

**Olli Virtaperko
Multikolor**

for Baritone Saxophone and Ensemble

**Teosto
Music Finland**

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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_b)

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 unaccidented 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 accentuation" 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

$\text{♩} = 75$

Olli Virtaperko 2014

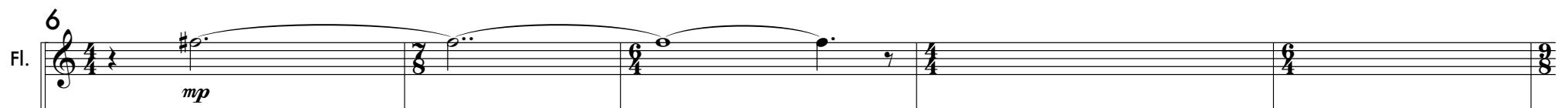
Baritone
Saxophone
(in E \flat)



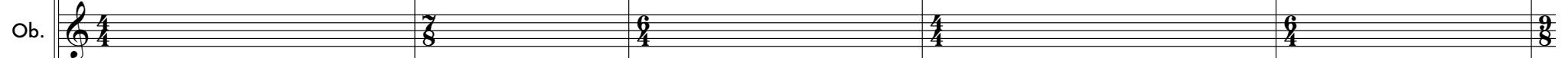
(p - mp)



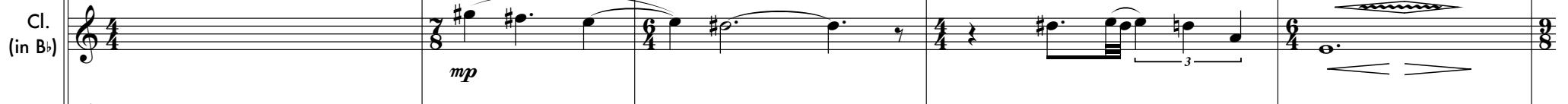
Fl.



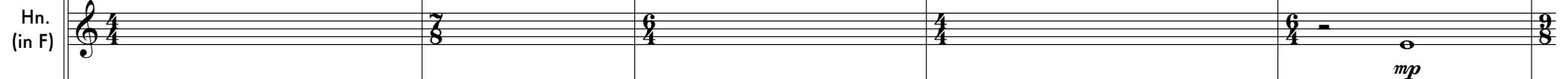
Ob.



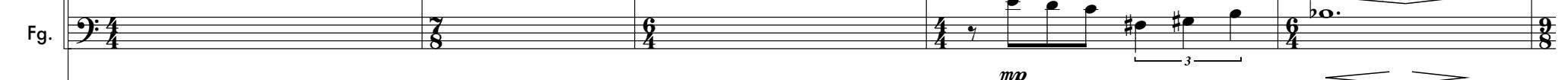
Cl.
(in B \flat)



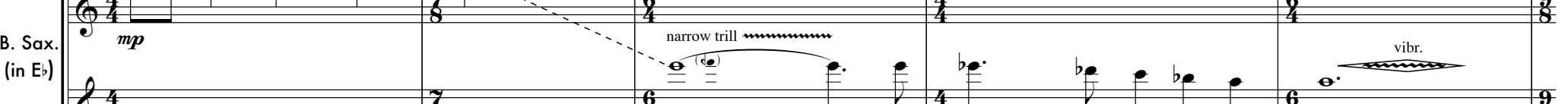
Hn.
(in F)



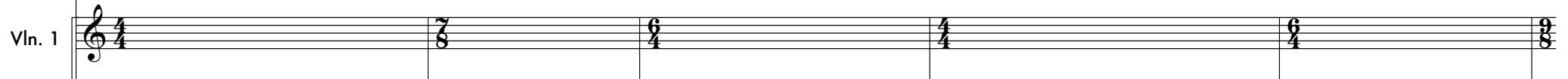
Fg.



