

UCLA
Contemporary Music Score Collection

Title

Triple Concerto

Permalink

<https://escholarship.org/uc/item/4g28x5j6>

Author

Gendall, Chris

Publication Date

2020

Triple Concerto

for Violin, Cello, Piano and Orchestra

Chris Gendall
(2011-12)

Commissioned by the Vector Wellington Orchestra with funding from Creative New Zealand

Triple Concerto

Chris Gendall
(2011-2012)

Contents:

1: Processional	1
2: Ritual	18
3: Orchestra Tacet	41
4: Chorale	43
5: Circuits	52

Programme Note:

Although the five movements of this piece traverse a variety of sonic terrain, they amalgamate to explore the distinction between diffused sounds and those in close proximity (in rhythmic, harmonic and physical space).

They are named (apart from the third movement – a short interlude for trio alone) to toy with the usual associations of these titles: the first movement’s “procession” is from stage to audience; the ritual is one of frantic pursuit; the “chorale” exploits spontaneous (and often-gnarly) voice leading; “circuits” describes at once the distribution of sound around the ensemble and some subtle, every-decreasing circles of harmonic material.

This work was composed for the Vector Wellington Orchestra and NZTrio, and commissioned with funding from Creative New Zealand.

Duration: 20 minutes

INSTRUMENTATION:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Timpani

Percussion I: 2 Bongos
Crotales (Eb and B, sounding *15ma*)
China Cymbal
Sizzle Cymbal
Cabasa
Sandpaper Blocks
Triangle

Percussion II: Bass Drum
Tubular Bells
Suspended Cymbal
Triangle
Cowbell
Sandpaper Blocks

Violin Solo

Cello Solo

Piano Solo

Strings

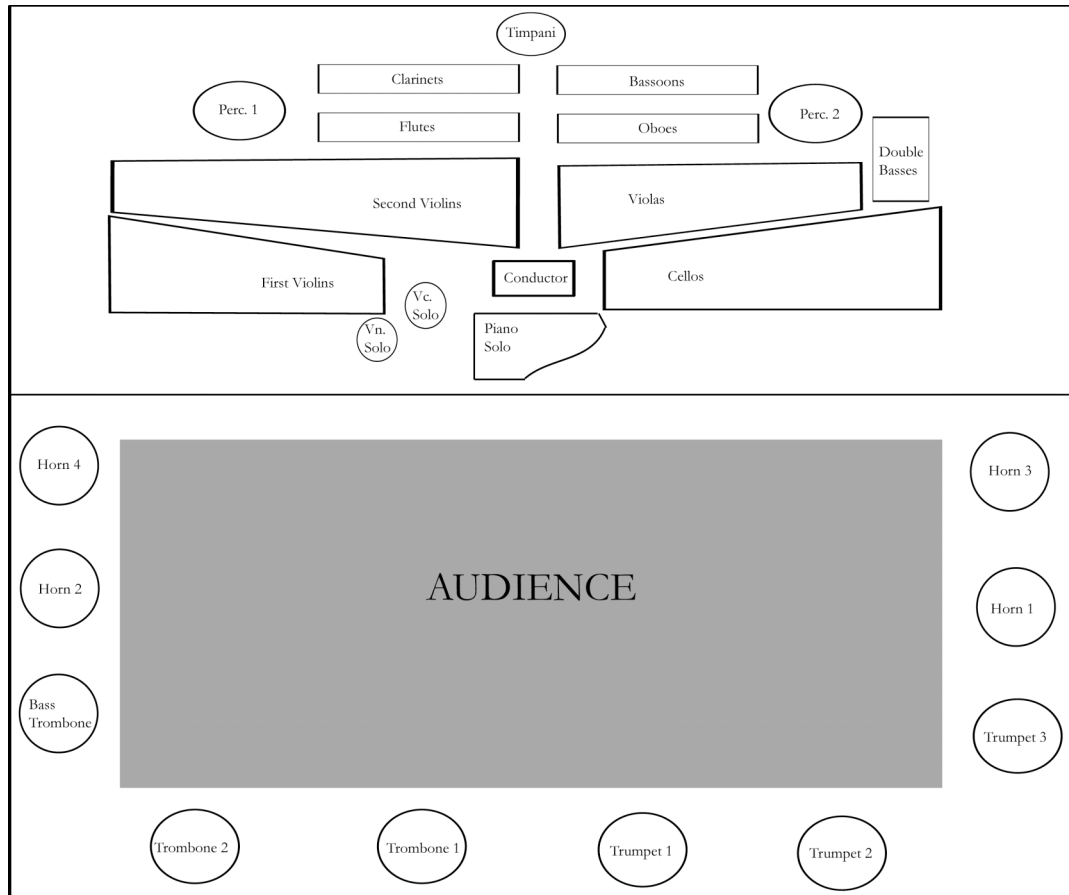
Transposed Score

PERFORMANCE NOTES:

Glissandi begin immediately.

↑ highest possible note

Setup:



Positioning should be relative to other performers, audience and stage.

Because of the brass' positioning, the conductor will need to cue or even mirror toward the audience in places. Synchronization must be maintained.

Microtonal Notation:

♯ sharpen one quarter-tone

♭ flatten one quarter-tone

♯♯ sharpen three quarter-tones

♭♭ flatten three quarter-tones

Woodwind alternative fingerings appear in parts, but are omitted from the score. Players may substitute fingerings for the same result.

