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(1983)

Symphonic Triptych No.1
Симфоничен Триптих No.1
(2006-2015)

Elpis, Pistis, Agape
Heavenly Reflections
Rescue

Вяра, Надежда, Любовь
Небесни Отражения
Спасение

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Спасение

The three orchestral works in this Triptych can be either performed separately as standalone works, or together, as a symphonic cycle. If the whole Triptych is performed together as a cycle, the conductor can choose either to follow the chronological order of the pieces, as presented here (the primary order), or to choose any other sequence for the three parts. All the 6 possible sequences between these 3 works are viable possibilities creating sensible symphonic structures which are differing from one another, and give 6 possible architectonic structures to choose from.

The 6 possibilities are:

123 (primary order),
132, 213, 231, 312, 321.

Total duration of the cycle:
c.a. 35 min.

Pistis, Elpis, Agape
Вяра, Надежда, Любов

Това произведение се посвещава на Българския народ.

This piece is dedicated to the Bulgarian people.

Instruments:

3 Flutes (1, 2 = Fl. Picc., 3 = Fl. Contralto in G)
2 Oboes
Cor Anglais
3 Clarinets in A (3 = Bass Clarinet)
2 Bassoons
Contrabassoon

3 Trumpets in C
4 Horns in F
2 Trombones
Basstrombone
Tuba

3 Sets of Percussion:

Set 1:
Timpani (shared between sets 1,2,3)
Gran Cassa
Water Gong
Glockenspiel
Suspended Cymbal (also Nietenbecken)
Tamburo Piccolo

Set 2:
Timpani (shared between sets 1,2,3)
Water Gong
Vibraphone
Tamburo Piccolo

Set 3:
Timpani (shared between sets 1,2,3)
Water Gong
Tubular Bells
Suspended Cymbal (also double Cymbals)
Tam-tam
Marimba
Tenor Drum

(as the Timpani are shared between sets 1,2,3 and the Tam-tam is shared between 1 and 3, the sets should be situated so No.1 is in the middle) (there are in total 3 water gongs used simultaneously)

Arpa
Celesta and Piano (single performer)

Violins I: 14
Violins II: 12
Violas: 10
Violoncellos: 8
Double Basses: 6

(every desk has a separate and different part, therefore the number of the strings should be exactly as perscribed)

Състав на оркестъра:

3 Флейти (1,2 = Фл. Пиколо, 3 = Алтова Флейта)
2 Обои
Английски Рог
3 Кларинета А (3 = Баскларинет)
2 Фаготи
Контрафагот

3 Тромпета С
4 Корни F
2 Тромбони
Басромбон
Туба

3 Комплекта Перкусии:

Комплект 1:
Тимпани (обща за 3те комплекта)
Голям Барабан
Воден Гонг
Глокеншпил
Висшич Чинел (също занитен Чинел)
Малък Барабан

Комплект 2:
Тимпани (обща за 3те комплекта)
Воден Гонг
Вибрафон
Малък Барабан

Комплект 3:
Тимпани (обща за 3те комплекта)
Воден Гонг
Тръбни камбани
Висшич Чинел + Двойни Чинели
Там-там
Маримба
Теноров Барабан

(тъй като Тимпаните са обща за трите комплекта, разположението на инструментите трябва да е така, че Комплект 1 да е в средата на триото) (използвани са общо 3 Водни Гонга едновременно)

Арфа
Челеста и Пиано (1 изпълнител)

1ви Цигулки: 14
2ри Цигулки: 12
Виоли: 10
Виолончели: 8
Контрабаси: 6

(всеки пулт от струнните има различна партия, с отделен щим, затова броят на струнните следва да бъде съблюдаван точно)

Notes:

- The aleatoric numeric figures are designed to be indicated by the conductor's baton-free hand (usually the left) in order to organise the aleatorics. Where the aleatoric layers exist simultaneously with measured ones, the aleatoric figures should be indicated at the exact place of the bar, where they appear in the score.
- The aleatoric models should be changed smoothly - when the next aleatoric figure is indicated by the conductor, every player should complete the model they play at that moment, and then proceed to the next model, rather than stopping in the middle and doing the change instantly.
- The whole section from bar 100 to bar 142, and bars 163-168 is constructed in a way, that the same metric pattern, which occurs in bars 100-106 is repeated several. This is crucially important to be understood by the conductor and the players in order to comprehend the logic of the metric variety. The pattern is: 10/8 ; 10/8 ; 5/8 ; 7/8 ; 5/8 ; 4/8, and the internal subdivision of the metric groupings remains unchanged.
- Many melodic lines in this piece are inspired by medieval Bulgarian-Orthodox Christian Chant. These should be performed accordingly, restricting the use of vibrato, and without undue accentuation of the grace notes. The metric structure of the bars should not be underlined in terms of stronger first beats. The time signatures are only to organise the ensemble, but all the sections with dashed barlines should be performed as if no barlines exist, only infinitive pulsation of equal beats, continuing perpetually. The opposite principle applies to the section with normal barlines. In these sections the rhythmic and metric structure is of prime importance to the expressivity of evil imagery.
- Although this is not a programmatic work, it is inspired by the vita of the Saint Martyrs Elpis, Pistis and Agape and their mother Saint Sofia, and is also a contemplation on the values of Faith, Hope, Love and Wisdom (the respective meanings of the names of these martyrs) in the contemporary world.

Бележки:

- Алеаторните цифри са предвидени да бъдат подавани от диригента, със свободната от палка ръка (обикновено лявата) за да се организира алеаториката. На местата, където алеаторни пластове съществуват едновременно с метрично организирани пластове, алеаторните цифри следва да бъдат подавани точно на тези места в такта, където са разположени в партитурата.
- Алеаторните модели да преливат плавно - когато следващата алеаторна цифра е подадена от диригента, всеки изпълнител трябва да довърши спокойно модела, който свири в този момент, и след това да премине към следващия, а не да прекъсва по средата на фразата.
- Целият дял от т. 100 до т. 142 и т. 163 - 168 са конструирани така, че еднакъв метричен модел, появяващ се първо в т.100 - 106 се повтаря многократно. От голямо значение е това да бъде осъзнато от диригента и изпълнителите, за да се осмисли логиката в метричното разнообразие. Моделът е: 10/8 ; 10/8 ; 5/8 ; 7/8 ; 5/8 ; 4/8, и вътрешното подразделяне на метрични времена остава непроменено.
- Голяма част от мелодичните линии в това произведение са вдъхновени от средновековната Българска Православна църковно-певческа традиция на «Източното Пение». Те трябва да бъдат изпълнени по подходящ начин, ограничавайки вибратото, и без ненужна акцентуация на украшенията. (Строго да се избягва кръчмарска естетика!) Във връзка с тази традиция също така метричната структура на произведението не трябва да бъде подчертавана. Размерите са означени само като средство за организация на оркестъра и всички дялове с пунктирани тактови черти трябва да бъдат изпълнявани като че не съществуват тактови черти. Само безкрайна пулсация на равномерни времена, продължаващи във вечността. Противно на това, в

Heavenly Reflections

Instruments:

2 Flutes (= 2 Fl. Picc.)
Alto Flute
2 Oboes
Cor Anglais
2 Clarinets in Es (= 2 Cl. In A)
Bass Clarinet
2 Bassoons
Contrabassoon

2 Trumpets in C
4 Horns in F
2 Trombones
Basstrombone
Tuba

Crotales
Tubular Bells (or Chirch Bell in G)
Gong
Tam-tam
Glockenspiel
Marimba
Vibraphone
Arpa
Celesta
5 Pieces of metal-
(different in size, appearing in the score ordered by
pitch from the top to the bottom
these should be played with Bells hammers (for lower sounds),
and metal Glockenspiel mallets (for higher sounds)
well resounding pieces of metal should be used)

