Olli Virtaperko

Moiré

Concerto for natural horn and Baroque orchestra
(with orchestral natural horn obligato)

Full score, transposed
duration 22 minutes

Teosto
Music Finland

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Concerto for natural horn and Baroque orchestra
(with orchestral natural horn obligato)

duration 22 minutes

INSTRUMENTATION

Solo Natural Horn (in G and C bass)

Orchestral Natural Horn obligato (in Eb, C bass and F)

– – –

2 Flute Traversos

Baroque Oboe
(doubling Baroque Oboe d'Amore in A) *

Baroque Oboe d'Amore in A
(doubling Oboe da Caccia in F) *

} * *the oboists may split the parts as they wish*

Baroque Bassoon

– – –

Harpsichord (wide ambitus, 8' + 8', 8' lute buff)

Roland C-30 Chamber Organ/Celesta

– – –

Percussion:

- **Baroque Timpani**
- **Suspended Cymbal (w/triangle stick, marimba mallets, chopsticks, drum sticks and bow)**
- **Splash Cymbal**
- **Tam-Tam (or Gong), medium-sized**
- **Crotales (w/bow)**
- **2 Triangles (medium, small)**
- **Woodblocks (3)**
- **Tambourine (mounted, D-shape)**
- **Claves**
- **Finger Seashells and/or nutshells**

– – –

Strings:

Baroque Violin I (5)

Baroque Violin II (5)*

Baroque Viola (3)

Baroque Cello (2)

Baroque Double Bass (1)

(strings 54321 is possible by omiting the Violin 2/5 part)

Olli Virtaperko´s *Moiré* was commissioned by Tommi Hyytinen with the generous support by the Finnish Cultural Foundation and the Meir Rimon Commissioning Assistance Program of the International Horn Society. Moiré was premiered 7 February 2021 in Musica nova Helsinki 2021 festival at Ritarihuone (House of the Nobilities), Helsinki, Finland by Tommi Hyytinen (Natural Horn soloist) and Finnish Baroque Orchestra FiBO, conducted by Tomas Djupsjöbacka.

Moiré is written in Baroque pitch a1 = 415 Hz
All instruments (including natural horns) should be in 415 Hz.

The score is transposed.

NOTATION

General

⟶	change very gradually from one sound or one way of playing (etc.) to another
◁	diminuendo al niente
▷	crescendo al niente
l.v.	laissez vibrer (allow to sound as long as possible)

Microtonal notation

↑ ↓	+/-14 cents (as in the 5th and 10th partial of overtones series), used both as such and with accidentals ♭ and ♯
♯ ♮ ♭	-31 cents (as in the 7th and 14th partial of overtone series)
♭ ♮ ♯	+41 cents (as in the 13th partial of overtone series)
♯ 𝄲	+/- 50 cents (¼ tone, as in the 11th partial of overtone series)
♯ 𝄳	+/- 150 cents (¾ tone)

Solo natural horn and orchestral obligato natural horn should produce the microtonal intervals by playing untempered overtones of the given fundamental. The just intonation is the default tuning for the natural horns.

For traversos and Baroque oboes the microtonal adjustments are produced by fingerings and/or embouchure.

For strings the overtone-series-based cent deviations will automatically be realized accurantly with natural harmonics of the harmonic overtone series of open strings. When microtonal accidentals are used outside the context of natural harmonics, the players are asked to match the adjustments by ear.

Strings

S.P.	sul ponticello
N.	normal (used after S.P.)

Of the notation of harmonics:
Harmonics are notated with diamond-shaped noteheads. The string from where a particular harmonic should be played is indicated with Roman numeral (I = highest string ; IV = lowest string). Note that apart from octave harmonics this notation *does not* equal with sounding pitches!

Of divisi:
When the section is devided in two, the default division for violin I and violin II is:
div. 1 = players 1-3;
div. 2 = players 4-5.

For viola the basic division is:
div. 1 = players 1-2;
div. 2 = player 3

The exceptions are spesified in the score.

String tremolos in the first movement (bars 70-73, 92-99) are to be played as regular 32nd notes.

Moiré

Concerto for natural horn and Baroque orchestra in three movements
(with orchestral natural horn oblicato)

I

Olli Virtaperko 2020

freely
senza misura

Flute Traverso 1
Flute Traverso 2
Baroque Oboe
Baroque Oboe d'Amore (in A)
Baroque Bassoon

1 2

freely
senza misura

Natural horn in G

Natural Horn soloist (in G)

solo, freely
(smoothly)
vibrato

Natural Horn oblicato (in Eb)

senza misura
hold back - - - accelerando - - - - - - - - - - - - - - - ritardando gesture

Harpsichord

sustain keys ad lib. - - - - - - - - - - - - - - - - - - let resonate ad lib.

Roland C-30

Suspended Cymbal
w/triangle stick
scripe lightly in circular motion

continue motion
off the edge
l.v.

Percussion

p *sf*

freely
senza misura

Baroque Violin 1
Baroque Violin 2
Baroque Viola
Baroque Cello
Baroque Double Bass

2 3 4 5

Solo Hn. (in G)

poco crescendo

bend to a (or as close as it gets)

♩= 66 feel in written rhythms, still freely

6 7 8

Solo Hn. (in G)

7. 6.

gliss. gesture

make a narrow accelerating bend trill downwards from note g[1], and gradually widen the interval to become minor third (g-e, trill progression time ad lib.)

slow – accelerating

(rit.)

9 10

Solo Hn. (in G)

(in tempo)

vibrato (downwards)

add consonant "L"

11 12 13

Solo Hn. (in G)

gradually stop the bell and lower the pitch

11. 10. 9. 8. 7. 6. 5. 6. 7. 8. 9. 10. 11. similarly

pattern repetition ad lib., prioritise smoothness and effortlessness of the sounding result

5. 6. 7. 8. 9. 10.

p *subito*

molto crescendo

14 15 16

Solo Hn. (in G)

vigorously

ff

ascending line, three clearly different pitches

(from 9th partial)

(approximate pitches)

simile (from 10th partial)

(from 11th partial)

(from 12th partial)

fluently, with ease

mp

crescendo

17 18 19 20

Solo Hn. (in G)

bouncy, active

rhythmically accurately

11.

bend up

12.

p *subito*

f

molto rit.

Perc.

Suspended Cymbal (w/hard mallets or chopsticks)

on the bell, vary sound

p

edge

mf

p *subito*

mf

♩ = 60 *calmly*

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

21 22 23 24

♩ = 60 *calmly*

colour sound with microinterval wobbling (bewlow target note)

gliss ad lib. towards g^2

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

Celesta

C-30

Triangle
large

Perc.

♩ = 60 *calmly*

Vln. I 1-3

Vln. I 4-5

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. I

Vc. 2

D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

more expressive

25 26 27 28

wobbling as before

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

C-30

Perc.

Vln. I 1-3

Vln. I 4-5

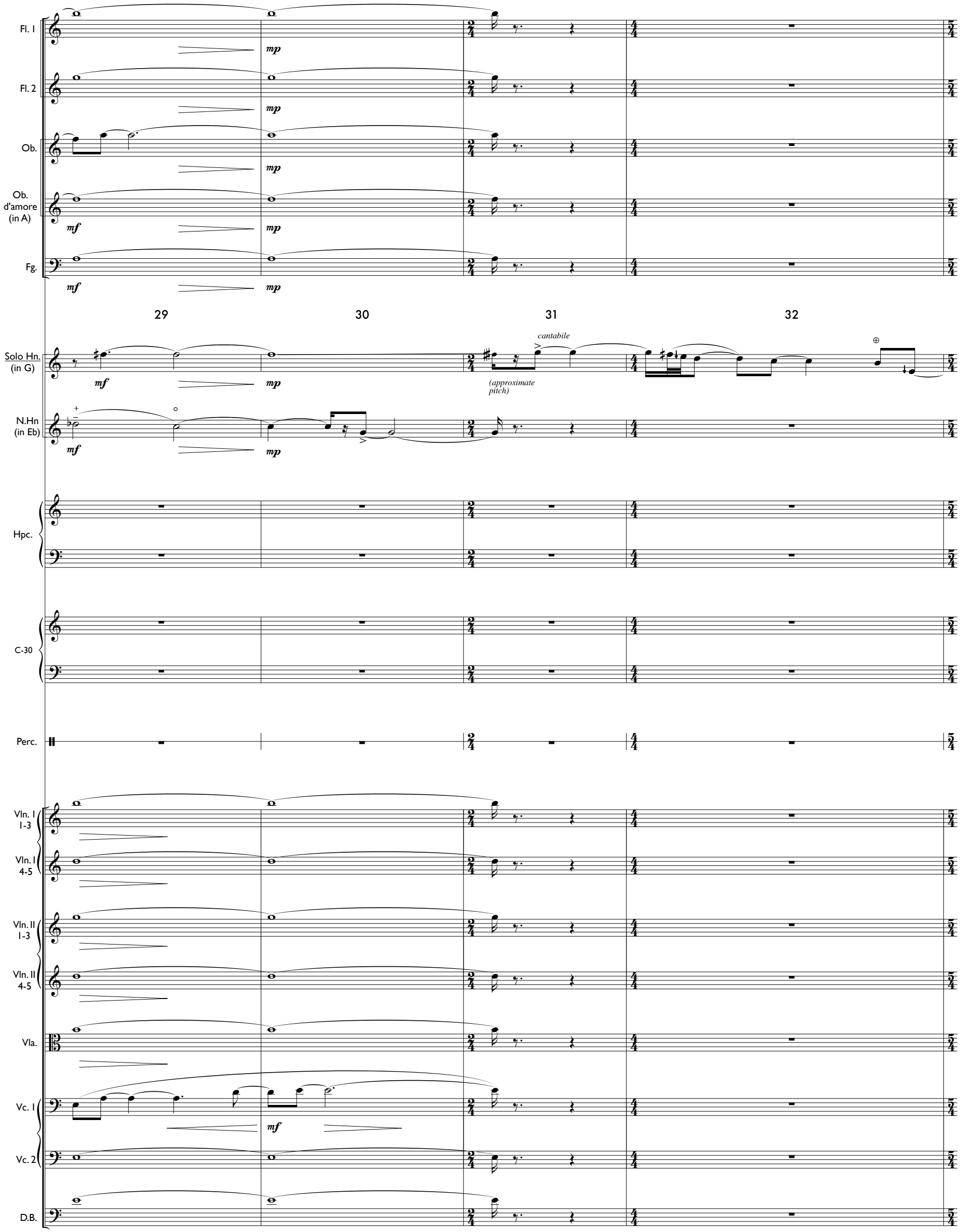
Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
29
30
31
32
Solo Hn. (in G)
cantabile
(approximate pitch)
N.Hn (in Eb)
Hpc.
C-30
Perc.
Vln. I 1-3
Vln. I 4-5
Vln. II 1-3
Vln. II 4-5
Vla.
Vc. 1
Vc. 2
D.B.

hold back — in tempo — *delicately*

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

33 — 34 — 35 — 36

hold back — in tempo — wobbling as earlier — *delicately*

Solo Hn. (in G)

p — *molto cresc.* — *p subito* — *molto cresc.*

N.Hn (in Eb)

p — *molto cresc.* — *p subito* — *molto cresc.*

Hpc.

C-30

Perc.

hold back — in tempo — *delicately*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1

mp *molto cresc.* *p subito* *mp*

Fl. 2

p *mp*

Ob.

mp

Ob. d'amore (in A)

fp *molto cresc.* *p subito* *mp*

Fg.

fp *molto cresc.* *p subito* *mp*

37 38 39

Solo Hn. (in G)

mp *molto cresc.* *p* *mp*

N.Hn (in Eb)

mp *molto cresc.* *p subito* *mp*

Hpc.

C-30

Perc.

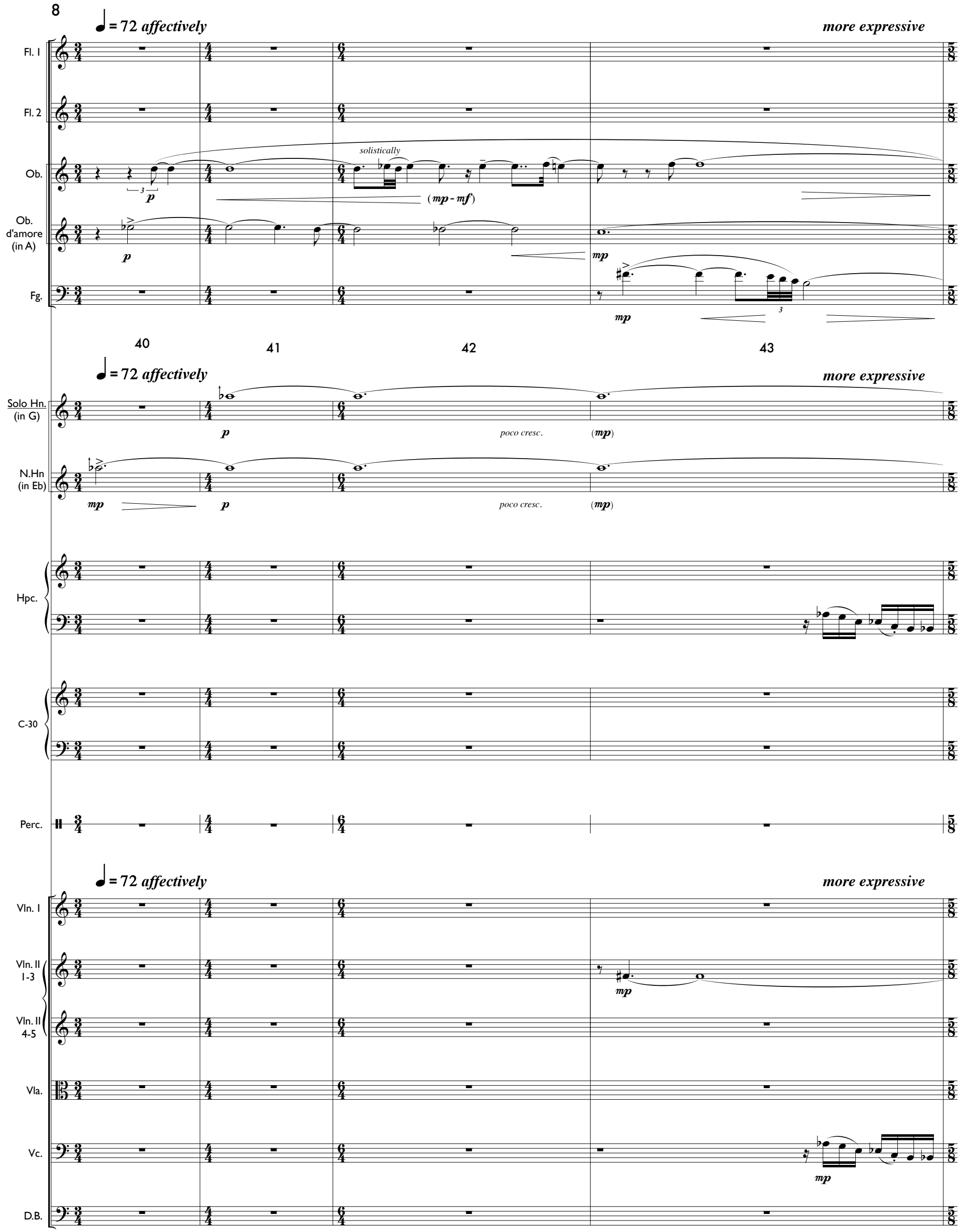
Vln. 1

Vln. 2

Vla.