Horns use naturally occurring partials to create microtones, which are notated here to the closest quarter-tone.

Triple Concerto

1: Processional

Chris Gendall
(2011-12)

(brass surround audience)

$\text{♩} = 60$

The score is written for a full orchestra and soloists. The orchestral parts include Flute I/II, Oboe I/II, Clarinet in Bb I/II, Bassoon I/II, Horn in F I/II, Horn in F III/IV, Trumpet in C I/II, Trumpet III in C, Trombone I/II, Bass Trombone, Timpani, Percussion I, and Percussion II. The soloists are Violin Solo, Violoncello Solo, Piano Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time with a tempo of quarter note = 60. The key signature has one flat (Bb). The score is divided into measures, with bar lines and repeat signs. Dynamics range from *pp* to *f*. Performance instructions include *sul tasto*, *sul pont.*, *pp sotto voce*, *mf*, *ppp*, *ord.*, *stroke surrounding strings*, *stroke lowest strings*, *loco*, *arco*, *pizz.*, *gliss.*, *touch node*, *harmonic gliss. toward soundboard*, and *8va*. The score includes various musical notations such as slurs, accents, and articulation marks.

B

Fl. I *mf pp n ppp*

Fl. II *mf pp n ppp*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf pp n ppp*

Cl. II *mf pp n ppp*

Bsn. I *mf pp ppp ppp*

Bsn. II *mf*

Vln. Solo *ord. sul pont. n ff pp ppp nat. harmonic gliss. IV n mf sul pont.*

Vc. Solo *ord. sul pont. n ff pp ppp nat. harmonic gliss. IV*

Pno. Solo *norm. p silent f stroke surrounding strings*

B

Vln. I *ff solo III ppp nat. harmonic gliss. tutti sul pont. n mf*

Vln. II *ff solo III ppp nat. harmonic gliss. tutti sul pont. n mf*

Vla. *ff solo III ppp nat. harmonic gliss. tutti sul pont. n mf*

Vc. *ff 2 soli III ppp nat. harmonic gliss. IV nat. harmonic gliss. tutti sul pont. n mf*

Db. *ff solo III ppp nat. harmonic gliss. IV tutti ppp*

C

Fl. I *mp* *ppp*

Fl. II *mp* *ppp*

Ob. I *ppp*

Ob. II

Cl. I *mp* *ppp*

Cl. II *mp* *ppp*

Bsn. I *mp*

Bsn. II

Vln. Solo *ord.* *n* *p* *n* *p* *mp* *ppp* *n* *pp* *sul pont.*

Vc. Solo *pp* *n* *p* *mf* *pp* *mp* *ppp* *pp* *(ord.)* *sul pont.*

Pno. Solo *norm.* *pp* *7* *f* *touch node* *8^{va}* *8^{va}* *3* *3* *harmonic gliss.* *mp*

