

Jeu de Tarot

for Solo Violin &
Chamber Ensemble

*commissioned by Ensemble LINEA
for J. P. Wurtz, conductor
to Irvine Arditti, in admiration*

David Felder
2016

Instrumentation:

Flute (dbl. Piccolo, Bass Flute)

Oboe (dbl. English Horn)

Bb Clarinet (dbl. Bb Bass Clarinet, Bb Contrabass Clarinet)

F Horn

Percussion (Glockenspiel, Crotales, Vibraphone)

Harp

Keyboards (Piano, Harpsichord, MIDI)*

Solo Violin

Violin**

Viola

'Cello

Contrabass***

*Part may be divided and played by 2 players if necessary. If, as is preferred, one player is playing all, a keyboard stand large enough to place the MIDI keyboard above the piano keyboard should be found. Alternatively, the MIDI keyboard may be placed atop the piano—though this positioning means that the stopped, muted notes inside the piano will be difficult to execute. If they are impossible to perform, they may be played on the keyboard but at a reduced dynamic level. The MIDI keyboard part connects to a Max patch. Details for the electronics are included below:

**desired doubling on mandolin, in movement 2 only; if no mandolin available, a plectrum or pick necessary

***with C-extension, or E tuned down to C

Technical Requirements:

88-key MIDI Controller Keyboard (preferably with weighted keys)

MIDI foot switch

Computer Running Max 6 or higher

Kontakt Player 5 VST

Installation of Plectrum Library (included with support files)

Audio Interface capable of at least 2 channels of audio output

Mixer with 2 input channels and 2 output channels

2 Loudspeakers

2 Speaker Stands

See electronic support files for speaker arrangement, channel routing, keyboard setup and other audio setup instructions.

Score in C

Jeu de Tarot

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1. The Juggler

♩ = 60 **Dramatic**
accel. ----- ♩ = 96

Flute: T.P. T.P. (aeolian) T.P.

Oboe: *mf* *mp/pp* *mp* *p* *f*

Clarinet

Horn

Percussion

Harp: Tune low C to C #; low D to D #

Keyboards

Solo Violin: *f* *mf* *f* *più f cresc.* *f* *secco pizz.* *arco*

Violin: *mf* *jeté*

Viola: *pizz.* *p* *arco* *p* *mf* *p* *mp* *pizz.* *arco*

'Cello: *pizz.* *p* *mp* *pp*

Contrabass: *pizz.* *p* *mf*

Note: Accidentals hold for the bar, but only in the octave in which they are written.
[However, solo violin part will occasionally have redundant accidentals within a bar]

♩ = 84

♩ = 104 Lyric

4

(aeolian) ----- T.P.

Fl. *pp* < *mf* > *p* < *f*
 *color fingerings
 p < *mf* > *mp*
 7:6

Ob.

Cl. *ppp* < *mp* > *pp* *pp* < *mf*

Hn. *ppp* < *mp* > *pp* *pp* < *mf*

Perc.

Hp. (bisbig.)
 pp < *mp* > *p*
 mp

Kbd.

Solo Vln. *ff*
 mp < *mf* > *f* < *mf* > *f*

Vln. *p* < *mp* > *mp* < *f* > *mp* < *pp* > *mp*
 c.l.t. arco slow vibr.
 s.p. fast vibr.

Vla. arco
 mp < *p* > *mf*
 pizz.
 arco
 mp < *pp* > *p* < *mf* > *mp*
 IV \flat_2 .

Vc. < *mp* > *p*
 pizz.
 mp
 arco
 mp < *pp* > *mp*

Cb. pizz.
 mp
 jeté
 mp < *p* >

7 $\text{♩} = 84$
(aeolian) T.R.

Fl. T.P. T.R. T.P.

Ob.

Cl. pp mp pp p mp p mf mp

Hn. pp mp pp mf p

Perc. mp mf *bow*

Hp. p mp

Kbd.

Solo Vln. (III IV etc.) 8:6 mf mp mf f fp f mf sf f $8va$

Vln. *c.lt.* $mp > p < mf$ *norm.* $p < mf$ f

Vla. *pizz.* mf *arco* $mp > p < mp$ $p < mf$ f

Vc. *pizz.* mf *arco* $p > pp$ f

Cb. III IV mp mf $p > pp$ f

rit. ----- ♩ = 60 rubato

with accel. ----- ♩ = 84

10

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Horn) and Percussion/Keyboard sections have parts in the first two measures. The Solo Violin part is prominent in the third measure, featuring a complex melodic line with triplets and dynamic markings. The string section (Violin, Viola, Violoncello, Contrabass) has parts in the first two measures. The score includes various dynamic markings such as *mf*, *p*, *ff*, *mp*, and *cresc. poco a poco*. Performance instructions include *rit.* (ritardando) and *with accel.* (with acceleration). The tempo is marked as ♩ = 60 rubato and ♩ = 84. The key signature changes from 7/16 to 6/4 and back to 7/16. The score is numbered 10 at the beginning and 11 at the bottom.

13

♩ = 64 accel. ----- ♩ = 72 accel.

Fl. *pp* *mp* *p* *mf*

Ob.

Cl. *p* *pp* *mf*

Hn.

Perc.

Hp.

Kbd.

Solo Vln. *f* *ff* *f* *mf* *fp* *f* *mf* *mf* *f*

Vln. *pp* *mp* *p* *mf* *p* *p* *pp* *mp*

Vla. *pp* *mp* *p* *mp* *p* *mp* *pp*

Vc.

Cb.

Detailed description of the musical score: The score is for measures 13 through 16. It features a woodwind section (Flute, Oboe, Clarinet), strings (Solo Violin, Violin, Viola, Violoncello, Contrabass), and Percussion. The woodwinds and strings play melodic lines with various dynamics (pp, mp, p, mf, f, ff) and articulations (pizz., arco). The percussion part includes complex time signatures (5/16, 8/8, 4/4) and rests. The Solo Violin part includes a triplet and a 5:4 time signature. The Violin part includes a 4:3 time signature and a sixteenth-note run. The Viola part includes a 5:4 time signature. The Violoncello and Contrabass parts are mostly rests.

17 ♩ = 96

Fl. T.P. *f* T.R. *f*

Ob.

Cl. S.T. *f* S.T. *mf* S.T. *f*

Hn.

Perc.

Hp. *f* *f*

Kbd.

Solo Vln. *fp* *f* *ff* *f* *ff* *f* *mf* *mf* *mp* *mf* *f* *ff* LH pizz. arco II/III

Vln. *mf* pizz. *f* arco *mf* *p*

Vla. *mf* pizz. *f* arco *mf* *mp* pizz. 3 *f*

Vc. pizz. *f* arco *mp*

Cb. pizz. *f* arco *mp*

27

♩ = 104

Fl. T.R. T.P. (aeolian) *p*

Ob. 9/16 4/4 2/4 5/8 7/8

Cl. (airy) *p*

Hn.

Perc. 9/16 4/4 2/4 5/8 7/8

Hp. A = \natural *mf* *mp* A = \flat *mp* *mf*

Kbd. 9/16 4/4 2/4 5/8 7/8

Solo Vln. spicc. *mf* NV *p* *mf* *f* *mp*

Vln. *mp* *s.p.*

Vla. *mp* *s.p.*

Vc. *p* *mp* *c.l.t.* *mf*

Cb. pizz. *mp* *s.f. arco* *p* *c.l.t.* *mf*

25 $\text{♩} = 136$

Fl. *flz.*
mp \curvearrowright *p*
ff *mp* \curvearrowright *mf* *f*
p \curvearrowright *mp*

Ob.
ff *f*
p \curvearrowright *mp*

Cl. *flz.*
mp \curvearrowright *p*
ff *mp* \curvearrowright *mf* *f*
p \curvearrowright *mp*

Hn.
mp \curvearrowright *p*

Perc.
mf

Hp.
(bisbig.)
G = # *p* \curvearrowright *mp*
f \curvearrowright *ff*

Kbd.

Solo Vln.
f *mf* *f* *mf* *f* *ff*
4:3 3:2

Vln.
p
mp \curvearrowright *f*
f \curvearrowright *p* *p* \curvearrowright *f*
arco norm.

Vla.
p
mp \curvearrowright *mf* *f*
p \curvearrowright *f* *f*
norm. arco norm.

Vc.
mp \curvearrowright *mf* *f*
mp
pizz.

Cb.
f
mp
pizz.

28 ♩ = 68 ♩ = 96 rit. -----

Fl. *pp* < *mf*

Ob. *mf* ^{5:4} *pp*

Cl. *pp* < *mf*

Hn.

Perc. $\frac{4}{4}$ $\frac{3}{4}$

Hp. $F = \#$ $G = \flat$ ^{4:3} *mf*

Kbd. $\frac{4}{4}$ $\frac{3}{4}$

Solo Vln. *mf* *ff* (norm.) *ff* *fff*

Vln. *mp* > *p* *p*

Vla. *mp* *mf* > *mp*

Vc.

Cb.

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

--- ♩ = 84

rit. molto -----

♩ = 120

wide, slow, sick vibr. (continue sick vibr. with very airy aeolian)

mf *f* *p* *mp* *p*

wide, slow, sick vibr. *mf* *f* *p*

wide, slow, sick vibr. *mf* *f* *p*

Hn.

Perc.

Hp. *mp* *ff* *f* 8va

Kbd. **Piano** *mf* *ff*

Solo Vln. *lyric* *mf* *f* *mf* *f* *3* *sf* wide, slow, sick vibr. *mechanical*

Vln. *f* *mf* wide, slow, sick vibr.

Vla.

Vc.

Cb.

34

Fl. *sf* *fp* *sff*

Ob. *sf* *fp* *f* *sff*

Cl. *sf* *f* *sfp* *sff* *f* *sfp* *sff*

Hn. *f*

Perc. [motor on: fast] *mp* *mf*

Hp. *f* *mf* *p* *mp* *mp* *mf*
 C = # D = #

Kbd. *f* *mf* *f*

Solo Vln. *f* *sfp* *sff* *sim.* 5:4 5:3

Vln. *f* *sfp* *sff* *f* *sfp* *sff* *f* *sfp* *sff*

Vla. *f* *pizz.* *f* *arco* *f* *sfp* *sff*

Vc. *f*

Cb. *f*

37

Fl. *fp* *f* *sff* *f* *fp* *sff*

Ob. *mp* *mf* *f* *sff* *f* *fp* *sff*

Cl. *f* *sff* *f* *fp* *sff*

Hn. *f* *fp* *sff* *fp* *sff*

Perc. *fp* *mf* *p* *mp* *p*

Hp. *f* F=# B=b G=b

Kbd. *8va*

Solo Vln. *5:4* *3* *6* *5:4*

Vln. *f* *3* *sfp* *sff* *sfp* *f* *sfp*

Vla. *sfp* *sff* *f* *3* *sfp* *sff*

Vc. *3* *cresc. poco a poco*

Cb. *3* *cresc. poco a poco*

poco a poco accel.-----

39

Fl. *f* ³ *fp* *sff* *f* ³ *fp* *f*

Ob. *f* ³ *fp* *sff* *f* ³ *fp* *f*

Cl. *f* ³ *fp* *sff* *fp* *f* *fp*

Hn. *fp* *sff* *fp* *f* *fp*

Perc. *mp* *mf*

Hp. *f* *ff*

Kbd. *ff* *f* *mf*

Solo Vln. *f* *ff* *f cresc.*

Vln. *f*

Vla. *f* ³ *sfp* *sff* *f* ³ *sfp* *sff*

Vc. *ff* *f* ³ *sff*

Cb. *ff* *f* ³ *sff*

8^{va} 15^{ma} 8^{va}

loco

arco

arco

9:8 5:4 3

41

Fl. *fp* *f* *fp* *f*

Ob. *fp* *mf* *f* *mf* *fp* *f*

Cl. *fp* *fp* *f* *fp* *f* *fp*

Hn. *fp* *fp* *f* *fp* *f* *fp* *f* *fp*

Perc. 1. 1. 1. 1. 1.

Hp. *f*

Kbd. *f* *ff* *mf* *mf*

Solo Vln. *ff* *cresc. poco a poco*

Vln. *ff* *f cresc. poco a poco*

Vla. *f* *sfz* *sfz* *ff* *ff*

Vc. 3 3 3

Cb. 3 3

(8^{va})

43

Fl. *mf* *fp* *p* *mf* *p* *fp*

Ob. *fp* *f* *p* *mf* *p* *fp*

Cl. *f* *fp* *p* *mf* *p* *fp*

Hn. *f* *p* *mf* *p* *fp*

Perc. *mf* *f* *mp*

Hp. *f* *ff* *B = b* *mf* *B = b*

Kbd. *mp* *mp*

Solo Vln. *ff* *cresc.*

Vln. *ff*

Vla. *fp* *mf* *fp*

Vc. *ff*

Cb. *ff*

♩ = 136

45

Fl. *mf* *sf*
 Ob. *mf* *sf*
 Cl. *mf* *sf*
 Hn. *mf* *sf*
 Perc. *mf* *f*
 Hp. *f* *ff* *f* *ff* *8^{va}* *15^{ma}*
 Kbd. *f* *8^{va}*
 Solo Vln. *loco* 6 6 5
 Vln. *f cresc.* *ff*
 Vla. *mf* *fp* *ff*
 Vc. *fff*
 Cb. *fff*

47

Musical score for page 47, featuring various instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and Keyboard (Kbd.). The second system includes Solo Violin (Solo Vln.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Solo Violin part has specific fingering markings: '5' and '5' in the first measure, and '6', '6', '6', and '6' in the second measure. The other instruments have rests in both measures.

