

FULL SCORE

MATTHEW GROUSE
UNWAXED
for chamber orchestra

2017

UNWAXED

for chamber orchestra

(2017)

Orchestra:

Flute 1 (doubling piccolo 2)

Piccolo 1

2 oboes

2 clarinets (1st clarinet = Eb ; 2nd clarinet = bass in Bb)

2 bassoons (2nd bassoon doubling contrabassoon)

2 horns in F

2 trumpets in C (mutes: Harmon w / stem attachment)

Timpani

Strings:

(8,6,4,4,2*)

*Double-basses with low C extensions if possible.

Duration: ca. 7'30"

The full score is in C

Unwaxed was written for the Royal Northern Sinfonia as an entry in the 2017 RNS Young Composer's Competition

Composer's Note:

Unwaxed is a continuation of a recent enquiry in my instrumental music. In simple terms, I've been interested in finding the remarkable in the seemingly unremarkable parts of everyday life. The stimulus for *Unwaxed* comes entirely from the single action of peeling away a hard exterior to reveal glimpses of something mysterious and sweet. This could be as simple as removing the waxy skin from a piece of fruit to expose its flesh or perhaps alternatively, something as abstract as revealing vulnerability in an individual's personality, beneath a detached and cold surface. Even though the component parts of each example can appear disparate or offer a seemingly integral characteristic contrast, these elements are all derived from the same initial entity.

Performance notes:

Technique abbreviations

Where necessary to save space / avoid collisions, the following terms may be abbreviated after their initial use:

Molto vib. >> m.v.

Senza vib. >> s.v.

Sul tasto. >> s.t.

Sul pont. >> s.p.

Molto sul pont. >> m.s.p.

Overpressure / slow bow >> o.p. (this technique text is coupled with an 'x' notehead)



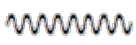

Clarification of 'asynchronous' strings material

When the direction 'asynchronous' is given for a string section, **e.g bar 1** in the first violins or **bar 43** in the violas, each individual player should play independently, striving not to play in rhythmic unison with any other player in the section.

Headless notehead glissandi

A gliss. over a headless notehead should **NOT** be re-articulated. To avoid ambiguity, note values, shown in parentheses are assigned to headless notehead glissandi of all rhythmic values that exceed the length of a quaver. They are placed above the headless note, above the staff.

Non-standard notation / symbols – (any other non-standard notation will be explained in the body of the score via technique text or footnotes)

	Quartertones	All quartertones are denoted with 12-tone equal temperament accidentals, adjusted with relevant arrows. e.g – a Bb with a downward pointed arrow attached to the accidental translates to a B three-quarter flat. A C natural with an upward pointed arrow attached to the accidental translates to a C quarter sharp.
	Highest possible pitch	An arrow notehead without leger lines denotes the highest possible pitch on a specific string OR the highest possible reachable pitch for any other instrumental family. If the notehead is in parentheses, this means you should NOT re-articulate the note.
	Special Molto vib.	If the direction 'molto vib.' is followed by this symbol, the player must play with vibrato as fast, wide and aggressive as possible. Effort should be made to create an audible difference between this direction and 'molto vib.' without the added symbol.
	Asynchronous pizz. glissandi	e.g b43 Vla. – This dashed line and the 'gliss.' text instruction directs the player to make multiple pizz. 'plucks' whilst you gliss. in the given direction. This should be independent from other players in the section and you can vary the frequency of the 'plucks.'

UNWAXED

Matthew Grouse (b. 1996)

moderately, brittle (♩ = ca. 62)

2 Piccolos
fp dolcissimo, legatissimo

2 Oboes

1st - Clarinet in E_b

2nd - Bass Clarinet in B_b

2 Bassoons

2 Horns in F
mp > ppp
mp > ppp
mp > ppp
mp > ppp

Air sounds.
detach mouthpiece. blow fast air into 'wrong end' of mouthpiece

2 Trumpets in C
f
mf
f
mf
f
mf

with handles of mallets
always on the edge of the skin
slow gliss. reaching the highest pitch possible at the last note (only on one drum)

Timpani
p
gliss.
sim.

