Rental Library

PANISELLO

Solstice

für großes Ensemble

Partitur / Full Score

EDITION PETERS

EP 14000

FABIÁN PANISELLO

Solstice

für Grosses Ensemble

(2013)

Margareta Hauschild in Freundschaft gewidmet

Auftragskomposition des des Ensemble Modern, des
Centro Nacional de Difusión Musical und des Goethe-Instituts.

Uraufführung am 28. Oktober 2013 in National Auditorium Madrid,
Deutsche Erstaufführung, Alte Oper Frankfurt 8.Dezember 2013

Ensemble Modern, Fabián Panisello, Dirigent

Besetzung

Flöte, auch Piccolo Flöte
Oboe
Klarinette in B 1, auch kleine Klarinette in Es und Bassklarinette in B
Klarinette in B 2, auch Kontrabassklarinette in B
Kontraforte
Basssaxophon

Horn in F
Trompette in C
Bass Posaune

2 Schlagwerke (siehe gesonderte Instrumentenliste)

Klavier

2 Violinen
Bratsche
Violoncello
Kontrabass (mit 5 Saiten)

Schlagzeug 1:

Glockenspiel mit Pedal (G5 - C8)
Marimbaphon (C2 – C7)
1 Pauke (D2 - B2)
2 Gongs Thai (A2, H2)
Snare Drum
Bongos
Conga
Grosse Trommel (sehr tief, ca. 100 cm)
Becken (mittel)

Schlagzeug 2:

Xylophon (C4 - C8)
Vibraphon (F3 - F6)
1 Pauke (D2 - G3)
2 Gongs Thai (Es2, E2, G2)
Waterphon (mittel oder gross)
Grosse Trommel (sehr tief, ca. 90 cm)
Piccolo Snare Drum
Bongos
2 Tom Tom
Becken (mittel)
Tam Tam (gross)

<u>Allgemeine Bemerkungen:</u>

Die Partitur ist in C notiert.

Piccolo Flöte and Xylophon klingen eine Oktave höher als notiert, Glockenspiel klingt zwei Oktaven höher als notiert. Kontrabass, Kontrabass-Klarinette und Kontraforte klingen eine Oktave tiefer als notiert.

In einigen Stellen hätte man die Vorzeichen in einer leichteren Form schreiben können. Trotzdem hat man die ursprüngliche Form beibehalten, um die Harmonien deutlicher in der Partitur darzustellen.

Dauer: ca. 16'

Instrumentation

Flute, doubling Piccolo Flute
Oboe
Clarinet in B-flat 1, doubling E-flat Clarinet and Bass-Clarinet in B-flat
Clarinet in B-flat 2, doubling Contrabass-Clarinet in B-flat
Contraforte
Bass-Saxophone

Horn in F
Trumpet in C
Bass-Trombone

2 Percussions (see the separate list of instruments)

Piano

2 Violins
Viola
Violoncello
Doublebass (with five strings)

Percussion 1:

Glockenspiel with Pedal (G5 - C8)
Marimba (C2 – C7)
1 Timpani (D2 - B-flat 2)
2 Gongs thai (A2, B2)
Snare Drum
Bongos
Conga
Bass-Drum (very low, ca. 100 cm)
Cymbal (high)

Percussion 2:

Xylophone (C4 - C8)
Vibraphone (F3 - F6)
1 Timpani (D2 - G3)
2 Gongs Thai (Es2, E2, G2)
Waterphone (medium or large)
Bass-Drum (very low, ca. 90 cm)
Picc. Snare Drum
Bongos
2 Tom tom
Cymbal (medium)
Tam tam (large)

General Remarks:

The score is written in C

Piccolo flute and xylophone sounds one octave higher than notated, glockenspiel two octaves higher. Contrabass, contrabass clarinet and contraforte sounds one octave lower than notated.

The accidentals could have been disposed differently for an easier reading. However, I chose the originals in order to clarify the specific harmonies they belong to.

Duration: ca. 16'

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Score in C*

Fabián Panisello (* 1963)

Ritualistic

Senza tempo

♩ = 48 / ♪ = 96

Flute
Oboe
Contraforte
Percussion 1
Percussion 2
Piano
Violin I
Violin II

Irregular bisbigliando
Muta in Picc.
vib.
ca. 30"
6-8"
3-5"
Bass Drum
dita : rubbing very softly with the fingertip, producing a continous sound
Bass Drum mallets
l.v.
8va

*Piccolo flute and xylophone sounds one octave higher than notated, glockenspiel two octaves higher. Doublebass, contrabass clarinet and contraforte sounds one octave lower than notated.

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5

Ob.

vib.

f

sim.

f

f

f

B♭ Cl. 1

p

ppp

CB. Cl.

pppp

ppp

pppp

Cfte.

pp

p

ppp

mp

Perc. 1

(B.D.)

Perc. 2

(B.D.)

l.v.

Tam

p

p/pp sub.

p/pp sub.

Pno.

5

8va

l.v.

l.v.

ff

ff

sub.dim.

ff

sub.dim.

ff

Vln. I

p

Vln. II

p

Vla.

p

11

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Tpt.

B. Tbn.

Bongos

with the fingertips, volatile

Perc. 1

(B.D.)

Waterphone

with bow

irregular bowing

Perc. 2

11

Pno.

simile

11

Vln. I

Vln. II

Vla.

