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Concerto for Korg Monotron

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# 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 $\flat$   
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. Therefore, 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 $\flat$ 3-D $\flat$ 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

VCO1  
Pitch

X-Mod Int.

VCO2  
Pitch

Cutoff

Peak



(tuned:G)

(tuned:G unis.  
with VCO1)

## Monotron Delay Initial Settings for Second Movement

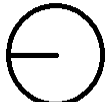
LFO  
Rate

LFO  
Int.

Cutoff

Time

Feedback



(off)

(syncd to  
tempo)

## Monotron Duo Initial Settings for Third Movement

VCO1  
Pitch

X-Mod Int.

VCO2  
Pitch

Cutoff

Peak



# 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 Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion I

Korg Monotron Duo

Violin I

Violin II

Viola

Violoncello

Contrabass

*p molto legato*

*p molto legato*

*p molto legato*

*p molto legato*

*p*

*n*

*p*

*p*

*n*

*mf*

9

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *n*

*f* *p* *mf*

Cymbal with soft mallet *mf*

*mf* *p*

*mf* *p* *n*

*mf* *p* *espress.*

*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. *p* *mf* *n*

2 Ob. *mf* *n*

2 Cl. *p* *mf* *n*

2 Bsn. *p* *mf* *n*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *f* *p* *mf* *f* *mf*

Cym. *p* *f* *p* *f*

K Mon.

Vln. I *p* *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *p* *ff*

Vc. *p* *f* *mf* *ff*

Cb. *ff*

**A**

32

2 Fl. *a1*  
*p*

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

**A**

Timp. *p leggiero*

Cym.

K Mon. *VCO1+2 Minor*  
*p con poco rubato*

**A**

Vln. I *p dolce* *div.* *ppp* *unis.*

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.

*p*

*ppp*

*p*

*p*

*p*

*ppp*

*p*

*p*

*ppp*

*p*

*p*

*ppp*

*p*

57

2 Fl. *ppp* *a2* *f* *n*

2 Ob.

2 Cl. *ppp* *a2* *f* *n*

2 Bsn. *mf* *a2* *f* *n*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *mf* *f*

Cym. *p* *f*

K Mon. *mf* *f*

Vln. I *n* *ppp* *f appassionato*

Vln. II *n* *ppp* *f appassionato*

Vla. *p* *f appassionato*

Vc. *n* *p* *f appassionato*

Cb. *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*

*mf*

*p*

To T. Bl.

Temple Blocks

Peak

Cutoff

78 **B**

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

2 Ob. *pp* < *p poco marc.* *mf* *p* *mf*

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

2 Bsn. *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. *pp* *p leggiero* *mf*

2 Ob. *pp* *p leggiero* *mp p* *mp p* *mp p* *mf*

2 Cl. *pp* *p leggiero* *mf*

2 Bsn. *pp* *p leggiero* *mp p* *mp p* *mp p* *mf*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *p*

T. Bl. *p* *mf*

VCO2 Pitch

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

2 Fl. *p* *mf* *f marc.*

2 Ob. *p* *mp p* *mp* *mf* *f subito*

2 Cl. *p* *mf* *f subito*

2 Bsn. *p* *mp p* *mp* *mf* *f subito*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

T. Bl. *p* *f*

K Mon. VCO 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 99, features a woodwind section with parts for two Flutes, two Oboes, two Clarinets, and two Bassoons. The woodwinds play a melodic line starting with a piano (*p*) dynamic, moving through mezzo-piano (*mp*) and mezzo-forte (*mf*) to a fortissimo (*f*) dynamic. The Flute part includes a *mf* dynamic and a *f marc.* (fortissimo marcato) dynamic. The Oboe and Clarinet parts include a *f subito* dynamic. The Bassoon part includes a *f subito* dynamic. The brass section consists of two Horns, two Trumpets, two Tenor Trombones, one Bass Trombone, and one Tuba, all of which are silent on this page. The percussion section includes a pair of Timpani, which are also silent. The woodblock (T. Bl.) part features a rhythmic pattern starting with a piano (*p*) dynamic and moving to a fortissimo (*f*) dynamic. The keyboard (K Mon.) part features a melodic line starting with a piano (*p*) dynamic and moving to a fortissimo (*f*) dynamic. The string section consists of two Violins (I and II), one Viola, one Violoncello (Vc.), and one Contrabass (Cb.), all of which are silent on this page.