Violins I: 14
Violins II: 12
Violas: 10
Violoncellos: 8
Double Basses: 6
(every desk has a separate and different part,
therefore the number of the strings should be exactly as perscribed)

Notes:

1. The first section of the piece is designed in such a way that different layers of the orchestra should play in different tempi, as follows: Everyone should start together with the conductor, and then at every tempo change the orchestra should split - couples of wind instruments (2 Fl. Picc.; 2 Cl. in Es; 2 Tr. in C; Alto Fl.+Fg.; 2 Cr.; Bass Cl.+ Fg) should continue playing in the same tempo, ignoring conductor's tempo change, and everyone else, led by the conductor should take a slightly slower tempo. Every group of two instruments, which separates from the main body of players should play together within the couple in their own tempo (those appear enclosed in dashed rectangles in the score from the moment of their separation and have relevant indications in their parts). When the conductor indicates figure 1 everybody should come back under his control from that point on. Because of the nature of this structure, the score before figure 1 is not completely vertical - the layers in dashed rectangles do not sound together with the other staves, therefore the conductor should be aware that only the staves which are not enclosed in rectangles will sound simultaneously. The new couples of instruments which start playing at every new tempo change should play together with the conductor until their separation from the main body of players, as indicated.
2. The aleatoric numeric figures are designed to be indicated by the conductor with his/her baton-free hand (usually left) in order to organize the aleatory. Where the aleatoric layers exist simultaneously with measured ones, the aleatoric figures should be indicated at the exact beat of the bar, where they appear in the score.
3. The aleatoric models should be changed smoothly - when the next aleatoric figure is indicated by the conductor, every player should complete the model he/she plays at the moment, and then dovetail it with the next model, rather than interrupting it and doing the change instantly. The same principle is valid for the ends of the aleatoric layers, which in this piece are in pianissimo perdendosi, and therefore every player should complete his model in diminuendo on his own, without concerns about simultaneous ending.
4. Many melodic lines in this piece are inspired by the medieval Bulgarian-Orthodox Christian Chant. These should be performed restricting the use of vibrato, and without unnecessary accentuation of the grace notes (unlike folk music). In connection with this tradition also the metric structure of the bars shouldn't be underlined. The time signatures are only used to organise the time and all the sections with dashed barlines should be performed as if no barlines exist but only an infinitive pulse of equal beats, continuing endlessly.
5. Although this is not a piece of programme music, it is inspired by the history of Saint Archangel Michael and war in Heaven, and it might be useful for those, who will interpret it, to know that. See also: Revelation 12:7

Duration: c.a. 10 min.

Rescue

This composition is based upon sketches developed for the BBC Symphony Orchestra as part of the Sound and Music Embedded programme.

The sketches were workshopped and recorded by the BBC Symphony Orchestra at the Maida Vale Studios, London, on 18/04/2011.

Instruments:

3 Flutes
(1st and 2nd = Picc.; 3rd = Alto)
2 Oboes
Cor Anglais
2 Clarinets
(1 in Bb, 2 in Eb, Bb)
Bass Clarinet
2 Bassoons
Cotrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Percussion: Timpani;

Percussion 1: Tubular Bells, Glockenspiel, Suspended Cymbal (Large), 2 Bell Plates (low C sharp, high B)
Percussion 2: Vibraphone, Tubular Bells, Bell Plates (low C sharp, high B), Tam-tam, Suspended Cymbal
Percussion 3: Bass Drum, Suspended Cymbal

Harp

Strings: 14, 12, 10, 8, 6 (All Double Basses to bottom C)

NB. 1. When 1st and 2nd Violins split into two staves, the front 7 desks of 1st and 6 of 2nd play the top stave and the back 7/6 desks - the bottom stave.

NB. 2. IMPORTANT!: Due to the unusually demanding nature of the Double Bass Solo in bars 26-69 conferred to the Principal double bassist, an optional Solo Cello substitution is provided, to be played by the Principal cellist, as notated in the Ossia stave below the Solo Double Bass stave, in case the Double Bass principal prefers to relinquish that solo.

The decision is to be taken in a discreet manner between Orchestra Management, the Player(s) involved and the Conductor, before the music parts are made generally available to all other orchestra players.

For these reasons this solo (b.26-29) is included only in the part of the first desk of Double Basses, (and Cellos), and not in the remaining parts. For both of these first desks two optional parts are provided: 1. with the solo, and 2. without the solo; to be chosen between both parts for each first desk depending on if the ossia will be required as a substitution of the first Double Bass solo or not - thus if the solo will be played on Double Bass, the first desk of Cellos should be given the part without the solo, and vice versa. (The second Double Bass solo (b.185-end) is not nearly as demanding, and is shorter, and should therefore not present itself as a problem for the Principal double bassist. If nonetheless that still proves problematic, for example if acoustics are particularly unfavourable, then this second solo should be performed by the full Double Bass section tutti. Therefore this second solo is included in all Double Bass parts.

If the Principal Double Bassist chooses to play both solos, but uses for the first one a smaller instrument that does not reach to the bottom C, then the final bars of the solo should not be transposed an octave up, but transferred to the Co-Principal who can play them on a standard instrument, reaching the pitches up to the bottom C, as notated.

If the Cello ossia option is preferred, the Double Bass principal should still play the final lowest bars (b.64-69) as indicated in the score, and included in the relevant optional part that omits most of that solo.

Duration: c.a. 12 min.

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat (Cl. Bb), Clarinet in E-flat (Cl. Eb), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Bassoon 4 (Bsn. 4), Bassoon 5 (Bsn. 5), Bassoon 6 (Bsn. 6), Bassoon 7 (Bsn. 7), Bassoon 8 (Bsn. 8), Bassoon 9 (Bsn. 9), Bassoon 10 (Bsn. 10), Bassoon 11 (Bsn. 11), Bassoon 12 (Bsn. 12).
- Brass:** Trumpet in C (Tr. 1 in C), Trumpet in C (Tr. 2-3 in C), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bass Tbn.), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4).
- Percussion:** Timpani (Timp.), Gong in C (Gc. C), Snare Drum (Ma.), Cymbals (Cyl.), Triangle (Tri.), Tambourine (Tbn.).
- Strings:** Violin 1 (Vle. 1), Violin 2 (Vle. 2), Violin 3 (Vle. 3), Violin 4 (Vle. 4), Violin 5 (Vle. 5), Violin 6 (Vle. 6), Violin 7 (Vle. 7), Violin 8 (Vle. 8), Violin 9 (Vle. 9), Violin 10 (Vle. 10), Violin 11 (Vle. 11), Violin 12 (Vle. 12), Viola 1 (Vcl. 1), Viola 2 (Vcl. 2), Viola 3 (Vcl. 3), Viola 4 (Vcl. 4), Viola 5 (Vcl. 5), Viola 6 (Vcl. 6), Viola 7 (Vcl. 7), Viola 8 (Vcl. 8), Viola 9 (Vcl. 9), Viola 10 (Vcl. 10), Viola 11 (Vcl. 11), Viola 12 (Vcl. 12), Violoncello 1 (Cb. 1 solo), Violoncello 2 (Cb. 2 solo), Violoncello 3 (Cb. 3), Violoncello 4 (Cb. 4), Violoncello 5 (Cb. 5), Violoncello 6 (Cb. 6), Violoncello 7 (Cb. 7), Violoncello 8 (Cb. 8), Violoncello 9 (Cb. 9), Violoncello 10 (Cb. 10), Violoncello 11 (Cb. 11), Violoncello 12 (Cb. 12).
- Piano:** Grand Piano (Gr.).

The score includes dynamic markings such as *ppp*, *p*, and *con sord.* (con sordina). Time signature changes are indicated at the top of the page: 7/4, 2/4, 3/4, C, 2/4, and 4/4.