Vc.

vib.

Sempre delicatissimo

15

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

short

mp *pp* *ppp* *f* *ff* *p* *mf* *pp* *ppp*

gliss.

half air half sound

(Bg.)

(Wph.)

Bass Drum

dita

8va

l.v.

pizz.

arco lento ST

21

Picc.

Ob.

forward
vib.

mf cresc.

f

p

f

B♭ Cl. 1

mf cresc.

CB. Cl.

pppp

Cfte.

pp

gliss.

p

gliss.

pp

gliss.

mf

Tpt.

pp sub.

pp

(B. D.)

Perc. 1

Waterphone

Waterphone on the Tp. / Tp ped. gliss.
with bow irregular slow

(Wph.)

l.v.

Timpani

Ped. gliss.

Bass Drum

21

Pno.

8va

l.v.

ff

8va

ff

ff

21

Vln. I

espress.

8va

p

f

3:2

3:2

Vln. II

p

p

Vla.

p

p

Vc.

vib.

f

vib.

f

D.B.

pp

25

CB. Cl.

3 5:4

f

pp

Cfte.

pp

gliss. *gliss.*

pp

Perc. 1

(B. D.)

pp

pppp

Perc. 2

(Wph.)

irregular slow bowing

Bass Drum

(B. D.)

secco

pp

Pno.

(8va)

l.v.

8va

l.v.

ff

8va

ff

25

Vln. I

p

p

Vln. II

p

p

Vla.

p

Vc.

espress.

f

vib.

f

D.B.

pp

gliss.

pp

30

Ob.

B♭ Cl. 1

acciaccatura on the beat

CB. Cl.

Tpt.

ossia

Perc. 1

Bongos

Perc. 2

Waterphone

waterphone on the Tp. / Tp Ped. gliss.
with bow accel. - rall. ad lib.

Ped. gliss.

Timpani

Pno.

l.v.

acciaccatura on the beat

Vln. I

Vln. II

Vla.

Vc.

espress.

D.B.

gliss.

32

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass Drum

dita

(Wph.) stop bow

l.v.

moving with hand irregular slow

ossia

acciacatura before the beat

loco

ST

SP

vib.

gliss.

35

Picc.

Ob.

B♭ Cl. 1

Cfte.

35

Hn.

Tpt.

B. Tbn.

35

Timpani

(B. D.)

Perc. 1

Tam

Bass Drum

Perc. 2

35

Pno.

Vc.

D.B.

38

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Very calm quasi rall.

a Tempo

38

Hn.

Tpt.

(open)

38 (Tp.)

rubbing with superball mallet

Perc. 1

rubbing quickly with metal mallet (with the head)

(Tam)

(B. D.)

Bass Drum mallets

Perc. 2

dim.

38

8va

l.v.

Pno.

ord.

pizz.

D.B.

41

CB. Cl.

ppp

Cfte.

ff

mf–ppp *mf–ppp*

41

Hn.

pp

H *Harmon mute*

Tpt.

pp *pp*

B. Tbn.

sf > *pp* *sf* > *pp* *sim.*

Bongos with the fingertips

Perc. 1

12:8

f *ff*

Bass Drum

Perc. 2

pp

8va *l.v.*

Pno.

ff *ff* *p* *ff* *fff*

Vla.

ff *pp*

SP arco ST

D.B.

ppppp *sff* *ppp*

45

Ob.

mf *pp*

B♭ Cl. 1

mf 5:4 *pp*

CB. Cl.

pp *sf(mf)* *pp* *sf(mf)* *pp* *sf(mf)* *pp* *sf(mf)* *pp* *sf(mf)* *pp* *sf(mf)*

Cfte.

p

45

Hn.

mf *p*

Timpani Timpani mallets

45

Perc. 1

rubbing softly and continuously with superball mallet

sf *pp* *p*

Gong Thai soft mallets

45

Perc. 2

l.v. almost inaudible

mf *ppp*

(B. D.)

45

Pno.

mf *pp*

D.B.

ff

48

Picc.

B♭ Cl. 1

CB. Cl.

Cfte.

Tpt.

B. Tbn.

(Timpani mallets)

48 (Tp.)

Perc. 1

(superball)
rubbing softly

48 (Gong Thai)

Perc. 2

Bass Drum

48

Pno.

D.B.

pizz.

arco

1 Incisive

♩ = ca.72 / ♪=144

51

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Tpt.

Without mute

B. Tbn.

Perc. 1

Snare Drum with snares

Perc. 2

Piccolo Snare Drum with snares

Gong Thai

Pno.

Ped.

Vln. I

Vln. II

Vla.

quasi "solo" voice

vib.

Vc.

moving betwen ord. - SP producing freely differents overtones

D.B.

55

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

mf cresc.

mf cresc.

p f

p gliss.

ff

55

Hn.

Tpt.

B. Tbn.

(S.D.)

55

Perc. 1

quasi f

(Picc. S.D.)

Perc. 2

8va l.v.

55

Pno.

ff ff ff

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

p o

vib.

ff

all tall.

13:16

ff p

59

Picc.

Ob.

B♭ Cl. 1

Muta in Picc. Cl.

CB. Cl.

f *pp*

Cfte.

ff

59

Hn.

Tpt.

