

≡ EDITION WILHELM HANSEN ≡
KP01009

Hans Abrahamsen

**CONCERTO FOR
PIANO AND ORCHESTRA**

1999/2000

Score



Hans Abrahamsen

CONCERTO

FOR

PIANO

AND

ORCHESTRA

1999/2000

Full Score



Edition Wilhelm Hansen AS, Copenhagen

Orchestra

1 Piccolo Flute db. Alto Flute in G
1 Oboe db. English Horn
2 Clarinets in A (1st db. Clarinet in E \flat and B \flat , 2nd db. Clarinet in E \flat and Bass Clarinet in B \flat)
1 Bassoon db. Contra Bassoon

1 Horn in F
1 Trumpet in C *)
1 Trombone (tenor) db. Bass Trumpet in E \flat (Bass Trumpet in C ad lib.) *)

*) c.s. = con sord., always straight mute (cardboard)

Percussion (three players): (** means instruments shared between players*)

1.: Xylophone (Xyl.), 3 Bongos (low/med./high) (Bgo.), Whip (Frusta), Bass Drum (high) (Gr. cassa),
2 Cymbals* (high/med., susp.), Snare Drum (Tamb. picc.), 2 Car Horns (e \flat ', e \sharp ')
Kulkul (Log Drum, high), Glockenspiel* (Glsp.), 3 Wood Blocks (identical to Player 3-set).

2.: 2 Bass Drums* (med./low), Lion's Roar, Tubular Bells (Campane) (f \sharp - f \sharp "")
Cymbal* (med., susp.), Glsp.*, Maracas (med.), Marimba*, Claves (high), Sistrum, Spring Coils

3.: Anvil (high), Bass Drum* (low), Vibraphone (Vibr.), Tamtam, (Tamt.),
2 Maracas (high/low), Marimba*, Guiro, 3 Wood Blocks (see note on Player 1), Claves (med.)

1 Harp

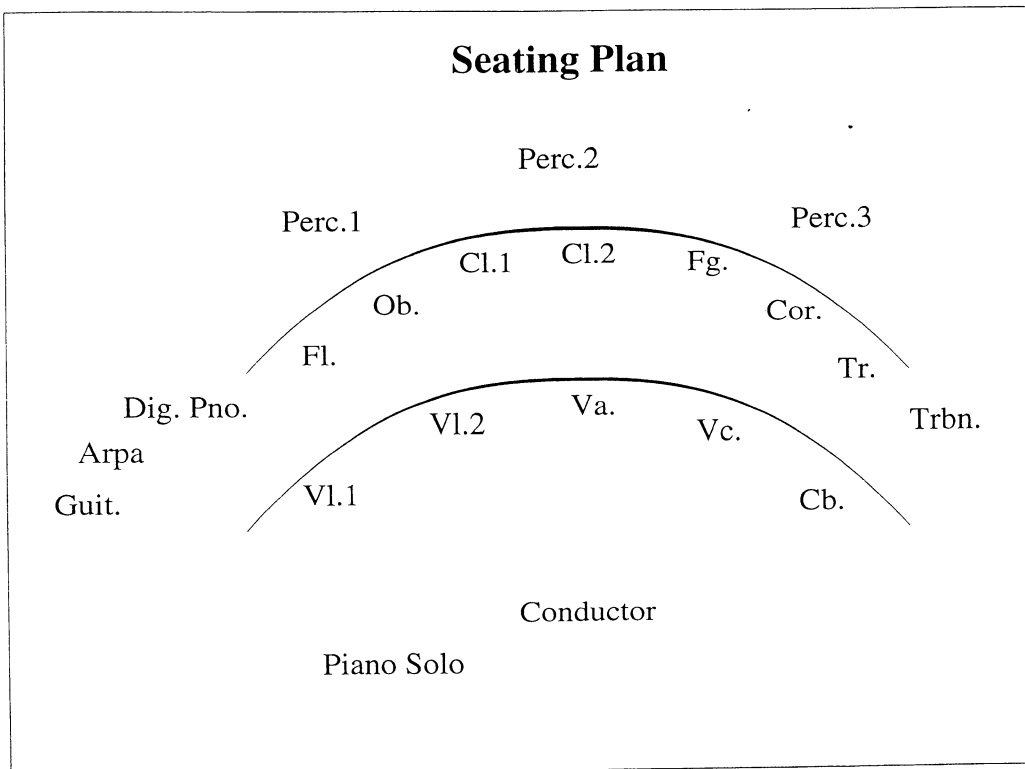
1 Guitar (not amplified)

1 Digital Piano (with an organ programme, with a pure sound,
with a minimum of harmonics) and Volume Pedal, db. Celesta

Solo Piano

1 Violin I
1 Violin II
1 Viola
1 Violoncello
1 Double Bass (5-stringed)

*All transposing instruments are notated in their relevant transpositions.
Double Bass harmonics are also octave transposed.*



*Commissioned by the BIT-20 Ensemble
with Anne Marie Abildskov as soloist*

Provided with funds from NOMUS

To Anne Marie

I

Allegro volante e nervoso

page 1

II

Adagio innocente e semplice

page 7

III

Tempo di grande gioia

page 28

IV

Fluente ma tranquillo

page 49

Duration: ca. 15-16 min.