49

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

very brief pause

2. The Fool

♩ = 88~90 **Secco; light!**

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

Harpichord*

Cue numbers in this movement correspond to triggering via MIDI foot pedal

f *ff*

*couple manuals; loudest stop possible!

fmp *f* *fmp* *f* *fmp* *f* *sff*

pizz.** *secco*

mf *mp* *mp cresc.* *f*

mf *mp* *f* *mp cresc.* *f*

mf *mp* *f* *mp cresc.* *f*

mf *mp* *f* *mp cresc.* *f*

mf *mp* *f* *mp cresc.* *f*

1 2

**in this movement, all pizzes *secco* unless indicated by an *l.v.* mark

3

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd. *(hrpschd.)*

Solo Vln.

Vln.

Vla.

Vc.

Cb.

f *ff* *f* *ff*

mf *mp* *mf* *f* *cresc.* *ff*

mf *mp* *mf* *f* *mf* *f*

3

4

5

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

f *ff* *f* *f* *ff* *f* *f* *ff* *f* *cresc.*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

II

7 **3+3**

Flute *f fp mf mp p mf*

Oboe *f fp mf mp p mf*

Clarinet *f fp mf mp p mf*

Hn.

Perc.

Hp. *sff sf (each)* *8va*

Kbd. *(hrpschd.) ff* **Piano** *(senza ped.) Piano mp mf*

Solo Vln. *ff* *f cresc. sf*

Vln. *ff* *pizz., norm. f mf arco sfpp f*

Vla. *ff* *pizz., norm. f mf arco sfpp f*

Vc. *ff* *pizz., norm. mf* *3*

Cb. *ff* *pizz., norm. mf* *3*

7 8

9

Fl. *sfp* < *mf* *sfp* < *mf* *mp* < *f* ³ *f* *p* < *mf*

Ob. *sfp* < *mf* *sfp* < *mf* *mp* < *f* ³ *f* *p* < *mf*

Cl. *sfp* < *mf* *sfp* < *mf* *mp* < *f* ³ *f* *p* < *mf*

Hn.

Perc. *Vbf.* *secco* (throughout movement 2) *mf*
Red. (only for longer note durations) *8va*

Hp. *mf* *fff*

Kbd. *mp* *f* *mp*

Solo Vln. *f* < *ff* ³ > *mf* < *f* < *ff* ³

Vln. *mf* *mp* *pizz.* *mf* *mp* *arco* *mf* < *f* ³

Vla. *mf* *mp* *pizz.* *mf* *mp* *arco* *mf* < *f* ³

Vc. *f* *mf cresc.* *f* *mp* *arco* *mf* < *f* ³

Cb. *f* *mf cresc.* *f* *mp* *arco* *mf* < *f* ³

9 10

II

Fl. *f mf mf < f* *mp mf f³ mf*

Ob. *f mf mf < f* *mp mf f³ mf*

Cl. *f mf mf < f* *mp mf f³ mf*

Hn. *mp mf f mf*

Perc. *(vbf.) mp mp*

Hp. *ff f G=# f*

Kbd. *MIDI*
 ① [celeste] *<mf mp mf*
Piano

Solo Vln. *ff mf < ff f³ ff*

Vln. *f mf mp mf f ff³ pizz. mf*

Vla. *f mf mp mf f pizz. mf*

Vc. *f mf mp ff mf mp f pizz. mf*

Cb. *f mf mp ff mp f³ mf*

13

Fl. *f* ³ *mp* > *pp* < *mf* ⁶ *fp* < *ff* *mp* *mf*

Ob. *f* ³ *mp* > *pp* < *mf* ⁶ *fp* < *ff* *mp* *mf* *mf* < *f*

Cl. *f* ³ *mp* > *pp* < *mf* ⁶ *fp* < *ff* *mp* *mf* *mf* < *f*

Hn. *f* ³ *sf* *fp* < *ff* *sf* *sfp* *sfp*

Perc. *p* *mp*

Hp. *ff* *f* *f*

Kbd. MIDI [celeste] MIDI [elec. piano] *f* *mf* *mp* *mf*

Solo Vln. *fff* *mf* < *ff* *fff* *f*

Vln. *mp* *f* *mf* *mp*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *f* *mp*

5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

15

Fl. *mf sf f p < fp < sf mp fp < ff³*

Ob. *mf sf f p < fp < sf mp fp < ff³*

Cl. *mf sf f p < sf mp fp < ff³*

Hn. *p < mf f < sf f p < sf f ff³*

Perc. *mp (vibf.) mp p mp mf p mf*

Hp. *mf f mf mp f f fff*

Kbd. *f [celeste] ff f [plektrum] mp mf*

Solo Vln. *ff f sff ff³ ff*

Vln. *arco mp < sf pizz. f mp sf p < f*

Vla. *mp < sf pizz. f mp sf p < f*

Vc. *mp < sf pizz. f mp*

Cb. *arco mp < sf pizz. f mp*

16

17

Fl. *f mp mp mf pp mf f p f*

Ob. *f mp mp mf pp mf f p f*

Cl. *f mp mp mf pp mf f p f*

Hn. *mf mp ff mf p f*

Perc. *f p mp mf mp mf sf*

Hp. *f ff ff f ff*

Kbd. *(celeste) f ff f sf ff ff f f ff*

Solo Vln. *f ff sf ff f fff*

Vln. *mf mp mf mp mf sffp f*

Vla. *mf mp mf mp mf sffp f*

Vc. *arco mf mp pizz. mf f arco 3 mp mf f pizz. f*

Cb. *arco mf mp pizz. mf f arco 3 mp mf f pizz. f*

18

19

Fl. *f p mf f p < mf mf > p sf mf mp < sff*

Ob. *f p mf f p < mf mf > p sf mf mp < sff*

Cl. *f p mf f p < mf mf > p sf mf mp < sff*

Hn. *mf p mf f mf > p sf mf mp < sff*

Perc.

Hp. *f ff f ff f ff f ff* (norm.)

Kbd. *f mf f ff* (celeste)

Solo Vln. *f ff f ff f f* loco

Vln. *mf mp p p ff mf mp mf sf mf f* pizz.

Vla. *mf mp p p ff mf mp mf sf mf f* pizz.

Vc. *mf f mf mp mf f* pizz.

Cb. *mf f mf mp mf f* pizz.

19 20

27

[to piccolo]

Fl. *fp fp sfp mf ff ff*

Ob. *fpp fp fp sfp mf ff ff*

Cl. *fpp fp fp sfp mf ff ff*

Hn. *sf pp f ff*

Perc. *(vbf.) f (norm.) (norm.) (norm.) (norm.) mf*

Hp. *F = # f ff mf f f*

Kbd. *(celeste) f (plektrum) mf f mp*

Solo Vln. *f ff f ff ff f cresc. poco a poco*

Vln. *arco mp mf mf f [pick up plastic guitar pick]*

Vla. *arco mp mf mf f*

Vc. *arco mf mp mf f*

Cb. *arco mf mp mf f*

23

Picc.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

5/4

Glock.

mp

p

mf

ff

fff

5

[elec. piano]

f

[elec. piano]

3

fff

Mandolin (or pick)

pizz.

piu f fast strum

ff

f

ff

pizz.

f

mp

mf

pizz.

f

mp

mf

pizz.

f

mp

mf

25

Picc. _____

Ob. _____

Cl. _____

Hn. _____

Perc. *mp* *p* *mp* *mf*

Hp. *ff* *ff* *f* loco (norm.)

Kbd. *ff* *f* *f* *ff*

Solo Vln. *f* *f* *ff* *f* arco

Vln. *f* *ff* *f* *ff*

Vla. *mf* *mp* *mf* *f* *mf* *mf* *f*

Vc. *mf* *mp* *mf* *f* *mf* *mf* *f*

Cb. *mf* *mp* *mf* *f* *mf* *mf* *f*

27

Piccolo

Picc. *f* *mf*³

Ob. *fp < f*³ *f*³ *mf*³

Cl. *fp < f*³ *f*³ *mf*³

Hn. *fp < f*³ *f*³

Perc. *mf* *mp* *mf*³ *f* *mf* (to vbf.)

Hp. *8va* *loco (norm.)* *ff* *f*³ *8va* *loco (norm.)* *ff* *f*

Kbd. *sf* *f cresc.* *ff*³

Solo Vln. *sf* *sf* *sf* *sf* *sf* *fff* *ff* *fff* *f*³ *ff*

Vln. *sf* (each, *cresc. poco a poco*) *fff* *f*

Vla. *arco* *ffz > pp* *ff* *mf < f* *pizz.* *mp* *mf* *mp* *f* *ff*

Vc. *arco* *ffz > pp* *ff* *mf < f* *pizz.* *mp* *mf* *mp* *f* *ff*

Cb. *arco* *ffz > pp* *ff* *mf < f* *pizz.* *mp* *mf* *mp* *f* *ff*

29

Picc. *f sfpp* \leftarrow *f* *mf* *mp* *f* *mp* \leftarrow *fff*

Ob. *f sfpp* \leftarrow *f* *f* \leftarrow *mf* *mp* *mp* \leftarrow *mf* *f* *mp* \leftarrow *fff*

Cl. *f sfpp* \leftarrow *f* *f* \leftarrow *mf* *mp* *mp* \leftarrow *mf* *f* *mp* \leftarrow *fff*

Hn. *f sfpp* \leftarrow *f* *ff* \leftarrow *mf* \leftarrow *p* *mp* \leftarrow *mf* *mp*

Perc. *Vbr.* *mf* *p* *mp* *p* *mf* *p* *mf* (to glock.)

Hp. *f* *ff* *f* *f* *f* (loco (norm.))

Kbd. (elec. piano) *f* *mf* [change setting] [perc. organ] *f* *ff* *ff* (6) [dulcimer plectrum]

Solo Vln. *fff* *f* \leftarrow *ff* *fff* *f* *fff* *f* \leftarrow *ff* *f* \leftarrow *ff*

Vln. *ff* *f* *mf* *f* *ff* *f* *mf* *ff*

Vla. arco *mp* *mf* pizz. *mf* *mp* arco *mf* *f*

Vc. arco *mp* *mf* pizz. *mf* *mp* *f*

Cb. arco *mp* *mf* pizz. *mf* *mp* *f*

32

Picc. *p* *sff* *mf* *ff* *f* *f* *mp* *mf* *f*

Ob. *p* *sff* *mf* *ff* *f* *f* *mp* *mf* *f*

Cl. *p* *sff* *mf* *ff* *f* *f* *mp* *mf* *f*

Hn. *cuivré*
sf (each, cresc. poco a poco) *mf* *f*

Perc. Glock. *mf* *mf*

Hp. *8va* *ff* *loco (norm.)* *f* *ff* *f* *ff*

Kbd. *f* *ff* *mf* *f* *ff* *f* *ff* *fff*

Solo Vln. *f* *ff* 12:8 *f* *ff*

Vln. *f* *ff* *f* *ff* *fff* *f* *mf* *f*

Vla. *f* *mf* *mp* *f* *f* *mf* *mp* *f*

Vc. arco *mf* *mf* *mp* *mf* *f* *mf* *mp* *f*

Cb. arco *mf* *mp* *f* *f* *mf* *mp* *mf* *f*

32 33

34

Picc. *f* *mf* *f* *mf* *f* *mf* *sf* *mp* *mf*

Ob. *f* *mf* *f* *mf* *f* *mf* *sf* *mp* *mf*

Cl. *f* *mf* *f* *mf* *f* *mf* *sf* *mp* *mf*

Hn. *fff* *f* *f* *mp* *mf* *cresc.* *f*

Perc. *mf* *p* *mp* *mf* *Vbf.* *f*

Hp. *ff* *f* *ff* *f* *ff* *fff*

Kbd. *f* *ff* *f* *ff* *f* *ff*

Solo Vln. *fff* *ff* *fff* *ff* *fff*

Vln. *ff* *f* *ff* *Violin* (drop pick; pizz. norm.)

