

Henrik Hellstenius

**...AND FEAR OF LOSS WILL NOT
OPPRESS YOUR HEART**

Concerto for Piano, Percussion and Orchestra

(2025)

Score



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Texts from Dante Alghieri "The Divine Comedy"

Duration: c. 25 min.

*Commissioned by The Ultima Festival,
with financial support from Arts Council Norway.*

*Written for Ellen Ugelvik, Jennifer Torrence and
Norwegian Radio Symphony Orchestra.*

Full Score



WILHELM HANSEN MUSIKFORLAG

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INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassons (2nd bassoon also Contra Bassoon)

4 Horns in F
2 Trumpets in Bb
3 Trombones (Tb.3 plays Bs. Tb.)
Tuba

Percussion I:

Vibraphone
Glockenspiel
2 Sandpaper Blocks
2 Bongos
1 Conga
Bass drum
Tuned gongs:
2 metal bars



Percussion II:

Vibraphone
2 Bongos
1 Conga
2 Guiros
Bass Drum

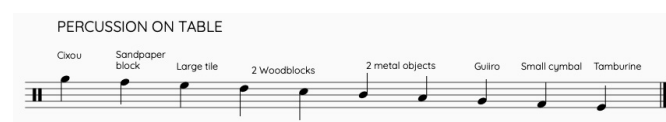
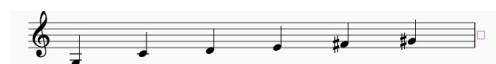
Harp

Piano solo:

Voice
Mallets - hard and soft
Marbles
Creditcard
Diverse objects of free choice to perform the cadenza
inside the piano

Percussion solo:

Voice: Whisper and speaking
Melodic: Vibraphone
Glockenspiel
Tuned Gongs
Suspended: 5-6 sustained metal objects
Perc on table: Cixou
Sanpaper block
1 large tile
2 woodblocks
2 metal objects
Guiro/wood object
Small cymbal
Tambourine
Drums: 2 Bongos
2 Congas
Bass Drum

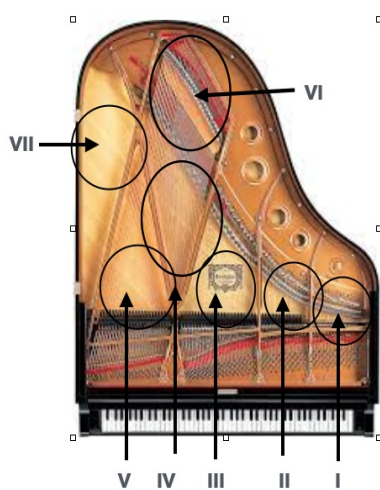


Violin I
Violin II
Viola
Violincello
Double bass (with c extension)

Score in C

Durata +/- 25 min

PERFORMANCE NOTES

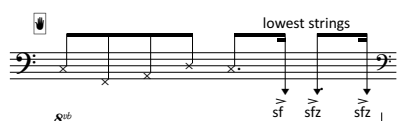


Piano solo

Chart for areas of playing inside piano



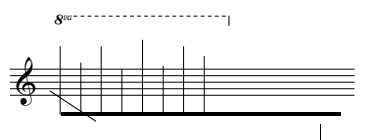
Whisper or talk text softly



RL: 2-7: Play with hand/fingers, inside the grand piano. Arrow down indicates lowest pitch reachable. Regular or crossed noteheads means the pitch should be heard. Cross means the strings should be damped.



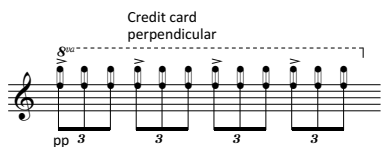
Half damped pitch, between pitch and noise



Freely, pluck strings with both hands (close to bridge) or other items, ad lib



Roman letters indicate the areas inside the piano.



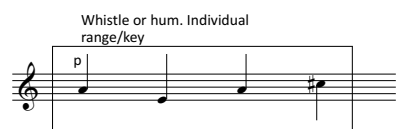
Use credit card perpendicular, play direct on string from area I to II, inside the piano.



Glissando across strings, downwards

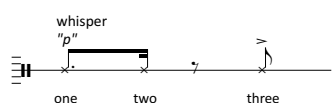


Glissando along string, upwards

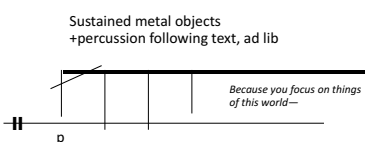


Whistle or hum freely. Adapt key and range to your own voice.

Percussion solo



Whisper or talk text softly

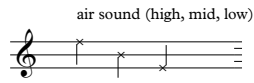


Speak text freely, follow the text playing the suspended, sustained metal object.



All grace notes played before beat.

Winds/brass

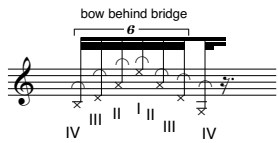


Air sound - blow thru instrument without producing pitch.
Make three different sounds; high, mid and low.

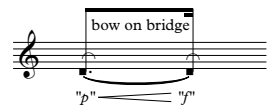
Strings



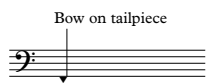
"Ricochet" - let the bow rapidly bounce over damped strings before reaching the written pitch. Place fingers on strings damping them, making a random "chord". This "chord" should be heard as a percussive effect, not as pitches.



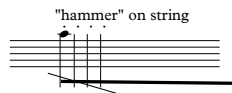
Arpeggio over strings behind the bridge



Bow on bridge - create airy noise sound. Place bow sloped on the bridge. Damp strings. Relative dynamics



Bow on tailpiece, produce a deep pitched sound



"Hammer on" - hammer on string with r.h. finger. Play as fast as possible in individual tempo.



Damp string and hit it battuto, creating a pitchless percussive sound.



"Pizz torn" - Pizz a random pitch as high as possible on instrument. Pluck with fingernail.

- s.p - Sul ponticello
- s.t - Sul tasto
- batt. - Battuto
- cl.batt - Col legno battuto

General



Grace notes/appiaturas always before beat.



Dynamic accent



Play freely in the duration of the bars



Pitch as high as possible, pitch as low as possible



Repeat pitch as fast as possible.

