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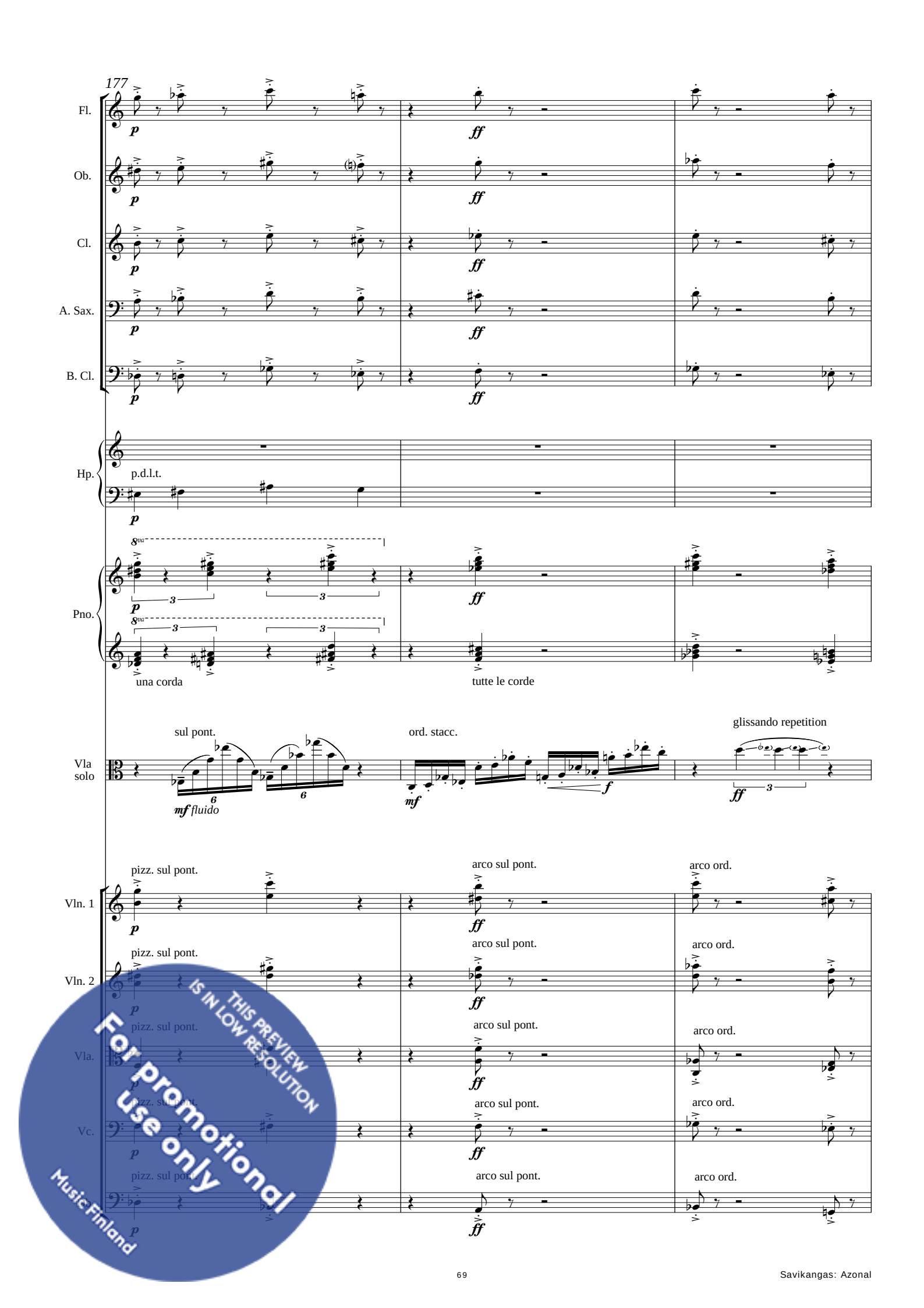
177
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
p.d.l.t.
Pno.
una corda
tutte le corde
Vla solo
sul pont.
mf fluido
ord. stacc.
glissando repetition
Vln. 1
pizz. sul pont.
arco sul pont.
arco ord.
Vln. 2
Vla.
Vc.
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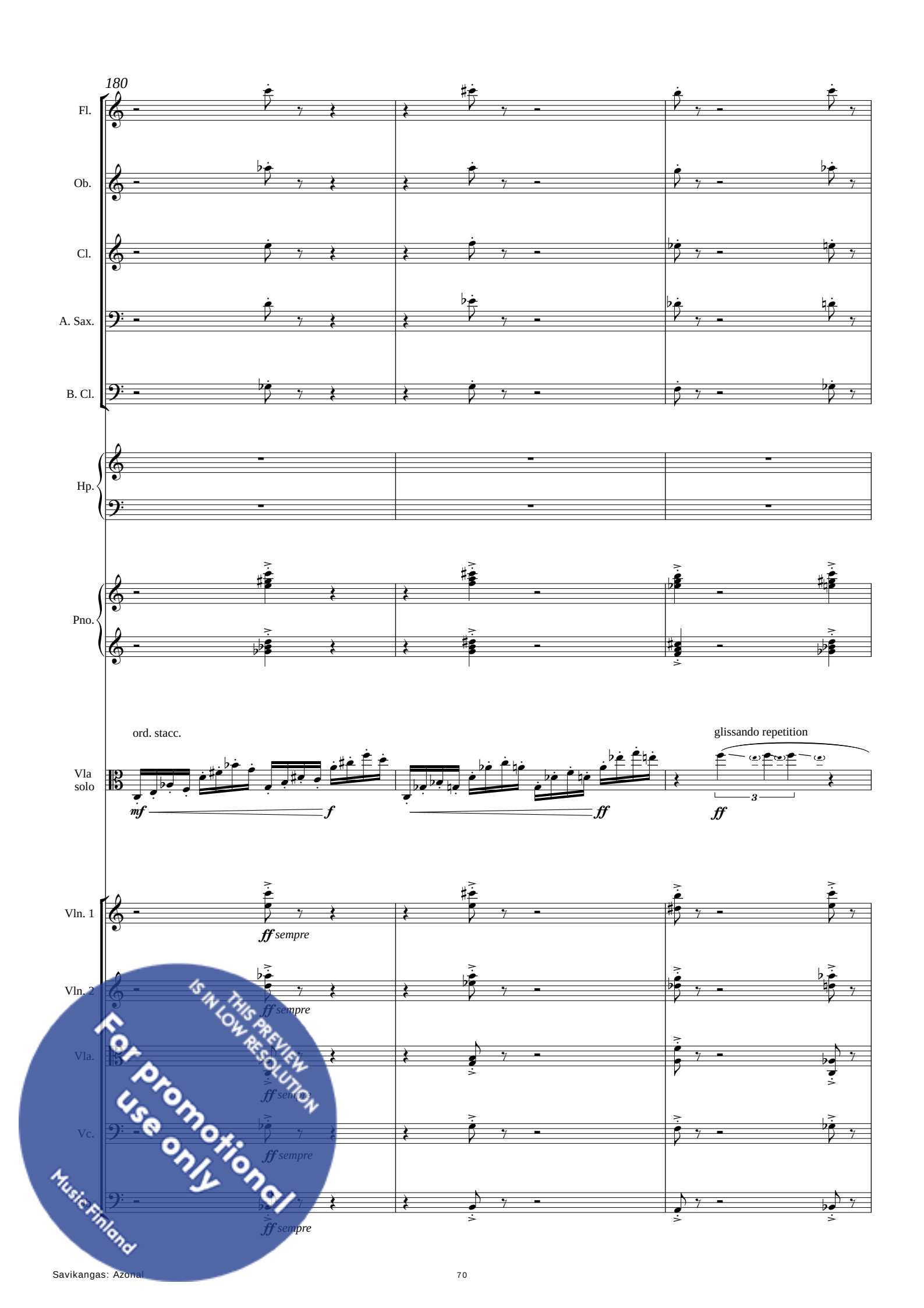

