

Lly

I for organ and tape

II for sinfonietta

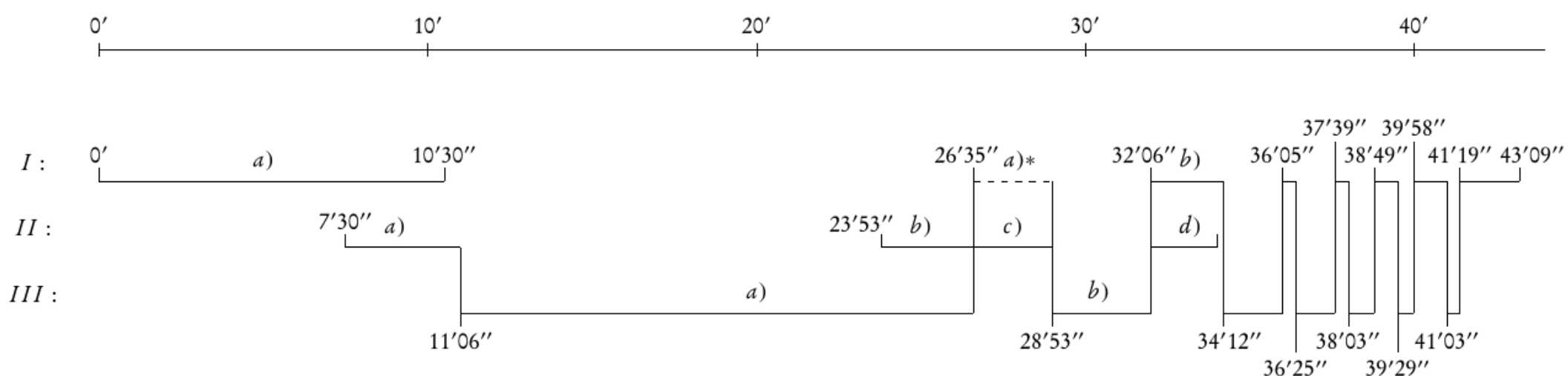
III for quintet

(45')

Martin Nygård Haug

2016-17

Ly is a work consisting of three pieces (which can all be played separately), with different instrumentation. In this reading score, the scores from the pieces are joined together to make a readable score for the full work. The pieces are cut into sections (sometimes overlapping) as follows:



Instrumentation

Ly I: Three manual organ (of which two in swell) and soundtracks. Four weights are also required.

Ly II: Piccolo flute/alto flute, oboe, bass clarinet in Bb, bassoon, horn in F, trumpet in Bb (cup mute available), trombone (bucket mute available), percussion I (bass drum (soft mallet), marimba (soft mallet), sand paper, tubular bells), percussion II (vibraphone (soft mallet, bow), crotales (high and low set, bow), bongos, gong (soft mallet)), piano, harp, violin I, violin II, violin III, viola, violoncello, contrabass (to low c).

Ly III: Viola, piano, accordion, percussion (vibraphone (soft mallets, bow), sand paper, bass drum, marimba (medium mallets)), cello.

Performance

The piece may be performed with only I and III actually being performed live. Ly II will then be a part of the soundtracks.

The soundtracks are (in any case) seven, of which:

1 starts together with Ia

2 starts (if Ly II on soundtrack) at rehearsal mark U of IIIa, or (if else) at the end of IIb and IIIa.

3, 4, 5, 6, and 7 plays back during the five first sections of Ib.

The organist must be able to know the progression of the soundtrack during performance.

Ly II must be conducted (if played live), and Ly III may be conducted.

General playing instructions

(see start of Ly I for instructions regarding the organ)

All instruments non-vibrato throughout, unless vibrato is notated.

X note heads on winds = air sound (unless otherwise noted)

X note heads on strings = bow on bridge, producing a whispery sound (unless otherwise noted)

Z (on stem) on winds = flutter

Z (on stem) on strings = tremolo

Dynamics in parentheses = placed at the end of crescendo or diminuendo to indicate the ending dynamic

Dynamics in quotation marks = intended dynamic, but not necessarily the resulting dynamic

* after note = stop air stream by rapidly moving the tongue to the palate, similar to the movement before articulating "t" (applies to brass instruments)

Crescendo from or diminuendo to ° = from/to niente or as soft as possible

Accidentals with arrow = 30 cent higher or lower

Inverted b = quarter tone lower

with only one vertical line = quarter tone higher

Tempo in Ly II

The bars are either 4/4 in 92 BPM or 3/4 in 69 BPM.

This means that all bars have an equal duration and that a quarter note in a 4/4 bar equals a dotted eighth note in a 3/4 bar.

Similarly a quarter note in a 3/4 bar equals a quarter note and a triplet eighth note in a 4/4 bar.

Acknowledgements

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Martin Nygård Haug

Suldal/ Oslo/Gent,
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Ly I

for organ and soundtrack

INSTRUCTIONS

Dynamics refer to the position of the pedal, and not to the registration.
The circle (niente) before a crescendo or after a diminuendo implies fully closed swell.
Registration instructions replace previous instructions (not adding to them).
Storage of registration (see attached list of registrations) and assistant is required.

Swellverk chords are to be prepared with weights (4) in the breaks between them, and inserted or stopped by applying or removing the relevant registration.
The registration assistant may do this to make the piece less busy for the performer.

The performer must know the progression of the soundtrack during performance, and synchronize the performance according to the timings given in the score (in circles).
The soundtrack consists of (I) glissando chords that interfere with the swellverk chords, and (II) microtonal expansions of positiv and hovedverk.

Some bars include non-specific durations. The performer is here free to decide the rhythm inside of the time limits. In such bars there will sometimes be a quarter note rest. This implies a rest, but it does not have to be a quarter note.

Bars with notated rhythm should have a consistent tempo, but the tempo itself may be somewhat flexible as long as it stays within the time limits indicated in circles; it is not required to synchronize every beat with the soundtrack.
The synchronization with the (II) elements of the soundtrack will therefore only be approximate to the actual notated rhythm. However, the performer is encouraged to take the notated cues into consideration while performing.

Martin Nygård Haug

INITIAL REGISTRATION
Swellverk: Tacet
Positiv: Tutti
Hovedverk: Tutti
Pedal: Tutti
Koppel: Hv + Positiv, Ped + Hv/Positiv

SOUNDTRACK 1 STARTS

♩ = 60

a)

0'00" 0'06" 0'21" 0'27" 0'30" 0'45"

Swellverk: Bordon 16', rortlojte 8', viola da gamba 8', voix celeste 8', octav 4'.
(prepared with weights; the whole chord is to be sustained)

Positiv: *ppp*

Hovedverk: *fff*

Pedal: *fff*
(includes glissando to the next chord, scrape)

Mixtur IV, cromorne 8'

Mixtur V-VI, trompet 8' Koppel P

Mixtur V, basun 16' Koppel Hv/P

0'45" 0'48" 0'54" 1'00" 1'04" 1'15"

Sv. Salicional 8', sesquialtera II Tutti Salicional 8', sesquialtera II

P. *ppp* *p*

Hv. Hulflojte 8', spidsflojte 4', Kop. P. Tutti (m.g.) Hulflojte 8', spidsflojte 4', Kop. P.

Ped. Tutti Kop. Hv/P

Trompet 8', Kop. P.

1'18" 1'21" 1'30" 1'36" 1'39" 1'45"

Sv. Tutti Cromorne 8'

P. *fff*

Hv. Tutti Kop. P. Trompet 8', Kop. P.

Ped. Basun 16', Kop. Hv/P

1'45" 1'48" 1'57" (no chord change) 2'03" 2'09"

Sv. *mf*

P. *fff* *p* *fff* *p* *fff* *p*

Hv. *mf* *p* *fff* *p* *fff* *p*

Ped. *fff* *p* *fff* *p* *fff* *p*

Tap.

Mixtur IV, cromorne 8'

Salicional 8', sesquialtera II

Mixtur IV, cromorne 8'

Salicional 8', sesquialtera II

Mixtur IV, cromorne 8'

Salicional 8', kvint 1 1/3', trem.