B. Tbn.

59

Perc. 1

Timpani with Snare Drum mallet

l.v.

gliss. gliss. gliss. gliss. gliss.

ff

Perc. 2

Tam with Snare Drum mallet

l.v.

sf p sf p sf p

ff *p* *ppp*

59

Pno.

f

ff

martellato

fff

l.v.

Ped. *ffff*

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *p* *p*

f

vib.

f *ppp*

ord.

ff

63

Picc.
pp sub.
p 5:6 5:6 5:6 ppp

Ob.
pp sub.
p 5:6 5:6 5:6 ppp

Cl. Picc. in E-flat
pp sub.
p 5:6 5:6 5:6 ppp

Cfte.
f
p 5:4

Tpt.
pp
p 5:6 5:6 5:6 ppp

Perc. 1
Cymbal on the Tp.
pp gliss.
Gong Thai
l.v.

Perc. 2
Gong Thai superball and soft mallets
pp l.v.
Bass Drum
pp
Timpani rubbing

Pno.
8va l.v.
hold the resonance of bars 59-60
ff sub.dim.
dim. of resonance

Vln. I
p

Vln. II
p

Vc.
sf pp sf pp sf pp pp
vib.
vib.
f

D.B.
ppp

68

Picc.

like a waltzer

mf f mf f p sub.

Muta in Flute

very short

CB. Cl.

f

very short

Cfte.

like a waltzer

mf f mf

very short

B. Sx.

like a waltzer

mf f mf

very short

Perc. 1

(Gong Thai) (soft mallets)

Bass Drum

very short

sf p

Perc. 2

(Tp.)

(B. D.)

(rubbing)

Timpani

soft mallets

very short

gliss. gliss.

pp

Pno.

(8va)

8va

ff ff ff

very short

very short

like a waltzer

Vln. I

mf f mf p sub.

Vln. II

like a waltzer

mf f mf f mf p sub.

Vla.

like a waltzer

f mf p sub.

Vc.

like a waltzer

ff f mf p sub.

off the string, velocissimo

5:4 5:4 6:4

p f p f p f p f p f

pizz. l.v.

poco f

very short

71

Fl.

poco marc.

4:5 4:5 4:5 4:5 4:5 4:3

Cl. Picc. in E-flat

6:5 6:5 6:5 6:5 6:5

Cfte.

"solo"

3 3 5:4

mf *cresc. molto* *sff*

B. Tbn.

12:15 12:15

sf *p* *f*

Perc. 1

(B. D.)

sf *p* *ff* *sf* *p* *ff* *sf* *p* *ff* *sf* *p* *qf* *sf* *p* *qf*

Perc. 2

71 (Tp.)

rubbing

Pno.

71

(8va) 8va 8va

3 3

ff *ff*

D.B.

73

Fl.

piú *f*

Muta in Picc.

Cl. Picc. in E-flat

piú *f*

Muta in Bass Cl.

CB. Cl.

f

fff

Cfte.

p

ff

Tpt.

4:3 4:3 3:2 4:3

B. Tbn.

gliss.

f

ff

(*fff*)

73

Timpani

Perc. 1

f

p

gliss.

fff

73

(Tp.)

gliss.

Perc. 2

qf < *ff*

sf p

sf pp *ff*

Bass Drum

(8va)

8va

73

Pno.

ff

ff

(pizz.)

arco

D.B.

pp

f

2 **Intense** ♩ = 48

77 *Intense sound, expansive*

Bass Cl.

Intense sound, expansive

CB. Cl.

Cfte.

Timpani *Principal voice*

77 Timpani mallets

Perc. 1

Bass Drum

Perc. 2

81

Bass Cl.

CB. Cl.

Cfte.

81

Perc. 1

Bass Drum

Gong Thai

Perc. 2

84

Bass Cl.

CB. Cl.

Cfte.

84

Perc. 1

Bass Drum

Gong Thai

Perc. 2

88

Bass Cl.

CB. Cl.

Cfte.

W Wa-wa mute

B. Tbn.

88

Perc. 1

Bass Drum

Perc. 2

D.B.

pizz.

as an articulated gliss.

91

Bass Cl.

CB. Cl.

Cfte.

B. Tbn.

91

Perc. 1

Perc. 2

Vc.

SP

(pizz.)

D.B.

94

Bass Cl.

CB. Cl.

Cfte.

B. Tbn.

94

Perc. 1

Perc. 2

Vc.

D.B.

98

Bass Cl.

CB. Cl.

Cfte.

B. Tbn.

98

Perc. 1

Perc. 2

Vc.

D.B.

100

Bass Cl.

CB. Cl.

Cfte.

as an articulated gliss.

marcato

B. Tbn.

100

Perc. 1

Cymbal

l.v.

Bass Drum

Perc. 2

Timpani

Vc.

D.B.

sim.

103

Bass Cl.

CB. Cl.

Cfte.

quasi gliss.

B. Tbn.

103

(Cymbal)

l.v.

Perc. 1

(B.D.)

Perc. 2

Vc.

as an "in a pattern" articulated gliss.

D.B.

3 **Exasperated** ♩ = 72

105

CB. Cl.

Cfte.

Perc. 1

Perc. 2

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

(B.D.) *fff* *f* *fp* **Bass Drum** *f*

105

110

CB. Cl.

Cfte.

