

Olli Virtaperko

# Multikolor

*for Baritone Saxophone and Ensemble*

Teosto  
Music Finland

Copyright © by Olli Virtaperko

No part of this publication may be copied or reproduced in any form or any means without the prior permission of the composer.

Distribution by Music Finland

Keilasatama 2 A

FIN-02150 Espoo [www.musicfinland.fi](http://www.musicfinland.fi)

Espoo, 2023

Olli Virtaperko

# Multikolor

*for Baritone Saxophone and Ensemble*

*duration 18 minutes*

"MULTIKOLOR for Baritone Saxophone and a 10-piece ensemble, was commissioned by the TampereRaw ensemble. It was premiered 30 October 2016 by Joonatan Rautiola (baritone saxophone soloist) and TampereRaw (under Tuomas Turriago). The composing took place between 17 June and 29 December 2014 in Helsinki & Viitasaari. MULTIKOLOR is dedicated to Joonatan." (O.V., 4 November 2016)

## INSTRUMENTATION:

Flute

Oboe

Clarinet (in B $\flat$ )

Horn (in F)

Bassoon

Baritone Saxophone soloist

2 Violins

Viola

Violoncello

Double Bass

## NOTATION:

General

Trills are diatonic, if not otherwise specified (the altered tone is the closest upward unaccented tone)

Strings

Diamond-shaped noteheads refer to natural harmonics. The string from where a particular harmonic should be played is indicated with Roman numeral ( I = highest string; IV = lowest string).

Note that indication *off string* refers to "aggressive accentation" only when it is accompanied with accent mark or/with crescendo.

S.P. sul ponticello (near the bridge)

N. normal (used after S.P.)

On microtonal notation

The microtonalism in the piece is predominantly motivated by the microtonal harmonies of the multiphones of the baritone saxophone. Due to the complex nature of how the saxophone multiphones are formulated (e.g. frequencies from several overtone series sounding simultaneously), exact definition of the sounding frequencies would result a complex notation. Consequently, for the practical reasons, the used microtonal notation intends to give just a rough indication of the deviations from the standard equal tuning and the final judgement is left to the musicians' ears (which – though undoubtedly being challenging – should not be impossible in music, where each musician has an independent part and unisono doublings are exceptions).

The approximate realizations for the microtonal accidentals are:

↓ ↑ slightly lower/higher (5-15 cents); can be used in combination with other microtonal accidentals

↓ ♭ ↑ ♯ ♯ approximately a quarter semitone lower/higher (15-35 cents)

♭ ♯ ♯ approximately a half semitone lower/higher (35-50 cents)

# Multikolor

for Baritone Saxophone and Ensemble  
transposed score

♩ = 75

Olli Virtaperko 2014

Baritone  
Saxophone  
(in E $\flat$ )



Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*mp*

*mp*

*mp*

*mp*

1 2 3 4 5 Ta



26

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*solo, dynamics ad lib.*

*semi-tone trills*

*slow down to*

*(in tempo)*  
*light slapping*

Fl.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Ob.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Cl. (in B $\flat$ )  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Hn. (in F)  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Fg.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

B. Sax. (in E $\flat$ ) *rapid bursts (tempo ad lib)* repeat pattern *light slapping* *rapid bursts* 5 tapping with light blowing support tapping with light blowing support

Vln. 1  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Vln. 2  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Vla.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

Vcl.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$

D.B.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{8}$   $\frac{9}{16}$



Fl.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Ob.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Cl. (in B $\flat$ )  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Hn. (in F)  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Fg.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

B. Sax. (in E $\flat$ ) *light slapping* *as before* 6 *ord.*  $\rightarrow$  *mostly air*  $\rightarrow$  *ord.* (vary the sound color ad lib.) *p*

Vln. 1 *p* I II

Vln. 2 *p* III IV

Vla. *p* I II

Vcl. *p* I II

D.B. *p* I



39

Fl.  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{4}$   $\frac{6}{4}$

Ob.  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{4}$   $\frac{6}{4}$

Cl. (in B $\flat$ )  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{4}$   $\frac{6}{4}$

Hn. (in F)  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{4}$   $\frac{6}{4}$

Fg.  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{4}$   $\frac{6}{4}$

*p*

B. Sax. (in E $\flat$ ) *mp* *slap* *ord.* *light slapping* *rit.*

Vln. 1 off string

Vln. 2 off string

Vla off string

Vcl. off string

D.B. off string



43  $\text{♩} = 50$

Fl. *mp*

Ob.