Hulfløjte 8', spidsfløjte 4'. Kop. P

Mixtur V-VI, trompet 8'. Koppel P

Hulfløjte 8', spidsfløjte 4'. Kop. P

Mixtur V-VI, trompet 8'. Koppel P

Hulfløjte 8', spidsfløjte 4'. Kop. P

Mixtur V, basun 16'. Koppel Hv/P

2'12" 2'15" 2'30" 2'36" 2'41" 2'45"

Sv. *mf*

P. *fff* *p* *fff* *p* *fff* *p*

Hv. *mf* *p* *fff* *p* *fff* *p*

Ped. *fff* *p* *fff* *p* *fff* *p*

Tap.

Mixtur IV, cromorne 8'

Kvint 1 1/3', mixtur IV

Salicional 8', sesquialtera II

Kvint 1 1/3', mixtur IV

Salicional 8', sesquialtera II

Kvint 1 1/3', mixtur IV

Mixtur V-VI, trompet 8'. Koppel P

Oktav 2', mixtur V-VI. Koppel P.

Hulfløjte 8', spidsfløjte 4'. Kop. P

Oktav 2', mixtur V-VI. Koppel P.

Hulfløjte 8', spidsfløjte 4'. Kop. P

Oktav 2', mixtur V-VI. Koppel P.

Gedakt 8'

Mixtur V. Koppel Hv/P

Principal 16', subbas 16'

2'45" 2'53" 3'00" 3'03"

Sv. *mf*

P. *fff* *p* *fff* *p*

Hv. *mf* *p* *fff* *p*

Ped. *fff* *p* *fff* *p*

Tap.

Cromorne 8'

Salicional 8', sesquialtera II

Cromorne 8'

Salicional 8', sesquialtera II

Trompet 8'. Kop. P

Hulfløjte 8', spidsfløjte 4'. Kop. P

Gedakt 8'

Trompet 8'. Kop. P

Hulfløjte 8', spidsfløjte 4'. Kop. P

Gedakt 8'

Basun 16'. Kop. Hv/P

Principal 16', subbas 16'

Basun 16'. Kop. Hv/P

Principal 16', subbas 16'

3'09" 3'24" 3'30" 3'36" 3'39"

Sv. *mf*

P. *fff* *p* *fff* *p*

Hv. *mf* *p* *fff* *p*

Ped. *fff* *p* *fff* *p*

Tap.

Kvint 1 1/3', sesquialtera II

Salicional 8', sesquialtera II

Kvint 1 1/3', sesquialtera II

Principal 8', kvint 2 2/3'. Kop. P

Hulfløjte 8', spidsfløjte 4'. Kop. P

Gedakt 8'

Principal 8', kvint 2 2/3'. Kop. P

Subbas 16'. Kop. HV/P

Principal 16', subbas 16'

Subbas 16'. Kop. HV/P

3'39" 3'48" 3'54" 3'57" 4'03"

Sv.

P. Kvint 1 1/3, mixtur IV Salicional 8', sesquialtera II Kvint 1 1/3, mixtur IV Kvint 1 1/3'

Hv. Oktav 2', mixtur V-VI. Koppel P. Hulflojte 8', spidsflojte 4'. Kop. P. Oktav 2', mixtur V-VI. Koppel P. Gedakt 16' Kop. P.

Ped. Mixtur V. Koppel Hv/P Kop. Hv/P

Tape

4'07" 4'24" 4'27" 4'30" 4'42"

Sv.

P. Salicional 8', sesquialtera II Kvint 1 1/3' Kvint 1 1/3', sesquialtera II

Hv. Hulflojte 8', spidsflojte 4'. Kop. P. Gedakt 16'. Kop. P. Principal 8', kvint 2 2/3'. Kop. P.

Ped. Kop. Hv/P

Tape

4'42" 4'51" 4'57"

Sv.

P. Rorflojte 4'

Hv. Gedakt 8', spidsflojte 4'. Kop. P.

Ped. Subbas 16'. Kop. HV/P Subbas 16'. Kop. Hv/P

Tape

5'21" 5'48"

Sv.

P. Salicional 8', sesquialtera II

Hv. Hulflojte 8', spidsflojte 4'.

Ped.

Tape

5'48" 6'06" 6'12"

Sv. Bordun 16', rorflojte 8', viola da gamba 8', voix celeste 8'.
Rorflojte 4'

P. Salicional 8', sesquialtera II

Hv. Gedackt 8', spidsflojte 4'. Kop. P. Hulflojte 8', spidsflojte 4'. Kop. P.

Ped. Subbas 16'. Kop. Hv/P. Principal 16', subbas 16'

Tap.

6'21" 6'27" 6'33" 6'36"

Sv. Kvint 1 1/3'

P. Salicional 8', sesquialtera II. Kvint 1 1/3'

Hv. Gedakt 16'. Kop. P.

Ped.

Tap.

6'39" 6'48" 6'57"

Sv.

P. Salicional 8', sesquialtera II. Sesquialtera II

Hv. Gamba 8'. Kop. P. Hulflojte 8', spidsflojte 4'. Kop. P. Gamba 8'. Kop. P.

Ped. Principal 16'. Kop. Hv/P. Principal 16'. Kop. Hv/P.

Tap.

7'03" 7'24"

Sv.

P. Rorflojte 4'

Hv. Gedackt 8', spidsflojte 4'. Kop. P.

Ped. Subbas 16'. Kop. Hv/P.

Tap.

Ly II

for sinfonietta

Martin Nygård Haug

Ly IIa) starts

7'30"

8'00"

B $\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$

Picc. *pp* *f* *pp* *f* *f* *f*

Ob. *pp* *f* *pp* *f* *f* *f*

B. Cl. (air) *pp* *f* *pp* *f* *f* *f*

Bsn. *f* *pp* *f* *pp* *f* *f*

Hrn. *f* *pp* *f* *pp* *f* *f*

Tpt. (air) *pp* *f* *pp* *f* *f* *f*

Tbn. (air) *pp* *f* *pp* *f* *f* *f*

Perc. I Tubular Bells (l.v.) *f* *pp* *f* *pp* *f* *f*

Perc. II Bongos *p* *f* *pp* *f* *f* *f*

Pno. (half-muted) *mp* *f* *pp* *f* *f* *f*

Hp. *p* *f* *pp* *f* *f* *f*

Vibraphone (bowed) *f* *pp* *f* *pp* *f* *f*

Bass Drum *pp* dampen *f* *pp* *f* *f*

Sand paper *f* *pp* *f* *pp* *f* *f*

Marimba (soft mallets, l.v.) *f* *pp* *f* *pp* *f* *f*

B $\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$

Vln. I *pp* *f* *pp* *f* *f* *f*

Vln. II *pp* *f* *pp* *f* *f* *f*

Vln. III *pp* *f* *pp* *f* *f* *f*

Vla. *f* *pp* *f* *pp* *f* *f*

Vc. *f* *pp* *f* *pp* *f* *f*

Cb. *f* *pp* *f* *pp* *f* *f*

B $\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$

Sv. *ppp* *f* *ppp* *f* *f* *f*

P. *p* *f* *pp* *f* *f* *f*

Hv. *p* *f* *pp* *f* *f* *f*

Ped. *p* *f* *pp* *f* *f* *f*

Tpt. *p* *f* *pp* *f* *f* *f*

8'00" 8'12" Viola da Gamba 8', voix celeste 8'

27 *ord.* $\frac{3}{4}$ $\text{♩} = 69$ *To Picc.* $\frac{4}{4}$ $\text{♩} = 92$ *Picc.*

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

Ob. *p* *p*

B. Cl. *p* *pp* *mf* *p*

Bsn. *p* *pp* *mf* *pp*

Hr. *ppp* *pp* *pp* *ppp*

Tpt. *f* *pp* *pp* *p*

Tbn. *f* *pp* *ff* *pp*

Perc. I *pp* *pp* *pp* *pp*

Perc. II *p* *pp* *pp* *pp*

Pno. *f* *pp* *mp* *ppp* *mp*

Hp. *f* *pp* *f* *ppp* *ff* *mp*

$\frac{3}{4}$ $\text{♩} = 69$ *ord.* *ord.* $\frac{4}{4}$ $\text{♩} = 92$

Vln. I *f* *f* *pp* *f* *mp* *mf*

Vln. II *f* *f* *ppp* *f* *f* *mf*

Vln. III *f* *f* *ppp* *p* *p* *mf*

Vla. *f* *mp* *ppp* *f* *p* *mf*

Vcl. *f* *ppp* *f* *f* *p* *mf*

Cb. *f* *pp* *f* *f* *p* *mf*

8'27" 8'35" 8'42"

