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If that was the answer, was there a question?

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**Publication Date**

2020

Score

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Lazar Liebenberg

From Alban Berg's Three Pieces for Orchestra (1915)

April 2020

# Performance directions

## Instrument list:

Alto flute : Bass flute

Oboe : Cor Anglais

Clarinet in Bb : Bass Clarinet in Bb

Marimba

Soft mallets

Hard mallets

Bow

Piano (Lid entirely raised)

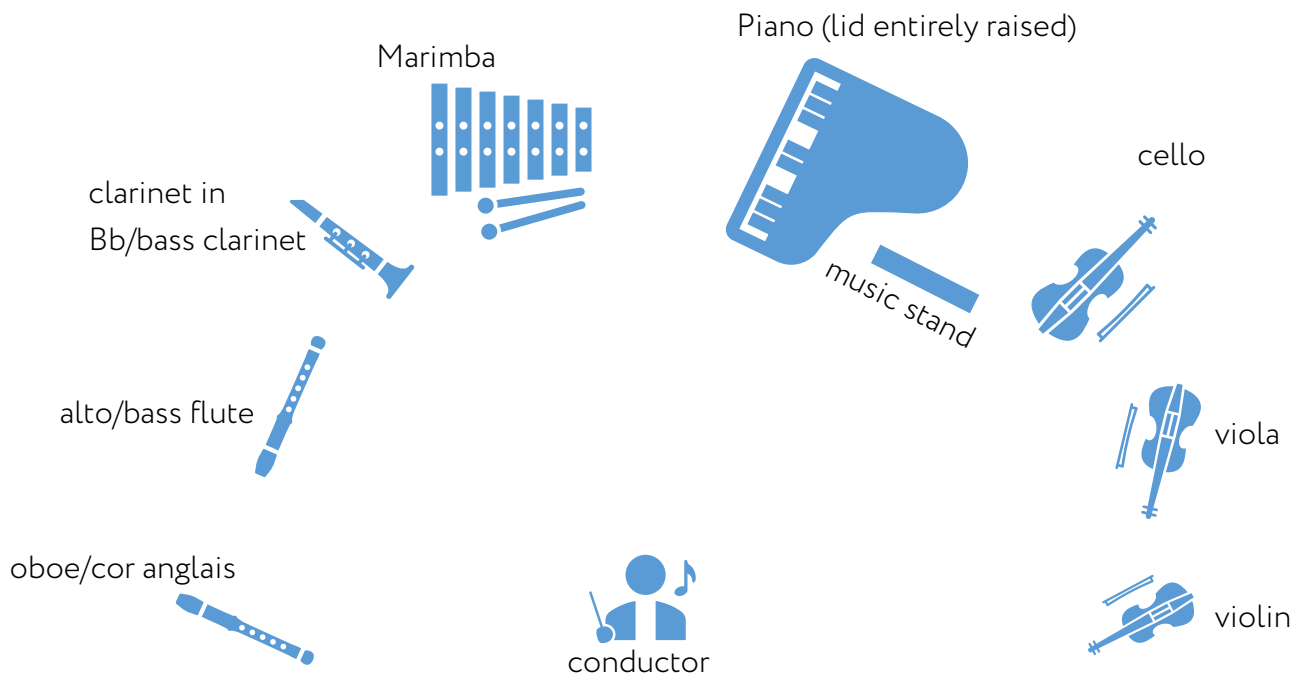
Violin

Viola

Cello

Conductor

## Stage layout:



## Choreography (for woodwinds only)

Before the performance please place the duplicate page in your part (indicated below) on the music stand by the piano.


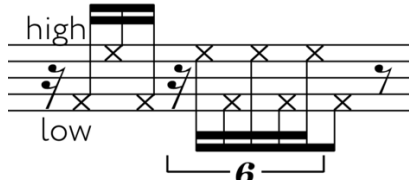


Oboe/Cor Anglais	- 2
Clarinet in Bb/Bass clarinet	- 3
Alto/Bass Flute	- 3

For convenience they should be in this order; with the Ob./C.A. part at the top, the Cl./B.cl. part below and the A.fl./B.fl. at the bottom.