Cl. (in B $\flat$ ) *p* *(p-mp)* *(mp-mf)*

Hn. (in F) *p*

Fg. *mp*

RA  
Cl $\flat$   
B $\flat$   
E F#

R  
B $\flat$  tr.

B. Sax. (in E $\flat$ )  $\text{♩} = 50$  *slow glissando, as smooth as possible* *subtone* *light slapping* *10*

Vln. 1

Vln. 2

Vla *mp* III off string

Vcl. *p* *no vibrato* *mp* IV off string I.v.

D.B.

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

H-based overtone series  
8th partial

11th partial

*p*

Add pulsative rhythm patterns by altering embouchure.  
Apply patterns every here and there, not constantly!

B. Sax. (in E $\flat$ )

search partials from that area

ord.

similarly, freely

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

III

off string (as before)

IV III

III IV

III IV

III IV

III IV

IV III II I

IV I I II

IV

gliss. on harmonics

III

off string

III

II III

II III

II III

IV

gliss. on harmonics

IV

II III

*mp*

*mp*

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

(9th)

ord.

*mp*

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ord.

M

M

II III

III

III II III

III II

off string

II

I

III

III

off string (as before)

III

IV

II

I

II

I III

IV

III II

IV

gliss. on harmonics

IV

gliss. on harmonics

IV

gliss. on harmonics

IV

II

*p*



67

Fl. *mp*

Ob. *mp*

Cl. (in B $\flat$ ) *mp*

Hn. (in F) *mp*

Fg. *bisbigliando* *simile*

B. Sax. (in E $\flat$ ) *bisbigliando intensity* *crescendo, focus on f*

Vln. 1 *exaggerated vibrato (cresc.-dim.)* *mp*

Vln. 2 *exaggerated vibrato (cresc.-dim.)* *mp*

Vla. *exaggerated vibrato (cresc.-dim.)* *mp*

Vcl. *exaggerated vibrato (cresc.-dim.)* *mp*

D.B. *mf* *mp*

1 2 3 4 5 6 Eb

1 2 3 G $\sharp$



72

Fl. *mf*

Ob. *mf*

Cl. (in B $\flat$ ) *mp* *(mp-mf)* *(mp-mf)*

Hn. (in F) *mf* *mf*

Fg. *mf* *mf*

B. Sax. (in E $\flat$ ) *expressive* *expressive, with cello*

Vln. 1 *IV* *II III* *I* *III* *II* *I*

Vln. 2 *I* *II* *III* *II* *I* *II* *III*

Vla. *I* *II I* *6* *3*

Vcl. *III* *IV* *II* *IV* *expressive, with sax.* *III* *I*

D.B. *f*

76  $\text{♩} = 75$

Fl. *f*

Ob. *f*

Cl. (in B $\flat$ ) *mf*

Hn. (in F) *mf* ord.

Fg. *f* *mf*

$\text{♩} = 75$

B. Sax. (in E $\flat$ )

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf* off string

D.B. *mf*



79

Fl. *mf*

Ob. *mf*

Cl. (in B $\flat$ ) *mf*

Hn. (in F) *mf*

Fg. *mf*

B. Sax. (in E $\flat$ ) *f* *(mf-f)*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp* *mf*

Fl.  
Ob.  
Cl. (in B<sub>♭</sub>)  
Hn. (in F)  
Fg.