Hans Abrahamsen
Concerto for Piano and Orchestra
(1999/2000)

I

6
8 Allegro volante e nervoso (♩. = 60)

Piccolo

Oboe

Clarinetto 1 in Mi♭

Clarinetto basso 2 in Si♭

Fagotto

Corno in Fa

Tromba in Do

Trombone (tenore)

Xylophone
soft mallets

Percussione 2

Percussione 3

Arpa

Guitar

Digital Piano

Pianoforte solo

6
8 Allegro volante e nervoso (♩. = 60)

Violino 1
trem. sul pont.
pp

Violino 2
trem. sul tasto
pp

Viola

Violoncello

Contrabbasso
III
pp IV
mf *pp*

4

Picc.

Ob.

Cl. 1 in Mib

Cl. basso 2 in Sib

Fg.

Cor. in Fa
con sord. (straight cardboard) *p*

Tr. in Do
gliss.
pp

Trbn.
con sord. (straight cardboard)
gliss.
pp

Xyl.

Perc. 2
Gran cassa
pp *mf* *sub. p* *ff*

Perc. 3
Anvil
ff

Arpa
p *cresc. poco a poco* *ff*

Guit.
p *sim.* *cresc. poco a poco* *ff*

Dig. Pno

Pf. solo
cresc. poco a poco

VI. 1
ff *pizz.*

VI. 2
ff *pizz.*

Va.
ff *pizz.*

Vc.

Cb.

6
16

12
16

A 12
16

8

Picc.

Ob.

Cl. 1
in Mib

Cl. basso 2
in Sib

Fg.

Cor. in Fa

Tr. in Do
(c.s.)

Trbn.
(c.s.)

Xil.

3 Bongos

Gr. cassa

Anvil

Arpa

Guit.

Dig. Pno.

Pf. solo

gliss.

muta in Clarinetto in La

ppp

poco cresc.

1) accel.

Lion Roar

1) accel.

2)

poco f

mp sempre

pizz.

N

arco con sord.

con sord. V

8ba

A 12
16

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

N

arco con sord.

con sord. V

1) Bongos, Lion's Roar: independant accel., coordinated together.
 2) Perc. 1 and 2 play together as if "on the beat".
 3) Dig.Pno.: distant, but audible

B (mezzo tempo)

$\text{♩} = \text{♩}$. molto allargando

$\frac{10}{32}$ ($\text{♩} = 50$) $\frac{12}{32}$ ($\text{♩} = 60$) - - - $\frac{4}{4}$

Picc. ff *espr.* pp pp

Ob. ff *espr.* pp

Cl. 1 in Mib pp

Cl. 2 in La pp muta in Cl. basso in Sib

Fg. ff *espr.* pp muta in Contrafagotto

Cor. in Fa

Tr. in Do (c.s.) mf $espr.$ p f

Trbn. (c.s.) mf $p <$

Bgo. (accel.) $(\text{♩} = 92)$ (pause) Frusta in tempo

Perc. 1 Lion Roar (accel.) $molto$ *cresc.* ff ff in tempo

Perc. 2 Gr. cassa (low) mf

Arpa pp près de la table

Guit.

Dig. Pno.

(stesso tempo) ma ritardando

Pf. solo ff *loco* mf $espr.$ pp f pp (wait for conductor)

B (mezzo tempo)

$\text{♩} = \text{♩}$ molto allargando

$\frac{10}{32}$ ($\text{♩} = 50$) $\frac{12}{32}$ ($\text{♩} = 60$) - - - $\frac{4}{4}$

VI. 1 con sord. arco ff *espr.* sul E

VI. 2 con sord. arco ff *espr.* f

Va. mf *espr.*

Vc. mf *espr.*

Cb. p

1) Pianoforte: Individual Ritardando

4/4 C

6/4

4/4 D

Lentissimo (♩ = 40) e sempre allargando al fine

Picc. *f* *lunga* *ppp*

Ob. *lunga* *ppp*

Cl. 1 in Mi♭ *lunga*

Cl. basso 2 in Si♭ *lunga* *pp*

Cfg. *lunga* *pp*

Cor. in Fa *p* *lunga*

Tr. in Do (c.s.) *lunga*

Trbn. (c.s.) *lunga*

1 Gr. cassa (high) *p* *lunga* Gr. cassa (low) *pppp*

2 Perc. *lunga*

3 Vibr. arco *p* *lunga*

Arpa *lunga* *sonore* *ff*

Guit. *lunga*

Dig. Pno. Celesta (m.d.) *ff* *lunga*

Pf. solo *f* *ff* *ff* *ff* *lunga* *ff* *ff*

4/4 C

6/4

4/4 D

Lentissimo (♩ = 40) e sempre allargando al fine

VI. 1 *pp* *poco* *lunga* *pp*

VI. 2 *pp* *poco* *lunga* *pp*

Va. *ppp* *lunga* (c.s.)