Vla. *mf* *mp* *mf* *f* *mf*

Vc. *mf* *mp* *mf* *f* *mf*

Cb. *mf* *mp* *mf* *f* *mf*

36 ♩ = 96-100

Picc. *f mp mf mf f mf sf f sf*

Ob. *f mp mf fpp f mf sf f sf*

Cl. *mp mf fpp f mf sf f sf*

Hn. *mf f sf mp f sf sf f sf*

Perc. *mp mf mp sf cresc. sf*

Hp. *8va loco (norm.) f f f f f f f f*
C=b C# E#

Kbd. *ff f ff ff ff*

Solo Vln. *ff cresc. poco a poco ff ff ff poss.*

Vln. *f mf f mf ff*

Vla. *pizz. f mf f mf ff*

Vc. *f mf f mf ff mf ff*

Cb. *f mf f mf ff mf ff*

♩ = 96~100 Light, dry, effervescent

38

Picc. *mf mp ff*

Ob. *mf mf < f*

Bs. Cl. [to bass clarinet] Bass Clarinet *mf 3 ff mf*

Hn. *f ff*

Perc. *(vbf) f mf 8va - 7 mp (norm.)*

Hp. *ff fff E = # f*

Kbd. [MIDI triggers: Fl/ob/cl. key clicks; HT tones; Bs. cl. key clicks; Slap tongues] *ff* [MIDI triggers: add vln./vc./cb. pizzes; harp harmonics] [to hrpschd.]

Solo Vln. *ff 5:4 3 3 f ff f < ff*

Vln. *ff pizz. mf mp mf mp mf*

Vla. *ff pizz. mf mp mf mp mf*

Vc. *ff pizz. mf mp mf mp mf*

Cb. *ff f mf mf f f*

[ON] 7 [OFF] 8 [ON] 9

41

Picc. *mp* *mf* *mp* *mf* *mp* *p* *fp* *fmp* *p*

Ob. *mp* *mf* *mp* *mf* *mp* *mf* *p* *p* *fp* *mf* *mp* *mf*

Bs. Cl. *mp* *mf* *p* *f* *mf* *sf* *mf* *ff* *mf* *p* *mf* *p* *mf* *f* *mf*

Hn. *f* *ff* *f*

Perc.

Hp.

Kbd. **Harpsichord** *f* *f* *f*

Hrpschd. *f* *ff* *ff*

[OFF] ⑩ [ON] ⑪ [OFF] ⑫

Solo Vln. *ff* *f* *sff* *mf* *f* *ff* *f* *mf* *f*

Vln. *arco* *mp* *f* *mf* *ff*

Vla. *arco* *mp* *f* *mf* *ff*

Vc. *arco* *mp* *f* *mf* *ff*

Cb. *f* *mf* *ff* *f* *mf* *f* *mf* *f* *mf* *f* *mp* *f* *mf*

41 42 43

44

Picc. *f* *mp* *f* *mf* *mp* *mf*

Ob. *mf* *p* *mf* *f* *mf* *mp* *mf*

Bs. Cl. *f* *mf* *f* S.T. S.T. *sf* *sf* *sf* *mf* *f*

Hn.

Perc. *(vbf)* *mf* *mp* *f*

Hp. *mf* *ff* *f* C = $\frac{4}{4}$ (norm.)

Kbd. *ff* *f* *ff* *f* *ff*

Solo Vln. *ff* *f* *ff* *f* *f* *f* *f* *f*

Vln. arco *f* *fff* *f* *ff*

Vla. arco *f* *fff* *f* *ff*

Vc. arco *f* *fff* *f* *ff*

Cb. *f* *mf* *mp* *f*

46

Picc. *f mf mf mf f*

Ob. *mf mp mf mf*

Bs. Cl. *mf f ff mp f sff f mp mf mp*

Hn. *f f ff f*

Perc. *mf (vbf.) mf*

Hp. *f ff* *loco* *f*

Kbd. *f*

Solo Vln. *ff f ff*

Vln. *f ff pizz. mf*

Vla. *f ff pizz. mf*

Vc. *f ff f mf*

Cb. *ff mf f mf mp*

46 47

$\text{♩} = 106\sim 110$ Celebratory

48

Picc. *mf* *f*

Ob. *mp* *f*

Bs. Cl. *mf* *f* *mp* *mf* *f*

Hn. *f* *ff* *f*

Perc. *f* *ff*

Hp. norm. \oplus $G = \sharp$ $F = \sharp$ $D = \flat$ $C = \flat$ $A = \flat$

Kbd. *f* *ff* *f* **Piano**

Solo Vln. *< ff cresc.* *fff*

Vln. *mf* *f* *ff* *f*

Vla. *mf* *f* *ff* *f*

Vc. *mf* *f*

Cb. *f* *mf* *f* *ff* *f* arco

50

Picc. *f mp mf mp fp mp mp ff³*

Ob. *f mp mf mp mf fp mf mp mf*

Bs. Cl. *f mp mf f p f mf p³ mf mp mf* S.T. (norm.)

Hn. *f poco dim. mp mf sf*

Perc. *f mp mf* Glock. *mf*

Hp. *ff G = \sharp B = \sharp mf mf ff (norm.) mf mp* 8^{va} loco (norm.) 8^{va} 8^{va} (norm.)

Kbd. *Piano mf Hrpschd. upper manual, 8' + 4' Hrpschd. lower manual, 16' + 8' f [to MIDI]*

Solo Vln. *f ff f ff*

Vln. *f mp mf mp mf fmp fmp* arco

Vla. *f mp mf mp mf mp cresc.* arco

Vc. *f mp mf mp mf mp cresc.* arco

Cb. *f mp mf mp mf f mf* pizz. arco

50 51 52

53

Picc. *mf* *p* *mf* *mp* *mf* *p* *mf* *mp* *p* *mp*

Ob. *mf* *mp* *mf* *p* *mf* *mp* *p*

Bs. Cl. *mf* *f* *mp* *mp* *mf* *f* *p* *f* *mf* *mp* *mf*

Hn. *ff* *p* *mf* *p*

Perc.

Hp. *ff* *8va*

Kbd. *MIDI* *Piano mf* *f*

[detune plus neighbor]
 13 [ON] *8va* 14 [OFF] 15 [ON]

Solo Vln. *mf* *f* *mf* *f* *ff* *f* *ff* *f*

Vln. *f* *mf* *p* *mf* *p* *f* *p* *f* *mp* *p* *mp*

Vla. *f* *mf* *p* *mf* *p* *f* *p* *f* *mp* *p* *mp*

Vc. *mf* *pizz.* *arco* *mf* *p* *mf* *p* *f* *p* *f* *mp* *p* *mp*

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

53 54 55

56

Picc. *mf f³ mf³ mp mf mp mf*

Ob. *mp > p mf³ mp mf mp mf*

Bs. Cl. *sf mf mf³ fp f mp mf f ff*

Hn. *fp f f ff sim. mf f*

Perc. *mf*

Hp. *f ff*

Kbd. *f* [MIDI] [MIDI] [celeste] *ff*

Solo Vln. *ff ff³ ffff mf f*

Vln. *mf f³ ff³ fmp mf*

Vla. *mf f³ f ff f ff mf³*

Vc. *mf f³ f ff f ff mf³*

Cb. *f mf cresc. fp ff pizz. mf arco ff*

16 [OFF] 17 [ON] 18 [OFF] 19 [ON] 20 [OFF]

8va 8va II/III

56 57 58

59

Picc. *mf* *f mp p* *f mf mp*

Ob. *mf p* *f mp p* *f mf mp*

Bs. Cl. *ff* *mf mp f* *mf sff mf*

Hn. *ff* *mf sf f* *f ff*

Perc. *mf mp* *mf mp* *mf*

Glock.

Hp. *mf mp* *mf mp* *f* D = # C = #

Kbd. [elec. piano] *mp* ⑳ *mf* ㉑ [ON] ----- [OFF] ㉒ [pizzes, key perc., & detune] ㉓ [ON] ----- [OFF] ㉔ ㉕

Solo Vln. *fff* *ff* *ff*

Vln. *f > mf < f sfmf sfmf* *f > mf < f sfmf sfmf sfmf* *f mp*

Vla. *ff* *f > mf < sfmf sfmf sfmf* *f mp*

Vc. *ff* *mf mp mf f* *mf mf f*

Cb. *mf* *f* *mp* *f* *mp* *f*

62

Picc. *f* *mp* *mf* *f*

Ob. *f* *mp* *mf* *f* *mp*

Bs. Cl. *f* *mp* *mf* *f* *mp*

Hn. *mp* *f* *mp* *mf* *f* *mf*

Perc.

Hp. *f* *mf* *ff* *mf* *f* *ff*

Kbd. *Piano* *mp* *f* *Hrpschd.* *ff*

Solo Vln. *f* *ff* *mf* *f* *ff*

Vln. *f* *mf* *f* *ff*

Vla. *f* *mf* *mp* *mf cresc.* *ff*

Vc. *f* *mp* *mf* *mf cresc.* *ff*

Cb. *mf* *mp* *mf cresc.* *ff*

26 [ON] 27 [OFF]

62 63 64

4 + 4 + 4 + 5

65

Picc. *mf mp mf mp < f*

Ob. *f* *mf p mp < mf < f* *mf mf*

Bs. Cl. *f mf f fp* *mf f p mf < f* *ff > mf mf*

Hn. *mf f* *mf mp mf* *mf*

Perc. *Vbf. mf mp* *mf mp*

Hp. *mf f mf* *mf f mf* *mf*

Kbd. *fff poss. (hrpschd.)* *fff poss. (hrpschd.)* *fff poss. (hrpschd.)*

MIDI [celeste]

28 [ON] ----- 29 [OFF] ----- 30 [ON] -----

Solo Vln. *f ff* *f ff* *f ff*

Vln. *f mp f* *fmp mf* *mf*

Vla. *mf pp mf* *p f* *mf*

Vc. *mf f* *p f f mp < f* *mp mf*

Cb. *mf* *f p mf* *mf ff*

65 66 67

4 + 4 + 4 + 5

3 + 2

68

Picc. *mf mp mf f mp cresc.*

Ob. *mf mp mf f mp cresc.*

Bs. Cl. *mf mf ff mf ffmp mf*

Hn. *mf cresc. f mf f*

Perc. *sf sf sf*

Hp. *sf mf f mf ff mf*

Kbd. *(hrpschd.) upper manual, 8' + 4'*
mf ff

Solo Vln. *f ff f cresc. poco a poco*

Vln. *mf arco mf f fmp*

Vla. *mf arco mf f mf*

Vc. *pizz. mf mf f*

Cb. *mf f mf*

3+2+2

71

Picc. *f* *mf* *mf cresc.* *f cresc.*

Ob. *f* *mp* *mf* *f* *p < ff* *fp* *ff* *mf* *f* *mf*

Bs. Cl. *f* *mf* *f < ff* *f < fp* *f* *fff* *f*

Hn. *mf* *f* *mf*

Perc. *(vbf.)* *mf* *mf* **Glock.**

Hp. *f* *mf* *f* *mf* *f*

Kbd. **MIDI** *8va* [celeste] *ff* *f* *mf* *f*

Solo Vln. *ff* *f* *fff* *ff* *fff* *ff* *fff*

Vln. *f* *mf* *f* *mf* *f* *mf* *f* *mf cresc.*

Vla. *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *pizz.* *mf* *mf* *mf cresc. poco a poco* *f* *mf*

Cb. *f* *mf cresc. poco a poco*

33 [OFF]

4 + 4 + 4 + 3

3 + 2 + 4 + 4

74

Picc. *mf cresc. poco a poco*

Ob. *sfmp* *mf* *f* *mf* *f*

Bs. Cl. *mf* *f* *mf* *f*

Hn. *mp* *mf*

Perc.

Hp. *mf* *f* *ff*

Kbd. **Harpichord** *ff* **MIDI [celeste]** *f* **MIDI [celeste]** *f* **(34) [ON]** **(35) [OFF]**

Solo Vln. *sim.* 6 6 6 3 3

Vln. *ff* *f cresc. sim.*

Vla. *ff* *f cresc. sim.*

Vc. *cresc. sim.* *f* *f cresc. sim.*

Cb.

76

4+2+3

3+2+2

2+3

Picc.

Ob.

Bs. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

Musical score for page 76, featuring various instruments including Piccolo, Oboe, Bass Clarinet, Horn, Percussion, Harp, Keyboard, Solo Violin, Violin, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *f*, *ff*, and *cresc.*, and includes rehearsal marks 76, 77, and 78. The score is divided into measures with time signatures 9/16, 7/16, 5/16, and 4/16. The Solo Violin part includes a *loco* section and a *6* (sixteenth notes) marking. The Harp part includes an *8va* marking. The Viola part includes an *arco* marking. The Violoncello part includes an *arco* marking. The Contrabass part includes an *arco* marking.

(in 1)

♩ = 88 rit. molto

79

Picc. *ff cresc.* *fff*

Ob. *ff cresc.* *fff*

Bs. Cl. *ff cresc.* *fff*

Hn. *sffmf* *sff* *sffmf* *fff*
solo *cuivré*

Perc. *mf cresc.* *f*

Hp. *f* *f* *ff*

Kbd. *f* *ff* *fff*
Harpischord

Solo Vln. *fff* *fff poss.*

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

80 81 82 83

[ON] [36] [to advance to next movement--will not sound]

pause

3. The High Priestess

♩ = 44 Reverently **♩ = 88 (in \hat{b})**

Bass Flute

Bs. Fl.