Vc.

D.B.


♩ = 72 affectively
more expressive
Fl. 1
Fl. 2
Ob.
solistically
(mp - mf)
Ob. d'amore (in A)
Fg.
40
41
42
43
Solo Hn. (in G)
poco cresc.
(mp)
N.Hn (in Eb)
Hpc.
C-30
Perc.
Vln. I
Vln. II 1-3
Vln. II 4-5
Vla.
Vc.
D.B.

poco rit. in tempo

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

gliss.

gliss.

44 45 46 47

Solo Hn. (in G)

N.Hn (in Eb)

fully open

poco rit. in tempo

Hpc.

(chamber organ)

C-30

Perc.

poco rit. in tempo

Vln. I/1

Vln. I 4-5

Vln. II 1-3

Vln. II 4-5

Vla. 1

Vla. 2-3

Vc.

D.B.

not too loud!

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

48 49 50

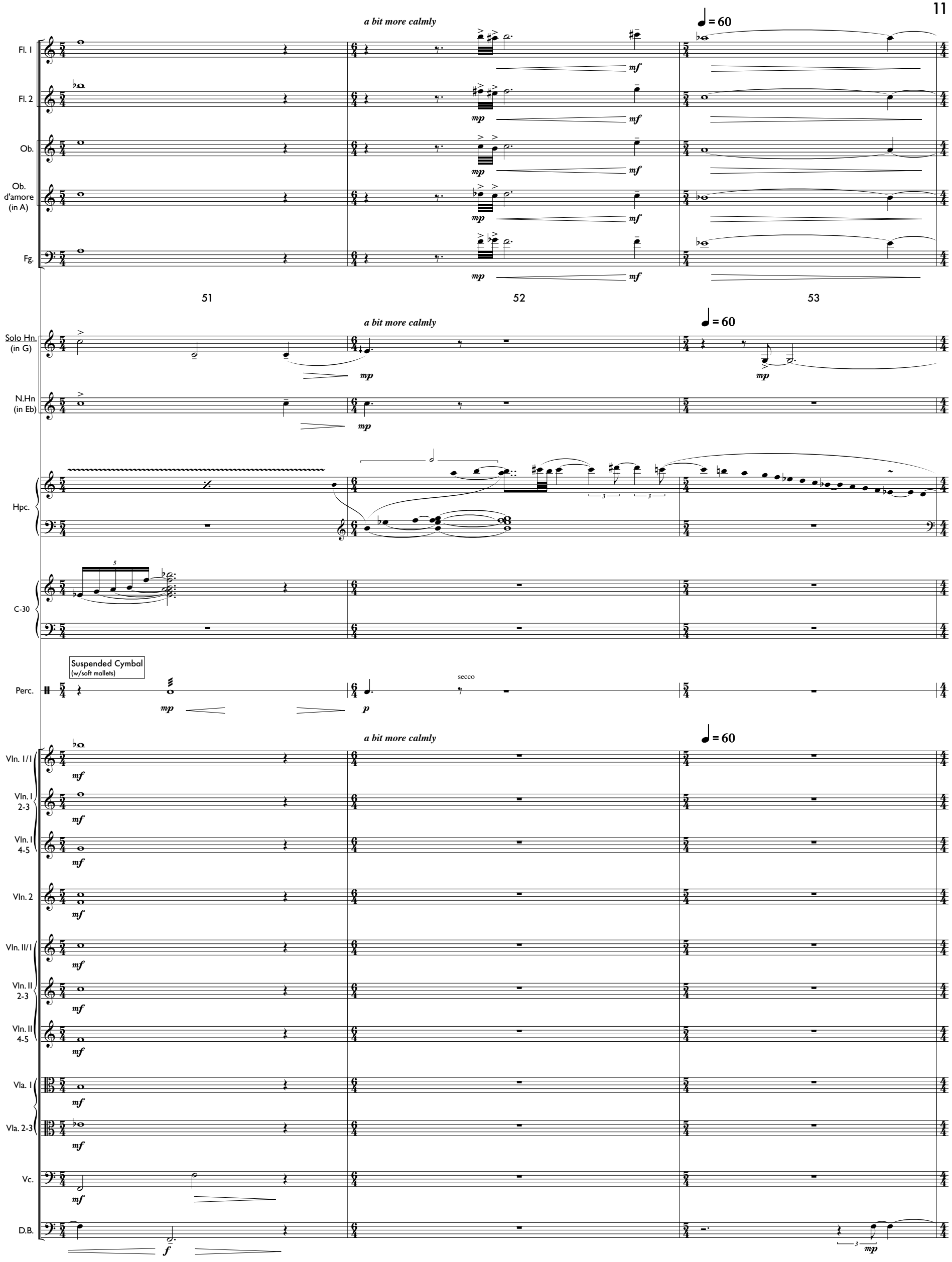
Solo Hn. (in G)
N.Hn (in Eb)
fully open

Hpc.
accelerating gliss on white keys
(fast!)
add notes to h-based trill as indicated, keep it fast and vigorous!

C-30

Perc.

Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
div.
Vc.
D.B.


a bit more calmly
♩ = 60
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
mp
mf
51
52
53
Solo Hn. (in G)
N.Hn (in Eb)
Hpc.
C-30
Suspended Cymbal
(w/soft mallets)
Perc.
secco
p
Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. 2
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc.
D.B.
f

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

54 55 56

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

transcribed rubato: style & musicalize!

Celesta

C-30

Triangle (small)

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

poco cresc.

D.B.

more active

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

mf

57 58 59 60 61

more active

Solo Hn. (in G)

mf

N.Hn (in Eb)

mf

Hpc.

beats:

hold down

C-30

(celesta)

f

Perc.

more active

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

firmly and precisely

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

62 63 64

firmly and precisely

Solo Hn. (in G)

f

N.Hn (in Eb)

f

Hpc.

C-30

mf

Triangle (small)

Perc.

mf

firmly and precisely

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

[breath ad lib.]

65 66 67 68

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

69 70 71 72

Solo Hn. (in G)
N.Hn (in Eb)
Hpc.
C-30
Perc.
Vln. I 1-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla.
Vc. 1
Vc. 2
D.B.

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

ff *vigorously*

73 74 75

Solo Hn. (in G)
N.Hn (in Eb)
(lower)

Hpc.

C-30

Perc.

Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla.
Vc. 1
Vc. 2
D.B.

mp *p* *f*

decisively

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

76 77 78 79

decisively

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

C-30

Chamber organ (8'+4')

Function+Tone: -50 cents

Perc.

Suspended Cymbal (w/soft mallets)

decisively

Vln. I/1

Vln. I 2-3

Vln. I 4-5

Vln. II/1

Vln. II 2-3

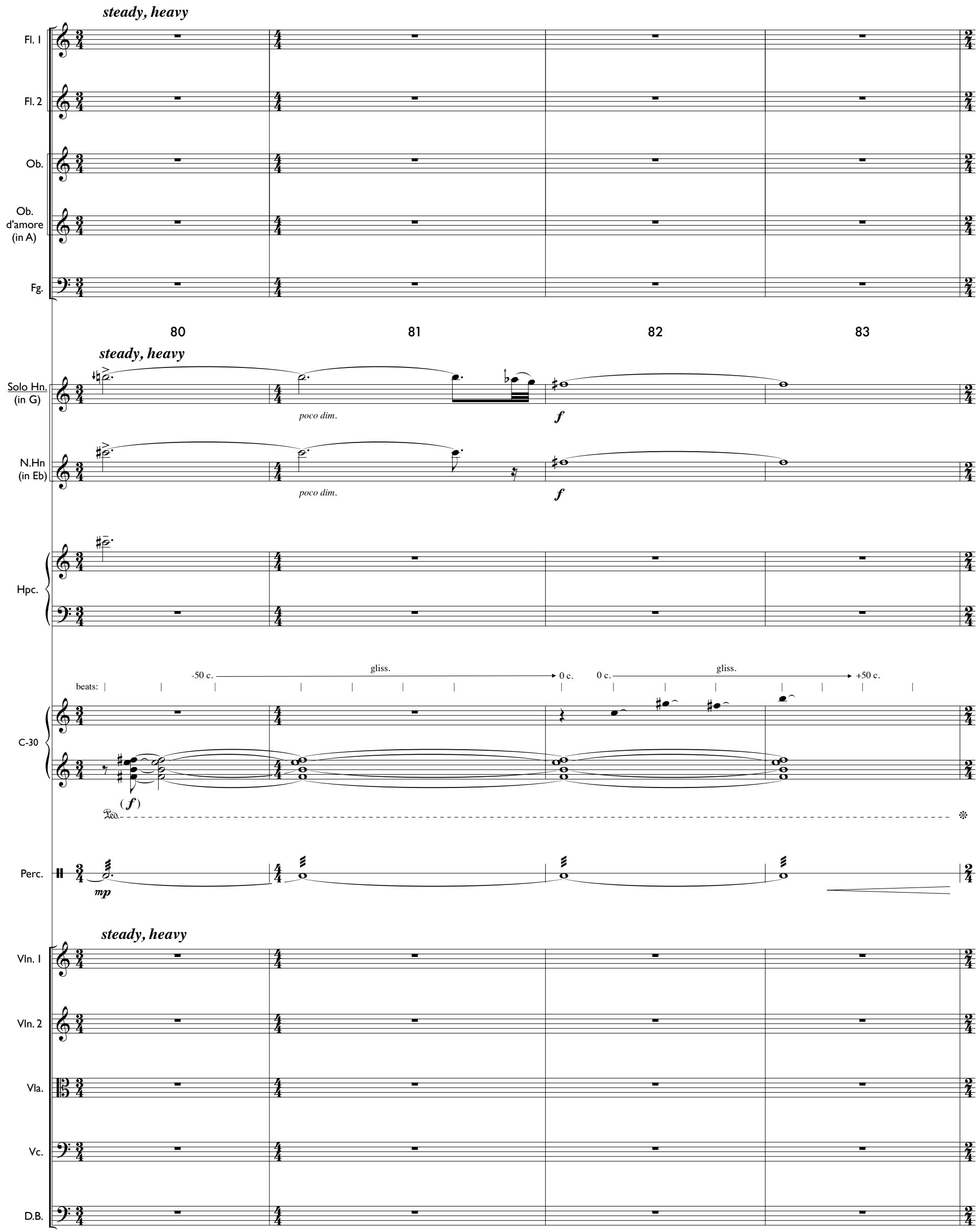
Vln. II 4-5

Vla. 1

Vla. 2-3

Vc.

D.B.


steady, heavy
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
80
81
82
83
steady, heavy
Solo Hn. (in G)
poco dim.
f
N.Hn (in Eb)
poco dim.
f
Hpc.
beats:
-50 c.
gliss.
0 c.
0 c.
gliss.
+50 c.
C-30
(f)
Perc.
mp
steady, heavy
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

84 85 86 87

Solo Hn. (in G)
N.Hn (in Eb)
gradually open and raise pitch
fully open

Hpc.

C-30
Function+Tone: -50 cents
-50 c.
gliss.
0 c.

Perc.
secco
Suspended Cymbal (w/rods or chopsticks)
buzz roll

Vln. I 1-3
Vln. I 4-5
Vln. II/ I
Vln. II 2-3
Vln. II 4-5
divisi
Vla. I
Vla. 2-3
Vc. I
Vc. 2
D.B.

actively, vigorously

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

88

89

actively, vigorously

Solo Hn. (in G)

ord.

ff

N.Hn (in Eb)

ord.

ff

poco dim.

Hpc.

C-30

Perc.

l.v.

sf

actively, vigorously

Vln. 1

divisi

pizz.

sf

f

poco dim.

Vln. 2

divisi (per 3)

pizz.

sf

f

poco dim.

Vla.

divisi

pizz.

sf

f

poco dim.

Vc.

divisi

pizz.

sf

f

poco dim.

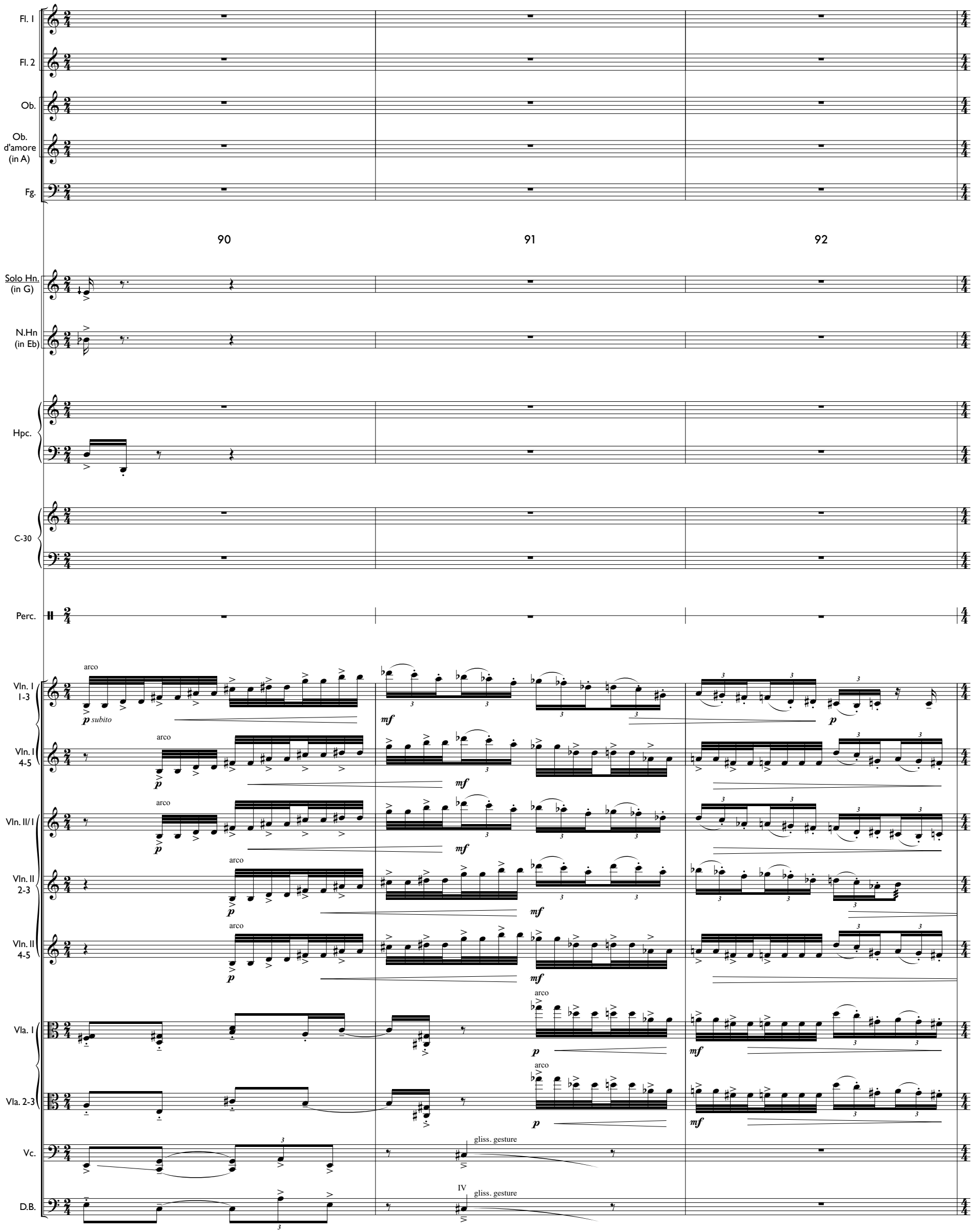
D.B.

sf

pizz.

f

poco dim.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
90
91
92
Solo Hn. (in G)
N.Hn (in Eb)
Hpc.
C-30
Perc.
Vln. I 1-3
Vln. I 4-5
Vln. II/ I
Vln. II 2-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc.
D.B.
arco
p subito
mf
p
gliss. gesture
IV

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

bold, trumpet-like

bold, trumpet-like

energetically

poco dim.