Perc. 1

Perc. 2

Pno.

pp *gliss.* *p* *ff* Flatt. *p* *fff* *ff* *f*

Bass Drum **Cymbal** *sff p ff* *sff p ff p fff* *ppp*

Tam **Bass Drum** *l.v.*

Calmandosi

110

gliss. chromatic cluster L.V. until natural end

8vb *ff fff*

Ped.

114 ***flexible***

CB. Cl.

Cfte.

Perc. 1

Pno.

principal voice *mp* *pp* *gliss.* *gliss.* *pp*

Bass Drum dita (rubbing with the fingertip producing a continuous sound)

114

(Ped.)

119

Picc.

CB. Cl.

Cfte.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

3

7:6

mf

pp

mf

mf / mp

f

Glockenspiel

Metal mallets

Xylophones always sound an octave higher than marked.
In this case, we have the octave indication so it will be played an octave higher and will sound two octaves higher than the marked tones.

Xylophone

Hard mallets

Ped.

8va

15ma

Ped., 1/2 Ped. ad lib.

4 Extremely rhythmic

𝅗𝅥 = 𝅗𝅥 (♩ = 144 / 𝅗𝅥 = 72)

120

pp

mf

Ped.

sim.

(8va)

(15ma)

*The accidentals could have been disposed differently for an easier reading. However, I chose the originals in order to clarify the specific harmonies they belong to.

121

Picc.

CB. Cl.

pp

7:6

Cfte.

(Glsp.)

121

Perc. 1

(Xyl.)

(8va)

121

Perc. 2

(15ma)

121

Pno.

(8va)

121

Vln. I

(8va)

Vln. II

122

Picc.

CB. Cl.

7:8

Cfte.

7:8

7:8

122

Perc. 1

122

Perc. 2

(15ma)

122

Pno.

(8va)

loco

(8va)

122

Vln. I

loco

(8va)

Vln. II

5

124

Picc.

Cl. Picc. in E-flat

CB. Cl.

Cfte.

7:6

7:6

(Glsp.)

124

Perc. 1

124 (Xyl.)

Perc. 2

8va

124

Pno.

124

Vln. I

loco

Vln. II

126

Picc.

Ob.

Cl. Picc. in E-flat

CB. Cl.

7:8

Cfte.

espress.

Tpt.

(Glsp.)

126

Perc. 1

(Xyl.)

126

Perc. 2

126

Pno.

vib.

126

Vln. I

f *p sub.*

vib.

f *p sub.*

f

vib.

Vln. II

f *p sub.*

vib.

f *p sub.*

vib.

Vla.

f *p sub.*

f *p sub.*

127

Picc.

Ob.

Cl. Picc. in E-flat

Muta in Cl. in B-flat

CB. Cl.

Cfte.

pp

Tpt.

127

Perc. 1

8va

127

Perc. 2

127

Pno.

127

Vln. I

vib.

p *sub.*

f

Vln. II

Vla.

pp

128

Picc.

f *pp sub.* *p* *f*

Ob.

CB. Cl.

7:6

Cfte.

Tpt.

f

8va

128

Perc. 1

128

Perc. 2

128

Pno.

128

Vln. I

vib.

f *p sub.* *f*

vib.

Vln. II

f *p sub.* *f*

Vla.

6

129

Muta in Flute

Picc.

pp sub. *f*

Ob.

B♭ Cl. 1

p *f*

CB. Cl.

p *poco cresc.* *f*

Cfte.

7:8

mf *poco cresc.*

Tpt.

f *f* *p* *f* *pp sub.* *f*

129

Perc. 1

8va

129

Perc. 2

129

Vln. I

f *cresc.*

Vln. II

f *cresc.*

Vla.

f *cresc.*

130

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

7:6

130

Hn.

Tpt.

(Glsp.)

130

Perc. 1

130

Pno.

15ma

loco

130

Vln. I

Vln. II

Vla.

131

Flute

Fl.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

7:8

131

Hn.

Tpt.

131

15ma

loco

Pno.

131

stacc.

stacc.

Vln. I

Vln. II

Vla.

132

Fl.

Ob.

CB. Cl.

Cfte.

Muta in Picc.

ff *f*

ff *f*

3

7:6 7:6 4:3

mf *f*

132

Hn.

Tpt.

132

Marimba Hard mallets

Perc. 1

132

15ma *loco* *15ma* *loco*

Pno.

ff Ped., 1/2 Ped. ad lib.

132

Vln. I

ff

Vln. II

Vla.

7 **Very Intense, staccatissimo**

Bass Cl.

sempre staccatissimo

134

ff

CB. Cl.

f *poco cresc.*

Cfte.

sempre staccatissimo

7:8

9:8

11:8

f *poco cresc.*

B. Sx.

sempre staccatissimo

ff

Hn.

134

sempre staccatissimo

ff

B. Tbn.

sempre staccatissimo

ff

Perc. 1

134

(Mba.)

sempre staccatissimo

ff

Perc. 2

(Bongos)

(Picc. S.D.)

(Conga)

(Tom 1)

(Tom 2)

Rubber (latex) mallet

Snare Drum without snares

Pno.

134

sempre staccatissimo

ff *secco*

Vc.

all tall.

sempre staccatissimo

ff *secco*

D.B.

f *poco cresc.*

137

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

Hn.

B. Tbn.

(Mba.)