B. Sax. (in E<sub>♭</sub>)  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

*(cresc. - dim.) exaggerated vibrato*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

ord.  
*mp*



**♩ = 100**

Fl.  
Ob.  
Cl. (in B<sub>♭</sub>)  
Hn. (in F)  
Fg.

*mf* *f* *mp*  
*fp* *mp*  
*fp* *mp*  
*fp* *mp*

**♩ = 100**

B. Sax. (in E<sub>♭</sub>)  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

*f* *mf* *fp*  
*f* *mf* *fp*  
*f* *mf* *fp*  
*f* *mf* *fp*  
*f* *mf* *fp*

off string  
off string  
off string  
off string  
off string

II (S.P.)  
II (S.P.)  
II (S.P.)  
II (S.P.)  
II (S.P.)

*intensively, a bit faster*

91

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

bend

*f*

Detailed description: This block contains the musical notation for measures 91 to 93 for the woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (in B)), Horn in F (Hn. (in F)), and Bassoon (Fg.). The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *f* with accents. Performance instructions include 'bend' for the bassoon and 'intensively, a bit faster' at the top. Measure numbers 91, 92, and 93 are indicated at the start of their respective staves.

*intensively, a bit faster*

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

S.P. → N.

*f*

Detailed description: This block contains the musical notation for measures 91 to 93 for the saxophone and string sections. The instruments are Bass Saxophone in E-flat (B. Sax. (in E $\flat$ )), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla), Violoncello (Vcl.), and Double Bass (D.B.). The saxophone part has a melodic line with dynamic markings *f* and accents. The string parts are mostly sustained chords with dynamic markings *sfz* (sforzando). Performance instructions include 'S.P. → N.' (Sordano Piano to Normal) for the strings and 'intensively, a bit faster' at the top. Measure numbers 91, 92, and 93 are indicated at the start of their respective staves.



94

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*f*

*mp* *mf*

C2  
C1

Detailed description: This block contains the musical notation for measures 94 to 97 for the full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (in B)), Horn in F (Hn. (in F)), Bassoon (Fg.), Bass Saxophone in E-flat (B. Sax. (in E $\flat$ )), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla), Violoncello (Vcl.), and Double Bass (D.B.). The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include 'C2' and 'C1' for the strings. Measure numbers 94, 95, 96, and 97 are indicated at the start of their respective staves.

Fl. *mp*

Ob. *mp*

Cl. (in B $\flat$ ) *mp* *mf* *p*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E $\flat$ ) *(mp)*

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



(non vibrato)

Fl. *mf*

Ob. *mf*

Cl. (in B $\flat$ ) *mf* *f* *mf*

Hn. (in F) *mf* *quasi gliss.*

Fg. *mf* *f*

B. Sax. (in E $\flat$ ) *mf* *f* *mf*

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



*calming down*

108

Fl. *mp*

Ob. *mp*

Cl. (in B.) *mp*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E $\flat$ ) *mp*

*calming down*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B.



114

Fl. *mp*

Ob.

Cl. (in B.) *mp* *mf*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E $\flat$ )

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vcl. *mp*

D.B.

119

Musical score for measures 119-124. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (in B)), Horn in F (Hn. (in F)), Bassoon (Fg.), Bass Saxophone in E-flat (B. Sax. (in E)), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music features various dynamics such as *mp* and *p*, and includes fingering numbers (1-4) and articulation marks like slurs and accents.

125

Musical score for measures 125-130. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (in B)), Horn in F (Hn. (in F)), Bassoon (Fg.), Bass Saxophone in E-flat (B. Sax. (in E)), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music features dynamics such as *p* and *mp*, and includes the instruction "(non vibrato)". Fingering numbers (1-4) and articulation marks like slurs and accents are present.

131

Fl. *mp* *mf*

Ob.

Cl. (in B.) *p* *mp* *mf*

Hn. (in F) *p* *mp* *mf*

Fg. *mp* *mf*

B. Sax. (in E<sub>b</sub>) *intensively*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

D.B.