Sv. *fff* *p* *fff*

P. *fff* *p* *fff*

Hv. *pp* *p* *pp*

Ped. *pp* *p* *pp*

Tape *pp* *p* *pp*

Waldflöte 2'

Salicional 8', sesquialtera II

Waldflöte 2'

Spidsflöjte 4', Kop. P

Gedakt 8'

Hulflöjte 8', spidsflöjte 4'

Spidsflöjte 4', Kop. P

Gedakt 8', Kop. Hv/P

Principal 16', subbas 16'

Gedakt 8', Kop. Hv/P

C

$\frac{3}{4}$ = 69

Musical score for Percussion I, Percussion II, and Piano. The score is in 3/4 time with a tempo of 69. Percussion I includes Marimba and Sand paper. Percussion II includes Bongos and Vibraphone (bowed). The Piano part includes Pedal. The score features various dynamics such as *ppp*, *p*, *pp*, *mf*, *f*, and *ppp*. There are also performance instructions like "(air)", "t k t k (etc.)", "slap t.", "subtone", "key click", and "hit mouthpiece".

C

$\frac{3}{4}$ = 69

Musical score for Violins I, Violins II, Violins III, Viola, and Cello. The score is in 3/4 time with a tempo of 69. The Violins I and II parts include *spicc.* and *jeté* markings. The Viola part includes *ord. IV* and *jeté* markings. The Cello part includes *ord.* and *arco pont.* markings. The score features various dynamics such as *p*, *pp*, *ppp*, *f*, and *mp*. There are also performance instructions like "tasto" and "brow on tailpiece".

8'48"

9'06"

Musical score for Soprano, Piano, Harp, Pedal, and Tuba. The Soprano part includes *fff* dynamics. The Piano part includes *fff* dynamics and triplets. The Harp part includes *5* and *5* markings. The Pedal part includes *5* and *5* markings. The Tuba part includes *p* dynamics. The score features various dynamics such as *fff* and *p*.

37 $\frac{4}{4}$ = 92 **34**

Picc. *pp*

Ob. (air) *pp* *f*

B. Cl. *pp* *f* *pp* *f* *pp*

Bsn. (air) *pp* *f* *pp* *f* *pp*

Hn. (air) *pp* *f* *pp* *f* *pp*

Tpt. (air) *pp* *f* *pp* *f* *pp*

Tbn. *mf* *pp* *f*

Perc. I *pp* Sand paper

Perc. II *pp*

Pno. *pp* *f* *pp*

Hrp. *p* *pp*

Vln. I *pp* *f* *pp* *f*

Vln. II *pp* *f* *pp* *f*

Vln. III *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f* *pp*

Vcl. *p* *f* *pp* *f* *pp*

Cb. *pp*

Sv. *pp* *fff*

P. *fff*

Hv. (m.g.) *p* *f*

Ped. *pp* *f*

Tim. = *pp* *f*

9'12" 9'18" 9'21"

D

42 $\text{♩} = 69$

Picc. *To A. Fl.*

Ob.

B. Cl. *air*, *t. ram*, *subtone*, *slap t.*

Bsn. *air*, *key click*

Hr.

Tpt. *hit mouthpiece*

Tbn. *hit m. piece*, *sim.*

Perc. *Marimba*, *Bass Drum (lv.)*, *Marimba*

Perc. II *Crotales mallet bowed and lv.*, *Vibraphone bowed*, *Crotales sim.*, *Vibraphone (sim.)*, *Crotales*, *Vibraphone*

Pno. *Ped.*

Hrp. *près de la table*

D

$\text{♩} = 69$

Vln. I *arco pont.*, *ord.*, *bow on tailpiece*

Vln. II *1*, *ord.*, *pont.*, *bow on tailpiece*, *jeté*

Vln. III *tasto*, *ord.*, *IV*, *ord.*, *bow on tailpiece*, *jeté*

Vla. *ord.*, *ord.*, *pont.*, *IV*, *ord.*

Vc. *ord.*, *ord.*, *jeté*, *arco pont.*

Cb. *ord.*, *ord.*, *jeté*, *battuto lv.*, *arco*

9'24"

Sv.

P. *Sesquialtera II*

Hv. *Gamba 8', Kop. P*

Ped. *Kop. Hv/P*

Tpt.

4/4 $\text{♩} = 92$

3/4 $\text{♩} = 69$ *L. Ram To Pic.*

4/4 $\text{♩} = 92$

3/4

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Cb.

Aho Flute

subtone

Sand paper

Marimba

unmute

ped.

jeté

spicc.

battuto

ord.

bow on tailpiece

8va

Waldflöte 2'

Kvint 2 2/3'. Kop. P

Flojte 4'. Kop. Hv/P

9'39"

9'48"

9'52"

Sv.

P.

Hv.

Ped.

Tea.

E $\text{♩} = 69$ *To A. Fl.*

Picc. *ff* *fl.t.* *fl.t. with cup mute* *Alto Flute flutter t.* *fp*

Ob. *f* *pp*

B. Cl. *(air)* *slap t.* *f* *p*

Bsn. *f* *p* *(air)* *p*

Hn. *ff* *(open)* *(insert mute)* *fl.t.* *f*

Tpt. *ff* *(fl.t.)* *(insert mute)* *fl.t. with cup mute* *mp*

Tbn. *p* *(insert mute)* *mp* *with bucket mute* *mf*

Perc. I *ff* *Bass Drum (l.v.)* *pp* *Marimba* *mf*

Perc. II *mallet Bongos* *ff* *half-mute* *f*

Pno. *p* *ff* *half-mute* *p* *half-mute* *f*

Hp. *ff* *half-mute* *f*

E $\text{♩} = 69$

Vln. I *spicc.* *f* *battuto* *ord.* *mf*

Vln. II *6* *6* *fff* *6* *p* *ord.* *f*

Vln. III *spicc.* *pp* *ord.* *mf*

Vla. *spicc.* *pp* *IV* *ord.* *ppp* *battuto* *bow on tailpiece* *f* *arco pont.* *p*

Vc. *1* *p* *3* *p* *3* *p* *ord.* *f* *ord.* *p*

Cb. *3* *p* *3* *ppp* *ord.* *ppp*

10'00"

Sv. *##* *##*

P.

Hv.

Ped. *3* *3* *3*

Tev.

61

4/4 ♩ = 92 3/4 ♩ = 69 4/4 ♩ = 92 3/4

A. Fl.

Ob.

B. Cl.

Bsn.

Hr.

Tpt.

Tbn.

Mar. (B) Bass Drum (v.) Marimba

Perc. II Vibraphone

Pno.

Hp.

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

Cb.

10'16" 10'30" 10'40"

Sv.

P.

Hv. Hulflojte 8', spidflojte 4'. Kop. P

Ped.

Trp.

F

3/4 ♩ = 69

69

A. Fl. *t. ram* 3 *f* *ord.* *PPP* *To Picc.*

Ob. (air) *p* (ord.) (air) *p* *subtone* *pp*

B. Cl. *p* *pp*

Bsn. *p* *f* *key click* *pp* *f*

Hn. *ffp*

Tpt.

Tbn.

Perc. I *pp* *p* *Bass Drum* 3

Vib. *ff* *ppp* *ppp* *pp* *pp* *p*

Ped. *ppp* *ppp* *pp* *pp* *p*

Pno. *ppp* *pp* *f* 3 *p* *f* 3 *mp* *pp* *mp* *ppp*

Ped. 3 *p* 3

Hp. *ppp* *p* *pp* *f* *pp* *p*

L.v.

F

3/4 ♩ = 69

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

Vln. II *ppp* *pont.* *pp* *ord.* *p* *III*

Vln. III *ord.* *p* *III*

Vla. *ord.* *pp* *fp* *f* *p*

Vc. *p* *p* *bow on tailpiece*

Cb. *f* *p* *IV*

76

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

(dampen) *p*

p

tasto

ppp

pont.

ppp

Ly III

a)

Martin Nygård Haug

Begin at last chord of Ly IIa)

A

B

C

When the dynamic pppp is notated: Extremely slow bowing, barely audible tone. Do not try to avoid that the sound cracks or stops.

