

AUGENLIDER
FOR PREPARED GUITAR & ORCHESTRA

LISA STREICH

INSTRUMENTATION

1 Guitar

preparation: 2 hair clips (provided by composer), Egg Slicer with holder (provided by composer)

3 Flutes

1st Flute: Bass Flute, Flute, Piccolo

2nd Flute: Bass Flute, Flute, Piccolo

3rd Flute: Bass Flute, Flute, Piccolo

3 Oboes

2 Clarinets in Bb

1 Bass Clarinet in Bb

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets

1st Trumpet: Trumpet in C, Piccolo Trumpet

2nd Trumpet: Trumpet in C, Piccolo Trumpet

3rd Trumpet: Trumpet in C

1 Tenor Trombone

2 Water Bass Trombones

Bass Trombone is to be filled with a small amount of water

1 Tuba

1 Timpani

+ Triangle, Singing Bowl

Drumstick, Bow, soft Timpani sticks

Percussion I

Washboard, Slapstick, Castanets, Egg Slicer (provided by composer)
wooden stick

Percussion II

Vibraphone, Castanets, Egg Slicer (provided by composer), Triangle
hard xylophone stick, Triangle beater

Percussion III

Gran Cassa, Wood Blocks, Egg Slicer (provided by composer), Triangle
Soft bass drum stick, hard xylophone sticks, Bow, Drumstick

1 Harp

B1 is to be prepared with a paper clip to achieve a rich, bell-like sound

14 Violins I

12 Violins 2

10 Violas

8 Violoncelli

6 Double Basses

Score is written in C

Duration: 20'

REMARKS

GUITAR


on the body of the guitar an Egg Slicer is to be attached





the strings E (VI) and A (V) are to be prepared with hair clips





NOTATION


 = pluck with fingernail

 = pluck with flesh of finger

 ^{con sord.} = play note while damping

 = play random string on the Egg Slicer

 = notes played on the prepared strings

 = mute strings with left hand and make a fast, percussive arpeggio over the mutes strings with the right hand

m.s.p. = molto sul pont

s.p. = sul pont

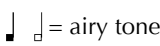
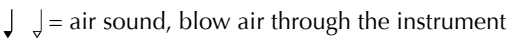
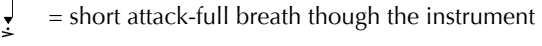
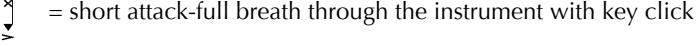
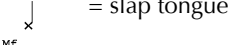
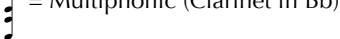
ord. = ordinario

s.t. = sul tasto


-----> = transition from one technique to another

REMARKS

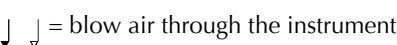
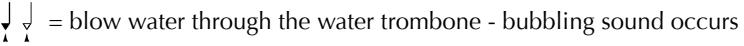
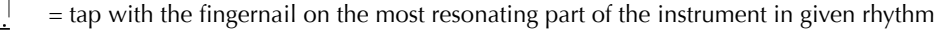
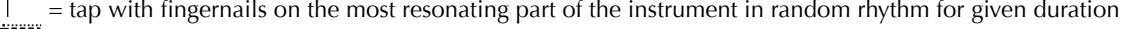
WOODWIND

-  = airy tone
-  = air sound, blow air through the instrument
-  = short attack-full breath through the instrument
-  = short attack-full breath through the instrument with key click
-  = slap tongue
-  = Multiphonic (Clarinet in Bb)

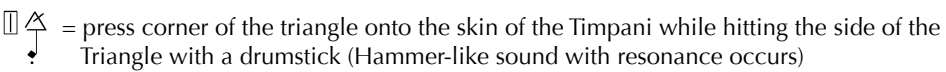
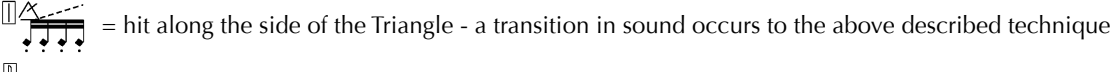
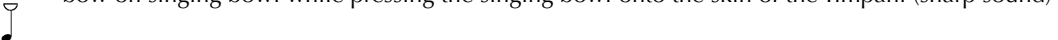
vibr. = vibrato