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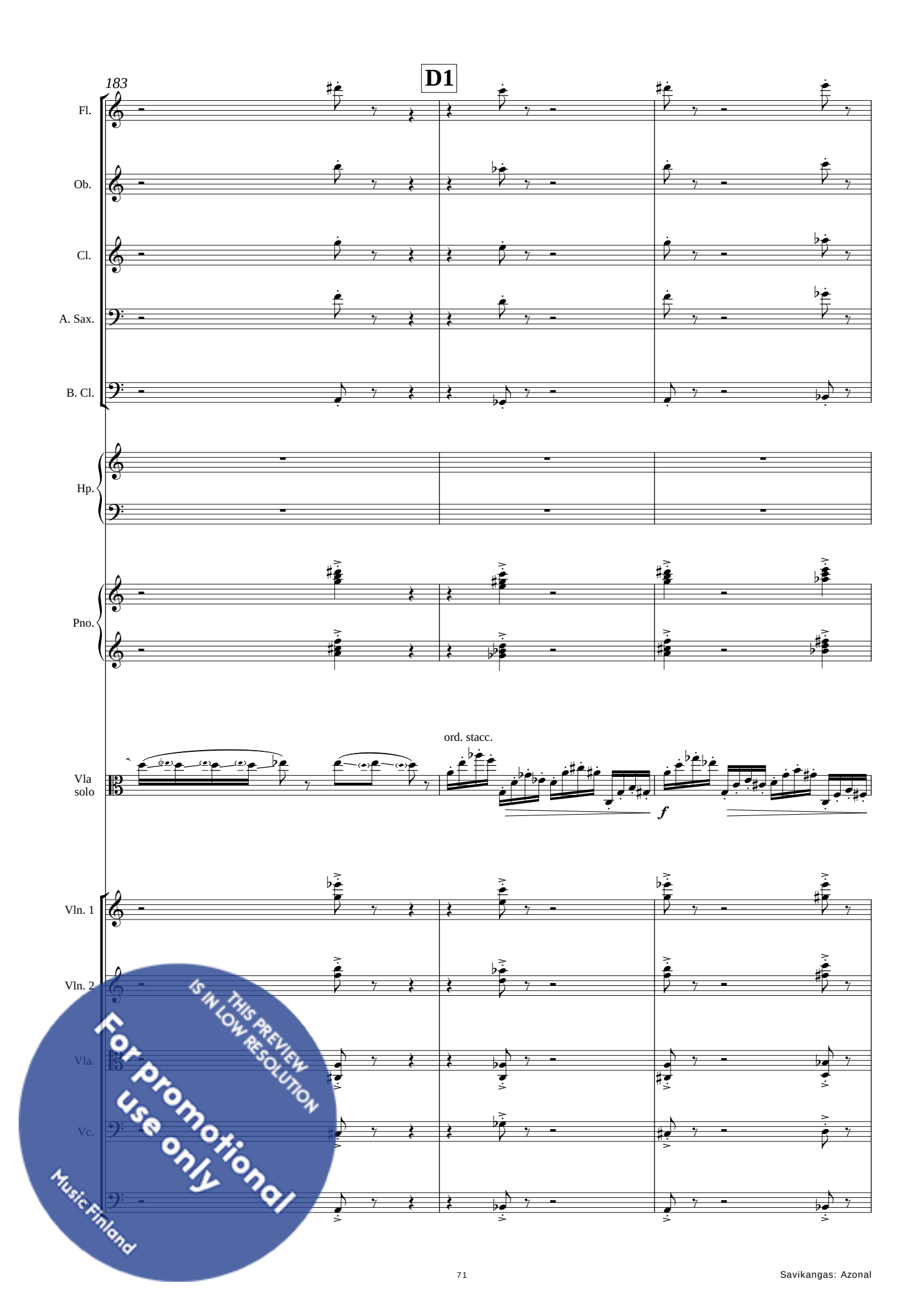

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186

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

mf *p* gliss. rep. *ff*

Vln. 1

poco sul pont.

Vln. 2

poco sul pont.

Vla.

poco sul pont.

Vc.

poco sul pont.

poco sul pont.

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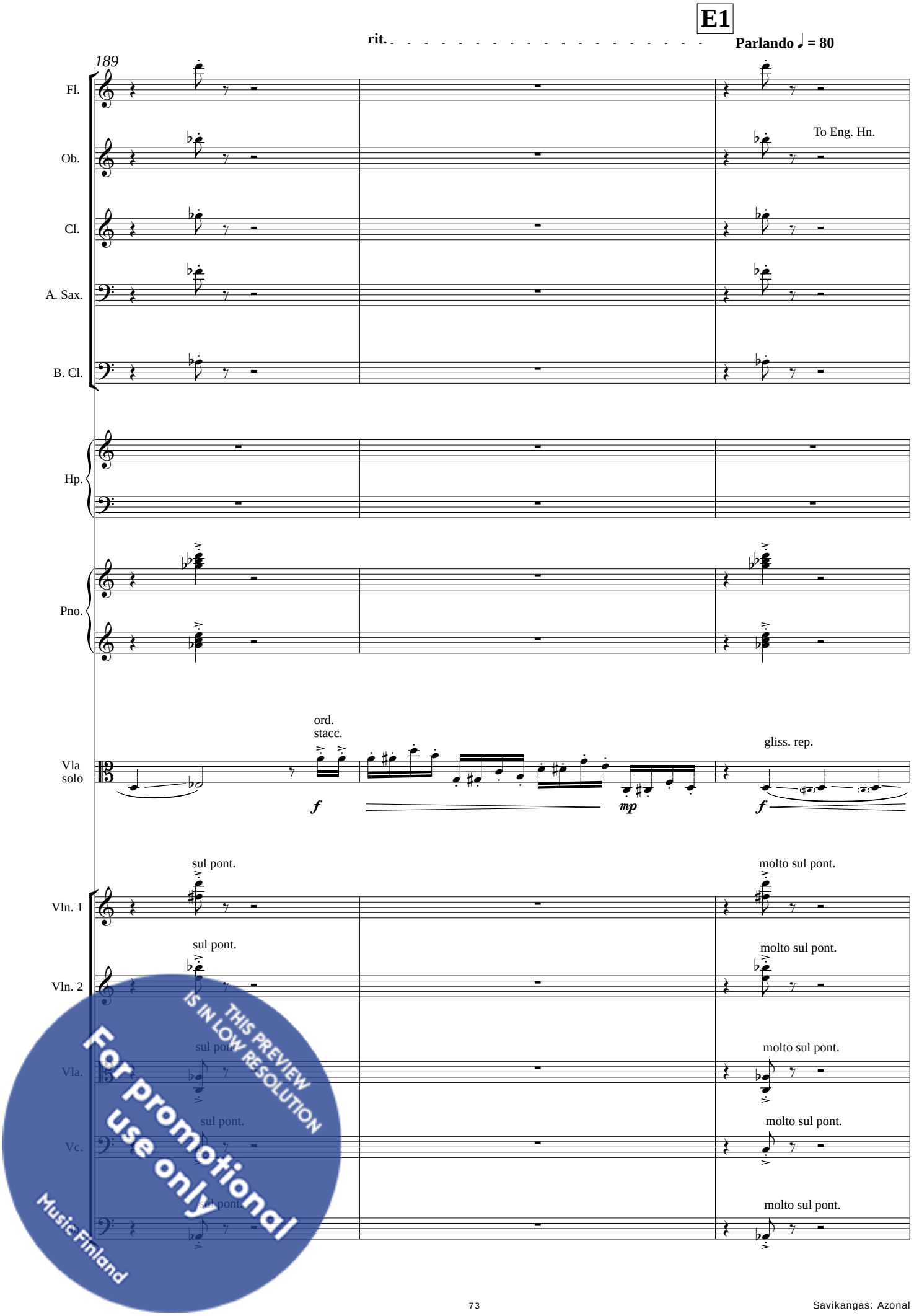