Tutti: (asynchronous - ad lib. / vary length of pauses between each note)
col legno battuto. (freely between sul tasto. and molto sul pont.)
sempre I

repeat ad lib. until the end of the arrow
(always follow the order of pitches)

ppp with very occasional *smfz* accents

Tutti: (asynchronous - ad lib. / vary length of pauses between each note)
col legno battuto. (freely between sul tasto and molto sul pont.)
sempre I

repeat ad lib. until the end of the arrow
(always follow the order of pitches)

ppp with very occasional *smfz* accents

Violin I
(div. in 2)

Violin II
ppp
div. (in 2)
poco sul pont., con sord.

Viola
ppp poco espress. (ad lib.)
div. (in 2)
pizz., con sord.

Violoncello
mf sempre laissez vibrer pp
pizz., con sord.

Double Bass
mf sempre laissez vibrer pp

ca. 2"

5

Picc. 1
2

Hn. 1
2

Tpt. 1
2

Timp.

Vln. I (div. in 2)
1
2

Vln. II

Vla.

Vc.

Db.

flz. piccolo 2 to flute

mp=ppp *mp=ppp* *mf* *mf* *mf* *ff* *ff* *ff* *ff* *ff*

re-attach mouthpiece

re-attach mouthpiece

(highest pitch)

sim. *gliss.* *f* *f* *f*

ff *ff*

poco a poco vib. molto vib.



A

swift, metronomic
(♩ = ca. 124)

9

E♭ Cl.

B♭ Cl.

Bsn. 1
2

p *p* *ff* *p* *ff sub p* *ff sub p*

2/4 4/4

3

a 2

14

3/4

4/4 1. solo

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

ff *p*



19

2/4

4/4

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

ff *p* *mp*

ff *p* *mp*

ff *sub mp*

ff *sub mp*

Hn. 1
2

a 2 hand stopped

ff *sub mp*

2/4

4/4

Vln. I

Vln. II

Vla.

un. is. *ppp*

poco sul pont. *ppp*

un. is. senza sord. poco sul pont. trem. *ppp*

C

Flute
1. solo

3/4

4/4

(piccolo 2 to flute)

Fl. I

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Timp.

(mallets ord.)
secco

3/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Db.

29

3/4 **5/8** **4/4**

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

Picc. *mp* *f* *mp*

Ob. 1/2 *mf*

E♭ Cl. *mp* *f* *mp*

B. Cl. *ff* *mp*

Bsn. 1/2 *ff* *mp*

Hn. 1/2 *ff* *mp*

Tpt. 1/2 *ff* *mf*

Timp.

3/4 **5/8** **4/4**

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

pizz.

E

(2,2,3)

34

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Timp.

7/8

2/4

9/8

4/4

f

pp

pp

fff

pp

fff

fff

fff

mp

mp

mp

f

1. solo

1. 2.

(2,2,3)

Solo Vln. I

Vln. I
gli altri.

Vln. II

Solo Vla.

Vla.
gli altri.

Vc.

Db.

7/8

2/4

9/8

4/4

1. solo
poco sul pont.

mf molto espress.

gli altri. arco.

ppp

mp

poco sul pont.
tr.

ppp

mp

1. solo
poco sul pont.

mf molto espress.

gli altri. arco.
poco sul pont.
trem.

ppp

mp

pizz.

fff

pizz.

fff

39

This musical score page, numbered 39, features a variety of instruments. The woodwind section includes Flute I (Fl. I), Piccolo (Picc.), Oboe I and II (Ob. 1, 2), E-flat Clarinet (Eb Cl.), Bass Clarinet (B. Cl.), Bassoon I and II (Bsn. 1, 2), Horn I and II (Hn. 1, 2), and Trumpet I and II (Tpt. 1, 2). The percussion section includes Timpani (Timp.). The string section includes Solo Violin I (Solo Vln. I), Violin I (Vln. I), Violin II (Vln. II), Solo Viola (Solo Vla.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time. The woodwinds and strings play a melodic line with triplets and accents. The Solo Violin I and Solo Viola parts include a glissando (gliss.) and a fortissimo (fff) dynamic marking. The Bass Clarinet and Bassoon parts also feature triplets and fortissimo (fff) dynamics. The Timpani part has a dynamic change from piano (pp) to forte (f). The Solo Violin I and Solo Viola parts have a dynamic change from piano (p) to fortissimo (fff). The Solo Violin I part has a glissando (gliss.) marking. The Solo Viola part has a glissando (gliss.) marking. The Solo Violin I and Solo Viola parts have a dynamic change from piano (p) to fortissimo (fff). The Solo Violin I part has a glissando (gliss.) marking. The Solo Viola part has a glissando (gliss.) marking.