Perc. 1

Perc. 2

(Bongos)
(Picc. S.D.)
(Conga)
(Tom 1)
(Tom 2)

Pno.

Vc.

D.B.

12:8

3

p *ff* *ff* *p* *ff* *p* *ff* *ff* *p* *f*

vib. vib. vib.

141

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

Hn.

B. Tbn.

Perc. 1

(Bongos)
(Picc. S.D.)
(Tom 1)
(Tom 2)

Pno.

Vc.

D.B.

mf

f

dim.

mf

f

mf *p*

8

144

Bass Cl.

Cfte.

B. Sx.

144

Hn.

B. Tbn.

144

(Mba.)

legatissimo

Perc. 1

Perc. 2

(rubber (latex) mallets)

(Conga)
(Tom 1)
(Tom 2)
(B.D.)

144

Pno.

Vc.

D.B.

all tall.

147

Bass Cl.

CB. Cl.

ossia

B. Sx.

147

Hn.

B. Tbn.

147

Perc. 1

147

Perc. 2

147

Pno.

Vc.

off the string

D.B.

marcato

150

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

ff ff ff

150

Hn.

B. Tbn.

f ff f ff ff

150

Perc. 1

150

Perc. 2

f f

150

Pno.

f f

Vc.

D.B.

off the string
stacc.

f f ff

9

153

Picc.

Ob.

Bass Cl.

Muta in Cl. in B-flat

Cfte.

B. Sx.

153

Hn.

Tpt.

B. Tbn.

Perc. 1

(Tom)
(Conga)
(B.D.)

(rubber (latex) mallets)
Snare Drum without snares

Perc. 2

(Conga)
(Tom 1)
(Tom 2)
(B.D.)

153

Pno.

153

Vln. I

Vln. II

(8va)

156

Picc.

Ob.

B♭ Cl. 1

Cfte.

B. Sx.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

(15ma)

Pno.

(8vb)

Vln. I

Vln. II

159

(8va)

Picc. — ff cresc.

Ob. — ff cresc. — ffff

B♭ Cl. 1 — ff cresc. — ffff

Cfte. — ff — fff — fff

B. Sx. — ff — fff — fff

159

Hn. — ff cresc.

Tpt. — ff cresc.

B. Tbn. — ff cresc.

Perc. 1

(Tom)
(Conga)
(B.D.) — mf — f — f — ff

Perc. 2

(Conga)
(Tom 1)
(Tom 2)
(B.D.) — f — p — f — ff

(15ma)

159

Pno. — ff cresc. — ffff — l.v. — l.v.

(8vb)

Ped.

l.v. during the next section
until natural end of sound

159

Vln. I — ff cresc.

Vln. II — ff cresc.

10 Relaxed

hold as long as posible

♩ = 54 - 52 (♩ = 108 - 104)

163

Picc. — *Muta in Flute* — *p* < *fff*

163

(Tp.)

Perc. 1 (Conga) (B.D.) — *pp* *p* *pp* *p* *pp*

*in this section tenuto symbols means "p", all the rest "pp"

163

soft mallets
dead stroke

(Tp.)

Perc. 2 (Tom 1) (Tom 2) (B.D.) — *p*

*in this section tenuto symbols means "p", all the rest "pp"

secco

D.B.

*in this section tenuto symbols means "p", all the rest "pp"

Timpani

170

(Tp.)

Perc. 1 (Conga) (B.D.)

170

(Tp.)

Perc. 2 (Tom 1) (Tom 2) (B.D.)

D.B.

176

(Tp.)

Perc. 1 (Conga) (B.D.)

176

(Tp.)

Perc. 2 (Tom 1) (Tom 2) (B.D.)

D.B.

11 **Floating** ♩ = 40 (♩ = 80)

182

B♭ Cl. 1

Cfte.

Hn.

Tpt.

B. Tbn.

Snare D.
Conga
Perc. 1

Timpani

Conga
Tom 1
Tom 2
Perc. 2

Timpani

Vc.

D.B.

poco sf pp

Wa-wa mute

Free phrasing in dynamic and expression

pizz.

sim.

secco

186

(S.D.)
(Conga)
Perc. 1
(Tp.)

(Conga)
(Tom 1)
(Tom 2)
Perc. 2
(Tp.)

190

B♭ Cl. 1

CB. Cl.

Cfte.

190

Hn.

Tpt.

B. Tbn.

190

(S.D.)
(Conga)

Perc. 1

(Tp.)

190

(Conga)
(Tom 1)
(Tom 2)

Perc. 2

(Tp.)

Vc.

D.B.

194

Fl.

B♭ Cl. 1

CB. Cl.

Cfte.

194

Hn.

Tpt.

B. Tbn.

194

(S.D.)
(Conga)

Perc. 1

(Tp.)

194

(Conga)
(Tom 1)
(Tom 2)

Perc. 2

(Tp.)

194

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

Fl.

B♭ Cl. 1

quasi *f* / *pp* subito — *pp* — *mf* — quasi *f* / *pp* subito

CB. Cl.

quasi *f* / *pp* subito — *pp* — *mf* — quasi *f* / *pp* subito

Cfte.

quasi *f* / *pp* subito — *pp* — *mf* — quasi *f* / *pp* subito

196

Hn.

quasi *f* / *pp* subito — *pp* — *mf* — quasi *f* / *pp* subito

Tpt.

quasi *f* / *pp* subito — *pp* — *mf* — quasi *f* / *pp* subito — without mute

B. Tbn.

mf — quasi *f* / *pp* subito — without mute

196

(S.D.)
(Conga)

Perc. 1

(Tp.)

