

**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

 <sup>con sord.</sup> = 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

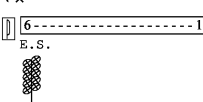
 = bow on singing bowl while pressing the singing bowl onto the skin of the Timpani (sharp sound)

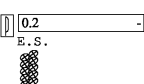
### PERCUSSION I, II, III

 = 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)

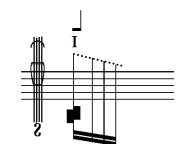
c.l.cr = col legno crini (bow with both wood and hair at the same time)

ord. = ordinario

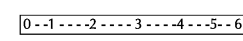
 = tap the string on the indicated note - a mixture of the string's note and the tapped note will occur

 = 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



This page of the musical score contains the following sections and markings:

- String Section:** Violins I and II, Viola, Violoncello, and Double Bass. Includes markings for *c.l.*, *c.l.cr.*, *ord.*, *solo ord.*, and *tutti ord.* with numerical values (0.2, 0.5).
- Woodwind Section:** Flutes (B. Fl., Picc.), Oboe, Clarinet (Cl., B. Cl./Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). Includes *ppp* and *mf.* markings.
- Brass Section:** Horns (Hn.), Trumpets (C Tpt./Picc. Tpt., Tbn., W. B. Tbn., W. B. Tbn., Tba.), Trombones, and Tuba. Includes *ppp*, *f*, *ff*, *FT*, and *solo* markings.
- Percussion Section:** Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Bwl.), and various other percussion instruments (Perc. I-III). Includes *ppp*, *f*, *E.S.*, *Cast.*, and *Vibr.* markings.
- Other Instruments:** Harp (Hp.).
- General Markings:** *s.p.*, *s.t.*, *ord.*, *f*, *mp*, *mf*, *ppp*, *tutti*, *2*, *3*, *4*, *2*, *3*, *2*, *3*.



♩ = 43

6

20 m.s.p. ---> s.p. m.s.p. ---> s.p. -----> ord. s.p. -----> ord. senza misura ca 6''

Grtr. *f* ----- *mp*

B. Fl. Fl., Picc. *ppp* ----- *ppp* ----- *f* ----- *ppp*

Ob. *ppp* ----- *ppp* ----- *f* ----- *ppp*

Cl. *ppp* ----- *ppp* ----- *pp* ----- *f* ----- *ppp*

B. Cl./ Cl. *ppp* ----- *ppp* ----- *f* ----- *ppp*

Bsn. *ppp* ----- *ppp* ----- *f* ----- *ppp*

Cbsn. *ppp* ----- *ppp* ----- *f* ----- *ppp*

Hn. *ppp* ----- *ppp* ----- *f* ----- *ppp* FT

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

Tbn. *ppp* ----- *ppp* ----- *pp* ----- *f* ----- *ppp* FT

W. B. Tbn. *ppp* ----- *pp* ----- *f* ----- *ppp* FT

W. B. Tbn. *ppp* ----- *pp* ----- *f* ----- *ppp* FT

Tba. *ppp* ----- *p* ----- *ppp* ----- *f* ----- *ppp* FT

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

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

Perc. II: Vibr. Cast. E.S. Trgl. *ff* ----- *ppp*

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

Hp. *f* ----- *ppp*

press corner of the Trgl. onto the skin of the Timp. while hitting the side of the Trgl.

press corner of the Trgl. onto the skin of the Gr. C. while hitting the side of the Trgl.

♩ = 43

6

bow on the side of the bridge toneless soft noise 0.5

Vln. I *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp*

Vln. II *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp*

Vla. *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp*

Vc. *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp* ----- *ppp*

Db. *ppp* ----- *ppp* ----- *p* ----- *ppp* ----- *ppp*

c.l. ord. c.l. solo ord. tutti c.l.b.

ord. ord. ord. ord. ord. ord. ord. ord. ord.

6-----0 6-----0 1---0 6-----0 6-----0 1---0 0.2 0.2 0.2 0.2

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* *pp* *f*

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

Annotations: c.l.cr., ord., c.l.b., c.l., c.l.b.