Eng. Hn.

Bs. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

(Bass Cl)

(mute in)

con sord.

Cue numbers in this movement correspond to triggering via keys on MIDI keyboard

NV arco

NV arco

NV arco

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

1 2 3 4 5

6

Bass Flute

Bs. Fl.

Eng. Hn.

Bs. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

p

mp

cresc. poco a poco

mf

p

mp

cresc.

mf *cresc.*

NV arco

3

5:4

p

mp *cresc. poco a poco*

mf *f mp < f*

p

mp *cresc. poco a poco*

mf *f mp < f*

p

mp *cresc. poco a poco*

mf *f mp < f*

6 7 8 9

10

Bs. Fl. *dim.* ----- *p*

Eng. Hn.

Bs. Cl. *dim. poco a poco* ----- *p*

Hn. *dim. poco a poco* ----- *p*

Perc.

Hp.

Kbd.

Solo Vln. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. *mf* *p* *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *mf* *p* *mp* *p* *cresc.*

Vc. *mf* *p* *cresc. poco a poco* *mp* *p*

Cb. *mf* *p* *cresc. poco a poco* *mp* *p*

10

11

12

13

14 ♩ = 48~52

Bs. Fl. *pp p mp pp mf dim.*

English Horn

Ob. *p mp pp mf p*

Bs. Cl. *pp p mp p mf p*

Hn. *pp p mp p mf dim.*

Perc. *Vbf. soft yarn*
Ped. each *pp p pp p*

Hp. *l.v. sempre*
mp p mp mf p *G = 4*

Kbd. *Piano p mp*

Solo Vln. *poco vibr. mf f mf mp mf f*

Vln. *poco vibr. mp p mp mf mp*

Vla. *poco vibr. mf mp cresc. poco a poco mf*

Vc. *poco vibr. mp mf mp mf poco cresc.*

Cb. *poco vibr. mf p pizz. LH+ arco mp mf*

18

Bs. Fl. *p* *mf* *mp* *mf* *f*
 Eng. Hn. *mf* *mp* *mf* *f*
 Bs. Cl. *mf* *mp* *mf* *f*
 Hn. *p* *mf* *mp* *mf* *f*
 Perc. (*vbf.*) *pp* *p* *p* *mp* *p*
 Hp. *mp* *p* *mp* *mf* *p* *mp* *p* *mf* *mp*
 Kbd. *mp* *p* *p*
 Solo Vln. *f* *mp* *f* *cresc. poco a poco* *mf* *p* *mf* *p* *f* *mp* *mf*
 Vln. *mf* *p* *mf* *p* *f* *mp* *mf*
 Vla. *mf* *p* *mf* *f* *mf* *dim. poco a poco*
 Vc. *f* *mf* *f* *pizz.* *arco* *dim.*
 Cb. *mf* *f* *arco* *dim.*

21

21

Bs. Fl. *f* > *mf* *mf* < *f* > *mp* *p* < *mp* > *p* [to flute]

Eng. Hn. *f* > *mf* *mf* < *f* > *mp* *p* < *mp* > *p* [to oboe]

Bs. Cl. *f* > *mf* *mf* < *f* > *mp* *p* < *mp* > *p* [to clarinet]

Hn. *f* > *mf* *mf* < *f* > *mp* *p* < *mp* > *p*

Perc. *pp*

Hp. *p* *mp* *mf* *p* *mp* *mf* *mp* *p* *mf* *p*

Kbd. *p* *p* *mp*

Solo Vln. *mf* > *p* < *f* *f* > *p* < *f* *mf* *p* *mf* *p* < *mp* > *p* *c.l.t.* III *pp* < *mp* > *pp* norm.

Vln. *mf* *mp* > *p* < *mf* *mf* *p* *c.l.t.* *pp* < *mp* > *pp* *c.l.t.*

Vla. *mf* *p* *mp* < *p* > *pp* < *mp* > *pp* *c.l.t.*

Vc. *mf* > *mp* *mf* > *mp* *mf* < *mp* > *mf* *mp* *mf* *p* *pp* *c.l.t.* III IV

Cb. *mf* > *mp* *mf* > *mp* *mf* < *mp* > *mf* < *mp* > *mf* *pp* *pp* *c.l.t.* II III

22 23 24 25

♩ = 48~52

26

Flute

Fl.

mp

mf

[to piccolo]

Oboe

Ob.

mp

mf

Clarinet

Cl.

mp

mf

Hn.

mp

mf

Perc.

(*vb.f.*)
[motor off]

mp

Hp.

mf

f

Kbd.

Piano

(*piano*)

mp

MIDI
[celeste]

mf

(*port.*)

Solo Vln.

NV
norm.

NV
norm.

NV

Vln.

mp

mf

mp

p

Vla.

mp

mf

mp

p

Vc.

mp

mf

mp

p

Cb.

30

Picc. *p cresc.* *mf*

Ob. *p cresc.* *mf*

Cl. *p cresc.* *mf*

Hn. *p cresc.* *mf*

Perc. *pp* *p* *mp* *[motor on: med-fast]*

Hp. *mp* *mf loco*

Kbd. *Piano* *mp* *Piano* *MIDI [celeste]* *mf* *Piano* *8^{va}* *8^{va}* *8^{va}* *Ped. up slowly*

Solo Vln. *mf* *f* *mf cresc.* *f* *freely; a piacere* *poco dim.* *5:3* *7:6* *5:3*

Vln. *p cresc.* *mp cresc.* *mf*

Vla. *p cresc.* *mp cresc.* *mf*

Vc. *p cresc.* *mp cresc.* *mf*

Cb. *p cresc.* *mp cresc.* *mf*

33

Picc. *p* *pp* *ppp* *p* *mp*

Ob.

Cl. *p* *ppp* *pp* *p*

Hn.

Perc. [motor off] *p* *p* *Crot. bow*

Hp. *mp*

Kbd. MIDI (celeste) *mp* [cues] ① [Eb undertone] ② [Db undertone] *mp*

Solo Vln. *mp* *cresc.* *mf* (port.) *f* *mf* *f* *mp* *mf* *f* *mf*

Vln. *p* *p* *mp* *pp* *p* *pp*

Vla. *p* *p* *mp* *pp* *p* *pp*

Vc. flaut. *pp* *mp* *p* *pp* *pp* *p* *pp*

Cb. flaut. *pp* *mp* *p* *pp* *pp* *p* *pp*

36

Picc. *pp* *p* *mf* *solo; lyric*

Ob. *p poco cresc.* *mp* *mf* *mp* *mf*

Cl. *p poco cresc.* *mp* *mf* *mp* *mf*

Hn.

Perc. *p* *Vbf.* *mp*

Hp. *F = #* *mf* *f* *mf* *norm.*

Kbd. *mf* *mp* *mf* *mf*

[F undertone] [Eb undertone] [Db undertone]

Solo Vln. *mf* *mp* *mf* *f* *mf* *loco*

Vln. *mp* *p* *mp* *mf* *cresc. poco a poco*

Vla. *mp* *p* *mp* *mf* *cresc. poco a poco*

Vc. *p* *mp* *mf*

Cb. *norm.* *p* *mp*

38

Picc. *mf mp mf mp mf*

Ob. *mp mf p mp p dim.*

Cl. *mp mf p mp p dim.*

Hn. *mp poco cresc. solo; lyric*

Perc. *p (vbf)*

Hp. *mp mf norm. E = #*

Kbd. *mp*
 6 [Ab overtone] 7 [Bb overtone] 8 [F undertone] 9 [Eb undertone] 10 [G overtone]
Piano 8va loco

Solo Vln. *f > mf < f 5:6 ff mf f*

Vln. *mf f mp mp mf*

Vla. *mf f dim. poco a poco mf*

Vc. *mf f dim. poco a poco mf p*

Cb. *mf f mf 8va I*

38 39

40 *airly flz.* **rit. to fermata** [to flute]

Picc. *mp* *mf* *pp* *p dim.* *pp* *mp* *pp*

Ob. *pp* *ppp*

Cl. *pp* *p dim.* *ppp* *senza sord.*

Hn. *piu mf* *mp* *f* *mp*

Perc. *p* *8va* (l.v.)

Hp. *mp* *p* *mp* (l.v.)

Kbd. (piano) *[C overtone]* *[D overtone]* *[E overtone]* *[C undertone]*

Solo Vln. *dim.* *mp* *mf* *f* *mp* *mf* *p* *mf* *p* *(sim.)* *p* *mf*

Vln. *mp* *mf* *mp* *pp* *p* *pp*

Vla. *p* *p* *mp* *p* *pp* *p* *pp*

Vc. *mp* *p* *mp* *p* *pp* *p*

Cb. *p* *p* *pp* *p*

40 41 **pause**

4. The Hermit

Flute (aeolian) (airy smorz.)

English Horn

Cl. (airy) (sub-tone) (bend) (s)

Hn. (senza sord.)

Perc.

Hp.

Kbd. Cue numbers in this movement correspond to triggering via MIDI foot pedal

Solo Vln. NV 5:4 6:5 3 3

Vln. practice mute on

Vla. arco practice mute on 5:4

Vc. arco practice mute on 3 III/IV

Cb. arco practice mute on 5:4 I IV

mp *p* *pp* *mp* *p* *ppp*

pp *p* *mp* *p* *pp* *p* *ppp*

pp *p* *ppp*

pp *p* *pp* *p* *ppp*

pp *p* *pp* *p* *ppp*

pp *p* *pp* *p* *ppp*

pp *p* *pp* *p* *ppp*

pp *p* *pp* *p* *ppp*

1 2 3

4

Fl. (aeolian) norm. (airy) flz. pp p pp mp pp

Eng. Hn. pp p pp

Cl. pp p mp pp

Hn. *lontano* *espr.* pp < p mp p mp p mp mf p

Perc. [Vbf.] bow [motor on: fast] p mp

Kbd. MIDI 1 [ON] 5:4 2 [OFF]

Solo Vln. *norm. poco espr.* *NV* mf mp p mp cresc. c.l.t. mf mp

Vln. pp mp p pp

Vla. pp p pp p pp

Vc. pp p pp

Cb. III pp p pp p pp

4 5 6

7

Fl. *poco espr.*
p *mp* *mf* *p* *mp* *p*

Eng. Hn. *poco espr.* 5:4 3
p *p cresc.* *mp* *p cresc.* *mp* *mf* *mp*
 (bend) 6:5 3

Cl. *poco espr.* 3
mp *p* *pp* *p* *mp* *pp* *pp* *pp* *mp* *mp/pp* *p*

Hn. *mp*

Perc.

Hp.

Kbd. ③ [ON] ④ [OFF]

Solo Vln. *poco espr.*
pp *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *pp*

Vln. *pp* *p* *mp* *p* *mp* *pp*

Vla. *pp* *p* *pp* *mp* *p*

Vc. *p* *mp* *p* *mp* *p* *mp poco cresc.* *freely* 11:9

Cb. *mp* *pp* *mp* *p* *mp* *pp* *p* *mp* *p* *mp* *p* *mp*

II

Fl. NV (airy) 5:4 *p* (aeolian) *flz.* 5:4 *mp* (norm.) *tr* *mf* non. *tr* 3 *p* *mp*

Eng. Hn. *poco espr.* 3 *mp* 3 *mf* 3 *pp* *p*

Cl. 5:4 *p* 6:7 *pp* *mp* *p* *pp* *p* *p* *pp* *mp*

Hn. *poco espr.* 3 *mf* *p* *pp* *p* 3 *mp* *p*

Perc.

Hp.

Kbd.