Vc. *lunga* *pp* (c.s.)

Cb. *lunga* *pp* (c.s.)

(allarg. al fine) 1) **6/4** **5/4** lunga muta in Fl. contr. lunga muta in Corno ingl. lunga muta in Cl in La lunga muta in Cl in La lunga

Picc. 20

Ob. 1) lunga muta in Cl in La

Cl. 1 in Mib *ppp* 1) lunga muta in Cl in La

Cl. basso 2 in Sib 1) lunga

Cfg. 1) lunga

Cor. in Fa lunga

Tr. in Do (c.s.) *ppp* lunga muta in Tromba bassa in Mib

Trbn. (c.s.) lunga

1

Perc. 2 Gr. cassa (low) *poco cresc.* *p* lunga

3 lunga

Arpa *f* *ff* lunga

Guit. lunga

Cel. *mf* (Cel.) *p* *mf* *ff* lunga

Pf solo lunga 2) lunga

(allarg. al fine) **6/4** **5/4** lunga

Vi. 1 *poco* *v* lunga

Vi. 2 *poco* lunga

Va. lunga

Vc. lunga

Cb. lunga

1) if new breath is necessary, breathe independently in second half of bar 21
 2) Pianoforte: hold the pedal down, even when the sound has died out - stop on the fifth beat!

II

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
Adagio, innocente e semplice (♩ = 72, ♪ = 36)

Pianoforte solo

p ma espr.
p

Pf. solo

p

A

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Pf. solo

p

Pf. solo

mf
lunga

B 4/2 *Lentissimo* (Frozen Time) ♩ = 16,5 (♩ = 132 = ♩ at \square)

23

Fl. contr. *ffp* *lunga poss.*

Cor. ing. *ffp* *lunga poss.*

1 Cl. in La *ffp* *lunga poss.*

2 Cfg. *ppp* *mf* *ffp* *lunga poss.*

Cor. in Fa *pp* *cuivré* *ffp* *p* *lunga poss.*

Tr. in Do *lunga poss.*

Tr. bassa in Mik *lunga poss.*

1 Piatti sosp. (medium) *arco* *ffp < sf* *lunga poss.*

2 Gr. cassa (low) *p pesante* *Campane* *lunga poss.*

3 Vibrafono *lunga poss.*

Arpa *ff ma sonore* *ff* *non arpegg.* *lunga poss.*

Guit. *ff* *non arpegg.* *lunga poss.*

Cel. *Celesta* *ff* *lunga poss.*

Pf. solo *lunga* *ff ma espressivo* *lunga poss.*

B 4/2 *Lentissimo* (Frozen Time) ♩ = 16,5 (♩ = 132 = ♩ at \square)

VI. 1 *lunga poss.*

VI. 2 *lunga poss.*

Va. *senza sord.* *ffp* *lunga poss.*

Vc. *senza sord.* *ppp* *p* *ffp* *lunga poss.*

Cb. *senza sord.* *ppp* *p* *ffp* *I* *lunga poss.*

1) for the conductor: "in 4", very slow beats

C

12/8 Grave ♩. = 44 (♩ = 132 = ♩ at [D])

Fl. contr. *pp ten.* *p*

Cor. ing. *mfpp*

Cl. in La 1 *pp ten.* *p* *mfpp*

Cl. in La 2 *pp ten.* *p* *mfpp*

Cfg.

Cor. in Fa *con sord.* *p* *f* *mfpp*

Tr. in Do *con sord.* *p* *f* *mfpp*

Tr. bassa in Mi♭ *con sord.* *mfpp*

1 Tamb. picc. *ppp*

Perc. 2 Piatti sosp. (med.) *p*

3 Tam-tam *p*

Arpa *mf* *f*

Guit. *mf* *f*

Cel. *p* *sim.* *p sempre*

Dig. Pno. (m.g.) *ppp*

Pf. solo *pp* *mf* *p*

12/8 C

Grave ♩. = 44 (♩ = 132 = ♩ at [D])

Vi. 1

Vi. 2

Va. *pp ten.* *p* *mfpp*

Vc. *pp ten.* *p*

Cb. *pp ten.* *p*

3+3+2
8

D 4/4 Vivo, (♩ = 132, ♩ = 66) 2/4
4 con energia nuova

4/4

3/4

4/4

30

Fl. contr.

Cor. ing.

1
Cl. in La

2
Cfl.

Cfg.

Cor. in Fa (c.s.)

Tr. in Do (c.s.)

Tr. bassa in Mi♭ (c.s.)

Tamb. picc.

Perc. 2
Glsp.

3
Tam-tam
gliss. colla bach. di triang.

Anvil (both hands)
près de la table

Arpa

Guit.

Cel. (Celesta)
sempre p

Pf solo

3+3+2
8

D 4/4 Vivo, (♩ = 132, ♩ = 66) 2/4
4 con energia nuova

5/4

3/4

4/4

VI. 1
senza sord.

VI. 2
senza sord.

Va.