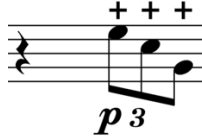
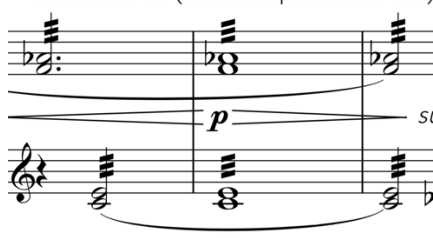
At a unique point in every woodwind part, there is an instruction to stand and make your way to the piano. Please see the table below if you cannot find this instruction in your part. At this instruction please stand and make your way to the empty music stand positioned besides the piano. Your music should be awaiting you. Perform, as much as possible, directly into the body of the piano. At the passages marked **ad libitum**, playing into the piano is more important than staying in time with the conductor and they will follow you. Nevertheless, attempt to stay in time throughout, this is an indication of priorities, not licence to improvise.

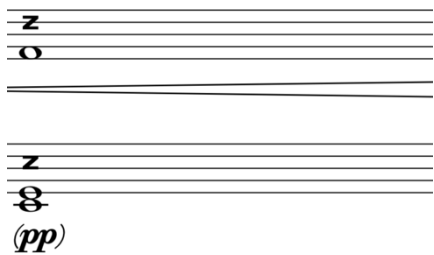


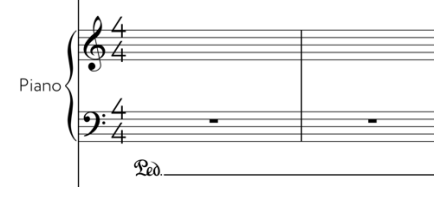
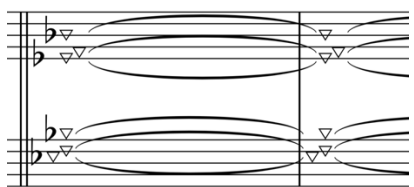
Instrument	Bar	Direction
	1 – 21	Tutti
Cor Anglais	22 – 29	Walk to soloist music stand
	30 – 53	Solo
	54 – 57	Return to seat
Clarinet	58 – 65	Walk to soloist music stand
	66 – 80	Solo
	81 – 83	Return to seat
Bass Flute	84 – 94	Walk to soloist music stand
	95 – 119	Solo
	120	Return to seat

## Notation – Woodwinds

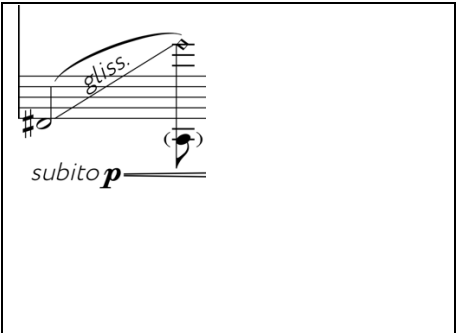

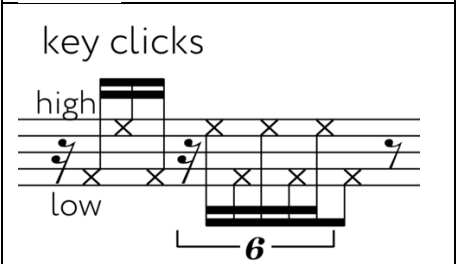
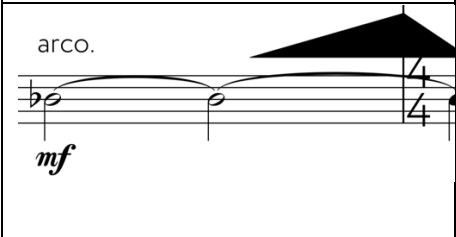


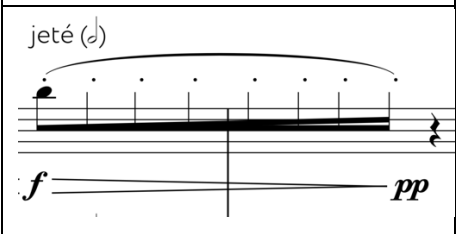
<p>key clicks</p>  <p><i>as mp possible</i></p>	<p>Text instruction/x notehead</p>	<p>Depress the notated key while blowing no air through the instrument to create a dry, percussive sound. Minimal pitch will come through.</p>
<p>key clicks</p>  <p>high</p> <p>low</p> <p>6</p>	<p>x notehead</p>	<p>Similar to above however pitch is unimportant. In rehearsals find the best keys to create a loud, focused sound of an indeterminate high and low pitch.</p>
<p>flz.</p>  <p><i>ppp</i></p>	<p>Three parallel lines</p>	<p>Flutter-tongue. The instruction 'ord.' to cancel.</p>
	<p>Spiccato</p>	<p>As short as possible with a slight accent.</p>