- # † - Pitch raised by 1/4
- ♭ - Pitch lowered by 1/4
- "p", "f" - Relative dynamics

....and fear of loss will not oppress your heart

Concerto for piano, percussion and orchestra

I. The walk

Henrik Hellstenius

1

$\frac{4}{4}$ = 92

Percussion 1: Sanpaper block

Percussion 2: Guiro

Voice: "mf" Breathing e a e a e e a a a e a a whisper "p" one two three

Solo Percussion on table: 2 brushes

Violin I: $\frac{4}{4}$ non vib./s.p. f mf $pp < f$ $pp < f$ $pp < f$ mf jété

Violin II: batt. arco s.p. pizz arco s.p. bow behind bridge II III 5 IV III II jété mf jété mf

2

Perc. 1: $\frac{4}{4}$ pp $pp < p$ $pp < p$ $pp < p$ pp

Perc. 2: Superball mallet

B. D. 2: pp

Voice: "p" Whisper en to en to tre fir en to

S.Pno: p sf p sfz sfz sfz sfz sfz lowest strings

Voice: Breathing one two three one two three four one two three e e whisper one two three four a a e Breathing

Perc. on table: 2 brushes sf sf sf 2 brushes mf f

Drums: 2 Bongos 2 Congas f sf sf

Vln. I: $\frac{4}{4}$ bow on bridge p bow on bridge $pp < p$ $pp < p$ $pp < p$ $pp < p$ $pp < p$ $pp < p$

Vln. II: arco div. $pp < p$ $pp < p$ arco $pp < p$ $pp < p$ s.t. $pp < p$ s.t. $pp < p$

Vla.: bow behind bridge II III IV III II p

Db.: bow on bridge - airy noise sound, no pitch p

13 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ 2 Bongos, 2 congas $\frac{3}{4}$ repeat/iterate freely ad lib $\frac{2}{4}$

Perc. 1

B. D. 2 Superball *pp*

Voice fem sounding pitch seks syv át - te ni ti ell - ve tolv damp

S. Pno. *sfz sfz sfz sfz sfz sfz p f*

Voice eight one two three yes now!

Perc. on table *p*

Drums *sf sf sf*

Vln. I 13 $\frac{5}{8}$ unis. $\frac{3}{4}$ "hammer on" $\frac{2}{4}$ $\frac{3}{4}$ accel. $\frac{2}{4}$ *p mf jête mf*

Vln. II div. *pp mf*

Vla. "hammer on" *p gliss.*

Vc. "hammer on" *p gliss. gliss.*

Db. bow on tailpiece *p*

18 $\frac{2}{4}$ = 60 $\frac{3}{4}$ = 92 $\frac{2}{4}$ $\frac{4}{4}$

Perc. 1 Sandpaper *p f*

Voice half damped pitch damp 3 en to en to tre fire

S. Pno. *p f p f p*

Voice whisper one two three o - k! one two three one two three it's o - k! it's o - k!

Perc. on table *p 3 f 3 f 3 p 5*

Drums *p 3 p 5*

Vln. I 18 $\frac{2}{4}$ $\frac{4}{4}$ pizz. arco s.p. *p pp p pp pp*

Vln. II unis. *mf* *pp pp*

Vla. Bow on bridge - airy noise sound *pp f arco pp*

Vc. Bow on bridge - airy noise sound *pp f arco pp pp*

Db. Bow on bridge - airy noise sound *pp*

4 $\text{♩} = 84$

Fl. 1.2 $\frac{4}{4}$ 23 air sound (high, mid, low)
p sempre

Cl. 1.2 *ppp*

Bb Trp. 1.2 air sound (high, mid, low)
p sempre

Tbn. 1.2 air sound (high, mid, low)
p sempre

Perc. 1 2 sandpaper blocks
p sempre

Perc. 2 2 guioros
p sempre

S.Pno. *II* Freely, pluck strings with both hands, close to bridge, ad lib
p

Voice Whisper/talking
 I wal-king wal-king I wal-king I
 Perc. on table Cixou Sandpaper *p* \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f*

Vln. I $\frac{4}{4}$ 23

Vln. II

Vla.

Vc. *f* bow on tailpiece *p*

Db. Solo *f* *p* Nat. harm sul III tutti bow on tailpiece *p*

32 $\frac{3}{8}$

Perc. 1 2 Bongos $\frac{3}{8}$

Perc. 2 Guiro *pp* *mf* *pp* *mf*

Voice en to tre neil neil neil

S.Pno. ⑥

Voice e e a yes! yes! yes! do you mean? no! no! One two three four five

Perc. on table $\frac{3}{8}$

flaut.

Ricochet damped strings

Vln. I *pp* Ricochet, damped strings *f* *f* *f* *pp*

Vln. II arco *pp* batt. *f* Ricochet damped strings

Vla. div. jête *p*

Vc. norm. s.p. div. *pp* *mf* *pp* *mf* unis. batt. *p*

norm. s.p. div. *pp* *mf* unis. pizz. *p*



39 $\frac{2}{4}$ $\frac{3}{8}$

Voice en to tre ja! - en to tre

S.Pno. ⑥ *sfz* *sfz* *sfz*

Voice e e e yes! - one to three four five

Perc. on table $\frac{3}{8}$ *sfz* *sfz* $\frac{3}{8}$

Vln. I $\frac{2}{4}$ $\frac{3}{8}$ ord. *pp* *ghss.*

Vln. II s.p. *pp* s.p. arco *pp* *p*

Vla. s.p. *pp* 5 on bridge *p*

Vc. s.p. *pp* 6 *p* ord. *p* arco *p* 5 *mf* on bridge *p*

p 5 *f*

43 $\frac{4}{4}$

Fl. 1.2 *air sound (high, mid, low)*
p sempre

Cl. 1.2 *ppp*

Bb Trp. 1.2 *air sound (high, mid, low)*
p sempre

Tbn. 1.2 *air sound (low)*
p sempre

Perc. 1 *2 sandpaper blocks*
pp *f* *p*
p sempre

Perc. 2 *2 guioros*
pp *f* *p*
p sempre

Voice
en to tre neil neil neil neil neil

S.Pno. *sfz*

Voice
One two no! no! no! no! no!
Spoken *p* My guide and I
Cixou
Sandpaper *p* *f* 3

Vln. I *s.t. div.* *pp* *p* *gliss.* *bow on bridge* *"p"* *norm.* *solo* *pp*

Vln. II *s.t. div.* *pp* *p* *bow on bridge* *"p"*

Vla. *on bridge* *f* *"p"* *"f"* *norm.* *s.p. div.* *pp* *f*

Vc. *on bridge* *f* *"p"* *"f"* *norm.* *s.p. div.* *pp* *f* *mf* *jété*

Db. *on bridge* *"p"* *"f"* *norm.* *div. s.p.* *pp* *f* *mf* *jété* *bow on tailpiece* *mf*

Fl. 1.2

Cl. 1.2

Bb Trp. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

S. Pno.

II Credit card perpendicular

Rep. ad lib, alter accents and placement

Voice

wal - king up - wards wal - king My guide and I I ho - ping I

Perc. on table

Vln. I

Vln. II

Vla.

Vc.

Db.

batt. damp strings

Fl. 1.2
Cl. 1.2
Bb Trp. 1.2
Tbn. 1.2
Perc. 1
Perc. 2

Voice
S.Pno.

En to tre fir

IV 2 Marbles
mf sempre sfz

Voice
Perc. on table

to learn ho-ping to learn from her words one two one two three four five

p < f p < f 3 sfz sfz

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

51 Tutti
s.p. gliss. p p p
s.p. gliss. p p p
norm. s.p. bow on bridge "p" < "f"
norm. s.p. bow on bridge "p" < "f"
s.p. bow on bridge "p" < "f"
s.p. bow on bridge "p" < "f"
mf > bow on bridge "p" < "f"

56 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Fl. 1.2

Cl. 1.2

Bb Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Voice

fem og ty - ve seks og ty - ve ått - og ty - ve ni ti ell - ve tolv fem fem

S.Pno.

half damped

sfz *sfz* *sfz* *afz* *sfz* *sfz*

Voice

one two three four twen - ty - se - ven no!