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.

K Mon.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

2 Fl. *pp* *molto leggero* *a1*

2 Ob.

2 Cl.

2 Bsn.

2 Hn. *p* *f* *a1*

2 Tpt. *fp* *n* *a1 con sord.*

2 Tbn. *fp* *n* *a1 con sord.*

B. Tbn. *p* *n* *fp* *con sord.*

Tba. *p* *n* *fp*

Timp. *mf*

Cym. Sn.

K Mon. *f* *VCO1+2* *3*

Vln. I *div.* *pp*

Vln. II *pp* *molto leggero*

Vla. *3*

Vc.

Cb. *3*

133

2 Fl. *p* a2

2 Ob. *p* a1 *f > n*

2 Cl.

2 Bsn. *p* a1 *f > n*

2 Hn. *p* a2 + *sf*

2 Tpt. *fp* a2 con sord. *n*

2 Tbn. *p* a2 con sord. *sf*

B. Tbn. *n* *fp* *n*

Tba. *n* *p* *sf*

Timp. *f* *mf*

Cym. Sn. with sticks (strike bell of cymbal) *mf* *mf*

K Mon. VCO1 Pitch

Vln. I *n* *ppp* *p*

Vln. II *ppp* *pp* *leggiero* *unis.*

Vla. *f >* *mf*

Vc. *mf* *f >* *mf*

Cb. *f >* *mf*

141

2 Fl. *mf* *f* *mf*

2 Ob. *f*

2 Cl. *p* *ff* *mf*

2 Bsn. *p* *ff* *f*

2 Hn. *fp* *n* *mf*

2 Tpt. *f* senza sord.

2 Tbn. *fp* *n* *f* senza sord.

B. Tbn. *mf* senza sord.

Tba. *fp* *n* *sfz* *mf*

Timp. *p* *f* *f*

Cym. Sn. *p* with soft mallets *f* with sticks *mf*

K Mon. *mf*

Vln. I *mf* *f* *p* *f*

Vln. II *p cresc.* *ff* *p* *f*

Vla. *p cresc.* *f* *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *f*

**D**

**D**

**D**

VCO1 Pitch

VCO1 Pitch

unis.

149

2 Fl. *p sub.*

2 Ob.

2 Cl. *p*

2 Bsn.

2 Hn.

2 Tpt. *p sub.*

2 Tbn. *f* *mf* *f*

B. Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Timp. *p*

Cym. Sn. *f*

VCO2 Pitch

K Mon.