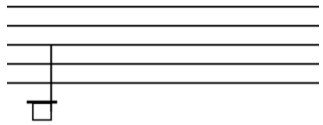

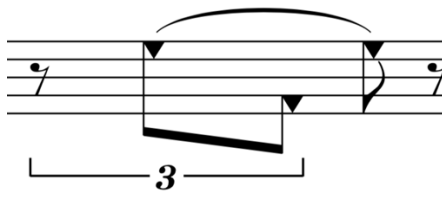


## Notation – Marimba and Piano

<p>(dead strokes)</p>  <p><i>p</i> 3</p>	<p>Crosses above the notehead</p>	<p>Deaden note by keeping the mallet firmly pressed against the tone bars after striking.</p>
<p>standard roll (two independent rolls)</p>  <p><i>p</i></p> <p>su</p>	<p>Text instruction/3 parallel lines</p>	<p>3 types of rolls are utilised for the marimba. The use of three slashes through the stem of any note indicates an unmetred roll. The ultimate goal of the standard roll is to create a steady sustained sound therefore the speed of the roll at the performer's discretion.</p>

<p>ripple roll. -----</p> 	<p>Text instruction/z symbol.</p>	<p>A ripple roll is a way to use all four mallets “quasi independently”. The goal of this technique is to create a more open texture to the sound.</p>
<p>one handed roll.</p> 	<p>Text instructions/3 parallel lines</p>	<p>Single mallet roll. A perfectly sustained sound is not expected with the aim rather to create a semi sustained sound with subtle beating.</p>
<p><i>pp</i> arco.</p> 	<p>Text instruction</p>	<p>Bow the tone bars. Maintain bow pressure throughout the notated value however at the end of the note do not dampen but allow to ring as far as possible.</p>
	<p>Pedal notation under rests</p>	<p>Much of this piece is constructed around resonances in the piano. Follow the pedal markings closely as they intentionally correspond to other parts activation notes.</p>
<p>silently depress these keys</p> 	<p>Downward facing triangle notehead</p>	<p>Silently depress the keys so that these specific strings are not dampened and free to resonate. As no attack will occur, depressing the keys at the notate rhythmic location is not paramount and the pianist is free to deploy their own strategies for most effectively depressing all the keys as silently as possible.</p>

## Notation – Strings

	<p>Glissando line up to a harmonic</p>	<p>Finger the F# (in this example) and gradually slide your left hand up the neck while decreasing the finger pressure until reaching the harmonic. Allow the harmonic to briefly speak but do not linger for long.</p>
	<p>Circular symbol with vertical line</p>	<p>Bartok pizzicato. Pluck the string with enough force to catch the fingerboard on its release.</p>
	<p>x notehead</p>	<p>Similar to above however pitch is unimportant. In rehearsals find the best keys to create a loud, focused sound of an indeterminate high and low pitch.</p>
	<p>Black wedge</p>	<p>Overpressure. Draw the bow over the string with increasing pressure so it distorts the vibrating string. The pressure should vaguely follow the shape of the wedge.</p>
	<p>Text instructions/3 parallel lines</p>	<p>Single mallet roll. A perfectly sustained sound is not expected with the aim rather to create a semi sustained sound with subtle beating.</p>
	<p>Feathered harmonic trill</p>	<p>Alternate between the stopped C and the artificial harmonic, gradually increasing in speed (and dynamic) until reaching a harmonic trill and then settling back on the harmonic.</p>
	<p>Jeté</p>	<p>Should be performed with a downbow. Strongly accent the first note and then allow the bow to bounce or skip along the string with attacks increasing in frequency and</p>

		decreasing in volume towards the tip. Note the prefixed rhythmic duration.
		A variation on above. Begin the jeté on the notated D before sliding the left hand up the fingerboard while bouncing the bow across the string.
<p>on the bridge</p> 	Square notehead (abbreviated to o.t.b.)	Bow as directly on the bridge as possible creating an unpitched scratching sound. Occasional pitch created in error as the bow slips of the bridge is permissible.
	Spiccato	As short as possible with a slight accent.
	Downward facing triangle noteheads	Percussive sound using the bow. For the high sound, allow the bow to just catch the string while, for the low sound, only let the bow make contact with the body of the instrument.
	Semicircle noteheads	Bow molto sul pont on open strings while muting string with one's thumb under the string, at the bridge. This should create a soft, scratching, pitchless sound. Keeping a consistent bow speed, when a regular circular note head occurs, release the thumb from the string to allow the string to briefly vibrate before re-muting the string at the subsequent return of the semi-circular notehead.
<p>col legno (battuto)</p> 	Text instructions	Bounce the wood of the bow against the string.