196

(Conga)
(Tom 1)
(Tom 2)

Perc. 2

(Tp.)

196

(SP)

Vln. I

(SP)

Vln. II

(SP)

Vla.

mf — *ppp*

Vc.

D.B.

mf

12 **Flowing** ♪=♩ (♩ = 160)

198

Fl.

B♭ Cl. 1

Cfte.

Hn.

Tpt.

B. Tbn.

Pno.

Vln. I

Vln. II

201

Fl.

Muta in Picc.

B♭ Cl. 1

CB. Cl.

Cfte.

Hn.

Tpt.

B. Tbn.

gliss.

Perc. 1

Marimba medium mallets

poco cresc.

Perc. 2

Vibrafono medium mallets

poco cresc.

1/2 Pedal ad lib.

Pno.

Vln. I

ord.

vib.

B♭ Cl. 1
CB. Cl.
Cfte.
Hn.
Tpt.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I

204

mf f

ossia

(Mba.)

(Vib.)

tr

mf poco cresc.

mf cresc.

ff p sub.

vib.

pp

207

Picc.

B♭ Cl. 1

Cfte.

Hn.

Tpt.

B. Tbn.

Perc. 1

Pno.

Vln. I

f *pp* *ff* *mf* *cresc.*

13

210

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Hn.

Tpt.

B. Tbn.

Perc. 2

Xylophone

Pno.

Vln. I

Vln. II

on the string

Vla.

flautando

214

Picc.

Ob.

B♭ Cl. 1

CB. Cl.

Cfte.

Hn.

Tpt.

B. Tbn.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

f *cresc.*

f *p sub.*

f

ff *p sub.*

f *cresc.*

f *ff*

p sub.

8va

217

Picc.

Ob.

B♭ Cl. 1

Cfte.

Muta in Bass Cl.

217

Hn.

Tpt.

B. Tbn.

217

Glockenspiel

Perc. 1

217

(Xyl.)

Perc. 2

8va

217

Pno.

217

Vln. I

8va

Vln. II

14 Very energetic

♩ = ♩ (𝅗𝅥 = 80)

219

Picc.

Ob.

Hn.

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vc.

221

Picc.

Ob.

Bass Cl.

B. Sx.

f *marcato*

221

Hn.

Tpt.

(Glsp.)

l.v.

221

Perc. 1

(Xyl.)

221

Perc. 2

(8va)

loco

221

Pno.

221

Vln. I

(8va)

espress.

Vln. II

piú f

Vc.

ff

223

Picc.

Ob.

Bass Cl.

B. Sx.

223

Hn.

Tpt.

B. Tbn.

223

Perc. 1

223

Perc. 2

loco

8va loco

223

Pno.

223

Vln. I

Vln. II

Vc.

15

226

Ob.

Bass Cl.

B. Sx.

226

Hn.

Tpt.

B. Tbn.

Perc. 1
(Bongos)
(S.D.)
(Conga)
(B.D.)

Rubber (latex) mallet
Snare Drum without snares

226

Pno.

226

Vln. I

Vln. II

Vc.

D.B.

arco

228

Ob.

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

228

Hn.

Tpt.

B. Tbn.

228

Perc. 1

Perc. 2

(S.D.)
(Bongos)
(Conga)
(Tom 1)
(Tom 2)
(B.D.)

228

Pno.

loco

228

Vln. I

Vln. II

Vc.

D.B.

230

Ob.

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

ff fff f

230

Hn.

B. Tbn.

p pp pp

Perc. 1

(Bongos)
(S.D.)
(Conga)
(B.D.)

11:8 13:8 17:16

p sub. poco cresc.

Perc.2

(S.D.)
(Bongos)
(Conga)
(Tom 1)
(Tom 2)
(B.D.)

7:4 11:8 13:8

sf p ff p ff p sub. poco cresc.

230

Pno.

martellato secco

9:8

8vb loco

fff

Vln. II

Vla.

Vc.

D.B.

arco

f cresc. ord. ord. ff f cresc. ff

233

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

233

Hn.

pp

ff pp sub.

B. Tbn.

pp

ff pp sub.

233

Perc. 1

ff p *ff*

ff *ff*

233

Perc. 2

17:16

p sub. *ff* *poco cresc.*

fp

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

233

Pno.

(*ff*)

1/2 Pedal ad lib.

8vb

Vc.

pizz. arco pizz.

ff *ff* *ff* *sff*

D.B.

pizz.

ff *sff*

poco rall. ad lib.

235

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

Hn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vc.

D.B.

16 **Compact** a Tempo (𝅗𝅥 = 80)

239

Bass Cl.

Hn.

B. Tbn.

Timpani (Tp. mallets) *secco, in the center of the Tp.*

Perc. 1

Timpani (Tp. mallets) *secco, in the center of the Tp.*

Perc. 2

Pno.

Principal voice

Poco Ped. free

Vc.

D.B.

242

Bass Cl.

Hn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vc.

D.B.

245

Bass Cl.

Hn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

247

17

solo

f

ff

f sim.