When the dynamic pppp is notated: Extremely slow bowing, barely audible tone. Do not try to avoid that the sound cracks or stops.

The musical score is written for five instruments: Viola, Piano, Accordion, Percussion, and Violoncello. It is divided into three main sections labeled A, B, and C. Section A starts at measure 1 and ends at measure 12, with time signatures of 3/4, 6/4, 3/4, 4/4, 6/4, 3/4, 4/4, 3/4, and 4/4. Section B starts at measure 13 and ends at measure 22, with time signatures of 4/4, 5/4, 3/4, and 4/4. Section C starts at measure 23 and ends at measure 32, with time signatures of 3/4, 4/4, 3/4, 4/4, and 3/4. The score includes various performance instructions such as 'tasto', 'half-mute', 'open', 'air', 'spicc.', 'arco tasto', 'motor on, slowest possible speed, throughout', 'sandpaper', 'dead stroke', 'bowed', and 'dampen string with left hand to produce only noise'. Dynamic markings include ppp, pp, p, and pppp. Pedal markings are also present throughout the score.

D $\text{♩} = 40$

32 $\frac{4}{4}$ $\frac{3}{4}$

Vla. *pont.* *pp* *3* *(f)* *pp* *p* *pppp* *p* *pp*

Pno. *p* *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

Accord. *pp* *ppp* *pp* *pp*

Vib. *bowed* *pppp* *pp* *Sandpaper* *Vibraphone* *bowed* *mallet* *pppp* *pp* *p*

Vc. *pont.* *pp* *tasto* *pp* *p* *pppp* *ord. (I)* *pp*

Ped.

E $\text{♩} = 60$

45 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. *spicc.* *p* *pont.* *pp* *ord.* *pp* *tasto* *pp* *ord.* *ppp* *p* *(irregular rhythm)* *p* *pp*

Pno. *half-mute* *pp* *ppp* *p* *ppp* *p* *pp* *p* *pp* *p*

Accord. *air (bellow shake)* *p* *pp* *p* *pp* *pp* *pp* *pp*

Vib. *bowed* *pp* *(lead strokes)* *pp* *Sandpaper* *Vibraphone* *Sandpaper* *pp* *pp* *pp*

Vc. *ppp* *pp* *ord.* *pp* *pont.* *pp* *spicc.* *pp* *pont.* *pp* *ord.* *pp*

Ped.

F

54 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. *ord. IV* *pp* *tasto* *pp* *ord.* *pp* *ord.* *pp* *ord.* *pp* *pp* *pp*

Pno. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Accord. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *(loco)* *pp*

Vib. *Vibraphone* *pp* *pp* *Sandpaper* *pp* *pp* *pp* *pp*

Vc. *IV* *pp* *tasto* *pp* *(tasto)* *pp* *ord.* *pp* *pp* *pp* *pp* *pp*

Ped.

65 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. *pp* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *p* *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Accord. *(static)* *pp* *(loco)* *pp* *ppp* *p* *pp* *(static)* *ppp* *pp* *(mp)*

B.D. *Vibraphone (bowed)* *pp* *(mallets)* *pp* *Sand paper* *pp*

Vc. *tasto* *pp* *ord. II* *pp* *III* *pp* *ord. I* *pp* *pp*

Ped.

113 $\frac{3}{4}$ **K** *tasto*

Vla. *mp* *pp* *pppp* *pp*

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

Accord. *p* *p*

Perc. Sandpaper *p* Vibraphone *mf* *p* *pp* *ppp*

Vc. *pppp* *pp*

8^{va} *8^{va}* *8^{va}*

122 $\frac{7}{4}$ $\frac{3}{4}$ **L** *tasto*

Vla. *p* *p*

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

Accord. (double 16) *mp* *pp* *mp* *pp* *mp* *pp*

Vib. *mp* *ppp* *mp* *ppp*

Vc. *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

133 **M** **N** $\frac{8}{4}$ *tasto*

Vla. *p* *mp* *p* *mp* *p* *f*

Pno. *f* *pp* *mp* *pp* *p* *pp* *p* *f*

Accord. *mp* *pp* *mp* *pp* *mp* *ppp*

Vib. *mp* *ppp* *mp* *p* *mp*

Vc. *p* *pp* *mp* *pp* *p* *pp* *p*

ord. spicc. *ord.* *ord.* *ord.* *ord.* *ord.*

Sandpaper *Vibraphone*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

146 $\frac{8}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *ord. Lv.*

Vla. *p* *f*

Pno. *p* *pp* *mp* *f*

Accord. *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Vib. *p* *pp* *pp*

Vc. *pp* *f*

bellow shake *ord. Lv.* *ord. Lv.* *ord. Lv.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

S

$\text{♩} = 90$

198
Vla. 8va
Pno.
Accord.
Vib.
Vc.

ff, pp, mp, f, ff, f, p, f

bellow shake

Bass Drum

Vibraphone

ord., gliss., point., tasto, ord.

204
Vla.
Pno.
Accord.
Vib.
Vc.

pp, ff, f, ff, f, ff, pp, f, ff, f

Sandpaper

Vibraphone

Sandpaper

Vibraphone (bowed)

III

spicc.

ord.

209
Vla. 8va
Pno.
Accord.
B. D.
Vc.

tasto, point., f, f, pp, f, pp, f, pp, f, pp

Vibraphone (bowed)

mallets

tasto, ord.

215
Vla.
Pno.
Accord.
Vib.
Vc.

pp, ff, pp, ff, f, f, ff, ppp

$\text{♩} = 60$

2/4, 2/4, 4/4, 3/4, 4/4

10

b)

Musical score for measures 79-120. The score includes staves for A. Fl., Ob., B. Cl., Bsn., Hrn., Tpt., Tbn., Perc. I, Vib., Pno., Hp., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The score features various dynamics such as *ppp*, *pp*, *mp*, *f*, and *ff*. It includes articulation marks like *tasto*, *pont.*, and *(tasto)*. There are also performance instructions like *Marimba* and *Picc.* (Piccolo). The score shows complex phrasing with slurs and ties across multiple measures.

Musical score for measures 224-240. The score includes staves for Vla., Accord., Vib., and Vc. A box at the top left contains the letter 'U' and the text 'LY IIIb) starts (Soundtrack 2)'. The score features time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *ppp*, *p*, and *f*. There are also performance instructions like *tasto* and *(pont.)*. The score shows complex phrasing with slurs and ties across multiple measures.

G

$\frac{4}{4}$ ♩ = 92

83

Picc. -

Ob. - soft articulation

B. Cl. -

Bsn. -

Hrn. - *ff* - *pp* - *ff*

Tpt. -

Tbn. (insert mute) - *ppp* with bucket mute

Perc. I Tubular Bells (l.v.) - *ff*

Vib. mallet - *pp* Bass Drum (soft mallet) - *pp*

Pno. - *p* - *pp* - *f* - *mp* - *p* - *ff* - *p*

Hp. - *f* - *ff* *mf* - *mf* *p* *ff* *mf*

G

$\frac{4}{4}$ ♩ = 92

Vln. I - *sfpp* - *sfpp* - *sfpp* - *sfpp*

Vln. II - *sfpp* - *sfpp* - *sfpp* - *sfpp*

Vln. III - *sfpp* - *sfpp* - *sfpp* - *sfpp*

Vla. - *sfpp* - *sfpp* - *sfpp* - *sfpp*

Vc. - *sfpp* - *sfpp* - *sfpp* - *sfpp*

Cb. - *pp* - *pp* - *pp* - *pp*

229

Vla. - *f* - *f* - *f* - *p* - *f*

Accord. - *ff* - *f* - *f* - *f*

Vib. bowed - *f* mallets - *ff* Sandpaper - *p*

Vc. - *f* - *f* - *f* - *f* - *f*

3
4

90 3/4 ♩ = 69

To A. Fl.