# If that was the answer, was there a question?

Alban Berg

Lazar Liebenberg

Langsam ♩=60

Alto Flute

Oboe

Bass Clarinet in Bb

Marimba

Piano

Violin I

Viola

Violoncello

(dead strokes)  
hard mallet

*p* 3

Red.

Langsam ♩=60

sul tast.

*pp* *mp* *p*

*f* *p* *pp* *sf* *p* *pp* *sf* *pp* *f* 3

*tr*

*pp* *mf* *p*

A

5 whispering *ppp*

A. Fl.

whispering *ppp*

Ob.

*f*

B. Cl.

*mf*

3

Mar.

*p*

Pno.

sul tast. open *ppp*

A

Vln. I

*f*

Vla.

*ff*

3

Vc.

*f marc.*

9

A. Fl. **ff** **f** **B**

Ob. **ff** **f**

B. Cl. **ff** **f**

Mar. *mf* *p* **3** *an echo.*

Pno. *f* *p* **6** **6**  
*8<sup>vb</sup> Ped.*

Vln. I *ord.* **ff** **ppp** *sul tast.* **B**

Vla. *subito mp*

Vc. *f marc.* **ff** *subito p* *gliss.*

12

A. Fl. *p f p f*

Ob. *p f p f*

B. Cl. *p f p f*

Mar. *p*

Pno. *p*

Vln. I

Vla.

Vc. *gliss.* *mf*

Detailed description of the musical score: The score is for measures 12 through 15. It features a woodwind section with Alto Flute (A. Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.), each playing a melodic line with dynamic markings of *p* and *f*. The Maracas (Mar.) part consists of rhythmic triplets in both hands, starting with a *p* dynamic. The Piano (Pno.) part features a left-hand bass line with a sextuplet (6) and right-hand chords with triplets (3), beginning with a *p* dynamic. The string section includes Violin I (Vln. I) with a tremolo accompaniment, Viola (Vla.) with a melodic line ending in a triplet, and Violoncello (Vc.) with a glissando (gliss.) effect on a sustained note, ending with a *mf* dynamic.

C

14

A. Fl. *pp*

Ob. *pp*

B. Cl. *p*

Mar. *f*

Pno. *f* *8<sup>vb</sup>*

Vln. I *mf* *f*

Vla. *f*

Vc. *ff*

C

Detailed description: This page of a musical score covers measures 14, 15, and 16. The instruments and their parts are: A. Flute (A. Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). Measure 14 begins with a dynamic of *pp* for the A. Fl. and Ob., and *p* for the B. Cl. The Maracas and Piano parts feature triplets and a forte (*f*) dynamic. The Piano part includes an *8<sup>vb</sup>* marking. Measure 15 continues with the Maracas and Piano parts at *f*, and the Vln. I part at *f*. Measure 16 concludes with the Vc. part at *ff*. A rehearsal mark 'C' is placed above the first measure of each system.



20

A. Fl. *ff*

Ob. To C. A.

B. Cl. *ff*

Mar. *ff*

Pno. *ff*

Vln. I *p subito ff*

Vla.

Vc. *ff*

Detailed description of the musical score: This page contains measures 20 and 21 of a musical score. The score is written for a full orchestra and piano. The instruments and their parts are: A. Flute (A. Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 20 starts with a forte (*ff*) dynamic. The woodwinds (A. Fl., Ob., B. Cl.) play melodic lines with slurs. The Maracas part features triplets in both staves. The Piano part has a complex accompaniment with slurs and triplets. The Violin I part starts with a piano (*p*) dynamic and then changes to forte (*ff*) in measure 21. The Viola and Violoncello parts provide harmonic support. The score ends with a double bar line and repeat sign in measure 21.

D

22

A. Fl. *ppp* *ppp* *p*

Ob. *ppp* *ppp* *p*

B. Cl. *ppp* *ppp* *p*

Stand and walk over to the piano.

standard roll (two independent rolls)

Mar. *ppp* *p* *subito p* *ppp* *p*

*mf* *ppp* *p* *mf* *ppp* *p*

Pno. *fff* *mf*

Red.

D

molto sul pont.

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

Vla. *ppp* *ppp* *p*

Vc. *ppp* *ppp* *p*



E

28

A. Fl. *ppp* *p* (gradually slow down tremolo)

Ob. Played into the piano. Cor Anglais *p* *mf* *p* (3) *p* Cue C.A. entry. mischievously ad libitum.

B. Cl. *ppp* *p* key clicks (follow soloist) as *mp* possible

Mar. *subito p*

Pno. silently depress these keys

Vln. I

Vla.