249

251

fff

253

4-6"

l.v. until natural end of sound

18 Suspended *1 ♩ = 40 - 48

255

Bass Cl. — pp — mp — mf — f — ff

CB. Cl. — mp — mf — f — ff

B. Sx. — ppp — mp — sfz

Marimba *2

255

Perc. 1 — mp — ppp — mp — ppp — mp — ppp

p — mf — p — mf — p — mf — p — mf — p — f p — f

Vibraphone *2

255

Perc. 2 — mf — p — pp

pp 1/2 Pedal ad lib.

pizz.

Vc. — ff — p — f — pp cresc. — ff — mf

arco

D.B. — mf — mp — f — p — pp

258

Bass Cl. — mf

CB. Cl. — pp — p — mp

B. Sx. — p — pp — pp — p

258

Perc. 1 — pp

p — pp — pp

258

Perc. 2 — mf — f — p — mf — p — mf — p — mf — f

p — mf — f — mf — p

Vc. — dim. — pp — mf

D.B. — mf — mp — pp — pp

*1 Each voice plays very clearly its own pattern with individual dynamics and articulations.
*2 Accentuated notes with medium mallets, nonaccentuated notes with soft mallets.

261

Bass Cl.

CB. Cl.

B. Sx.

Perc. 1

Perc. 2

Ped.

Vc.

D.B.

19

264

CB. Cl.

B. Sx.

B. Tbn.

(Mba.)

Perc. 1

(Vib.)

Perc. 2

Pno.

wild, unexpected

staccatissimo metallico

Vc.

D.B.

265

CB. Cl.

B. Sx.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vc.

D.B.

sf pp *f* *ff* *sf pp* *pp* *mp* *pp* *ff p* *ff* *loco* *fff* *secco*

266

CB. Cl.

B. Sx.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vc.

D.B.

f *p* *pp* *sf p* *piú f* *martellato* *l.v.* *loco* *fff*

20

267

Bass Cl.

Playing the individual dynamics within the general cresc.

p cresc. *sf* *pp*

CB. Cl.

Playing the individual dynamics within the general cresc.

p cresc. *pp*

Cfte.

Playing the individual dynamics within the general cresc.

p cresc. *ff* *ff* *ff*

B. Sx.

Playing the individual dynamics within the general cresc.

p cresc. *quasi f* *p*

267

Hn.

Playing the individual dynamics within the general cresc.

p cresc.

Tpt.

Playing the individual dynamics within the general cresc.

(open)

p cresc.

B. Tbn.

Playing the individual dynamics within the general cresc.

p cresc.

267

Pno.

Playing the individual dynamics within the general cresc.

sf *p* *pp*

p cresc.

pp *pp*

Vla.

Playing the individual dynamics within the general cresc.

pizz.

p cresc. *mp* *f* *p*

Vc.

Playing the individual dynamics within the general cresc.

arco

p cresc. *sf* *p* *cresc.*

D.B.

Playing the individual dynamics within the general cresc.

p cresc.

270

Bass Cl. (f) cresc. (ff) cresc. vib. sf pp

CB. Cl. (f) cresc. (ff) cresc.

Cfte. (f) cresc. ff (ff) cresc. p

B. Sx. (f) cresc. (ff) cresc.

270

Hn. (f) cresc. (ff) cresc.

Tpt. (f) cresc. (ff) cresc.

B. Tbn. (f) cresc. (ff) cresc. ff

270

Pno. (f) cresc. (ff) cresc. ff piú f (ff) cresc.

Vla. (f) cresc. (ff) cresc.

Vc. (f) cresc. fp (ff) cresc.

D.B. (f) cresc. f (ff) cresc. ff

21 **Maximum intensity, as a massive explosion of energy**

272

Bass Cl.
CB. Cl.
Cfte.
B. Sx.
Hn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vla.
Vc.
D.B.

(Mba.) or (Vib.)

Cymbal

pizz. pizz. (ord.) arco

273

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

marcato

273

Hn.

Straight mute

Tpt.

B. Tbn.

273

Perc. 1

273

Perc. 2

l.v.

273

secco

Pno.

pizz.

vib.

arco

Vla.

vib.

Vc.

pizz.

D.B.

274

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

Hn.

B. Tbn.

(Mba.)

Perc. 1

(Vib.)

Perc. 2

Pno.

Vla.

Vc.

D.B.

metallico

pizz.

arco

vib.

l.v.

275

Bass Cl.

5:3 3 3 3

mf *p sub.* *ff*

CB. Cl.

5:4 3 3 3

f *mp* *p* *pp* *f* *pp*

Cfte.

3 3 3

sf p *ff*

B. Sx.

f *ff* *p* *mf* *p*

275

Hn.

p *f* *p* *f*

Tpt.

(Straight mute)

sf p

B. Tbn.

5:4

sf p *ff* *ff* *ppp*

275

Perc. 1

9:8

ff *sf p*

275

Perc. 2

l.v.

fff *p*

275

Pno.

9:8 9:8 9:8 9:8

f *f*

Vla.

Vc.

sf p

D.B.

f

276

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

276

Hn.

Tpt.

B. Tbn.

276

Perc. 1

hard mallets

276

Perc. 2

276

Pno.

pizz.

Vla.

vib.

vib.

Vc.

D.B.

277

Bass Cl.

(*f*)

p sub.

CB. Cl.

pp sub.