F

← . = . →

43 ♩ = 83

Fl. 1
 Picc.
 Ob. 1, 2
 E♭ Cl.
 B. Cl.
 Bsn. 1, 2
 Hn. 1, 2
 Timp.
 Solo Vln. I
 Vln. I
 Vln. II
 Solo Vla.
 Vla. I, II
 Vc.
 Db.

Fl. 1: *p* 6 *mf*

Picc.: *p* *mf*

Ob. 1, 2: 1.2. *mp* 3 *f*

E♭ Cl.: *p* *mf* 6 *mf*

B. Cl.: *pp*

Bsn. 1, 2: *pp*

Hn. 1, 2: *pp*

Timp.: ord. *sub mp* 3 *mf* *p*

Solo Vln. I: *mp* sul tasto. senza vib.

Vln. I: *pp* gli altri. pizz.

Vln. II: *p* pizz. (asynchronous) * very slow gliss. (synchronous)

Solo Vla.: *mp* sul tasto. senza vib.

Vla. I, II: *p* (gli altri.) pizz. (asynchronous) * very slow gliss. (synchronous)

Vc.: arco. *p* *ff* 3 *p* *ff* *p* *ff* 3 *p* *ff* *p* *ff*

Db.: arco. *p* *ff* 3 *p* *ff* *p* *ff* 3 *p* *ff* *p* *ff*

* - continuous glissandi from highest point of the string to lowest (or vice-versa). Ad lib. the speed and rhythms of pizz. as you gliss. (asynchronously)

♩ = ♪ = ♫ →
♩ = 124

G

46

Fl. I
p *flz.* *f*
pp *ord.* *f*

Picc.
p *flz.* *f*
ppp *ord.* *f*

Ob.
p *flz.* *f*
pp *ord.* *f*

E♭ Cl.
p *flz.* *f*
pp *ord.* *f*

B. Cl.
ff *mf*

Bsn.
ff *mf*

Hn.
ff

Tpt.
mp
a 2 air sound (through instrument)

Timp.
pp *ff*

Solo Vln. I
ff

Vln. I gli altri.
arco. *express.* *f*
Tutti

Vln. II
arco. *sul pont.* *ord.* *III* *ppp* *f*

Solo Vla.
ff

Vla. gli altri.
arco. *sul pont.* *trem.* *ppp* *f*
div. (in 2) *pizz.* *fff*

Vc.
fff
pizz.

Db.
fff

5/4 4/4

51

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Timp.

Vln. I

Vla.

Vc.

Db.

mp *5* *ff*

mp *5* *ff*

mp *5* *ff*

mp *5* *ff*

mp *5* *ff*

mp *5* *ff*

mp *5* *ff*

ffz

ffz

ffz

ffz

mf

ffz

ffz

ffz *f*

pp *ff*

pp *ff*

(1.)

(div. in 2)

3

3

57

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

3 *mp* 5 *ff* *f* *sfz* 3

3 *mp* 5 *ff* *f* *sfz* 3

3 *mp* 5 *ff* *f* *sfz* 3

3 *mp* 5 *ff* *f* *sfz* *sub pp*

ff *mp* *sfz* *sfz* *sfz*

ff *mp* *sfz* *sfz* *sfz*

ff *mp* *sfz* *sfz* *sfz*

ff *mp* *sfz* *sfz* *sfz*

ff *mp* *sfz* *sfz* *mp*

pp *ff* *f*

5/4 *mp* *f*

(non-legato) poco sul pont. *gloss.* *sim.* *gloss.* *arco.* *ppp* (unis.) arco. poco sul pont. trem. *ppp*

(div. in 2) 3

61

Fl. I *pp* *dolcissimo* *ff* *ff*

Picc. *pp* *dolcissimo* *ff* *ff*

Ob. 1. *pp* *dolcissimo* *ff* *ff*
2. a 2

E♭ Cl. *mp* *ff* *ff*

B. Cl. *pp* *ff*

Bsn. 1. *pp* *ff*
2.