Vc.
N (non arm.)

Cb.

4/4

5/4 (3+2)

6/8

3/4

E

♩ = 66
♩ = 110
♩ = ♩

35

Fl. contr.
Cor. ing.
1 Cl. in La
2
Cfg.

Cor. in Fa (c.s.)
Tr. in Do (c.s.)
Tr. bassa in Mi♭ (c.s.)

Car Horn
1
Perc 2 Maracas (medium)
3 Maracas (low)
p cresc. ... f dim. ...

Arpa

Guit.

Cel.
muta in Dig. Pno.

Pf. solo

4/4

5/4 (3+2)

6/8

3/4

E

♩ = 66
♩ = 110
♩ = ♩

Vi. 1
Vi. 2
Va.
Vc.
Cb.

F $\text{♩} = 82.5$
 $\text{♩} = 137.5$

Fl. contr.

Cor. ing.

Cl. in La
1
2

Cfg.

Cor. in Fa (c.s.)

Tr. in Do (c.s.)

Tr. bassa in Mi♭ (c.s.)

Car Horn

1
Perc. 2
3
Maracas (medium)
Maracas (low)
Maracas (high)

Arpa

Guit.

Dig. Pno

Pf. solo

F $\text{♩} = 82.5$
 $\text{♩} = 137.5$

VI. 1

VI. 2

Va.

Vc.

Cb.

poco a poco sul pont.

4/8

G

♩ = 103.125 (♩. = 86)

6/8

5/8

H 3/4 (6/8)

Stesso tempo (♩. = 86)

46

d = ♩

Fl. contr.

Cor. ing.

Cl. in La

2

Cfg.

Cor. in Fa (c.s.)

Tr. in Do (c.s.)

Tr. bassa in Mi♭ (c.s.)

1

Perc. 2

3

Arpa

Guit.

Dig. Pno.

Pf. solo

4/8

G

♩ = 103.125 (♩. = 86)

6/8

5/8

H 3/4 (6/8) (4 - Taktig)

Stesso tempo (♩. = 86)

VI. 1

VI. 2

Va.

Vc.

Cb.

52

Fl. contr.

Cor. ing.

1
Cl. in La
2

Cfg.

Cor. in Fa (c.s.)

Tr. in Do (c.s.)

Tr. bassa in Mib

1 Kulkul

Perc. 2 Glsp.

3 Vibr.

Arpa

Guit.

Dig. Pno.

Pf. solo

(3 - Taktig)

1/2

3/3

VI. 1

VI. 2

Va.

Vc.

Cb.

I 6

58

Fl. contr.

Cor. ing.

Cl. 1
in La 2

Cfg.

Cor. in Fa
(c.s.)

Tr. in Do
(c.s.)

Tr. bassa
in Mi

1 Kukul
Tamb. piccolo

2 Gisp.
Campane

3 Vibr.

Arpa

Guit.
sul pont

Dig. Pno.

Pf. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord. 1) $\frac{5}{6}$

(quasi) $\frac{8}{8}$

"flott" (schmetternd) via sord.

2) $\frac{5}{6}$ (quasi) $\frac{8}{8}$ (5:3 d.)

molto espr. con vibr.

$\frac{3}{4}$ (1 - Taktig)

$\frac{3}{4}$

$\frac{3}{4}$

I 6 (3 - Taktig)

1) Cor., Tamb. picc.: play "quasi" $\frac{8}{8}$ (♩. = 144)
 2) Tamb. picc.: do not play too loud, only *mf*

This page of a musical score contains measures 62 through 75. The instruments listed on the left are: Fl. contr., Cor. ing., Cl. 1 in La 2, Cfg., Cor. in Fa, Tr. in Do, Tr. bassa in Mi♭, Tamb. picc., Perc. 2, Arpa, Guit, Dig. Pno., Pf. solo, VI. 1, VI. 2, Va., Vc., and Cb. The score is written in 3/4 time with a tempo of 144 beats per minute. The key signature has one flat (B-flat). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *f* (forte). Performance instructions include *sim.* (sostenuto) for the guitar and *5:6* (5/6) for the percussion. The piano solo part includes specific chord voicings for Eb and D/E. The woodwinds and strings play sustained, melodic lines, while the percussion provides a steady, rhythmic accompaniment.

K (♩ = 144) *sempre*

68 Fl. contr. *ff* (♩ = 144) *sempre*

Cor. ing. *ff* (♩ = 144) *sempre* 69a 70a 71a 72a **L** 73a

1 Cl. in La

2

Cfg. (♩ = 144) *sempre* *ff*

Cor. in Fa (♩ = 144) *sempre* **L**

Tr. in Do

Tr. bassa

Tamb. picc. (♩ = 144) *sempre* Camp.

Perc. 2

Marimba *f*

3

Arpa *ff marc.*

Guit. *ff marc.*

Dig. Pno.

Pf. solo (♩ = 98.16) 15:11 (♩ = 102.25) 12.5:11

conductor's tempo: 2) Piano ♩ = 98.16; ♩ = 102.25; ♩ = 102.54. That's just for practice! Piano has to follow the conductor.