3

ff

p

ff

ff

Cfte.

ff

f

B. Sx.

7:4

277

Hn.

ff

p

Tpt.

f p

f

3

sf

p

5:4

p sub.

9:8

mf

B. Tbn.

ff

ff

277

Perc. 1

f p

f poco cresc.

277

Perc. 2

pp

ff

277

Pno.

sf

sf

sf

sf

sf

tr

sf pp

f

6

3

3

3

ff sub.

pizz.

Vla.

poco sf

sim.

vib.

Vc.

SP

6

pp

D.B.

ff

vib.

ff

278

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

278

Hn.

Tpt.

B. Tbn.

278

Perc. 1

278

Perc. 2

vib.

278

Pno.

Vla.

ord.
vib.

Vc.

pizz.

D.B.

pizz.

279

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

leggero

279

Hn.

Tpt.

B. Tbn.

279

Perc. 1

279

Perc. 2

279

Pno.

Vla.

Vc.

D.B.

arco

vib.

arco

senza vib.

280

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

Hn.

Flatt.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

marc. sempre

Vla.

SP

all tall.

Vc.

D.B.

281

Bass Cl.

CB. Cl.

Cfte.

B. Sx.

281

Hn.

Tpt.

B. Tbn.

281

Perc. 1

281

Perc. 2

281

Pno.

Vla.

Vc.

D.B.

22 **With inner restlessness**

282

Fl.

Ob.

CB. Cl.

B. Sx.

Hn.

mute

H *Harmon mute or* W *Wa-wa mute closed*

Tpt.

H *Harmon mute or* W *Wa-wa mute closed*

B. Tbn.

Marimba soft mallets

Perc. 1

Vibraphone soft mallets

Perc. 2

Ped.

ST

Vln. I

ST

Vln. II

pizz.

arco

ST

Vla.

ord.

Vc.

ST

D.B.

285

Fl.
Ob.
CB. Cl.
B. Sx.
Hn.
Tpt.
B. Tbn.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

ord. vib.
vib.
ord.
vib.
(arco ST)
sempre pp
pizz.
ord.
pizz.

288

Fl.

sf (mf)

sim.

Ob.

mf

p

pp

p cresc.

Bass Cl.

sf (mf)

sim.

B. Sx.

pp

288

Hn.

ff

ppp

ord.

Tpt.

B. Tbn.

pp p mf p pp p f p

288

(Mba.)

Perc. 1

pp

288

(Vib.)

Perc. 2

Ped. pp

l.v.

288

vib.

Vln. I

pp sub.

Vln. II

sf pp pp sub.

sf pp

Vla.

(pizz.)

Vc.

f

p

(pizz.)

D.B.

pp p mf f pp p mf f pp

23 Very calm

Until the end, move progressively from ord. mode through
half air - half sound to "almost only breathing" sound.
Contraforte continues ordinario.

291

Fl.

Ob.

Bass Cl.

Muta in Cl. in B-flat

B♭ Cl. 2

Principal voice, independent

Cfte.

B. Sx.

Until the end, move progressively from ord. mode through
half air - half sound to "almost only breathing" sound.

291

Hn.

H Harmon mute or W Wa-wa mute closed

Tpt.

H Harmon mute or W Wa-wa mute closed

B. Tbn.

Until the end, move pressure from ord. throug SP to almost deconstructed sound.
Double bass continues ordinario.

291

Vln. I

(ord.)

Vln. II

(ord.)

Vla.

ord.

arco ord.

Principal voice, independent

Vc.

arco ord.

D.B.

294

Fl. — *p dim.*

Ob. — *p dim.*

Bass Cl. — *p dim.*

B♭ Cl. 2 — *p dim.*

Cfte. — *pp* *senza dim.* — *mp*

B. Sx. — *p dim.*

294

Hn. — *p dim.*

Tpt. — *p dim.*

B. Tbn. — *p dim.*

Perc. 1 — Bass Drum — dita: rubbing very softly with the fingertip, producing a continuous sound. — *p senza dim.*

Perc. 2 — Piatto — rubbing softly with superball — *l.v.* — *p senza dim.*

294

Vln. I — *p dim.*

Vln. II — *p dim.*

Vla. — *p dim.*

Vc. — *p dim.*

D.B. — *pp* *senza dim.* — *mp* — *pp*

Scordatura (C string to B♭)

pp — *mp* — *pp*

297

Fl. — pp dim. | ppp dim.

Ob. — pp dim. | ppp dim.

Bass Cl. — 6:4 — pp dim. | ppp dim.

B♭ Cl. 2 — 5:4 — pp dim. | pppdim.

Cfte.

B. Sx. — 6:4 — pp dim. | ppp dim.

297

Hn. — 7:4 — pp dim. | ppp dim.

Tpt. — 5:4 — pp dim. | ppp dim.

B. Tbn. — 7:4 — pp dim.

Perc. 1

Perc. 2 — pp sub. — l.v.

297

Vln. I — ppp dim.

Vln. II — 5:4 — pp dim. | ppp dim.

Vla. — 7:4 — pp dim. | ppp dim.

Vc. — 3 — pp dim. | ppp dim.

D.B.

Senza tempo

300

Fl.
Ob.
Bass Cl.
B♭ Cl. 2
Cfte.
B. Sx.
Hn.
Tpt.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

6-8"
ca. 15 - 20"
dita
L.V.
p
pp