una corda *tre corde*

C

Vln. I *ord. non-div.* *ppp* *f*

Vln. II *ord. non-div.* *ppp*

Vla. *ord. non-div.* *ppp* *f*

Vc. *ord. non-div.* *ppp*

Db. *mp*

25

Fl. I *f* *pp* *f*

Fl. II *f* *pp* *f*

Ob. I *f* *mf* *pp* *f*

Ob. II *mf* *pp* *f*

Cl. I *f* *mfpp* *f*

Cl. II *f* *pp* *f*

Bsn. I *ppp* *f* *pp* *f*

Bsn. II *ppp* *f* *pp* *f*

Vln. Solo *ppp* *ord.* *f* *5* *sul pont.* *3*

Vc. Solo *ppp* *nat. harmonic gliss.* *ord.* *mf* *(II)* *pp* *n* *pizz.* *f*

Pno. Solo *norm.* *mf* *mp* *p* *mp* *f*
loco *Ped.*

Vln. I *div.* *pp* *n* *pizz. unis.* *mf* *arco div.* *pp*

Vln. II *div.* *f* *pp* *n* *pizz. unis.* *mp* *mf* *arco div.* *pp*

Vla. *div.* *pp* *n* *pizz. unis.* *mp* *arco div.* *pp*

Vc. *div.* *f* *pp* *n* *pizz. unis.* *mp* *arco div.* *pp*

Db. *pizz.* *mf* *p* *mp* *arco* *n* *f*

29

Fl. I: *ppp* *mp* *n* *mp*

Fl. II: *ppp* *mp* *n* *mp*

Ob. I: *ppp* *mp* *n* *mp*

Ob. II: *ppp* *mp* *ppp* *mp*

Bsn. I: *ppp* *mp* *n* *mp*

Bsn. II: *ppp* *mp* *ppp* *mp*

Vln. Solo: III (ord.) *ppp* *mp* *n* *mf* *pp* *n* *pp* *mp* *pp* *n*

Vc. Solo: arco (ord.) *ppp* *mp* *n* *mf* *pp* *n* *pp* *mp* *pp* *n*

Pno. Solo: silent, *f* stroke surrounding strings, *p*, *una corda*

Vln. I: *ppp* unis. II *ppp*

Vln. II: *ppp* unis. *ppp*

Vla.: *ppp* unis. *ppp*

Vc.: *ppp* unis. II *ppp* *mf*

Db.: II *ppp* *mp* *n* *mp* *ppp*

33

Fl. I *p* *n* *pp* *n* *ppp*

Fl. II *p* *n* *pp* *n* *ppp*

Ob. I *p* *ppp*

Ob. II *p* *ppp*

Cl. I *p* *n* *pp* *n* *ppp*

Cl. II *p* *ppp*

Bsn. I *ppp*

Bsn. II *ppp*

Vln. Solo *pizz. ord.* *mp* *arco* *n* *pp* *n* *p* *ppp* *sul pont.* *pp* *ppp*

Vcl. Solo *pizz. ord.* *mp* *arco* *pp* *p* *ppp* *pp* *p* *ppp*

Pno. Solo *mp* *ppp* *p* *pp* *ppp* *mf* *pp* *mf*

Vln. I (non-harmonic) *p sub.* *ppp* *n* *ppp* *mp*

Vln. II *p sub.* *ppp* *n* *ppp* *mp*

Vla. *p sub.* *ppp* *n* *ppp* *mp*

Vcl. *ppp* *mp*

Db. *n* *ppp* *mp*

D

39

Fl. I II, Ob. I II, Cl. I II, Bsn. I II, Timp., Vln. Solo (ord. III, IV), Vc. Solo, Pno. Solo, Vln. I II, Vla., Vc., Db.

Dynamic markings: *pp*, *mf*, *n*, *f*, *ppp*, *fp*, *mp*, *p*, *f*, *pp*, *ppp*, *mf*, *arco*, *sul pont.*, *una corda*, *tre corde*.

Measure 39: Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Timpani play a sustained note. Flute I and II dynamics are *pp* to *mf* to *n*. Oboe I and II dynamics are *mf*. Clarinets I and II play a triplet of eighth notes with dynamics *f* and *ppp*. Bassoons I and II play a triplet of eighth notes with dynamics *fp* and *ppp*. Timpani dynamics are *mp* to *n*.

Measure 40: Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Timpani play a sustained note. Flute I and II dynamics are *pp* to *mf* to *n*. Oboe I and II dynamics are *mf*. Clarinets I and II play a triplet of eighth notes with dynamics *f* and *ppp*. Bassoons I and II play a triplet of eighth notes with dynamics *fp* and *ppp*. Timpani dynamics are *mp* to *n*.

Measure 41: Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Timpani play a sustained note. Flute I and II dynamics are *pp* to *mf* to *n*. Oboe I and II dynamics are *mf*. Clarinets I and II play a triplet of eighth notes with dynamics *f* and *ppp*. Bassoons I and II play a triplet of eighth notes with dynamics *fp* and *ppp*. Timpani dynamics are *mp* to *n*.

Measure 42: Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Timpani play a sustained note. Flute I and II dynamics are *pp* to *mf* to *n*. Oboe I and II dynamics are *mf*. Clarinets I and II play a triplet of eighth notes with dynamics *f* and *ppp*. Bassoons I and II play a triplet of eighth notes with dynamics *fp* and *ppp*. Timpani dynamics are *mp* to *n*.

Violin Solo (ord.): Measure 39, dynamics *n* to *f* to *p* to *ppp*. Measure 40, dynamics *mf* to *ppp*. Measure 41, dynamics *mf* to *ppp*. Measure 42, dynamics *mf* to *ppp*.

Violin I and II: Measure 39, dynamics *ppp*. Measure 40, dynamics *ppp*. Measure 41, dynamics *ppp*. Measure 42, dynamics *mf*.

Viola: Measure 39, dynamics *ppp*. Measure 40, dynamics *fp* to *ppp*. Measure 41, dynamics *ppp*. Measure 42, dynamics *ppp*.

Violoncello: Measure 39, dynamics *ppp*. Measure 40, dynamics *fp* to *ppp*. Measure 41, dynamics *ppp*. Measure 42, dynamics *ppp*.

Piano Solo: Measure 39, dynamics *ppp* to *f*. Measure 40, dynamics *p* to *f* to *pp*. Measure 41, dynamics *ppp*. Measure 42, dynamics *mf*.

Double Bass: Measure 39, dynamics *ppp*. Measure 40, dynamics *fp* to *ppp*. Measure 41, dynamics *ppp*. Measure 42, dynamics *ppp*.

Performance instructions: *una corda* (measure 40), *tre corde* (measure 42).

E

47

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Timp.

Vln. Solo

Vc. Solo

Pno. Solo

E

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Db.

71

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

Hn. III
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo
sul pont. 3 5 ord. 3
n mp pp n mf n f ppp

Vc. Solo
ppp mp pp f ppp

Pno. Solo
p p loco 7

Vln. I
n ppp

Vln. II
n ppp

Vla.
n ppp

Vc.
n ppp

Db.

Detailed description: This page of a musical score, numbered 71, contains staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, C Trumpet I and II, C Trumpet III, Trombone I and II, Baritone Trombone, and Timpani. The percussion section includes Percussion I and II. The string section includes Violin Solo, Violoncello Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (ppp, mp, mf, f), articulation (sul pont., loco), and fingerings (3, 5, 7). The time signature is 4/4.