13 $\frac{4}{4}$ $\frac{2}{4}$ **A** $\frac{3}{4}$ **C**

A. Fl.

Cl. 1 in A

Cl. 2 in A

B. Cl.

Fg. 1

Fg. 2

C-Fg.

Cx. 12

Cx. 34

Tr. 2 in C

Tr. 3 in C

Tbn. 1

Tbn. 2

Bass Tbn.

Tba.

Tim.

Vcl. 1

Mai.

Apn.

Cel.

A $\frac{3}{4}$ **C**

Vcl. 1 P

Vcl. 2 P

Vcl. 3 P

Vcl. 4 P

Vcl. 5 P

Vcl. 1 P

Vcl. 2 P

Vcl. 3 P

Vcl. 4 P

Vcl. 5 P

Vcl. 1 P

Vcl. 2 P

Vcl. 3 P

Vcl. 4 P

Vcl. 5 P

Ch. 1 solo

Ch. 2 solo

Ch. tam. soli

18 **C**

Fl. 1
Fl. 2 (1st Picc.)
Ob. 1
Ob. 2
Cl. 1 in A
Cl. 2 in A
Fg. 1
Fg. 2
C-Fg.
Ct. 12
Ct. 34
Tr. 1 in C
Tr. 2 in C
Tbn.
Vcl. 1 p
Vcl. 2 p
Vcl. 3 p
Vcl. 4 p
Vcl. 5 p
Vcl. 6 p
Vcl. 7 p
Vcl. 8 p
Vcl. 9 p
Vcl. 10 p
Vcl. 11 p
Vcl. 12 p
Cb. 1 solo
Cb. 2 solo
Cb. tam solo

2/4 Piccolo **C** 3/4

2/4 **C** 3/4

naturale sul C *mf* *gliss.*

naturale sul G *mf* *gliss.*

naturale sul A *mf* *gliss.*
naturale sul D *mf* *gliss.*

naturale sul G *mf* *gliss.*

naturale sul C *mf* *gliss.*

div.

23 $\frac{3}{4}$ C $\frac{3}{4}$ C 7

Picc. 1

Picc. 2

Ob. 1

Ob. 2

Cl. 1 in A

Cl. 2 in A

Fg. 1

Fg. 2

C-Fg.

Tr. in C

Tr. in D

Tbn.

Vn. I

Vn. II

Arpa

Cel.

Vcl. I p

Vcl. II p

Vcl. 1 p

Vcl. 2 p

Vcl. 3 p

Vcl. 4 p

Vcl. 5 p

Vcl. I p

Vcl. II p

Vcl. III p

Vcl. IV p

Ch. 1 solo

Ch. 2 solo

Ch. tam. soli

naturale sul G

gloss.

naturale sul C

gloss.

unis.

div.

mp

46 $\frac{3}{4}$ C $\frac{2}{4}$ C

A. Fl.

Cl. 1 in A

Cl. 2 in A

B. Cl.

Fg. 1

Fg. 2

C-Fg.

Cx. 12

Glock.

Vib.

Vln. I 1 p.

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. I 8 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vln. II 7 p.

Vln. II 8 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vcl. 6 p.

Vcl. 7 p.

Vcl. 8 p.

Vcl. 9 p.

Vcl. 10 p.

Ch. 1 solo

Ch. 2 solo

Ch. tam solo

2nd solo the second violin should not be shy, the sound of both of them should cut through!

tempo rubato, not together

div.

f agitato e appassionato ma cantabile

L. offen

UNIS

The score is divided into measures 82 through 90. It includes various performance markings and instructions:

- Flutes (Fl. 1-3):** *ff molto energico e agitato*. Measure 85: *Tempo rubato: not together*.
- Clarinet 1 (Cl. 1):** *ff molto energico e agitato*. Measure 85: *Tempo rubato, not together*.
- Clarinet 2 (Cl. 2):** *ff molto energico e agitato*. Measure 85: *Tempo rubato, not together*.
- Trumpets (Tr. 1-3):** *f*. Measure 85: *Tempo rubato, not together*.
- Trombones (Tbn. 1-3):** *ff*. Measure 85: *Tempo rubato, not together*.
- Violins (Vln. I-VI):** *ff*. Measure 85: *Tempo rubato, not together*.
- Violas (Vla. I-VI):** *ff*. Measure 85: *Tempo rubato, not together*.
- Cellos (Cb. 1-2):** *ff*. Measure 85: *Tempo rubato, not together*.
- Double Basses (Cb. solo, Cb. tam, Cb.):** *ff*. Measure 85: *Tempo rubato, not together*.

Additional markings include *Flutterzunge* (flutter-tonguing) and *Tempo rubato: not together* in several instances.

* Моделите в пунктирните правоъгълници да се изпълнят еднократно, но едновременно с останалите изпълнители, и да се свържат логично с предшестващия модел, като въпросният бъде завършен, без да се прекъсва по средата. /
 * The models in the dashed rectangles should be performed without repetition - only once, but not simultaneously with the other performers, and should be dovetailed in a logical manner to the preceding model, completing it without interruption.

4

5

III Piccolo $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{10}{8}$ Muta in Fl. Traverso

Piccolo Muta in Fl. Traverso

A. Fl. *ten.* *p*

Cl. 1 in A *ten.* *p*

Cl. 2 in A *ten.* *p*

B. Cl. *ten.* *p*

C-Fg *ten.* *p*

Cx. 12 *ten.* *mf* *ten.*

Cx. 14 *ten.* *mf* *ten.*

Tim. *loco*

Tim. *loco*

Tim. *loco*

Pan. *loco*

4

5

Vln. II 1 P $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{10}{8}$ audible slides, sharp accents *End.* *f molto energico*

Vln. II 2 P audible slides, sharp accents *f molto energico*

Vln. II III P audible slides, sharp accents *f molto energico*

Vln. II IV P

Vln. II V P

Vln. II VI P

Vcl. 1 P

Vcl. 2 P

Vcl. 3 P

Vcl. 4 P

Vcl. 5 P

Vcl. 1 B

Vcl. 2 B

Vcl. III P

Vcl. IV P

Ch. 1 solo

Ch. 2 solo

Ch. tam. solo

121 **4/8** Fl. Traverso **10/8** **G** **5** **7** **5** **4/8** **10/8**

Fl. 1 Fl. Traverso *f* *molto energico*

Fl. 2 Fl. Traverso *f* *molto energico* Muta in Fl. Piccolo

A. Fl. *f* *molto energico* Muta in Fl. Traverso

Ob. 1 *f* *molto energico*

Ob. 2 *f* *molto energico*

C. 4 *f* *molto energico*

Fg. 1 *f* *molto energico*

Fg. 2 *f* *molto energico*

C-Fg. *f* *molto energico*

Ce. 12 *ten.*

Ce. 34 *ten.*

Tbn. 1 *con sord.* *f* *molto energico*

Tbn. 2 *con sord.* *f* *molto energico*

Tbu. *f* *molto energico*

Water Gongs: Submerge medium sized or small gongs in water. Glissando by gradual submersing and withdrawing the gong from the water while they ring.
 Да се потопи средномолчим или малъкия гонг във вода. Гласидато се постига с постепенно потапяне или изтегляне на гонга от водата по време на отзвучаването му.