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192

Vla solo

ff

Vln. 1

circular bowing

ppp *mf*

Vln. 2

circular bowing

ppp

Vla.

circular bowing

ppp

Vc.

circular bowing

ppp

Db.

circular bowing

ppp

F1

194

Eng. Hn.

English Horn

solo

mf *espr.* *f* *mp*

Vla solo

mf

ord.

espr. *mp* *mf*

Vln. 1

ppp

Vln. 2

mf *ppp*

Vla.

mf *ppp*

Vc.

mf *ppp*

mf *ppp*

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196

Eng. Hn.

gliss. rep.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

199

Eng. Hn.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

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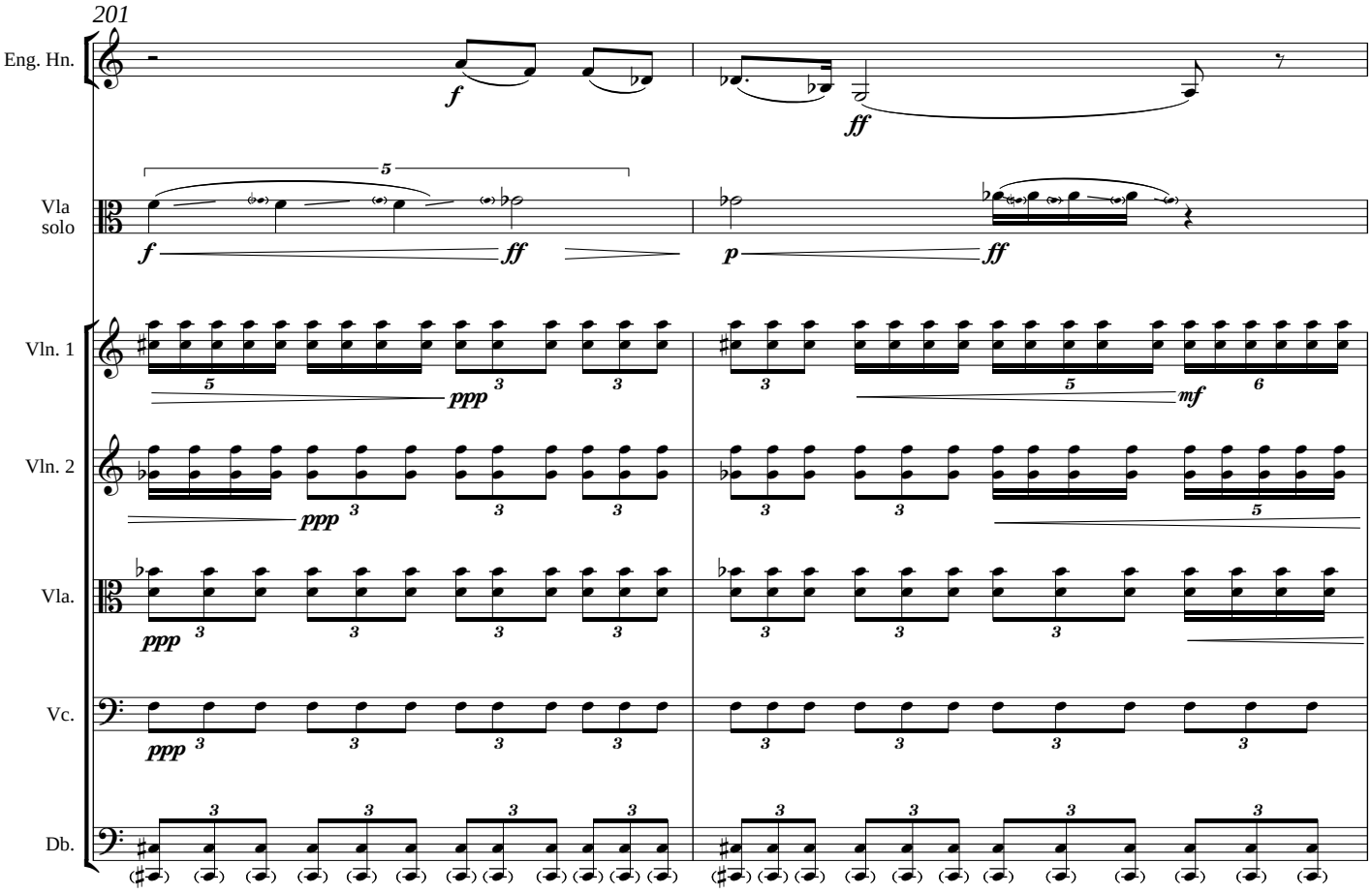