Hn. 1. *pp* *ff*
2.

Tpt. 1. 1. 2. *ppp* *ff* indefinite 'rip' down
2.

Timp. (ord.) *pp* *ff* *sempre secco*

Vln. I (div. in 2) *ff* *brutal*
ff *brutal, legato*

Vln. II *ff* *brutal*

Vla. *gliss.* *ff* *pizz.*

Vc. *fff*

Db. *fff*

3/4 4/4 8^{va}

67

Fl. I
Picc.
Ob. 1
2
E♭ Cl.
B. Cl.
Bsn. 1
2
Hn. 1
2
Tpt. 1
2 (ord.)
Timp.
Vln. I (div. in 2)
Vln. II
Vla.
Vc.
Db.

The score consists of 7 measures. The woodwind section (Flute I, Piccolo, Oboe 1 & 2, E♭ Clarinet, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2 (order), and Timpani) plays a melodic line with various articulations and dynamics. The string section (Violin I & II, Viola, Violoncello, and Double Bass) provides a rhythmic accompaniment with triplets and quintuplets. The percussion part includes a snare drum pattern.

74

Fl. 1
Picc.
Ob. 1
2
E♭ Cl.
B. Cl.
Bsn. 1
2
Hn. 1
2
Tpt. 1
2
Timp.
Vln. I (div. in 2)
Vln. II
Vla.
Vc.
Db.

(ord.)
mf \longleftarrow *fff*

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

Detailed description: This page of a musical score, numbered 74, contains staves for various instruments. The woodwind section includes Flute 1, Piccolo, Oboe 1 and 2, E-flat Clarinet, Bass Clarinet, and Bassoon 1 and 2. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Timpani. The string section includes Violin I (divided in two), Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and quintuplets. The timpani part includes dynamic markings from *mf* to *fff* and an instruction '(ord.)'. The woodwinds and strings play intricate melodic and harmonic lines.

I

80

Fl. I *sub pp*

Picc. *sub pp*

Ob. 1. *sub pp*

Ob. 2 *sub pp*

E♭ Cl. *sub pp*

B. Cl. *sub pp* *mp*

Bsn. 1. *sub pp* *mp*

Bsn. 2 *sub pp* *mp*

Hn. 1. *sub pp* *mp*

Hn. 2 *sub pp* *mp*

Tpt. 1. *sub pp* *mp*

Tpt. 2 *sub pp* *mp*

Timp.

Vln. I (div. in 2) *sub ppp*

Vln. II *sub ppp*

Vla. *pizz.* *mp*

Vc. *mp*

Db. *mp*

85

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Vln. I
(div. in 2)

Vln. II

Solo Vla.

Vla. gli altri.

Solo Vc.

Vc. gli altri.

Db.

fff raucous!

1.2. con sord. (Harmon without stem) flz.

fff raucous!

fff au talon, brutal

gli altri. (non div.) *mf*

fff au talon, brutal

gli altri. *mf*

mf *mp* *mf* *mf*

90 23 $\frac{3}{2}$ $\frac{4}{4}$

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Vln. I (div. in 2)

Vln. II

Solo Vla.

Vla. gli altri.

Solo Vc.

Vc. gli altri.

Db.

mf

mf

as fast as possible *fff*

as fast as possible *fff*

sim

sim

sim

sim

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

pp

pp

ord. —

poco a poco vib.

(non div.)

gliss.

← 3 →
 ♩ = 94

To Piccolo 2

2/4 4/4

Fl. I
 Picc.
 Ob. 1
 2
 E♭ Cl.
 B. Cl.
 Bsn. 1
 2
 Hn. 1
 2
 Tpt. 1
 2

* - Trumpets: the + symbol equates to covering the opening of the Harmon mute with the hand. At the o symbol, the hand should be fully released.

4/4 2/4 4/4
 poco a poco trem. → sul pont. (trem.) meno e meno trem. → (ord.)