Water Gong *Medium Hard Xylophone Mallets* *mp*

Water Gong *Medium Hard Xylophone Mallets* *mp*

Water Gong *Medium Hard Xylophone Mallets* *mp*

4/8 **10/8** **G** **5** **7** **5** **4/8** **10/8** *audible slides, sharp accents*

Vln. 1 I *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 II *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 III *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 IV *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 V *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 VI *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. 1 VII *tutti soli* *ff* *p* *molto energico* *audible slides, sharp accents*

Vln. II I *ff*

Vln. II II *ff*

Vln. II III *ff*

Vln. II IV *ff*

Vln. II V *ff*

Vln. II VI *ff*

Vln. II VII *ff*

Vcl. 1 *ff*

Vcl. 2 *ff*

Vcl. 3 *ff*

Vcl. 4 *ff*

Vcl. 5 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. III *ff*

Vc. IV *ff*

Ch. 1 *ff*

Ch. 2 *ff*

Ch. *ff*

137

7 5 4 10 5 7 6

3+3+2+2 3+2 3+2+2 3+3

Ob. 1 *f* molto energico

Ob. 2 *f* molto energico

C. A. *f* molto energico

Cl. 1 in A *f* molto energico

Cl. 2 in A *f* molto energico

Cl. 3 in A (= Bass Cl.) *f* molto energico

Fg. 1 *f* molto energico

Fg. 2 *f* molto energico

C-Fg. *f* molto energico

Ce. 12 *ten.*

Ce. 34 *ten.*

Tr. 1 in C

Tr. 2 in C

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Water Gong *mp*

Water Gong *mp*

Water Gong *mp*

Pan. *ff*

7 5 4 10 5 7 6

Vln. I 1p *ff*

Vln. I 2p *ff*

Vln. I 3p *ff*

Vln. I 4p *ff*

Vln. I 5p *ff*

Vln. I 6p *ff*

Vln. I 7p *ff*

Vln. II 1p *f* molto energico

Vln. II 2p *f* molto energico

Vln. II 3p *f* molto energico

Vln. II 4p *f* molto energico

Vln. II 5p *f* molto energico

Vln. II 6p *f* molto energico

Vcl. 1p

Vcl. 2p

Vcl. 3p

Vcl. 4p

Vcl. 5p

Vcl. 1p

Vcl. 2p

Vcl. 3p

Vcl. 4p

Vcl. 5p

Vcl. 6p

Vcl. 7p

Vcl. 8p

Vcl. 9p

Vcl. 10p

Vcl. 11p

Vcl. 12p

Vcl. 13p

Vcl. 14p

Vcl. 15p

Vcl. 16p

Vcl. 17p

Vcl. 18p

Vcl. 19p

Vcl. 20p

Ch. 1 solo

Ch. 2 solo

Ch. 3 solo

Ch. 4 solo

145 **4/8** **5/8** **3/8** **I** **C** **2/4**

Ob. 1
Ob. 2
C. A.
Cl. 1 in A
Cl. 2 in A
Cl. 3 in A
Bass Cl.
Fg. 1
Fg. 2
C-Fg.
Cc. 12
Cc. 34
Tr. 1 in C
Tr. 2 in C
Tbn. 1
Tbn. 2
Bass Tr.
Tbn.

con sord.
ff

Reverse Xylophone sticks and play with the handles, as shown. /
Обърни палките за Ксилофон и свири с дръжките, както е показано.

4/8 **5/8** **3/8** **I** **C** **2/4**

Gloc.
Vln. I
Vln. II
Vla. I
Vla. II
Vcl. I
Vcl. II
Cb. 1 solo
Cb. 2 solo
Cb. 3 solo

mf *fforce* *pedal on throughout*

154

2/4 3/4 C

Ob. 1
Ob. 2
C. A.
Cl. 2 m.A.
Fg. 1
Fg. 2
C-Fg.
Cr. 12
Cr. 14
Tr. 1 m.C.
Tr. 2 m.C.
Tbn. 1
Tbn. 2
Bass Trb.
Tbn.
Glock.
Vib.
Mar.
Vln. I 1 p.
Vln. I II p.
Vln. I III p.
Vln. I IV p.
Vln. I V p.
Vln. I VI p.
Vln. I VII p.
Vln. II 1 p.
Vln. II II p.
Vln. II III p.
Vln. II IV p.
Vln. II V p.
Vln. II VI p.
Vcl. 1 p.
Vcl. 2 p.
Vcl. 3 p.
Vcl. 4 p.
Vcl. 5 p.
Vc. I p.
Vc. II p.
Vc. III p.
Vc. IV p.
Cb. 1 solo
Cb. 2 solo
Cb. tam solo

Fl. 2 Piccolo

Fl. 1

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1 m.A.

Cl. 2 m.A.

Cl. 3 m.A. Bass Cl.

B. Cl.

Fg. 1

Fg. 2

C. Fg.

C. 12

C. 14

Tr. 2 m.

Tr. 2 m.

Tbn. 1

Tbn. 2

Bass Tbn.

Tbn.

T. picc.

T. picc.

T. D.

Trm.

Vln. I 1 p.

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vcl. 6 p.

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

Ch. 1 solo

Ch. 2 solo

Ch. tam. solo

12/8 3+3+3+3

K 2

Fl. 2
Fl. 1
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. 1 in A
Cl. 2 in A
Cl. 3 in A (Bass Cl.)
Fg. 1
Fg. 2
C-Fg.
Ct. 12
Ct. 34
Tr. 1 in C
Tr. 2 in C
Tbn. 1
Tbn. 2
Bass Tbn.
Tbn.
P. sn.
T. pic.
T. L.
T. D.
Psn.

situate a string with metal pieces on the top of the Cymbal and play with Timpani sticks / постави наниз от метални предмети върху Чинела и свири с палки за Тимпани

leave the Cymbal to ring with the pieces / остави Чинела да отзвучи с дръжчето на метални предмети

press the Drum stick to the surface of the Tam-tam, while playing notes or roll the Tam-tam stick, as written, let ring/rattle / притисни палката за Барабан до повърхността на Там-там, докато другата ръка свири тремоло

leave the Drum stick pressed while Tam-tam rings / остави палката в безпокой притисната по аписе на отзвучаващото

12/8

K 2

Vln. I 1
Vln. I 2
Vln. I 3
Vln. I 4
Vln. I 5
Vln. I 6
Vln. I 7
Vln. I 8
Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vln. II 5
Vln. II 6
Vln. II 7
Vln. II 8
Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
Vcl. 5
Vcl. 6
Vcl. 7
Vcl. 8
Vcl. 9
Vcl. 10
Vcl. 11
Vcl. 12
Vcl. 13
Vcl. 14
Vcl. 15
Vcl. 16
Vcl. 17
Vcl. 18
Vcl. 19
Vcl. 20
Vcl. 21
Vcl. 22
Vcl. 23
Vcl. 24
Vcl. 25
Vcl. 26
Vcl. 27
Vcl. 28
Vcl. 29
Vcl. 30
Vcl. 31
Vcl. 32
Vcl. 33
Vcl. 34
Vcl. 35
Vcl. 36
Vcl. 37
Vcl. 38
Vcl. 39
Vcl. 40
Vcl. 41
Vcl. 42
Vcl. 43
Vcl. 44
Vcl. 45
Vcl. 46
Vcl. 47
Vcl. 48
Vcl. 49
Vcl. 50
Vcl. 51
Vcl. 52
Vcl. 53
Vcl. 54
Vcl. 55
Vcl. 56
Vcl. 57
Vcl. 58
Vcl. 59
Vcl. 60
Vcl. 61
Vcl. 62
Vcl. 63
Vcl. 64
Vcl. 65
Vcl. 66
Vcl. 67
Vcl. 68
Vcl. 69
Vcl. 70
Vcl. 71
Vcl. 72
Vcl. 73
Vcl. 74
Vcl. 75
Vcl. 76
Vcl. 77
Vcl. 78
Vcl. 79
Vcl. 80
Vcl. 81
Vcl. 82
Vcl. 83
Vcl. 84
Vcl. 85
Vcl. 86
Vcl. 87
Vcl. 88
Vcl. 89
Vcl. 90
Vcl. 91
Vcl. 92
Vcl. 93
Vcl. 94
Vcl. 95
Vcl. 96
Vcl. 97
Vcl. 98
Vcl. 99
Vcl. 100

*The performers should leave the texture to disintegrate, switching continuously to nonsimultaneous playing. / *Изпълнителите трябва да оставят фактурата да се разпадне, като преминават постепенно в неедновременно свирене.