K $\frac{6}{8}$ ♩ = 120 $\frac{7}{8}$ **L** $\frac{5}{8}$ ♩ = 90 $\frac{6}{8}$ $\frac{7}{8}$

VI. 1

VI. 2

Va. *ff* *sim.* *arco*

Vc. *arco* *ma molto espr.* *f*

Cb. *arco* *md molto espr.* *f*

1) The Snare drum (Tamb. picc.) continues in the same "pulse" but notated ♩ (above the staff) because of the change of tempo. Between **K** and **L** the Snare drum follows the conductor (notation below the staff), and from **L** the Snare drum continues in the same pulse but now independent of the conductor. The Snare drum "conducts" Fl. contr., Cor. ing., Cfg., Cor. and Camp., in tempo ♩ = 144, while the remaining orchestra follows the conductor.

Tutti: cresc.

Musical score for measures 74 to 78a. The score includes parts for Fl. contr., Cor. ing., Cl. in La (1 and 2), Cfg., Cor. in Fa, Tr. in Do, Tr. bassa in Mik, Tamb. picc., Perc. 2 (Camp. and Gr. cassa (med.)), Marimba, Arpa, Guit., Dig. Pno, and Pf. solo. The woodwinds and strings play a rhythmic pattern with accents. The percussion includes a snare drum and a medium tom. The piano solo part features a complex rhythmic pattern with markings like 12.5:11 and 10:11. Dynamics include *p*, *f*, *sf*, and *cresc.*. A rehearsal mark **[M]** is present in measures 75a and 76a.

Tutti: cresc.

Musical score for strings (VI. 1, VI. 2, Va., Vc., Cb.) from measures 74 to 78a. The strings play a rhythmic pattern with accents. Above the staves, there are tempo and dynamic markings: $\text{♩} = 102.54$, $\text{♩} = 112.5$, and $\text{♩} = 94$. A rehearsal mark **[M]** is present in measure 75. The string parts are marked with dynamics like *f* and *mf*. The tempo is indicated as **(4 - Taktig)**.

1) Fl. contr., Cor. ing., Cfg., Cor. and Camp. stop approx. here (a little or later around rehearsal letter From letter **[N]** they are together with the others (indicated by a sign from the conductor).

N $\frac{6}{8}(\frac{3}{4})$

O $\frac{9}{4}(\frac{3}{2})$ $\text{♩.} = 70.5 (= \text{ca. } 72, \text{Tp}^\circ \text{ I})$

80

Fl. contr.

Cor. ing.

1 Cl.

2 Cl. *muta in Cl. basso in Sib*

Cfg.

Cor. in Fa

Tr. in Do *mettere sord. ten!*

Tr. bassa in Mib *con sord.*

1 Tamb. picc.

Perc. 2 Gr. cassa (med.)

3 Vibr.

Arpa

Guit.

Dig. Pno. *muta in Celesta*

Pf solo *martellato*

(2 - Taktig)

N $\frac{6}{8}(\frac{3}{4})$

O $\frac{9}{4}(\frac{3}{2})$ $\text{♩.} = 70.5 (= \text{ca. } 72, \text{Tp}^\circ \text{ I})$

VI. 1

VI. 2

Va. *ord.*

Vc. *molto cresc.*

Cb. *molto cresc.*

mf minaccioso

85

Fl. contr.

Cor. ing.

Cl. 1
in La

Cl. basso 2
in Sib

Cfg.

Cor. in Fa

Tr. in Do

Tr. bassa
in Mi \flat
(c.s.)

1 Gr. cassa (high)

2 Gr. cassa (med.)

3 Gr. cassa (low)

Arpa

Guit.

Cel.

Pf. solo

Strings: *cresc. poco a poco al* P

VI. 1

VI. 2

Va.

Vc.

Cb.

This page of a musical score, numbered 87, features a variety of instruments. The woodwind section includes Fl. contr., Cor. ing., Cl. 1 in La, Cl. basso 2 in Sib, and Cfg. The brass section consists of Cor. in Fa, Tr. in Do, and Tr. bassa in Mib (c.s.). The percussion section is divided into three parts: Gr. cassa (high), Gr. cassa (med.), and Gr. cassa (low), with dynamic markings of *p* and *pp*. The string section includes Arpa, Guit., Cel., VI. 1, VI. 2, Va., Vc., and Cb., with various articulations and slurs. The piano part (Pf. solo) is written in a grand staff with complex chordal textures. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

89

Fl. contr.

Cor. ing.

Cl. 1
in La

Cl. basso 2
in Si \flat

Cfg.

Cor. in Fa

Tr. in Do

Tr. bassa
in Mi \flat
(c.s.)

1 Gr. cassa (high)

2 Gr. cassa (med.)

3 Gr. cassa (low)

Arpa

Guit.

Cel.

Pf. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

P ♩ = ♩

91 $\frac{2}{2}$ (♩ = 108)

Fl. contr.
 Cor. ing.
 Cl. 1 in La
 Cl. basso 2 in Sib
 Cfg.

