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Concerto for Korg Monotron

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Transposed Full Score

Andrew Noseworthy

Concerto For Korg Monotron (2015, Revised 2019)

Approximate Duration: 15'30"

Concerto For Korg Monotron

Instrumentation

Korg Monotron Soloist (Duo and Delay models are used)

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombones
Tuba

Timpani (three drums, tuned G-E-F)

Percussion (one player)
Percussion list: Cymbal, Snare, Temple Blocks, Xylophone, Flexatone, Crotales, Cabasa, Thundersheet, Ratchet, Soft Mallets, Hard Mallets, Drumsticks, Bow

Violin I (div. in 2)
Violin II (div. in 2)
Viola (div. in 2)
Violoncello (div. in 2)
Contrabass

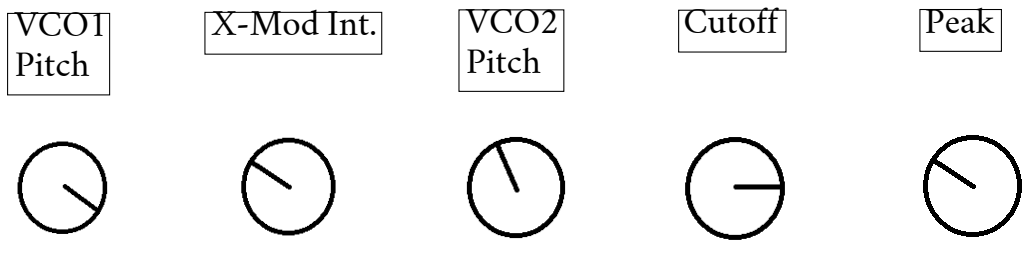
Performance Notes Concerning the Korg Monotron

The Korg Monotron is a miniature analogue ribbon synthesizer. In the piece, both the "Duo" and "Delay" models are used. It is noted at the beginning of each movement which model is to be used. The Duo model has a range of approximately one octave plus 4 semitones, which are always played on the ribbon of the instrument in the key of C (plus two tones below and two above depending on the scale mode). The concert sounding pitch of the instrument is determined by the pitch of its oscillators. The instrument's ribbon may be fixed to one of four scale modes: major, minor, chromatic and chromatic portamento. Throughout the piece, the scale mode used is notated using a font in a Courier style `like this.` The entire range of the Delay model is over 7 octaves, and is contained within its ribbon, which is also in the key of C. Therefor, a number of pitches may be found within a single key on the synthesizer's ribbon. The Delay model is always in a chromatic portamento scale mode. Since the oscillator pitch of the Duo model may be changed, two versions of this score exist. The score in C shows the concert pitch of each transposing instrument as well as the Monotron Duo in the movement I. Since exact pitch is not specific in movements II and III, the pitch actually performed on the instrument is notated. The transposed version of the score notates each transposing instrument in their respective transposed keys as well each Monotron in its one octave plus four semitones C scale performance key (notated here as B♭3-D♭4).

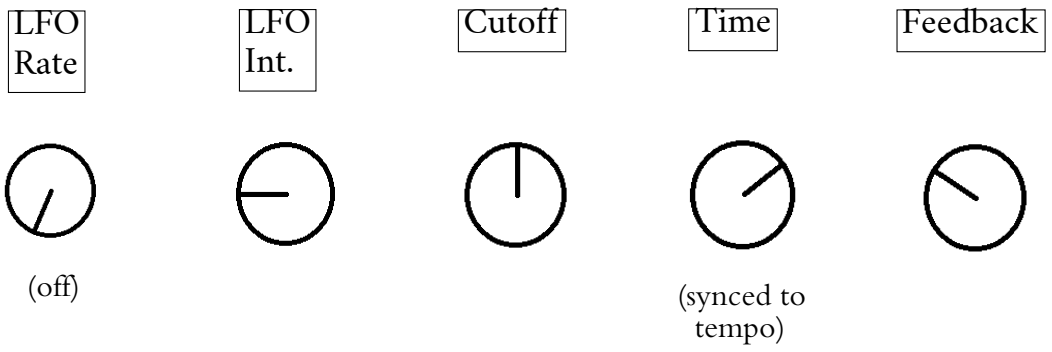
The Monotron Duo has two oscillator modes, while the Monotron Delay has two LFO modes. The oscillator and LFO modes used are always notated using underlined text. Whenever any of a Monotron's parameter knob settings are changed, they are notated by showing the original position of the knob, with which parameter knob to turn described using boxed text. The knob shown is then gradually turned to its new value over the length of metronomical time shown by the arrow. When the new parameter knob value is not shown above a specific rhythmic value, the new value should simply be reached around that point of the measure, for example the end of a measure. If a parameter knob change affects the pitch of the Monotron in movement I, the new pitch is written above the new knob setting. So that these tuning changes may be performed smoothly, it would be useful for the soloist to have the Monotron plugged into a tuner, then into an amplifier of some kind. Whenever the changed pitch is non-specific, a new pitch is not shown. All dynamic changes are made possible on the Monotron using the instruments volume control. All phrases marked with a slur should be performed connected without the performing lifting their finger or stylus but should occur in time. Pitches not joined by phrase markings are not to be connected. Pitches shown with glissandi are to indicate a gradually gliss. along the synthesizer ribbon from one pitch to the next.