93 94 95

Solo Hn. (in G)

N.Hn (in Eb)

gliss.

gliss.

Hpc.

C-30

(chamber organ)

Perc.

Vln. I 1-3

Vln. I 4-5

Vln. II/ I

Vln. II 2-3

Vln. II 4-5

airy

airy syncopations

airy syncopations

airy syncopations

Vla.

Vc.

arco

energetically

poco dim.

D.B.

arco

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
airy syncopations
mp f mp f

96 97 98

Solo Hn. (in G)
fully open
ord.
gliss.
fully open
ord.
f

N.Hn (in C)
fully open
gliss.
fully open
f

Hpc.

C-30

Perc.
Suspended Cymbal
(w/soft mallets)

Vln. I 1-3
similarily
f mp f mp f mf

Vln. I 4-5
f mp f mp f mf

Vln. II/ I
f mp f mp f mf

Vln. II 2-3
mp f mp f mf f mf

Vln. II 4-5
mp f mp f mf f mf

Vla.
f mp f

Vc.
airy syncopations
mp f mp f

D.B.

Fl. I
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

p

99 100 101

Solo Hn. (in G)

gliss. gesture

ff f

N.Hn (in Eb)

ff f

Hpc.

Celesta

C-30

(f)

Perc.

l.v.

Vln. I 1-3

legato

f mp

Vln. I 4-5

mf

Vln. II/ I

legato

f mp

Vln. II 2-3

legato

f mp

Vln. II 4-5

legato

f mp

Vla.

Vc.

p

D.B.

sostenuto poco rit. (♪=♩) ♩ = 80 *calmly*

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

p

102 103 104 105

sostenuto poco rit. (♪=♩) ♩ = 80 *calmly*

Solo Hn. (in G)

ff *molto diminuendo* *mp*

N.Hn (in Eb)

ff *molto diminuendo* *mp*

Hpc.

C-30

Splash Cymbal

Tam-Tam w/marimba beater

Perc.

f (*mf*)

sostenuto poco rit. (♪=♩) ♩ = 80 *calmly*

Vln. I 1-3

Vln. I 4-5

Vln. 2

Vla.

Vc.

p

D.B.

p

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

poco rit.

106 107 108 109

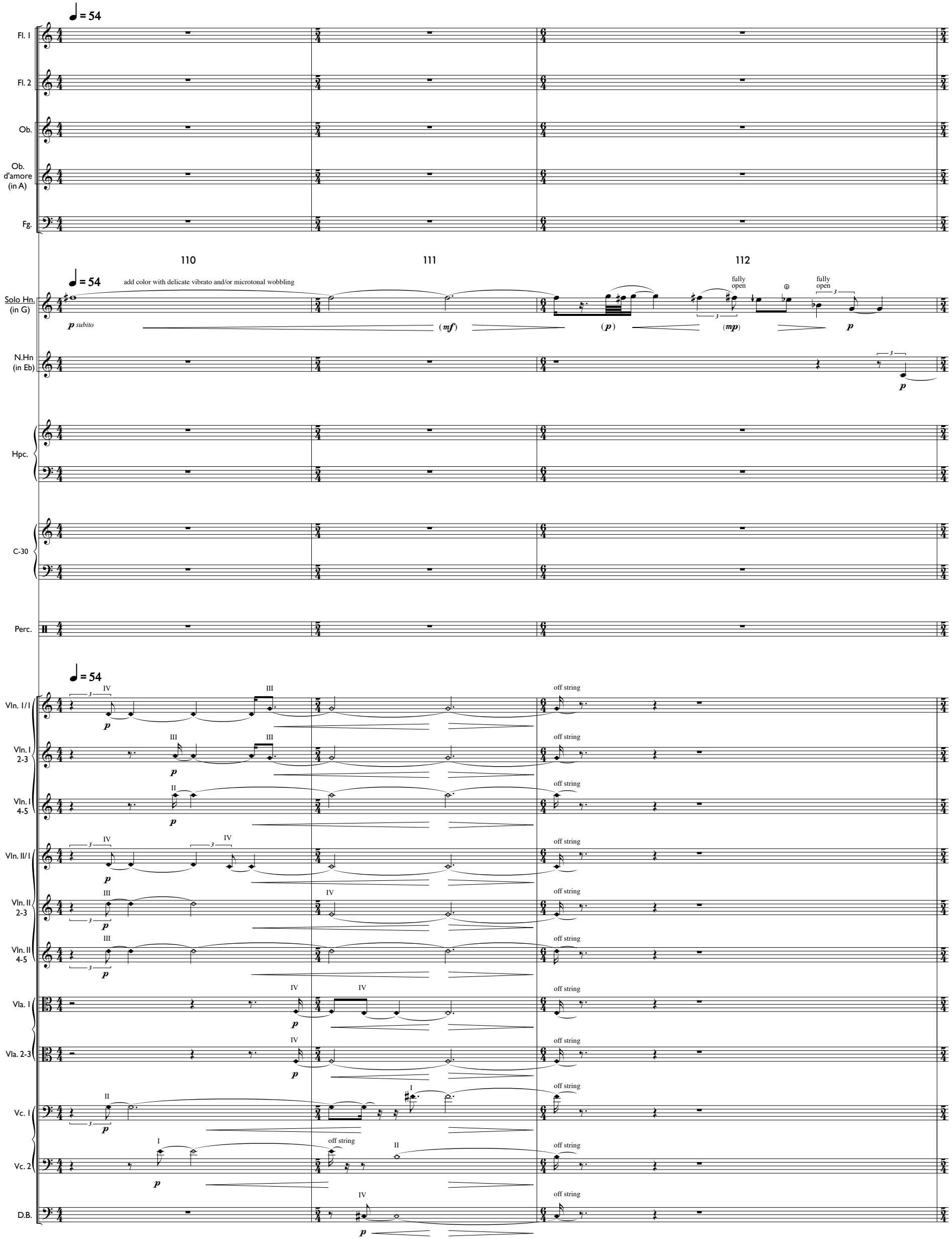
Solo Hn. (in G)
N.Hn (in Eb)

cantabile
poco rit.
fully open
poco cresc.

Hpc.
C-30
Perc.

poco rit.

Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla.
Vc.
D.B.


♩ = 54
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
110
111
112
Solo Hn. (in G)
add color with delicate vibrato and/or microtonal wobbling
p subito
(mf)
(p)
(mp)
fully open
N.Hn (in Eb)
Hpc.
C-30
Perc.
Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.
off string

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

113 114 115

Solo Hn. (in G)

fz *boldly, surprisingly*

mf

fully open

N.Hn (in Eb)

equal-tempered third, in unisono with the soloist

fz *boldly, surprisingly*

mf

Hpc.

C-30

Perc.

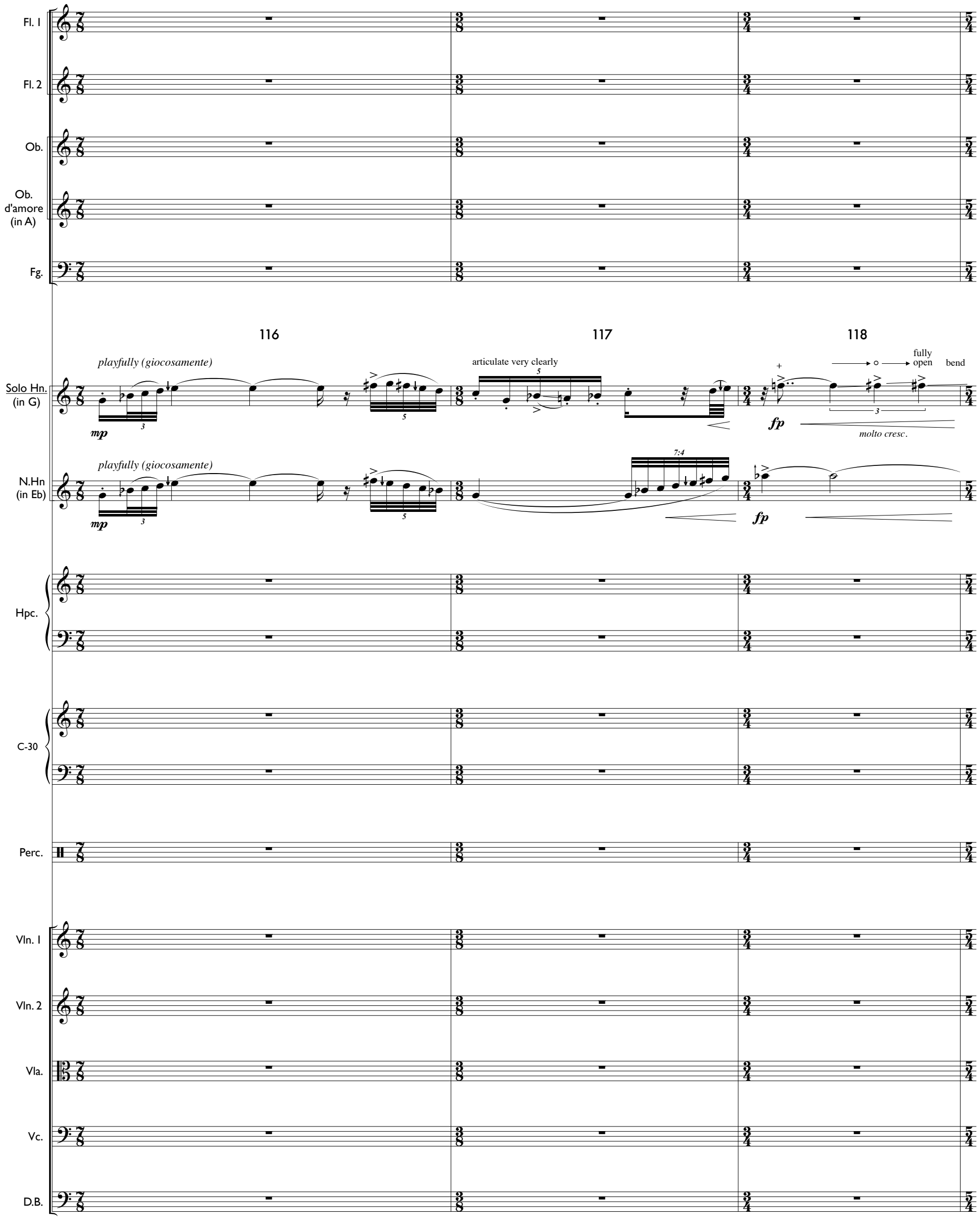
Vln. 1

Vln. 2

Vla.

Vc.

D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
116
117
118
playfully (giocosamente)
articulate very clearly
fully open
bend
Solo Hn. (in G)
mp
fp
molto cresc.
N.Hn (in Eb)
playfully (giocosamente)
7:4
mp
fp
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

calming down

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

intonate pure 4th with the soloist

intonate just minor 6th (=pure 3rd) with the soloist

pp *mp* *mf* *p*

Fg.

119 120 121 122 123

calming down

Solo Hn. (in G)

f *mp* *mf* *p* *p*

N.Hn (in Eb)

change to C bass horn

f *mp*

Hpc.

C-30

Perc.

calming down

Vln. 1/1

III

p

Vln. 1 2-3

III

p

Vln. 1 4-5

Vln. 2

Vla.

Vc. 1

I

p

Vc. 2

I

p

D.B.

♩ = 66 *warmly and affectively*

poco ritardando

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

solo

Fg.

mp

p

124 125 126 127

Solo Hn. (in G)

N.Hn (in Eb)

Hpc.

Chamber organ
meantone temperament!

C-30

Perc.

Vln. I/1

Vln. I 2-3

Vln. I 4-5

Vln. II/1

Vln. II 2-3

Vln. II 4-5

Vla. 1

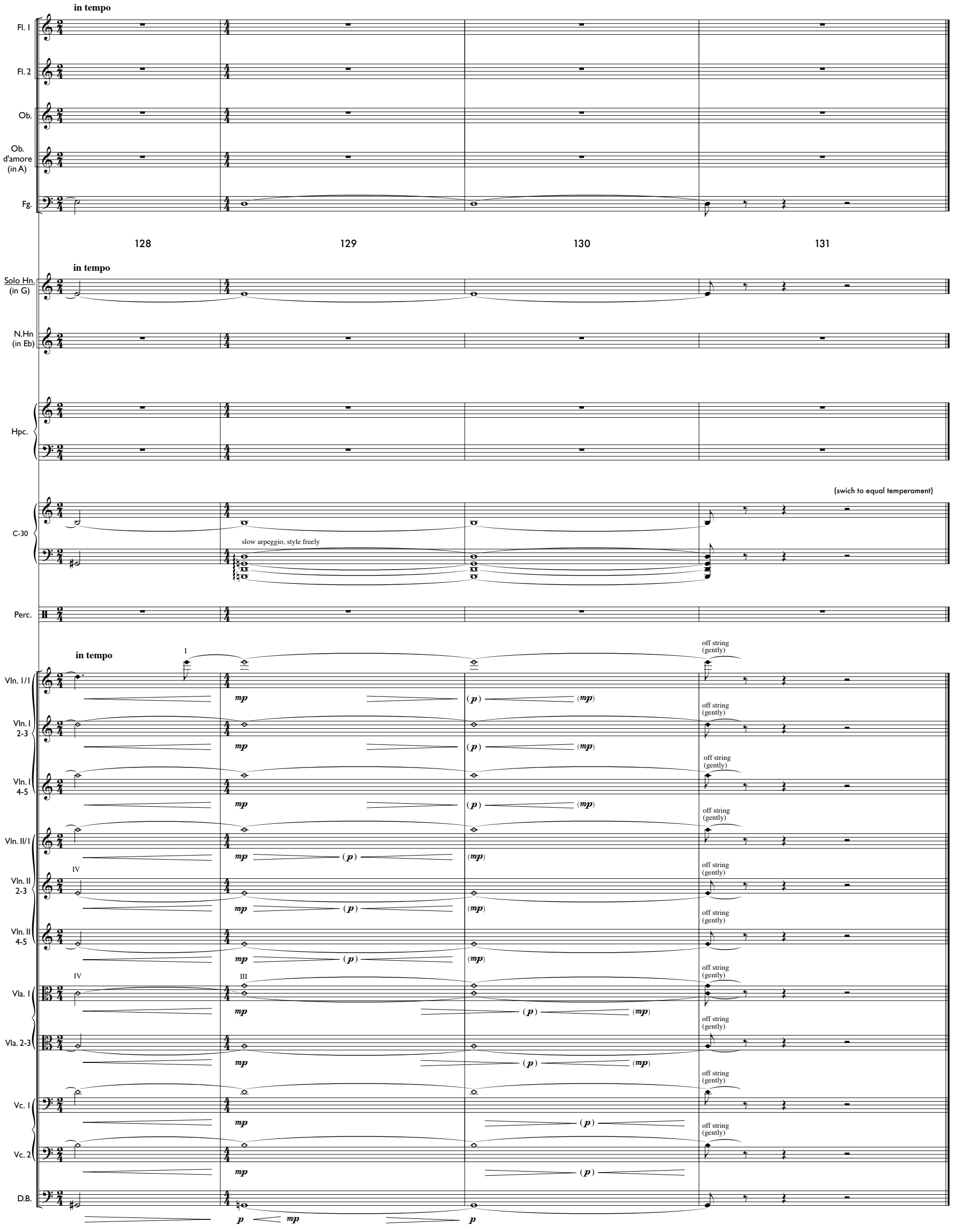
Vla. 2-3

Vc. 1

Vc. 2

D.B.

mp


in tempo
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
128
129
130
131
in tempo
Solo Hn. (in G)
N.Hn (in Eb)
Hpc.
C-30
(swich to equal temperament)
slow arpeggio, style freely
Perc.
in tempo
Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.
off string (gently)
mp
(p)
(mp)
p

II

♩ = 108 *bouncy and rhythmic, dance-like*

Fl. I
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

1 2 3

Natural horn in G

Solo Hn. (in G)

f

Natural horn in C (bass)

N.Hn (in C)

f

Hpc.