Vln. I

Vln. II

Vla. *sub. p*

Vc. *sub. p*

Cb. *sfz* *f*

157

2 Fl. *p* *f con forza* *p*

2 Ob. *p* *f con forza*

2 Cl. *f con forza*

2 Bsn. *p* *f con forza*

2 Hn. *fp* *sf* *fp*

2 Tpt. *fp* *sf* *fp*

2 Tbn. *fp* *sf* *fp*

B. Tbn. *fp* *sf* *fp*

Tba. *fp* *sf* *fp*

Timp. *f* *mf*

Cym. Sn. *fp* *f* *mf*

K Mon. Peak

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *f espress.*

Vc. *f con forza*

Cb. *p* *f con forza*

(tr) ~~~~~

163

2 Fl. *f* *p*

2 Ob. *mf*

2 Cl. *p*

2 Bsn. *mf*

2 Hn. *n* *p* *fp*

2 Tpt. *f* *p* *fp*

2 Tbn. *n* *mf* *fp*

B. Tbn. *n* *mf* *fp*

Tba. *n* *mf* *fp*

Timp. *fp*

Cym. Sn. *p* *mf* 3 *p*

K Mon. Cutoff

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p*

Cb. *p*



169

2 Fl. *ff con forza* *p* *fff*

2 Ob. *f con forza* *p* *fff*

2 Cl. *f con forza* *p* *fff*

2 Bsn. *f con forza* *p* *fff*

2 Hn. *f* *n* *fp* *n* *fp* *f*

2 Tpt. *f* *n* *fp* *n* *fp* *f*

2 Tbn. *f* *n* *fp* *n* *fp* *f*

B. Tbn. *f* *n* *fp* *n* *fp* *f*

Tba. *f* *n* *fp* *n* *fp* *f*

Timp. *f deciso* *fp* *f*

Cym. Sn. *f marc.* *fp* *f*

Cutoff (turn parameter knob back and forth irregularly)

K Mon.

Vln. I *ff deciso* *p* *fff*

Vln. II *ff deciso* *p* *fff*

Vla. *f espress.* *p* *fff*

Vc. *f con forza* *p* *fff*

Cb. *f con forza* *p* *fff*

II. Interlude-Adagio

175 Adagio ♩=69

2 Fl.

2 Ob. *mf stacc.* *a1*

2 Cl.

2 Bsn. *pp staccato* *a1*

2 Hn. *stopped throughout* *p dolce* *n*

2 Tpt. *con sord. throughout*

2 Tbn. *con sord. throughout*

B. Tbn. *con sord. throughout*

Tba. *p sonoro* *sf*

Timp.

Crot. *Crotales* *arco* *n* *sf*

K Mon. *Monotron Delay Square Wave* *mf*

Vln. I *ppp dolce* *n*

Vln. II *pizz.* *sfz p sub.*

Vla. *ppp dolce* *n* *pizz.*

Vc. *sfz p sub.*

Cb. *IV* *p*

184

2 Fl. *a2*  
*p dolce*

2 Ob. *a2*  
*ppp*  
*p dolce*

2 Cl. *a1* *a2*  
*p espress* *fp* *pp sub.*

2 Bsn. *a2*  
*p*

2 Hn.

2 Tpt.

2 Tbn. *a1* *a2*  
*sf p* *p espress.* *n*

B. Tbn. *p espress.* *n*

Tba.

Timp. *p*

Crot. *arco*  
*n* *sf* *f* *p* *f* *n* *p* *sf*

K Mon.

Vln. I *pp* *n*

Vln. II

Vla. *pp* *n* *pizz.* *p* *mf*

Vc. *p* *mf*

Cb. *fp* *mf* *n*

192

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Crot.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*mf*

*p*

*mf*

*fp*

*fp*

*f*

*f marcato*

*sf*

*f*

*f*

*p*

*f p sub.*

*f*

*p*

*f p sub.*

*f*

*p*

*sf p sub.*

*f*

*p*

*sf*

LFO Rate

LFO Int.

a1

a2

with hard mallets

pizz.

3

3

3

3

197

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Crot.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* < *fff*

*f* < *fff*

*n*

To Flex. arco

Flexatone

*f* > *n*

*f*

LFO Rate

Feedback

**E**

204

2 Fl. *f espress.* a1

2 Ob.

2 Cl. *f espress.* a1

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

**E**

Timp. *f*

Flex.

K Mon. *Feedback*

**E**

Vln. I *p molto dolce* arco div. *sfp* *f espress.* *sfp* *f*

Vln. II *p molto dolce* arco div. *sfp* *f espress.* *sfp* *f*

Vla. *p molto dolce* arco div. *mf espress.* *sfp* *f*

Vc. *p molto dolce* arco div. *mf espress.* *sfp* *f*

Cb. arco *mf* *f* *ff*

210

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.

*p dolce*

*p dolce*

To Crot.