Notes on Korg Monotron Settings

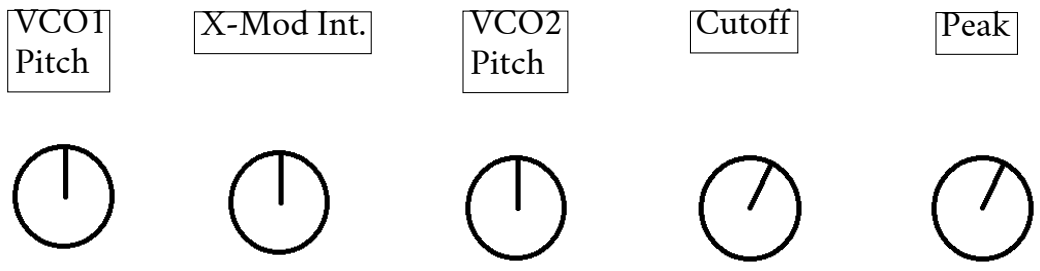
Monotron Duo Initial Settings for First Movement



Monotron Delay Initial Settings for Second Movement



Monotron Duo Initial Settings for Third Movement



Orchestral Performance Notes

In Movement III, a selection of extended techniques are used by the strings, brass and winds. These techniques are employed in order to compliment the complex overtone structure and distorted tone of the Korg Monotron. The "overpressure" or "O.P." technique used by the strings should provide the strings with a harsh and distorted tone featuring various harmonic overtones. Exact pressure or pitch:noise ratio of the pressure is not specified in order to allow a number of unpredictable sound combinations to occur between each player. While the tone of the strings should be quite harsh, some pitch material notated should still be retained. Brass instruments in Movement III are often required to perform multiphonics by singing while playing. It is important to note that sung pitches need not always be perfectly in tune, and the technique is employed in order to realize a distorted and complex tone that will compliment the Monotron. Pitches notated with a diamond notehead for wind instruments should be performed with a light, "breath-like" quality in their tone. This is once again to add a quality similar to "white noise" to what is being performed by the instruments in order to compliment the tone of the Korg Monotron.

Concerto For Korg Monotron

I. Prelude-Con Moto

Andrew Noseworthy

Con moto ♩=116

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1

Monotron Duo

Korg Monotron

Violin I

p molto legato

Violin II

p molto legato

Viola

p molto legato *n* *p*

Violoncello

p molto legato *n* *p*

Contrabass

p *n* *mf*

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9

2 Fl.

2 Ob.

2 Cl.

a1

p

n

2 Bsn.

a1

p

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

f

p

mf

Perc. 1

Cymbal

with soft mallet

mf

K Mon.

Vln. I

mf

p

Vln. II

mf

p

Vla.

mf

p

n

Vc.

mf

p

espress.

Cb.

p

17

2 Fl.

2 Ob.

a2

mf

p

2 Cl.

a2

p

f

mf

p

2 Bsn.

a2

mf

f

mf

p

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

mf

Cym.

p

f

mf

K Mon.