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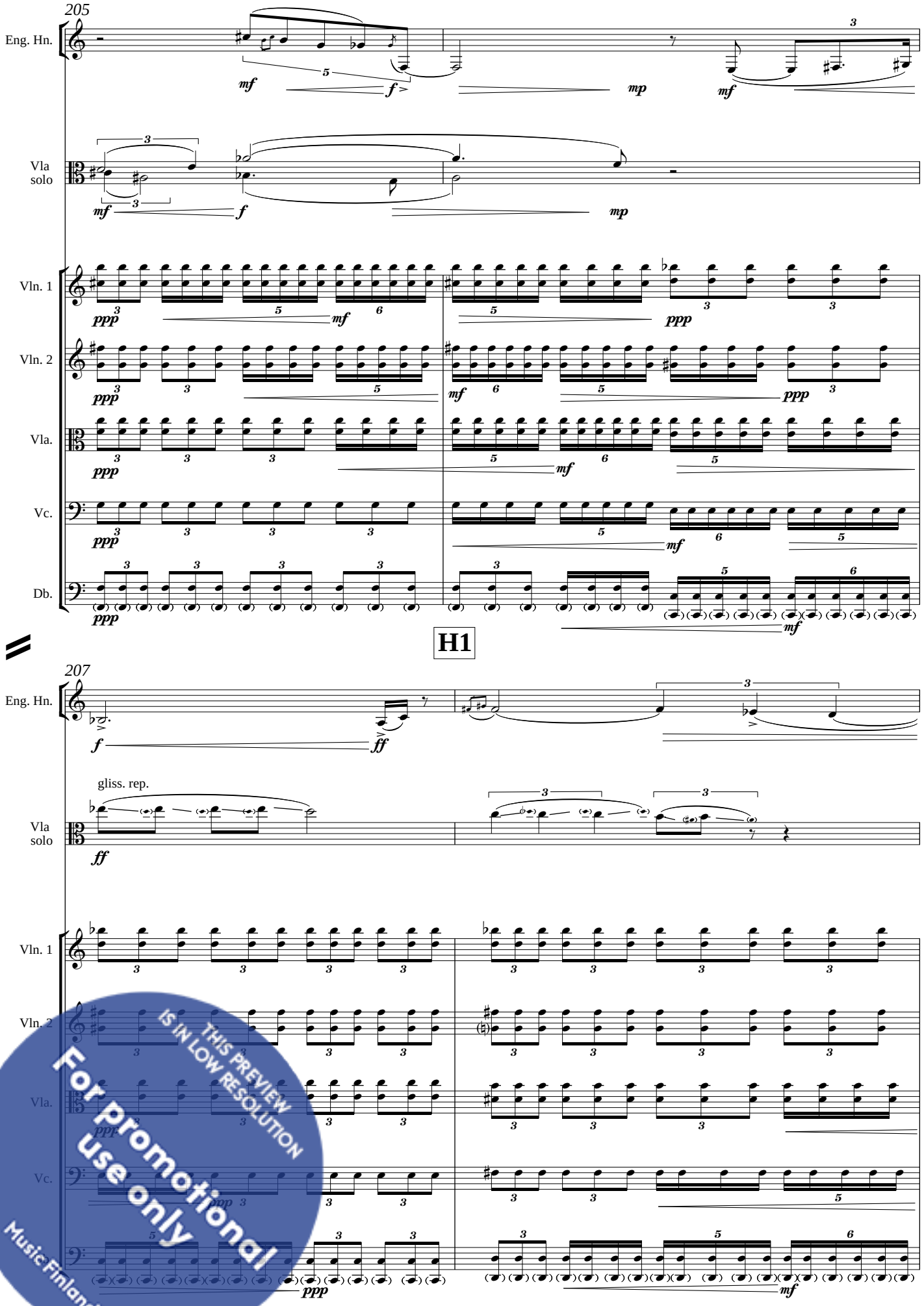

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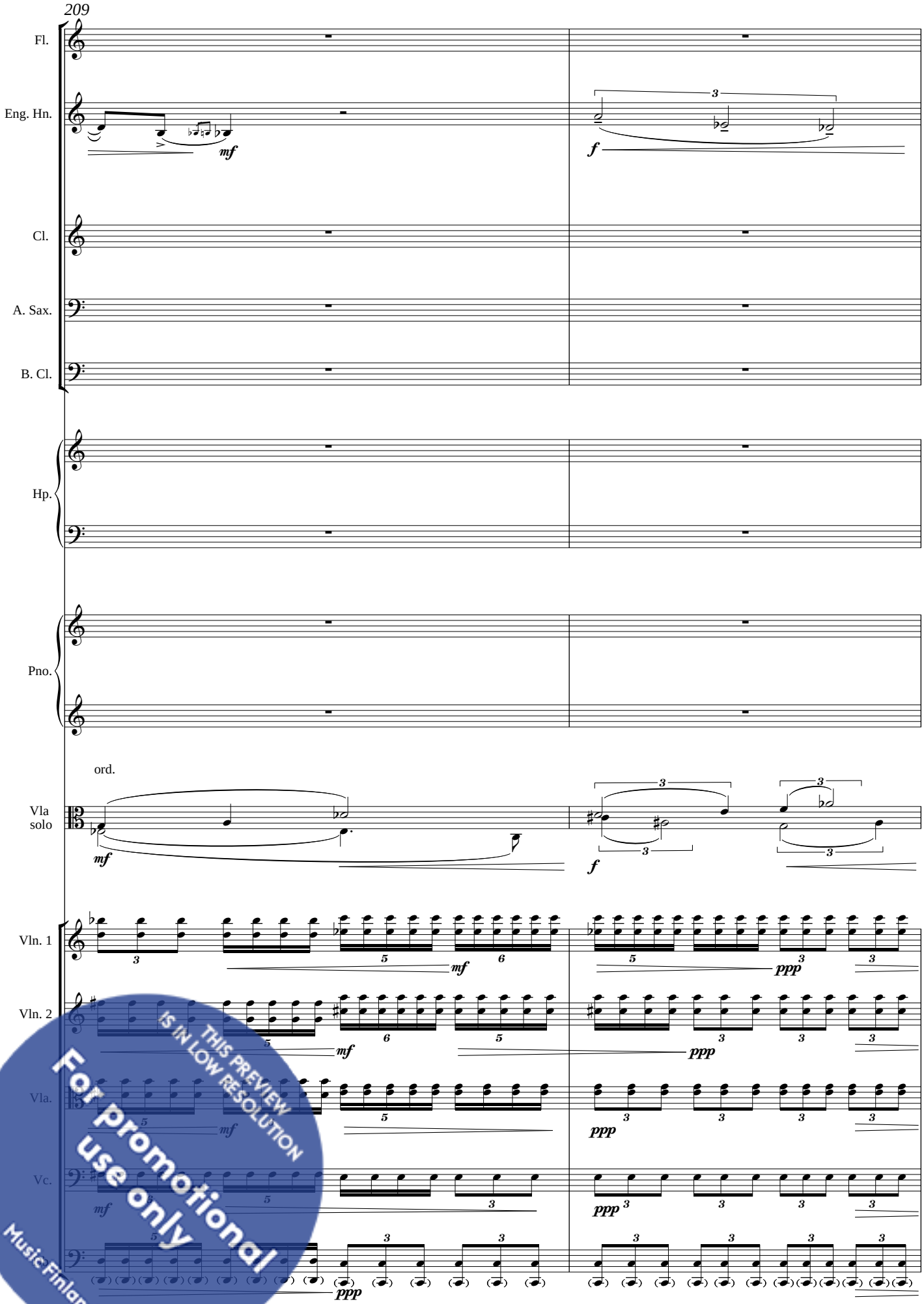