192

4 2/4 C 5 1 3/4 2 C

Fl. 2 Pic.
Fl. 1
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. 1 in A
Cl. 2 in A
Cl. 3 in A (or Bass Cl.)
Fg. 1
Fg. 2
C. Tr. 12
C. Tr. 34
Tr. 1 in C
Tr. 2, 3 in C
Tbn. 1
Tbn. 2
Bass Tbn.
Tbn.

Vln. I 1 p
Vln. I II p
Vln. I III p
Vln. I IV p
Vln. I V p
Vln. I VI p
Vln. I VII p
Vln. II I p
Vln. II II p
Vln. II III p
Vln. II IV p
Vln. II V p
Vln. II VI p
Vln. I p
Vln. 2 p
Vln. 3 p
Vln. 4 p
Vln. 5 p
Vc. I p
Vc. Hp.
Vc. III p
Vc. IV p
Cb. 1 solo
Cb. 2 solo
Cb. tam solo

2/9

Fl. 2

Fl. 1

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1 A.

Cl. 2

Cl. 3

B. A. (Bass Cl.)

Fg. 1

Fg. 2

C-Fg.

Cx. 12.

Cx. 34.

Tbn. 1

Tbn. 2

Bass Tbn.

Tba.

Glock.

Vln. I

Vln. II

Argo.

Cel.

Vcl. 1 P.

Vcl. 1 II P.

Vcl. 1 III P.

Vcl. 1 IV P.

Vcl. 1 V P.

Vcl. 1 VI P.

Vcl. 1 VII P.

Vcl. II 1 P.

Vcl. II 2 P.

Vcl. II 3 P.

Vcl. II 4 P.

Vcl. II 5 P.

Vcl. II 6 P.

Vcl. II 7 P.

Vcl. II 8 P.

Vcl. II 9 P.

Vcl. II 10 P.

Vcl. II 11 P.

Vcl. II 12 P.

Vcl. II 13 P.

Vcl. II 14 P.

Vcl. II 15 P.

Vcl. II 16 P.

Vcl. II 17 P.

Vcl. II 18 P.

Vcl. II 19 P.

Vcl. II 20 P.

Vcl. II 21 P.

Vcl. II 22 P.

Vcl. II 23 P.

Vcl. II 24 P.

Vcl. II 25 P.

Vcl. II 26 P.

Vcl. II 27 P.

Vcl. II 28 P.

Vcl. II 29 P.

Vcl. II 30 P.

Vcl. II 31 P.

Vcl. II 32 P.

Vcl. II 33 P.

Vcl. II 34 P.

Vcl. II 35 P.

Vcl. II 36 P.

Vcl. II 37 P.

Vcl. II 38 P.

Vcl. II 39 P.

Vcl. II 40 P.

Vcl. II 41 P.

Vcl. II 42 P.

Vcl. II 43 P.

Vcl. II 44 P.

Vcl. II 45 P.

Vcl. II 46 P.

Vcl. II 47 P.

Vcl. II 48 P.

Vcl. II 49 P.

Vcl. II 50 P.

Vcl. II 51 P.

Vcl. II 52 P.

Vcl. II 53 P.

Vcl. II 54 P.

Vcl. II 55 P.

Vcl. II 56 P.

Vcl. II 57 P.

Vcl. II 58 P.

Vcl. II 59 P.

Vcl. II 60 P.

Vcl. II 61 P.

Vcl. II 62 P.

Vcl. II 63 P.

Vcl. II 64 P.

Vcl. II 65 P.

Vcl. II 66 P.

Vcl. II 67 P.

Vcl. II 68 P.

Vcl. II 69 P.

Vcl. II 70 P.

Vcl. II 71 P.

Vcl. II 72 P.

Vcl. II 73 P.

Vcl. II 74 P.

Vcl. II 75 P.

Vcl. II 76 P.

Vcl. II 77 P.

Vcl. II 78 P.

Vcl. II 79 P.

Vcl. II 80 P.

Vcl. II 81 P.

Vcl. II 82 P.

Vcl. II 83 P.

Vcl. II 84 P.

Vcl. II 85 P.

Vcl. II 86 P.

Vcl. II 87 P.

Vcl. II 88 P.

Vcl. II 89 P.

Vcl. II 90 P.

Vcl. II 91 P.

Vcl. II 92 P.

Vcl. II 93 P.

Vcl. II 94 P.

Vcl. II 95 P.

Vcl. II 96 P.

Vcl. II 97 P.

Vcl. II 98 P.

Vcl. II 99 P.

Vcl. II 100 P.

Cb. 1 solo

Cb. 2 solo

Cb. tam

tbl.

4

5

3

C

3

2

C

4

5

3

C

3

2

C

ff 1 solo

ff V 2 solo

the second violin should not be shy, the sound of both of them should cut through!

div.

mp

pizz.

227 **C** Muta in Fl. Traverso **O** **2/4** **C** **1** **2**

Fl. Pic.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl. I m.A.
Cl. II m.A.
Cl. I m.A. (Bass Cl.)
Fg. I
Fg. II
C-Fg.
Ct. 12
Ct. 34
Tbn. I
Tbn. II
Bass Tbn.
Tbn.
Glock.
Vln. I
Vln. II
Vln. I II p.
Vln. I III p.
Vln. I IV p.
Vln. I V p.
Vln. I VI p.
Vln. I VII p.
Vln. II I p.
Vln. II II p.
Vln. II III p.
Vln. II IV p.
Vln. II V p.
Vln. II VI p.
Vln. I p.
Vln. II p.
Vln. III p.
Vln. IV p.
Vln. V p.
Vln. VI p.
Vc. I p.
Vc. II p.
Vc. III p.
Vc. IV p.
Cb. I solo
Cb. II solo
Cb. solo

Muta in Piano

pizz. arco

*The first violins, after reaching the figure 4 should complete naturally the scale in that aleatoric model, sustain the last note, starting the glissando from it immediately, and extending it as long as to reach the beginning of bar 238 together with the conductor. Hence the bracketed pause on the crotchet, but the glissando should stop on it. /
 *Первите струнки, достигайки алеаторна цифра 4 да завършат гамата, като свирят в този момент, задържайки последния тон, и започвайки гласандото от него незабавно, като фермата да е толкова дълга, че всички да достигнат началото на такт 238 заедно с диригентта. Гласандото да не прескоча во време на фермата.

Picc. 1
Picc. 2

2/4 3/4 C 3/4 C 3/4 2/4 C 2/4 C 2/4 4/4 2/4 3/4 2/4

L' istesso tempo ♩ = c.a. 60

E♭ Cl. 1
E♭ Cl. 2

3/4 C 3/4 2/4 C 2/4 C 2/4 3/4 2/4

ppp p ppp 3 p p Quasi canto Slavo Liturgico

* Poco meno ♩ = c.a. 57

3/4 C 3/4 2/4 C 2/4 C 2/4 2/4 3/4 2/4

Crot.

Glock.
Vib.
Arpa
Cel.

laschiar vibrare sempre

mp

E♭FGA♯
B/C/D/E

Vln. II 1 p.
Vln. II 2 p.
Vln. II 3 p.
Vln. II 4 p.
Vln. II 5 p.
Vln. II 6 p.
Vle 1 p.
Vle 2 p.
Vle 3 p.
Vle 4 p.

2/4 3/4 C 3/4 C 3/4 2/4 C 2/4 C 2/4 4/4 2/4 3/4 2/4

Poco meno ♩ = c.a. 57

sul C ppp

sul C ppp

sul G ppp

* From this moment the two Piccolos should continue playing in the same tempo (together), while the rest of the orchestra change the tempo, following the conductor. Therefore the flutes should ignore conductor's tempo up to the end of the passage, enclosed in a dashed rectangle. Same is valid for all winds in dashed rectangles.