Vln. I

n

mf

p

mf

Vln. II

n

mf

p

mf

p

Vla.

f

mf

Vc.

f

mf

n

Cb.

mf

n

mf

25

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

p mf n f ff

A

32

a1

2 Fl.

p

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

A

Timp.

p leggiero

Cym.

VCO1+2
Minor

K Mon.

p con poco rubato

A

div.

unis.

Vln. I

p dolce

ppp

Vln. II

p dolce

ppp

Vla.

p dolce

ppp

Vc.

p dolce

ppp

Cb.

p dolce

ppp

45

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3

p *ppp* *p*
p *ppp* *p*
p *ppp*
p *p*
p *ppp* *p*

57

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

ppp *f* *n*

mf *f* *n*

p *f*

mf *f*

appassionato

65

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *n*

p

To T. Bl.

Temple Blocks

mf *p*

Peak

Cutoff

p

mf > *p* *n*

78

B

2 Fl. — *pp* — *p poco marc.* — *mf* — *p* — *mf*

2 Ob. — a2 — *pp* — *p poco marc.* — *mf* — *p* — *mf*

2 Cl. — *pp* — *p poco pesante* — *mf* — *p* — *mf* — *p*

2 Bsn. — a2 — *mf poco pesante* — *mf*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

B

Timp.

T. Bl. — *mf* — *f*

K Mon. — *mf*

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
T. Bl.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp p leggiero mp p mf 3

VCO2 Pitch

99

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
T. Bl.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

VCO 1

p mp mf f marc. f subito

108

2 Fl.
espress.
2 Ob.
mf
2 Cl.
mf
2 Bsn.
mf
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
T. Bl.
mf
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

116

C

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

C

Timp.

T. Bl.

To Cym./Sn.

Cymbal

Snare

Cutoff

K Mon.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

2 Fl.
a1
pp
molto leggiero

2 Ob.

2 Cl.

2 Bsn.

2 Hn.
n
p
p
f
a1

2 Tpt.
a1
con sord.
fp
n

2 Tbn.
a1
con sord.
fp
n

B. Tbn.
con sord.
p
n
fp

Tba.
p
n
fp

Timp.
mf

Cym.
Sn.

K Mon.
VCO1+2
f
3

Vln. I
div.
pp

Vln. II
pp molto leggiero

Vla.
3
3

Vc.

Cb.
3

133

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a1
a2
con sord.
with sticks
(strike bell of cymbal)
VCO1
Pitch
div.
unis.
leggiero

141

D

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
unis.
senza sord.
with soft mallets
with sticks
VCO1 Pitch
p cresc.

149

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p sub.
p
f
mf
VCO2 Pitch
sub. p
sfz

157

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tr

p
f con forza
fp
sf
mf
Peak
sub. p
f espress.

163

(tr)

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cutoff

169

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Sn.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tr

ff con forza

f con forza

f deciso

f marc.

Cutoff

(turn parameter knob
back and forth irregularly)

ff deciso

f espress.

p *fff*

fp *f*

n

II. Interlude-Adagio

175

Adagio ♩=69

2 Fl.

2 Ob.

a1

mf stacc.

2 Cl.

2 Bsn.

a1

pp staccato

stopped throughout

2 Hn.

p dolce *n*

con sord. throughout

2 Tpt.

con sord. throughout

2 Tbn.

con sord. throughout

B. Tbn.

Tba.

p sonoro

sf

Timp.

Crotales

Crot.

arco

n *sf*

Monotron Delay
Square Wave

K Mon.

mf

Vln. I

ppp dolce *n*

pizz.

Vln. II

sfz p sub.

Vla.

ppp dolce *n*

pizz.

Vc.

sfz p sub.

IV

Cb.

p

184

2 Fl.
a2
p dolce

2 Ob.
a2
p dolce
ppp

2 Cl.
a1
p espress
a2
fp
pp sub.

2 Bsn.
a2
p

2 Hn.

2 Tpt.

2 Tbn.
a1
sf p
a2
p espress.

B. Tbn.
p espress.

Tba.

Timp.
p

Crot.
arco
sf
f p f
p sf

K Mon.

Vln. I
pp

Vln. II

Vla.
pizz.
pp
p mf

Vc.
p mf

Cb.
fp mf

192

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

a2

mf

a1

2 Tpt.

mf

f

p

2 Tbn.

p

B. Tbn.

p

Tba.

p

mf

Timp.

fp fp f

with hard mallets

Crot.

f marcato

sf

LFO Rate

LFO Int.