Crotales arco

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

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

216

2 Fl. *ff* <sup>a2</sup>

2 Ob. *p f sub.* <sup>a1</sup> <sub>b</sub>

2 Cl. <sup>a1</sup> <sub>3</sub> *sfz*

2 Bsn. <sup>a1</sup> <sub>3</sub> *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 *f p sub.* unis. pizz.

Vln. II *f p sub.* unis. pizz.

Vla. *f p sub. sfz p sub.* unis. pizz. <sub>5</sub> <sup>♭</sup>

Vc. *f sfz* unis. pizz. <sub>3</sub>

Cb. *f* pizz.



219

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

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. *p*

Tba. *f espress* *sf p sub.* *sfz*

Timp. *p* *f* *n* *f* *p < f >* **F**

Crot. *p* *ff sub.* To Flex. Flexatone *fp*

K Mon. Triangle Wave LFO Int.

Vln. I *f* **F**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *sfz*

225

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.

*f*

*f*

*p dolce*

*p dolce*

*mf staccato* *sfz* *p*

*n* *p* *f*

*f* *fp* *fp* *f*

LFO Rate

*mf.*

*arco* *p* *mf*

*arco* *p* *mf* *f*<sup>3</sup>

*arco* *f espress.*

To Xyl.

230

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Xylophone

Xyl.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f marc.*

Feedback

*f molto espress.*

*pp sub.*

*p discreto*

*f molto espress.*

*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*

*p discreto*

*f espress.*

*p*

*f*

*fp*

*f molto espress.*

*mf*

236

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

2 Ob. *n*

2 Cl.

2 Bsn. *n*

2 Hn. *ff* *p sub.*

2 Tpt.

2 Tbn. *f* *sfz*

B. Tbn.

Tba. *mf* *f* *n*

Timp. *p*

Xyl. *f* *sfp* *f* *p* *f*

K Mon.

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp*

Vc. *sfp*

Cb. *f* *ff* *sfp*

**G**

**G**

**G**



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.

*pp* *sfz* *p* *n*

pizz. arco

Time Feedback

III. Finale-Largo

253 **Largo** ♩=88

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn. not stopped

2 Tpt. senza sord.

2 Tbn. senza sord.

B. Tbn. senza sord.

Tba. senza sord. sing pitch notated with small notehead

Timp.

Ths. Thundersheet

K Mon. Monotron Duo  
VCO1+2  
Chromatic Portamento

Vln. I with bow overpressure unless noted otherwise  
*fff* molto duro *sfz*

Vln. II with bow overpressure unless noted otherwise  
*fff* molto duro *sfz*

Vla. with bow overpressure unless noted otherwise  
*fff* molto duro *sfz*

Vc. with bow overpressure unless noted otherwise  
*fff* molto duro *sfz*

Cb. with bow overpressure unless noted otherwise  
*fff* molto duro *sfz*



260

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.  
a2  
sing pitch notated  
with small notehead  
*f pesante*

2 Tpt.  
a2  
sing pitch notated  
with small notehead  
*f pesante*

2 Tbn.  
a2  
sing pitch notated  
with small notehead  
*f pesante*

B. Tbn.  
sing pitch notated  
with small notehead  
*f pesante*

Tba.  
*f pesante*

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. *pp* with breath-like tone *n* a2 with breath-like tone

2 Ob. *p* with breath-like tone

2 Cl. *pp* with breath-like tone *n* a2 with breath-like tone

2 Bsn. *p*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

**H**

Timp.

Ths. *p* *f* To Cab.

K Mon. *f sempre*

**H**

Vln. I *f*

Vln. II *f*

Vla.

Vc. *ppp* without overpressure sul pont. *mf*

Cb. *ppp* without overpressure sul pont. *mf*

284

2 Fl.

2 Ob. *sf p*  $\leftarrow$  *sf*

2 Cl. *f* a1

2 Bsn. *sf p*  $\leftarrow$  *sf*

2 Hn. a2 (both players perform lower pitch and sing higher pitch) *sf* *sf*

2 Tpt. *mf* a2 (both players perform lower pitch and sing higher pitch)

2 Tbn. *mf*

B. Tbn. *f marc.*

Tba. *f marc.*

Timp. *mf*

Ths. Cabasa *mf* *mf*

K Mon.