Picc. *pp* *p* *ppp* *pp* *mp*

Ob. *ppp* soft articulation *p* *f*

B. Cl. *mf* *ppp* *f* *slap t.*

Bsn. *ppp* *p*

Hn. *ppp* *f*

Tpt. *ppp* *pp* (unmute) *pp* (insert mute) *mf*

Tbn. *ppp* *pp* *ff*

Perc. I

Perc. II *pp* Gong Ped. *p*

Pno. *f* *mp* *ff* *pp* *p* *p* half-mute

Hp. *mf* *p* *ff* *mf* *f*

Vln. I *gliss* *3* *fff* *gliss* *fff*

Vln. II *gliss* *3* *fff* *gliss* *fff*

Vln. III *gliss* *3* *fff* *gliss* *fff*

Vla. *gliss* *3* *fff* *gliss* *fff*

Vcl. *gliss* *3* *fff* *gliss* *fff*

Cb. *pp* *mf*

V

234 3/4 ♩ = 69

Vla. *f* *p* *f* *f* *f* *f* *ord.*

Accord. *ff* *ff* *p* *ff*

Perc. *f* *ff* *Vibraphone* Ped.

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

H

97

Picc.

Ob.

B. Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Hp.

L.v.

H

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

240

Vla.

Accord.

Vib.

Vc.

Sandpaper

4/4

101

Picc. -

Ob. -

B. Cl. *pp*

Bsn. *p* *pp* *gliss*

Hrn. -

Tpt. -

Tbn. *pp* *ff*

Perc. I -

Perc. II -

Pno. *p*

Hp. *f* (prés) *p*

Vln. I *tasto* *pp* *ord.* *mp*

Vln. II *gliss* *p* *gliss* *pp*

Vln. III *gliss* *mp* *gliss* *p* *gliss* *pp*

Vla. *pont.* *f* *ord.* *mf* *pont.* *tasto* *pp*

Vc. *gliss* *mp* *gliss* *gliss* *gliss* *p* *gliss* *pp*

Cb. *f* *pp*

W

245 $\frac{4}{4}$ *tasto* *ord.* *f* *f* *f* *ppp* *pont.* *p*

Accord. *f* *f* *fp* *f* *mf* *f*

Vib. *Vibraphone (bowed)* *mallets* *6* *6* *f* *ff* *p* *ff* *mp* *mp* *3* *3*

Vc. *tasto* *baruto* *3* *3* *ord.* *f* *f* *f* *ff* *mp* *V* *V* *V* *V*

110

I

Alto Flute

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

L.v.

pp

3

p

gliss

pp

do not articulate endnote

with cup mute

p

mp

p

mallet, lv.

ff

pp

ff

pp

pp

ff

mf

f

pp

half-mute

mf

ord.

près de la table

p

f

mp

I

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

do not articulate endnote

gliss

p

pont.

3

ff

pp

jeté

p

ord.

pp

f

p

(pont.)

(1e)

f

pp

ord.

3

do not articulate endnote

gliss

p

gliss

mp

gliss

gliss

IV

p

f

f

p

250

Vla.

Accord.

Vib.

Vc.

ord.

ff

gliss

f

pont.

(1e)

f

p

ff

gliss

ff

mf

f

117 $\frac{4}{4}$ $\text{♩} = 92$ $\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$ $\frac{3}{4}$ $\text{♩} = 69$

A. Fl. *ppp* 5 *mf* *ppp* 5 *f*

Ob. *pp* *pp* *pp*

B. Cl. *ppp*

Bsn. *ppp* *p* *ppp*

Hrn. *ppp* *pp* *ppp*

Tpt. *ppp* *f* *ppp*

Tbn. *ppp* *f* *ppp* *f* *pp* *ff*

Perc. I *pp* *pp* *pp*

Perc. II *ppp* *ppp* *ppp*

Pno. *p* *pp* *ff* *p* *p* *half-muted* *p*

Hrp. *ff* *mf* *p* *près de la table* *pp* *ord.* *ff* *mf* *ff* *mf* *p*

Vln. I *gliss.* *mp* *gliss.* *mf* *fp*

Vln. II *mp* *spicc.* *p* *ord.* *mp* *f* *mp*

Vln. III *(pont.)* *p* *ord.* *f* *pp* *pont.* *f*

Vla. *gliss.* *mf* *gliss.* *mf*

Vcl. *pp* *jeté* *mp* *arco tasto* *ppp* *ord.* *fp* *pont.* *p*

Cb. *ppp*

254 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. *f* *ff* *ord.* *mp* *gliss.* *p* *ff*

Accord. *ff* *ff*

Vib. *ord.* *3* *V* *3* *X* *3* *X* *3* *X* *3* *X* *p*

Vcl. *pont.* *3* *f* *f* *ord.* *ff*

Rehearsal marks X and Y may be skipped if needed to end in time.

124 **J** $\frac{4}{4}$ = 92

To Picc. Piccolo

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

Ob. *mp* *mp* *ppp*

B. Cl. *f* *f* *ffp* *f* *ff* *pp* *subtone*

Bsn. *p* *f* *p*

Hrn. *ffp* *f* *p* *ff*

Tpt. *p* *f* *mp* *pp* *f* *f*

Tbn. (insert mute) with bucket mute soft articulation (unmute) *p* *mp* *ppp*

Perc. I

Perc. II *ff*

Pno. *f* *mf* *p* *f* *ff* *ff* *pp* *f* *mp* *p*

Ped. Ped. Ped.

Hp. *f* *f* *mp* *ff* *p* *mf* *p*

L.v.

Vln. I *gliss* *mp* *gliss* *gliss*

Vln. II *gliss* *mp* *gliss* *gliss*

Vln. III *ord.* *gliss* *mp* *gliss* *gliss*

Vla. *gliss* *mp* *gliss* *gliss*

Vc. *ord.* *gliss* *mp* *gliss* *gliss*

Cb. *IV*

260 $\frac{4}{4}$ **Y**

Vla. *lecco* *ff* *ff*

Accord.

Vib.

Vc.

133

Picc. *ppp* *ppp* *pp* *ffp* *fff*

Ob. *mp* *mp* *mp*

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

Bsn. *ppp* *p* *p* *ff* *ppp*

Hr. *ppp* *pp* *ff* *ppp*

Tpt. *ppp* *mp* *p* *ff* *ppp* *f*

Tbn. *ppp* *ff* *f* *ppp* *pp* *fff*

Perc. I *pp* *pp*

Perc. II Gong *ppp* *ppp* *ppp*

Poa. *p* *p* *p* *p* *p* *f* *ff* *fff*

Hp. *ff mf* *ff mf* *f* *p* *ff mf* *ff* *fff*

Vln. I *gliss* *gliss* *gliss* *gliss* *f* *ffp* *fff* *prepare sord.*

Vln. II *gliss* *mf* *gliss* *f* *gliss* *ff* *fff* *prepare sord.*

Vln. III *gliss* *gliss* *gliss* *f* *gliss* *ffp* *fff* *prepare sord.*

Vla. *gliss* *f* *gliss* *gliss* *ffp* *fff* *prepare sord.*

Vc. *gliss* *f* *gliss* *gliss* *ffp* *fff* *prepare sord.*

Cb. *ppp*

264

Vla. *fff*

Accord. *ppp* *fff*

Vib. *f* *fff* *(dampen immediately)*

Ped. *f*

Vc. *fff*

If playback of Ly11b/c, end at 2'42".

c)

K

$\frac{3}{4}$ ♩ = 69

$\frac{4}{4}$ ♩ = 92

138

Picc. —

Ob. —

B. Cl. *pp* *mp* *pp*

Bsn. —

Hn. *ffp*

Tpt. (air) *p*

Tbn. *p*

Tub. B. Bass drum (soft mallets, lv.)
Tubular Bells (lv.) *ff* *ppp* *pp* *mp*

Vib. *ff*

Pno. *ff* *pp*
half-mute sempre (let ring!) *p* (open)

8^{vb}
Ped.

Hp. xylophonic (lightly muted, but with clearly audible pitch. Lv.) *p* *sim.*
L.v. 8^{vb}

K

$\frac{3}{4}$ ♩ = 69

$\frac{4}{4}$ ♩ = 92

Vln. I —

Vln. II —

Vln. III —

Vla. —

Vc. —

Cb. *pp* *p* *pp*

143

Alto Flute

$\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$ $\frac{3}{4}$ $\text{♩} = 69$

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

Ob.