K Mon.

f

pizz.

Vln. I

f p f p sub.

Vln. II

3 3

Vla.

f p f p sub.

Vc.

sf p sub.

pizz.

Cb.

f p sf

197

2 Fl.

2 Ob.

f < *fff*

2 Cl.

2 Bsn.

f < *fff*

2 Hn.

n

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Crot.

To Flex.
arco

f *n*

Flexatone
Bass.

f

K Mon.

LFO Rate

Feedback

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

204

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Flex.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a1

f espress.

a1

f espress.

f

Feedback

arco
div.

p molto dolce

sfp

f espress.

sfp

f

arco
div.

p molto dolce

sfp

f espress.

sfp

f

arco
div.

p molto dolce

mf espress.

sfp

f

arco
div.

p molto dolce

mf espress.

sfp

f

arco

mf

f

sfp

f

ff

210

2 Fl.

2 Ob.

p dolce

2 Cl.

2 Bsn.

p dolce

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Flex.

To Crot.

p *f*

Crotales

arco

p *sf*

K Mon.

Vln. I

sfz

Vln. II

sfz

Vla.

sfz

Vc.

sfz

Cb.

sfz

216

2 Fl.
a2
ff
2 Ob.
a1
p f sub.
2 Cl.
a1
3
sfz
2 Bsn.
a1
3
f p
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
p
Crot.
with hard mallets
p dolce
K Mon.
LFO Int.
Cutoff
Vln. I
unis. pizz.
f p sub.
Vln. II
unis. pizz.
f p sub.
Vla.
unis. pizz.
5
f p sub. sfz p sub.
Vc.
unis. pizz.
f
3
sfz
Cb.
pizz.
f

219

F

2 Fl.
f espress
sf p sub. *sfz*

2 Ob.
a2
mf
sf p sub. *sfz*

2 Cl.
a2
f espress
sf p sub. *sfz*

2 Bsn.

2 Hn.
a2
f espress
sf p sub. *sfz*

2 Tpt.
a2
mf stacc. *ppp*
mf sub.
sf
sf p sub. *sfz*

2 Tbn.
a2
p

B. Tbn.
3
p

Tba.
f espress
sf p sub. *sfz*

F

Timp.
p *f* *n*
f
p *f*

Crot.
To Flex.
Flexatone
p
ff sub.
fp

LFO Int.

Triangle Wave

K Mon.

F

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
sfz

225

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

a1

f

p dolce

p dolce

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

mf staccato 3 *sfz* *p*

Tba.

f

Timp.

n *p* *f*

Flex.

To Xyl.

f *fp* *fp* *f*

K Mon.

LFO Rate

Vln. I

arco

mf

Vln. II

arco

p *mf*

Vla.

arco

p *mf* *f* 3

Vc.

Cb.

arco

f espress.

230

2 Fl.

2 Ob.

mf

p

2 Cl.

2 Bsn.

mf

p

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Xylophone

Xyl.

f marc.

Feedback

K Mon.

arco

Vln. I

f molto espress

Vln. II

3

pp sub.

Vla.

p discreto

arco

Vc.

f molto espress.

Cb.

pp sub.

ppp

mf

233

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Xyl.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

a2

p *discreto*

f *espress.*

p

f

fp

f *molto espress.*

mf

236

G

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Xyl.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

f *p sub.* *sfz* *n* *ff* *mf* *sfp*

240

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Xyl.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

(repeats still occuring from previous phrase)

Feedback

f *sfp* *ff* *mf* *p* *sub.* *espress.* *n*

245

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Xyl.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz

Time
Feedback

arco
pizz.
pp
sfzp
n

253 **Largo ♪=88**

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

not stopped

2 Hn.

senza sord.

2 Tpt.

senza sord.

2 Tbn.

senza sord.

B. Tbn.

sing pitch notated
with small notehead

Tba.

p

Timp.

Thundersheet

Ths.