Vln. I *sfz* *f* 3

Vln. II *sfz* *f*

Vla. *sfz* *f* 3

Vc. with O.P. nat. *sfz* *f* 3

Cb. with O.P. nat. *sfz* *f* 3

292

2 Fl. *fp*

2 Ob.

2 Cl.

2 Bsn.

2 Hn. *p*

2 Tpt. *ff*

2 Tbn. *ff*

B. Tbn.

Tba.

Timp. *mf*

Cab. *f* Thundersheet *f*

K Mon. Cutoff

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

298

2 Fl. *mf* *f* *sfz*

2 Ob. *pp* *p* *n*

2 Cl. *p* *mf* *n*

2 Bsn. *pp* *p* *n* *f staccato marcato*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *f*

Ths. *p* *f*

K Mon. VCO1 Pitch VCO2 Pitch

Vln. I *sfz f*

Vln. II *sfz f*

Vla. *sfz f*

Vc. *sfz f*

Cb. without O.P. *ff molto marc.*

303

2 Fl. *p* *mf* *leggiere* *p* *sf* *p* *n*

2 Ob. *a2* *sfp* *sfp* *n* *p*

2 Cl. *a2* *sfp* *sfp* *n* *p*

2 Bsn. *p* *leggiere* *mf*

2 Hn. *a2* *f* *pesante*

2 Tpt. *a2* *f* *pesante*

2 Tbn. *a2* *f* *pesante*

B. Tbn. *f* *pesante* *fp*

Tba. *f* *pesante* *fp*

Timp. *mf*

Ths. To Cab. Cabasa *p* *f* *mf*

K Mon.

Vln. I *f* *div.* *p* *sul pont. without O.P.*

Vln. II *f* *div.*

Vla.

Vc.

Cb.

311

2 Fl. *p* *ff molto duro*

2 Ob. *sf sf ff molto duro*

2 Cl. *sf sf ff molto duro*

2 Bsn. *f pesante p ff molto duro*

2 Hn. *p mf sfz*

2 Tpt. *mf a2*

2 Tbn. *mf a2*

B. Tbn.

Tba.

Timp. *f*

Cab. *f* To Ths. *p* Thundersheet *f*

K Mon. *VCO2 Pitch*

Vln. I *n* *mf unis. nat.* *n*

Vln. II *n* *mf unis. without O.P.* *n*

Vla. *f espress without O.P.*

Vc. *div. without O.P.* *f sub. with O.P.* *n*

Cb. *with O.P. sfz sfz f without O.P. n*

317 **I**

2 Fl. *sfp* — *fff*

2 Ob. *sfp* — *fff*

2 Cl. *sfp* — *fff*

2 Bsn. *sfp* — *fff*

2 Hn. *f* — *ff molto duro* — *f*

2 Tpt. *f* — *ff molto duro* — *f*

2 Tbn. *f* — *ff molto duro* — *f*

B. Tbn. *f* — *ff molto duro* — *f*

Tba. *f* — *ff molto duro* — *f*

**I**

Timp. *fp* — *fff* — *fp* — *n*

Ths. To Rt. Ratchet *f* — *n*

VCO1 Pitch (pitch: C#)

K Mon.

**I**

Vln. I with O.P. *mf*

Vln. II with O.P. *mf*

Vla. *f*

Vc. unis. *f pesante*

Cb. with O.P. *f pesante*



322

2 Fl. *mf* <sup>3</sup> *ff*

2 Ob. *mf* <sup>3</sup> *ff*

2 Cl. *mf* <sup>3</sup> *ff*

2 Bsn. *mf* <sup>3</sup> *ff*

2 Hn. *ff* *sfz sfz sfz sfz sfz sfz*

2 Tpt. *ff* *sfz sfz sfz sfz sfz sfz*

2 Tbn. *ff* *sfz sfz sfz sfz sfz sfz*

B. Tbn. *ff* *sfz sfz sfz sfz sfz sfz*

Tba. *ff* *sfz sfz sfz sfz sfz sfz*

Timp. *ppp* *f* *fff*

Rt. *f* *p* *f* To Cym.