Solo Vln. NV 3 *mp* IV 3 *mf* 6 *f* *poco espr.* 5:4 *mf* *cresc. freely* 9:7 IV

Vln. NV *mp* *pp* *mp* *p* *mp* *p* *pp* *p*

Vla. *p* *mp* *p* *p* *mp* *pp* *p*

Vc. *mp* *pp* *p* *mp* *p* *f* *pp* *p*

Cb. IV *pp* *p* I *p* *mp* *p* III/IV *pp* *p*

14

Fl. (airy) *p* *pp* *p* *mf* *p < mp > p*

Eng. Hn. [to oboe] *pp* 4 3 8 16 5

Cl. *p* *pp* *mp > pp < mp* *p* *mf* *mp*

Hn. *p > pp* *pp* *p* *Crot. bow* *p* *mf*

Perc. *Vbf. bow* *p* 4 3 8 16 5

Hp. *mf*

Kbd. 4 3 8 16 5

Solo Vln. (port.) *mp* *f > mf* *p < mf* *poco espr.* *cresc.* 3 3 3 3 3

Vln. senza sord. *c.l.t.* *mf > p* *mf* *mf p* *mp > p* *p*

Vla. senza sord. *c.l.t.* *mf > p* *norm.* *p < mp < mf* 4 3 8 16 5 *mp p mp*

Vc. senza sord. *c.l.t.* *mf > p* *flaut. norm. III* *(norm.) I/II* *p < mp p mp > p* *p < mp p pp*

Cb. senza sord. *c.l.t.* *mf > p* *flaut. norm. I* *(norm.) II* *p < mp pp* *p* *pp*

17

Fl. *mp* *p* *mf* *5:4* *p* *mf* *3* *p* *<mp>* *p*

Ob. *mf* *3*

Cl. *p* *mf* *3* *mp* *<mf* *p* *mf*

Hn. *ppp* *pp*

Perc. *(sim.)* *3*

Hp. *A = 4*

Kbd. *5* *[ON]* *3*

Solo Vln. *III/IV* *mp* *<mf* *mp* *piu f* *mf* *(port.)* *f* *mf* *(port.)* *6:5*

Vln. *mp* *p* *<mf* *p* *<mp* *p* *<mp* *>p* *pp* *mp*

Vla. *p* *<mf* *p* *<mp* *p* *<mp* *p* *mp* *pp*

Vc. *<mp>* *p* *mp* *>p* *<mf* *p* *mf*

Cb. *<mp>* *p* *mp* *>p* *<mf*

20

freely
color fingerings

Fl. *p* *mp* *mf* *mf* ^{5:3} *p* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mf* *mp* *mf* ³ *mp* *pp* ³ *p* ⁶ *mp*

Hn. *mp* *p* *mp* *p* *mp* *p* *pp* *p*

Perc. *sim.*

Hp. *mf*

Kbd. ⑥ [OFF]

Solo Vln. *più mf* *poco cresc.* 10:7

Vln. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p* *p* *mp* *p*

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

rit.----- ♩=44 rit. to fermata -----

23

Fl. *fp* *f* *mp* *sf* *mf* *mp* *<mf>* *pp* *p* *mp* *p*

Ob. *fp* *f*

Cl. *mf* *mp* *sf* *mf* *mp* *<mf>* *pp* *p* *mp* *ppp*

Hn. *mp*

Perc. (sim.)

Hp. *mf* *mf* D=b

Kbd.

Solo Vln. *mf* *f* *ff* *mf* NV *mp* *ppp*

Vln. *mp* *p* *mf* *mp* *<mf>* *p* *mp* *ppp*

Vla. *pp* *mp* *pp* *mp* *mf* *p* *mp* *ppp*

Vc. *pp* *mp* *pp* *p* *mp* *ppp*

Cb. *mp* *p* *mp* *p* *<mp>* *pp* *p* *mp* *ppp*

23 24 25

5. W(h)orld; The Empress

♩ = 120

Picc. *f cresc.* 5:4

Ob. *f*

Cl. *f*

Hn. *f cresc.* 5:4

Perc.

Hp.

Kbd. **Piano** Cue numbers in this movement correspond to triggering via MIDI foot pedal *f*

Solo Vln.

Vln. *f cresc.* *ff* *f cresc.* *ff*

Vla. *f cresc.* *ff* *f cresc.*

Vc. *f cresc.* *ff* *f cresc.*

Cb. *f cresc.* *ff* *f cresc.* *ff*

This musical score page features twelve staves for various instruments. The Piccolo (Picc.) staff begins with a box containing the number 3, followed by a triplet of eighth notes marked *ff*. The Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.) staves also feature triplet markings and dynamic markings of *ff* and *f*. The Percussion (Perc.) and Harp (Hp.) staves are mostly silent. The Keyboard (Kbd.) staff has a complex accompaniment. The Solo Violin (Solo Vln.) staff is silent. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves all play a similar melodic line, starting with a *fff* dynamic and moving to *f cresc.* and *ff cresc.* The time signature is 3/4, indicated by a large '3' over a '4' at the end of each staff.

5

Picc. *f* *mf* *mp* *p* *mp* *pp* (*non-flz.*)

Ob. *mp* *p* *mp* *pp* (*non-flz.*)

Cl. *mp* *p* *mp* (*non-flz.*)

Hn. *mp* *p* *mp* (*non-flz.*)

Perc. Glock. *f*

Hp. *f* *5* *ff*

Kbd. MIDI [celeste] *f* (*piano*) *ff*

Solo Vln. *ff* *f* *ff* *f* (*non-trem.*)

Vln. *fff* *mp* *p* *mp* (*non-trem.*)

Vla. *fff* *mp* *p* *mp* *pp* (*non-trem.*)

Vc. *fff* *mp* *p* *mp* (*non-trem.*)

Cb. *fff* *mp* *p* *mp* *pp* (*non-trem.*)

8

Picc. *f* *s* *s* *ff* *6*

Ob. *f* *ff* *6* $\frac{3}{4}$

Cl. *ff* *6*

Hn.

Perc. *f* *Vbf.* *mf* *f* *6* $\frac{3}{4}$

Hp. *mf* *5:4* $\frac{3}{4}$

Kbd. *mf cresc.* *5* *Piano* *5* $\frac{3}{4}$

Solo Vln. *5:3* *ff* *f* *5* *6* *ff* *3* *3* *f*

Vln.

Vla. *mp poco cresc.* *mf* $\frac{3}{4}$

Vc.

Cb. *mp poco cresc.* *mf*

8 9 10

II

Picc. *mp*

Ob. *mp*

Cl. *mp*

Hn.

Perc. *mp*

Hp.

Kbd. *f* Harpsichord *f*

Solo Vln. *ff* *f* *mf cresc.* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

13

Picc. *sfz* *f cresc.* 5 5

Ob. *sfz* *f cresc.*

Cl. *p mp pp sfz* *f cresc.* 7:4

Hn. *p mp pp*

Perc. *mf f*

Hp. *f ff*

Kbd. *f ff*

Solo Vln. *f cresc.* *ff* 5:3 *f*

Vln. *p mp pp*

Vla. *p mp pp*

Vc. *p mp pp*

Cb. *IV* 10:7

3/4

15

Picc. *ff* 6 *f* 3

Ob. *ff* 6 *f* 3

Cl. *ff* 6 *f* 3

Hn. *lyric* *f* 3

Perc. *f* 6 *mf*

Glock.

Hp. *ff* 6 *ff* 6

MIDI [celeste] *f* 6

Kbd.

Solo Vln. *ff* *fff* *f* 3 *ff* 5:4

Vln. *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f* 3 3

Cb. *f* *ff* *f* 3 3

15 16

17

Picc. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp* *f*

Hn. *mf* *f* *mf* *p*

Perc.

Hp. *mp* *f*

Kbd. **Piano** *p* *mp*

Solo Vln. *f* *mf* *f*

Vln. *mp* *mf*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

17 18 19

20

Picc. *f* 6 3 *mf* *mp* 9:8 *f*

Ob. *f* *mf* *mp* 7:8 *f*

Cl. *f* *mf* *ff* *mp* *f*

Hn. *f* *mf* *ff*

Perc. *f* 6

Hp. *f* 6 5 *p* *f* 8^{va}

MIDI
[celeste]

Kbd. *f* 6 *Piano* *f secco*

Solo Vln. *ff* 6 6 *f cresc.* 5 5 3 *fff* 3 *ffp* *ff*

Vln. *f cresc.* *ff* *f* *mf* *f* pizz.

Vla. *f cresc.* *ff* *f* *mf* *f* pizz.

Vc. *f cresc.* *ff* *f* *mf* *f* pizz.

Cb. *f cresc.* *ff* *f* *mf* *f* pizz.

20 21 22

23

Picc.
 Ob.
 Cl.
 Hn.
 Perc.
 Hp.
 Kbd.
 Solo Vln.
 Vln.
 Vla.
 Vc.
 Cb.

Piano 15^{ma}

ff *fff* *f* *ff* *f*

15/16 3/4 15/16 3/4 15/16 3/4

♩ = 160

27

Flute

Fl.

9:8 *mp* *f*

Ob.

7:8 *mp* *f*

Cl.

mp *f*

Hn.

p cresc.

Perc.

3/4

Hp.

ff

Kbd.

Harpsichord

mf

f

Solo Vln.

< ff

f

mf

f

mf

Vln.

arco

mf

mf

mp

mf

Vla.

arco

mf

mf

mp

mf

Vc.

arco

mf

mf

mp

mf

Cb.

arco

mf

mf

p

mf

p

30

Fl. *mf* *f* *mp* *mf* *p* *mp* *pp* *ff* *f*

Ob. *mf* *f* *mp* *mf* *p* *mp* *pp* *ff* *f*

Cl. *mf* *f* *mp* *mf* *p* *mp* *pp* *ff* *f*

Hn. *mp* *mf* *pp* *ff* *f*

Perc. *(vbf.)* *mp*

Hp. *pp* *p*

Kbd. *p* *mp*

Solo Vln. *sff* *mf cresc.* *mf* *f* *sff*

Vln. *mp cresc.* *mf* *f* *mp* *f* *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *mp cresc.* *mf* *f* *mp* *f* *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *pizz.* *mf* *f* *f* *mf* *mf*

Cb. *mf* *f* *f* *f* *mf* *mf*

31 32 33 34

35

Fl. *mf* *mf* *f* *sff*

Ob. *mp* *p* *mf* *f* *mf* *f* *sff*

Cl. *mf* *mp* *mp* *p* *mf* *f* *mf* *f* *sff*

Hn. *mf* *mp* *mp* *p* *mf* *mf* *f* *sff*

Perc. (vbf.) *mf* *f*

Hp. *pp* *mp* *p* *mf* *f*

Kbd. *f*

Solo Vln. *f* *f* *mp* *f* *mf* *sfff* *f* *sff* *sff*

Vln. *mf* *mp* *cresc.* *sim.* *f* *sff*

Vla. *mf* *mp* *cresc.* *sim.* *f* *sff* arco

Vc. *mp* *mf* *mf* *sff* arco

Cb. *f* *mp* *mf* *f* *mf* *sff* arco

39

Fl. *p sf sf sff mp mp*

Ob. *sf sff mp*

Cl. *p sf sf mp mp*

Hn. *p sf sf mp mp*

Perc.

Hp. *p mf*

Kbd. *pp mf f³*

Solo Vln. *mf cresc. 7:6 sff mf*

Vln. *fp f norm. sf mp*

Vla. *fp f norm. sf mp*

Vc. *pizz. f mf sf f*

Cb. *pizz. f mp sf f mp*

39 40 41 42

43

Fl. *mp* *f* *mp*

Ob. *mf* *mp* *f* *mp*

Cl. *mf* *mp* *f* *mp*

Hn. *mf* *mp* *f* *mp*

Perc. Glock. *mp* *mf*

Hp. *mp* *f* *mp* *f*

Kbd. *mp* *mf*

Solo Vln. *mf* *f* *ff* *mf* *sf* *mf*

Vln. *mf* *mf* *mf* *mp*

Vla. *mf* *mf* *sf* *mp*

Vc. arco *ff* *mp* *sf* *mp*

Cb. arco *ff* *mp* *sf* *mp*

43 44 45

46

Fl. *p* *mf* *p* *mf* *mp* *f* *mf*

Ob. *mf* *mp* *f* *mf*

Cl. *p* *mf* *p* *mf* *mp* *f* *mf*

Hn. *mf* *p* *mf* *mp*

Perc.

Hp.

Kbd.

Solo Vln. *mf* *sf* *mf* *sf* *mf* *sf* *sf*

Vln. *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *pizz.* *mp* *f* *mp* *mf* *mp*

Cb. *mp* *mf* *f*

46 47 48 49

50

Fl. *f* *mf* *f* *sf*

Ob. *f* *mf* *f* *sf*

Cl. *f* *mf* *f* *sf*

Hn. *p* *mf* *f* *mf* *f* *sf*

Perc. *5:3* *11/16* *9/16* *3/4* *5:4* *3/8*

Hp. *loco mp* *3*

Kbd. *5:4* *11/16* *9/16* *3/4* *15^{ma}* *13:12* *mp* *8^{va}* *11:12*

Solo Vln. *f* *mf* *fff* *fff* *ff* *fff*

Vln. *mp* *7:6* *f* *pizz.* *f* *f*

Vla. *mp* *11/16* *9/16* *f* *pizz.* *f* *f*

Vc. *f* *mp* *fp* *f* *f* *f*

Cb. *mf* *f* *f* *f*

54

Fl. *mf mp* *fp* *f* *fp* *mf*

Ob. *mf mp* *f* *mp*

Cl. *mf mp* *fp* *f* *mp*

Hn. *mp* *f* *mp*

Perc. $\frac{3}{4}$

Hp. *sf*

Kbd. *Piano* *f* *ff* *3* *sf* *sf*

Solo Vln. *mf* *p* *f* *ff* *5:6* *mf*

Vln. *f* *f* *mf*

Vla. *f* *f* *mf*

Vc. *arco* *mf* *f* *mp*

Cb. *arco* *mf* *f* *mp*

arco jeté *jeté* *arco jeté* *jeté* *arco jeté* *norm.* *arco jeté* *norm.*

54 55 56 57

58

Fl. *mf* *f* *f* *sf*

Ob. *mf* *f* *f* *sf*

Cl. *mf* *f* *f* *sf*

Hn. *f* *sf*

Perc.