Monotron Duo
VCO1+2
Chromatic Portamento

K Mon.

with bow overpressure
unless noted otherwise

Vln. I

fff *molto duro*

sfz

with bow overpressure
unless noted otherwise

Vln. II

fff *molto duro*

sfz

with bow overpressure
unless noted otherwise

Vla.

fff *molto duro*

sfz

with bow overpressure
unless noted otherwise

Vc.

fff *molto duro*

sfz

with bow overpressure
unless noted otherwise

Cb.

fff *molto duro*

sfz

260

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

a2
sing pitch notated
with small notehead

f pesante

f pesante

ff

2 Tpt.

a2
sing pitch notated
with small notehead

f pesante

f pesante

ff

2 Tbn.

a2
sing pitch notated
with small notehead

f pesante

f pesante

ff

B. Tbn.

sing pitch notated
with small notehead

f pesante

f pesante

ff

Tba.

f pesante

f pesante

ff

Timp.

f

sfz

f

Ths.

f

sfz

p

sfz

K Mon.

Vln. I

f

ff

fff

Vln. II

f

ff

fff

Vla.

f

ff

fff

Vc.

f

ff

fff

Cb.

f

ff

fff

H

271

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

with breath-like tone

pp

n

a2

with breath-like tone

p

with breath-like tone

pp

n

a2

with breath-like tone

p

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

H

Timp.

Ths.

To Cab.

p f

K Mon.

f sempre

3

3

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

without overpressure sul pont.

ppp

mf

without overpressure sul pont.

ppp

mf

284

2 Fl.

2 Ob.

sf p sf

2 Cl.

a1

f

f

2 Bsn.

sf p sf

2 Hn.

a2

sf sf

2 Tpt.

a2
(both players
perform lower pitch
and sing higher pitch

mf

2 Tbn.

a2
(both players
perform lower pitch
and sing higher pitch

mf

B. Tbn.

3

f marc.

Tba.

3

f marc.

Timp.

3

mf

Ths.

Cabasa

mf

mf

K Mon.

Vln. I

3
sfz f

Vln. II

3
sfz f

Vla.

3
sfz f

Vc.

with O.P.
nat.

3
sfz f

Cb.

with O.P.
nat.

3
sfz f

292

♪=♪

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cab.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fp
p
ff
ff
mf
f
Thundersheet
f
Cutoff
f
f
f
f

298

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Ths.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf f sfz
pp p n
p mf n
pp p n
a2
f staccato marcato
f
p f
sfz f
without O.P.
ff molto marc.
sfz

VCO1 Pitch
VCO2 Pitch

303

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Ths.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
p
mf leggiero
sf
sfp
n
f pesante
fp
mf
To Cab.
Cabasa
div.
sul pont.
without O.P.

311

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cab.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
ff molto duro
sf
sf
f pesante
3
mf
sfz
a2
To Ths.
Thundersheet
f
p
VCO2
Pitch
unis.
nat.
unis.
without O.P.
without O.P.
f espress
div.
without O.P.
with O.P.
f sub.
with O.P.
without O.P.
sfz sfz
n

317

I

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Ths.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfp fff
f ff molto duro
fp fff
n
To Rt.
Ratchet
VCO1 Pitch
(pitch: C#)
with O.P.
mf
unis.
f pesante

322

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Rt.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Cym.

326

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
without O.P.
Cymbal
with soft mallets
To Rt.
espress.
molto espress.

333

J

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Cym.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f sf p ff f marc. sfz p f

Ratchet

ff n

Cutoff

solo

tutti with O.P.

div.

fff

342

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Rt.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *p* *n* *mf* *p* *sub.* *ppp* *ff* *f* *fp* *sfz*

348

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Rt.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *sf*
mf *sf*
p *sf*
p *sf*

without O.P.
f pesante
gradually increase pressure
with O.P.
molto duro

356

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

sfzp *f*

2 Tpt.

f *f*

2 Tbn.

a2

sfzp *f*

B. Tbn.

a2

sfzp *f*

Tba.

a2

sfzp *f*

Timp.

Rt.

K Mon.

Vln. I

fff

Vln. II

fff

Vla.

fff

Vc.

fff

Cb.

fff

359

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
2 Hn.
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Rt.
K Mon.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f marc.
sfp
n
fff
To Ths.
Thundersheet
gradually lighten bow pressure

fine

366

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Ths.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

p dolce

ppp