Vln. I (div. in 2)
 Vln. II
 Solo Vla.
 Vla. gli altri.
 Solo Vc.
 Vc. gli altri.
 Db.

Picc. 1
2

p *dolcissimo, legatissimo*

Hn. 1
2

p smfz *p smfz* *p smfz* *p smfz* *p*

smfz *p smfz* *p smfz* *p smfz* *p smfz* *p*

Tpt. 1
2

p smfz *p smfz* *p smfz* *p smfz* *p smfz*

p smfz *p smfz* *p smfz* *p smfz* *p*

Solo Vln. I

mp *gliss.* *gliss.* *gliss.* *gliss.* *f*

Vln. I
gli altri.

gli altri. arco., sul pont., senza vib. *pp* *mf* *pp*

Solo Vln. II

mp *gliss.* *gliss.* *gliss.* *gliss.* *f*

Vln. II
gli altri.

senza vib. *pp* *mf* *pp*

Solo Vla.

pp *mf* *pp*

Vla.
gli altri.

senza vib. *pp* *mf* *pp*

Solo Vc.

pp *mf* *pp*

Vc.
gli altri.

senza vib. *pp* *mf* *pp*

Db.

pp *mf* *pp*

K

114 $\frac{3}{4}$ $\frac{4}{4}$

Picc. 1 fff p *dolcissimo, legatissimo*

Ob. 1 fff

E♭ Cl. fff

B. Cl. fff

Bsn. 1 fff

Hn. 1 fff p *smfz* p $smfz$ p $smfz$ p $smfz$

Hn. 2 fff p $smfz$ p $smfz$ p $smfz$ p

Tpt. 1 fff p $smfz$ p $smfz$ p $smfz$ p $smfz$

Tpt. 2 fff p $smfz$ p $smfz$ p $smfz$ p $smfz$

Timp. mp fff

Solo Vln. I fff *molto vib., position ord.* mp *senza vib.* f

Vln. I gli altri fff *molto vib.* pp *gliss.* $mf > p$

Solo Vln. II fff *molto vib., position ord.* mp *senza vib.* f

Vln. II gli altri fff *molto vib.* p *gliss.* $mf > p$

Solo Vla. $fffz$ mf *poco espress. / legatissimo* f

Vla. gli altri $fffz$ *ord.* p $mf > p$

Solo Vc. $fffz$ mf *poco espress. / legatissimo* f

Vc. gli altri $fffz$ *ord.* p $mf > p$

Db. $fffz$ *ord.* p $mf > p$

Db. $fffz$ *div., ord.* $gliss.$ $gliss.$ $gliss.$ $gliss.$

119

5/4 **4/4**

Picc.
1
2 *p* *fff*

Ob.
1
2 *fff*

E♭ Cl.
fff

B. Cl.
fff

Bsn.
1
2 *fff*

Hn.
1
2 *p smfz* *p smfz* *p smfz* *p smfz* *fff*

Tpt.
1
2 *p smfz* *p smfz* *p smfz* *p smfz* *fff*

Timp.
mf *fff*

Solo Vln. I
mp *f* *fff*

Vln. I gli altri.
gliss. *gliss.* *mf* *p* *fff*

Solo Vln. II
mp *f* *fff*

Vln. II gli altri.
gliss. *gliss.* *gliss.* *mf* *p* *fff*

Solo Vla.
mf *fffz* *fffz*

Vla. gli altri.
mf *p* *fffz* *fffz*

Solo Vc.
mf *fffz* *fffz*

Vc. gli altri.
mf *p* *fffz* *fffz*

Db.
mf *p* *fffz* *fffz*

gliss. *gliss.* *gliss.* *gliss.*

mv. *senza vib.*

8va *gliss.*

ord. *sul pont., senza vib.* *univ.* *sul pont., senza vib.*

mf *p* *fff* *fffz*

3 *6* *3* *3* *3* *3* *3* *3* *3*

L

124 $\frac{4}{4}$

Picc. 1 p

B. Cl. f p f p f p f p

Bsn. mf p mf p

Bassoon 2 to Contrabassoon

Contrabassoon (2.)