Perc. on table

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

B. D.

56 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. I

pp \triangleleft *mf* ord. *gliss.* pizz. *sfz* div. arco $\frac{2}{4}$ $\frac{2}{4}$ *f*

Vln. II

pp \triangleleft *mf* jété *p* c.l. batt. *sfz* div. arco $\frac{2}{4}$ $\frac{2}{4}$ *f*

Vla.

Vc.

norm. sp. *p* *p* *p*

Db.

norm. *p* *mf*

59 $\frac{2}{4}$ $\text{♩} = 72$

Fl. 1.2
Cl. 1.2
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2

Voice
fem og ty - ve neil

S. Pno.
gloss.
Ped.
sfz

Perc. on table
Drums
B. D.
f
sfz

Vln. I
s.p sempre
mf

Vln. II
s.p sempre
mf

Vla.
f
pizz.
col legno batt.
p
f

Vc.
s.p sempre
pp
col legno batt.
mf
f
pizz.
f

Db.
col legno batt.
f
pizz.
f

62 **3/4** **3/8**

Fl. 1.2
Cl. 1.2
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2
Voice
S. Pno.
Perc. on table
Drums
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.

62 **3/4** **3/8**

62 **3/4** **3/8**

gliss. *sfz* *gliss.* *sfz* *gliss.* *sfz* *gliss.* *sfz* *gliss.* *sfz*

mf *sf* *mf* *sf* *mf* *sf* *mf* *sf*

pizz. *f* *col legno batt.* *p* *f* *pizz.* *f*

col legno batt. *pizz.* *col legno batt.* *pizz.*

Fl. 1.2
Cl. 1.2
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2

S. Pno. **III**
sfz *ped.* *gliss.* *gliss.* *sfz* *ped.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
p senza ped

Perc. on table
Drums
B. D. *sfz* *mf* *sf* *mf* *sf*

Vln. I *f* *batt.* *mf* *arco* *s.p sempre*
f *batt.* *mf* *arco* *s.p sempre*

Vln. II *mf* *batt.* *mf* *arco* *s.p sempre*
mf *batt.* *mf* *arco* *s.p sempre*

Vla. *pizz.* *f* *arco* *p* *f*

Vc. *p* *col legno batt.* *f* *f* *f*
pizz.

Db. *col legno batt.* *f* *col legno batt.*

68

Fl. 1.2

Cl. 1.2

Hn. 1&2

Hn. 3&4

Bb Tpt.1.2

Tbn.1.2

S.Pno.

Glissandi R:H

V

gliss.

ff

Glissandi L:H

V

gliss.

ff

sffz

sffz

sffz

gliss on string

gliss.

ff

Perc. on table

f

Drums

B. D.

mf sf

mf sf

sfz

sfz

68

Vln. I

f

Vln. II

f

Vla.

f

pizz.

col legno batt.

f

f

f

3

pizz.

f

Vc.

ord.

f

f

f

col legno batt.

pizz.

f

pizz.

pizz.

pizz.

Db.

pizz.

70

Fl. 1.2

Cl. 1.2

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

S. Pno.

Perc. on table

Drums

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

ff

sfz

mf

sf

pizz.

f

5

arco s.p sempre

batt.

f

s.p sempre arco

f

col legno batt.

p

f

ff

3

f

s.p sempre

col legno batt.

f

col legno batt.

f

pizz.

col legno batt.

f

3

pizz.

f

72 $\frac{1}{2}$ air sound
mf sempre *sf* *sf*

Hn.1.2 air sound (high, mid low) *mf >* *mf*

Hn.3.4 air sound (low, mid) *mf sempre*

Bb Tpt.1.2 air sound (high, mid low) *mf >* *mf*

Tbn.1.2 air sound (low, mid) *mf sempre*

Perc. 1 sanpaper blocks *mf sempre* *sf*

Perc. 2 Drums *p < mf >* *< mf >*

Hp. *p*

Voice Whistle or hum. Individual range/key transpose downwards ad lib *p*

S.Pno. 2 Marbles *pp* single pitches + fast gliss sim. ad lib

Voice Spoken With e - very step I wal - king up - wards lear - ning from her words lear - ning from her words

Perc. on table *f* *p < f* *p < f* *p < f*

72 solo Vln. I *pp*

Vln. II

Vla.

Vc. batt. damp strings *pp* *mf* *mf*

Vc. batt. damp strings *p* *mf* *mf*

Db. batt. damp strings *mf* *mf*

76

Fl.

Hn. 1.2

Hn. 3.4

Bb Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Hp.

Voice

S.Pno.

Voice

Perc. on table

Vln. I

Vln. II

Vla.

Vc.

Db.

sim. ad lib

wal-king up- words I ho- ping With e-very step lear-ning from her words

2 Marbles gliss on string

ff

gliss.

IV

gliss.

gliss.

senza ped

8^{va}

G⁴

F[#]

F^b B^b F[#]

6

8^{va}

p *f*

p *f*

f

76

2/4 Tutti

s.p sempre

s.p sempre

s.p sempre

arco

f *p*

pizz.

f

arco

f *p*

pizz.

f

pizz.

col legno batt.

f

pizz.

col legno batt.

f

80

S.Pno. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Perc. on table

Vln. I

Vln. II *mf* *s.p sempre* *mf*

Vla. *mf* *f* *p* *pizz.* *col legno batt.*

Vc. *f* *col legno batt.* *f* *pizz.* *col legno batt.*

Db. *f* *col legno batt.* *f* *pizz.* *col legno batt.*

83

S.Pno. *gliss.* *gliss.* *damp* *pitch* *gliss.* *gliss.* *gliss.*

Perc. on table

Vln. I *8va*

Vln. II *f* *5* *5*

Vla. *mf* *f* *p* *pizz.*

Vc. *p* *f* *col legno batt.* *pizz.* *f* *p* *f*

Db. *f* *pizz.* *col legno batt.*

87

Fl.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Hp.

S.Pno.

Perc. on table

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

Ped

sf

ord.

f

p

col legno batt.

pizz.

3

4/4 1/2

air sound

91

Fl. *mf* *sf*

Hn. 1&2 air sound (high, mid low) *mf*

Hn. 3&4 air sound (low, mid) *mf*

Bb Tpt. 1.2 air sound (high, mid low) *mf*

Tbn. 1.2 air sound (low, mid) *mf*

Perc. 1 *mf* *sf*

Perc. 2 2 Bongos *p* *mf*

Hp. *p* 5 A#

Voice Whistle or hum *p*

S.Pno. *p* *sim. ad lib.*

Voice spoken *p* She said:

Perc. on table *sf* *mf* *p* 5

B. D. *p*

91

Vln. I *f* *pp* *spiccato ad lib.*

Vln. II *f* *pp* *spiccato ad lib.*

Vla. *f* *gliss.* *pp*

Vc. *p*

Db.