B. Cl. *mf* *f* *pp*

Bsn. *f* *(p)*

Hn. *pp* *air*

Tpt. *(f)*

Tbn. *f*

B. D.

Bongos *p*

Vibraphone (bowed, Lv.) *p*

Pno. *p* *f* *pp* *mp* *pp* *open* *PPP*

Hp. *mf* *p* *xyl.* *3* *p* *(ord.)* *3* *p*

$\frac{3}{4}$ $\text{♩} = 69$ $\frac{4}{4}$ $\text{♩} = 92$ $\frac{3}{4}$ $\text{♩} = 69$

Vln. I *(ord. con sord.)* *p*

Vln. II *(ord. con sord.)* *p*

Vln. III *(ord. con sord.)* *p*

Vla. *(ord. con sord.)* *p*

Vc. *(ord. con sord.)* *p*

Cb.

148 $\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69 **L**

A. Fl. *p* *fff* (fl.t.) *ff*

Ob. *p*

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

Bsn. *ff* *p*

Hn. (air) *p* *ffp*

Tpt. *p* *p* (air) *p*

Tbn. *p*

B. D. *mf* *f* Marimba (soft mallets, Lv.) *ff*

Vib. *p* *pp*

Pno. *f* half-mute *ppp* open *ppp* *8^{ub}* *f* *fff* *ff* (half-mute) *Ped.*

Hp. *p* *ff* *pp* (xyl.) *ord. 3* *f* *ord.* *p* *L.v.* *pp*

Vln. I remove sord. *p* senza sord./pont. *pp* prepare sord.

Vln. II remove sord. *p* senza sord./pont. *pp* prepare sord.

Vln. III remove sord. *p* senza sord./pont. *pp* prepare sord.

Vla. remove sord. *p* senza sord./pont. *pp* prepare sord.

Vc. remove sord. *p* senza sord./pont. *pp* prepare sord.

Cb. *ff*

154

A. Fl. $\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69

Ob.

B. Cl. *slap t.*

Bsn. *key click*

Hn.

Tpt.

Tbn.

Mar.

Bongos

Pno. *open* *(half-mute)* *open* *half-mute*

Hp.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

160

A. Fl. *mf* *mf* *mp* *mp* *p*

Ob. *p* *pp*

B. Cl. *p* *ord.* *p*

Bsn. *p*

Hn.

Tpt. *p* *p*

Tbn. *p*

Mar. *mp* *p*

Bongos *p*

Pno. *pp* *ppp* *half-mute* *p* *(open)* *mf* *p*

Hp. *ff*

Vln. I *ord. con sord.* *p*

Vln. II *ord. con sord.* *p*

Vln. III *ord. con sord.* *p*

Vla. *ord. con sord.* *p*

Vc. *ord. con sord.* *p*

Cb.

$\frac{4}{4}$ $\text{♩} = 92$ $\frac{3}{4}$ $\text{♩} = 69$

M 165

4/4 $\text{♩} = 92$ 3/4 $\text{♩} = 69$

A. Fl. soft articulation *p*

Ob. *pp* *p*

B. Cl. (*mp*) *p* slap t. *f*

Bsn. *pp* *f* *pp* *pp* *f*

Hn. *ffp* (*p*) *p*

Tpt. hit m. *f* *mp*

Tbn. *p* *f* *ff* *f*

Mar. *p* (*p*)

Vib. mallet *pp* *pp* *p* *mp* *mf* Bongos

Ped. *ff* *pp* *p* *mp* *mf*

Pno.

Hp. *f* *pp* *p* *pp* *p* *ppp* *f* *8^{va}*

L.v.

M

4/4 $\text{♩} = 92$ 3/4 $\text{♩} = 69$

Vln. I pont. *pp* ord. remove sord. (*p*) *f* > *p* *mf* *f*

Vln. II pont. *pp* ord. remove sord. (*p*)

Vln. III pont. *pp* ord. remove sord. (*p*)

Vla. pont. *pp* ord. remove sord. (*p*)

Vc. pont. *pp* ord. remove sord. (*p*)

Cb. *p* *pp* *f* *mf* *arco pont.*

battuto (no pitch)

172

A. Fl. *t. ram* 3 (fl.t.) *key click* (air, fl.t.) To Picc.

Ob.

B. Cl. *ord.* *slap t.*

Bsn. *key click*

Hn.

Tpt.

Tbn. *sing upper note*

Mar.

Bongos *Vibraphone (sim.)* Bongos *Vibraphone (sim.)*

Pno.

Hp. *8vb p.* *8vb f pp* *près...* *ord.*

Vln. I *ord.* *jeté* *ord.* *spicc.* *ord.*

Vln. II

Vln. III

Vla.

Vc.

Cb. *bow on tailpiece* *ord.*

Detailed description of the musical score: The score is for page 172 and includes parts for A. Flute, Oboe, B. Clarinet, Bassoon, Horn, Trumpet, Trombone, Maracas, Bongos, Piano, Harp, Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabass. The A. Flute part starts with a triplet of eighth notes marked 'f', followed by a triplet of sixteenth notes marked 'pp', then a 'key click' marked 'f', and an 'air, fl.t.' section marked 'p' and 'mf'. The Oboe part has a long note marked 'mf' and a later note marked 'p'. The B. Clarinet part has an 'ord.' section marked 'p' and a 'slap t.' section marked 'f'. The Bassoon part has a 'key click' marked 'p' and 'ff', and later notes marked 'f' and 'p'. The Horn part has a long note marked 'pp' and later notes marked 'p'. The Trumpet part has a long note marked 'f' and later notes marked 'mf'. The Trombone part has a long note marked 'f' and later notes marked 'p'. The Maracas part has notes marked 'mf' and 'p'. The Bongos part has notes marked 'mf', 'mp', and 'ff'. The Piano part is mostly silent. The Harp part has notes marked 'p', 'mp', 'mf', and 'ff'. The Violin I part has notes marked 'mf', 'f', 'p', 'pp', and 'f'. The Violin II, Violin III, Viola, and Violoncello parts are mostly silent. The Contrabass part has notes marked 'p' and 'ord.'.

N

179

A. Fl. Piccolo *p* *p* (*mp*) *f*

B. Cl. *p* *p* (*pp*)

Hn. *ffp* *pp*

Vib. mallet (l.v.) *ff*

Hp. l.v. *f*

N

Vln. I pont. *f* *p* *f* *p* *mf* *f* *f* *sfz* *gliss.*

Vc. *p* *tasto*

Cb. *p* *tasto* *pp*

ord. *spicc.* *ord.* *ord.* *ord.*

||

185

Picc. *p* *mf* *pp* *pp* (*mp*) *p*

B. Cl. *pp*

Vln. I *mp* *p* *pp* *f* *pp*

Vc. *pp*

Cb. *pp* IV

spicc. *pont.* *ord.* *ord.*

b)

Begin at the end of Ly IIc

A1

Vla. *ff* *ffp* *mf* *ppp* *mf* *ppp* *fff* *pizz.* *arco* *pizz.* *arco* *ff* *f* *ff*

Pno. *ff* *ppp* *ff* *pp* *mf* *pp*

Accord. *ppp* *mp* *ppp* *f* *ppp* *mp* *f* *ff* *ffp* *mf* *f*

Marimba (medium mallets) *ppp* *mf* *ppp* *mp* *ff* *pp* *f* *pp* *mp* *pp*

Vc. *p* *pp* *mp* *f* *fff* *mp* *ffp* *f*

(bellow shake, independent rhythm, throughout)

(simile)

gliss.

* Use pedal for tremolos. Keep a quite slow, regular, but independent rhythm. A new note should have a new tempo.

B1

Vla. *gliss.* *ff* *p* *mp* *f* *ff* *ffp* *f* *ff* *ffp* *f*

Pno. *ppp* *f* *ff* *pp* *mf* *pp*

Accord. *pp* *mf* *f* *mp* *f* *f* *ff* *ffp* *f* *mp* *ppp* *mp*

Mar. *f* *mf* *f* *pp* *mf* *pp* *mp* *pp*

Vc. *ff* *ffp* *f* *pp* *arco* *p* *pont.* *ord.* *pizz.* *arco* *f* *f* *ffp* *f* *pp* *mf* *pp*

gliss.