Hn. 1 $smfz$ p $smfz$ p $smfz$ p $smfz$ p

Hn. 2 p $smfz$ p $smfz$ p $smfz$ p $smfz$

Tpt. 1 p $smfz$ p $smfz$ p $smfz$ p $smfz$

Tpt. 2 $smfz$ p $smfz$ p $smfz$ p $smfz$

$\frac{4}{4}$

Solo Vln. I mp

Vln. I *sul pont., senza vib.* pp mf p *gliss.* *m.v. senza vib.*

Solo Vln. II mp

Vln. II *sul pont., senza vib.* p mf p *gliss.* *m.v. senza vib.*

Solo Vla. mf *poco espress., legatissimo*

Vla. p mf p *gliss.* *m.v. senza vib.*

Solo Vc. mf *poco espress., legatissimo*

Vc. p mf p *gliss.* *m.v. senza vib.*

Db. p mf p *gliss.* *m.v. senza vib.*

129

The score is for measures 129 through 133. It begins with a key signature of one sharp (F#) and a time signature of 2/4, which changes to 4/4 at the start of measure 131. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). Horns (Hn.) and Trumpets (Tpt.) are also present. The string section includes Solo Violin I (Solo Vln. I), Violin I (Vln. I), Solo Violin II (Solo Vln. II), Violin II (Vln. II), Solo Viola (Solo Vla.), Viola (Vla.), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (Db.).

Key musical features include:

- Woodwinds:** Piccolo, Oboe, E-flat Clarinet, Bass Clarinet, Bassoon, and Contrabassoon play sixteenth-note passages in measures 129-130, marked *fff* with a dynamic hairpin. Horns and Trumpets play similar passages, marked *p smfz* and *fff*.
- Strings:** Violins and Violas play sustained notes with various bowing techniques, including *gliss.*, *molto vib.*, *senza vib.*, and *overpressure / slow bow*. Dynamic markings range from *mf* to *fff*.
- Other Instruments:** Solo Violin I and II play melodic lines with *gliss.* and dynamic markings like *mp* and *mf*. Double Basses play a steady eighth-note accompaniment.
- Measure 131:** The time signature changes to 4/4. The woodwinds and strings continue their respective parts.
- Measure 132:** Features a *gliss.* in the Solo Violin I part.
- Measure 133:** The section concludes with sustained notes and dynamic markings.

Annotations include "attach stem to Harmon" for the Horns and Trumpets, and "Harmon with stem" for the Solo Violin I and II parts.

135

Picc. 1 2

Ob. 1 2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 2

Tpt. 1 2

Solo Vln. I

Solo Vln. II

Vln. II gli altri.

Vla.

Vc.

Db.

N

141

Picc. 1, 2

Ob. 1, 2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

sul tasto → molto sul pont.

s.t. → m.s.p.

Solo Vln. I

Vln. I gli altri

Solo Vln. II

Vln. II gli altri

Vla.

Vc. (div. in 2)

Db.

147

Picc. 1, 2
Ob. 1, 2
Eb Cl.
B. Cl.
Bsn.
Cbsn.
Hn. 1, 2
Tpt. 1, 2

Solo Vln. I
Vln. I gli altri.
Solo Vln. II
Vln. II gli altri.
Vla.
Vc. (div. in 2)
Db.

s.t. → m.s.p.
ppp → fff
p → mf
o.p. → ord.
gliss.
fp → mf → fp

151

Picc. 1 2

Ob. 1 2

Eb Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 2

Tpt. 1 2

Solo Vln. I

Vln. I gli altri.

Solo Vln. II

Vln. II gli altri.

Vla.

Vc. (div. in 2)

Db.

s.t. → m.s.p.

o.p. → ord.

ppp → *fff*

p → *mf*

p → *mf*

p → *mf*

mf fp → *fp* → *fp* → *fp* → *mf*

mf fp → *fp* → *fp* → *fp* → *mf*

flz.

p < *ff*

p < *ff*

p < *ff*

p < *ff*

p < *ff*

pp < *ff*

pp < *ff*

gliss.

accel.