Fl. I II
1. *f* *mp*

Ob. I II
1. *f*

Cl. I II
1. fingering gliss. *p* *f* *ppp*

Bsn. I II
1. *f* *p* *ppp*

Hn. I II
f half-valve gliss. *n*

Hn. III IV
fpp *n*

C Tpt. I II
C Tpt. III

Tbn. I II
1 & 2: straight mute *pp* straight mute *mp* *ppp* *n*

B. Tbn.
f

Timp.
fp *ppp*

Perc. I
Bass Drum wire brushes

Perc. II
f

Vln. Solo
fp sul pont. *f* *pp* *n*

Vc. Solo
f *mp* *pp*

Pno. Solo
mf *ff* *pp* *5* *3* *3* *3* *3:2* *5:4*

Vln. I
f *ppp* *n*

Vln. II
IV *f* nat. harmonic gliss. *ppp* *ppp* *n*

Vla.
III *f* *ppp* *ppp* *n*

Vc.
fp *ppp* *div.*

Db.
f *pp*

79

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

a2 air, no tone
f

a2 air, no tone
f

a2 air, no tone
f

air, no tone
f

senza sord. a2 air, no tone
f

senza sord. air, no tone
f

Sizzle Cymbal
wire brushes
Lt. into next movement
mp

(8)

(8)

ppp

ppp

div.

unis.

attaca

attaca

2: Ritual

85 ♩ = 120

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I II (a2) air sim. sempre *f* *n*
Hn. III IV (a2) air sim. sempre *f* *n*
C Tpt. I II (a2) air sim. sempre *f* *n*
C Tpt. III (a2) air sim. sempre *f* *n*
Tbn. I II (a2) air sim. sempre *f* *n*
B. Tbn. (a2) air sim. sempre *f* *n*
Timp.
Perc. I Sizzle Cymbal (wire brushes) *mp*
Perc. II Bass Drum wire brushes *mf*
Vln. Solo sul pont. *fp* *n* ord. 3
Vc. Solo sul pont. *fp* *n* ord. 3 pizz.
Pno. Solo *f* 5 3
Vln. I II
Vla. con sord. sul pont. *fp* *pp*
Vc. con sord. sul pont. *fp* *pp*
Db.

♩ = 120

101

I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

f *pp* *n*

pp *n*

f *pp* *n*

f *pp* *n*

f *pp* *n*

f *pp* *n*

f *pp* *p*

f *pp* *n*

pp *p* *ppp*

fp *n*

China Cymbal
soft mallets
n *mp*

f *pp* *f* *pp* *p* *n* *pp* *mf* *f* *p*

f *pp* *f* *pp* *mf* *p*

p *mf*
stroke lowest strings

mp *norm.*

I

f *pp* *n*

pp *n* *pp* *p* *ppp*

f *pp* *p* *pp*

f *pp* *n*

f *pp* *p* *pp*

105

Fl. I II *mp* *mf* *f*

Ob. I II *mp* *mf* *pp* *f*

Cl. I II *mp* *mf* *f*

Bsn. I II *mp* *mf* *pp* *f*

Hn. I II

Hn. III IV

C Tpt. I II *con sord.* *mp*

C Tpt. III *con sord.* *mp*

Tbn. I II *con sord.* *mp*

B. Tbn. *con sord.* *mp*

Timp. *mp* *mf* *mf*

Perc. I *Low Bongo fingers* *mp* *mf*

Perc. II

Vln. Solo *sul tasto* *ord.* *n* *mp* *p* *pizz.* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *p* *f*

Vc. Solo *p* *mf* *pp* *mf* *p* *f*

Pno. Solo *mf* *pp* *mf* *p* *mf* *p* *f*

Vln. I *pizz.* *mf* *ppp* *n* *n* *mf*

Vln. II *pizz.* *non-div.* *mf* *ppp* *arco* *mf*

Vla. *8va* *pp* *n* *pizz.* *mf* *ppp* *arco* *mf*

Vc. *8va* *pp* *n* *pizz.* *mf* *ppp* *arco* *n* *n* *mf*

Db. *mf* *ppp* *n* *n* *mf*

109

Fl. I II *ppp* *f sub.* *pp < f*

Ob. I II *ppp* *f sub.* *pp*

Cl. I II *ppp* *f sub.* *pp < f* *n* *p* *n*

Bsn. I II *ppp* *f sub.* *pp < f*

Hn. I II con sord. *ppp* *mf sub.* *p*

Hn. III IV *ppp* *mf sub.* *p* 4: F Horn *pp*

C Tpt. I II *mp* *mf* *p* *pp* *ppp*

C Tpt. III *mp* *mf* *p*

Tbn. I II *mp* *mf* *p* *pp* *ppp*

B. Tbn. *mp*

Timp. *pp* *mf*

Perc. I *ppp* *mf* China Cymbal arco *pp* *mp*

Perc. II Tubular Bells *p*

Vln. Solo *ppp* *f* *p* *n* (ord.) (sul tasto) *pp* *ppp*

Vc. Solo *ppp* *f* *p* *n* *pp* *ppp*

Pno. Solo *p* *ppp* *f* *sfz* *p sub.* *pp* *p* *ppp*

Vln. I *pizz.* *ppp* *f* *ppp* *n* *ppp*

Vln. II *pizz.* *ppp* *f* *ppp* *n* *ppp*

Vla. *pp* *f* *ppp* *n* *ppp*

Vc. *pizz.* *ppp* *f* *ppp* *n*

Db. *ppp* *f* *ppp* *n*

115

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Timp.

Perc. I

Perc. II (t. bells, pedal)

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

jet whistle

f

fp

pp

ppp

f

p

ppp

f

pp

ppp

n

f

pp

ppp

f

sub.

ppp

f sub.