136

Fl. *mf* *f*

Ob. *f*

Cl. (in B.) *mf*

Hn. (in F) *mf*

Fg. *f*

B. Sax. (in E<sub>b</sub>) *mf* *f*

Vln. 1 (Bartók-pizz.) (*mf*)

Vln. 2 (Bartók-pizz.) (*mf*)

Vla. (*mf*) (Bartók-pizz.)

Vcl. (*mf*) (Bartók-pizz.)

D.B. (*mf*)

Fl. *mf* expressive

Ob. *f* *mf*

Cl. (in B $\flat$ ) *f* *mf*

Hn. (in F) *mf* ord.

Fg. *mf*

B. Sax. (in E $\flat$ ) *mf*

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



Fl. *mp*

Ob. *f* *mp*

Cl. (in B $\flat$ ) *mp*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E $\flat$ ) *mp*

Vln. 1

Vln. 2

Vla *pizz.* *mp*

Vcl. *pizz.* *mp*

D.B. *pizz.* *mp*

148

Fl. *mf*

Ob. *mf*

Cl. (in B.) *mf*

Hn. (in F) *mf*

Fg. *mf*

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



152

Fl.

Ob.

Cl. (in B.)

Hn. (in F) *mp*

Fg.

B. Sax. (in E $\flat$ ) *(mf-f)*

Vln. 1 *mp*

Vln. 2 *mp*

Vla *mp*

Vcl. *mp*

D.B. *mp*

Fl. *mf* *mp*

Ob. *mp* *mf*

Cl. (in B) *mf* *mp* *mf*

Hn. (in F) *mf*

Fg. *mf* *mp* *mf*

B. Sax. (in E)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

match the intonation with the soloist's fundament

Fl.

Ob. *mp* *p*

Cl. (in B) *mp* *p*

Hn. (in F) *mp* *p* *mp*

Fg.

B. Sax. (in E) *p*

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

166

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. (in B) *mf* *mp* *mf*

Hn. (in F) *mf* *mp*

Fg. *mp* *mf* *mp*

B. Sax. (in E) *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B.

171

Fl. *mp* *p*

Ob. *mp* *p*

Cl. (in B) *mp*

Hn. (in F) *mp* *p*

Fg. *mf* *mp*

B. Sax. (in E) *mf*

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* *p*

Vcl. *mf* *mp*

D.B. *mp* *mf*

*moderate bisbigliano ad lib.*

*S.P.*

176

Fl. *mp* *mf*

Ob. *mp*

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

*p*

more intense bisbigliano ad lib.

fast multifonic figuration, freely

B. Sax. (in E $\flat$ ) *(mf ff)*

*accelerando*

Vln. 1 *p* *S.P.* *sfz*

Vln. 2 *p* *S.P.* *sfz*

Vla. *sfz*

Vcl.

D.B. *mp*

179

Fl.

Ob. *mf*

Cl. (in B $\flat$ ) *mf*

Hn. (in F) *mf* *mp* *mf* *f*

Fg. *mf*

bisbigliando, freely

multiphonic, descending chromatic scale

B. Sax. (in E $\flat$ )

Use a lot of bow with very light bow pressure and create undefined, sparkling noise using all strings I-IV. Favour descending scale-gestures with occasional glissandos. S.P.

undefined very high note

*pp* *p*

similarly to 1st violin

similarly to violins, but use faster bow and shorter slurring

Vln. 1

Vln. 2

Vla.

Vcl. *mf*

D.B.



182

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

search A-overtones, freely

ord.

M

broken tones (distracted with voice)

scratches (extended bow pressure, low speed, not loud)

continue (quiet) noise-making as before S.P.

similarly to 1st violin

scratches on g string (extended bow pressure) (approximate rhythm) (p)

continue (quiet) noise-making as before

scratches on G & C strings (extended bow pressure, low speed, rhythm ad lib) (approximate rhythm) (p)

*f* *ff*

$\delta^{12}$

185

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

1Ta C5 (+ oct. key) quasi gliss.