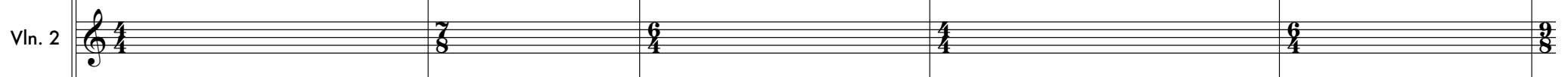
B. Sax.
(in E \flat)



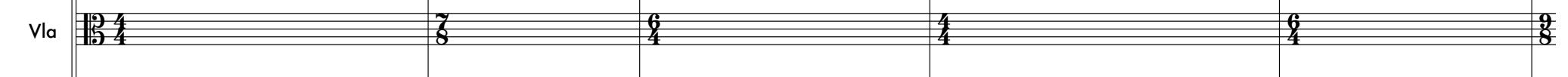
Vln. 1



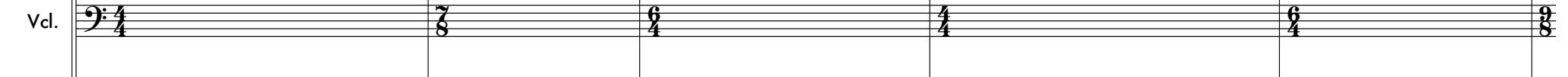
Vln. 2



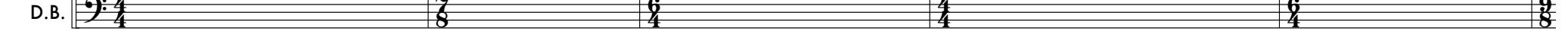
Vla



Vcl.



D.B.



2

11

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg. (2+3+4)

B. Sax. (in E_♭) (2+3+4)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.



16

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

Musical score for orchestra and band, page 21, measures 5-8.

The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) in B \flat , Horn (Hn.) in F, Bassoon (Fg.), Bass Saxophone (B. Sax.) in E \flat , Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (D.B.).

Measure 5: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone plays eighth-note patterns. Measure 6: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measure 7: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measure 8: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measures 5-8 are marked with a tempo of $\frac{2}{4}$.

Measure 9: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measures 9-12 are marked with a tempo of $\frac{3}{4}$.

Measure 13: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measures 13-16 are marked with a tempo of $\frac{3}{5}$.

Measure 17: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measures 17-20 are marked with a tempo of $\frac{3}{5}$.

Measure 21: Flute, Oboe, Clarinet, Horn, Bassoon play sustained notes. Bass Saxophone continues eighth-note patterns. Measures 21-24 are marked with a tempo of $\frac{3}{5}$.

2

26

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat) solo, dynamics ad lib.

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

semi-tone trills

slow down to ♩ (in tempo)
light slapping

6 15
6 16
6 15
6 16
6 15
6 16
6 15
6 16
6 15
6 16

4

29

Fl.

Ob.

Cl.
(in B_b)

Hn.
(in F)

Fg.

B. Sax.
(in E_b)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

rapid bursts (*tempo ad lib*)
repeat pattern
tapping with light blowing support

light slapping
>

rapid bursts
tapping with light blowing support

2

34

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

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

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

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

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

B. Sax. (in E \flat) $\frac{9}{16}$

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

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

Vla $\frac{15}{16}$

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

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

39

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b) *slap* 3 3 *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.

Ob.

Cl. (in B_b) RA Ctr. Bb E F# *p* *(p - mp)* R Bb tr. *(mp - mf)*

Hn. (in F) *p*

Fg. *mp*

B. Sax. (in E_b) *M* slow glissando, as smooth as possible subtone *light slapping* 10

Vln. 1

Vln. 2

Vla no vibrato *p*

Vcl. IV *mp* III off string l.v.

D.B.

6

47

Fl.

Ob.

Cl.
(in B_b)

Hn.
(in F)

Fg.