 = indicates that the whole section should change to given instrument



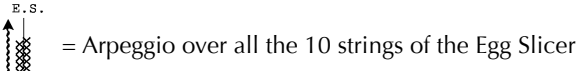
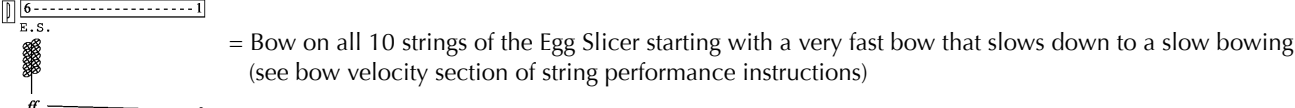
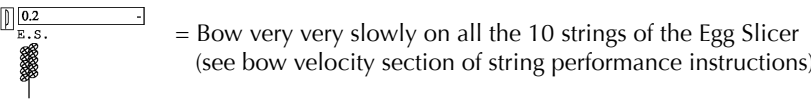

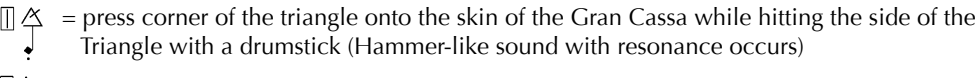
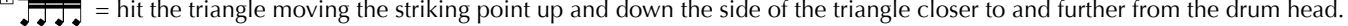
BRASS

-  = blow air through the instrument
-  = blow water through the water trombone - bubbling sound occurs
-  = tap with the fingernail on the most resonating part of the instrument in given rhythm
-  = tap with fingernails on the most resonating part of the instrument in random rhythm for given duration


TIMPANI / PERCUSSION I, II, III


-  = press corner of the triangle onto the skin of the Timpani while hitting the side of the Triangle with a drumstick (Hammer-like sound with resonance occurs)
-  = hit along the side of the Triangle - a transition in sound occurs to the above described technique
-  = bow on singing bowl while pressing the singing bowl onto the skin of the Timpani (sharp sound)

PERCUSSION I, II, III

-  = slide up along the Washboard with wooden stick
-  = slide down along the Washboard with wooden stick
-  = Arpeggio over all the 10 strings of the Egg Slicer
-  = Bow on all 10 strings of the Egg Slicer starting with a very fast bow that slows down to a slow bowing (see bow velocity section of string performance instructions)
-  = Bow very very slowly on all the 10 strings of the Egg Slicer (see bow velocity section of string performance instructions)
-  = damped dead note (Vibraphone) / dead note (Wood Blocks)
-  = press corner of the triangle onto the skin of the Gran Cassa while hitting the side of the Triangle with a drumstick (Hammer-like sound with resonance occurs)
-  = hit the triangle moving the striking point up and down the side of the triangle closer to and further from the drum head.

HARP


 = indicates a note played on a string prepared with a paperclip

 = damp the string while playing (short dry sounds)

 = laissez vibrer

STRINGS

I
II = roman numerals above a note indicate the string on which to play
III
IV


 = "Bridge clef". It negates the traditional clefs and indicates the surface of the instrument: fingerboard - strings - bridge. It doesn't indicate a specific pitch but the point on the instrument where an action is to be performed.


c.l.b. = col legno battuto (hit the string with the wood of the wood)


c.l. = col legno (bow with wood of the bow)

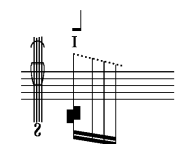
c.l.cr = col legno crini (bow with both wood and hair at the same time)

ord. = ordinario

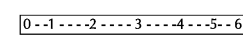
 = tap the string on the indicated note - a mixture of the string's note and the tapped note will occur

 = bow on the side of the bridge - toneless soft noise

 = mute strings with all four fingers

 = tap string with bottom of tension-screw of the bow while damping the half of the string below the tension screw with the left hand