94

Fl.

Hn.1.2

Hn.3.4

Bb Tpt.1.2

Tbn.1.2

Perc.1

Perc. 2

Hp.

Voice

S.Pno.

Voice

Perc. on table

Drums

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

transpose downwards, ad lib

Be- cause you make sandpaper Be- cause you make Be- cause you make things of this world your goal Be-

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

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

98 **12**

Fl.

Bsn.

Hn.1.2

Hn.3.4

Bb Tpt.1.2

Tbn.1.2

Perc. 1

Perc. 2

Hp.

Voice

S.Pno.

Voice

Perc. on table

Drums

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

spoken

En to tre en to tre fir en to tre fir fem seks syv

Marble or hard mallet damped with pitch

mf sempre

sfz

cause you make things of this world your goal

gliss.

arco

pp *mf*

gliss.

arco

pp *mf*

gliss.

div. arco

pp *mf*

gliss.

arco

pp *mf*

arco

arco s.t. div.

pp *mf*

arco

pp *mf*

arco s.t.

pp *mf*

arco

pp *mf*

arco

pp *mf*

div. arco

pp *mf* *pp*

mf *pp* *mf*

101

Bsn. *p* *f* *p* *p* *f* *p* *mf* *p* *p*

B. D. *pp* *mf* *pp* *f*

B. D. 2 *pp* *mf* *pp* *mf* *pp*

Voice
en to to tre fir fem seks

S. Pno. *sfz* *gliss.* *gliss.* *gliss.* *sfz* *mf* *sim. ad lib.*

Perc. on table 3 3 3 6 6 6 3

B. D. *p* *p* *f*

Vln. I *s.t.* *pp* *mf*

Vln. II *s.t.* *pp* *mf*

Vla. *arco* *pp* *mf*

Vc. *mf* *pp* *mf* *pp* *f* *pp* *pp* *p* *p* *p* *p*

Db. *mf* *pp* *mf* *f* *pp* *p* *gliss.* *gliss.*

pp *mf* *pp* *pp* *mf* *pp* *p* *pp*

110

Bsn. *f* *p* *f* *f* *p* *f* *f*

B. D. *pp* *f* *pp* *f*

B. D. 2 *f* *pp* *f* *pp* *f*

S.Pno. *pp* *gliss.* *pp* *ad lb* *ff*

Perc. on table *mf* 3

B. D. *p* *f* *p*

Vln. I *p* bow on bridge

Vln. II *p* *ff* bow on bridge

Vla. *p* *ff* bow on bridge

Vc. *f* *gliss.* *f* *p*

Db. *f* *p* *f* *f* *f* *p* *ff*



113 14

Voice *p* Whistle or hum

S.Pno. Credit card *pp* 3 *gliss.* Rep. ad lib, alter accents

Voice Text spoken freely: *Because you focus on things of this world—* *things that shrink when they are shared—* *envy stirs up your sadness and your longing.*

Perc. She said: *p* Sustained metal objects +percussion following text, ad lib

B. D. *p*

15

16

118

Bsn. *pp* *mf* *pp* *mf* *pp*

Cbsn. *pp* *mf* *pp* *mf* *pp*

Tbn. 1.2 *pp* *mf* *pp* *mf* *pp* *mf*

B. Tbn. *pp* *mf* *pp* *mf* *pp* *mf*

Tba. *sf* *p* *mf* *pp* *mf* *pp*

B. D. *pp* *mf*

B. D. 2 *pp* *mf*

S.Pno. *ff* 8th *gliss.* *ff* Damp

Perc on table. *ff* 3

B. D. *sf* *sf* *p* *sf*

Vln. I *pp* *mf* div, s.p

Vln. II *pp* *mf* Vs.p

Vln. II *pp* *mf* div, s.p

Vln. II *pp* *mf* s.p

Vla. *pp* *mf* arco

Vla. *pp* *mf* arco div, s.p

Vc. *p* *mf* *p* *mf* *pp* *mf*

Vc. *p* *mf* *p* *mf* *pp* *mf* arco

Db. *sf* *p* *mf* *p* *mf* *pp* arco

Db. *p* *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* arco

5/4 4/4

121

Bsn. *pp* *f* *pp*

Cbsn. *pp* *f* *pp*

Tbn. 1.2 *pp* *f* *pp* *pp* < *mf* > < > < > < > *f* 3 3

B. Tbn. *mf* < *f* *pp* < *p* > *pp* < *mf* > < > < > < > *gliss.* *f* < *pp* < *f* > < *f* > *pp* < > < *f* > *pp* < *p* >

Tba. *pp* *f* *pp* *pp* < *p* > *pp* *f* *pp* *f* 3 3

B. D. 1 *pp* < *f* *pp* < *f*

B. D. 2 *pp* < *mf* *pp* < *f* *pp* < *f*

Voice Whistle or hum *f*

S. Pno. Credit card/nails pluck strings *f* *gliss.*

B. D. 3 *p* < *sf* *sf* *p* < *sf* *sf* *p* < *sf* *sf* *p* < *sf* *sf* *p*

121

Vln. I

Vln. II

Vla.

Vc. *pp* *f* *pp* *pp* < *p* > < > < > < > *f* 3 3

Db. *mf* < *f* *pp* < *p* > *gliss.* *f* < *pp* < *f* > < *f* > *pp* < > < *f* > *pp* < *p* >

pp < *f* *pp* *pp* < *f* > *pp* < > < > *pp* < *f* > < > < >

129

Bsn. *p* *f*

Cbsn. *p* *f*

Tbn. 1.2 *mf* *p* *f*

B. Tbn. *f* *p* *f* *f* *p* *ff*

Tba. *p* *f*

B. D. *pp* *f* *pp* *f*

B. D. 2 *f* *pp* *f* *pp* *f*

S. Pno. *ff* *gliss.* *ff* *gliss. across strings*

marble or mallet?
gliss. across strings

B. D. *sf* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Vln. I 129

Vln. II

Vla.

Vc. *gliss.* *p* *f*

Db. *f* *p* *f* *f* *p* *ff*

f *p* *f* *f* *p* *f* *f* *f*

132

Bsn. *f* *mf* *ff*

Cbsn. *f* *mf* *ff* to Bs.2

Tbn.1.2 *p* *f* *mf* *fff* 1.

B. Tbn. *gliss.* *ff* *mf* *f* *fff*

Tba. *f* *mf* *ff*

B. D. 1 *pp* *ff* *pp* *ff* *pp* *ff*

B. D. 2 *pp-ff* *pp* *ff*

S.Pno. *gliss.*

B. D. 3 *fp* *fp* *f* *f* *p* *ff* *p* *ff*

Vln. I 132

Vln. II

Vla.