Hp.

Kbd.

Solo Vln. *sf* *mf* *f* *mf* *f*

Vln. *f* *mp* *mf*

Vla. *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

58 59 60 61

62

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

62

63

64

65

66

Fl.
Ob.
Cl.
Hn.
Perc.
Hp.
Kbd.
Solo Vln.
Vln.
Vla.
Vc.
Cb.

ff
f
pp
ff
sff
fp
f
mf
mp
mf
mp
mf
mp
mf
mp
f
pizz.
sfmf
f
f
f
f

3
3
3
3

(reverse)

(stacc)

66 67 68 69

70

Fl. *pp* *f* *sf* *ff*

Ob. *sf* *ff*

Cl. *mf* *pp* *f* *sf* *ff*

Hn. *mf* *pp* *f* *sf* *ff*

Perc.

Hp.

Kbd.

Solo Vln. *sfpp* *ff* *sf* *fp* *ff* *sfz* *ff* *mf* *f*

Vln. *fp* *ff mp* *mf* *ff mf*

Vla. *mp* *mf* *fp* *ff mp* *mf* *ff mf*

Vc. *mp* *mf* *fp* *ff mp* *mf* *mp* *ff mf*

Cb. *mp* *mf* *fp* *f* *mp* *mf* *mf*

9 16 5 8 7 16

70 71 72 73

♩ = 120

74

Fl. *sf* *mf* *ff* *mf* *sf*

Ob. *sf* *mf* *ff* *mf* *sf*

Cl. *sf* *mf* *ff* *mf* *sf*

Hn. *sf* *ff* *mf* *sf*

Perc.

Hp.

Kbd.

Solo Vln. *f* *ff*

Vln. *mf* *sf* *mf* *f* *mf* *f* *mf*

Vla. *mf* *sf* *mf* *f* *mf* *f* *mf*

Vc. *mf* *sf* *mf* *f* *mf* *f* *mf*

Cb. *mf* *sf* *mf* *f* *mf* *f* *mf*

78

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

f *sff* *mf* *f* *ff*

f *sff* *mf* *f* *ff*

f *sff* *mf* *f* *ff*

mf *f* *ff*

f *secco* *15^{ma}* *ff* *ff* *3*

8^{va} *8^{va}* *8^{ub}* *mf*

82

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Hn. *f* *mf* *f*

Perc.

Hp.

Kbd.

Solo Vln.

Vln. *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Cb.

2/4 3/4

8va

8vb

1

86

Fl. *sf* *mf* *f*

Ob. *sf* *mf* *f*

Cl. *sf* *mf* *f*

Hn. *sf* *mf* *f*

Perc. *f*

Hp. *sf*

Kbd. *sf* *mf* *f*

Solo Vln.

Vln. *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

87

88

This page of a musical score (page 99) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.), each with dynamic markings of *f*, *ff*, and *f*, and trill ornaments. The Percussion (Perc.) and Harp (Hp.) parts are silent. The Keyboard (Kbd.) part includes *mf* and *f* dynamics with trills. The Solo Violin (Solo Vln.) part is marked *8va* and features a complex melodic line with trills. The Violin (Vln.) and Viola (Vla.) parts play a rhythmic accompaniment with dynamics ranging from *mf* to *f*. The Violoncello (Vc.) part provides a bass line with dynamics from *mf* to *f*. The Contrabass (Cb.) part is silent.

93

Fl. *f* 5 5

Ob. *f*

Cl. *f* 7:4

Hn.

Perc.

Hp. *mf* 6 *f* *mf*

Kbd. *mf* 6 *f* *mp*

Solo Vln. *f* 3 5 5 9:8

Vln. *f* *mf* *sim.* *mf*

Vla. *f* *mf* *sim.* *mf*

Vc. *f* *mf* *sim.* *mf*

Cb.

97

♩ = 104 Cadenza

Fl. *mf* 5 *f* 6

Ob. *mf* *f* 6

Cl. *mf* 7:4 *f* 5

Hn.

Perc. *mp*

Hp. *mp* *mf* *f*

Kbd. *f* 15^{ma} *mp*

Solo Vln.

Vln. *f* [2nd time to the end] [1st time only] *ff*

Vla. *f* [2nd time to the end] [1st time only] *ff*

Vc. *f* [2nd time to the end] [1st time only] *ff*

Cb.

6
4

6
4

6
4

6
4

6
4

6
4

100 Vbf. 101a

Perc. *mp*

Hp. *mf f mp mf mf mp*

Kbd. *mf f mf mp*

Solo Vln. *f sempre* ♩ = 96

Vln. ♩ = 140 poco a poco accel.
(Ensemble violin leads)

Vla. Violin, Viola, Cello:
Repeat bars 98-89 (to beat 2) in reverse;
continues independently of soloist.

Vc.

100 101a

=

Solo Vln. ♩ = 90

Vln. ♩ = 190

Vla.

Vc.

101b

1 *

2

$\text{♩} = 90$

MIDI-Harpsichord (plus detune)

conductor cues after Violin repetition begins

102a

Kbd.

Violin solo:
Repeat 3-4x, improvising
freely with chords

$\text{♩} = 90$

Violin Vln.

Play 3x
1st time: $\text{♩} = 90$, play forwards
2nd time: $\text{♩} = 104$, play in reverse
3rd time: $\text{♩} = 104$ accel. to $\text{♩} = 136$ (led by viola), see instructions below

Vla.

Vc.

Cb.

3rd time:
play segment a in reverse;
play segment b forwards

3rd time:
play segment b forwards;
play segment a in reverse

3rd time:
play segment a forwards;
play segment b in reverse

*Conductor will cue bar, with specific events happening on numbered beats. Conductor will give tempi in preparatory upbeats; once started, each subgroup/soli maintains their own tempo.

102a

102b

Kbd.

Solo Vln.

Vla.

Vc.

Cb.

8^{va}

loco

102b

102c

Kbd.

Solo Vln.

Vla.

Vc.

Cb.

102c



1

2

Vbf.

Perc.

Hp.

Kbd.

Solo Vln.

Vla.

Vc.

Cb.

1

2

104a

Perc. → [end]

Hp. → [end]

Kbd. → [end]

Solo Vln. $\text{♩} = 96$
e
f

Vln. $\text{♩} = 88\sim 90$
Mandolin (or pick)
fast strum
ff *f* *ff* *f* *ff*

Vla. → [end]

Vc. → [end]

Cb. → [end]

3
Begin exactly together at direct cue;
Solo violin accelerates freely against winds.

$\text{♩} = 96 \text{ accel.}$

104b

Fl. *mp* < *ff* *ff* *mf* *ff* *ff* *f* *ff* *f* *ff*

Ob. *mp* < *ff* *ff* *mf* *ff* *ff* *f* *ff* *f* *ff*

Cl. *mp* < *ff* *ff* *mf* *ff* *ff* *f* *ff* *f* *ff*

Solo Vln. *8^{va} loco*

Vln. *f* *ff* *f* *sf* (each, *cresc. poco a poco*) *fff* *f* *ff* *f* *mf* *f*

170

104b



104c

Fl.

Ob.

Cl.

Solo Vln. *8^{va} loco*

Vln. *ff* *f* *mf* *ff* *f* *ff* *f* *fff* *f* *mf* *f* *ff* *f* *ff*

104c

105a

I

Fl.

Ob.

Cl.

Solo Vln.

$\text{♩} = 120$

f

105a

105a

2

3

Play 5x

- 1st time: play the first three 3/4 bars
- 2nd time: play the first three 3/4 bars & the first note of 5/8 bar
- 3rd time: begin on the second 3/4 bar, continue through the 5/8 bar
- 4th time: begin on the third 3/4 bar, continue through the 5/8 bar
- 5th time: repeat 5/8 bar three times, *molto rit.* (led by flute)

♩ = 192 **Lightly**

105b

Fl. [end]

Ob. [end]

Cl. [end]

Hn.

Solo Vln.

Play 4x

- 1st time: play forwards
- 2nd time: play in reverse
- 3rd time: play forwards and transpose up Major 2nd
- 4th time: play in reverse and transpose up Major 2nd

♩. = 70

variable rest:
first time play as written,
bar gets shorter and shorter
on each repeat (led by viola).

Vla.

Vc.

Cb.

105c

4

Fl.

Ob.

Cl.

Hn.

Solo Vln.

poco a poco accel. freely

$\text{♩} = 136$ accel. molto freely

Violin

approximately with violin solo

f *p* *f* *p* *f* *mf* *f*

Vln.

Vla.

Vc.

Cb.

105d

Fl.

Ob.

Cl.

Hn.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

The image shows a page of a musical score for page 105d. It features eight staves for instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Solo Violin (Solo Vln.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Solo Vln. staff contains a complex melodic line with many notes, including accidentals (sharps, flats, naturals) and dynamic markings such as *8^{va}*. Above the Solo Vln. staff, there is a dashed horizontal line and a *8^{va}* marking. The other instrument staves are currently empty, with only the instrument names and their respective clefs (treble or bass clef) visible.

105e

Fl.

Ob.

Cl.

Hn. → [end]

Solo Vln.

Vln.

Vla.

Vc.

Cb.

--- ♩ = 136

(8^{va})

loco

Play 3-4x discontinuously

♩ = 90-96 freely accel.

Maudlin
arco

f *mf* *f*

1 (~9") 2 (~6")

Over the Top

106a

Fl. *mf* *mf* repeat material independently

Ob. *mf* *mf* repeat material independently

Cl. *mf* *mf* repeat material independently

Hp. *mf* *cresc. poco a poco*

Solo Vln. *mf* *ff* *f* *ff*

Vln. *mf* *mf* *mf*

Vla. [end]

Vc. [end]

Cb. [end]

3 ----- (~4.5") ----- 4 ----- (~3.5", follow solo) ----- ♩ = 136

106b

Fl. move figure up in pitch irregularly [end] [to piccolo] **ff**

Ob. move figure up in pitch irregularly softer and more irregular *poco a poco* [end] **ff** *p*

Cl. move figure up in pitch irregularly softer and more irregular *poco a poco* [end] **ff** *p*

Perc. *discontinuous, erratic texture; improvise freely*
3 small triangles
very light beaters (e.g., knitting needles) **mp** [end] *p*

Hp. [end] *p* [end] *p*

Kbd. *repeat freely and non-continuously*
Piano
8^{va} - move figures up in pitch irregularly
mf cresc. freely 8^{va} -
15^{ma} - softer and more irregular *poco a poco* 15^{ma} -
ff *p* [end] *p* [end] ⑥

Solo Vln. move figure up in pitch irregularly 8^{va} -
f 11:8 **mp**

Vln. move figure up in pitch irregularly 8^{va} -
(change bow freely and independently) **ff** [end] *p*

Vla. move figure up in pitch irregularly 8^{va} -
(change bow freely and independently) **ff** [end] *p*

Vc. move figure up in pitch irregularly 8^{va} -
(change bow freely and independently) **ff** [end] *p*

fp *f* *cresc. poco a poco*

♩ = 136

Piccolo

107

Picc.

Ob.

Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

The musical score is divided into two systems, 107 and 108. System 107 (measures 1-4) features a Piccolo part with dynamics *f* and *ff*, and a Solo Violin part with dynamics *f* and *ff*. System 108 (measures 5-8) features a Piccolo part with dynamics *ff* and *f*, and a Solo Violin part with dynamics *ff* and *f*. The string section (Violin, Viola, Violoncello, Contrabass) has dynamics *f cresc.* and *ff*. The woodwind section (Oboe, Clarinet, Horn) has dynamics *f* and *ff*. The Percussion and Harp parts are mostly silent, with some percussive markings in measures 5 and 6. The Keyboard part has dynamics *f* and *ff*. The Piccolo part has dynamics *f* and *ff*. The Solo Violin part has dynamics *f* and *ff*. The Violin part has dynamics *f cresc.* and *ff*. The Viola part has dynamics *f cresc.* and *ff*. The Violoncello part has dynamics *f cresc.* and *ff*. The Contrabass part has dynamics *f cresc.* and *ff*.