C-30

Timpani

Perc.

mf

secco

♩ = 108 *bouncy and rhythmic, dance-like*

Vln. I 1-3

Vln. I 4-5

Vln. II 1-3

Vln. II 4-5

Vla. I

Vla. 2-3

Vc. I

Vc. 2

D.B.

pizz.

Bartók-pizz.

f

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

4 5 6 7 8

Solo Hn. (in G)

N.Hn (in C)

Hpc.

(chamber organ)

C-30

Perc.

arco

Vln. 1

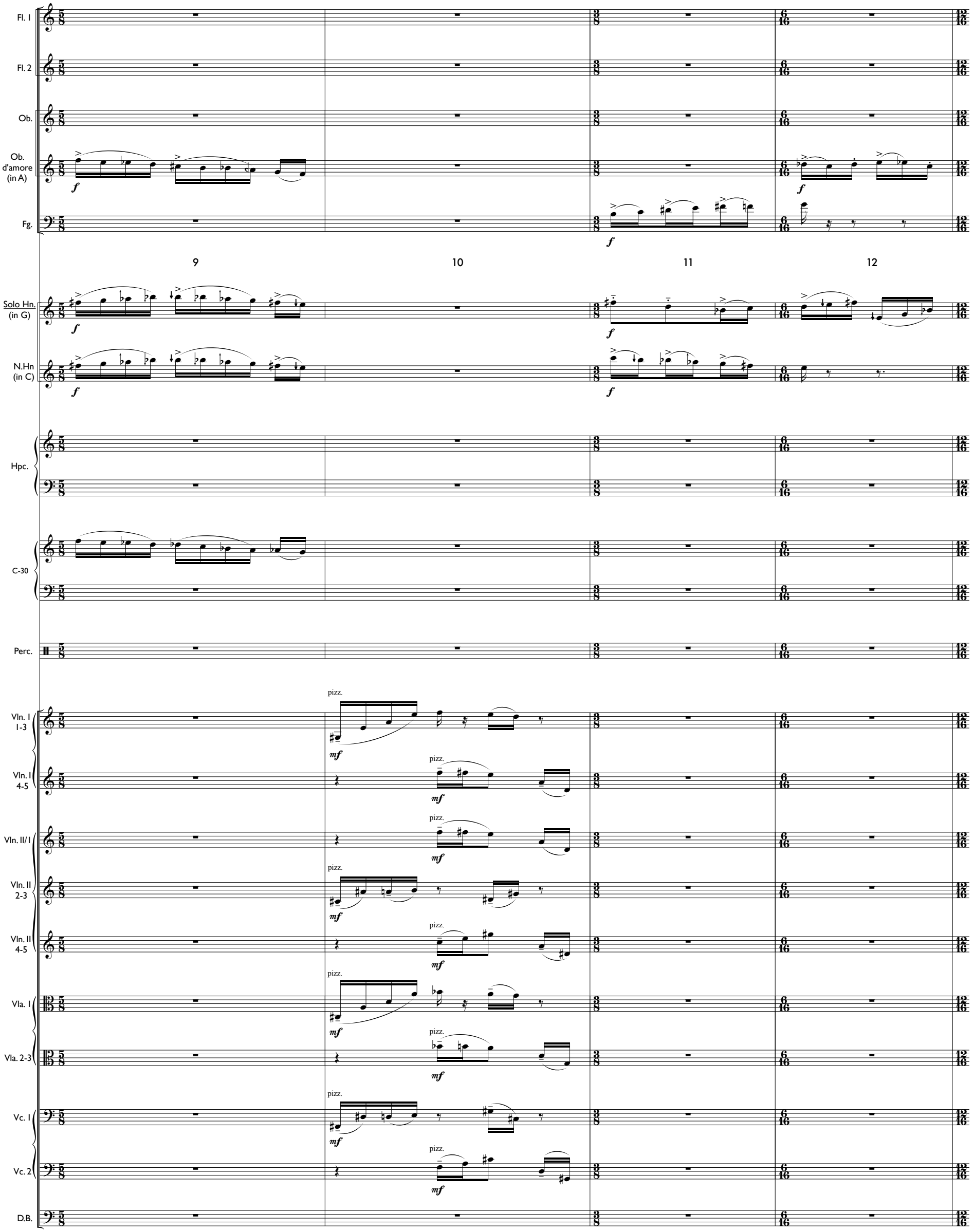
Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
9
10
11
12
Solo Hn. (in G)
N.Hn (in C)
Hpc.
C-30
Perc.
Vln. I 1-3
Vln. I 4-5
Vln. II/ I
Vln. II 2-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc. I
Vc. 2
D.B.
pizz.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

13 14 15 16

Solo Hn. (in G)

gliss.

meno forte

N.Hn (in C)

meno forte

Hpc.

(chamber organ)

C-30

Woodblocks

Perc.

arco

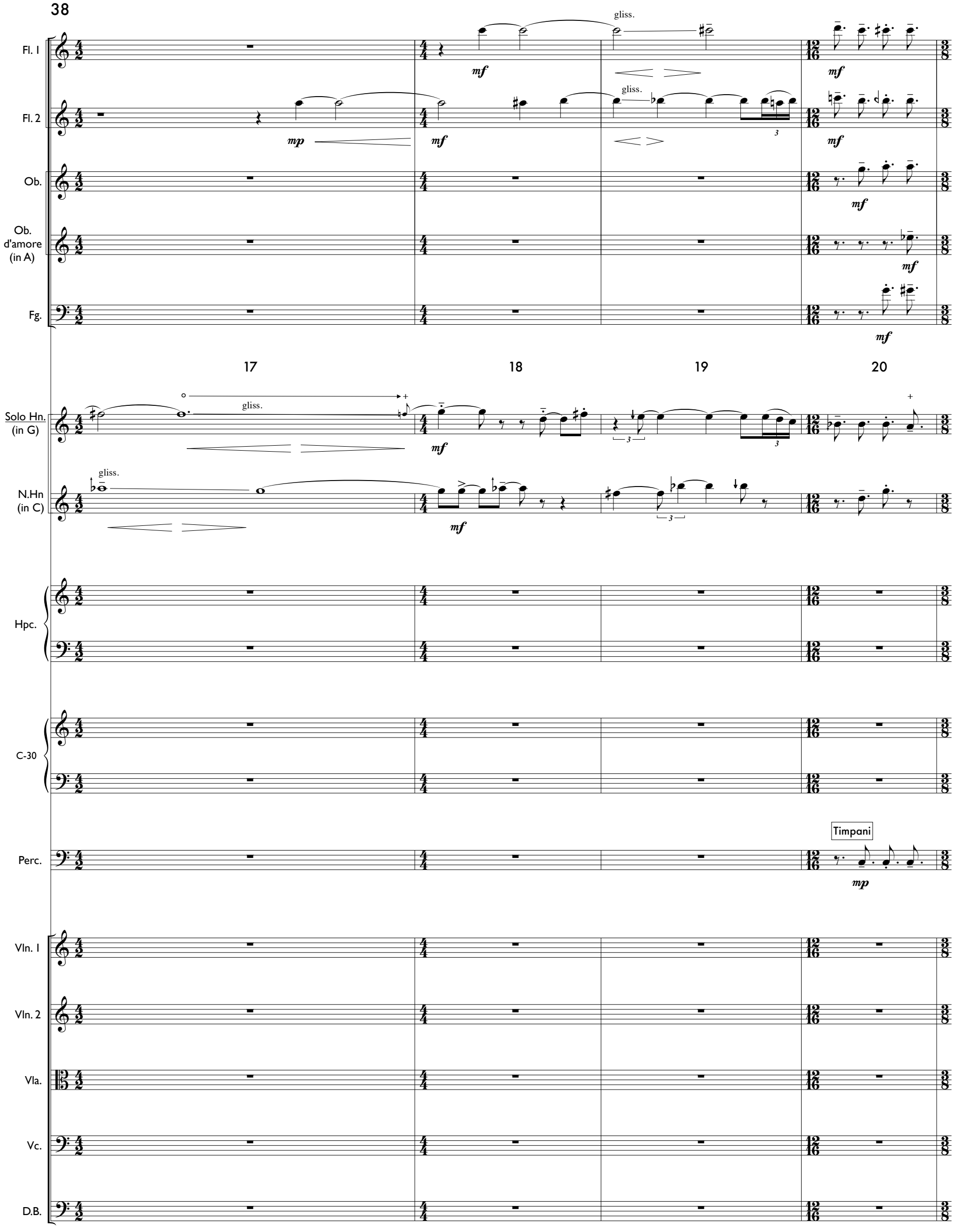
Vln. 1

Vln. 2

Vla.

Vc.

D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
gliss.
mf
mp
17
18
19
20
Solo Hn. (in G)
N.Hn (in C)
Hpc.
C-30
Perc.
Timpani
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

21 22 23 24 25

Solo Hn. (in G)

(fully open)

gliss.

N.Hn (in C)

Hpc.

C-30

(chamber organ)

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

actively

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

bend (with embouchure)

26 27 28 29

Solo Hn. (in G)
N.Hn (in C)

Hpc.

Function+Tone: 0 ——— -50 c.—— 0

C-30

Perc.

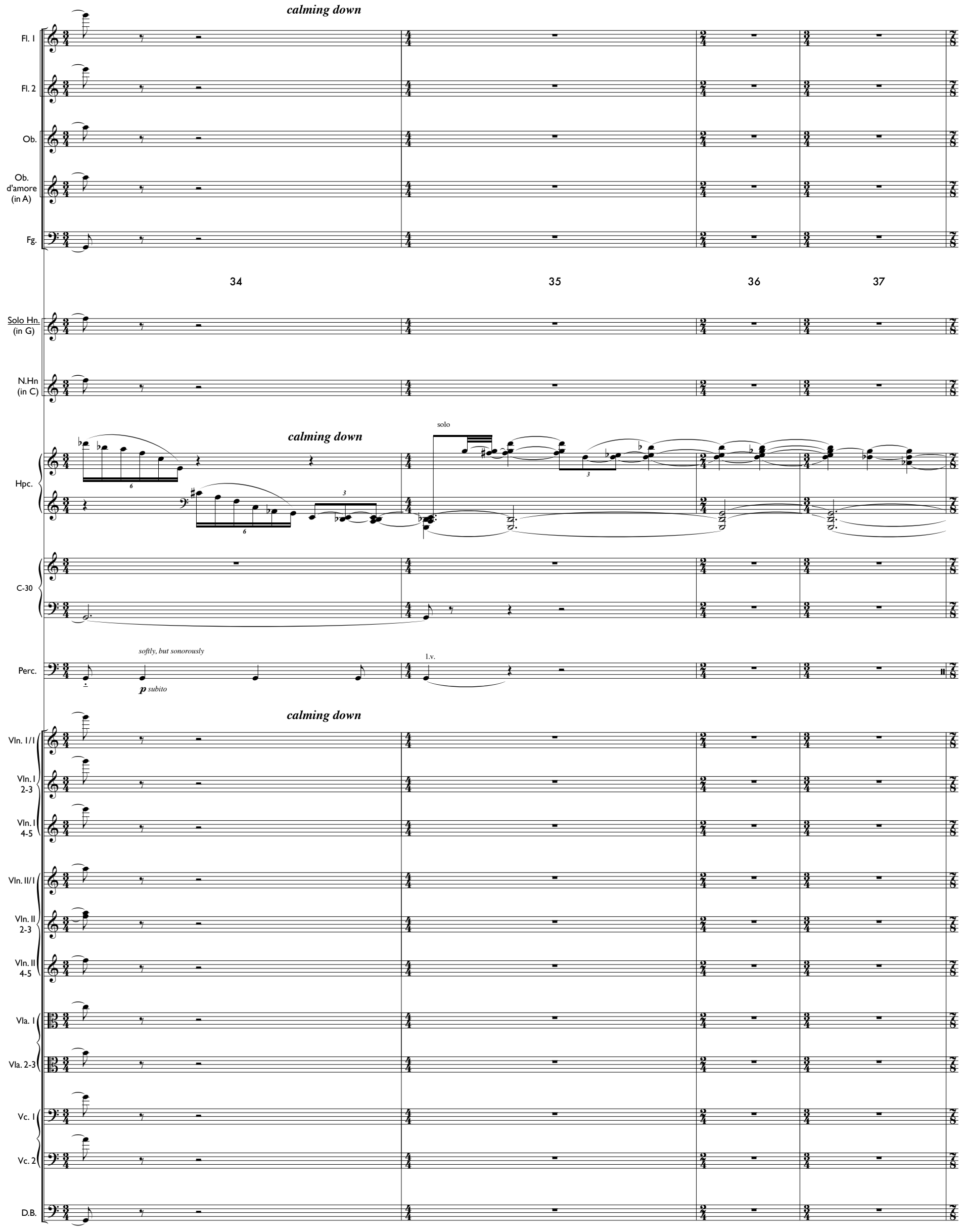
Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.

pizz.
arco
divisi
gliss.