Vc.

32

A. Fl. *flz.* *ppp* *ord.* *pp*

C. A. *f* *mp* *ff* *mf* *sf* *pp* *sf* *strict time*

B. Cl. *3* *strict time*

Mar. *dead stroke.* *+* *mf* *p*

Pno.

Vln. I *multo sul pont.* *con sord.* *mp* *p* *3*

Vla. *pizz.* *mf*

Vc. *arco.* *con sord.* *fluatando* *pp*

Detailed description of the musical score for page 10, measures 32-35:

- Measures 32-33:** A. Fl. has a whole note chord (F#4, C5) marked *ppp*. C. A. has a half note (F4) marked *f*, followed by a half note (A4) marked *mp*, and a half note (C5) marked *ff*. B. Cl. has a half note (F#4) marked with an asterisk, followed by a half note (A4) marked with an asterisk, and a half note (C5) marked with an asterisk.
- Measure 34:** A. Fl. has a whole note chord (F#4, C5) marked *ord.*. C. A. has a half note (F4) marked *mf*, followed by a half note (A4) marked *sf*. B. Cl. has a half note (F#4) marked with an asterisk, followed by a half note (A4) marked with an asterisk, and a half note (C5) marked with an asterisk. Mar. has a half note (F4) marked *mf*. Pno. has a whole note chord (F#4, C5) marked *p*. Vln. I has a half note (F#4) marked *mp*, followed by a half note (A4) marked *mp*. Vla. has a half note (F4) marked *mf*. Vc. has a whole note chord (F#4, C5) marked *pp*.
- Measure 35:** A. Fl. has a whole note chord (F#4, C5) marked *pp*. C. A. has a half note (F4) marked *pp*, followed by a half note (A4) marked *sf*. B. Cl. has a half note (F#4) marked with an asterisk, followed by a half note (A4) marked with an asterisk, and a half note (C5) marked with an asterisk. Mar. has a half note (F4) marked *mf*. Pno. has a whole note chord (F#4, C5) marked *p*. Vln. I has a half note (F#4) marked *p*, followed by a half note (A4) marked *p*. Vla. has a half note (F4) marked *mf*. Vc. has a whole note chord (F#4, C5) marked *pp*.
- Measure 36:** A. Fl. has a whole note chord (F#4, C5) marked *pp*. C. A. has a half note (F4) marked *pp*, followed by a half note (A4) marked *sf*. B. Cl. has a half note (F#4) marked with an asterisk, followed by a half note (A4) marked with an asterisk, and a half note (C5) marked with an asterisk. Mar. has a half note (F4) marked *mf*. Pno. has a whole note chord (F#4, C5) marked *p*. Vln. I has a half note (F#4) marked *p*, followed by a half note (A4) marked *p*. Vla. has a half note (F4) marked *mf*. Vc. has a whole note chord (F#4, C5) marked *pp*.

F

36

A. Fl. *p*

C. A. *p < mf* *mp < mf* *mf < sf* *pp*

B. Cl. *p* ord.

Mar.

Pno.

Red. \_\_\_\_\_

F

Vln. I *p* *mf* *mp*

Vla. *p* *mf* con sord. arco. sul pont. ord.

Vc. *p* *mp* *pp* sul pont. fluantando

A. Fl. *p* *f* *p* *f*

C. A. *sf* *p* *mf* *mp* *mf* *mf*

B. Cl. *3*

Mar. *p*

Pno.

Vln. I *p* *p* *mf* ord.

Vla. *p* *f*

Vc. *f*

Detailed description of the musical score: This page contains measures 39 through 42 of a musical score. The instruments are arranged in a standard orchestral layout. The woodwinds (A. Fl., C. A., B. Cl., Mar.) and strings (Vln. I, Vla., Vc.) have active parts, while the Piano (Pno.) is silent. The A. Fl. part features dynamic markings of *p*, *f*, *p*, and *f*, with a crescendo and decrescendo hairpin. The C. A. part starts with *sf* and includes a triplet. The B. Cl. part has a triplet. The Mar. part has a few notes with a *p* dynamic. The Vln. I part starts with a triplet and *p* dynamic, then moves to *mf* with an *ord.* (ordine) marking. The Vla. part has a *p* to *f* dynamic shift. The Vc. part has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

43

A. Fl.

C. A.

B. Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*sf*

*p*

*f*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*

3

3

3

3

+

+

sul pont.

ord. senza vib.

sul pont.

ord. senza vib.

sul pont.

ord. senza vib.

pizz.