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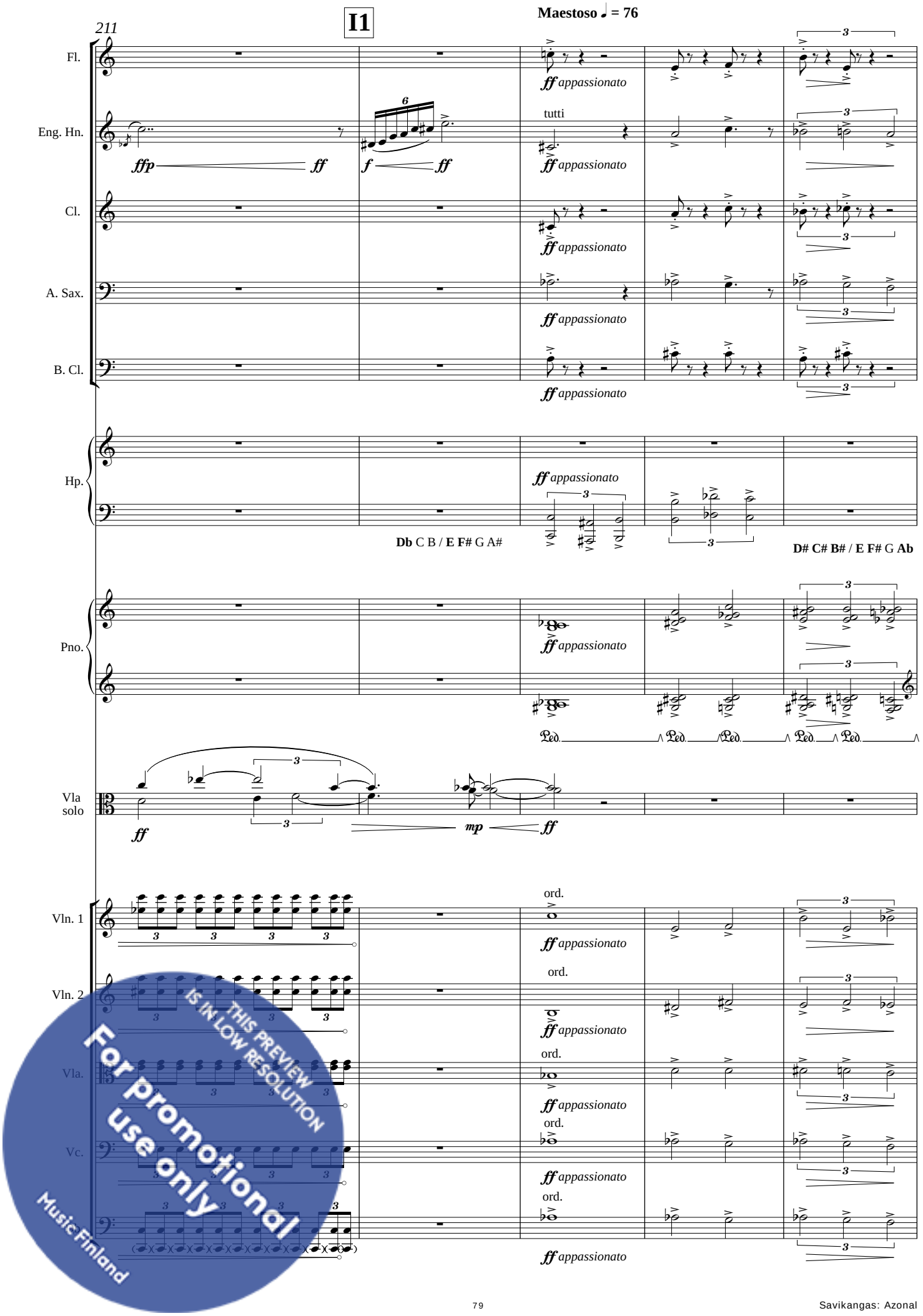

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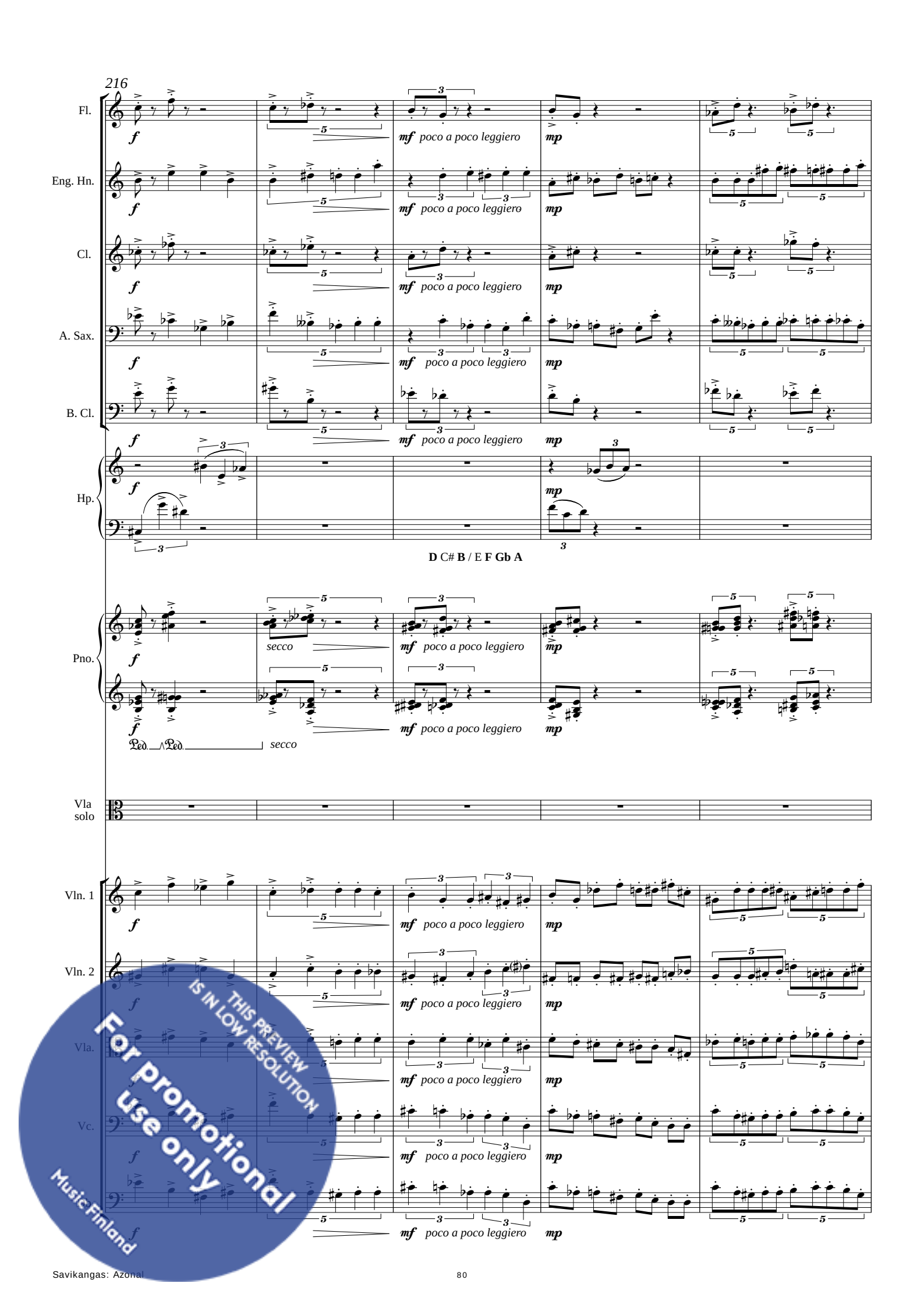
216
Fl.
Eng. Hn.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
f
mf poco a poco leggiero
mp
secco
D C# B / E F Gb A
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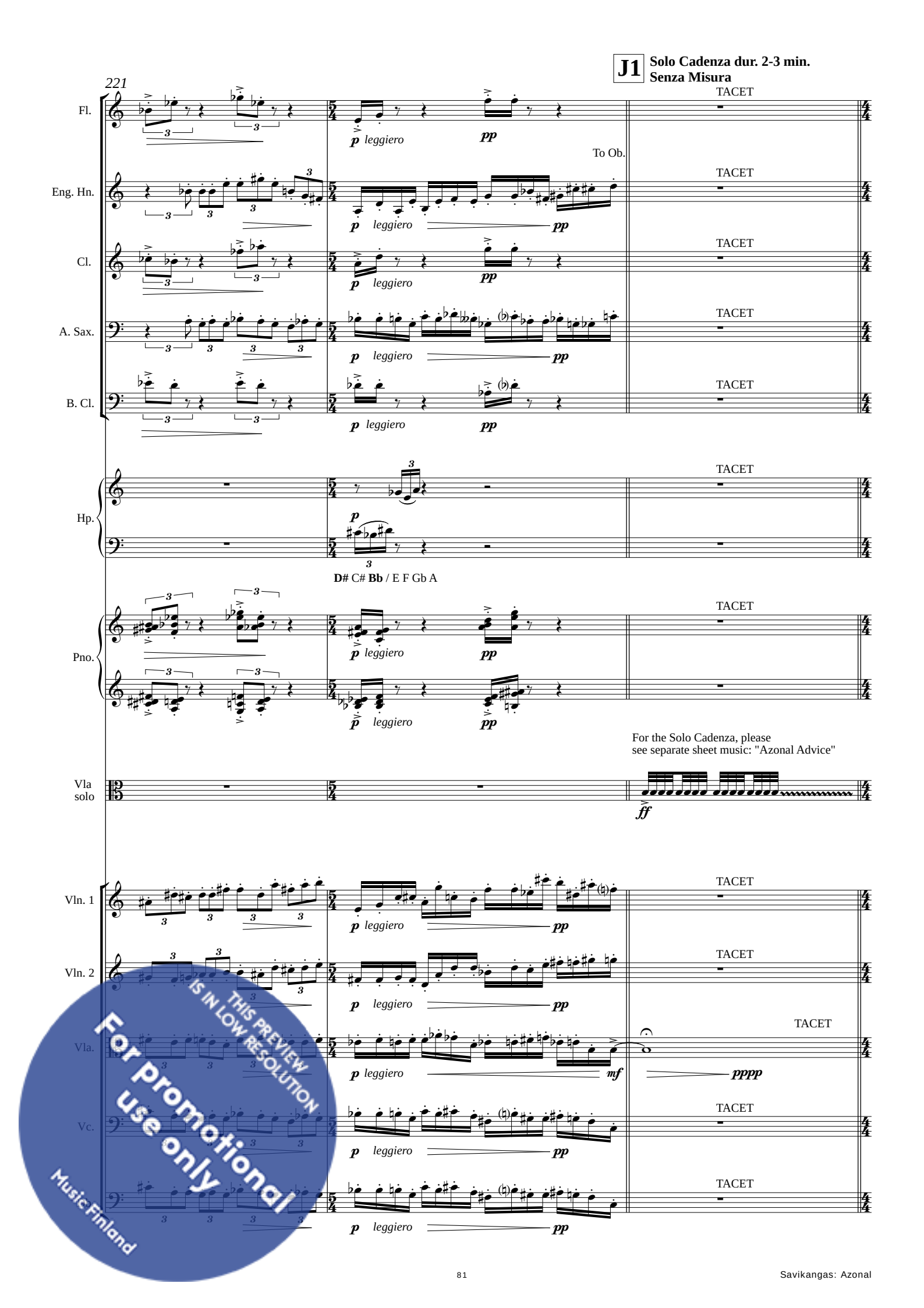