Picc. 1
Picc. 2

2/4 C 2/4 3/4 C 2/4 C 3/4 C 2/4 C

L' istesso tempo ♩ = c.a. 60

E♭ Cl. 1
E♭ Cl. 2

2/4 C 2/4 3/4 C 2/4 C 3/4 C 2/4 C

L' istesso tempo ♩ = c.a. 57

B

Tr. in C 1
Tr. in C 2

1 con sord.
2. con sord.

p *p*

Quasi canto Slavo Liturgico

Poco meno ♩ = c.a. 54

C 3/4 C 2/4 C

Crot.
Glock.
Vib.
Arap.
Cel.

laschiar vibrare sempre

Medium-hard Vibraphone mallets laschiar vibrare sempre

p *mp*

Vln. II 1 p.
Vln. II 2 p.
Vln. II 3 p.
Vln. II 4 p.
Vln. II 5 p.
Vln. II 6 p.
Vle. 1 p.
Vle. 2 p.
Vle. 3 p.
Vle. 4 p.
Vle. 5 p.
Vc. 1 p.
Vc. 2 p.
Vc. 3 p.
Vc. 4 p.

B

Poco meno ♩ = c.a. 54

sul D *ppp*

sul A *ppp*

sul D *ppp*

sul D *ppp*

C 3/4 C 2/4

Picc. 1
Picc. 2
A. Fl.
E♭ Cl. 1
E♭ Cl. 2
Fg.

L' istesso tempo ♩ = c.a. 51

L' istesso tempo ♩ = c.a. 57

L' istesso tempo ♩ = c.a. 51

3/4 2/4 3/4 C

C Tr.

L' istesso tempo ♩ = c.a. 54

D
Poco meno ♩ = 48

Cr. in F 1. *mp*

Cr. in F 2. *mp*
Quasi canto Slavo Liturgico

3/4 2/4 3/4 C

Crot.

Campane *mf* *lasciar vibrare sempre*

Glock.

Vib.

Arpa

Cel.

3/4 2/4 3/4 C

Vn I 1 p. *pp*

Vn I 2 p. *pp*

Vn I 3 p. *pp* *con sord.*

Vn I 4 p. *pp* *con sord.*

D
Poco meno ♩ = 48

Vle. 1 p. *mp* *gliss.* *perendosi*

Vle. 2 p. *mp* *gliss.* *perendosi*

Vle. 3 p. *mp* *gliss.* *perendosi*

Vle. 4 p. *mp* *gliss.* *perendosi*

Vle. 5 p. *mp* *gliss.* *perendosi*

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

Cb. 1 p.

Cb. 2 p.

Cb. 3 p. *pp*

A. Fl. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

L'istesso tempo $\text{♩} = \text{c.a. } 51$

E $\frac{2}{4}$ $\text{Poco meno } \text{♩} = \text{c.a. } 45$ C

Cl. Basso $\frac{3}{4}$ C

mf *8^{va}* *Quasi canto Slavo Liturgico*

Fg. C $\frac{2}{4}$ C $\frac{3}{4}$

L'istesso tempo $\text{♩} = \text{c.a. } 51$

Fg.2. C $\frac{2}{4}$ C $\frac{3}{4}$

p

C. Tr. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

L'istesso tempo $\text{♩} = \text{c.a. } 54$

Cr. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

L'istesso tempo $\text{♩} = \text{c.a. } 48$

C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Crot. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Camp. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Gong C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

mf *laschiar vibrare sempre*

Glock. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Very soft Marimba mallets C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

p

Vib. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Arpa C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Cel. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

E $\frac{2}{4}$ $\text{Poco meno } \text{♩} = \text{c.a. } 45$ C

Vln. I 1 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vln. I 2 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vln. I 3 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vln. I 4 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vc. 1 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vc. 2 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vc. 3 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Vc. 4 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

Cb. 1 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

mp *gliss.* *perdendosi*

Cb. 2 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

mp *gliss.* *perdendosi*

Cb. 3 p. C $\frac{2}{4}$ C $\frac{3}{4}$ $\frac{2}{4}$ C

gliss. *gliss.* *perdendosi*

2/4 C

Ob. 1 *mf*

Ob. 2 *mf*

C.A. *mf*

B. Cl. *mf*

Fg. *mf*

L' istesso tempo ♩ = c.a. 45

C Tr. *mf*

Cr. *mf*

L' istesso tempo ♩ = c.a. 54

L' istesso tempo ♩ = c.a. 48

F Poco meno ♩ = c.a. 42

Cr. in F 3. con sord. 3. *mf*

Cr. in F 4. con sord. 4. *mf*

Trb. *mf*

Trb. Basso *mf*

Tuba *mf*

Quasi canto Slavo Liturgico

Crot. *mf*

Camp. *mf*

Gong *mf*

Tam-tam *mf*

laschiar vibrare sempre

Glock. *mf*

Mar. *mf*

Vib. *mf*

Arpa *mf*

Cel. *mf*

2/4 C

Vln. I 1 p. *mf*

Vln. I 2 p. *mf*

Vln. I 3 p. *mf*

Vln. I 4 p. *mf*

Poco meno ♩ = c.a. 42

Vn I 5 p. *p*

Vn I 6 p. *p*

Vn I 7 p. *p*

F

Vc. 1 p. *mp* *gliss.* *perdendosi*

Vc. 2 p. *gliss.* *perdendosi*

Vc. 3 p. *gliss.* *perdendosi*

Vc. 4 p. *mp* *gliss.* *perdendosi*

Cb. 1 p. *mf* *f*

Cb. 2 p. *mf* *f*

Cb. 3 p. *mf* *f*

I* H

Ob.

C.A.

B.Cl.

Fg.

CFg.

C.Tr.

Cr.

Trb.

B.Trb.

Glock.

Mar.

Vib.

Arpa

Cel.

Vln. I 1 p.

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

I* H

arco

gliss.

pizz.

mf

f

mp

mf

1 con sord.

(sul G)

* Figure 1 is to be indicated by the conductor to allow the wind players, who have played in different tempi a unifying place to come back to conductor's tempo.

I

FL.

A. FL.

Ob.

C.A.

Cl. 1

Cl. 2

B. Cl.

Fg.

CFg.

C Tr.

Cr.

Trb.

B. Trb.

Tba.

Glock.

Mar.

Vib.

Arpa

Cel.

medium hard marimba mallets

con sord.

con sord.

1.

2. gest.

4.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

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92.

93.

94.

95.

96.

97.

98.

99.

100.

I

Vln. I 1 p.

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

Cb. 1 p.

Cb. 2 p.

Cb. 3 p.

2/4 $\text{♩} = \text{c.a. } 65$

3 5-6 sec. C J 3/4 4 C 7/8 5 C 3/4

Fl.

A. Fl.

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Fg.

CFg.

C Tr.

Cr.

Trb.

B. Trb.

Tba.

Perc.

5 Metal Pieces

$\text{♩} = \text{c.a. } 134$

$\text{♩} = \text{c.a. } 105$

$\text{♩} = \text{c.a. } 83$

$\text{♩} = \text{c.a. } 60$

$\text{♩} = \text{c.a. } 45$

C Largo $\text{♩} = \text{c.a. } 50$ 3/4 C 7/8 C

3 4 5

2/4 $\text{♩} = \text{c.a. } 65$ C J 3/4 7/8 C 3/4

Vln. I 1 p.

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

Cb. 1 p.

Cb. 2 p.