G

key clicks

A. Fl. *high* *low* *6*

C. A. *lamenting* *mp espress.* *3* *f* *ff*

B. Cl. *high* *low* *6*

Mar.

Pno.

G

Vln. I *f*

Vla. *f*

Vc. *arco.* *mf*

50

A. Fl.

C. A.

B. Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*mp*

*p*

6

6

3

3

3

3

*p*

52

A. Fl. *f* *p* **H** flz.

C. A. To Ob. Return to seat.

B. Cl.

Mar. soft mallets *f* 3:2

Pno. *ff*

Vln. I *p* **H**

Vla. *p*

Vc.



55

A. Fl.

C. A.

B. Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*ppp*

*p*

*ppp*

*mf*

*(pp)*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

To Cl.

Stand and make way towards the piano.

one handed roll. ----- ripple roll. -----

Sul D  
Senza vib.  
(con sord)

increase vib.  
speed and depth ----- warm.

Sul A  
Senza vib.  
(con sord)

increase vib.  
speed and depth ----- warm.

58

A. Fl. *ord.* *ppp* *p* *ppp* *p* *6*

C. A. *ppp* *p* *ppp* *p* *tr*

B. Cl.

Mar. *mp* *pp* *r.f.*

Pno. *tr.h*

Vln. I *decrease vib.* *sim.* *ppp* *p* *ppp*

Vla. *decrease vib.* *sim.* *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

61

A. Fl.

Ob.

B. Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*ppp*

*mf*

*(pp)*

*p*

*p*

*p*

62

A. Fl. *p* 7

Ob. *p* *tr*

B. Cl.

Mar. *mp*

Pno.

Vln. I *> pp*

Vla. *> pp*

Vc. *> pp*

63

A. Fl. *pp* *p* 3

Ob. *pp* *p* tr

B. Cl.

Mar. *pp* r.r.-----|

Pno. 3 9:8

Vln. I *p*

Vla. *p*

Vc. *p*

64

A. Fl. *ppp*

Ob. *ppp* (tr)

B. Cl. *ppp* Clarinet in B $\flat$  Play as directly as possible, into the piano. Cue Cl. entry. with energy *p* *p > sf*

Mar. *mp*

Pno. *mp*

Vln. I

Vla.

Vc.

67

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*p* *p > sf* *p > sf* *p > sf*

*p > sf* *p > sf* *p > sf > sf >* *p > sf*

*p > sf* *p > sf > sf >* *p > sf* *p > sf*

*p* *p > sf* *p > sf*

70

A. Fl. *sf* > *p* > *sf* *p* > *sf* *p*

Ob. *p* > *sf* *p* > *sf*

Cl. *p* > *sf*

Mar. *pp* *hard mallets* 3 3 3 3

Pno.

Vln. I *p*

Vla. *>sf* *p*

Vc. *p*



J

72

A. Fl. *>sf* *pp* 5

Ob. *pp*

Cl. cantabile *mf*

Mar. *mf* 3 3 3 3 *pp* *pp*

Pno. *f* 5 5

Vln. I *>* 7 7 *f*

Vla. *pp* 7 7 *f*

Vc. *pp* 7 7 *f*

Detailed description: This page of a musical score, numbered 25, contains measures 72 and 73. It features eight staves: A. Fl., Ob., Cl., Mar. (Maracas), Pno. (Piano), Vln. I, Vla. (Viola), and Vc. (Violoncello). The A. Fl. part begins with a dynamic of *>sf* and a fermata, then moves to *pp* with a quintuplet in measure 73. The Ob. part has a *pp* dynamic and a fermata in measure 73. The Cl. part is marked 'cantabile' and has a *mf* dynamic with a fermata in measure 73. The Mar. part consists of two staves with triplets in measure 72 and a quintuplet in measure 73, with dynamics *mf* and *pp*. The Pno. part has a *f* dynamic and quintuplets in measure 73. The Vln. I, Vla., and Vc. parts all feature a *pp* dynamic in measure 72 and a *f* dynamic in measure 73, with a fermata in measure 72 and a 7-measure rest in measure 73.