Fl. I
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

30 31 32 33

Solo Hn. (in G)
N.Hn (in C)
Hpc.
C-30
Perc.
Vln. I/I
Vln. I 2-3
Vln. I 4-5
Vln. II/I
Vln. II 2-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc. I
Vc. 2
D.B.


calming down
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
34
35
36
37
Solo Hn. (in G)
N.Hn (in C)
calming down
solo
Hpc.
C-30
softly, but sonorously
p subito
l.v.
Perc.
calming down
Vln. I/1
Vln. I 2-3
Vln. I 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.

in tempo

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

38 39 40 41

Solo Hn. (in G)

playfully

N.Hn (in C)

playfully

in tempo

Hpc.

(chamber organ)

C-30

Triangle (small)

Perc.

in tempo

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. I

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

42 43 44

Solo Hn. (in G)

N.Hn (in C)

Hpc.

C-30

Perc.

Vln. I

2 soli

tutti

pizz.

Vln. II/1

solo

I

Vln. II 2-3

solo

pizz. a2

Vln. II 4-5

pizz.

Vla.

solo

tutti

pizz.

Vc.

pizz.

D.B.

pizz.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

45 46 47 48

Solo Hn. (in G)

N.Hn (in C)

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

49 50 51

Solo Hn. (in G)

N.Hn (in C)

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

52 53 54

Solo Hn. (in G)
N.Hn (in C)
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
D.B.

pizz.
arco

majestetically, tenuto

more active

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

55 56 57 58

majestetically, tenuto

more active

Solo Hn. (in G)

gliss. gesture

N.Hn (in C)

gliss. gesture

Hpc.

C-30

Perc.

majestetically, tenuto

more active

Vln. I/1

Vln. I 2-3

Vln. I 4-5

Vln. II/1

Vln. II 2-3

Vln. II 4-5

Vla.

Vc. 1

Vc. 2

D.B.

arco

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

59 60 61 62

Solo Hn. (in G)
quasi gliss.
N.Hn (in C)
quasi gliss.

Hpc.

C-30

Perc.

active, with tension

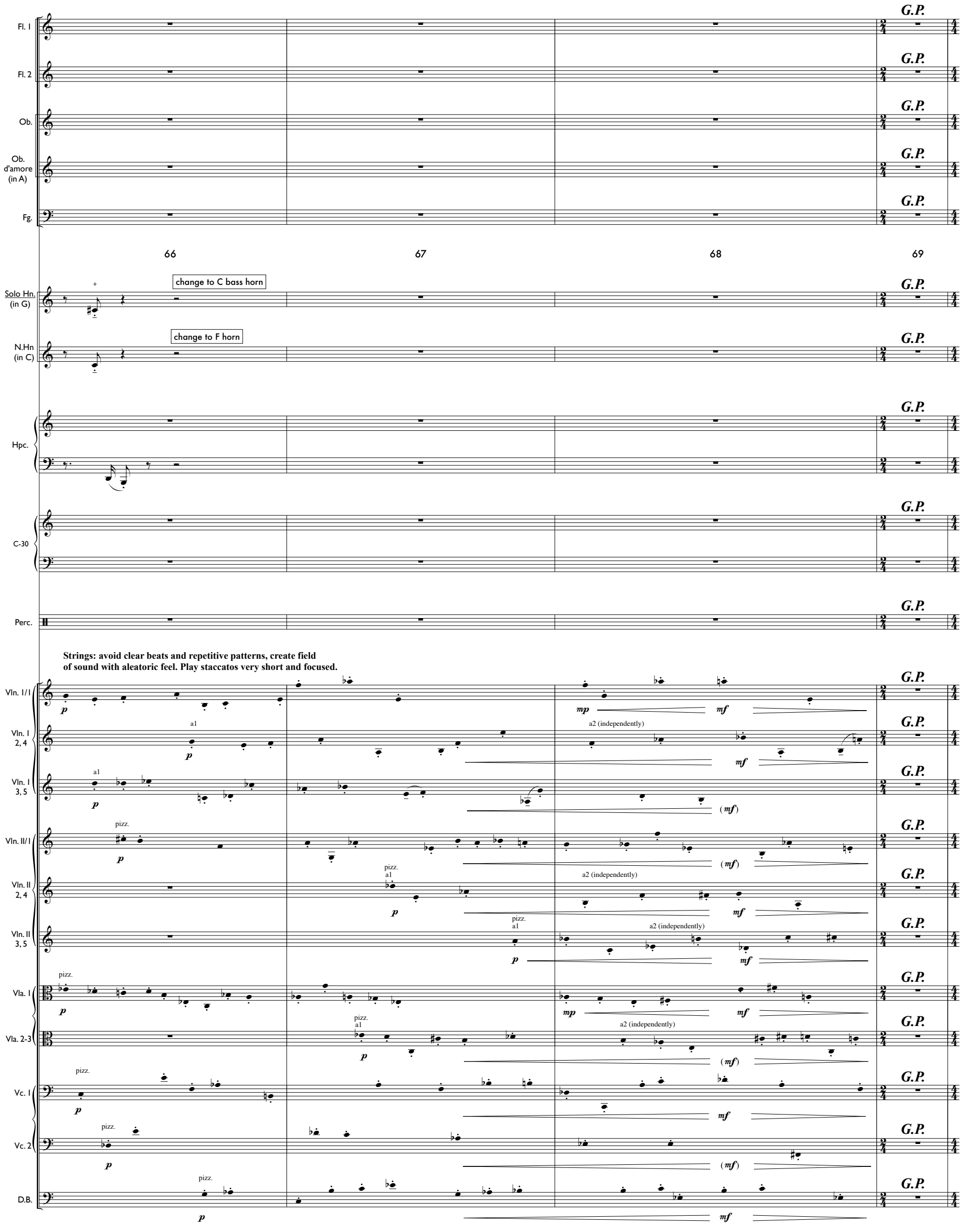
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

63 64 65

Solo Hn. (in G)
N.Hn (in C)
Hpc.
C-30
Perc.
Vln. 1/1
Vln. 1 2-3
Vln. 1 4-5
Vln. 2
Vla.
Vc.
D.B.

pizz. arco pizz.
divisi
pizz.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
G.P.
66
67
68
69
Solo Hn. (in G)
change to C bass horn
N.Hn (in C)
change to F horn
Hpc.
C-30
Perc.
Strings: avoid clear beats and repetitive patterns, create field of sound with aleatoric feel. Play staccatos very short and focused.
Vln. I/1
Vln. I 2, 4
Vln. I 3, 5
Vln. II/1
Vln. II 2, 4
Vln. II 3, 5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.
a1
a2 (independently)
pizz.
p
mp
mf
(mf)

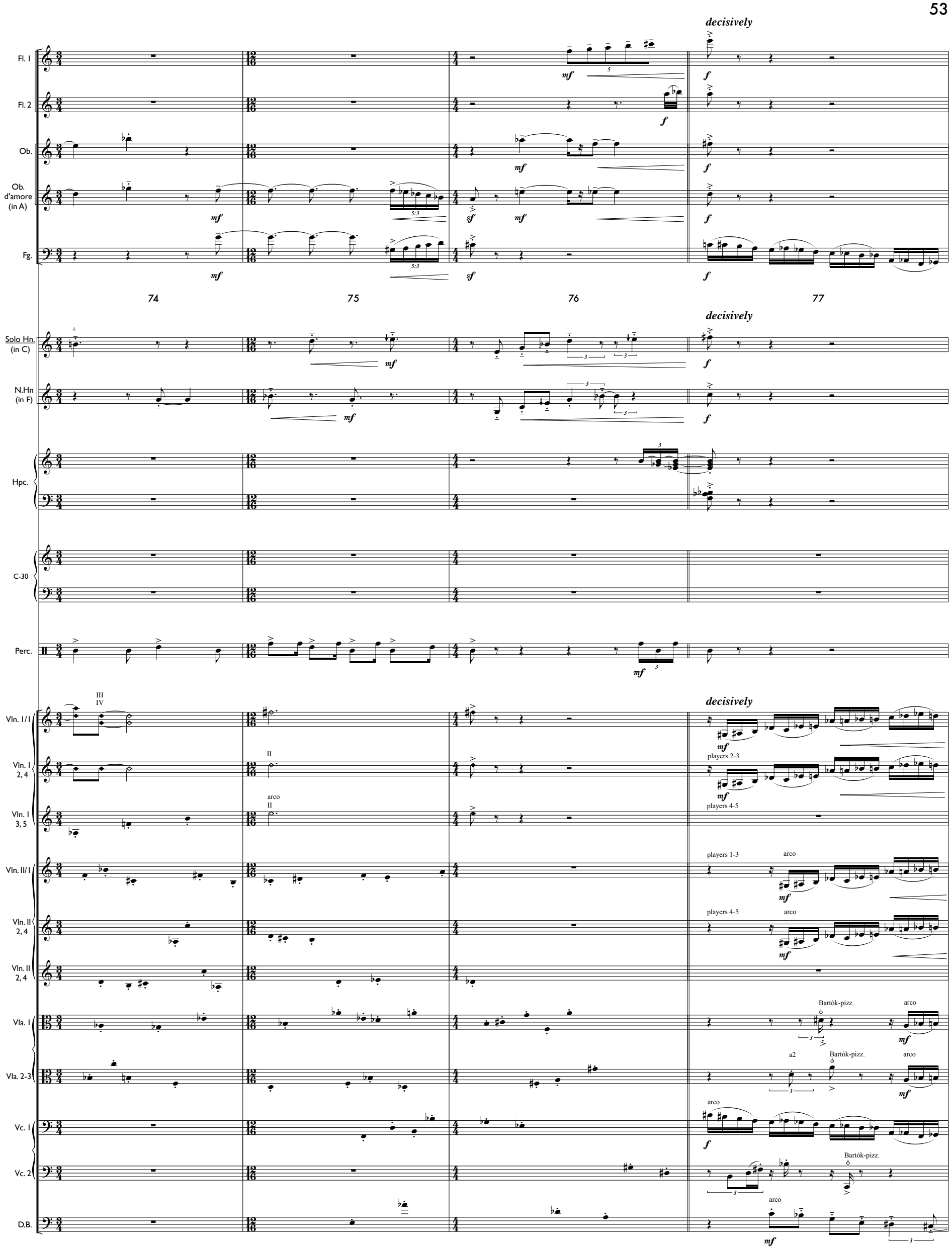
Fl. 1
gliss, as smooth and affective as possible
Fl. 2
gliss, as smooth and affective as possible
Ob.
Ob. d'amore (in A)
Fg.

70 71 72 73

Solo Hn. (in C)
Natural horn in C (bass)
N.Hn (in F)
Natural horn in F
Hpc.
C-30
Perc.
Woodblocks
Tambourine

Vln. I/1
Vln. I 2, 4
Vln. I 3, 5
Vln. II/1
Vln. II 2, 4
Vln. II 3, 5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.

a1
a2 (independently)
arpegg.
pizz.
arco I II
arco a2 III


decisively
Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
74
75
76
77
decisively
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
decisively
Vln. I/1
Vln. I 2, 4
Vln. I 3, 5
III
IV
II
arco
II
Vln. II/1
Vln. II 2, 4
Vln. II 2, 4
players 2-3
players 4-5
players 1-3
arco
players 4-5
arco
Vla. 1
Vla. 2-3
Bartók-pizz.
arco
a2
Bartók-pizz.
arco
Vc. 1
Vc. 2
D.B.
arco
Bartók-pizz.
arco

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

78 79 80 81

Solo Hn. (in C)

mf *poco a poco crescendo*

N.Hn (in F)

mf *poco a poco crescendo*

Hpc.

C-30

Perc.

Vln. 1

tutti vln 1 detaché

Vln. 2

tutti vln 2 detaché

Vla.

detaché

Vc. 1

l.v. detaché

Vc. 2

arco detaché

D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

82 83 84 85

Solo Hn. (in C)

ff *meno forte*

N.Hn (in F)

ff *meno forte*

Hpc.

C-30

Perc.

Vln. 1

f

Vln. 2

mp *f*

Vla.

mp *f*

Vc.

mp *f*

D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

86 87 88 89

Solo Hn. (in C)

mf *poco cresc.* *f*

N.Hn (in F)

mf *poco cresc.* *f*

Hpc.

C-30

(chamber organ)

Timpani

Perc.

mf

Vln. I

sempre forte

Vln. II/1

Vln. II 2-3

Vln. II 4-5

f

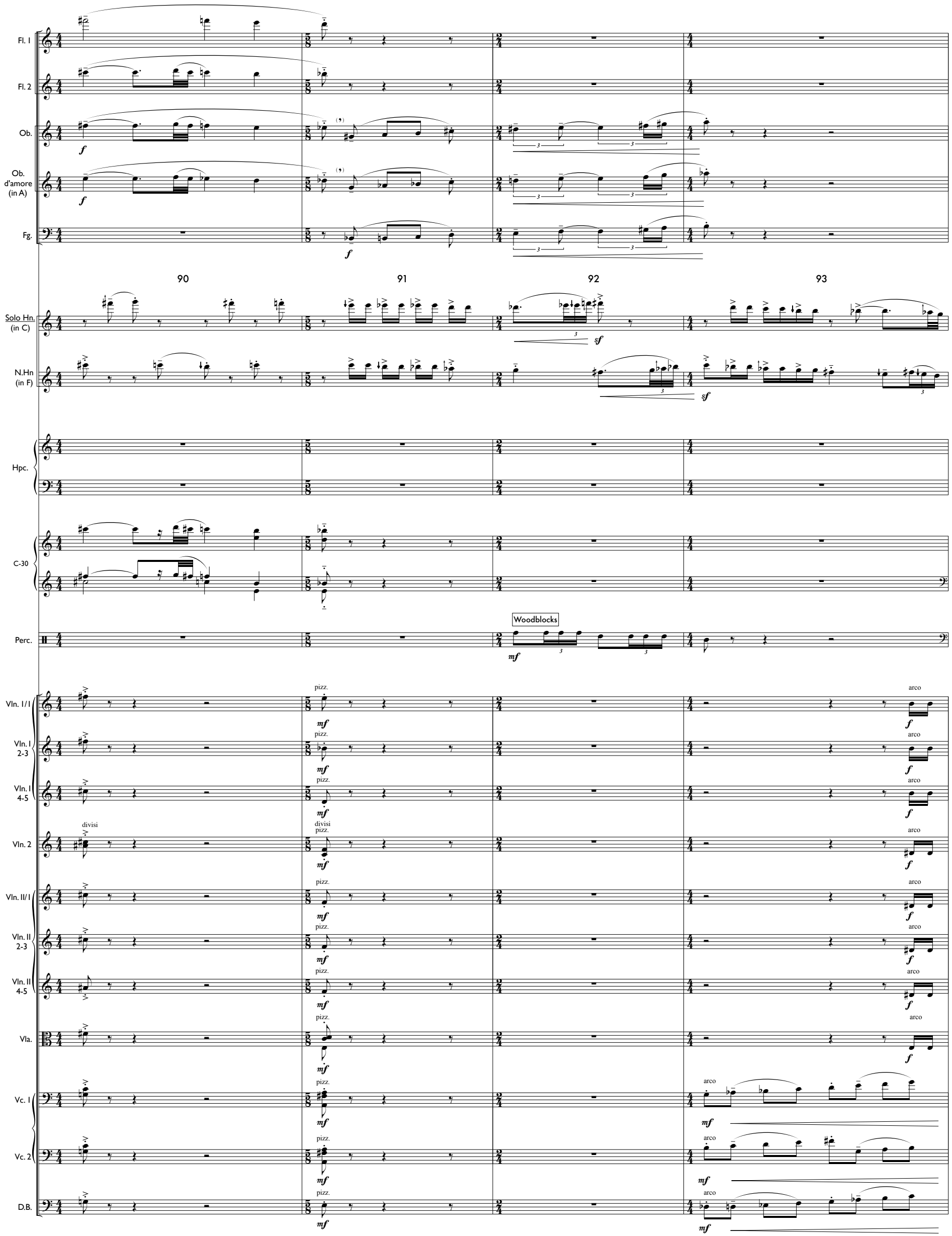
Vla.