Cb. 3 p.

non in sincrono

senza sord.

ff

p

$\text{a } 2$

3 4 5

C Poco piu (=c.a. 60)

2

2/4

C

3/4

C

FL. *dim.*

A. FL. *dim.*

Ob. *dim.*

C. A. *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

B. Cl. *dim.*

Fg. *dim.*

CFg. *dim.*

C Tr. *p*

Cr. *ff*

Trb. *p* *f*

B. Trb. *p* *f*

Tba. *p* *f*

Perc. *loco*

Perc. *loco*

Perc. *loco*

Perc. *loco*

Perc. *loco*

C Poco piu (=c.a. 60)

2

2/4

C

3/4

C

Vln. I 1 p

Vln. I 2 p

Vln. I 3 p

Vln. I 4 p

Vln. I 5 p

Vln. I 6 p

Vln. I 7 p

Vln. II 1 p

Vln. II 2 p

Vln. II 3 p

Vln. II 4 p

Vln. II 5 p

Vln. II 6 p

Vcl. 1 p

Vcl. 2 p

Vcl. 3 p

Vcl. 4 p

Vcl. 5 p

Vc. 1 p

Vc. 2 p

Vc. 3 p

Vc. 4 p

Cb. 1 p

Cb. 2 p

Cb. 3 p

6/4 Hard rubber mallets (not extra hard) C 1 2/4 C

Glock. mp

Vib. mp

Cel. mp

Vln. I 1 p. 6/4 C 1 2/4 C

Vln. I 2 p.

Vln. I 3 p.

Vln. I 4 p.

Vln. I 5 p.

Vln. I 6 p.

Vln. I 7 p.

Vln. II 1 p.

Vln. II 2 p.

Vln. II 3 p.

Vln. II 4 p.

Vln. II 5 p.

Vln. II 6 p.

Vcl. 1 p.

Vcl. 2 p.

Vcl. 3 p.

Vcl. 4 p.

Vcl. 5 p.

Vc. 1 p.

Vc. 2 p.

Vc. 3 p.

Vc. 4 p.

M

2

C

3/4

2/4

Glock. 

Vib. 


Cel. 

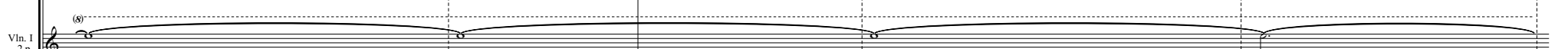
C

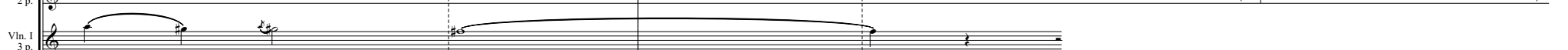
2


3/4


2/4


Vln. I 1 p. 


Vln. I 2 p. 


Vln. I 3 p. 


Vln. I 4 p. 

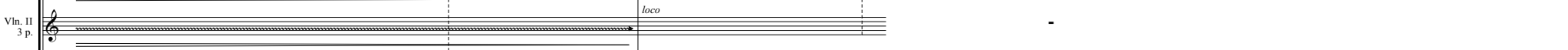
Vln. I 5 p. 


Vln. I 6 p. 


Vln. I 7 p. 


Vln. II 1 p. 

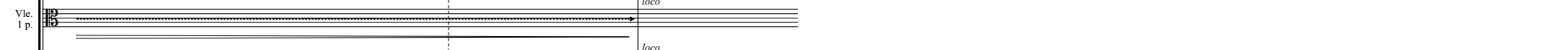
Vln. II 2 p. 


Vln. II 3 p. 


Vln. II 4 p. 


Vln. II 5 p. 


Vln. II 6 p. 

Vlc. 1 p. 

Vlc. 2 p. 

Vlc. 3 p. 

Vlc. 4 p. 

Vlc. 5 p. 

This musical score page features four staves: Glock, Vib, Cel, and Vln. 1 (1 p. and 2 p.). The Glock staff is in treble clef with a key signature of one flat and a common time signature. It begins in 2/4 time, changes to 3/4, and returns to 2/4. The Vib staff is in treble clef with a key signature of one flat. The Cel staff is in bass clef with a key signature of one flat. The Vln. 1 staves are in treble clef with a key signature of one flat. The Vln. 1 1 p. staff includes the instruction *perendosi*. The Vln. 1 2 p. staff includes the instruction *perendosi*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Rescue
Спасение
(2011-2015)

in loving memory of my aunt Petia
в память на обичната ми аяля Петя

A

Martin Georgiev
(1983 -)

Presto, ma non troppo (♩ = c.a. 125)

Flute 1 *fff*

Piccolo (= Fl.2) *fff*

Flute 3 (= A.Fl.) *fff*

Oboe 1 *fff*

Oboe 2 *fff*

Cor Anglais *fff*

Clarinet 1 in B♭ *fff*

Clarinet 2 in E♭ *fff*

Bass Clarinet in B♭ *fff*

Bassoon 1 *fff*

Bassoon 2 *fff*

Contrabassoon *fff*

Horn in F 1,3 *ff*

Horn in F 2,4 *ff*

Trumpet in C 1 *ff*

Trumpet in C 2,3 *ff*

Trombone 1,2 *ff*

Bass Trombone *ff*

Tuba *ff*

Wooden sticks

Timpani *p* *ff*

Percussion 1 Metal Hammers Tubular Bells *mf* *ff*

Percussion 2 Drum Sticks thick end Susp. Cymbal To B. Pl. l.v. *p* *ff*

Percussion 3 Bass Drum *p* *ff*

Violin I *fff* div. *p* *ff*

Violin II *fff* div. *p* *ff*

Viola *fff* div. *p* *ff*

Violoncello *fff* div. *ten.* *ff* *mf*

Double Bass *fff* div. *ten.* *ff* *mf*

A

15

Fl. 1

Fl. Picc.

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tub. B.

B. Pl.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

sf

ten.

Tam-tam

Wooden hammer (for Bells)

38

F

Fl. 1

Fl. Picc.

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Susp. Cym.

Vib.

B. D.

Hp.

pp

mf

1. con sord.

con sord.

pp

p

l.v. to Glock.

Tam-tam

large stick

l.v.

ppp

ppp

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

pp

p

pp

mp

Ossia:

1 SOLO

molto cantabile e espressivo

Ossia Vc. solo

GLI ALTRI

molto cantabile e espressivo

mf

f

f

51 **G** **1** * see footnote **2**

Fl. 1
Fl. Picc.
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. 1
Eb. Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1,3
Hn. 2,4
C Tpt. 1
C Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Susp. Cym.
T.-t.
B. D.

G **1** **2**

con sord.
ppp
sempre *ppp*

con sord.
ppp
sempre *ppp*

con sord.
ppp sempre 3 3 3

con sord.
ppp sempre 3 3 3

1 SOLO
Ossia Vc. solo
GLI ALTRI
Gli altri
mp

Play Not Simultaneously! Free Tempo for each player. Do not repeat.
Hold fermata until conductor indicates number 1
Play in tempo from this point

Play Not Simultaneously! Different length of 1st fermata for each player. Free Tempo for each player. Do not repeat.
Hold fermata until conductor indicates number 1
Play in tempo from this point

Play Not Simultaneously! Free Tempo for each player. Do not repeat.
Start counting here

Play Not Simultaneously! Different length of 1st fermata for each player. Free Tempo for each player. Do not repeat.
Start counting here

Ossia:
Gli altri

* The boxed numbers should be indicated by the Conductor with his/her baton-free hand (usually the left). They should be indicated exactly at the places where they appear in the score, in order to provide the optimum synchronisation of the aleatoric layers with the measured score.

H

63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Susp. Cym.

T.-t.

B. D.

Hp.

Tam-tam

l.v.

To Vib.

ppp

mp

p

sing

play

ten

with nail

l.v.

mf

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 SOLO

Ossia Vc. solo

Double Bass Solo starts here if the Ossia Solo Cello is employed.