Cor. in Fa
 Tr. in Do (c.s.)
 Tr. bassa in Mib (c.s.)

1
 Perc. 2
 3

Arpa

Guit.

Cel.

Pf. solo

P ♩ = ♩

$\frac{2}{2}$ (♩ = 108)

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

95

Fl. contr. *fff*

Cor. ing. *fff*

Cl. 1 in La *pp* *ff*

Cl. basso 2 in Sib *pp* *ff*

Cfg. *fff*

Cor. in Fa

Tr. in Do (c.s.)

Tr. bassa in Mib (c.s.)

1 Tamburo picc. (♩. = 144!) *pp* *p*

Perc. 2

3 Guiro Marimba *f*

Arpa

Guit. *ff*

Cel.

Pf. solo

VI. 1

VI. 2

Va.

Vc. *p* *ff*

Cb. *p* *ff*

Detailed description: This page of a musical score, numbered 95, contains staves for various instruments. The woodwind section includes Flute Contralto, Cor Anglais, Clarinet 1 in La, Clarinet Bass 2 in Sib, and Bassoon. The brass section includes Horn in F and Trumpet in D (concert). The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The percussion section includes Tambourine piccolo, Guiro, and Marimba. The piano solo part is also present. Dynamics range from *pp* to *fff*. A tempo marking of quarter note = 144 is provided for the tambourine piccolo part.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

1) G.P.

99

Fl. contr.

Cor. ing.

Cl. 1
in La

Cl. basso 2
in Sib

Cfg.

Cor. in Fa

Tr. in Do
(c.s.)

Tr. bassa
in Mik
(c.s.)

Tamburo picc.

Perc. 2
Kulkul (Log drum)

3
Guero

Arpa

Guit.

Cel.

Pf. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

1) Conductor: Absolute silence in the G.P. Hold the rest as long as possible, and break the tension by giving the first beat (beat 5) in the "upbeat bar" (bar 102)

♩ = ♩
Q **6**
 102 **2** Adagio ♩ = 54 (wie ein "Abgesang")

Fl. contr.
 Cor. ing.
 Cl. 1 in La
 Cl. basso 2 in Sib
 Cfg.

Cor. in Fa
 Tr. in Do (c.s.)
 Tr. bassa in Mi♭ (c.s.)

1
 Perc. 2
 3

Arpa

Guit.

Cel.

upbeat bar: 5 6
 (m. g. solo!) *mf* *p* *mf* *mf* (low bass-line echoing previous harmonics)
 1)
 8va

6 **Q**
2 Adagio ♩ = 54 (wie ein "Abgesang")

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

1) Pianoforte: play the F# in a dynamic so that you can hear the fifth harmonic, indicated in parenthesis above (don't do anything else: just listen for the harmonic in the sound).

rit. poco a poco

4/2

muta in Picc.
lunga

107

Fl. contr.

Cor. ing.

Cl. 1 in La

Cl. bso. in Mi \flat

Cfg.

muta in Oboe
lunga

muta in Cl. in Mi \flat
lunga

muta in Cl. in Mi \flat
lunga

muta in Fg
lunga

Cor. in Fa

Tr. in Do (c.s.)

Tr. bassa in Mi \flat (c.s.)

lunga

lunga via sord.

muta in Trbn. ten
lunga via sord

1

Perc. 2

3

lunga

lunga

lunga

Arpa

lunga

lunga

Guit.

lunga

Cel.

lunga

lunga

Pf.

lunga (ausklngen!)

lunga

8va.....

rit. poco a poco

4/2

lunga

VI. 1

VI. 2

Va.

Vc.

Cb.

lunga

lunga

lunga

lunga

lunga

6/8 (12/16) III

Tempo di grande gioia ♩. = 56

3/4

Piccolo *p*

Oboe *p*

1 Clarinetti in Mi♭ *p*

2 *p*

Fagotto *ppp*

Corno in Fa 1) ttkk *ffp*

Tromba in Do 1) ttkk (senza sord.) *ffp*

Trombone (ten.) (senza sord.) 1) ttkk *ffp*

1 Glsp. *ff*

2 Campane *ff*

3 Vibr. *ff*

Arpa

Guitar

Celesta *ff*

Pianoforte solo *fff*

6/8 (12/16) Tempo di grande gioia ♩. = 56

3/4

Violino 1 *fff*

Violino 2 *fff*

Viola *fff*

Violoncello *fff*

Contrabbasso *ppp*

1) Double tongue as fast as possible (not fluttertongue!). Avoid being synchronous.