f *sempre forte*

Vc.

sempre forte

D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
90
91
92
93
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Woodblocks
Perc.
Vln. 1/1
Vln. 1 2-3
Vln. 1 4-5
divisi
Vln. 2
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla.
Vc. 1
Vc. 2
D.B.
pizz.
arco

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

94 95 96

Solo Hn. (in C)

meno forte

with stamina & accurate rhythmic drive

N.Hn (in F)

meno forte

with stamina & accurate rhythmic drive

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc. 1

f

Vc. 2

f

D.B.

f

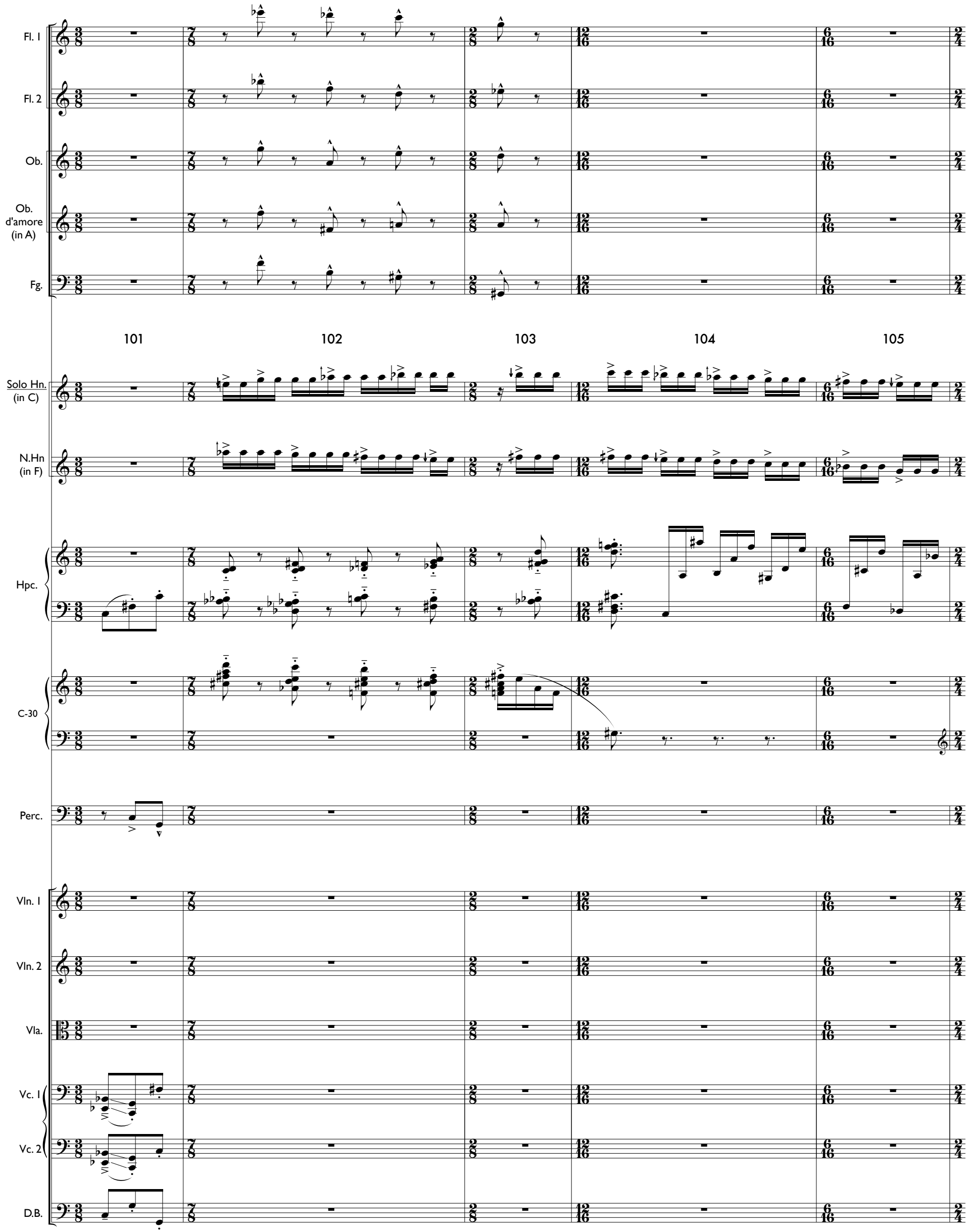
Fl. I
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

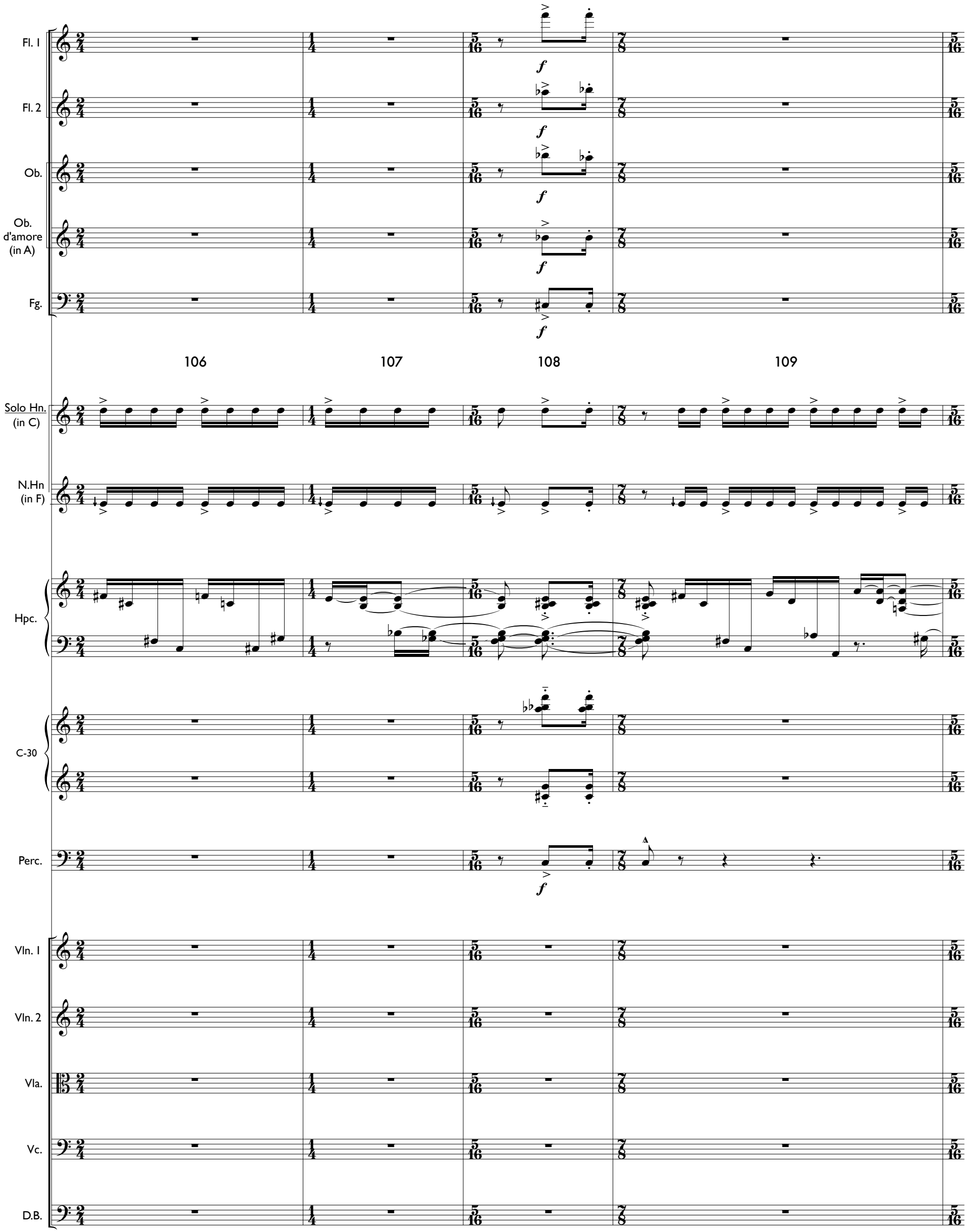
97 98 99 100

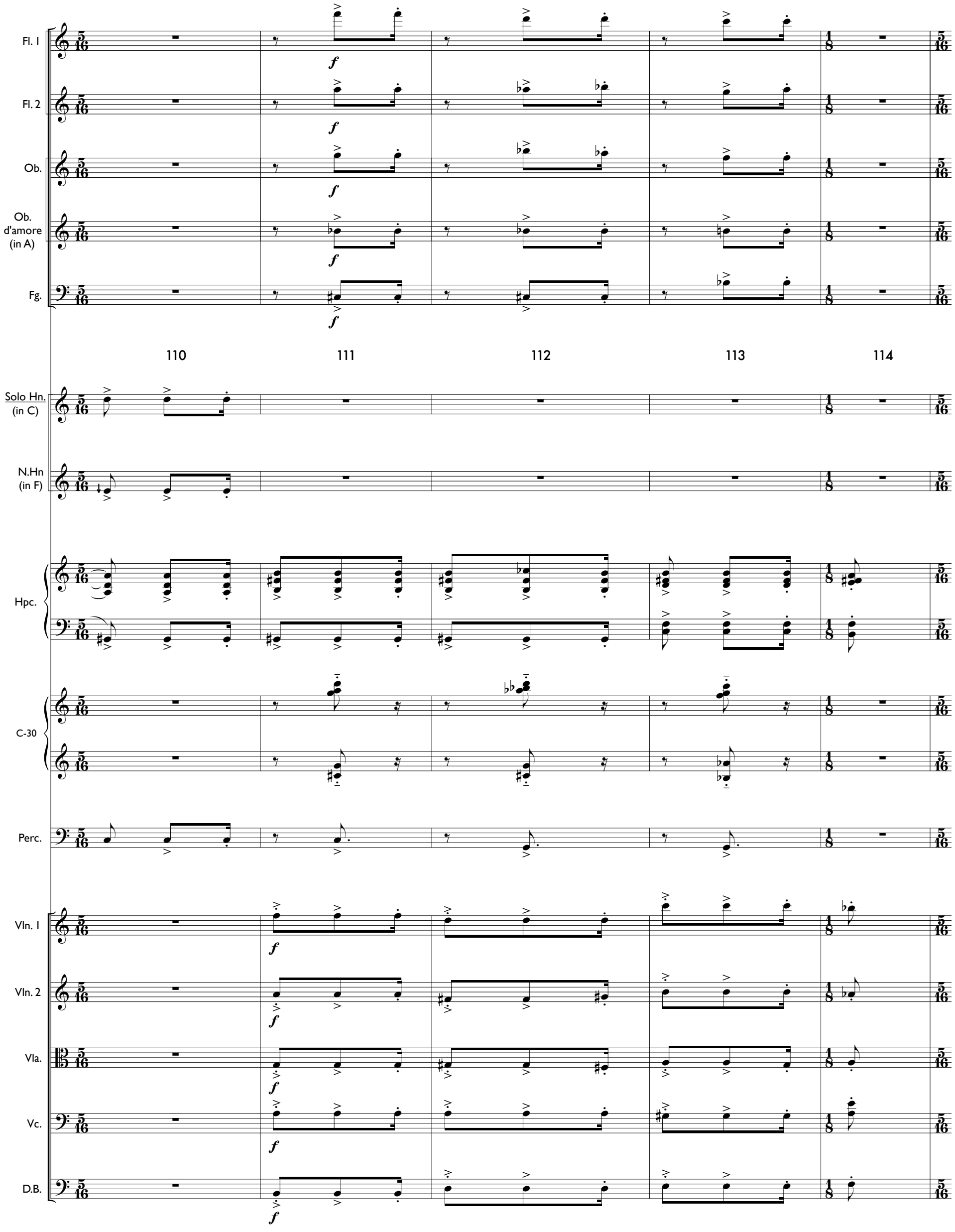
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Timpani

Vln. I/I
Vln. I 2-3
Vln. I 4-5
Vln. II/I
Vln. II 2-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc. I
Vc. 2
D.B.

pizz.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
101
102
103
104
105
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
106
107
108
109
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.
110
111
112
113
114
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

115 116 117 118 119 120

Solo Hn. (in C)

(*mp* - *mf*)

N.Hn (in F)

(*mp* - *mf*)

Hpc.

C-30

Perc.

Vln. 1

pizz.

mp

Vln. 2

pizz.

mp

Vla.

pizz.

mp

Vc.

pizz.

mp

D.B.

pizz.

mp

Fl. 1

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

121 122 123

Solo Hn. (in C)

poco ritardando

N.Hn (in F)

poco ritardando

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

affectively
in tempo

Fl. 1
Fl. 2
Ob.
Ob. d'amore (in A)
Fg.

124 125 126

affectively
in tempo

Solo Hn. (in C)
poco dim. (*mp*) (equal-tempered)

in tempo
N.Hn (in F)
poco dim. (*mp*) (quasi gliss.) *(equal-tempered)*

Hpc.
sustain keys ad lib.
sustain keys ad lib.

(chamber organ)
C-30

Color the ending freely with finger seashells/nutshells
Perc.

affectively
in tempo

Vln. I/1 — arco IV (*mp*); III; III IV
Vln. I 2-3 — arco IV (*mp*); III
Vln. I 4-5 — arco IV (*mp*)
Vln. II/1 — arco IV (*mp*)
Vln. II 2-3 — arco III (*mp*)
Vln. II 4-5 — arco IV (*mp*)
Vla. 1 — arco IV (*mp*)
Vla. 2-3 — arco IV (*mp*)
Vc. 1 — arco I II (*mp*); I
Vc. 2 — arco III (*mp*); II
D.B. — arco (*mp*)

Fl. I

Fl. 2

Ob.

Ob. d'amore (in A)

Fg.

127 128 129 130 131

Solo Hn. (in C)

N.Hn (in F)

Hpc.

C-30

Perc.