8

6
8

6
8

6
8

4

4

4

4

4

4

4

4

4

4

p

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)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

8
search partials from that area

ord.
similarly, freely

III
off string (as before)
IV III

III IV
III
IV III II I

III IV 3
IV I
I II
IV

III
III IV
II III

off string
gliss. on harmonics

Musical score for orchestra, page 52, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (in B_b)), Bassoon in F (Hn. (in F)), and Cello/Bass (Fg.). The key signature is one sharp (F#). Measure 1: Flute and Oboe play eighth-note patterns. Clarinet has a sustained note with a fermata. Bassoon has a sustained note with dynamic *mp*. Measure 2: Flute and Oboe play eighth-note patterns. Clarinet has a sustained note with dynamic *mp*. Bassoon has a sustained note with dynamic *mp*. Measure 3: Flute and Oboe play eighth-note patterns. Clarinet has a sustained note with dynamic *mp*. Bassoon has a sustained note with dynamic *mp*. Measure 4: Flute and Oboe play eighth-note patterns. Clarinet has a sustained note with dynamic *mp*. Bassoon has a sustained note with dynamic *mp*.

8

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ord.

M

M

II III

III II

III III

III II

off string (as before)

IV

II I

I III

IV

III II

IV

III IV

III IV

IV III

III

II

gliss. on harmonics IV

gliss. on harmonics IV

IV

p

Musical score page 57, measures 1-5. The score includes parts for Flute, Oboe, Clarinet (in B-flat), Horn (in F), Bassoon, Bass Saxophone (in E), Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation changes frequently between measures, indicated by vertical bars. Measure 1 starts with Flute, Oboe, Clarinet, and Horn. Measures 2-3 show Bassoon, Bass Saxophone, Violin 1, Violin 2, Viola, and Cello. Measures 4-5 show Double Bass. Various dynamics like *mp*, *mf*, *pp subito*, and crescendo are marked. The bassoon part features a melodic line with grace notes and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns.

62

Fl. *mp*

Ob. *mp*

Cl. (in B \flat) *mp*

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

Fg. *mf* *mp*

B. Sax. (in E \flat) *bisbigliando* (with C \sharp key)

Vln. 1 III off string IV III II *3* *mp* I no vibrato
Vln. 2 III II III *3* *mp* II no vibrato
Vla II I *3* *mp* II no vibrato
Vcl. I II gliss. sul II I *mp* III no vibrato
D.B. off string II *8va* *p* *off string* (as before) *mp*

67

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg. bisbigliando + - + - + simile 3 5 6 5

B. Sax. (in E_♭) bisbigliando intensity 8

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

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

Vla (cresc.-dim.) exaggerated vibrato

Vcl. (cresc.-dim.) exaggerated vibrato

D.B. *mf*

mp

mp

mp

p

Ctr. Bb

$\frac{1}{2}$ 4 5 6 E_♭ crescendo, focus on *f*

$\frac{1}{2}$ 3 G_♯

II I

mp III II

mp III II

mp I IV

mp



Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

76

Fl. f
Ob. R f
Cl. (in B \flat) mf
Hn. (in F) + + + + 3 ord.
Fg. f 6 9 mf

B. Sax. (in E \flat) bend

Vln. 1 IV
Vln. 2
Vla
Vcl. II I off string
D.B.

$\text{♩} = 75$

8

Vln. 1
Vln. 2
Vla
Vcl. 3
D.B.

$\text{♩} = 75$

$\text{♩} = 75$

79

Fl. mf
Ob. mf
Cl. (in B \flat) mf
Hn. (in F)
Fg.

B. Sax. (in E \flat) f 3 3 6 (mf-f)

Vln. 1 IV III II 3
Vln. 2
Vla
Vcl. (III) 3
D.B.