A $\frac{3}{4} (\frac{9}{8} / \frac{16}{16})$ $\text{♩} (\text{♩}) = 84$

accel. (individual)

5

Picc. *accel. (individual)*

Ob. *ff*

1 Cl. in Mib *p* *sim.*

2 Cl. in Mib *p*

Fg. *ppp sempre*

Cor. in Fa *ffp*

Tr. in Do *ffp*

Trbn. *ffp*

1 Gisp. *ff*

Perc 2 Campana *ff*

3 Vibr. *ff*

Arpa *f*

Guit. *f*

Cel. *ffp*

Pf. solo *ffp*

A $\frac{3}{4} (\frac{9}{8} / \frac{16}{16})$ $\text{♩} (\text{♩}) = 84$

VI. 1 *ffp*

VI. 2 *molto spicc.* *mf* *3:2* *3:2* *3:2* *3:2* *3:2*

Va. *ffp*

Vc. *ffp*

Cb. *poco a poco sul pont.* *(sul pont. estremo)* *ffp*

(accel.) -----

in tempo

♪ = ♩

9

Picc. *ff* *in tempo*

Ob.

1 Cl. in C

2 Cl. in Bb

Fg.

Cor. in Fa *ff*

Tr. in Do *ff*

Trbn. *ff*

1 Perc.

2 Perc.

3 Perc.

Arpa *f*

Guit.

Cel.

Pf. solo

VI. 1

VI. 2

Va. *mf* *alla corda (détaché)*

Vc.

Cb.

3/8 4/4

♪ = ♩

B $\frac{4}{4}$ $\text{♩} = 126$

13

Picc. *fff* *f ben marc.*

Ob. *fff* *f ben marc.*

1 Cl. in Mib *fff* *f ben marc.*

2 Cl. in Mib *fff* *f ben marc.*

Fg. *fff* *f ben marc.*

Cor. in Fa *mf ben marc.*

Tr. in Do *mf ben marc.*

Trbn. *mf ben marc.*

1 Glsp. Xyl. *fff* *f*

2 Campana Mar. *fff* *f*

3 Vibr. *fff* *f* *secco*

Arpa *f*

Guit. *f*

Cel. *f*

Pf. solo *fff*

$\frac{4}{4}$ $\text{♩} = 126$ **B**

VI. 1 *fff* *fff* *pizz.* *fff*

VI. 2 *fff* *fff* *pizz.* *fff*

Va. *fff* *fff* *pizz.* *fff*

Vc. *fff* *fff* *fff*

Cb. *fff*

16

Picc. 

Ob. 

1 Cl. in Mib 

2 

Fg.  *ff*

Cor. in Fa  *ff* *mettere sord.*

Tr. in Do  *mettere sord.*

Trbn.  *mettere sord.*

Xyl.  *f*

Mar.  *f*

Vibr.  *f*

Arpa 

Guit. 

Cel.  *8:3d*

Pf. solo 

VI. 1 

VI. 2  *fff* *arco*

Va.  *ff*

Vc.  *fff*

Cb.  *sub. ff*

5/16 poco rit. $\text{C } \frac{4}{4} \text{ } \text{♩} = 100$

3/4

19

Picc. *pp*

Ob. *pp*

1 Cl. in Mi \flat *p*

2 Cl. in Mi \flat *ff*

Fg. *mf*

Cor. in Fa *mf* con sord.

Tr. in Do *p*

Trbn.

Xyl. *f*

1) 3 Wood Blocks *pp*

Perc. 2 Claves (high) *mf*

3 Vibr. *f*

3 Wood Blocks *pp*

Arpa

Guit.

Cel.

Pf. solo *ff* martellato *meno-f*

5/16 poco rit. $\text{C } \frac{4}{4} \text{ } \text{♩} = 100$

3/4

VI. 1 *p* sul pont.

VI. 2 *p* sul pont.

Va. *p* sul pont.

Vc. *p* sul pont.

Cb.

1) Two identical sets of Wood Blocks.

22

3/4 **2/4** **4/4** **3/4**

Picc. *f* *fp* *fp*

Ob. *f* *fp* *fp*

1
Cl. in Mib

2

Fg. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cor. in Fa *ff* *mf* *mf* *ff* *mf* *ff*

Tr. in Do (c.s.) *p* *mf*

Trbn.

1
3 Wood Blocks

2
Claves (high)

3
3 Wood Blocks

Arpa

Guit.

Cel. *ff*

Pf. solo *erese. poco a poco*

3/4 **2/4** **4/4** **3/4**

VI. 1

VI. 2

Va.

Vc.

Cb. *f*

D $\frac{3}{4} (8)$ $\text{♩} = 120 (\text{♩} = 80)$

25 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4} (8)$ $\text{♩} = 120 (\text{♩} = 80)$

Picc. fz mf

Ob. fz mf

1 Cl. in C mf

2 Cl. in Bb mf

Fg. mfz mfz mfz mfz

Cor. in Fa mfz mfz mfz mfz

Tr. in Do (c.s.) mfz mfz mfz fz mfz ma quasi eco (from Oboe)

Trbn. con sord. mfz mfz mfz mfz

1 3 Wood Blocks mfz mfz mfz mfz

2 Perc. Claves (high) mp mp mp mp

3 3 Wood Blocks mp mp mp mp

Arpa ff

Guit. ff

Cel. fz fz

Pf. solo ff ff ff ff

$\text{♩} = 120 (\text{♩} = 80)$

1) $\frac{3}{4} (8)$ $\text{♩} = 120 (\text{♩} = 80)$

VI. 1 mf spicc. ord.

VI. 2 mf spicc. ord.

Va. mf spicc. ord.