Vc. *p* *f* *mf* *fff* *p*

Db. *gliss.* *ff* *mf* *f* *mf* *fff* *p*

<ff *mf* *p* *ff* *mf* *fff* *p*

II. The Ascending

135 $\frac{4}{4}$ ♩ = 112

Fl. 1.2 *pp*

Ob. 1.2 *pp < f*

Cl. 1.2 *pp < f* *pp < f* *pp*

Bsn. *pp < f* *pp*

Hn. 1&2 *pp < f* *pp* *pp*

Hn. 3&4 *pp < f* *pp*

Bb Tpt. 1.2 *st. mute* *pp < f*

Tbn. 1.2 *st. mute* *pp < f*

Vib. *pp < f* l.v

Vib. *pp < f* l.v

Vln. I

Vln. II

Vla. *solo/n.v* *pp*

Vc.

Db. *pp* Solo *5th* nat. harm IV. *pp*

152

Fl. 1.2 *pp*

Ob. 1.2 *pp < f*

Cl. 1.2 *pp < f* *pp < f* *pp* *pp < f* *pp*

Bsn. *pp < f* *pp* *ppp*

Hn. 1&2 *pp < f* *pp* *pp* *pp*

Hn. 3&4 *pp < f* *pp* *pp < f*

Bb Tpt. 1.2 *pp < f* *pp < f*

Tbn. 1.2 *pp < f* *pp < f*

Vib. *pp < f* *pp < f* l.v

Vib. *pp < f* *pp < f* l.v

Vln. I *pp < f* *pp < f* *pp* *pp* *solo*

Vln. II *pp < f* *pp* *pp* *pp* *solo*

Vla. *pp < f* *ppp* *pp* *pp* *solo*

Vc. *pp < f* *pp < f*

Db. *pp < f* *pp < f*

tutti/div. s.t

163 **23** **24** **4/4**

Fl. 1.2 *pp*

Ob. 1.2 *pp < f*

Cl. 1.2 *pp < f* *pp* *pp < f* *pp < f*

Bsn. *pp < f* *pp* *pp < f*

Hn. 1&2 *pp < f* *pp < f*

Hn. 3&4 *pp < f* *ppp* *pp < f*

Bb Tpt. 1.2 *pp < f*

Tbn. 1.2 *pp < f*

Vib. *pp < f* *pp < f*

Vib. *pp < f* *pp < f*

163 **4/4** **2/4** **5/4** **4/4**

Vln. I *pp < f* *ppp* *pp < f* *tutti s.t*

Vln. II *pp < f* *pp < f* *ppp* *tutti s.t*

Vla. *pp < f* *ppp* *tutti s.t*

Vc. *pp < f* *pp < f* *ppp* *tutti s.t*

Db. *pp < f* *tutti ord.* *ppp*

168 $\frac{4}{4}$ ♩ = 72

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn.
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2
Vib.
Vib.
Hp.
S.Pno.
S.Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf
mf
ppp
p
gliss.
pp
tutti
gliss.
pp

25

172 ♩ = 112

♩ = 72

Fl. 1.2 *pp*

Ob. 1.2 *pp*

Cl. 1.2 *pp* < *f*

Bsn. *pp* < *f*

Hn. 1&2 *pp* < *f*

Hn. 3&4 *pp* < *f* *pp*

Bb Tpt. 1.2 *pp* < *f* open

Tbn. 1.2 *pp* < *f* open

Vib. *pp* < *f*

S.Pno. *mf*

S.Vib. *mf*

Vln. I *pp* < *f* solo tutti *pp*

Vln. II *pp* < *f* solo

Vla. *pp* < *f* solo

Vc. *mf*

Db. *mf* solo *pp*

175

Fl. 1.2 *pp*

Ob. 1.2 *pp < f*

Cl. 1.2 *pp < f*

Bsn. *pp < f*

Hn. 1&2 *pp < f*

Hn. 3&4 *pp*

Bb Tpt. 1.2 *pp < f*

Tbn. 1.2 *pp*

Vib. *pp < f*

S.Pno. *f*

Perc on table. *f*

Vln. I *pp < f* solo

Vln. II *pp* solo tutti

Vla. *pp < f* solo

Vc. *pp < f* solo

Db.

182

Fl. 1.2 *pp*

Ob. 1.2 *f*

Cl. 1.2 *f*

Bsn.

Hn. 1&2

Hn. 3&4 *pp*

Bb Tpt. 1.2

Tbn. 1.2

Vib.

Vib.

S.Pno.

S.Vib.

Perc on table.

182

Vln. I *tutti*
pp

Vln. II

Vla.

Vc.

Db.

2/4

4/4

185 $\frac{4}{4}$ ♩ = 112 $\frac{2}{4}$ $\frac{4}{4}$ ♩ = 72

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

S.Pno.

S.Vib.

Perc on table.

Vln. I

Vln. II

Vla.

Vc.

Db.

185 $\frac{4}{4}$ tutti $\frac{2}{4}$ $\frac{4}{4}$

189

2/4

3/8 $\text{♩} = 112$

4/4

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Perc. 1
2 metal bars

Vib.

S.Pno.

Perc on table.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

f

pp

p < *f*

f

pp

pp

f

pp

f

pp

f

f

ff

ff

f

gliss.

f

f

gliss.

gliss.

193 $\frac{4}{4}$ ♩ = 72

This page of a musical score contains measures 193 to 195. The score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet 1 & 2 (Cl. 1.2), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1&2), and Horns 3 & 4 (Hn. 3&4). The brass section includes Bb Trumpet 1 & 2 (Bb Tpt. 1.2) and Trombone 1 & 2 (Tbn. 1.2). The percussion section includes Percussion 1 (Perc. 1) with 2 metal bars, Vibraphone (Vib.), and Percussion on table (Perc on table.). The string section includes Solo Piano (S.Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 193: Fl. 1.2, Bsn., Hn. 1&2, Hn. 3&4, and S.Pno. (right hand) play sustained notes. Fl. 1.2 starts with a *pp* dynamic. Bsn., Hn. 3&4, and S.Pno. (right hand) start with a *f* dynamic. Perc. 1 and Vib. play rhythmic patterns. Perc on table. plays a rhythmic pattern with a *ff* dynamic.

Measure 194: Similar to measure 193, with sustained notes in the woodwinds and strings, and rhythmic patterns in the percussion.

Measure 195: Fl. 1.2, Bsn., Hn. 1&2, Hn. 3&4, and S.Pno. (right hand) play sustained notes. Fl. 1.2, Bsn., Hn. 1&2, Hn. 3&4, and S.Pno. (right hand) end with a *pp* dynamic. Perc. 1, Vib., and Perc on table. continue their rhythmic patterns. Vln. I, Vln. II, Vla., Vc., and Db. play sustained notes, with Vln. I, Vla., and Db. starting with a *sfz* dynamic and ending with a *pp* dynamic. Vln. II, Vc., and Db. end with a *gliss.* (glissando) effect.

196 $\text{♩} = 112$ $\text{♩} = 72$ $\frac{5}{4}$ $\frac{5}{4}$

Fl. 1.2 *pp* *pp*

Ob. 1.2 *pp < f*

Cl. 1.2 *pp < f* *p* *pp*

Bsn. *pp < f*

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Vib.

Vib.