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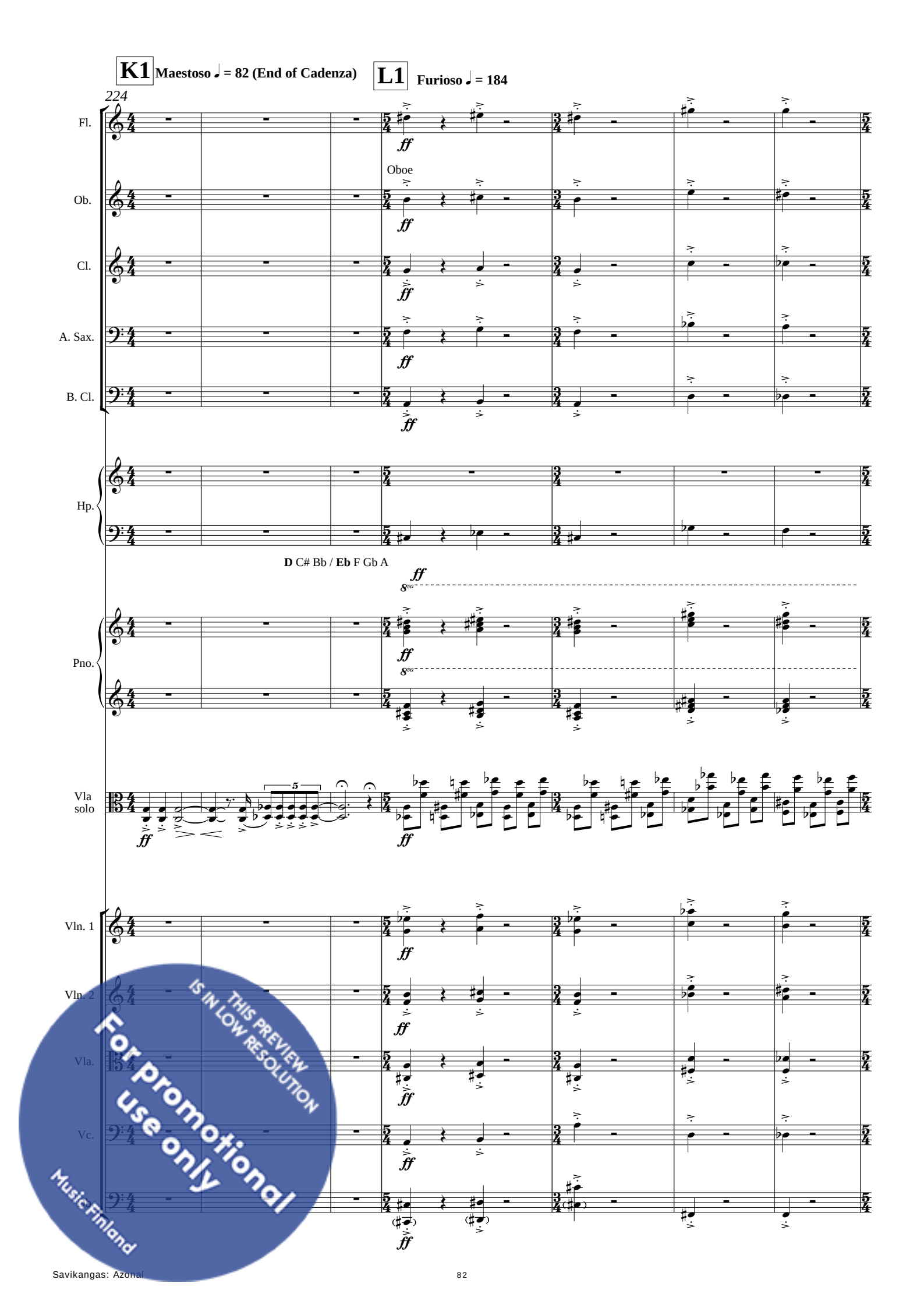
K1 Maestoso ♩ = 82 (End of Cadenza)
L1 Furioso ♩ = 184
224
Fl.
Oboe
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
D C# Bb / Eb F Gb A
Pno.
Vla solo
Vln. 1
Vln. 2
Vla.
Vc.
ff
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231
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
D C# **B** / Eb F **G Ab**
Pno.
Vla solo
III
IV
I
II
sim.
Vln. 1
Vln. 2
Vla.
Vc.
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M1 For the Conductor: beat these five bars in one?