74

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

The musical score for measures 74 and 75 is arranged in a system with the following parts and dynamics:

- A. Fl.:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has dynamics *f* and *f*. Measure 75 has dynamics *pp*, *f*, and *pp*. Fingerings 5, 5, 6, and 6 are indicated.
- Ob.:** Measure 74 has a dynamic of *f*. Measure 75 has dynamics *pp*, *f*, and *pp*.
- Cl.:** Measure 74 has a dynamic of *f* and includes triplet markings. Measure 75 has a dynamic of *f*.
- Mar.:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has a dynamic of *f*. Measure 75 has dynamics *pp*, *f*, and *pp*.
- Pno.:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has a dynamic of *pp*. Measure 75 has a dynamic of *pp*. Fingerings 5, 5, and 5 are indicated.
- Vln. I:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has a dynamic of *pp*. Measure 75 has a dynamic of *pp*. Fingerings 5, 5, and 5 are indicated.
- Vla.:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has a dynamic of *pp*. Measure 75 has a dynamic of *pp*. Fingerings 5, 5, and 5 are indicated.
- Vc.:** Measures 74-75 feature a continuous sixteenth-note pattern. Measure 74 has a dynamic of *pp*. Measure 75 has a dynamic of *pp*. Fingerings 5, 5, and 5 are indicated.

76

A. Fl. *pp* *f* *pp*

Ob. *pp* *f* *pp* To C. A.

Cl. *pp* *f* *pp*

Mar. *pp* *f* *pp* standard roll (two independent rolls)

Pno. *f* *pp* *f* *pp* Ped.

Vln. I *f* *pp* *f* *pp* jeté (♩)

Vla. *f* *pp* *f* *pp* jeté (♩)

Vc. *f* *pp* *f* *pp* jeté (♩)

Detailed description of the musical score: The score is for measures 76 and 77. It features six staves: A. Fl., Ob., Cl., Mar., Pno., and a string section (Vln. I, Vla., Vc.).  
 - **A. Fl.:** Sixteenth-note runs in both hands. Dynamics: *pp* (measures 76-77), *f* (measure 77), *pp* (measure 78).  
 - **Ob.:** Sustained notes with a slur. Dynamics: *pp* (measures 76-77), *f* (measure 77), *pp* (measure 78). Includes instruction 'To C. A.'.  
 - **Cl.:** Sixteenth-note runs in both hands. Dynamics: *pp* (measures 76-77), *f* (measure 77), *pp* (measure 78).  
 - **Mar.:** Two independent rolls. Dynamics: *pp* (measures 76-77), *f* (measure 77), *pp* (measure 78).  
 - **Pno.:** Sixteenth-note runs in both hands. Dynamics: *f* (measures 76-77), *pp* (measure 77), *f* (measure 78), *pp* (measure 79). Includes 'Ped.' marking.  
 - **Strings (Vln. I, Vla., Vc.):** Sixteenth-note runs in both hands. Dynamics: *f* (measures 76-77), *pp* (measure 77), *f* (measure 78), *pp* (measure 79). Includes 'jeté (♩)' marking.

78

A. Fl.

Ob.

Cl.

ad libitum.

Strict time.  
Return to seat.

*sfp* < *f*   *sfp* < *f*   *sfp* < *f*

Mar.

soft mallets

*ff*

Pno.

*ff*

Vln. I

Vla.

Vc.

*pp*

*pp*

*pp*

*ppp*

*ppp*

*ppp*

multo sul pont.  
con sord.

multo sul pont.  
con sord.

multo sul pont.  
con sord.

*ppp*

*ppp*

*ppp*

83 Stand and make your way to the piano.

A. Fl.

Ob.

Cl.

Mar.

*mf* *ppp* *pp* subito *ff*

r.f. -----

Pno.

Vln. I

Vla.

Vc.

jeté (d) *sf* on the bridge → sul pont

on the bridge jeté (d) *ppp* on the bridge → sul pont

on the bridge jeté (d) *ppp* on the bridge → sul pont

L

86

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

Musical score for measures 86-87. The score includes staves for A. Fl., Ob., Cl., Mar., Pno., Vln. I, Vla., and Vc. The woodwinds and strings are mostly silent. The Maracas (Mar.) and Piano (Pno.) have active parts. The strings (Vln. I, Vla., Vc.) play a 'jeté' figure starting at measure 87. Dynamics range from *mf* to *ppp* and *ff*.

L

jeté (♩)

*sf*

*ppp*

jeté (♩)

*sf*

*ppp*

jeté (♩)

*sf*

*ppp*

→ o.t.b

→ o.t.b

88

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*mf* *3* *b* *3* *ff* *mf* r.r.

→ m. sul pont. jeté (♩) *sf*

→ m. sul pont. jeté (♩) *sf*

→ m. sul pont. pizz. arco. jeté (♩) *f* *sf* *ppp* *f* *sf*

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

Musical staves for A. Fl., Ob., and Cl. showing rests.

Musical staves for Mar. showing dynamics *ppp*, *pp*, *ff*, and *pp*.