S.Pno. *ff* 6 6 6 6 6 6 6 6

S.Vib. *ff* 6 6 6 6 6 6 6 6

Vln. I 196 *p < f* *pp < f > pp* *div.* $\frac{5}{4}$ $\frac{5}{4}$

Vln. II *p < f* *pp* *div.*

Vla. *p < f* *p < f* *pp*

Vc. *gliss.* *div.* *p < f* *pp*

Db. *gliss.* *f*

31

202 $\frac{3}{4}$ ♩ = 112

$\frac{4}{4}$ ♩ = 72

Fl. 1.2 *pp* < *f* *pp*

Ob. 1.2 *pp* < *f* *pp*

Cl. 1.2 *f* *ff* *pp*

Bsn. *pp* < *f* *pp*

Hn. 1&2 *pp* < *f* *pp*

Hn. 3&4 *pp* < *f* *pp*

Bb Tpt. 1.2 *pp* < *f* *pp*

Tbn. 1.2 *pp* < *f* *pp*

Vib. *f*

Vib. *f*

Hp.

S.Pno. *f* *ff* *8^{va}*

S.Vib. *ff*

Perc on table.

Vln. I $\frac{3}{4}$ $\frac{4}{4}$

Vln. II

Vla.

Vc.

Db. *s.p* *gliss.* *pp* < *f* > *pp*

208

Fl. 1.2 *pp* *pp*

Ob. 1.2 *pp*

Cl. 1.2 *f* *f*

Bsn. *pp*

Hn. 1&2 *pp*

Hn. 3&4 *pp*

Bb Tpt. 1.2

Tbn. 1.2

Glock. *mf*

Hp. *f*

S.Pno. *f* *ff* *8^{va}* *6* *6* *6* *6*

S.Vib. *f* *6* *6* *6* *f*

Perc on table. *f* *6* *6* *6*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f* *pp* *s.p*

Db. *f* *pp*

216

Fl. 1.2 *pp*

Ob. 1.2 *pp*

Cl. 1.2 *pp*

Bsn. *pp*

Hn. 1&2 *pp*

Hn. 3&4 *pp*

Bb Tpt. 1.2 *pp*

Tbn. 1.2 *pp*

B. Tbn.

Tba.

Glock.

B. D. 2

Hp.

S. Pno. *ff*

Drums *f*

B. D. *pp* *f*

216

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *p*

219

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Glock.

B. D. 2

Hp.

S. Pno.

S. Vib.

Drums

B. D.

219

Vln. I

Vln. II

Vla.

Vc.

Db.

222

Fl. 1.2 *pp* *pp < f > p*

Ob. 1.2 *pp* *pp < f > p*

Cl. 1.2 *pp* *pp < f > p*

Bsn. *pp* *pp < f > p*

Hn. 1&2 *pp* *pp < f > p*

Hn. 3&4 *pp* *pp < f > p*

Bb Tpt. 1.2 *pp* *pp < f > pp*

Tbn. 1.2 *pp* *ff* *p*

B. Tbn. *pp* *gliss.* *pp* *ff* *p*

Tba. *ff* *p*

Glock. *f*

B. D. 2 *p* *f*

Hp. *f*

S. Pno. *f* *ff* *8th*

S. Vib. *ff*

Drums

B. D. *pp* *f*

222

Vln. I *pp < f > p*

Vln. II *pp < f > pp*

Vla. *pp < f > p*

Vc. *pp < f > p*

Db. *pp* *gliss.* *pp* *ff* *p*

229 $\frac{4}{4}$

Ob. 1.2 *pp* < *p* > *pp* *pp*

Cl. 1.2 *pp* < *p* > *pp* *pp*

Bsn. *pp* < *f* > *pp* *pp* < *f* > *pp*

Hn. 1&2 *pp* < *f* > *pp*

Hn. 3&4 *f* > *pp*

Bb Tpt. 1.2

Tbn. 1.2

S.Pno. *ff*

S.Vib.

B. D. *pp* *f* *p* *f*

229 $\frac{4}{4}$ ♩ = 88

Db. *f* > *pp*

♩ = 72



232 $\frac{3}{4}$

Ob. 1.2 *pp* *pp*

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

B. D. *pp* < *f* > *p*

B. D. 2 *pp*

S.Pno.

S.Vib.

B. D. *p* *f* *p* *f*

232 $\frac{3}{4}$

Db. *gliss.*

238

Fl. 1.2 *p*

Ob. 1.2 *pp*

Cl. 1.2 *p* *pp*

Bsn. *pp* *pp*

Hn. 1&2 *pp*

Hn. 3&4 *pp*

Bb Tpt. 1.2

Tbn. 1.2 *pp*

B. Tbn. *pp*

Tba. *pp*

S.Pno. *p* *ff*

Drums

B. D. *f* *f*

Db. 238



♩ = 72

241

S.Pno. *f* *p*

Drums *p* *mf* *pp*

B. D. *mf*



rit.

245

S.Pno. *f* *p*

39 $\text{♩} = 60$

249

Fl. 1.2 p f p

Ob. 1.2 p f p

Cl. 1.2 p f p

Bsn. p f ff p

Hn. 1&2 p f p

Hn. 3&4 ff f p f

Bb Tpt. 1.2 p f p

Tbn. 1.2 ff f p f

B. Tbn. ff f p f

Tba. ff f p f

B. D. 1 f 1.v

B. D. 2 f 1.v

Hp. ff 3 6

S. Pno.

Vln. I p f p p div. 3 4 2

Vln. II p f p p

Vla. p f p

Vc. ff f p f

Db. ff f p f

252 **accel.**

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Tba.

Hp.

S.Pno.

Drums

B. D.

252 **accel.**

Vln. I

Vln. II

Vla.

Vc.

Db.

257

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Tba.

Hp.

S.Pno.

Drums

B. D.

257

Vln. I

Vln. II

Vla.

Vc.

Db.

267

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Tbn. 1.2

Tba.

Hp.

S.Pno.

Drums

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

272

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Hp.

S.Pno.

Drums

B. D.

272

Vln. I

Vln. II

Vla.

Vc.

Db.

277

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn.
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2
B. Tbn.
Tba.
Hp.
S. Pno.
Drums
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.

282

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Hp.

S.Pno.

Drums

B. D.

282

Vln. I

Vln. II

Vla.

Vc.

Db.

286

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Hp.

S. Pno.

Drums

B. D.

286

Vln. I

Vln. II

Vla.

Vc.

Db.