235

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

f *nervoso* *p* *f*

Hp.

D C# B / Eb D# C# B / Eb E# F# G Ab D **C** B / **E#** F# G Ab

Pno.

(8)

Vla solo

molto sul pont. sempre molto sul pont.

Vln. 1

Vln. 2

Vla.

Vc.

sul pont. *mf* *pp* *f*

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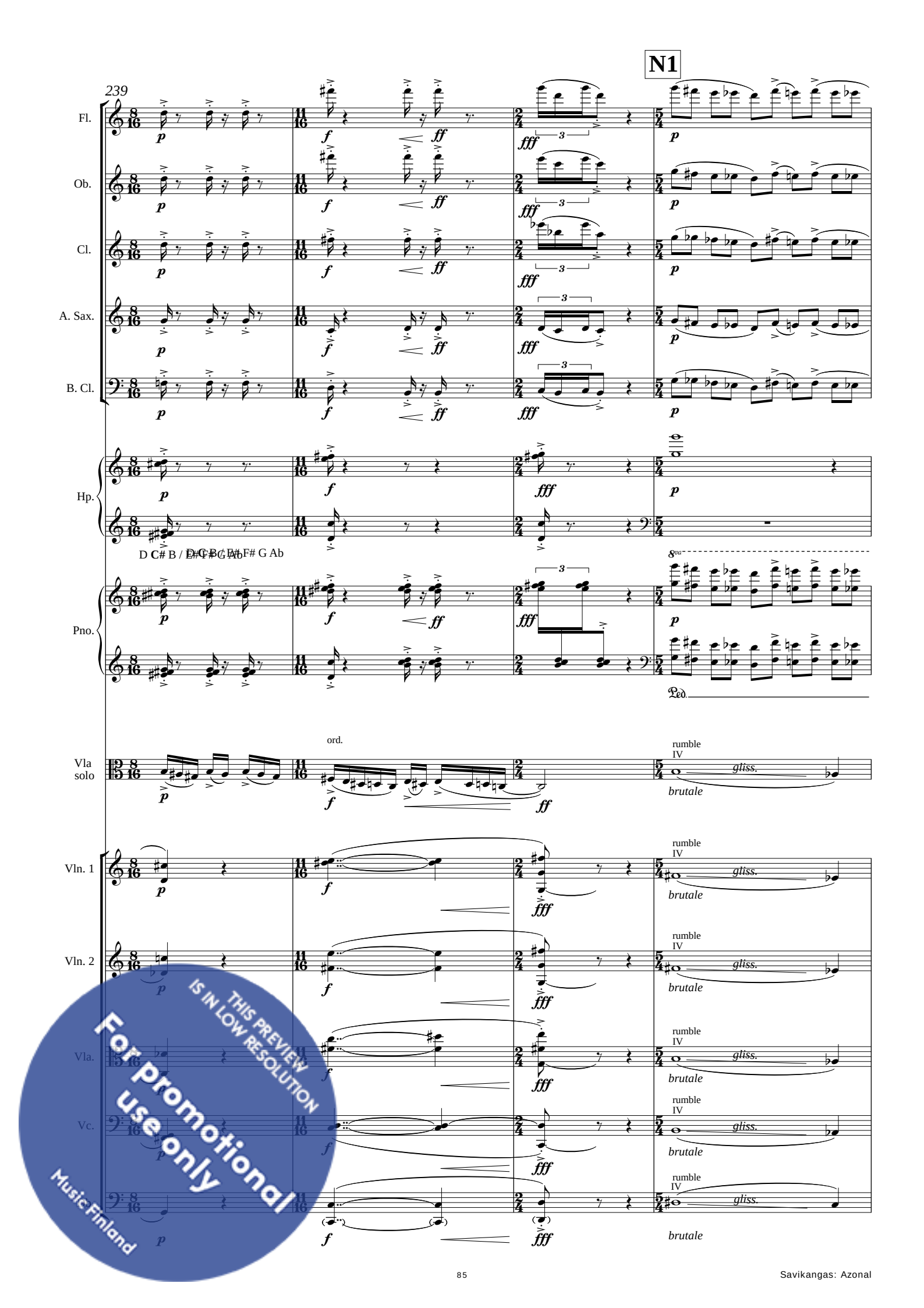

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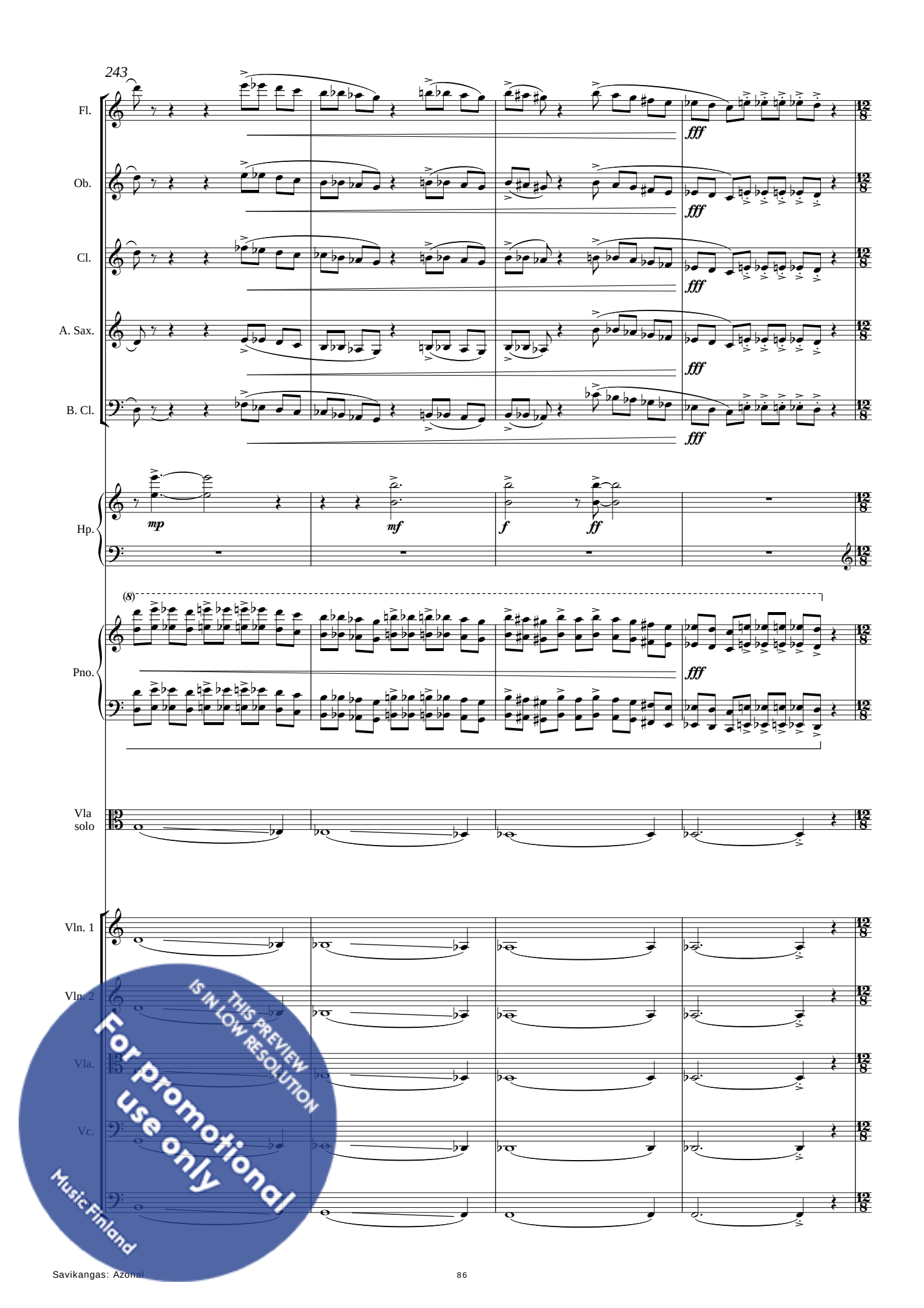
243
Fl.
Ob.
Cl.
A. Sax.
B. Cl.
Hp.
Pno.
Vla
solo
Vln. 1
Vln. 2
Vla.
Vc.
fff
mp
mf
f
ff
(8)
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O1 For the Conductor: beat these five bars in two?