0

155

Picc. 1 2
 Ob. 1 2
 Eb Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn. 1 2
 Tpt. 1 2
 Solo Vln. I
 Vln. I gli altri.
 Solo Vln. II
 Vln. II gli altri.
 Vla.
 Vc. (div. in 2)
 Db.

ord. flz. pp ff pp ff pp ff
 hand gliss. * (non-legato) 5 sim. sim. 5
 hand gliss. * (non-legato) 5
 5 mp p mp p mp p mp p
 s.t. m.s.p. s.t. m.s.p.
 ppp fff ppp fff
 p mf p mf p mf
 p mf fp fp fp fp mf
 mf fp fp fp fp mf

* - Gradually flatten the pitch by inserting your hand into the bell of the instrument.

158

ord. flz.

Picc. 1 2 *pp* *ff*

Ob. 1 2 *pp* *ff*

E♭ Cl. *pp* *ff*

B. Cl. *pp* *ff*

Bsn. *mp* *mf* *p*

Cbsn. *mp* *mf* *p*

Hn. 1 2 *sim.* *p* *mp* *p*

Tpt. 1 2 *mp* *p* *p* *mp* *p* *5* *mf* *p* *mp* *p*

Solo Vln. I *ppp* *fff*

Vln. I gli altri *p*

Solo Vln. II *ppp* *fff*

Vln. II gli altri *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. (div. in 2) *mf* *p* *mf*

Db. *fp* *fp* *fp* *fp* *mf* *fp* *fp* *fp* *fp*

s.t. *tr* *m.s.p.*

161

ord. flz. ord. flz. 2/4 ord. flz. 4/4 ord. flz.

Picc. 1 2 *pp* < *ff* *pp* < *ff* *pp* < *ff* *p* — *fff*

Ob. 1 2 *pp* < *ff* *pp* < *ff* *pp* < *ff* *p* — *fff*

E♭ Cl. *pp* < *ff* *pp* < *ff* *pp* < *ff* *ppp* senza vib.

B. Cl. *pp* < *ff* *pp* < *ff* *pp* < *ff* *p* — *fff*

Bsn. *p* *mp* *mf* *p* *f* *p* *fff*

Cbsn. *p* *mp* *mf* *p* *f* *p* *fff*

Hn. 1 2 *p* *mp* *p* *p* *mp* *p* *f* *f*

Tpt. 1 2 *p* *mp* *p* *mp* *p* *mp* *p* *f* *f*

Solo Vln. I *ppp* — *fff* *ppp* — *fff*

Vln. I gli altri. *ppp* — *fff* *ppp* — *fff*

Solo Vln. II *ppp* — *fff* *ppp* — *fff*

Vln. II gli altri. *p* — *mf* *p* — *ff*

Vla. *p* — *mf* *p* — *ff*

Vc. (div. in 2) *p* — *mf* *p* — *ff*

Db. *mf* *fp* *fp* *fp* *fp* *fff*

s.l. —> m.s.p.

2/4 4/4

165 piccolo 2 to flute

Fl. 1

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

roll in the centre of the drum-head

pppp

remove mute

(1. 2.)

ff

mf < ff

fff

fp

f

ord.

mf < ff

senza vib., sempre sul E

molto vib. \rightsquigarrow sim. until next direction.

very slow gliss.

(♯)

fff

senza vib., sempre sul E

molto vib. \rightsquigarrow sim. until next direction.

very slow gliss.

(♯)

fff

senza vib., sempre sul E

molto vib. \rightsquigarrow sim. until next direction.

very slow gliss.

(♯)

fff

senza vib., sempre sul E

molto vib. \rightsquigarrow sim. until next direction.

very slow gliss.

(♯)

fff

senza vib., sempre sul

mv \rightsquigarrow sim. until next direction

very slow gliss.

(♯)

fff

senza vib., sempre sul E

molto vib. \rightsquigarrow sim. until next direction.

very slow gliss.

(♯)

f unis.

f

IV 3

IV 3

IV 3

ff

* - If a low C extension for double-basses is not available, play the lowest available C instead.

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

mp fp — *ff* — *mf ff* — *mp ff* — *mp ff*

mf — *ff* — *mf* — *ff* — *mf* — *ff* — *mp* — *ff*

(o) (o) (o) (o) (o)

(o) (o) (o) (o) (o)

Vln. I

(o) (o) (o) (o) (o)

(o) (o) (o) (o) (o)

(o) (o) (o) (o) (o)

Vln. II (desk 2)

sim. until next direction

(o) (o) (o) (o) (o)

Vla.