290 4/4

Fl. 1.2 *f p f*

Ob. 1.2 *f p f*

Cl. 1.2 *f p f* *pp sempre* 5 3

Bsn. *f p f p f*

Hn. 1&2 *sf pp f sf pp f sf pp ff* *pp sempre*

Hn. 3&4 *sf pp f sf pp f sf pp ff*

Bb Tpt. 1.2 *f p f*

Tbn. 1.2 *f sfz f sfz f ff*

B. Tbn. *f p f p f*

Tba. *f p f p f*

Vib. *pp* *pp sempre* 3

Hp. *pp* *Bisbigl.*

S.Pno. 8

Drums

B. D. *f p f p f*

290 4/4 3/4 *s.p sempre*

Vln. I *f p f* *pp* 3

Vln. II *f p f* *pp*

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

Vc. *f p f p f* *s.p sempre* *pp* 3 6 6

Db. *f sfz f sfz f* *s.p sempre* *flag. II* *pp sempre*

294

Cl. 1.2

Hn. 1&2

Vib.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



299

Cl. 1.2

Hn. 1&2

Vib.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

309 **43**

3/4

Fl. 1.2
mf f iteration pp f f

Ob. 1.2
mf iteration pp f f

Cl. 1.2
p f p f p f p f p f

Bsn.
3 3 f pp f pp f pp f

Hn. 1&2
f open p f p f p f

Hn. 3&4
pp f f f f

Bb Tpt. 1.2

Tbn. 1.2
1. p 3 f 3 p 3 f 3 p 3 f 3 p 3

B. Tbn.

Vib.
mf pp mf pp

Vib. (tr)

Hp.
p f f

S. Pno.
mf p 3 3 3 f

S. Vib.

Vln. I
mf pp

Vln. II

Vla.

Vc.

Db.
gliss. ord. f f f

313

Fl. 1.2 *f* *p* *f* *p*

Ob. 1.2 *p* *p*

Cl. 1.2 *f* *p* *f*

Bsn. *p* *f* *p*

Hn. 1&2 *p* *f* *p*

Hn. 3&4 *p* *f* *p* *f* *p* *f*

Bb Tpt. 1.2

Tbn. 1.2 *f* *f*

B. Tbn. *p* *f* *p*

Vib. *mf*

S. Pno. *f* *f* *sfz* *sfz* *sfz*

S. Vib. *f* *3* *6* *6* *6* *6* *6*

313

Vln. I *mf* *pp* *f* *pp* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f* *p* *f*

Db. *p* *f* *p* *f*

317

Fl. 1.2 *p* *f* *pp*

Ob. 1.2 *fp* *mf*

Cl. 1.2 *pp* *f* *pp* *f* *f*

Bsn. *f* *pp* *f* *pp* *f* *pp*

Hn. 1&2 *f*

Hn. 3&4 *gliss.* *pp* *f* *pp*

Bb Tpt. 1.2

Tbn. 1.2 *pp* *f* *pp* *f* *pp*

B. Tbn. *f* *p* *pp* *mf*

S.Pno. *sfz* *sfz* *sfz* *sf* *sf* *sf*

S.Vib. *f* *f* *sfz* *sfz*

317

Vln. I *p* *f* *pp* *f* *pp*

Vln. II *pp* *f* *pp* *f* *pp*

Vla. *pp* *f* *pp* *f* *pp*

Vc. *pp* *f* *pp* *pp* *mf*

Db. *pp* *f* *p* *f* *pp*

322

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

325

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

S.Pno.

S.Vib.

325

Vln. I

Vln. II

Vla.

Vc.

Db.

328

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Tbn. 1.2

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

332

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Tbn. 1.2

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

336 3/4

Fl. 1.2 *f* *p* *f*

Ob. 1.2 *p* *f* *p*

Cl. 1.2 *f* *p* *f* *p* *f*

Bsn. *sf* *p* *sf* *sf* *sf* *sf* *mf* *sf*

Hn. 1&2 *f* *p* *f* *p* *f*

Hn. 3&4 *f* *p* *f* *p*

Bb Tpt. 1.2

Tbn. 1.2 *f* *p* *f* *p*

Tbn. 3.2 *f* *p* *f* *p*

Tba.

Perc. 1 2 bongos, 2 congas *mf*

B. D. 2

S.Pno. *f* *mf*

S.Vib.

Vln. I 336 3/4 *f*

Vln. II *f*

Vla. *f*

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

Db. *p* *f* *p* *f* *p* *f* *f*

339

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

B. D. 2

S. Pno.

S. Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

345

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn.
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2
B. Tbn.
Tba.
Perc. 1
B. D. 2
S. Pno.
S. Vib.
Tuned Gongs
Vln. I
Vln. II
Vla.
Vc.
Db.

348

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn.
Hn. 1&2
Hn. 3&4
Bb Tpt. 1.2
Tbn. 1.2
B. Tbn.
Tba.
Perc. 1
B. D. 2
S. Pno.
Tuned Gongs
Vln. I
Vln. II
Vla.
Vc.
Db.

351

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt.1.2

Tbn.1.2

B. Tbn.

Tba.

Perc.1

B. D. 2

S.Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

3/4

pp *f* *pp* *p* *pp* *p*

pp *f*

f *f* *p* *f* *pp* *f*

f *p* *f* *p* *f*

f *f* *p*

f *f* *p*

f *p*

f *p* *f*

f *f* *ff* *ff* *p* *pp* *p* *pp* *p*

ff *ff* *p* *pp* *p* *pp* *p*

f *pp* *p* *pp*

f *p*

f *p* *f* *p* *f*

ossia: ottava until bar 359, first beat

355

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

S.Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

359

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

S.Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *p* *pp* *f* *pp* *p*

pp *p* *pp* *p* *pp* *pp* *ff*

pp *p* *pp* *f* *pp* *p* *pp* *ff*

pp *p* *pp* *f* *pp* *pp* *ff*

p *pp* *p* *pp* *p* *pp* *p* *pp*

p *f* *p* *f* *p* *f* *p* *f*

p *pp* *p* *pp* *p* *pp* *p* *pp*

pp *p* *pp* *f* *pp* *pp* *f*

pp *p* *pp* *p* *pp* *p* *pp* *f*

pp *p* *pp* *f* *pp* *pp* *f*

p *pp* *p* *pp* *p* *pp* *p* *pp*

p *f* *p* *f* *p* *f* *p* *pp*

363

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

370

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

375

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

S.Pno.

S.Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

380 1 5 49

Fl. 1.2 *f* *p* *pp* *p* *pp* *p*

Ob. 1.2 *pp* *p*

Cl. 1.2 *pp* *f* *pp* *p*

Bsn. *pp* *f* *pp* *p* *pp* *p*

Hn. 1&2 *pp* *mf* *pp* *mf* *sfz* *pp* *mf* *pp*

Hn. 3&4 *pp* *mf* *pp* *p* *pp* *pp* *pp*

Bb Tpt. 1.2

S.Pno.

S.Vib. *f*

Vln. I *pp* *f* *pp* *p* *pp* *p* *s.t sempre*

Vln. II *pp* *f* *pp* *p* *s.t sempre*

Vla. *pp* *mf* *pp* *mf* *pp* *p* *s.t sempre*

Vc. *pp* *f* *pp* *p* *s.t sempre*

Db. *pp* *mf* *pp* *mf* *pp* *p* *pp* *s.t sempre*

384

Hn. 1&2 *p pp pp p pp pp p pp pp*

Hn. 3&4 *pp p pp pp p pp pp*

Tbn. 1,2 *pp p pp p pp p pp*

S.Vib. *f f f f*

384

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

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

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

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

Db. *pp p pp pp pp p pp*

rit.

390

Hn. 1&2 *pp p pp pp p pp pp p pp*

Hn. 3&4 *p pp p pp pp p pp*

Tbn. 1,2 *p pp p pp pp p pp*

rit.