-----> = transition from one technique to another

 = indicates the velocity of the bowing:
 0 = no velocity
 0.5 = very very slow = approx. 60 sec. per bow (unstable tone)
 1 = very slow = approx. 15 sec. per bow (stable tone)
 2 = slow = approx. 3 sec. per bow
 3 = medium velocity = approx. 1 bow per sec.
 4 = fast = approx. 1.5 bows per sec.
 5 = very fast = approx. 2 bows per sec.
 6 = as fast as possible = approx. 2.5 bows per sec.
 all numbers lower than 1 should result in an unstable, grainy sound.
 Important with this action is that always the whole bow is to be used - the indication 6 doesn't mean a normal tremolo!

the dynamics indicate in this case the bow pressure: *ppp* = very very light bow pressure
pp = very light bow pressure
p = light bow pressure
mf = medium bow pressure
f = high bow pressure
ff = very high bow pressure

ACCIDENTALS

†	‡	♯	♯	†♯	‡♯
+ 1/8	+ 1/4	+ 3/8	+ 1/2	+ 5/8	+ 3/4
	‡	‡♯	‡♯	‡	‡
	- 3/4	- 5/8	- 1/2	- 3/8	- 1/4
					- 1/8

commissioned work by Norrköpings Symfoniorkester / The Anne-Sophie Mutter Fund
Conductor: Michael Francis, Soloist: Miloš Karadaglić
Premiere 7th of April 2016 in Norrköping, Sweden

s.p. -----> s.t. ord. 2 3 2 3 s.p. -----> s.t. ord. s.p.

Gtr. *f mp mf mp mp*

B. Fl. Fl., Picc. *tutti ppp*

Ob.

Cl. *Mf. ppp*

B. cl./Cl.

Bsn.

Cbsn. *ppp*

Hn. *FT solo ppp*

C Tpt./ Picc. Tpt. *FT ppp f*

Tbn. *mute ppp*

W. B. Tbn. *FT ppp*

W. B. Tbn. *FT ppp*

Tba. *FT ppp f*

Timp. Trgl. S. Bwl. *ppp*

Perc. I: W. Board Slp. Stck. Cast. E.S. *Cast. f E.S. ppp E.S. ppp E.S. ppp E.S. ppp*

Perc. II: Vibr. Cast. E.S. Trgl. *Vibr. f E.S. ppp E.S. ppp E.S. ppp*

Perc. III: Gr. C. W. Bl. E.S. Trgl. *W.B. f E.S. ppp*

Hp. *ppp*

Vln. I *c.l.cr. ppp c.l. 2 3 solo ord. ppp solo ord. ppp tutti ord. ppp solo ppp tutti c.l. ppp*