Musical staves for Pno. showing sixteenth-note patterns and a sixteenth-note chord.

Musical staff for Vln. I showing dynamics *sf* and *f*, and performance markings *jeté* and *pizz.*

Musical staff for Vla. showing dynamics *f* and *sf*, and performance markings *pizz.* and *arco.*

Musical staff for Vc. showing dynamics *ppp*, *f*, and *sf*, and performance markings *pizz.* and *arco.*



92

A. Fl.

Ob.

Cl.

Mar.

Pno.

Vln. I

Vla.

Vc.

*pp* *ff*

*arco.* (*♩*) *sf* *ppp* *f* *pizz.* (*φ*)

*arco.* (*♩*) *sf* *sf*

*pizz.* (*φ*) *ppp* *f*

6 6 6 7 3

Detailed description: This page of a musical score, numbered 92, features six staves. The top three staves are for woodwinds: A. Fl., Ob., and Cl., all of which are silent in this section. The fourth staff is for Maracas (Mar.), with a treble clef and a bass clef; it contains a melodic line starting with a piano (*pp*) dynamic and ending with a fortissimo (*ff*) dynamic. The fifth staff is for Piano (Pno.), with treble and bass clefs; it features a complex rhythmic pattern with sixteenth-note runs and rests, marked with a '6' and a '3' for triplets. The sixth staff is for Violin I (Vln. I), with a treble clef; it plays a long, sustained note with a dynamic range from *sf* to *ppp* to *f*, including a *pizz.* (*φ*) instruction. The seventh staff is for Viola (Vla.), with an alto clef; it plays a similar sustained note with *sf* dynamics. The eighth staff is for Violoncello (Vc.), with a bass clef; it plays a sustained note with dynamics from *ppp* to *f*, including a *pizz.* (*φ*) instruction.

93

A. Fl. *Play as directly as possible, into the piano.*

Ob.

Cl.

Mar. *pp ff*

Pno.

Vln. I *arco. (d) sf*

Vla. *(d) sf*

Vc. *arco. (d) sf gliss.*

Bass Flute **M** *a memory ad libitum*

**M**

Cue B. fl. entry.

96

B. Fl. *sfz* *pp* *sfz* *ord.* 3 *flz.*

Ob.

Cl.

Mar.

Pno. *pp*

Percussive sound using the bow.

For the high sound, allow the bow to just catch the string while, for the low sound, only let the bow make contact with the body of the instrument.

Vln. I *high* *low* *ppp* 3

Vla.

Vc. *high* *low* *ppp*

99

B. Fl. *p* *sfz* *p* *f* **N** in strict time

Ob.

Cl.

Mar.

Pno. *Ped.*

Vln. I *high* *low* **N**

Vla. *col legno (battuto)* *ppp*

Vc. *ppp*

bow molto sul pont on open strings while muting string with finger under the string at the bridge.

103

**B. Fl.** *mp* *mf* *p* *f* *p* (triplets)

**Ob.**

**Cl.**

**Mar.** *pp* arco. (bass clef)

let ring-----

**Pno.**

**Vln. I** (triplets) high low

**Vla.** col legno (battuto) *pp*

**Vc.**

107



B. Fl. *f* *p* *f* *p dolce*

Ob. *p dolce*

Cl. key clicks *(pp)*

Mar.

let ring-----

Pno.



Vln. I

Vla. *col legno (battuto)* *ppp*

Vc.

111

B. Fl.

C. A.

Cl.

*p dolce*

Mar.

let ring-----

Pno.

Vln. I

Vla.

Vc.

B. Fl. *pp*

C. A. *pp*

Cl. *pp*

Mar.

Pno.

Vln. I *ppp*  
arco.  
ord.  
(con sord.)

Vla.

Vc.

Detailed description: This page of a musical score contains eight staves. The top three staves are for B. Fl., C. A., and Cl. The B. Fl. staff features a melodic line with two triplet markings and a dynamic of *pp*. The C. A. staff has a melodic line with a dynamic of *pp*. The Cl. staff has a melodic line with a dynamic of *pp*. The Mar. and Pno. staves are empty. The Vln. I staff has a single note with a dynamic of *ppp* and performance instructions: arco., ord., and (con sord.). The Vla. and Vc. staves are empty.



ad libitum.

P

slowly, with purpose, 41  
return to seat

B. Fl. *pp*

C. A.

Cl.

Mar. (arco.) *pp*

Pno.

Vln. I

Vla. arco. ord. (con. sord.) *ppp*

Vc. arco. ord. (con. sord.) *ppp*