Sizzle Cymbal
soft mallet

mp

Sandpaper Blocks
single swipe

f

ord. II

fp

pp

n

mf

pp

mf

pp

mp

ord.

f

mp

mf

pp

n

mf

ppp

mp

stroke upper strings

f

ppp

norm.

ppp

mp

una corda

Red.

sul pont.

mp

fp

mf

p

pp

ppp

sul pont.

mp

fp

mf

p

pp

ppp

sul pont.

mp

fp

mf

p

pp

ppp

n

sul pont.

mp

fp

mf

pp

ppp

n

ord. 8^{va}

ppp

ord. 8^{va}

ppp

n

1

ppp

135

1. lip bend

Fl. I II *pp* *ppp* *p* *ppp*

Ob. I II *ppp* *p* *ppp*

Cl. I II *ppp* *mp*

Bsn. I II

Hn. I II senza sord. 1: F horn *ppp* *p* *ppp*

Hn. III IV senza sord. *ppp* *p* *ppp*

C Tpt. I II *ppp* *f*

C Tpt. III *ppp* *f*

Tbn. I II *p* *ppp*

B. Tbn. *p* *ppp*

Timp. *pp* *ppp* *p*

Perc. I *ppp* *p* *ppp*

Perc. II Triangle *p*

Vln. Solo *pp* *mf sub.* *ppp* *p* *mf* *ppp* *mp* *ppp* *mf* *3* *fp* *fff* *ff* *ff*

Vc. Solo *ppp* *n < f* *mp* *p* *mp*

Pno. Solo *pp* *mp* *pp* *p* *mp* *pp*

Vln. I tutti non-div. ord. *pp* *n* *ppp* *ff* *pp*

Vln. II tutti ord. *n* *n* *pp* *n* *p* *ppp* *arco* *ff* *pp*

Vla. tutti ord. *pp* *mp* *p* *ppp* *ff*

Vc. *pp* *n* *ppp* *ff*

Db. tutti pizz. *p*

154

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Timp.
Perc. I
Perc. II
Vln. Solo
Vc. Solo
Pno. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

pp
pp
f
n *p* *n* *pp*
pp
f
f
mf *pp* *f* *p* *ppp* *sul pont.*
sfz *f*
sfz *f*
mf *n* *pp* *solo* *pp*
f *pizz.* *arco* *mp* *solo* *pp* *f*
f *pizz.* *arco* *f* *solo* *f*
f *pizz.* *arco* *f* *solo* *f* *mf* *mp*
f *pizz.* *arco* *f* *solo* *f* *mp*

159

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Timp.
Perc. I
Perc. II
Vln. Solo
Vc. Solo
Pno. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

f *n* *f* *n* *f* *n* *f* *n*

ord. *mf* *ff* *p* *f* *ppp* *pp* *pp*

sul pont. ord. *b*

tutti div. non-vib. tutti div. non-vib. tutti

1 *pp*

167

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Timp.
Perc. I
Perc. II
Vln. Solo
Vc. Solo
Pno. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

pp *mf* *pp* *p* *pp*
pp *mf* *pp*
f *pp* *mf* *pp* *mf* *pp*
pp *mf* *pp*
pp *mf* *pp*
f
mf
f *pp* *mf* *pp* *mp* *fp* *fp*
f *pp* *f* *pp* *f*
f *pp* *mf* *pp* *pp* *mp* *pp*
pp *non-div.*
pp
f
f

171

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

Hn. III
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp, *mf*, *p*, *pp*, *ff*, *senza sord.*, *non-div.*, *mp*, *f*, *p*, *ff*, *pp*, *ff*

This page of a musical score includes the following parts and markings:

- Fl. I/II:** Starts at measure 175 with a triplet and a 5-measure rest. Dynamic markings: *pp*, *mf*, *ppp*. Includes the instruction "1. lip bend".
- Ob. I/II:** Features a triplet and a 5-measure rest. Dynamic markings: *ppp*, *f*.
- Cl. I/II:** Features a triplet and a 5-measure rest. Dynamic markings: *ppp*, *p*.
- Bsn. I/II:** Features a 5-measure rest. Dynamic markings: *ppp*.
- Hn. I/II, III/IV, C Tpt. I/II, C Tpt. III, Tbn. I/II, B. Tbn., Timp., Perc. I:** All parts have a 5-measure rest. Dynamic markings: *pp*.
- Perc. II:** Includes the instruction "Bass Drum medium mallet". Dynamic markings: *mp*, *mf*, *f*, *mp*.
- Vln. Solo:** Dynamic markings: *f*, *ff*, *mp*, *ff*, *p*.
- Vc. Solo:** Dynamic markings: *mp*, *ff*, *mp*, *ff*.
- Pno. Solo:** Dynamic markings: *mp*, *ff*, *mp*, *ff*.
- Vln. I/II:** Includes the instruction "div., vib.". Dynamic markings: *mp*, *pp*.
- Vla.:** Dynamic markings: *mp*, *pp*, *n*, *p*. Includes the instruction "unis." and a triplet.
- Vc.:** Dynamic markings: *fp*, *n*, *ff*. Includes the instruction "non-div.".
- Db.:** Dynamic markings: *mp*, *ff*.