Vln. II *tutti c.l.cr. ppp ord. ppp*

Vla. *c.l. ppp solo ord. ppp tutti c.l. ppp*

Vc. *tutti c.l. ppp c.l. ppp solo ord. ppp tutti ord. ppp*

Db. *c.l.cr. ppp c.l. solo ord. ppp tutti ord. ppp tutti c.l. ppp*

31 6 3 2 6 3 2 3 2 4 2 3 6

♩ = 53 ♩ = 35 ♩ = 77

Gtr. *ff* *p* *ff* *p* *mp* *ff*

B. Fl. / Picc. *f* *p* *ff* *ppp* *ff* *pp* *f*

Ob. *f* *p* *ff* *ppp* *ff* *ff* *f*

Cl. *f* *p* *ff* *ppp* *ff* *ff* *f*

B. Cl. / Cl. *f* *p* *ff* *ppp* *ff* *ff* *f*

Bsn. *f* *p* *ff* *ppp* *ff* *ff* *f*

Cbsn. *f* *p* *ff* *ppp* *ff* *ff* *f*

Hn. *p* *ff* *ppp* *p* *ff* *pp* *f*

C Tpt. / Picc. Tpt. *p* *ff* *ppp* *p* *ff* *f* *f*

Tbn. *p* *ff* *ppp* *p* *ff* *f* *f*

W. B. Tbn. *p* *ff* *ppp* *p* *ff* *ppp* *f*

W. B. Tbn. *p* *ff* *ppp* *p* *ff* *ppp* *f*

Tba. *p* *ff* *ppp* *p* *ff* *f* *f*

Timp. Trgl. S. Bwl. *f* *ppp* *ff* *ppp* *ff* *ff* *f*

Perc. I: Slp. Stck. *f* *ff* *ff* *ff* *ff* *E.S.* *E.S.* *Cast.*

Perc. II: Cast. *f* *ff* *ff* *ff* *ff* *E.S.* *Cast.*

Perc. III: Gr. C. W. Bl. E.S. Trgl. *ppp* *ff* *ppp* *ppp* *ff* *pp* *f*

Hp. *f* *ppp* *ppp* *ff* *ppp* *ff* *ppp* *f*

♩ = 53 ♩ = 35 ♩ = 77

Vln. I *f* *ppp* *mf* *ppp* *ff* *ppp* *ff* *pppp* *ppp* *f*

Vln. II *ppp* *mf* *pppp* *ppp* *ppp* *ff* *pppp* *pppp* *p* *f*

Vla. *ppp* *mf* *pppp* *ppp* *ppp* *ff* *pppp* *pppp* *ppp* *f*

Vc. *f* *ppp* *mf* *pppp* *ppp* *ff* *ppp* *ff* *pppp* *ppp* *f*

Db. *f* *ppp* *mf* *ppp* *ppp* *ff* *ppp* *ff* *pppp* *p* *f*

c.l.cr. [6-----0] ord. [0.2] c.l.b. ord. [0.2] c.l. c.l.b.

B

♩ = 82 ♩ = 35

42 $\frac{6}{8}$

Tr. *f mf f mf f mf mp* *senza misura* *ca 6''* $\frac{2}{4}$ $\frac{6}{2}$ $\frac{4}{2}$ *ord.* $\frac{3}{2}$

B. Fl., Fl., Picc. *ff*

Ob. *ff*

Cl. *f*

B. Cl./Cl. *f ff*

Bsn. *ff*

Cbsn. *f ff*

Hn. *ff*

C Tpt./Picc. Tpt. *ff*

Tbn. *ff*

W. B. Tbn. *f*

W. B. Tbn. *f*

Tba. *ff*

Timp. *fff*

Trgl. *ff*

S. Bwl. *f*

Perc. I: W. Board Slp. Stck. Cast. E.S. *fff* *Slp. Stck.* *E.S.* *p*

Perc. II: Vibr. Cast. E.S. Trgl. *fff* *E.S.* *p*

Perc. III: Gr. C. W. Bl. E.S. Trgl. *fff* *E.S.* *p*

Hp. *ff f ff mf mp*

Bow on singing bowl while pressing the singing bowl onto the skin of the Timpani (sharp sound)

Bow on Egg Slicer while pressing the E.S. onto the skin of the Gr. C. (sharp sound)

♩ = 82 ♩ = 35

$\frac{6}{8}$ *ord.* $\frac{2}{4}$ $\frac{6}{2}$ $\frac{4}{2}$ $\frac{3}{2}$

Vln. I *ff f ff mf mp* *ord.* $\frac{2}{4}$ $\frac{6}{2}$ *PPPP*

Vln. II *ff f ff mf mp* *ord.* $\frac{2}{4}$ $\frac{6}{2}$ *PPPP*

Vla. *ff f ff mf mp* *ord.* $\frac{2}{4}$ $\frac{6}{2}$ *PPPP*

Vc. *ff f ff mf mp* *ord.* $\frac{2}{4}$ $\frac{6}{2}$ *PPPP*

Db. *ff f ff mf mp* *ord.* $\frac{2}{4}$ $\frac{6}{2}$ *PPPP*

6:4 6:4 6:4 6:4

50

♩ = 82 ♩ = 35

3/2 2/2 2/4 4/2 s.p. -----> ord. 5/2 3/2 s.p. -----> s.t. 2/2 s.p. ord. 3/2

Gtr. *mp* *mp* *p* *mf* *p* *f* *mp*

B. Fl. / Fl., Picc. 2. solo B. Fl. 1. solo Flute 2. solo B. Fl. 3. solo B. Fl.

Ob. solo *p*

Cl. *fp* solo *p*

B. Cl. / Cl. *p*

Bsn.