109

Picc. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f*

Perc. $\frac{3}{4}$

Hp. *f* *mf*

Kbd. *f* *mf* *15^{ma}*

Solo Vln. *ff* *f*

Vln. *ff cresc.* *fff*

Vla. *ff cresc.* *fff*

Vc. *ff cresc.* *fff*

Cb. *ff cresc.* *fff*

109 110

III

Picc. *(non-flz.)*
mp *p* *mf* *pp* *f*

Ob. *(non-flz.)*
mp *p* *mf* *pp* *f*

Cl. *(non-flz.)*
mp *p* *f* *f*

Hn. *(non-flz.)*
mp *p* *f*

Perc. Vbf. *f*

Hp. *ff*

Kbd. *mf* *5:4* *6*

Solo Vln. *5* *3* *ff* *f* *3* *5:3*

Vln. *(non-trem.)*
mp *p* *f*

Vla. *(non-trem.)*
mp *p* *mf* *pp*

Vc. *(non-trem.)*
mp *p* *f*

Cb. *(non-trem.)*
mp *p* *mf* *pp*

114

Picc. *mp* *ff* *mp*

Ob. *mp* *ff* *mp*

Cl. *mp* *ff* *mp*

Hn.

Perc. *mf* *f* *mp*

Hp. *mf* *5:4* *freely* *mf*

Kbd. *mp* *mf cresc.* *f*

Solo Vln. *ff* *f* *ff* *f* *ff* *f*

Vln. *mp* *mf*

Vla. *mp poco cresc.* *mf*

Vc. *mp* *mf*

Cb. *mp poco cresc.* *mf*

117

Picc. *sfz*
 Ob. *sfz*
 Cl. *p* *mf* *mp* *pp* *sfz*
 Hn. *mp* *p* *mp* *pp*
 Perc. *mf* *f*
 Hp. *f* *ff*
 Kbd. *f* *ff*
 Solo Vln. *mf cresc.* *f cresc.*
 Vln. *f* *p* *mf* *mp* *pp*
 Vla. *f* *p* *mf* *mp* *pp*
 Vc. *f* *mp* *p* *mf* *p* *mp* *pp*
 Cb. *f* *mp* *p* *mf* *f*

8va
 8va
 8va
 Harpsichord 5:4
 14:9
 10:7
 IV

3/4
 3/4
 3/4
 3/4
 3/4
 3/4
 3/4
 3/4

119

Picc. *f cresc.* 5 5 *ff* 6 *f* 3

Ob. *f cresc.* *ff* 6 *f* 3

Cl. *f cresc.* 7:4 *ff* 6 *f* 3

Hn. *solo; lyric*
f

Perc. *f* 6 *mf*

Glock.

Hp. *ff* 6 *8^{va}*

MIDI [celeste] *f* 6

Kbd.

Solo Vln. *ff* 5:3 3 *f ff fff*

Vln. *f ff*

Vla. *f ff*

Vc. *f ff*

Cb. *f ff*

121

Picc. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp* *f*

Hn. *mf* *f*

Perc. *Vbf.* *mp* *mf*

Hp. *mp*

Kbd. **Piano** *p* *mp*

Solo Vln. *f* *ff* *f* *mf* *f*

Vln. *f* *mf cresc.* *mp* *mf*

Vla. *f* *mf* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

121

122

123

124

Picc. *p* *mf* *p* *f* *mf* *mp* *mf*

Ob. *p* *mf* *p* *f* *mf* *ff*

Cl. *p* *mf* *mp* *p* *f* *mf* *ff*

Hn. *mf* *mp* *p* *f* *mf* *ff*

Perc. *Crot.* *mf* *mp* (stop ring note-by-note from top to bottom)

Hp. *F = b* *f*

Kbd. *freely* *mp* *f* *8va*

Solo Vln. *norm.* *3* *ff* *f* *ff* *fff* *8va* *loco*

Vln. *mf* *p* *f cresc.* *ff* *f* *pizz.*

Vla. *mp* *p* *mp* *p* *f cresc.* *ff* *f* *pizz.*

Vc. *mp* *p* *mp* *p* *f cresc.* *ff* *f* *pizz.*

Cb. *mp* *p* *f cresc.* *ff* *f* *pizz.*

125 126

rit. molto

127

Picc. *mp* *f* *ff*

Ob. *mp* *f* *ff*

Cl. *mp* *f* *ff*

Hn. *ff*

Perc.

Hp. *mp* *f* *ff*

Kbd. *secco* *f cresc.* *ff* *fff*

Solo Vln. *fff* *ffp* *ff* *fff*

Vln. arco *mf* *f* *ff*

Vla. arco *mf* *f* *ff*

Vc. arco *mf* *f* *ff*

Cb. arco *mf* *f* *ff*

8^{va}

15^{ma}

7 [to advance to next movement--will not sound]

6. The Heirophant

$\text{♩} = 52$ rit. poco a poco

Flute
p < mp > pp mp mf p mf mf mp

Oboe
p < mp > pp mp mf p mf mf mp

Bs. Cl.*
p < mp > pp mp mf p mf p < mp

Hn.*
p < mp > pp mp mf p mf p < mp

Perc.
Vbf.

Hp.
f mf

Kbd.
MIDI [cues] ① ② ③ ④ ⑤ ⑥ ⑦

Solo Vln.
NV *mf f mf < f > mf mp f mf (vibr.) poco cresc.*

Vln.
NV arco *con sord. mp > pp mp mf > pp p mf mf mp*

Vla.
NV arco *con sord. mp > pp mp mf > pp p mf pp < mp*

Vc.*
NV arco *con sord. mp > pp mp mf > pp p mf pp < mp*

Cb.*
NV arco *con sord. mf > pp mp mf > pp p mf mf mp*

*An exact and careful balancing among these four voices must be achieved and maintained throughout the movement. As horn descends and becomes increasingly soft, care must be taken to craft balances accordingly.

1

2

3

4

♩ = 68

5

Fl. *pp p mp p mf fp fp < mf pp < mf > pp*

Ob. *pp p mp p mf fp fp < mf pp < mf > pp*

Bs. Cl. *pp p mp > p pp mp > pp mp < mf mp < mf*

Hn. *pp p mp > p pp mp > pp mp < mf mp < mf*

Perc. *very soft yarn p mp mf mp < mf > p*

Hp. *p mp (norm.) f mp*
G = b^{\flat} B = b^{\flat}

Kbd. *Harpischord buff stop MIDI [celeste] Piano*
8 9 10 11 12 13 14 15
mf pp mp p

Solo Vln. *f p < f f mf f 3 f > mf f p < f*

Vln. *pp p mp mf mp < mf fp fp < pp mf p pp*

Vla. *pp p mp mp > p pp mp > pp mp < mf > p < mf*

Vc. *pp p mp > p pp mp > pp mp < mf > p < mf*

Cb. *pp p mp > p pp mp > p mp < mf > p < mf*

♩ = 72~76 slightly more urgent

9

Fl. *p < mp > p f > p mp pp mp pp < mf < f mf*

Ob. *p < mp > p f > p mp pp mp pp < mf < f mf*

Bs. Cl. *pp < mp < mfp < mf > p mp mf mp < f mf*

Hn. *pp < mp < mfp < mf > p mp mf mp < f mf*

Perc. *1. mp 1. mf 1. mp [quick: 2 bows] bow pp < mp*

Hp. *D = # A = # mf < f C = # D = # E = # mf C = # mp A = # F = # C = # f*

Kbd. *p mf [MIDI] [celeste] 8va [to piano]*

Solo Vln. *mp f > mf p mp mf lyric 3 < f > mf*

Vln. *mp mf f > mf p mp mf pp < mf > mp mf*

Vla. *pp < mp > p f > mf mp mf f mf > p mf*

Vc. *pp < mp < mfp < mp > p mp mf mp < f mf*

Cb. *pp < mp < mfp < mp > p mp mf mp < f mf*

13

Fl. *p mf f mf p f p mf mp > pp mf f*

Ob. *p mf f mf p f p mf mp > pp mf f*

Bs. Cl. *p mf mp mf mp f mf*

Hn. *p mf mp mf mp f mf*

Perc. *p < mf p mf (sim.)*

Hp. *C = $\begin{matrix} \text{C} & \text{F} & \text{G} \\ \text{=} & \text{=} & \text{=} \end{matrix}$ G = $\begin{matrix} \text{C} & \text{F} & \text{G} \\ \text{=} & \text{=} & \text{=} \end{matrix}$ D = $\begin{matrix} \text{D} & \text{B} \\ \text{=} & \text{=} \end{matrix}$ B = $\begin{matrix} \text{D} & \text{B} \\ \text{=} & \text{=} \end{matrix}$ F = $\begin{matrix} \text{D} & \text{B} \\ \text{=} & \text{=} \end{matrix}$ *mf mp ff f**

Kbd. *Piano* *mf f (26) mp (27) (28) (29) (30)*

Solo Vln. *f mf f f p f p mf f*

Vln. *mp mf f mp mf f p < mp mp > pp mfp > pp f*

Vla. *pizz. arco p < f mp mf f p < mp mp > pp mfp > pp mf*

Vc. *pizz. arco p < f mp mf mp f mf*

Cb. *pizz. arco p < f mp mf mp f mf*

13 14 15 16

17

rit. --- ♩ = 60 --- 127 subito ♩ = 96

Fl. *mf* *pp* *mp* *f* *mf* *mf* *f* *ff*

Ob. *mf* *pp* *mp* *f* *mf* *mf* *f* *ff*

Bs. Cl. *p* *pp* *f* *p* *mp* *mf* *mp* *f* *mf*

Hn. *p* *pp* *f* *p* *mp* *mf* *mp* *f* *mf*

Perc. *p*

Hp. norm. *mf* *f* (bisbig.) *p* *mp* *p* *mp*

Kbd. MIDI [celeste] Piano

Solo Vln. *lyric* *cresc.* *ff* *f* *mf* *f* (slow variable beating) *poco dim.*

Vln. *mf* *pp* *mp* *pp* *mf* *f* *mf* *mp*

Vla. *mf* *pp* *mp* *p* *mf* *p* *f* *mf* *mp*

Vc. *p* *mp* *p* *mf* *p* *mp* *mf* *mp* *f* *mf*

Cb. *p* *mp* *p* *mf* *pp* *mp* *mf* *mp* *f* *mf*

20 sub. ♩ = 96 rit. ----- ♩ = 84 rit..

Fl. *f* *p* *mf* *f* *p* *f* *f*

Ob. *f* *p* *mf* *f* *p* *f* *f*

Bs. Cl. *p* *f* *mf* *p* *mf* *f* *mp*

Hn. *p* *f* *mf* *p* *mf* *f* *mp*

Perc. *pp* *mp* *p* *pp* *mp* *pp*

Hp. *mf* *mf* *f* *mf* *pp* *mp* *pp*

Kbd. (34) (35) (36)

Solo Vln. *mf* *f* *ff* *f*

Vln. *f* *mp* *mf* *f* *p* *f*

Vla. *f* *mp* *mf* *f* *p* *f* *mp*

Vc. *p* *f* *mf* *p* *mf* *f* *mp*

Cb. *p* *f* *mf* *p* *mf* *f* *mp*

23 *non. tr.* $\text{♩} = 68$ *accel.*

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Features a *non. tr.* (non-trill) marking. Dynamics range from *pp* to *f* in the first two measures, and *p*, *mp*, and *mf* in the third.
- Ob. (Oboe):** Similar to the Flute part, with *pp* to *f* dynamics in the first two measures, and *p*, *mp*, and *mf* in the third.
- Bs. Cl. (Bassoon):** Includes a triplet of eighth notes. Dynamics are *p*, *mf*, *mf*, and *p* in the first two measures, and *mf* in the third.
- Hn. (Horn):** Similar to the Bassoon part, with dynamics *p*, *mf*, *mf*, and *p* in the first two measures, and *mf* in the third.
- Perc. (Percussion):** Two staves, mostly silent with some rests.
- Hp. (Harp):** Shows chordal textures with a *B = ♯* marking. Dynamics include *f* in the third measure.
- Kbd. (Keyboard):** Includes circled measure numbers 37 and 38.
- Solo Vln. (Solo Violin):** Features complex rhythmic patterns, including a 4:3 ratio and a 10-measure phrase. Dynamics range from *mf* to *f*. Includes markings for *espr.* (espressivo) and *freely*.
- Vln. (Violin):** Dynamics range from *pp* to *f* and *mf*.
- Vla. (Viola):** Dynamics range from *p* to *mf* and *pp*.
- Vc. (Violoncello):** Dynamics range from *p* to *mf* and *pp*.
- Cb. (Contrabass):** Dynamics range from *p* to *f* and *mp*.

26 *rit.* $\text{♩} = 96$ $\text{♩} = 80$

Fl. *pp* $\text{mf} < f$ *fmp* *p* *mf*

Ob. *pp* $\text{mf} < f$ *fmp* *p* *mf*

Bs. Cl. *pp* *mp* *f* *f*

Hn. *pp* *mp* *f* *f*

Perc.

Hp. *mf*

Kbd. (39)

Solo Vln. *espr.* (beating) *mp* *f* *ff* *mf* *f* NV *espr.* *mp* *mf* *fp* NV *mf* *fmp* *f*

Vln. *p* *mp* *mp* *mf* *fmp* *f*

Vla. *pp* *mp* *f*

Vc. *pp* *mp* *f* *f*

Cb. *pp* *mp* *f* *f*

accel. molto ♩ = 96

29 sub. ♩ = 60

Fl. *mf* *p* *mf* 3

Ob. *mf* *p* *pp* 3

Bs. Cl. *mp* *pp* *mf* *f* *p*

Hn. *mp* *pp* *mf* *f* *mp*

Perc.