**B**

♩ = 82    ♩ = 35

42 6/8

Trg. *f mf f mf f mf mp* *senza misura ca 6''* *mp* *p* *f* *mp* *ord.*

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

Ob. *ff*

Cl. *ff* *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. Trgl. S. Bwl. *fff* *ff* *f*

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

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

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

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)

Hp. *ff f ff mf mp*

Vln. I *ff f ff mf mp* *ord. 0.2* *PPPP*

Vln. II *ff f ff mf mp* *ord. 0.2* *PPPP*

Vla. *ff f ff mf mp* *ord. 0.2* *PPPP*

Vc. *ff f ff mf mp* *ord. 0.2* *PPPP*

Db. *ff f ff mf mp* *ord. 0.2* *PPPP*

♩ = 82    ♩ = 35

ord. 0.2

4/2 6/2

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

3/2

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.

Hn.

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.



57

3/2 3/2 s.p. 2/2 4/2 2/4 = 82 4/2 = 35 s.p. s.t.

mp

Flute

ppp

ppp

vibr.

f

ff

pedal on

f

p

ppp

ppp

ord. vib

Viola solo

p

ppp

solo ord. vib

f

solo

p

solo

0.5

p

0.5

p

0.5

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.

68  $\text{♩} = 35$   $\text{6/8}$  ord.  $\text{mp}$

$\text{2/2}$   $\text{mp}$   $\text{♩} = 41$   $\text{rit.}$   $\text{♩} = 35$   $\text{3/2}$   $\text{4/2}$

Gtr.  $\text{mp}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{ppp}$   $\text{mf}$

B. Fl. Fl., Picc.  $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{ppp}$  1. solo Picc. 2. solo Picc. 3. solo B. Fl. 1. solo 2. solo

Ob.  $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{ppp}$

Cl.  $\text{ppp}$

B. Cl./Cl.  $\text{ppp}$

Bsn.  $\text{ppp}$   $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{p}$

Cbsn.  $\text{ppp}$

Hn.  $\text{ppp}$  without mute  $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{p}$  mute  $\text{ppp}$

C Tpt./Picc. Tpt.  $\text{ff}$   $\text{p}$   $\text{mf}$   $\text{p}$  1. solo Picc. 2. solo Picc. 3. solo C Tpt.

Tbn.  $\text{ppp}$  without mute  $\text{ff}$   $\text{p}$   $\text{ppp}$

W. B. Tbn.  $\text{ppp}$

W. B. Tbn.  $\text{ppp}$

Tba.  $\text{ppp}$

Timp. Trgl. S. Bwl.  $\text{fff}$

Perc. I: W. Board Slp. Stck. Cast. E.S.  $\text{fff}$  Cast.

Perc. II: Vibr. Cast. E.S. Trgl.  $\text{fff}$   $\text{mf}$  Cast.

Perc. III: Gr. C. W. Bl. E.S. Trgl.  $\text{fff}$

Hp.

$\text{♩} = 35$   $\text{2/2}$   $\text{♩} = 41$   $\text{rit.}$   $\text{♩} = 35$   $\text{3/2}$   $\text{4/2}$

Vln. I  $\text{ppp}$  Violin I solo  $\text{ppp}$  1. solo 2. solo

Vln. II  $\text{ppp}$  Violin II solo  $\text{ppp}$

Vla.  $\text{ppp}$  Viola solo  $\text{ppp}$

Vc. solo  $\text{fmp}$

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.

*p*

*mf*

*p*

*pp*

*pp*

*tutti*

*mp*

C

♩ = 100

78

Gtr. *ff*

B. Fl. Picc. *f*

Ob. *tutti f*

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* *Cast.*

Hp. *f*

Vln. I *f* *c.l.b.*

Vln. II *f* *c.l.b.*

Vla. *ff* *c.l.b.*

Vc. *f* *c.l.b.*

Db. *f* *c.l.b.*

♩ = 100

accel. . . . .