Cbsn.

Hr.

C Tpt. / Picc. Tpt.

Tbn.

W. B. Tbn. *p*

W. B. Tbn. *p*

Tba.

Timp. Trgl. S. Bwl. *ff*

Perc. I: W. Board E.S. Slp. Stck. *f*

Perc. II: Vibr. Cast. E.S. Trgl. *f*

Perc. III: Gr. C. W. Bl. E.S. Trgl. *f*

Hp. *p*

Vln. I *ppp* 6:4 6:4 6:4

Vln. II *ppp* 6:4 6:4 6:4

Vla. *ppp* 6:4 6:4 6:4

Vc.

Db.

♩ = 82 ♩ = 35

57 $\frac{3}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{4}$ $\frac{4}{2}$ s.p. s.p. s.t.

Gtr. *mp*

B. Fl. / Fl., Picc. *Flute* *ppp*

Ob.

Cl. *ppp* *vibr.* *f*

B. Cl. / Cl. *ppp*

Bsn.

Cbsn.

Hr.

C Tpt. / Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp. Trgl. S. Bwl.

Perc. I: W. Board Slp. Stok. Cast. E.S.

Perc. II: Vibr. Cast. E.S. Trgl. *pedal on* *f* *p*

Perc. III: Gr. C. W. Bl. E.S. Trgl.

Hp.

Vln. I $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{4}$ $\frac{4}{2}$ *ppp* *ord. vib* *p* *solo* *ord. vib* *f* *solo* *ord. vib* *p*

Vln. II *ppp*

Vla. *ppp* *solo* *ord. vib* *p*

Vc. *f* *solo* *ord. vib* *p*

Db. *p*

Viola solo

ppp *f* *p* *solo* *ord. vib* *p*

6
2

2
4
6
2

63

Gtr.

B. Fl.
Fl., Picc.

Ob.

Cl.

B. Cl./
Cl.

Bsn.

Cbsn.

Hn.

C Tpt./
Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E.S.

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E.S.
Trgl.

Hp.

6
2

2
4
6
2

Vln. I

Vln. II

Vla.

Vc.

Db.

74

4/2 6/2 2/2 4/2 6/8

Gtr.

B. Fl.
Fl., Picc.

Ob.

Cl.

B. Cl./
Cl.

Bsn.

Cbsn.

Hn.

C Tpt./
Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E.S.

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E.S.
Trgl.

Hp.

Vln. I

Vln. II

Vla. s.

Vla.

Vc.

Db.

mf

p

pp

p

pp

tutti

mp

C

♩ = 100

78

Gr. *ff*

B. Fl. Picc. *f*

Ob. *f* tutti

Cl. *f*

B. Cl./Cl. *f* slap tongue

Bsn. *f*

Cbsn. *f* slap tongue

Hr. *f* FT

C Tpt./Picc. Tpt. *f* FT

Tbn. *f* FT

W. B. Tbn. *f* FT

W. B. Tbn. *f* FT

Tba. *f* FT

Timp. Trgl. S. Bwl. *f* *ff*

Perc. I: W. Board Slp. Stck. Cast. E.S. *f* Cast.

Perc. II: Vibr. Cast. E.S. Trgl. *f* Cast.

Perc. III: Gr. C. W. Bl. E.S. Trgl. *f* *ff*

Hp. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *f* *ff*

♩ = 100

c.l.b.

102

This page of a musical score, numbered 102, contains the following parts and markings:

- Gtr.**: Guitar part, mostly silent.
- B. Fl. / Fl., Picc.**: Bass Flute / Flute / Piccolo part, mostly silent.
- Ob.**: Oboe part, mostly silent.
- Cl.**: Clarinet part, featuring two solo passages: "1. solo" and "2. solo", both marked *p* (piano). The solos are indicated as "to B. 166". A box specifies "Clarinet in B".
- B. Cl. / Cl.**: Bass Clarinet / Clarinet part, playing a melodic line with slurs.
- Bsn.**: Bassoon part, playing a melodic line with slurs.
- Cbsn.**: Contrabassoon part, playing a melodic line with slurs.
- Hn.**: Horn part, mostly silent.
- C Tpt. / Picc. Tpt.**: Cornet / Piccolo Trumpet part, mostly silent.
- Tbn.**: Trumpet part, mostly silent.
- W. B. Tbn.**: Weak Bass Trumpet part, playing a melodic line with slurs.
- W. B. Tbn.**: Weak Bass Trumpet part, playing a melodic line with slurs.
- Tba.**: Trombone part, mostly silent.
- Timp. Trgl. S. Bwl.**: Timpani, Triangle, and Snare Drum part, playing a rhythmic pattern.
- Perc. I: W. Board Slp. Stck. Cast. E.S.**: Percussion I part, playing a rhythmic pattern.
- Perc. II: Vibr. Cast. E.S. Trgl.**: Percussion II part, playing a rhythmic pattern.
- Perc. III: Gr. C. W. Bl. E.S. Trgl.**: Percussion III part, playing a rhythmic pattern.
- Hp.**: Harp part, mostly silent.
- Vln. I**: Violin I part, playing a melodic line with slurs, marked *ppp* (pianissimo) and *c.l.* (crescendo).
- Vln. II**: Violin II part, playing a melodic line with slurs, marked *ppp* and *c.l.*
- Vla.**: Viola part, playing a melodic line with slurs, marked *ppp* and *c.l.*
- Vc.**: Violoncello part, playing a melodic line with slurs, marked *ppp* and *c.l.*
- Db.**: Double Bass part, mostly silent.

114

Gtr.

B. Fl.
Fl., Picc.

2. solo
Flute

3. solo
Flute

1. solo
Picc.

to B. 166

to B. 166

p

p

p

f

Ob.

Cl.

3. solo

p

f

B. Cl./
Cl.

p

f

Bsn.

Cbsn.

Hn.

C Tpt./
Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E.S.

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E.S.
Trgl.

Hp.

Vln. I

change bow individually
ord.

ff

Vln. II

change bow individually
ord.

ff

Vla.

change bow individually
ord.

ff

Vc.

change bow individually
ord.

ff

Db.

Do not conduct through the cadenza (mm. 135 - 165). The guitar is not meant to be heard clearly. The microtonal trills and clusters in the orchestra should create difference tones, which will arise at different times in different locations in the hall. Each listener then is presented with an individual experience resulting in an individual interpretation of what the guitarist is playing as the sound of the guitar shimmers beneath the orchestral texture.

E

♩ = 175 - 225

6

126

Gtr.

convenient dynamics

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

(Fl. Fl. Picc.) hold during the whole "cadenza", breath whenever needed

Ob. hold during the whole "cadenza", breath whenever needed

Cl. hold during the whole "cadenza", breath whenever needed

B. Cl./ Cl. hold during the whole "cadenza", breath whenever needed

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E. S.

Perc. II:
Vibr.
Cast.
E. S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E. S.
Trgl.

Hp.

Vln. I hold during the whole "cadenza", change bow individually

Vln. II hold during the whole "cadenza", change bow individually

Vla. hold during the whole "cadenza", change bow individually

Vc. hold during the whole "cadenza", change bow individually

Db.

134

Gtr.

16:12 15:12

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

hold during the whole "cadenza"

(tr)

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

mf

138

Gtr.

16:12 15:12 17:12 15:12

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

141

Gtr.

17:12

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

144

Gtr.

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

146

Gtr.

tr *tr* *tr*

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

149

Gtr.

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

153

Gtr.

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

157

Gtr.

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

-----> slowly and freely

3
4

162

Gtr.

Picc.
Cl.
Vibr.
Vln. I
Vln. II
Vla
Vc

22-12

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./ Cl.

Bsn.

Cbsn.

Hn.

C Tpt./ Picc Tpt

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E.S.

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E.S.
Trgl.

Hp.

3
4

Vln. I

Vln. II

Vla.

Vc.

Db.

G

Tempo: $\text{♩} = 53$

Time signatures: $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$

Section: **F**

Tempo: $\text{♩} < 47$

Character: *suddelny very slow*

166

1. solo Picc.
2. solo Flute

mp, *mp*, *p*, *mp*

(Fl. Fl. Picc.)