A-overtones

(continue this rhythm & overtones freely, but play also the notated slaps)

slap

scratches on g string (extended bow pressure) react to saxophone slaps

ord.

noise-making as before

scratches as before

(noise-making)

*mp* *mp*

188

Fl. *f*

Ob. *f*

Cl. (in B $\flat$ ) *f*

Hn. (in F) *f*

Fg. *f* *mf*

B. Sax. (in E $\flat$ ) *fp* M

Vln. 1 (continue the noise-making as before)

Vln. 2

Vla. *mf*

Vcl. *fp* *mf* N. S.P. *mf*

D.B. *mf*

imitate clarinet figuration without producing clear pitches (= with the previous noise-producing attitude)

190

Fl. *fp* *f*

Ob. *fp* *f*

Cl. (in B $\flat$ ) *fp* 13 *f*

Hn. (in F) *f*

Fg. *f* *fp* *f* *f*

B. Sax. (in E $\flat$ ) use this scale in rapid bursts  
 Subtone → Ord. (same pressure, released) → Subtone (Sbt.) ord. similarly  
 (maximum air pressure) *fff* *p* M  
 imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)  
 (S.P.) volume and bow pressure

Vln. 1 (S.P.) imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)

Vln. 2 (S.P.)

Vla. ord. *p* *f*

Vcl. (continue the noise-making as before) N. S.P. *fp* *f*

D.B. *mf*

192

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. (in B) *mp* *pp*

Hn. (in F) *mp* *pp*

Fg. *mp* *pp*

B. Sax. (in E<sub>b</sub>) similarly

Vln. 1 (continue the noise-making as before)

Vln. 2 (continue the noise-making as before) volume and bow pressure

Vla. *p*

Vcl. (S.P.) imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude) *p* *ff*

D.B. *f*

194

Fl. *f* *ff*

Ob. *f* *ff*

Cl. (in B) *f* *ff*

Hn. (in F) *f* *ff*

Fg. *f* *ff*

B. Sax. (in E<sub>b</sub>) use this scale ord. *ff*

Vln. 1

Vln. 2

Vla. (continue the noise-making as before) (noise volume)

Vcl. (continue the noise-making as before)

D.B.

196 #2

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

→ Sbt.

→ Ord.

(noise volume)

go to the low register and fiddle around there

*fff*



198

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

→ Sbt.

→ Ord.

go to the low register and fiddle around there

go to the low register and fiddle around there

go to the low register and fiddle around there

go to the low register and fiddle around there

200

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

# CADENZA

*tempo a little bit more relaxed, freely*

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

204

B. Sax. (in E $\flat$ )

Vln. 1

208

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



230

Fl. *mp*

Ob. *mp*

Cl. (in B.) *(mp - mf)*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in Eb) *ad lib.* *play* *sing*

+ voice

Vln. 1 *off string (gently)* *mp*

Vln. 2 *off string (gently)* *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

234

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. (in B.) *mf*

Hn. (in F) *mf*

Fg. *mf* *mp*

B. Sax. (in Eb) *connect the neck back to the body of the instrument and remove the mouthpiece* *play with mouthpiece only* *freely, rhythm values suggestive*

*fade in ad lib.* *ad lib, possibly with voice*

Vln. 1 *gliss, no vibr.*

Vln. 2 *gliss, no vibr.*

Vla. *gliss, no vibr.*

Vcl. *gliss, no vibr.*

D.B.