181

Fl. I II *pp* *mp* *pp* *n*

Ob. I II *pp* *mp* *pp* *n*

Cl. I II *mp* *pp* *n*

Bsn. I II *n*

Hn. I II *pp* *mf* *pp*

Hn. III IV *pp* *mf* *pp*

C Tpt. I II *pp* *mf* *pp*

C Tpt. III *pp* *mf* *pp*

Tbn. I II *pp* *mf* *pp*

B. Tbn. *pp* *mf* *pp*

Timp. *pp* *mf* *pp*

Perc. I *ppp* *p* [Crotales medium rubber mallets]

Perc. II

Vln. Solo *mf* *p* *f sub.* *p* *pp* *mp* *pp*

Vc. Solo *pp*

Pno. Solo *fff* *mp*

Vln. I *pp* *mp* *p* *pp* *ppp* *n*

Vln. II *pp* *mp* *pp* *p* *pp*

Vla. *mp* *p* *pp* *n*

Vc. *fff* *mp* *pizz.* *arco* *n*

Db. *fff* *mp*

P

193

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *f* *ppp* *pp-f* *ppp* *f*

pp *f* *ppp* *p* *ff*

pp *f* *ppp* *pp* *f*

mf *pp* *f* *pp* *f*

f *mf* *ppp* *n* *pp* *f*

pp *mf* *ppp* *n* *pp* *f*

fp *pp* *n* *pp* *f*

n *pp* *f*

pp *mf* *ppp* *n* *pp* *f*

pp *mf* *ppp* *n* *pp* *f*

Crotales
medium rubber mallets

Tubular Bells

ppp *p* *ppp*

flautando
Lead until bar 201

ord.

pppp *mf* *ff*

fff
mute Bb

P

pp *ppp* *pp*

n *pp*

n *pp*

n *pp*

n *pp*

f *n* *pp*

Q

1: jet whistle

ff

2: air only

ff

pp

202

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hrn. I II

Hrn. III IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Sizzle Cymbal
wire brush

Sandpaper Blocks

mp

ff

pp

Q

sul pont.

ord.

mf

pp

ppp

sul pont.

ord.

mf

pp

ppp

sul pont.

ord.

mf

pp

ppp

sul pont.

ord.

mf

pp

ppp

sul pont.

ord.

mf

pp

ppp

sul pont.

ord.

mf

pp

ppp

re-articulate during gass. ord.

mf

ppmf

pp

mf

pp

stroke surrounding strings

p

ppp

silent

b

mf

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

208 *senza misura*

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

re-articulate during gliss.

gliss. sim.

poco rit.

poco accel.

nat. harmonic gliss.

IV

p sul pont.

ppp

sul tasto

mf sub. 7

ppp

norm.

p

attaca

senza misura

attaca

3: Orchestra Tacet

♩ = 138

con sord.

(ord.) → sul pont. → ord.

210

Vln. Solo

Vc. Solo

Pno. Solo

ff, ppp sub., ff, pp, mp, ppp, pp

con sord.

ff, ppp sub., ff, pp, mp, ppp, pp

ff, loco, ff, pp, ff, mp gentile, stroke upper strings

ord., sul pont., ord.

219

Vln. Solo

Vc. Solo

Pno. Solo

ff, p, ff sub., ppp, f, pp

ff, p, ff, ppp, f, pp

norm., loco, ff, mp, ff, mp, f, p

ord., sul pont., ord.

226

Vln. Solo

Vc. Solo

Pno. Solo

ff, pp, ff, pp, ff, pp

ff, pp, ff, pp, ff, pp

stroke upper strings, mp, ff, pp, mf, ff

ord., sul pont., ord.

233

Vln. Solo

Vc. Solo

Pno. Solo

n, ff, ff, ff, ff, ff

n, ff, ff, ff, ff, ff

loco, loco, loco, loco, loco

ord., sul pont., ord.

240

Vln. Solo

Vc. Solo

Pno. Solo

fff, loco, loco, loco, loco

fff, loco, loco, loco, loco

fff, loco, loco, loco, loco

ord., sul pont., ord.

* Omit if no time

250

Vln. Solo *pizz.* *mp* *arco* *ppp* *n*

Vc. Solo *n* *mp* *ppp* *mf > ppp* *ppp*

Pno. Solo *p* *ppp sub.* *loco*

258

Vln. Solo *pizz.* *pp > n* *ppp* *arco* *n* *pp* *pp* *n* *pp* *sul pont.*

Vc. Solo *pp > n* *p* *ppp* *ord.* *p* *ppp* *mp* *pp* *mf sub.* *n* *sul pont.*

Pno. Solo *mp* *ppp* *loco* *pp* *ppp*

267

Vln. Solo *n* *pp > n* *pp* *n* *mp* *n* *ppp* *nat. harmonic gliss.* *III* *pp* *n* *pp*

Vc. Solo *ord.* *fpp* *ppp* *p* *mf > pp* *nat. harmonic gliss.* *III* *ppp* *senza sord.* *III* *ppp* *n*