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./Cl.

Bsn.

Cbsn.

Hn.

C Tpt./Picc. Tpt.

1. solo Picc. Tpt.
2. solo Picc. Tpt.
3. solo C. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp.
Trgl.
S. Bwl.

Perc. I:
W. Board
Slp. Stck.
Cast.
E.S.

Perc. II:
Vibr.
Cast.
E.S.
Trgl.

Perc. III:
Gr. C.
W. Bl.
E.S.
Trgl.

Hp.

Tempo: $\text{♩} = 53$

Time signatures: $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$

Tempo: $\text{♩} < 47$

Character: *bow on the side of the bridge toneless soft noise*

f

Vln. I

Vln. II

Vla.

Vc.

Db.

H

♩ = 64

177

Gtr. *rit.*

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./ Cl.

Bsn.

Cbsn.

Hn.

C Tpt./ Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp. Trgl. S. Bwl.

Perc. I: W. Board Slp. Stck. Cast. E.S.

Perc. II: Vibr. Cast. E.S. Trgl.

Perc. III: Gr. C. W. Bl. E.S. Trgl.

Hp.

rit.

Vln. I *tap the string gently with the finger* *ppp*

Vln. II

Vla.

Vc.

Db.

mp

rit.

186

Gtr.

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./ Cl.

Bsn.

Cbsn.

Hn.

C Tpt./ Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp. Trgl. S. Bwl.

Perc. I: W. Board Slp. Stck. Cast. E.S.

Perc. II: Vibr. Cast. E.S. Trgl.

Perc. III: Gr. C. W. Bl. E.S. Trgl.

Hp.

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. ♩ = 50 *accel.* ♩ = 76

193

Gtr.

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./Cl.

Bsn.

Cbsn.

Hn.

C Tpt./Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp. Trgl. S. Bwl.

Perc. I: W. Board Slp. Stck. Cast. E.S.

Perc. II: Vibr. Cast. E.S. Trgl.

Perc. III: Gr. C. W. Bl. E.S. Trgl.

Hp.

rit. ♩ = 50 *accel.* ♩ = 76

(6)

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 26, contains a complex arrangement for various instruments. The score is organized into systems, each with a label on the left and a corresponding staff. The instruments and their parts are as follows:

- Gtr. (Guitar):** The top staff, starting at measure 199, features a highly rhythmic and melodic line with many slurs and accents. A dynamic marking of *ppp* is present.
- Woodwinds:** The middle section includes staves for B. Fl., Fl., Picc., Ob., Cl., B. Cl./Cl., Bsn., and Cbsn., all of which are currently silent (indicated by a horizontal line).
- Brass:** The section below woodwinds includes Hn., C Tpt./Picc. Tpt., Tbn., W. B. Tbn., and Tba. The Horns, Trumpets, and Trombones are playing a rhythmic pattern of eighth notes, marked with *FT* and *ppp*. The two W. B. Tbn. and Tba. parts are playing a similar pattern of eighth notes.
- Percussion:** The section below brass includes Timp., Trgl., S. Bwl., Perc. I: W. Board, Slp., Stck., Cast., E.S., Perc. II: Vibr., Cast., E.S., Trgl., and Perc. III: Gr. C., W. Bl., E.S., Trgl. Percussion I and II are playing a rhythmic pattern of eighth notes, marked with *ppp*. Percussion III is playing a similar pattern, also marked with *ppp*.
- Keyboard:** The Hp. (Harp) staff is currently silent.
- Strings:** The bottom section includes Vln. I, Vln. II, Vla., Vc., and Db. The Violins I and II, Viola, and Cello are playing a melodic line with slurs and accents, marked with *pp*. The Double Bass is playing a rhythmic pattern of eighth notes.

slowly and freely

J
♩ = 30 *accel.* ♩ = 43

203

Gtr. *mp* *p* *7-4* *senza misura* *ca 7''*

B. Fl., Fl., Picc.
Ob.
Cl.
B. cl./Cl.
Bsn.
Cbsn.

Hn.
C Tpt./Picc. Tpt.
Tbn.
W. B. Tbn.
W. B. Tbn.
Tba.