Vc.

Db.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

IV — 3

IV — 3

IV — 3

Q

179

Fl. 1

Picc.

Ob. 1
2

Engl. Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

(desk 1)

(desk 2)

Vln. I

(desk 3)

(desk 4)

(desk 1)

(desk 2)

Vln. II

(desk 3)

Vla.

Vc.

Db.

mp ff *mp ff* *mp ff* *mp ff*

gliss. *gliss.* *gliss.* *gliss.*

senza vib. trem. *senza vib. trem.* *senza vib. trem.* *senza vib. trem.*

very slow gliss. *very slow gliss.* *very slow gliss.* *very slow gliss.*

183

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

(desk 1)

(desk 2)

Vln. I
(desk 3)

(desk 4)

(desk 1)

Vln. II
(desk 2)

(desk 3)

Vla.

Vc.

Db.

187

This musical score page (187) features the following instruments and parts:

- Fl. 1:** Treble clef, trills and triplets, dynamics *pp* to *fff*.
- Picc.:** Treble clef, trills and triplets, dynamics *pp* to *fff*.
- Ob. 1/2:** Treble clef, trills and triplets, dynamics *pp* to *fff*.
- E♭ Cl.:** Treble clef, trills and triplets, dynamics *pp* to *fff*.
- B. Cl.:** Bass clef, trills and triplets, dynamics *mp* to *fff*.
- Bsn.:** Bass clef, trills and triplets, dynamics *mp* to *fff*.
- Cbsn.:** Bass clef, long notes, dynamics *fff*.
- Hn. 1/2:** Treble clef, long notes, dynamics *ff* to *fff*.
- Tpt. 1/2:** Treble clef, long notes, dynamics *ff* to *fff*.
- Timp.:** Bass clef, single notes, dynamics *mf* to *ffff*.
- Vln. I (div. in 2):** Treble clef, slurs and trills, dynamics *fff*.
- Vln. II:** Treble clef, slurs and trills, dynamics *fff*. Includes instructions: (unis.), *gliss.*, ord., *gliss.*, scratch.
- Vla.:** Bass clef, slurs and trills, dynamics *fff*. Includes instruction: poco a poco trem. (trem. as fast as possible).
- Vc.:** Bass clef, slurs and trills, dynamics *fff*. Includes instruction: poco a poco trem. (trem. as fast as possible).
- Db.:** Bass clef, slurs and trills, dynamics *fff*. Includes instruction: poco a poco trem. (trem. as fast as possible).

The score is heavily marked with triplets and dynamic shifts, ranging from *pp* to *ffff*. The woodwinds and strings play rapid, intricate patterns, while the brass and percussion provide a more rhythmic and textural support.

R

(breathe when needed but try to create the illusion of one long, sustained note)

192

Fl. I *ppp*

(breathe when needed but try to create the illusion of one long, sustained note)

Picc. *ppp*

Ob. 1
2

timbral trill (trill between two fingerings of the same pitch, ad lib. / vary speed)
(breathe when needed but try to create the illusion of one long, sustained timbral trill)

E♭ Cl. *ppp*

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

constant harmonic pressure glissandi. (approx. pitches) *

Vln. I *sub ppp*

constant harmonic pressure glissandi. (approx. pitches) *

Vln. I (div. in 2) *sub ppp sempre legato*

Vln. II

Vla.

Vc.

Db.

* - For the natural harmonic glissandi starting at b192, each player should individually choose which string to play on. Feel free to vary the chosen string throughout the passage.

196

Fl. I

Picc.

Ob. 1
2

E♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Timp.

Vln. I
(div. in 2)

Vln. II

Vla.

Vc.

Db.

(tr)

pp *mp*

gliss.

div., pizz.

pp

pizz. (asynchronous)
sempre l

very slow gliss.

(synchronous)

pp gradually increase the space between each pluck (slow down)

pizz.
p *sempre laissez vibrer*

pizz.
p *sempre laissez vibrer*

3

3

3

3