$\text{♩} = 75$

$\text{♩} = 75$

$\text{♩} = 75$

98

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

(mp)

103

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

108

calming down

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_s)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

calming down

mp

mp

mp

mp

mp

2
3
5
6

mp

mp

IV

mp

3

mp

mf

mf

mf



114

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_s)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

mp

mp

mp

mp

mp

mp

mp

mp

(8va)

mp

mp

II

mp

Musical score for orchestra and band, page 119. The score consists of two systems of music. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (in B \flat)), Bassoon (Hn. (in F)), Bassoon (Fg.), and Bass Saxophone in E-flat (B. Sax. (in E \flat)). The bottom system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vcl.), and Double Bass (D.B.). The score features various dynamics such as *p*, *mp*, and *f*. Measures 1 through 6 are shown in the first system, followed by measures 7 through 12. The second system begins at measure 13 and continues through measure 18. Measure 18 concludes with a repeat sign and the number 1 above the staff.

2

125  

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(non vibrato)   

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



III  

III II  

III 

II  

III 

II  

III 

II  

p

p

131

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

intensively

2

136

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1 (Bartók-pizz.)

Vln. 2 (Bartók-pizz.)

Vla (Bartók-pizz.)

Vcl. (Bartók-pizz.)

D.B. (mf)

16

140

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

mf expressive

mf

mf ord.

mf

(8^{va}) -

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

144

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

mp

f

mp

mp

mp

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

148

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



152

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

157

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

mf 3 3
mp
mp 5
mf 6 3
match the intonation with the soloist's fundament
C2
C1
C4
C3



161

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

p
mp
mp 3 5 3
p
mp 3 5 3
p
ou
x | C2
2 | C1
C4
C3 | C3
C5 | C5

p

166

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

171

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

176

Fl. Ob. Cl. (in B_b) Hn. (in F) Fg.

p

more intense bisbigliano ad lib.

B. Sax. (in E_b)

C₂ C₂ C₂
C₁ C₁ C₁
C₄ C₄ C₁
C₃ C₃ C₃
C₅

fast multifonic figuration, freely

(mf-ff)

accelerando

Vln. 1 Vln. 2 Vla. Vcl. D.B.

S.P. S.P.

p <> >

p <> >

<> >

mp

179

Fl. Ob. Cl. (in B_b) Hn. (in F) Fg.

mf

B. Sax. (in E_b)

mf

bisbigliando, freely

mf

mf

mf

mf

mf

f

multiphonic, descending chromatic scale

Vln. 1 Vln. 2 Vla. Vcl. D.B.

undefined very high note

S.P.

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

pp

p

similary to 1st violin

similary to violins, but use faster bow and shorter slurring

mf

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

M

ord.

8va

broken tones (distracted with voice)

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

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

similary 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*)

188

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

f

mf

B. Sax. (in E_♭)

(continue the noise-making as before)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

fp

mf

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

mf

mf

190

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

fp

fp

fp

f

fp

f

f

f

f

B. Sax. (in E_♭)

use this scale in rapid bursts

Subtone → Ord. (same pressure, released) → Subtone (Sbt.) ord. similarly

(maximum air pressure) *fff*

imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)

Vln. 1

(S.P.) volume and bow pressure

Vln. 2

imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)

Vla. ord. *p*

(continue the noise-making as before)

Vcl.

N. → S.P.

fp

f

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_♭) similarly (continue the noise-making as before)

Vln. 1

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

Vla

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

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_♭) use this scale ord. *fff*

Vln. 1

Vln. 2

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

Vcl. (continue the noise-making as before)

D.B.

24

196 \sharp

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat) → Sbt. → Ord. fff

Vln. 1 (noise volume)

Vln. 2 (noise volume) → go to the low register and fiddle around there

Vla

Vcl. (noise volume)

D.B.

≡

198

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat) → Sbt. → Ord.

Vln. 1 → go to the low register and fiddle around there

Vln. 2 → go to the low register and fiddle around there

Vla

Vcl. → go to the low register and fiddle around there

D.B.

200

Fl.

Ob.

Cl.
(in B)

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.

slap

Sbt.

Ord.

Sbt.