FT
pp

Timp. Trgl. S. Bwl.
Perc. I: W. Board Slp. Stck. Cast. E.S.
Perc. II: Vibr. Cast. E.S. Trgl.
Perc. III: Gr. C. W. Bl. E.S. Trgl.

ppp
E.S.
pp
E.S.
pp
E.S.
pp

Hp.

♩ = 30 *accel.* ♩ = 43

Vln. I
Vln. II
Vla.
Vc.
Db.

pppp
pppp
pppp
pppp
pppp
pp
pp

attacca **K**

rit. ♩ = < 30

209

Gtr.

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./Cl.

Bsn.

Cbsn.

Hn.

C Tpt./Picc. Tpt.

Tbn.

W. B. Tbn.

W. B. Tbn.

Tba.

Timp. Trgl. S. Bwl.

Perc. I: W. Board Slp. Stck. Cast. E.S.

Perc. II: Vibr. Cast. E.S. Trgl.

Perc. III: Gr. C. W. Bl. E.S. Trgl.

Hp.

rit. ♩ = < 30

Vln. I

Vln. II

Vla.

Vc.

Db.

216

2/2 3/2 6/2 3/2 5/2 7/2 3/4

Gr. *p* *mf* *mp* *ff*

B. Fl., Fl., Picc. *ppp* *ppp* *ff*

Ob. *ppp* *mf* *ff*

Cl. *ppp* *mf* *ff*

B. Cl./Cl. *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hr. *f*

C Tpt./Picc. Tpt. *f*

Tbn. *ppp* *f*

W. B. Tbn. *ppp* *f*

W. B. Tbn. *ppp* *f*

Tba. *ppp* *f*

Timp. Trgl. S. Bwl. *ppp* *f*

Perc. I: W. Board Slp. Stck. Cast. E.S. *ff* *f*

Perc. II: Vibr. Cast. E.S. Trgl. *ff* *f*

Perc. III: Gr. C. W. Bl. E.S. Trgl. *ff* *f*

Hp. *f* *ppp* *ff*

Vln. I *ff* *pp* *ppp* *f* *ppp*

Vln. II *ff* *pp* *ppp* *f* *ppp*

Vla. *ff* *pp* *ppp* *f* *ppp*

Vc. *ff* *pp* *ppp* *f* *ppp*

Db. *ff* *pp* *ppp* *f* *ppp*

1. solo Picc.
2. solo Picc.
3. solo Flute

Bow on singing bowl while pressing the singing bowl onto the skin of the Timpani (sharp sound)

(E.S. on Gr. C.)

Cast. *f*

Vibr. *f*

W.B. *f*

c.l.cr. [6] ord. [02] III

224 $\text{♩} = 82$ $\text{♩} < 30$

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

Gr. *mp* *p* *p* *p*

B. Fl., Fl., Picc.

Ob.

Cl. *ZT* *fp*

B. Cl./Cl.

Bsn. *ppp*

Cbsn. *ppp*

Hn. *f* *ppp*

C Tpt./Picc. Tpt. *f* *ppp*

Tbn. *f* *ppp*

W. B. Tbn. *pppp*

W. B. Tbn. *pppp*

Tba. *ppp*

Timp. *ff* *f*

Trgl. *ff*

S. Bwl. *ff*

Perc. I: W. Board *ppp*

Slp. Stck. *ppp*

Cast. *ff*

Perc. II: Vibr. *ppp*

Cast. *ppp*

Trgl. *ppp*

Perc. III: Gr. C. *ppp*

W. Bl. *ppp*

E.S. *ppp*

Trgl. *ppp*

Hp.

$\text{♩} = 82$ $\text{♩} < 30$

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

Vln. I *pp* *ppp* *p* *p* *pp* *pp*

Vln. II *pp* *ppp* *p* *p* *pp* *pp*

Vla. *pp* *ppp* *p* *p* *pp* *pp*

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

Db. *pp* *ppp* *p* *p* *pp* *pp*

c.l. *pp* *ppp* *p* *p* *pp* *pp*

like parfume solo ord. *pp* *pp*

0.2 0.9 0.9 0.9