C1

Vla. *gliss.* *f* *ff* *ffp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf* *pp*

Pno. *p* *pp* *ff* *f* *ff* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf* *pp*

Accord. *ppp* *f* *f* *ppp* *p* *mp* *ppp*

Mar. *f* *pp* *mf* *fppp* *p* *pp*

Vc. *mf* *ff* *pp* *f* *ppp* *arco* *mf* *fppp* *p* *pp*

gliss.

24

Vla. *gliss.*

Pno. *mf pp* *mp* *ppp* *mp pp* *mp* *pp* *6* *mp pp* *mp pp*

Accord. *mp* *ppp* *mf* *ppp*

Mar. *7* *5*

Vc. *gliss.* *mp* *ppp* *mf*

32

Vla. *gliss.* *ff* *3* *pp* *3*

Pno. *5* *p pp* *p pp* *5* *p pp*

Accord. *mf* *ppp* *f* *ppp* *f* *ppp* *ff* *ff*

Mar. *6* *5*

Vc. *ppp* *mf* *ppp* *f* *ppp* *f* *ppp* *ff*

39

Vla. **D1** *ppp* *ff* *spicc.* *pp* *6* *ff* *gliss.* *ff* *mf pp* *ff*

Pno. *ff* *mf* *f* *pp*

Accord. *ff* *ffp* *mf* *ppp* *f* *mp* *ff* *mf* *3* *3* *ppp* *mp* *f* *mp* *f*

Mar. *f* *fp* *mf* *mp* *ff* *f* *mf pp* *mp pp* *p pp*

Vc. *ffp* *f* *pp* *pp* *ff* *ffp* *mf* *p* *ppp* *mf* *ff* *ff* *ff* *f*

48

Vla. **F1** *mp* *pp* *mp* *ppp* *ff* *3* *pp* *3* **G1** *ff* *ffp*

Pno. *ff* *3* *f* *pp* *mf pp* *mp pp* *ff* *f*

Accord. *ff* *ffp* *p* *ppp* *mf* *ppp* *ff* *ff* *ppp*

Mar. *f* *ppp* *mf ppp* *pp* *5* *mp pp* *5* *f* *ppp*

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

55

Vla. $\frac{4}{4}$ $\frac{3}{4}$ H1

Pno. mf pp mf pp mp pp mp pp 7 ff pp 5

Accord. mp f ppp mf ff ff ffp

Mar. mp pp 7 pp 0 ff pp

Vc. ppp mf ppp fff $pizz.$ p pp ff ffp $gliss.$

60

Vla. ppp pp ppp mp ppp f ppp fff

Pno. f pp 6 mf pp 5 mp pp 6

Accord. f p ppp mf ppp ff

Mar. f pp 5 mf pp 5 mp pp

Vc. f $gliss.$

d)

INITIAL REGISTRATION
 Svellverk: Viola da gamba 8', voix celeste 8'
 Positiv: Blokflöjte 8', sesquialtera II
 Hovedverk: Hulflojte 8', spidsflojte 4'
 Pedal: Subbass 16'
 Koppel: None

b)

INSTRUCTIONS
 The same instructions applies to this movement, but please note:
 This movement has fewer and easier registration shifts, and the performer should have sufficient time to do the registration himself (with or without presets).

♩ = 60

SOUNDTRACK 3 STARTS

0'00" Prepare with weights. Sustain the whole chord.

0'06"

0'19"

Repeat in a slow, regular, but independent rhythm

200 $\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69

Picc. *f* *pp* *f* *ppp* *p*

Ob. *air* *p* *p* *f*

B. Cl. *f* *p* *(air)* *ppp* *p*

Bsn. *pp* *p* *f*

Hrn. *f* *(pp)* *p* *f*

Tpt. *hit mouthpiece* *air* *(air)* *pp* *f*

Tbn. *f* *(pp)* *pp* *ff*

Perc. *Sand paper* *Vibraphone, bowed (l.v.)* *Bongos* *Marimba* *f* *ff*

Bongos *pp* *p* *f*

Pno. *half-muted* *p* *p* *f* *ff*

Hp. *f*

$\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69

Vln. I *battuto* *p* *spicc.* *ord.* *ppp* *p*

Vln. II *tasto* *pp* *spicc.* *ord.* *ppp* *p*

Vln. III *spicc.* *pp* *ord.* *ppp* *p*

Vla. *ppp* *mf* *f* *ord.* *ff*

Vcl. *mf* *f* *ord.* *ff*

Cb. *pp* *pp* *p*

0'21" 0'27" 0'30"

Sv. *(m.d.)*

P. *(m.d.)* *(m.g.)* *(m.d.)* *(m.g.)*

Hv. *(m.d.)* *(m.g.)* *(m.d.)* *(m.g.)*

Ped. *f* *f*

Tap. *f* *f*

P

207

4/4 $\text{♩} = 92$ **3/4**

Picc. *pp*

Ob. *pp* *mp* *f* *pp* *f*

B. Cl. *f* *pp* *f*

Bsn. *p* *f* *pp* *mp*

Hr. *ffp* *p* *ff*

Tpt. *p* *p*

Tbn. *f* *pp*

Mar. *p* *mp* Sand paper *f*

Vib. *pp* *ppp* *pp* *mp* *p*

Ped. *pp* *p* *mf* *p* *mf* *pp*

Pno. *pp* *p* *mf* *p* *mf* *pp*

Hp. *f* *mf* *pp* *mp* *ff* *mp* *pp*

L.v. *pp*

P

4/4 $\text{♩} = 92$ **3/4**

Vln. I *jeté ord.* *p* *pp* *ord.* *p* *mp*

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

Vln. III *spicc.* *3* *p* *arco pont.* *3* *pp* *spicc.* *mp* *ord.* *1* *mp*

Vla. *spicc.* *pp* *ord.* *II* *p* *spicc.* *mp* *tasto* *p* *ord.* *f*

Vc. *spicc.* *6* *pp* *p* *ord.* *II* *fp* *ord.* *p* *spicc.* *mf*

Cb. *p* *p* *ord.* *1* *p*

0'38"

0'42"

Sv. *f*

P. *f*

Hv. *(m.g. both)*

Ped. *(simile)*

Tpt.

215 $\frac{3}{4}$ ♩ = 69 $\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69 $\frac{4}{4}$

Picc. *pp* *p* *ppp* *ppp* *mp*

Ob. *(p)* *f* *p* *f*

B. Cl. *f* *p* *ppp* *mp*

Bsn. *(p)* *f* *pp* *(p)*

Hrn. *ff* *f* *f*

Tpt. *f* *p* *p* *p*

Tbn. *f* *(f)* *pp* *ff*

Perc. *f* *f* *ff*

Vib. *mf* *mf* *f* *f* *ff*

Pno. *f* *pp* *f* *ff*

Hp. *mf* *ff mp pp* *ff*

Marimba *f*

$\frac{3}{4}$ ♩ = 69 $\frac{4}{4}$ ♩ = 92 $\frac{3}{4}$ ♩ = 69 $\frac{4}{4}$

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

Vln. II *pont.* *ord.* *f* *p ppp* *mp*

Vln. III *pont.* *spicc.* *1. ord.* *spicc.* *f* *ff mp ff mp*

Vla. *pp* *pp* *p ppp* *mp*

Vcl. *ord.* *f* *p* *mp ff*

Cb. *p*

1'01"

Sv.

P.

Hr.

Ped.

Tpc.

Q

4/4 ♩ = 92

220

Picc. *pppp* *mp* *mf* *ff*

Ob. *p* *mp* *mf* *ff*

B. Cl. *ppp* *p* *pp* *p* *mf* *ff*

Bsn. *ppp* *f* *pp* *f* *pp* *mf*

Hr. *ffp* *p* *pp* *f* *pp* *ff*

Tpt. *p* *pp* *open* *p* *f* *ff*

Tbn. *p* *p* *f* *pp* *ff*

Mar. *pp* *mp* *f* *mf* *pp* *ff* *mp*

Vib. *ff* *p* *pp*

Ped. *pp* *p* *pp* *mf* *f* *p*

Percussion *f* *mf* *pp* *ff*

Marimba *f* *pp* *ff* *mp*

Poa. *pp* *p* *pp* *mf* *f* *p*

Hp. *f* *p* *ff* *mp* *pp* *mp* *pp* *f*

L.v.