Fl. *fp*

Ob. *fp*

Cl. (in B $\flat$ )

Hn. (in F) *fp*

Fg. *fp*

B. Sax. (in E $\flat$ )

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *p*

Vcl. *p*

D.B. *p*

IV III II III I II I I II I IV II III II III III

IV III III II III II I II III II III II I I II I

*p*

$\text{♩} = \text{♩}$  (double tempo)

Fl. *p* (*p*)

Ob. *p* (*p*)

Cl. (in B $\flat$ ) *mp* (*mp*)

Hn. (in F) (*p*) (*p*)

Fg. *p* (*p*)

B. Sax. (in E $\flat$ )

Vln. 1 *mp* (*p*)

Vln. 2 (*p*) (*p*)

Vla. (*p*) (*p*)

Vcl. (*p*) (*p*)

D.B. *p*

connect the mouthpiece  
-> normal construction

1  
2  
3 A  
4  
5 C3  
7

$\text{♩} = \text{♩}$  (double tempo)



248

Fl. *p*

Ob. *p*

Cl. (in B) *p*

Hn. (in F) *p*

Fg. *p*

B. Sax. (in E $\flat$ )

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

1  
2  
3  
4  
5  
6  
7  
E $\flat$

x  
P  
G $\flat$   
C $\flat$

pick up the partials

*p*

253

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mp*

1  
2  
3  
4  
5  
6  
7  
A

focus on *f*

*pp*

$\bullet = \bullet$  (previous tempo)

$\bullet = \bullet$  (previous tempo)

G#  
C $\sharp$

Fl. *flatterzung*  
*p*

Ob.

Cl. (in B)  
*p*

Hn. (in F)

Fg.

B. Sax. (in E)  
*pp-p*

*pp-mp*

*bisbigliando ad lib with Eb key -->*

Vln. 1  
*pp*  
III off string (gently)  
III off string (as before)

Vln. 2  
*pp*  
III off string (gently)  
III *pp*

Vla  
*pp*  
III off string (gently)  
IV III off string (as before)  
off string (gently) *pp*

Vcl.  
*pp*  
III II  
III *pp*

D.B.  
*pp*  
III off string (gently) S.P. *pp*

Fl.

Ob.

Cl. (in B)  
*pp*  
fix intonation to octave unisono with cello

Hn. (in F)  
*pp*  
7th partial of G

Fg.

fix intonation to unisono with viola

B. Sax. (in E)  
*pp-p*

*pp-p*

1  
2  
3 A  
4  
5 C3

Vln. 1

Vln. 2

Vla  
*pp*

Vcl.  
IV  
Add slight slow wobbling between the two harmonics to alter the tone colour. Also, add little flavour of the neighbour partials g3 of III and g1 of IV to the double stop.

D.B.

268

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for measures 268-272. The score includes parts for Flute, Oboe, Clarinet (in B $\flat$ ), Horn (in F), Bassoon, B. Sax. (in E $\flat$ ), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features various dynamics such as *pp*, *ppp*, and *pp*, and includes performance instructions like "freely (like before)", "S.P.", and "off string".



273

Fl.

Ob.

Cl. (in B $\flat$ )

Hn. (in F)

Fg.

B. Sax. (in E $\flat$ )

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for measures 273-276. The score includes parts for Flute, Oboe, Clarinet (in B $\flat$ ), Horn (in F), Bassoon, B. Sax. (in E $\flat$ ), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features various dynamics such as *pp*, *p*, and *mp*, and includes performance instructions like "stop the string with the rim of the thumbnail", "S.P.", "slow glissando, find differential tones with saxophone", and "fix intonation to unisono with the lower partial of the soloist's multiphonic".

Fl.

Ob.

Cl. (in Bb)  
Ctr. Bb

Hn. (in F)

Fg.

B. Sax. (in Eb)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*pp*

*ppp*

*ppp*

*ppp*

*pp*

IV

II

II

IV

II

left hand plugging finger:  
4th 1st

pizz

*pp*

Fl.

Ob.

Cl. (in Bb)

Hn. (in F)

Fg.

B. Sax. (in Eb)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

*pp*

*ppp*

*pp*

quasi slap, secco

*pp*

IV

*ppp*

secco

secco