85

Gtr. *f*

B. Fl. Fl., Picc. *f*

Ob. *f*

Cl. *f*

B. Cl./ Cl. *f*

Bsn. *f*

Cbsn. *f*

Hr.

C Tpt./ Picc. Tpt. *f*

Tbn. *f*

W. B. Tbn. *f*

W. B. Tbn. *f*

Tba. *f*

Timp. Trgl. *f f*

S. Bwl. *f f*

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

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

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

Hp. *f*

Vln. I *f f*

Vln. II *f f*

Vla. *f* c.l.b. *f*

Vc. *f f*

Db. *f f*



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, and 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 notes are marked "to B. 166". A box labeled "Clarinet in B" is present.
- B. Cl. / Cl.**: Bass Clarinet and 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 and 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**

$\text{♩} = 175 - 225$

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.

$\text{♩} = 175 - 225$

6

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

8

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

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

141

8

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

17:12

144

8

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

146

8

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

*tr* *tr* *tr*

149

8

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

153

8

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

157

8

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: 3/4, 4/4, 3/4

Section: **F**

Tempo:  $\text{♩} < 47$

Performance instruction: *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.

*fff*

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: 3/4, 4/4, 3/4

Tempo:  $\text{♩} < 47$

Performance instruction: *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.

FT

PPP

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.

E.S.

PPP

Hp.

rit. . . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

tap the string gently with the finger

PPP



*rit.* ..... ♩ = 50      *accel.* ..... ♩ = 76

193

Gtr. *p*

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./ Cl.

Bsn.

Cbsn.

Hn.

C Tpt./ Picc. Tpt.

Tbn.

W. B. Tbn. *FT* *ppp*

W. B. Tbn. *FT* *ppp*

Tba. *FT* *ppp*

Timp. Trgl. S. Bwl.

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

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. *pp*

Db. *pp*

199

Gtr. *8va*

B. Fl., Fl., Picc.

Ob.

Cl.

B. Cl./ Cl.

Bsn.

Cbsn.

Hn. FT *ppp*

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

Tbn. FT *ppp*

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. *ppp*

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

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Db.

Detailed description of the musical score: The score is for page 26 of a piece. It begins with a guitar solo (Gtr.) marked '199' and '8va', consisting of a complex, fast-paced melodic line with many accidentals. Below the guitar are staves for woodwinds: B. Fl., Fl., Picc.; Ob.; Cl.; B. Cl./ Cl.; Bsn.; and Cbsn., all of which are currently silent. The brass section includes Horns (Hn.), Trumpets (C Tpt./ Picc. Tpt.), Trombones (Tbn.), and Tubas (W. B. Tbn., Tba.), all playing a rhythmic pattern of eighth notes marked 'FT' and 'ppp'. The percussion section includes Timpani (Timp. Trgl. S. Bwl.), Percussion I (Perc. I: W. Board Slp. Stck. Cast. E.S.), Percussion II (Perc. II: Vibr. Cast. E.S. Trgl. ppp), and Percussion III (Perc. III: Gr. C. W. Bl. E.S. Trgl. ppp). The harp (Hp.) is silent. The string section (Vln. I, Vln. II, Vla., Vc., Db.) is playing a rhythmic accompaniment, with the violins and viola marked 'pp'. A dashed line labeled '8va' is positioned above the guitar staff.

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*

0.1

attacca **K**

rit. . . . . ♩ = < 30

209

Gtr. 5/2

B. Fl., Fl., Picc. ppp

Ob.

Cl. ppp

B. Cl./Cl. ppp

Bsn. ppp

Cbsn. ppp

Hn. FT mf ppp

C Tpt./Picc. Tpt. FT mf ppp

Tbn. ppp

W. B. Tbn. ppp

W. B. Tbn. ppp

Tba. ppp

Timp. Trgl. S. Bwl.

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

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

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

Hp. mf

rit. . . . . ♩ = < 30

Vln. I. pp mp ppp

Vln. II. pp mp ppp

Vla. mp ppp

Vc. mp ppp

Db. mp ppp

c.l. . . . . 0.5

ord.

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

Gtr. *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