K Mon.

Vln. I *f* *fff* *sfz sfz sfz sfz sfz sfz*

Vln. II *f* *fff* *sfz sfz sfz sfz sfz sfz*

Vla. *fff* *sfz sfz sfz sfz sfz sfz*

Vc. *fff* *sfz sfz sfz sfz sfz sfz*

Cb. *fff* *sfz sfz sfz sfz sfz sfz*

326

2 Fl. *mf* *p*

2 Ob. *mf* *f* *mf*

2 Cl. *mf* *f*

2 Bsn. *f* *espress.* *p*

2 Hn. *f espress.* *p*

2 Tpt. *fp* *f* *mf*

2 Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *fp* *mf* *p*

Timp. *f*

Cym. Cymbal with soft mallets *p* *f* To Rt. *p* *f*

K Mon.

Vln. I without O.P. *f molto espress.* *mf*

Vln. II without O.P. *f molto espress.* *mf*

Vla. without O.P. *f molto espress.* *mf* *f*

Vc. without O.P. *f molto espress.* *mf* *f* *p*

Cb. without O.P. *f molto espress.* *ff*

333 **J**

2 Fl. *f sf p ff*

2 Ob. *f sf p f<sup>3</sup>*

2 Cl. *f sf p f<sup>3</sup>*

2 Bsn. *f sf p f marc.*

2 Hn. *sfz sfz p < f < sfz*

2 Tpt. *sfz sfz p < f < sfz*

2 Tbn. *sfz sfz p < f < sfz*

B. Tbn. *sfz sfz p < f < sfz*

Tba. *sfz sfz p < f < sfz*

Timp. *f sfz*

Cym. Ratchet *ff n*

K Mon. Cutoff  $\ominus \rightarrow \oplus$

Vln. I *solo tutti with O.P. fff f div. p f ff*

Vln. II *solo tutti with O.P. fff f div. p f ff*

Vla. *solo tutti with O.P. fff p div. f f ff*

Vc. *solo tutti with O.P. f fff p div. f f ff*

Cb. *solo tutti with O.P. f fff f ff*

342

2 Fl. *mf* *p* *n*

2 Ob. *mf* *p* *n*

2 Cl. *p* *n*

2 Bsn. *mf* *p sub.* *n*

2 Hn. *ppp*

2 Tpt. *ff* *ppp*

2 Tbn. *f* *ppp*

B. Tbn. *fp* *n* *ppp*

Tba. *f* *sfz* *ppp*

Timp. *p* *p sub.*

Rt.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.

348

2 Fl. *f sf*

2 Ob. *mf sf*

2 Cl. *p sf*

2 Bsn. *p sf*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Rt.

K Mon.

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

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

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

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

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

356

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.

*sfzp*

*f*

*fff*

a2

4/4

2/4

359

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

2 Hn. *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f marc.* *sfp* *n*

Rt. *f marc.* *f* *n*

To Ths. Thundersheet

K Mon.

Vln. I *fff* gradually lighten bow pressure *n*

Vln. II *fff* gradually lighten bow pressure *n*

Vla. *fff* gradually lighten bow pressure *n*

Vc. *fff* gradually lighten bow pressure *n*

Cb. *fff* gradually lighten bow pressure *n*

366

2 Fl. *p dolce* *ppp*

2 Ob. *p dolce* *ppp*

2 Cl. *p dolce* *ppp*

2 Bsn. *p dolce* *ppp*

2 Hn.

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tbs.

K Mon.

Vln. I

Vln. II

Vla.

Vc.

Cb.