247

Fl. — staccato secco — *ff* — *fff*

Ob. — staccato secco — *ff* — *fff*

Cl. — staccato secco — *ff* — *fff*

A. Sax. — staccato secco — *ff* — *fff*

B. Cl. — staccato secco — *ff* — *fff*

Hp. — *gliss.* — *fff* — *gliss.* — *gliss.* — *ffff tutta forza* — *gliss.*

D **C#** B / **Eb** F# G Ab

Pno. — *ff* — *fff*

Vla solo — ord. — *ff* — *fff*

Vln. 1 — staccato secco — *ff* — *fff*

Vln. 2 — staccato secco — *ff* — *fff*

Vla. — staccato secco — *fff*

Vc. — staccato secco — *ff* — *fff*

staccato secco — *ff* — *fff*

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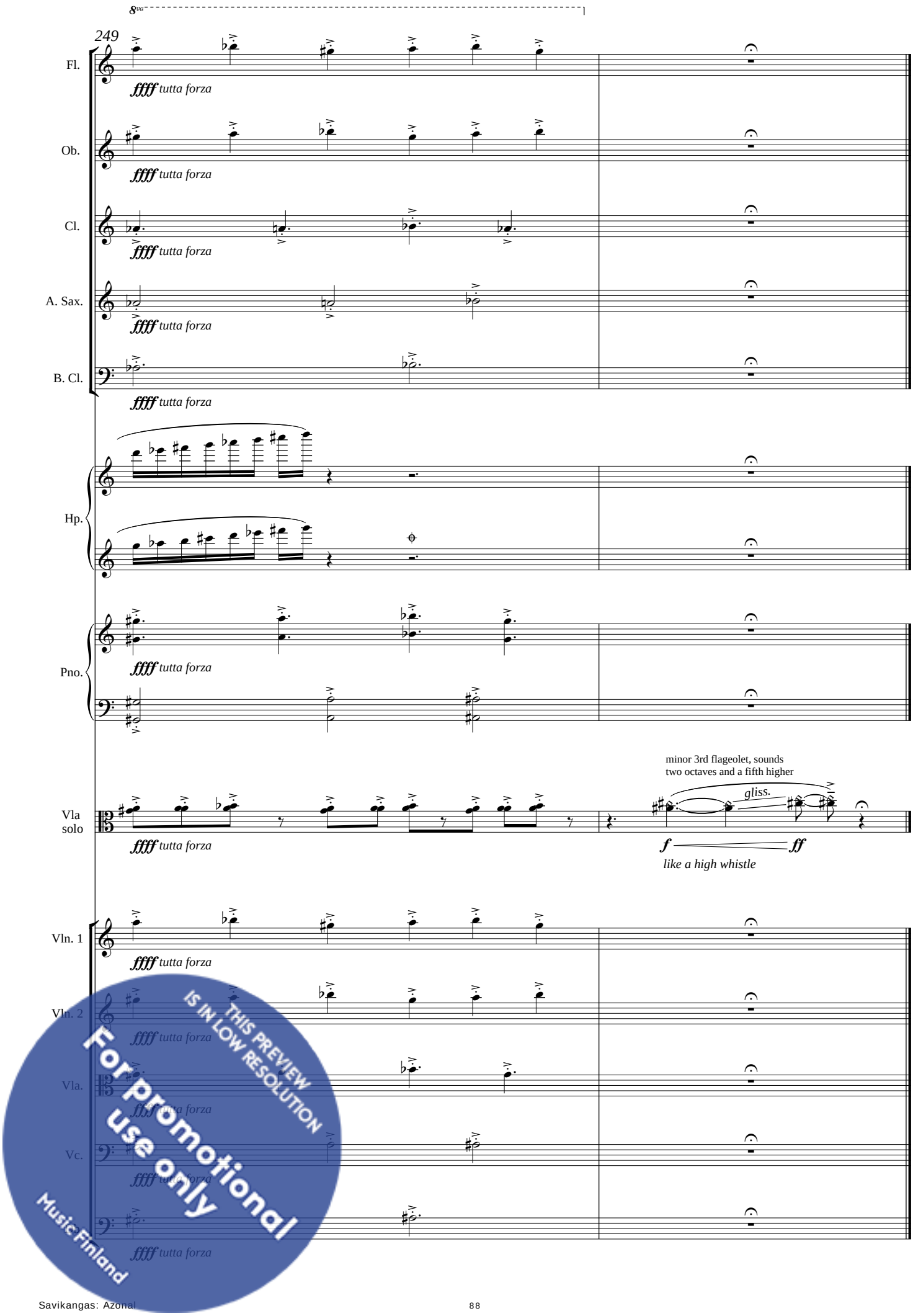
8va
249
Fl.
ffff tutta forza
Ob.
ffff tutta forza
Cl.
ffff tutta forza
A. Sax.
ffff tutta forza
B. Cl.
ffff tutta forza
Hp.
Pno.
ffff tutta forza
Vla solo
ffff tutta forza
minor 3rd flageolet, sounds two octaves and a fifth higher
gliss.
f
ff
like a high whistle
Vln. 1
ffff tutta forza
Vln. 2
ffff tutta forza
Vla.
Vc.
ffff tutta forza
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