

Olli Virtaperko

Multikolor

for Baritone Saxophone and Ensemble

Teosto

Music Finland

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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)

(*p-mp*)



6

Fl. *mp*

Ob.

Cl. (in B \flat) *mp*

Hn. (in F)

Fg. *mp*

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

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.



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. $\frac{4}{4}$
B \flat $\frac{4}{4}$
E F#

R
B \flat tr. $\frac{5}{4}$

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

Vln. 1

Vln. 2

Vla. *III* *off string* *mp*

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

D.B.

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

p

H-based overtone series
8th partial

11th partial

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

B. Sax. (in E \flat)

ord.

similarly, freely

search partials from that area

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

off string

off string (as before)

gliss. on harmonics

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

mp

(9th)

ord.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

ord.

off string

off string (as before)

gliss. on harmonics

gliss. on harmonics

57

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(with soloist)

mp

pp subito mp

$mp-mf$

pp subito mp *cresc.*

match the intonation with the soloist's fundament

1 2 3 4 5 7

1 2 3 4 5 6 7 E \flat

III III II

IV III IV II

III II II II III II

IV III IV III IV III

III

III IV

I ord, sul II III IV

pp subito mp

pp subito mp

pp subito mp

pp subito mp

p mp

62

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

(ord.) p mp expressive

mf

mf

mf

slow gliss.

slow gliss.

slow gliss.

slow gliss.

bisbigliando (with C \sharp key)

off string (as before) IV III II

III

III

II I

III

I II

gliss. sul II

off string (as before) II

p

no vibrato I mp

no vibrato II mp

no vibrato II mp

no vibrato III mp

no vibrato III mp

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 E \flat

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 Eb) bend

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 Eb) *f* *(mf-f)*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp* *mf*

83

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

B. Sax. (in E \flat)
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

1
3A
5
6CS
7

x
GC

(cresc.-dim.) exaggerated vibrato

ord.

mp



87

$\text{♩} = 100$

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

mf

f

mp

fp

mp

fp

mp

fp

mp

$\text{♩} = 100$

B. Sax. (in E \flat)
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

off string

f

mf

off string

off string

II

(S.P.)

fp

fp

fp

fp

fp

fp

intensively, a bit faster

91

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

f

bend

intensively, a bit faster

B. Sax. (in E \flat)

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

sfz

bend



94

Fl.
Ob.
Cl. (in B \flat)
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*

mf

C2
C1

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*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B. *mp* *mf*

2
3
5
6

IV

III



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. *mp*

III

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 performance instructions like *non vibrato*. Fingerings and bowings are indicated throughout the score.

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 various dynamics such as *p* and *mp*, and includes performance instructions like *non vibrato*. Fingerings and bowings are indicated throughout the score.

131

Fl. *mp* *mf*

Ob.

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

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

Fg. *mp* *mf*

B. Sax. (in E_♭) *intensively*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

D.B. *mp*



136

Fl. *mf* *f*

Ob. *f*

Cl. (in B.) *mf*

Hn. (in F) *mf*

Fg. *f*

B. Sax. (in E_♭) *mf* *f*

Vln. 1 (Bartók-pizz.) *(mf)*

Vln. 2 (Bartók-pizz.) *(mf)*

Vla. (Bartók-pizz.) *(mf)*

Vcl. (Bartók-pizz.) *(mf)*

D.B. (Bartók-pizz.) *(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 \flat) *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 \flat)

Hn. (in F) *mp*

Fg.

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

Vln. 1 *mp*

Vln. 2 *mp*

Vla *mp*

Vcl. *mp* (II)

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.

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*

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*

δ^{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*

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_b) 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) *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_b) 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 \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

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 \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

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)

Hn. (in F)

Fg.

CADENZA

tempo a little bit more relaxed, freely

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

slap

f

Sbt.

Ord.

f *p*

Sbt.

f

(fingering as before, Sbt.)

alter trills, non-regular rhythmic patterns

A

C

204

B. Sax. (in E)

Vln. 1

find overtones

M

f

as before

208

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

trill/bisbigliando

tempo & meter freely, notated rhythm values are suggestive

mp

mp

1
2
3 A
5
6
7

212

B. Sax. (in E \flat)

focus on *f*

gliss ad lib.

play

sing

feast with differential tones!

216

B. Sax. (in E \flat)

ou
x | C2
1 | C1
2 | C4
C3 | C3
C5 | C5

slap tongue
(use the fingering
of the multiphone)

(similarly)

222 play

B. Sax. (in E \flat)

sing
(glissandos with voice)

(END OF CADENZA)

226 ♩ = 50

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

p

mp

p

mp

mp

mp-mf

p

mp

3

5

♩ = 50

B. Sax. (in E \flat)

play with neck + mouthpiece only

affectively

(vibrato)

mf

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mp

mp

mp

p

III IV

III IV

III IV

III II III III

IV III IV

3 III III

II III

III

II

1

1

II

pizz

arco

p

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

focus on *f*

pp

$\bullet = \bullet$ (previous tempo)

$\bullet = \bullet$ (previous tempo)

G#

1
2
3
A
5
6
7

Fl. *flatterzung*
p

Ob.

Cl. (in B)
p

Hn. (in F)

Fg.

B. Sax. (in E)
pp-p

pp-mp

1
2
3 B_b
4
5
6
bisbigliando ad lib
with E_b 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
fix intonation to unisono with viola

Fg.

B. Sax. (in E)
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.

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

RA
Ctr.
Bb
E F#

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