GLI ALTRI

ff

87

Fl. 1
Fl.
A. Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1,3
Hn. 2,4
C Tpt. 1
C Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tbn.
Timp.
Susp. Cym.
T.-t.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

musical score for page 87, featuring woodwinds, brass, percussion, and strings. The score includes parts for Flute 1, Flute, Alto Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1,3, Horn 2,4, Trumpet 1, Trumpet 2,3, Trombone 1,2, Baritone Trombone, Trombone, Timpani, Suspended Cymbal, Triangle, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings have specific performance markings such as 'sing', 'play', 'mp', and 'pp'. The Alto Flute and Clarinet 1 parts include a 'gliss.' marking. The Viola part has a 'pp' marking.

112

Flute *mf*

Flute *mf*

A. Fl. *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

C. A. *mp* *mf*

Cl. 1 *mp* *mf*

E♭ Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

C Tpt. 1 *mp* *ff*

C Tpt. 2,3 *mp* *mf* *ff*

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Susp. Cym.

T.-t.

B. D.

Hp. *mf* ord. *mf*

Vln. I *mf* use much bow unis.

Vln. II *mf* use much bow unis.

Vla. *mf* use much bow

Vc. *mf* use much bow

Cb. *mf*

117 **L**

Fl. 1 *f*

Fl. 2 *f*

A. Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f*

E♭ Cl. *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Susp. Cym. Glockenspiel with the tips of the handles of Glock. sticks
p *f*

T.-t. Vibraphone with the tips of the handles of Vib. sticks
p *f*

B. D.

Hp. *f*

Vln. I *f* nat.

Vln. II *f* nat.

Vla. *f* nat.

Vc. *f* nat.

Cb. *f*

122

This page of a musical score, numbered 73, contains measures 122 through 125. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts feature a dynamic shift from *p* (piano) to *f* (forte) in measure 123.
- Oboes:** Ob. 1 and Ob. 2. Similar to the flutes, they transition from *p* to *f* in measure 123.
- Woodwinds:** Cor Anglais (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.). These parts often feature triplet markings and complex rhythmic patterns.
- Horns:** Horns 1, 3 & 2 (Hn. 1,3) and Horns 4 (Hn. 2,4). They play melodic lines with various articulations.
- Trumpets and Trombones:** Trumpet 1 (C Tpt. 1), Trumpet 2, 3 (C Tpt. 2,3), Trombone 1, 2 (Tbn. 1,2), Trombone 3 (B. Tbn.), and Tuba (Tba.).
- Other Instruments:** Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vib.), Drums (B. D.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 4/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings. The key signature is one sharp (F#).

N

Fl. 1 *ff* violent and rhythmical

Fl. 2 *ff* violent and rhythmical

A. Fl. *ff* violent and rhythmical

Ob. 1 *ff* violent and rhythmical

Ob. 2 *ff* violent and rhythmical

C. A. *ff* violent and rhythmical

Cl. 1 *ff* violent and rhythmical

E♭ Cl. *ff* violent and rhythmical

B. Cl. *ff* violent and rhythmical

Bsn. 1 *ff* violent and rhythmical

Bsn. 2 *ff* violent and rhythmical

Cbsn. *ff* sempre

Hn. 1, 3 *f*

Hn. 2, 4 *f*

C Tpt. 1 *f* senza sord.

C Tpt. 2, 3 *f* senza sord.

Tbn. 1, 2 *f* senza sord.

B. Tbn. *f* senza sord.

Tba. *f*

Timp.

Glock. to B. Pl.

Vib. to Tm - t.

B. D.

Hp.

N

Vln. I *ff* violent and rhythmical

Vln. II *ff* violent and rhythmical

Vla. *ff* violent and rhythmical

Vc. *ff* violent and rhythmical

Cb. *ff*

135

O

This page of a musical score, page 76, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, A. Fl.
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1, Eb Cl.
- Bassoons:** B. Cl., Bsn. 1, Bsn. 2
- Cellos/Double Basses:** Cbsn.
- Horns:** Hn. 1,3, Hn. 2,4
- Trumpets:** C Tpt. 1, C Tpt. 2,3
- Trombones:** Tbn. 1,2, B. Tbn., Tba.
- Timpani:** Timp. (wooden sticks)
- Glockenspiel:** Glock.
- Vibraphone:** Vib.
- Double Bass:** B. D.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Cello:** Vc.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *ten.*). Performance instructions like "wooden sticks" and "Bell Plates" are also present. A large "O" is written above the score at the top right and bottom right.

147

This page of a musical score, numbered 147, contains 24 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, C. A., Cl. 1, Eb Cl., B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1,3, Hn. 2,4, C Tpt. 1, C Tpt. 2,3, Tbn. 1,2, B. Tbn., Tba., Timp., B. Pl., T.-t., B. D., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a complex rhythmic structure with multiple time signatures (2/4, 3/4, 4/4, 5/4, 7/4, 9/4) and includes various musical notations such as slurs, ties, and dynamic markings like *f*. Specific performance instructions like *gliss.* are present above several notes. The page is densely packed with musical notation, including stems, beams, and accidentals.

153

Q

R

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
C. A.
Cl. 1
Eb Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

ffff
flattert.
to Picc.
to Fl.

Hn. 1,3
Hn. 2,4
C Tpt. 1
C Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.

ffff
flattert.
a 2

Timp.
B. Pl.
T.-t.
B. D.

p < *ffff* as much as possible
Suspended Cymbal
timpani sticks
To Glock.
Glockenspiel
soft rubber stick
ppp
to Tub. B.
ppp *p* *ppp*

Q

R

Vln. I
Vln. II
Vla.
Vc.
Cb.

ffff
8va con vibr.
8va con vibr.
molto sul pont.
div. a 3
ppp *p* *ppp*

187

U

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
Cl. 1
Eb Cl.
Bsn. 1
Bsn. 2

Hn. 1,3
Hn. 2,4
C Tpt. 1
C Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.

Timp.

Tub. B.
Glock.
Susp. Cym.

U

Vln. I
Vln. II
Vla.
Vc.
Cb.

flautando
pp
1 SOLO

204

W

Piccolo *pp*

Piccolo

Hn. 1,3

Hn. 2,4 *a 2* *p*

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *a 2* *p cantabile* *mf*

B. Tbn.

Tba. *mf*

Timp.

Glock.

Tub. B.

Susp. Cym.

W

Vln. I *poco a poco piu ord.* *mp*

Vln. II *poco a poco piu ord.* *mp*

Vla. *poco a poco piu ord.* *mp*

Vc. *mf*

Cb.

212

X

Picc. 1

Picc. 2

A. Fl.

Ob. 1

Ob. 2

C. A.

Cl. 1

E♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Glock.

Tub. B.

Susp. Cym.

X

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti ord.

Y

220

Picc. 1 *mf*

Picc. 2 *mf*

Fl.

Ob. 1

Ob. 2

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Glock.

Tub. B.

Susp. Cym. *ppp*

Timpani stick

Y

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

Picc. 1 *f*

Picc. 2 *f*

Fl. *ff*

Ob. 1 *ff molto cantabile*

Ob. 2 *ff molto cantabile*

C. A. *ff*

Cl. 1 *ff*

Es Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1,3 *ff*

Hn. 2,4 *ff*

C Tpt. 1 *ff molto cantabile*

C Tpt. 2,3 *ff molto cantabile*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ppp* *f*

Glock.

Tub. B. Tam-tam *pp*

Susp. Cym. *pp* *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Z

232

AA

Picc. 1

Picc. 2

Fl.

Ob. 1

Ob. 2

C. A.

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Glock.

T.-t.

Susp. Cym.

Hp.

ff

ten.

molto

hard plastic stick

hard plastic stick

soft plastic stick

p

mf

ff

f

l.v.

AA

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ten.

p

ten.

ten.