Vln. I/I

Vln. I 2-3

Vln. I 4-5

Vln. II/I

Vln. II 2-3

Vln. II 4-5

Vla. I

Vla. 2-3

Vc. I

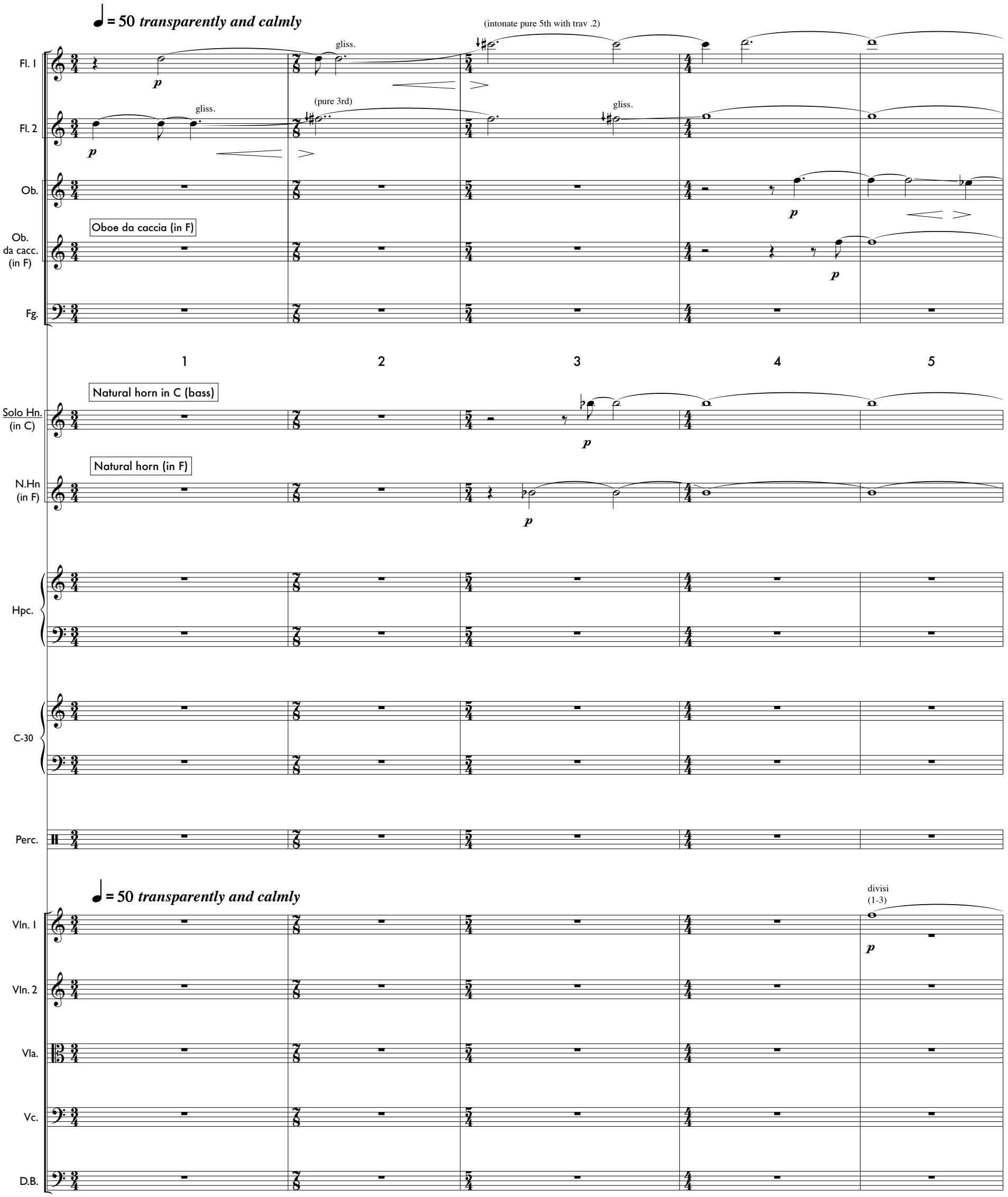
Vc. 2

D.B.

mf

off string, gently

III


♩ = 50 transparently and calmly
(intonate pure 5th with trav .2)
gliss.
(pure 3rd)
gliss.
gliss.
Fl. 1
Fl. 2
Ob.
Oboe da caccia (in F)
Ob. da cacc. (in F)
Fg.
1
2
3
4
5
Natural horn in C (bass)
Solo Hn. (in C)
Natural horn (in F)
N.Hn (in F)
Hpc.
C-30
Perc.
♩ = 50 transparently and calmly
divisi (1-3)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1

Fl. 2

Ob.

Ob. da cacc. (in F)

Fg.

6 7 8 9 10

Solo Hn. (in C)

bend

N.Hn (in F)

Hpc.

C-30

Perc.

Vln. 1

(1-3)

(4-5)

Vln. 2

divisi (4-5)

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob.

Ob. da cacc. (in F)

Fg.

gliss. gesture, softly

mf

change to Baroque oboe d'amore

11 12 13 14 15

Solo Hn. (in C)

N.Hn (in F)

molto dim.

15. 18.

mf p

Hpc.

C-30

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

SP

mp

N.

Fl. 1

Fl. 2

Ob. d'amore (in A)

Ob. da cacc. (in F)

Fg.

mp

16 17 18 19 20

Solo Hn. (in C)

molto dim.

molto cresc. (*f*)

N.Hn (in F)

gliss.

molto dim.

molto cresc. (*f*)

Hpc.

lute buff (8')

C-30

Perc.

Claves

p

Vln. 1/1

pizz., softly

Vln. 1 2-3

pizz., softly

arpegg. up

Vln. 1 4-5

pizz., softly

arpegg.

Vln. 2

pizz., softly

Vla.

pizz., softly

arpegg.

Vc. 1

pizz., softly

arpegg.

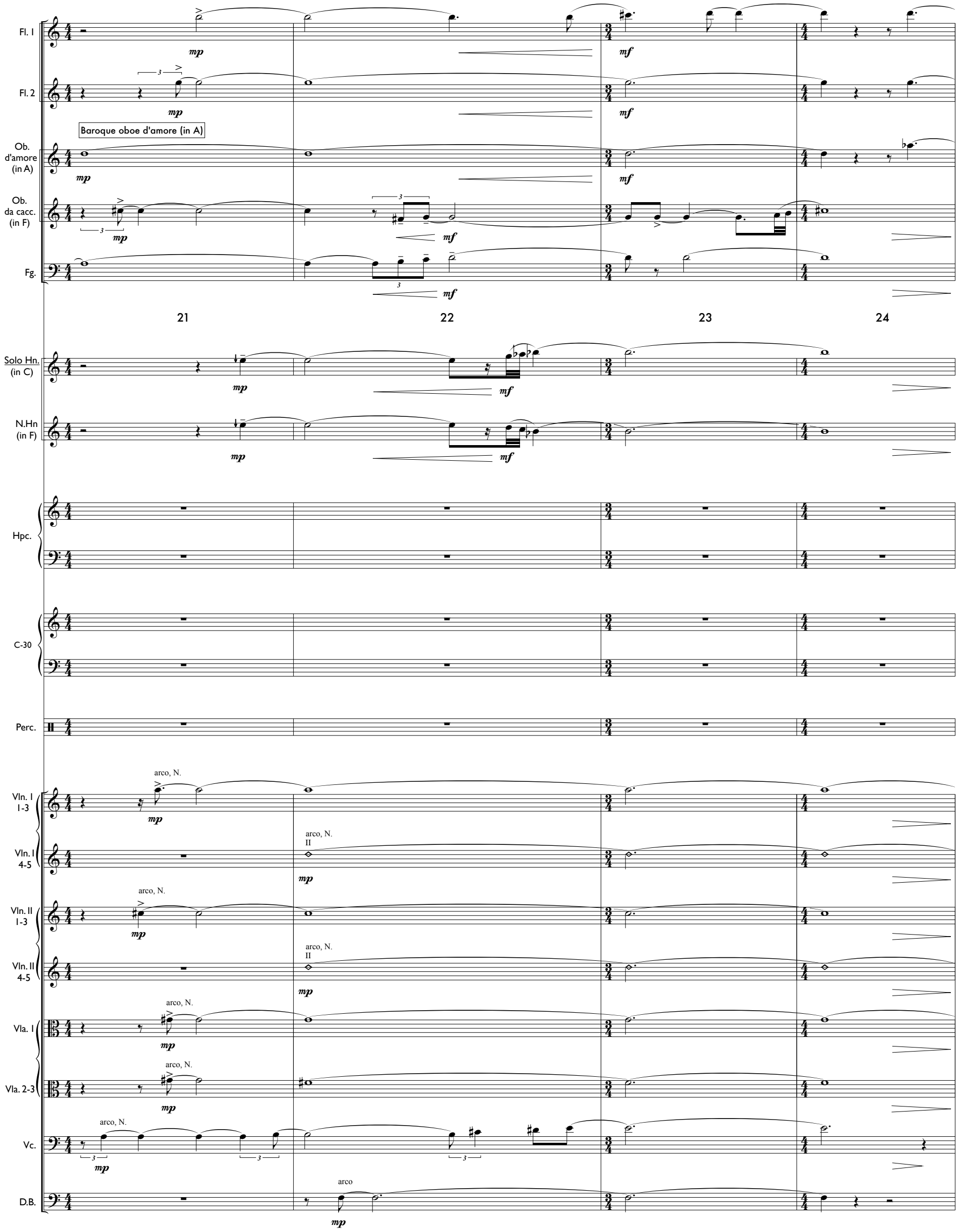
Vc. 2

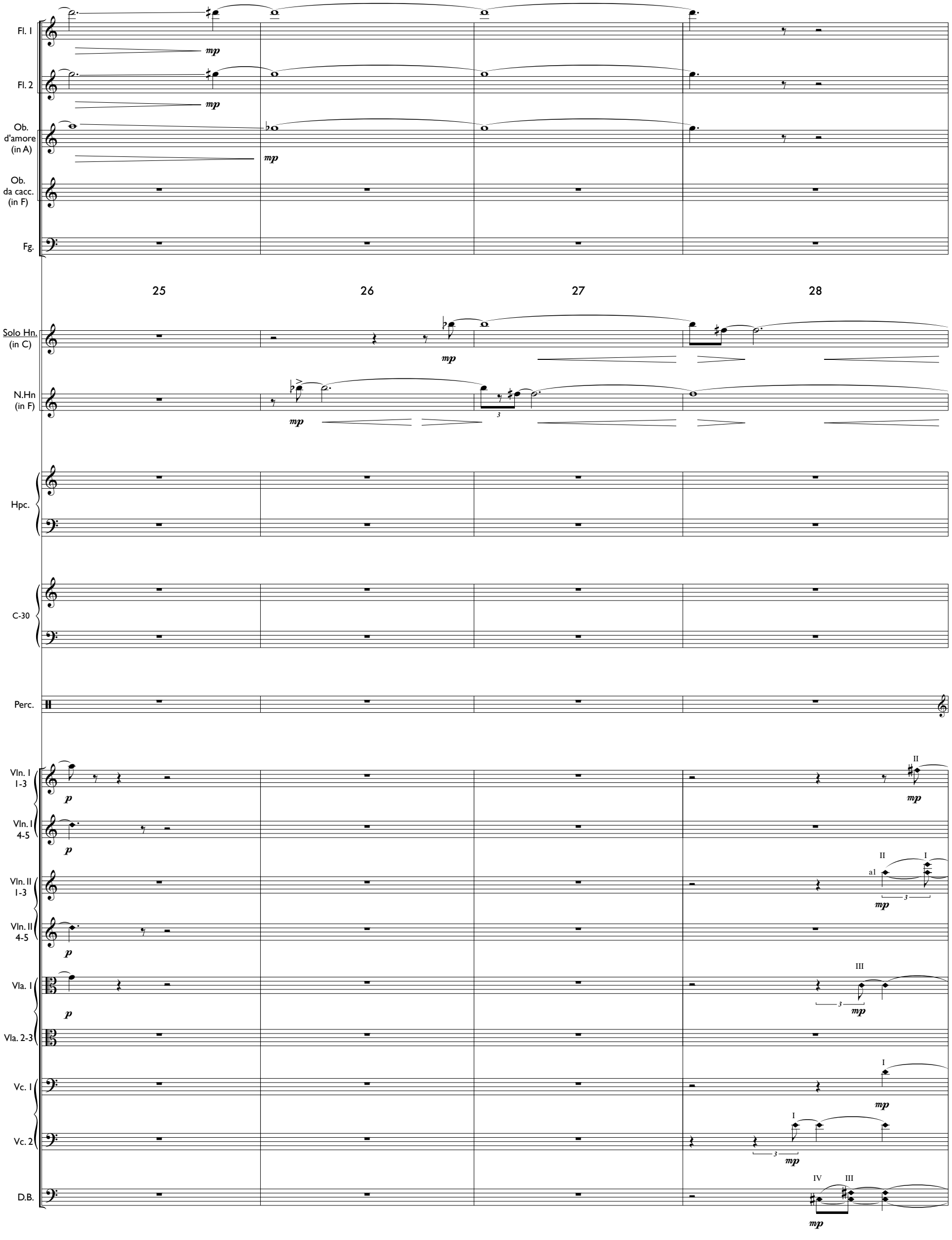
pizz., softly

D.B.

l.v.

pizz., softly


Fl. 1
Fl. 2
Baroque oboe d'amore (in A)
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.
21
22
23
24
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
arco, N.
Vln. I 1-3
Vln. I 4-5
II
Vln. II 1-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc.
D.B.
arco


Fl. 1
Fl. 2
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.
25
26
27
28
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Vln. I 1-3
Vln. I 4-5
Vln. II 1-3
Vln. II 4-5
Vla. I
Vla. 2-3
Vc. 1
Vc. 2
D.B.
mp
p
II
I
a1
III
IV

Fl. 1
Fl. 2
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.

29 30 31 32 33

Solo Hn. (in C)
mf
fp
gliss.
mp
gliss.
gliss.

N.Hn (in F)
mf

Hpc.

C-30

Perc.
Crotales with bow
mp
l.v.
dynamics similarily
l.v.
l.v.