(fingering as before, Sbt.)

alter trills, non-regular rhythmic patterns

204

B. Sax.
(in E \flat)

Vln. 1

find overtones

M

< f >

as before

208

Fl.

Ob.

Cl.
(in B)

Hn.
(in F)

Fg.

tempo & meter freely, notated rhythm values are suggestive

B. Sax.
(in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

trill/bisbigliando

M

mp

230

Fl.

Ob.

Cl. (in B_♭)

Hn. (in F)

Fg.

B. Sax. (in E_♭) ad lib. play + voice sing

Vln. 1 off string (gently) III II III III IV 3

Vln. 2 off string (gently) IV III I

Vla III II I

Vcl. II I III II III IV 3

D.B. II I III II III IV 3

mp

IV IV I

234

Fl. 7 mf

Ob. 5 mf

Cl. (in B_♭) mf

Hn. (in F) 3 mf

Fg. 5 mf

mp

connect the neck back to the body of the instrument and remove the mouthpiece

-----> play with mouthpiece only

freely, rhythm values suggestive

B. Sax. (in E_♭) fade in ad lib. ad lib., possibly with voice

Vln. 1 I II III 3 gliss. no vibr.

Vln. 2 gliss. no vibr.

Vla gliss. no vibr.

Vcl. II I I II III IV gliss. no vibr.

D.B. 6 3

 =  (*double tempo*)

243

(double tempo)

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

connect the mouthpiece
→ normal construction

IV

(double tempo)

248

Fl. (p) Ob. Cl. (in B_b) Hn. (in F) Fg.

B. Sax. (in E_b)

Vln. 1 (p) Vln. 2 (p) Vla. (p) Vcl. (p) D.B. (p)

$\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$ $\frac{7}{8}$ E_b C₃ C₅ pick up the partials

p p p p

253

Fl. Ob. Cl. (in B_b) Hn. (in F) Fg.

B. Sax. (in E_b)

Vln. 1 Vln. 2 Vla. Vcl. D.B.

$\frac{1}{2}$ $\frac{3}{5}$ A G# mp focus on f pp

$\bullet = \bullet$ (previous tempo)

$\bullet = \bullet$ (previous tempo)

258

Fl.

Ob.

Cl. (in B \flat) R F

Hn. (in F)

Fg.

B. Sax. (in E \flat) x 2 3 4 (7) 1 2 3 B \flat 4 5 6 bisbigliando ad lib with E \flat key --- (pp - mp)

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

Vln. 2 III pp off string (gently)

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

Vcl. III pp II I off string (gently) III pp off string (gently) S.P.

D.B. III pp (gently) pp

263

Fl.

Ob.

Cl. (in B \flat) fix intonation to octave unisono with cello

Hn. (in F) 7th partial of G pp fix intonation to unisono with viola

Fg.

B. Sax. (in E \flat) 1 2 3 A 4 5 C3 (pp - p)

Vln. 1

Vln. 2

Vla pp Add slight slow wobbling between the two harmonics to alter the tone colour. Also, add little flavour of the neighbour partials g \flat of III and g \sharp of IV to the double stop.

Vcl. IV

D.B.

268

Fl.

Ob.

Cl. (in B_b)

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1

Vln. 2

Vla

S.P.

Vcl.

D.B.

III II
freely (like before) *ppp*

pp

I II III
off string

pp

273

Fl.

Ob.

Cl. (in B_b) RA
Ctr. Bb
E F#

Hn. (in F)

Fg.

B. Sax. (in E_b)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

stop the string with the rim of the thumbnail
S.P. → N.

slow glissando, find differential tones with saxophone

fix intonation to unisono with the lower partial of the soloist's multiphone

pp

$\frac{1}{(8) \frac{3}{4} 5}$

III

ppp

277

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

RA
Ctr
Bb
E F#

pp

ppp

pppp

IV

II

IV

ppp

left hand plugging finger:
4th 1st

pizz

pp

281

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

pp

ppp

pppp

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

quasi slap,
secco

pp

IV

ppp

secco

secco