Hp. C = # F = *mf* *f*

Kbd. 40

Solo Vln. *mf* *p* *f* *mf* *p* *f* *mp* *mf* *f* *espr.* 3

Vln. *f* *p*

Vla. *c.l.t.* *mf* *p*

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

Cb. *mp* *pp* *mf* *f* *p*

sub. ♩ = 60

31

(aeolian)

Fl. *p* *mf* *mp* *p* *mf* *p*

Ob. *mp* *pp* *mf* *p*

Bs. Cl. *mf* *f*

Hn. *mf* *f*

Perc.

Hp. *mf*

Kbd. 41

Solo Vln. *mp* *f* *mf* *f* NV non. tr 9:8 non. tr

Vln. *mp* *f* *p* *mp* *p* (slow bounce) *mf* *p*

Vla. norm. *mp* *f* *p* *mp* *p* (slow bounce) *mf* *p*

Vc. *mf* *f*

Cb. *mf* *f*

sub. ♩ = 88

(aeolian)

33

Fl. *p*

Ob.

Bs. Cl. *mf* *mp* *mf*

Hn. *mf* *mp* *mf*

Perc. *mf* *8va*

Hp. C = \flat F = \sharp B = \flat *mf* *f*

Kbd. (42) *f* (celeste)

Solo Vln. NV *mp*

Vln. III *mf*

Vla. IV *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

35 rit. poco a poco

slow, airy, wide smorz.

Fl. *mp* *p < mp > p < mf* *mp* *p* *mp*

Ob.

Bs. Cl. *mp* *mf*

Hn. *mp* *mf*

Perc.

Hp. *mf*

Kbd. 43

Solo Vln. *f* *mp* *mf* *p* *mf* *loco* *freely* *mp* *mf* *f* *mp* *mf*

Vln. *mp* *mf* *freely* *mp* *p* *mf* *c.l.t.* *mp* *pp*

Vla. *mp* *7:6* *p* *mf* *c.l.t.* *mp* *pp*

Vc. *mp* *mf*

Cb. *mp* *mf*

38

[to bass flute]

Fl. *> p < mp p < mf mp < mf*

Ob.

Bs. Cl.

Hn.

Perc.

Hp. *mp*

Kbd. (44)

Solo Vln. *s.p. vibr. c.l.t. NV 3 freely*
mf mp mf mp cresc. poco a poco

Vln. *p mp pp mp*

Vla. *mp pp p mp pp mp*
(circular bow plus "filter")

Vc.

Cb.

40 ♩ = 56

Fl.

Ob.

Bs. Cl. [to contrabass clarinet] Contrabass Clarinet

Hn.

Perc.

Hp. G=# *mf* *f*

Kbd.

Solo Vln. *quasi-pont.* IV III II continue sim. freely; not too fast; continue gliss. III IV

Vln. *p* *pp*

Vla. *p* *pp*

Vc.

Cb. *p* *mp* *dim. poco a poco*

42

Fl.

Ob.

Cb. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

45

3

mf

mp

mf

mp

mf

8^{va}

1

loco

3:2

pp

p

5:4

pp

8^{va}

1

loco

8^{va}

mf

p

ppp

mf

mp

f

43

brief pause

7. Moonlight

$\text{♩} = 56$
Bass Flute

Bs. Fl.

Ob. **Tacet**

Cb. Cl. **Contrabass Clarinet**

Hn. **Tacet**

Perc.

Hp.

Kbd.

MIDI Cue numbers in this movement correspond to triggering via [cues] keys on MIDI keyboard

1 2 3

mf 7:4

pp < *p* > *pp*

airy sub-tone

mp < *mf* > *mp* *mp* < *f* > *mf*

*poco overpressure: 3 move progressively toward and away from slight overpressure adding a little irregular noise to the sound without losing the pitch.

II

loco

1 2 3

1 2 3

4

Bs. Fl. (very airy) NV (airy)
mf *pp* *mf*

Ob.

Cb. Cl. *mp* *mf* *mp* *mf*

Hn.

Perc.

Hp. *p* *p* *mp*

Kbd. ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬
[E over]

Solo Vln. *mf* *f* *mf* *f*

Vln. arco *pp* *p* *mp* *p*

Vla. arco med. pont. flaut. *pp* *p*

Vc.

Cb. arco *mf* *p*

8^{va} 8^{va}

8^{vb} 8^{va}

loco *f*

jeté (slow → fast)

4 5 6

7

(airy)

Bs. Fl.

Musical staff for Bass Flute. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *sfmf* and ends with a dynamic of *p*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Ob.

Musical staff for Oboe. The staff contains a whole rest in the first measure and a whole rest in the second measure. The time signature is 3/4.

Cb. Cl.

Musical staff for Bass Clarinet. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *mp* and ends with a dynamic of *mp*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Hn.

Musical staff for Horn. The staff contains a whole rest in the first measure and a whole rest in the second measure.

Perc.

Musical staff for Percussion. The staff contains a whole rest in the first measure and a whole rest in the second measure. The time signature is 3/4.

Hp.

Musical staff for Harp. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *mp* and ends with a dynamic of *mf*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Kbd.

Musical staff for Keyboard. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *mp* and ends with a dynamic of *mp*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Solo Vln.

Musical staff for Solo Violin. The staff contains a melodic phrase in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *mf* and ends with a dynamic of *f*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Vln.

Musical staff for Violin. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *p* and ends with a dynamic of *p*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

Vla.

Musical staff for Viola. The staff contains a whole rest in the first measure and a whole rest in the second measure. The time signature is 3/4.

Vc.

Musical staff for Violoncello. The staff contains a whole rest in the first measure and a whole rest in the second measure.

Cb.

Musical staff for Contrabass. The staff contains a whole rest in the first measure and a melodic phrase in the second measure. The phrase starts with a dynamic of *pp* and ends with a dynamic of *mp*. The phrase is marked with a hairpin crescendo and decrescendo. The time signature is 3/4.

9

(aeolian) 3 T.R. color fingerings

Bs. Fl. *p* < *mf* *p* < *mf* *mp* < *mf* *mf* < *mp*

Ob.

Cb. Cl. *mf* *p* *mf*

Hn.

Perc.

Hp. *mf* *mp*

Kbd. 22 23 24 25 26 27 28 [A over] 29 [C# over] 30 [E over]

Solo Vln. *mf* 5:3 *f* *mf* (a) (b) (a) (a) (a) (port.) *f* *mf*

Vln. *mp* < *mf* > *p*

Vla. *mp* < *mf* > *p* *m.s.p.*

Vc. *p* *mp* *p* *p* *s.t.* I/II *p*

Cb. *p* *mf* *p* *mp* *s.p.*

9 10

|| slight rit. ----- a tempo

Bs. Fl. _____
 Ob. _____
 Cb. Cl. *mp* *mf* *f* *mf*
 Hn. _____
 Perc. _____
 Hp. A = b *mp*
 Kbd. 31 [A under] 32 [D over] 33 [A under] 34 [B over] 35 [B under] 36 [C# over]
 Solo Vln. *p* *pp* *mp* *mf*
 Vln. *p* *pp* *mp*
 Vla. *p* *mp* *s.p.*
 Vc. *mp* *Double-stop open strings with freely alternating harmonic tremolo *p* *mp* *mf*
 Cb. *p* *mp* *mf* *s.p.*

Pesante
hold back

13

(aeolian)

Bs. Fl. *mf* *mp* *mf*

Ob.

Cb. Cl. *mp* *mf* *f* *freely* 3 6

Hn.

Perc.

Hp. *f* *mp* *mf* *norm.* 5:4 C = C^{\flat}

Kbd. (37) [B under] (38) [B under] (39) [C under] (40) [C over] (41) [C over] (42)

Solo Vln. *mf* *f* *ff*

Vln. *mp* *p* *mf* *mp* *mf* *mp* *mf* *f*

Vla. *mp* *p* *mf* *mp* *mf* *mp* *mf* *f*

Vc.

Cb. *mf* *p* *mp* *mf* *mp* *norm.* *f*

13 14

15

(aeolian)

Bs. Fl. *fp* *mp* *sf* *p*

Ob.

Cb. Cl. airy sub-tone norm. *pp* *p* *mp* *mf*

Hn.

Perc.

Hp. A = # *mp* D = $\frac{4}{4}$ F = # *p* *mf* (bisbig.) 10:8

Kbd. 43 Odds [D over] 44 [C under] 45 Evens up [D over] 46 [C over] 47 [E over]

Solo Vln. *mf* *f* *mf* *sim.* *mf* *f* 7:4 5:4 7:4

Vln. *p*

Vla. *p* *mp*

Vc. norm. *f* *mp* *s.p.*

Cb. *p* *mf* *mp* *p* *mf* *f*

*Trill note continues to gliss down over the course of beat one.

*target pitches indicated in diamond noteheads to sound with fundamental pitch indicated as normal

15 16

17

NV (norm.)

(aeolian) flz.

Bs. Fl.

mp mf pp mp p

Ob.

7/16 6/8 4/8

Cb. Cl.

variable speed tremolos

> mp p mp pp fmf p

Hn.

Perc.

7/16 6/8 4/8

Hp.

mf f mp norm.

Kbd.

7/16 6/8 4/8

(48) [D over] (49) [E over] (50) [Bb under] (51) [Bb over] (52) [E over]

Solo Vln.

II poco dim. III mp 4:3 f mf

Vln.

< mp c.l.t. p mp mp norm. II/III * Play double-stop light bow, free harmonic tremolo

Vla.

7/16 6/8 4/8

Vc.

II p mp mf mf

Cb.

IV > mp mf mp mf p mf pp III

18

19

Bs. Fl.

Ob.

Cb. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

freely

p

53 [E under] 54

mf *f*

loco norm.

mf

8va

ppp

pp *mp* *mf*

pp *p* *pp* *mf*

s.p. *norm.*

pp *p* *pp* *mf*

C = #
G = b

**Open E-string, free harmonic tremolo (non-continuous)

*Freely tremolo between touch 4/5/6 harmonics over the fundamental indicated with a continuous gliss.

3 4 3 4 3 4 3 4

27

(airy)

Bs. Fl. (airy) *mf* > *p*

Ob.

Cb. Cl.

Hn.

Perc.

Hp. C = C_4 A = A_2 *mp* *mp* palm cluster *p* 8^{va}

Kbd. 55 [D over] 56 [D over] 57 [C under arpegg.] 58 [C under key-click] 59 [C over arps. HP/SP variations] 60 61

Solo Vln. *mp* *mf* *port. espr.* *port.* *f* *mp* *mf* *più f* 8^{va}

Vln. *p* *mp* *mp* *p* jeté

Vla. *mp* *mf/pp* *mp* *pp* *mp* *p* jeté

Vc.

Cb. (norm.) *p* *mp* *pp* *mp* *p* *pp* *p* *mp* *pp* norm. IV s.p. III/IV norm. s.p. m.s.p.

hold back - - -

24

Bs. Fl. *smorz.* *mf* *p* *mf* *p* *mf* *air* [to flute]

Perc. *Crot. bow* *p* *mp* *p* *mp*

Hp. *C = #* *mp < mf* *f*

Kbd. (62) (63) (64) (65) (66)

Solo Vln. *balz.* *mf dim. poco a poco* *p < f mp*

Vln. *jeté* *mf* *mp*

Vla. *mf* *mp* *p sim.* *mp*

Vc. *p* *mf* *pp* *mp* *pp* *mp*

Cb. *mp*

26 **Flute** *freely* whistle tones

Fl. *mp* *(project whistle tones over E fundamental fingering) ** *(project whistle tones over B fundamental fingering)

Ob.

Cb. Cl.

Hn.

Perc. *p*

Harp. *mf* *pp* *p* *mf*
(scrape string lengthwise w/plastic card or plectrum)

Kbd. (67) (68) *[fast brushy arpegg.]*

Solo Vln. *mf* *f* *mp* *mf* *f* *espr.* *loco*

Vln. *p* *pp* *p* *pp* *p* *mp*

Vla. *pp* *p* *mp* *p*

Vc. *pp* *p* *mp* *p*

Cb. *pp* *mp* *pp*

28

Fl.

Ob.

Cb. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

4/8

7/8

mp

p

mp

p

mp

69

70

71

[Bartók pizz. & harpsichord]

[brushy complex]

[E over]

mf

3

3

3

loco

loco

loco

30

Fl.

Ob.

Cb. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

mp (dim. al pp)

8va

(crot.)

31 Senza Tempo

Fl. * (project whistle tones over B fundamental fingering) *mp* ** (project whistle tones over E fundamental fingering)

Ob.

Cb. Cl.

Hn.

Perc.

Hp.

Kbd.

Solo Vln. (8^{va})

Vln.

Vla.

Vc.

Cb.