Pno. Solo *loco* *pp* *ppp*

277

Vln. Solo *senza sord.* *pp* *nat. harmonic gliss.* *III* *ppp*

Vc. Solo *III* *ppp* *articulate only high natural harmonics above fingerboard*

Pno. Solo *ppp*

285

Vln. Solo *senza misura* *nat. harmonic gliss.* *III* *ppp*

Vc. Solo *III* *ppp* *nat. harmonics sim.* *rall. ad lib.* *poss.*

Pno. Solo *p*

4: Chorale

287 $\text{♩} = 90$

This musical score is for the fourth movement, 'Chorale', starting at measure 287. The tempo is marked as $\text{♩} = 90$. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl.):** I and II parts, playing a melodic line with dynamics ranging from *p* to *ppp*, *ff*, *p sub.*, and *pp*.
- Oboes (Ob.):** I and II parts, mirroring the flute parts with similar dynamics.
- Clarinets (Cl.):** I and II parts, playing a supporting role with dynamics like *ff*, *p sub.*, *ppp*, *ff*, and *sfz*.
- Bassoons (Bsn.):** I and II parts, providing harmonic support with dynamics such as *ff*, *p sub.*, *ff*, and *sfz*.
- Timpani (Timp.):** Playing a rhythmic pattern with dynamics *f* and *n*.
- Percussion (Perc. I & II):** Perc. I includes Triangle, China Cymbal (soft mallets), and dampen. Perc. II includes Bass Drum (semi-hard mallets). Dynamics range from *pp* to *f*.
- String Soloists (Vln. Solo, Vc. Solo, Pno. Solo):** Violin Solo, Violoncello Solo, and Piano Solo parts, featuring a melodic line with dynamics from *f* to *mp*.
- String Sections (Vln. I & II, Vla., Vc., Db.):** Violin I and II, Viola, Violoncello, and Double Bass parts. Many are marked 'senza sord.' (without mutes). Dynamics range from *f* to *ppp*, with some sections playing *pp* or *ppp* in later measures.

The score is written in 2/4 time and features a variety of dynamic markings and articulations throughout.

♩ = ♩ *sempre*

297

Fl. I *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Fl. II *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Ob. I *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Ob. II *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Cl. I *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Cl. II *p* *f* *mp sub.* *ff* *pp sub.* *ppp*

Bsn. I *p* *f* *mp* *ff* *pp sub.* *ppp*

Bsn. II *p* *f* *mp* *ff* *pp sub.* *ppp*

Timp. *p*

Perc. I *mp secco*
Low Bongo fingers *f*

Perc. II Bass Drum *n* *mf*

Vln. Solo *ppp* *f*

Vc. Solo *ppp* *f*

Pno. Solo *mp*

♩ = ♩ *sempre*

Vln. I *tutti* *pp* *mf* *pp* *div.* *ppp* *f*

Vln. II *tutti* *pp* *mf* *pp* *div.* *ppp* *f*

Vla. *p* *n* *pp* *mf* *pp* *ppp* *f*

Vc. *tutti* *p* *ppp* *n* *pp* *mf* *pp* *ppp* *f*

Db. *p* *ppp* *n* *f*

304 **R**

Fl. I II *f* > *p* *f* *p* *f*

Ob. I II *f* > *p* *f* *p* *f*

Cl. I II *f* > *p* *f* *p* *f*

Bsn. I II *f* > *p* *f* *p* *f*

Hn. I II *fp* > *n* *f* *pp* < *f*

Hn. III IV *fp* > *n* *f* *pp* < *f*

C Tpt. I II *con sord.* *f* > *p* *f* > *n* *flz.* *f* < *n*

C Tpt. III *con sord.* *f* > *p* *f* > *n* *flz.* *f* < *n*

Tbn. I II *con sord.* *f* > *n* *flz.* *f* > *n* *flz.* *f* < *n*

B. Tbn. *con sord.* *f* > *n* *flz.* *f* > *n* *flz.* *f* < *n*

Timp. *mf* < *f* *f* *fp* < *n*

Perc. I *China Cymbal* dampen *mf* *Triangle* dampen *f* *Low Bongos* *f*

Perc. II *Suspended Cymbal* soft stick dampen *fp* < *n* *f* *f*

Vln. Solo *fp* > *n* *sul pont.* *ord.* *p* < *mp* *f* < *p* < *n* *mp* *mf* *pp*

Vc. Solo *stroke upper strings* *fp* > *n* *p* < *mp* < *n* *mp* < *mf* < *pp*

Pno. Solo *mf* *norm. f* *p* < *f* *mf* *f* *mp* *8va*

Vln. I *f* > *n* *p* < *f* *ppp* < *f* *mp* *pp*

Vln. II *f* > *n* *p* < *f* *ppp* < *f* *mp* *pp*

Vla. *div.* *f* > *p* *ppp* < *f* *mp* *pp*

Vc. *div.* *arco* *f* > *p* *ppp* < *f* *mp* *pp* *pizz.* *mp*

Db. *f* > *n* *p* < *f* *ppp* < *f* *mp* *pp* *pizz.* *mp*

This page contains the musical score for measures 313 through 318. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The score includes dynamic markings such as *pp*, *mf*, *ff*, *p*, *f*, *mp*, *ppp*, and *ff*. Performance instructions include *flz.* (flautando), *ord.* (ordinario), *loco*, *sul tasto*, *arco*, and *flautando*. Percussion parts are detailed with specific techniques: *Low Bongo fingers*, *Suspended Cymbal drumstick dampen*, and *flautando*. The string section includes parts for Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, Trumpet I and II, Trumpet III, Trombone I and II, and Tuba. The brass section includes Tuba, Trombone I and II, and Trumpet I and II. The percussion section includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The piano part (Pno. Solo) is shown in grand staff notation. The score is marked with measure numbers 313, 314, 315, 316, 317, and 318. The first ending is marked with a '1.' and a repeat sign. The score is written in a clear, professional font with standard musical notation including notes, rests, stems, beams, and slurs.

321

[S] lip bend

Fl. I II *f* *p* *ff* *pp* *ff* *f*

Ob. I II *ff*

Cl. I II *pp* *f* *p* *ff* *p* *ff*

Bsn. I II *f* *p* *ff* *p* *ff*

Hn. I II *f* *pp*

Hn. III IV *f* *pp*

C Tpt. I II *f* *pp* senza sord.