390

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

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

Vla. *p pp p*

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

Db. *pp p pp pp pp p pp*

50 ♩=52

396

Hn. 1&2 *p pp*

Hn. 3&4 *p pp*

Tbn. 1.2 *p pp*

S.Pno. *mf*
8^{ve}
Ped

v on strings/soft yarn mallets

Vln. I *pp p*

Vln. II *pp p*

Vla.

Vc. *pp p*

Db. *pp p pp*



402

Hn. 1&2 *pp p*

Hn. 3&4 *pp p*

S.Pno. *gliss.*

B. D. Superball *pp*

Vln. I *p pp p*

Vln. II *p pp p*

Vc. *p pp p*

Db. *p pp p*

408 4/4

Hn. 1&2
Hn. 3&4
S. Pno.
B. D.
Vln. I
Vln. II
Vc.
Db.



51

413 4/4

Hn. 1&2
Hn. 3&4
Voice
S. Pno.
B. D.
Vln. I
Vln. II
Vc.
Db.

whisper
En to tre
pluck string + ad lib flageolles on the low strings

52

418

Hn. 1&2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 3&4 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Voice
En to tre En to tre En to

S.Pno. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Voice
Talking
She said: Be- cause you make things of this world your goal

Perc on table. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tuned Gongs *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

B. D. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

418

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

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

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

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

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



423

Hn. 1&2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 3&4 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Voice
tre En to tre En to tre

S.Pno. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Voice
Move to piano

Tuned Gongs

B. D.

423

Vln. I

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

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

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

III. Gazing at Paradise

53 Senza misura/Liberamente

429 (3 -4 min) 5/4

S.Pno. DUO CADENZA, SEMI IMPROVISED. BOTH SOLOISTS PERFORM INSIDE PIANO

444

4/4 2/4 5/4 4/4 5/4 4/4 5/4

Fl. 1.2

Ob. 1.2 *pp*

Cl. 1.2

Hn. 1&2

T.G.

B. D. 2

Hp.

S. Pno.

S. Vib.

Tuned Gongs

444

4/4 2/4 5/4 4/4 5/4 4/4 5/4

Vln. I

Vln. II

Vla.

Vc.

Db.

450

Fl. 1.2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. 1.2 p

Cl. 1.2 p

Hn. 1&2 p

T.G. mf

B. D. 2 o

Hp. mf

S.Pno. mf *sempre* $sfz p$ $sfz p$ $sfz p$ $sfz p$ $sfz p$

S.Vib.

Tuned Gongs

Vln. I p

Vln. II p

Vla. p

Vc. p p p p p p

Db.

456

Fl. 1.2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf*

Ob. 1.2 *mf*

Cl. 1.2 *p* *mf* *<mf>* *<>* *<>* *<>*

Bsn.

Hn. 1&2 *mf*

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

T.G. Glockenspiel *f*

B. D. 2 *mf*

Hp. *f*

S.Pno. *sfz p* *sfz p* *sfz mf* *f*

S.Vib. *f*

456

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p* *p* *p* *p* *p* *p* *mf* *mf*

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

466

Fl. 1.2 *pp* *f* *pp* *pp* *p* *pp*

Ob. 1.2 *pp* *f* *pp* *p* *pp* *p* *pp* *p*

Cl. 1.2 *pp* *f* *p* *pp* *p* *pp*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 1&2 *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 3&4 *f* *p* *f* *p* *f* *p* *f* *p*

Bb Tpt. 1.2 *f* *pp* *f*

Tbn. 1.2 *p* *f* *p* *f* *p* *f* *p* *f*

Tba. *p* *f* *p* *f* *p* *f* *p* *f*

Glock.

Vib.

Hp.

S.Pno. *ff*

S.Vib. *ff* *ff* *ff*

466

Vln. I *pp* *f* *pp* *pp* *p* *pp*

Vln. II *pp* *f* *pp* *p* *pp* *p* *pp* *p*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Db. *p* *f* *p* *f* *p* *f* *p* *f*

Detailed description: This page of a musical score, numbered 98, covers measures 466 to 470. It features a full orchestral and piano ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play melodic lines with dynamic markings ranging from *pp* to *f*. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with dynamic markings from *f* to *pp*. The percussion section includes Glockenspiel, Vibraphone, and Harp. The piano part (S.Pno.) features complex textures with triplets and sixteenth-note patterns, marked with *ff*. The score is written in a key with one flat and a 2/4 time signature. Measure numbers 466, 467, 468, 469, and 470 are indicated at the beginning of their respective staves.

470

Fl. 1.2 *f* *pp* *pp* *ff* *pp* *p* *pp* *p*

Ob. 1.2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cl. 1.2 *f* *pp* *pp* *ff* *pp* *p* *pp* *p* *unis*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 1&2 *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 3&4 *f* *p* *f* *p* *f* *p* *f* *p*

Bb Tpt. 1.2 *f* *p* *f* *p*

Tbn. 1.2 *p* *f* *p* *f* *p* *pp* *p* *pp*

Tba. *p* *f* *p* *f* *p* *pp* *p* *pp*

Glock. *f* *p* *f* *p*

Vib. *f* *p* *f* *p*

Hp. *f* *p* *f* *p*

S.Pno. *f* *p* *f* *p*

S.Vib. *ff* *p* *ff* *p* *ff* *p*

Vln. I *f* *pp* *pp* *ff* *pp* *p* *pp* *p*

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

Vla. *f* *p* *f* *p*

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

Db. *p* *f* *p* *f* *p* *pp* *p* *pp*

474

Fl. 1.2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Ob. 1.2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cl. 1.2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p* 1.

Hn. 1&2 *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 3&4 *f* *p* *f* *p* *f* *p* *f* *p*

Bb Tpt. 1.2 *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 1.2 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tba. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Glock. *f* *p* *f* *p* *f* *p* *f* *p*

Vib. *f* *p* *f* *p* *f* *p* *f* *p*

Hp. *f* *p* *f* *p* *f* *p* *f* *p*

S.Pno. *f* *p* *f* *p* *f* *p* *f* *p*

S.Vib. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

474

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

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

Vla. *f* *p* *f* *p* *f* *p* *f* *p*

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

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

478

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Hn. 1&2

Hn. 3&4

Bb Tpt. 1.2

Tbn. 1.2

Tba.

Glock.

Vib.

Hp.

S.Pno.

S.Vib.

478

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 102 and 56, contains measures 482 through 500. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horns 1 & 2 and 3 & 4, Bb Trumpet 1 & 2, Trombone 1 & 2, Tuba, Glockenspiel, Vibraphone, Harp, Soprano Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *pp*, *p*, *f*, and *ff*. The woodwinds and strings play sustained chords with some melodic movement, while the brass instruments have more active parts with accents and dynamic shifts. The percussion section provides a steady, rhythmic accompaniment.

485

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn.

Bb Tpt. 1.2

Glock.

Vib.

Hp.

S.Pno.

S.Vib.

Vln. I

Vln. II



488

Ob. 1.2

Bb Tpt. 1.2

Glock.

Vib.

Hp.

S.Pno.

S.Vib.

Almglocken

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