Q

4/4 ♩ = 92

Vln. I *pp* *f* *mf* *f*

Vln. II *pp* *f* *mf* *ff*

Vln. III *pp* *f* *mp* *f* *ff*

Vla. *pp* *mp* *p* *f* *pp* *mf*

Vc. *pp* *mp* *mp* *pp* *mf* *pp* *pp* *mf*

Cb. *pp* *mp* *p* *pp* *pp* *pp* *pp* *mf*

ord. *f* *mf* *f* *pp* *pp* *pp* *pp* *mf*

spicc. *mf* *f* *ff*

1'11"

1'20"

Sv. *pp*

P.

Hv. *pp* *f* *pp* *pp* *pp* *pp* *pp* *mf*

Ped. *(simile)* *pp* *f* *pp* *pp* *pp* *pp* *pp* *mf*

Tpc.

R 227 $\frac{3}{4} = 69$

Picc. *p* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

B. Cl. *pp* *ff*

Bsn. *pp* *ff*

Hrn. *ffp* *pp* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Mar. *pp* *p* *mp* *mf* *p f mf fff* dampen everything immediately

Vib. *ff* *pp* *mp* *mf* *f* *ff* *ff* *ff*

Ped. *ff* *pp* *mp* *mf* *f* *ff* *ff* *ff*

Pno. *pp* *mp* *pp mf f* *p mf mp* *pp f* *mf* *ff* *p ff*

Hp. *f* *p* *f* *p* *ff*

L.v. *mf*

R $\frac{3}{4} = 69$

Vln. I *f* *mf* *f* *ff*

Vln. II *ord.* *p* *ord.* *f* *pp* *ff*

Vln. III *ord.* *mp* *f* *ff*

Vla. *ord.* *mp* *ff*

Vcl. *ord.* *mp* *ff*

Cb. *f* *pp* *ff*

1'28"

Sv. *b*

P.

Hv. *(simile)*

Ped. *(simile)*

Tpt.

1'50"

Ly II(d) ends

1'54"

From here and out: Use fourth weight for the sustained notes on Positiv.

2'06"

Gedakt 8'

I1

65

exaggerate accents

2/4

tasto

J1

3/4

ord.

72

tasto

K1 **L1**

78 2/4 **3/4**

(simile) *tr*

Vla. *pp* *f* *ffp* *f*

Pno. *p* *mp* *f* *mp* *mf*

Accord. *ff* *pp* *f* *pp* *mf* *pp* *ff* *ff* *ff* *pp* *f* *pp*

Mar. *mp* *pp* *mf* *pp* *ff* *pp* *p* *pp* *mp* *6*

Vc. *gliss.* *ff* *(simile)* *tr* *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

M1

84 2/4 **3/4**

Vla. *gliss.* *pp*

Pno. *mf* *pp* *Ped.* *f* *pp* *mp* *pp* *f* *pp*

Accord. *ff* *ff* *pp* *f* *pp* *3*

Mar. *pp* *f* *pp* *ff* *p* *pp* *mp* *pp* *mf* *pp*

Vc. *ff* *gliss.*

Ped. *P* *pp* *mp* *pp*

N1

91 4/4 **3/4**

Vla. *ff* *f* *ff* *pp*

Pno. *ff* *pp* *ff* *pp* *mp* *mf* *f* *p* *f*

Accord. *mf* *pp* *ff* *p* *ff* *pp* *f* *pp* *ff* *f*

Mar. *f* *pp* *ff* *pp* *p* *mp* *mf* *f* *p* *3* *3* *3* *f*

Vc. *gliss.* *(tr)* *ff* *pp* *ff* *pp*

Ped. *Ped.* *Ped.*

O1

98 4/4 **3/4**

Vla. *pp* *ff* *f* *pp*

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

Accord. *ff* *pp* *f* *pp* *mf* *pp* *ff* *p*

Mar. *mp* *pp* *gliss.* *mf* *pp* *f* *pp* *ff* *f*

Vc. *ff* *spicc.* *ff* *pp*

Ped. *Ped.* *Ped.*

SOUNDTRACK 4 STARTS

0'00" 0'06" 0'12" 0'20"

Sv. *fff*

P. *f* *p*

Hv. *Hulflojte 8', spidsflojte 4'* *Gedakt 8'* *Hulflojte 8', spidsflojte 4'*

Ped. *Principal 16', subbas 16'*

Tpt. *f* *ff*

P1

103 $\frac{3}{4}$

Vla. *ffp* *f* *gliss.*

Pno. *ff* *pp* *f* *pp* *mf* *pp*

Accord. *f* *ffp* *p* *ppp* *mp* *ppp* *mf* *ppp*

Mar. *ff* *ff* *f* *mf* *mp* *pp* *p* *pp*

Vc. *ff* *ffp* *f* *ppp* *mp* *ppp* *mf* *ppp* *f*

Q1

111 $\frac{4}{4}$

Vla. *gliss.* *f* *p* *f* *f* *p* *f* *p* *f* *ord.* *3* *pont.* *spicc.* *ord.* *3* *pont.* *spicc.* *ord.* *3* *mf*

Pno. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Accord. *f* *pp* *ff* *p* *p* *p* *loco*

Mar. *ff* *pp*

Vc. *ppp* *ff* *f* *pp* *f* *p* *pp* *f* *p* *pp* *mp*

118 $\frac{3}{4}$

Vla. *ord.* *spicc.* *ord.* *3* *gliss.* *mp* *pont.* *tr.* *p* *p* *pp* *pp*

Pno. *pp* *p* *pp* *p* *pp*

Accord. *p* *mp* *f* *p* *mf* *pp* *pp* *mp* *f*

Vc. *mf* *f*

SOUNDTRACK 5 STARTS

0'00" 0'04" 0'12" 0'19" 0'24"

Sv. *fff*

P. *p* *f*

Hv.

Ped.

Tap. *f*

124 3/4 4/4 3/4 *gliss.*

Vla. *f* *pp* *f* *p* *ffp*

Pno. *p* *f* *pp* *p* *p* *mp* *3* *3*

Accord. *p* *p* *ff* *pp* *f* *pp* *5*

132 *gliss.*

Vla. *f*

Pno. *pp* *mf* *pp* *f* *pp* *ff*

Accord. *mf* *pp* *mp* *pp* *ff*

SOUNDTRACK 6 STARTS

0'00" 0'07" 0'08"

Sv.
P.
Hv.
Ped.
Tap.

0'20" 0'25" 0'32" 0'40"

Sv.
P. Blokflöjte 8"
Hv.
Ped.
Tap.

139

Pno.
Accord.

SOUNDTRACK 7 STARTS

0'00" 0'12" 0'15"

Sv.

P. *Blokklojete 8', sesquialtera II*

Hv.

Ped.

Tape

0'24" 0'32" 0'33"

Sv.

P. *Blokklojete 8'*

Hv.

Ped.

Tape

0'44" 0'54" 0'56" 1'00" 1'04"

Sv.

P. *Blokklojete 8', sesquialtera II*

Hv.

Ped.

Tape

149 $\frac{4}{4}$

Accord.

This last section is without soundtrack. Use approximately 25 seconds for each system.

Sv. *mp*

P.

Hv. Hulflojte 8', spidsflojte 4' Hulflojte 8' Hulflojte 8', spidsflojte 4' Hulflojte 8' (m.g.)

Ped.

Sv. *p*

P. *f* Blokflojte 8'

Hv. Hulflojte 8', spidsflojte 4' Gedakt 16', hulflojte 8' Hulflojte 8', spidsflojte 4' Gedakt 16', hulflojte 8' Hulflojte 8' Hulflojte 8', spidsflojte 4'

Ped.

Sv. *pp*

P.

Hv. Hulflojte 8' Hulflojte 8', spidsflojte 4' Hulflojte 8' Hulflojte 8', spidsflojte 4' Hulflojte 8'

Ped.

Sv. 16' *ppp*

P.

Hv. Hulflojte 8', spidsflojte 4' Hulflojte 8'

Ped. Subbas 16'