Vln. I/1
I II
off string (gently)
mf

Vln. I 2-3
II
mp
mf
off string (gently)

Vln. I 4-5
II
mp
mf
off string (gently)

Vln. II/1
mf
off string (gently)

Vln. II 2-3
I II
mp
mf
off string (gently)

Vln. II 4-5
II
mf
off string (gently)

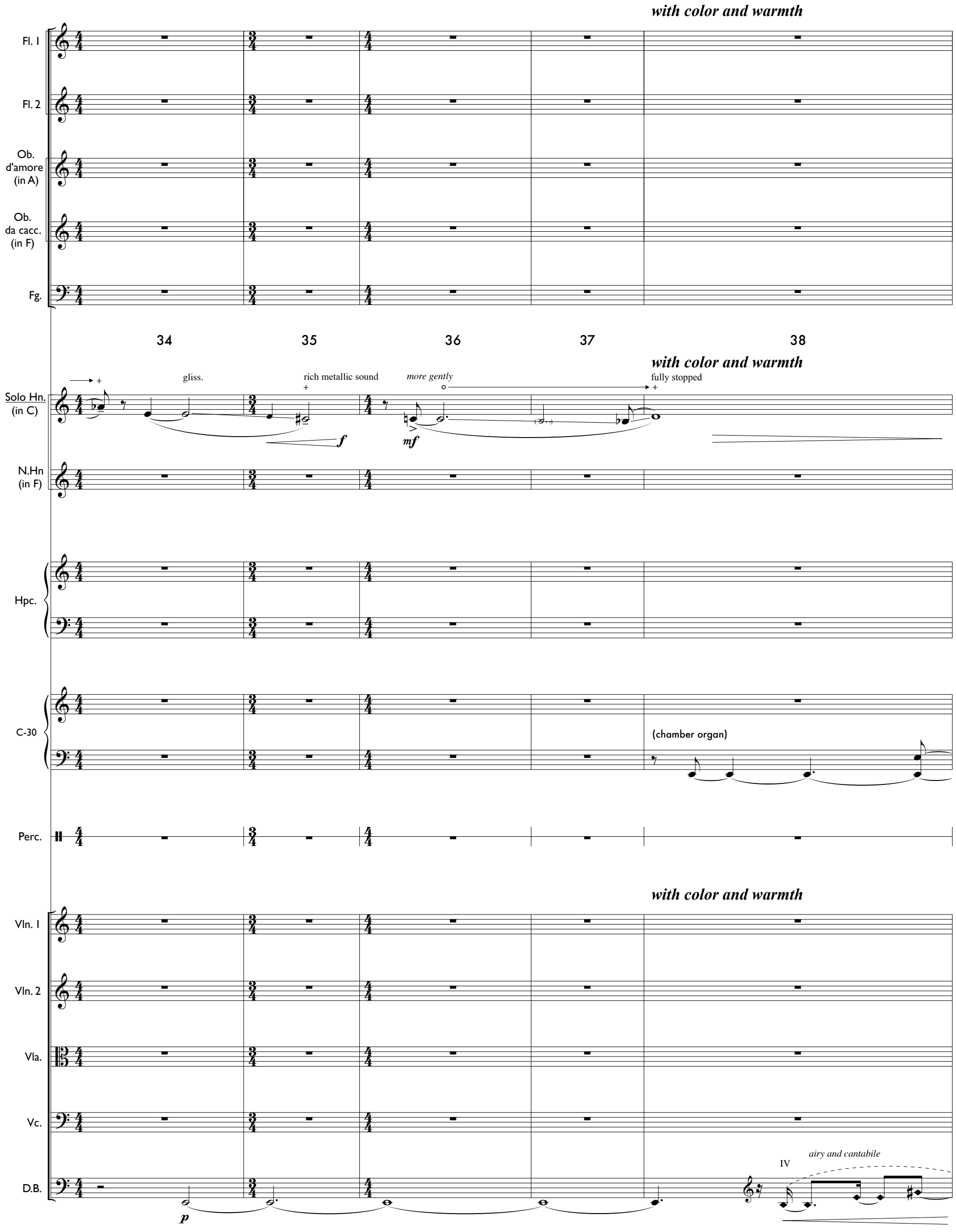
Vla. 1
II III
mf
off string (gently)

Vla. 2-3
III II III
mp
mf
off string (gently)

Vc. 1
I I
mf
off string (gently)

Vc. 2
mf
off string (gently)

D.B.
mf
off string (gently)


with color and warmth
Fl. 1
Fl. 2
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.
34
35
36
37
38
with color and warmth
Solo Hn. (in C)
gliss.
rich metallic sound
more gently
fully stopped
f
mf
N.Hn (in F)
Hpc.
C-30
(chamber organ)
Perc.
with color and warmth
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p
IV
airy and cantabile

Fl. I

softly, flagolet-like

mp

Fl. 2

softly, flagolet-like

mp

Ob. d'amore (in A)

Ob. da cacc. (in F)

Fg.

39 40 41 42

Solo Hn. (in C)

pp

N.Hn (in F)

Hpc.

C-30

Perc.

Strings: airy and cantabile, use bow accordingly

Vln. I/I

Vln. I 2-3

mp

Vln. II/I

Vln. II 2-3

Vln. II 4-5

Vla. I

(7th partial)

l.v.

mp

(*mp*)

Vla. 2-3

Vc. I

mp

Vc. 2

mp

(7th partial)

D.B.

(7th partial)

mp

l.v.

(*mp*)

Fl. 1
Fl. 2
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.
Solo Hn. (in C)
N.Hn (in F)
Hpc.
C-30
Perc.
Vln. 1/1
Vln. 1 2-3
Vln. 1 4-5
Vln. II/1
Vln. II 2-3
Vln. II 4-5
Vla. 1
Vla. 2-3
Vc. 1
Vc. 2
D.B.

43 44 45 46 47

solo cadenza
penetrating
more tranquil
light gliss.
sing
play
fz *fp* *mp* *mp*

Suspended Cymbal
with bow
f

III II
II
III
off string
l.v.

48 49 50 51 52

Solo Hn. (in G)

gliss.

(play)

gliss.

f

53 54 55

Solo Hn. (in C)

play

create and maintain strong interference

sing: minor 7th down from the 11th partial

fp *mf* *mf*

56 57 58 59

Solo Hn. (in C)

(fully open)

fp *mp* *mf*

60 61 62 63 64

Solo Hn. (in C)

sing

play

f

affectively

Fl. 1

mp

Fl. 2

Ob. d'amore (in A)

mp

Ob. da cacc. (in F)

mp

Fg.

mp *mp*

65 66 67 68 69

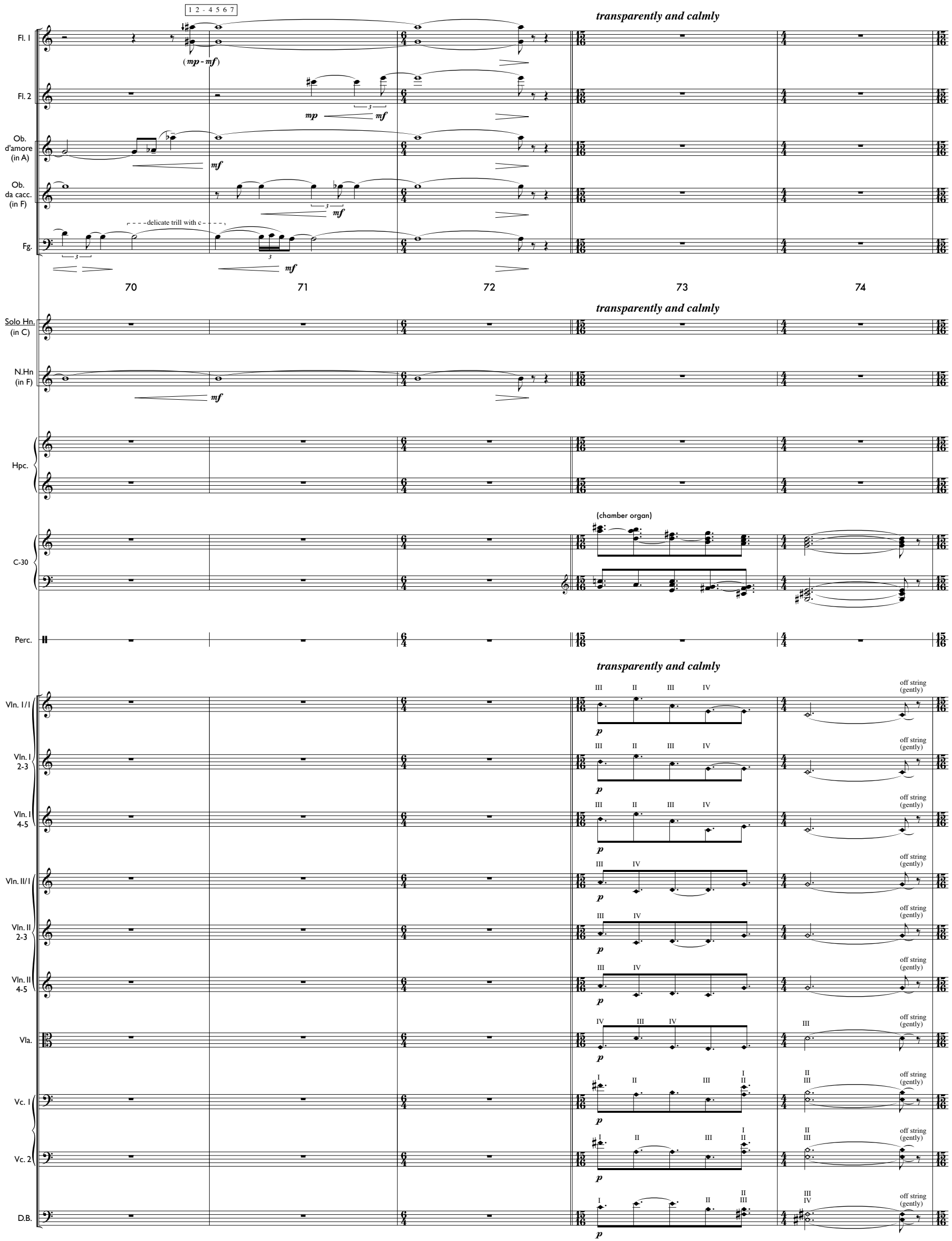
affectively

Solo Hn. (in C)

fp *mf*

N.Hn (in F)

mp


1 2 - 4 5 6 7
transparently and calmly
Fl. I
(mp - mf)
Fl. 2
mp
mf
Ob. d'amore (in A)
mf
Ob. da cacc. (in F)
mf
delicate trill with c
Fg.
mf
70
71
72
73
74
transparently and calmly
Solo Hn. (in C)
N.Hn (in F)
mf
Hpc.
(chamber organ)
C-30
Perc.
transparently and calmly
Vln. I/I
Vln. I 2-3
Vln. I 4-5
Vln. II/I
Vln. II 2-3
Vln. II 4-5
Vla.
Vc. I
Vc. 2
D.B.
p
off string (gently)

Fl. 1

Fl. 2

Ob. d'amore (in A)

Ob. da cacc. (in F)

Fg.

75 76 77 78 79

with the winds, not a soloistic line

Solo Hn. (in C)

molto

N.Hn (in F)

molto

Hpc.

C-30

Perc.

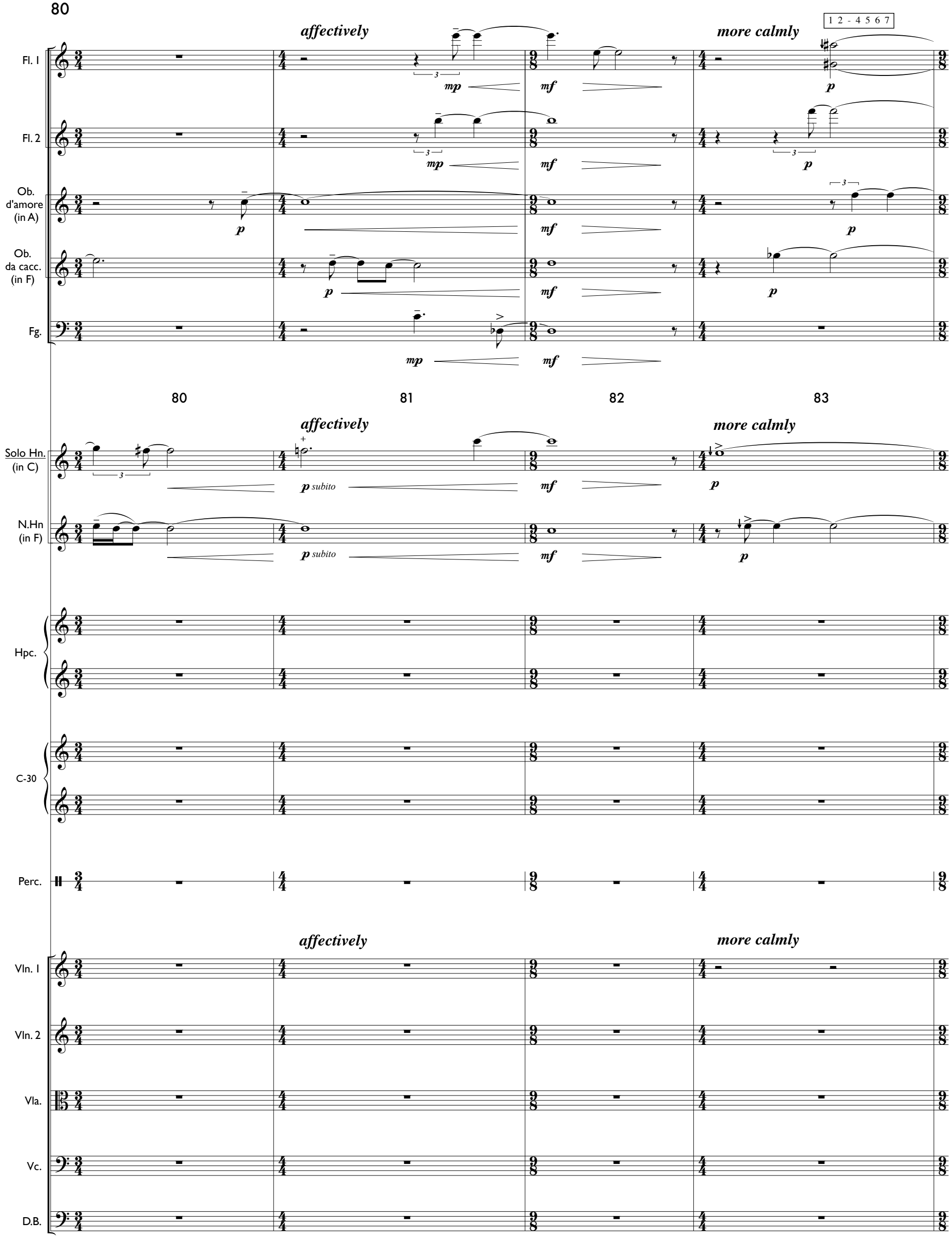
Vln. 1

Vln. 2

Vla.

Vc.

D.B.


affectively
more calmly
1 2 - 4 5 6 7
Fl. 1
Fl. 2
Ob. d'amore (in A)
Ob. da cacc. (in F)
Fg.
mp
mf
p
80
81
82
83
Solo Hn. (in C)
N.Hn (in F)
p subito
Hpc.
C-30
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

Fl. 1

Fl. 2

Ob. d'amore (in A)

Ob. da cacc. (in F)

Fg.

84 85 86 87

Solo Hn. (in C)

N.Hn (in F)

Hpc.

C-30

Build a chord by holding the pressed keys down

a# off

Perc.

Vln. I/1

Vln. I 2-3

Vln. I 4-5

Vln. II/1

Vln. II 2-3

Vln. II 4-5

Vla.

Vc.

(intonate in unisono with DB, and adjust the dynamics to blend with other strings' harmonics)

D.B.

Fl. 1

Fl. 2

Ob. d'amore (in A)

Ob. da cacc. (in F)

Fg.

88 89 90 91

Solo Hn. (in C)

N.Hn (in F)

Hpc.

C-30

Perc.

Vln. I/I

Vln. I 2-3

Vln. I 4-5

Vln. II/I

Vln. II 2-3

Vln. II 4-5

Vla.

Vc.

D.B.

(mf)

mp

I

II

off string (gently)