C Tpt. III *f* *pp* senza sord.

Tbn. I II *f* *pp* senza sord.

B. Tbn. *f* *pp* senza sord.

Timp. *f* *fp-f*

Perc. I

Perc. II Bass Drum *ff*

Vln. Solo *f* *sub>p* *mp* *mf* *p* *ppp* *f* *fff* sul pont. ord.

Vc. Solo *f* *sub>p* *mp* *mf* *ppp* *n* sul pont. ord.

Pno. Solo *mf* *p* *pp* *ppp* *ff* *p* *mf* una corda Ω ord. tre corde

Vln. I *ppp* sul tasto *ff* *p* *n* ord. non-div.

Vln. II *ppp* sul tasto *ff* *p* *n* ord. non-div.

Vla. *ppp* sul tasto *ff* *p* *n* ord. non-div.

Vc. *ppp* sul tasto *ff* *p* *n* ord. non-div.

Db. *ppp* sul tasto *ff* *p* *n* ord. non-div.

5: Circuits

359 ♩ = 120

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

Hn. III
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. Solo
pizz. ord.
pp
(pizz.) non-arp.

Vc. Solo
pp

Pno. Solo
pp

♩ = 120
pizz.

Vln. I
(tutti) div.
ppp
pizz.
3

Vln. II
(tutti) div.
ppp
pizz.
3

Vla.
(tutti) div.
ppp
pizz.
3

Vc.
div.
ppp
pizz.
3

Db.
ppp
pizz.

U

Fl. I
flz.
pp
ppp

Fl. II
flz.
pp
ppp

Ob. I
pp
ppp

Ob. II
pp
ppp

Cl. I
pp
ppp

Cl. II
pp
ppp

Bsn. I
pp

Bsn. II
pp

Timp.

Perc. I

Perc. II
Bass Drum
fingers
pp

Vln. Solo
pizz.
p
ppp

Vc. Solo
pizz.
ord.
>n
p

Pno. Solo
p

U

Vln. I
arco sul pont.
ppp
pp
n
pizz. ord.
ppp

Vln. II
ppp
pp
n
pizz. ord.
ppp

Vla.
ppp
pp
n
pizz. ord.
ppp

Vc.
arco
pp
ppp
pizz.
ppp

Db.
ppp
ppp

V

378

Fl. I *ppp* 5 *ppp*

Fl. II *ppp* 3 *ppp*

Ob. I *ppp* 5 *ppp*

Ob. II *ppp* 5 *ppp*

Cl. I *ppp* 5 *n* *pp* *n*

Cl. II *ppp* 3 *ppp*

Bsn. I *ppp* 3 *ppp*

Bsn. II *ppp* 5 *ppp*

Timp. *ppp* 3 5 3 5

Perc. I *ppp* *Low Bongo* fingers 5 3 5

Perc. II *ppp* *Low Bongo* fingers 5 3 5

Vln. Solo (pizz.) *pp* arco *pp* *mp* *pp* *mp*

Vc. Solo (pizz.) *pp* arco *pp* *mp* *pp* *mp*

Pno. Solo *pp* 3 5 *ppp* *mp* *pp* 3 *mp* *ppp*

tre corde una corda

V

Vln. I arco *n* *pp* *n* pizz. 3 *ppp*

Vln. II arco *n* *pp* *n* pizz. 3 *ppp*

Vla. 3 arco *n* *p* *n* pizz. 3 *ppp*

Vc. arco *n* *p* *n* pizz. 3 *ppp*

Db. arco *n* *p* *n* pizz. 3 *ppp*

arco sul pont. *pp*

400

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *mf*

arco sul pont. *p*

ord. *pp*

sul pont. *mp*

ord. *n*

n *mf* *n*

p *3*

pizz. *mp*

loco tre corde

mf *p*

pp *5* *mp*

(pont.) *mf* *ppp*

(pont.) *mf* *ppp*

(pont.) *mf* *ppp*

(pont.) *mf* *ppp*

(pont.) *mf* *ppp*

ord. *n* *mf*

ord. *n* *mf* *pp*

ord. *n* *mf*

ord. *n* *mf*

ord. *n* *mf*

404

Vln. Solo

Vc. Solo

Pno. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *p*

arco *pp*

ppp arco *ppp*

ppp

una corda

ppp

pp

pp

pp

pp

pp

415

Fl. I II a2 pp flz. mp

Ob. I II

Cl. I II a2 pp

Bsn. I II a2 pp

Hn. I II 1. + mf n 2. + mf n

Hn. III IV 3. + mf n 4. + mf n

C Tpt. I II pp < mf 3 ppp

C Tpt. III pp < mf 3 ppp

Tbn. I II pp < mf 3 ppp

B. Tbn. pp < mf 3 ppp

Timp. mp

Perc. I Sandpaper Blocks f p

Perc. II Bass Drum wire brushes (attack) swirl attack pp sub.

Pno. Solo tre corde 8va. 1 mf

Vln. I < f > ppp mf pizz. 3 3 3 pp mf pp

Vln. II < f > ppp mf ppp arco 4 ppp arco 4

Vla. f > ppp f > ppp ppp ppp arco 4 ppp

Vc. ppp f > ppp ppp ppp arco 4 ppp

Db. ppp f ppp