Vc. mf spicc. ord.

Cb. pizz., sul pont. mfz mfz mfz

1) From **D** picc., fg., cor., guit., cel., cb.: phrasing "in 2" ($\frac{3}{8}$) following the pulse of the guitar. Despite different sub-divisions va. and vc. are also "in 2". The main beat of the conductor is "in 3".

Picc. *mf* *mf sempre* *mf* *mf* *mf* *mf*

Ob. *ff* *sim.*

1 Cl. in Mib *mf* *mf sempre*

2 Cl. in Mib *mf* *mf sempre*

Fg. *mf* *mf* *mf* *mf* *mf* *mf*

Cor. in Fa *mf* *mf* *mf* *mf* *mf* *mf*

Tr. in Do (c.s.) *mf* *mf* *mf*

Trbn. (c.s.)

1 Claves (high)

2 Claves (med.)

3 Claves (med.)

Arpa

Guit.

Cel. *sim.*

Pf. solo

VI. 1

VI. 2

Va.

Vc.

Cb. *sim.*

Picc.
 Ob.
 1 Cl. in Mib
 2
 Fg.
 Cor. in Fa
 Tr. in Do (c.s.)
 Trbn. (c.s.)
 1 Perc. 2 Piatti sospesi (med./high) "kurz"
 2 Claves (high)
 3 Claves (med.)
 Arpa
 Guit.
 Cel.
 Pf. solo
 8va
 8va
 8va
 VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

1) Fg.: tacet ad lib.
 2) Ob.: play only if Fg. is tacet

E $\frac{3}{4}$ $\text{♩} = 80$

Picc.
 Ob.
 1 Cl. in Mi \flat
 2
 Fg. *muta in Contrafagotto*

Cor. in Fa
 Tr. in Do (c.s.)
 Trbn. (c.s.)

1 2 Piatti sosp.
 Perc. 2
 3

Arpa

Guit.

Cel.

Pf. solo

E $\frac{3}{4}$ $\text{♩} = 80$

VI. 1 *ff marc. pizz.*
 VI. 2 *ff marc. pizz.*
 Va. *ff marc.*
 Vc.
 Cb. *arco*

39 $\frac{4}{4}$

$\frac{3}{4}$

Picc.

Ob.

1
Cl. in Mi \flat

2

Cfg.

Cor. in Fa

Tr. in Do (c.s.)

Trbn. (c.s.)

1 2 Piatti sosp.

Perc. 2

3

Arpa

Guit.

Cel.

Pf. solo

$\frac{4}{4}$

$\frac{3}{4}$

Vi. 1

Vi. 2

Va.

Vc.

Cb.

41

Picc.

Musical score for Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. in Mib), and Cymbal (Cfg.). The Piccolo part has a whole rest. The Oboe, Clarinet, and Cymbal parts play a rhythmic pattern of eighth notes with slurs and accents.

Cor. in Fa

Musical score for Horn in F (Cor. in Fa) and Trumpet in C (Tr. in Do (c.s.)). The Horn part has a whole rest. The Trumpet part plays a rhythmic pattern of eighth notes with slurs and accents, marked with *ff*.

Tr. in Do (c.s.)

Trbn. (c.s.)

Musical score for Trombone (Trbn. (c.s.)) with a whole rest.

2 Piatti sosp.

Musical score for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). Perc. 1 plays a rhythmic pattern of eighth notes with slurs and accents, marked with *ff* and *p*. Perc. 2 has a whole rest.

Perc. 2

3

Arpa

Musical score for Harp (Arpa) with a whole rest.

Guit.

Musical score for Guitar (Guit.) with a whole rest.

Cel.

Musical score for Cello (Cel.) with a whole rest.

Pf. solo

Musical score for Solo Piano (Pf. solo). The score features a complex rhythmic pattern with triplets and slurs, marked with *ff*.

VI. 1

Musical score for Violin 1 (VI. 1) with a whole rest.

VI. 2

Musical score for Violin 2 (VI. 2) with a whole rest.

Va.

Musical score for Viola (Va.) with a whole rest.

Vc.

Musical score for Violoncello (Vc.). The score features a rhythmic pattern of eighth notes with slurs and accents, marked with *ff*.

Cb.

Musical score for Double Bass (Cb.). The score features a rhythmic pattern of eighth notes with slurs and accents, marked with *f*. The score includes Roman numerals I and II.

43 $\frac{5}{16}$ (2+3) \boxed{F} $\frac{6}{8}$ ($\frac{2}{4}$) $\text{♩} = 64$

Picc. *p*

Ob. *ff*

1 Cl. in Mi♭ *pp dolce*

2 Cl. in Mi♭ *pp dolce*

Cfg.

Cor. in Fa

Tr. in Do (c.s.) *f*

Trbn. (c.s.) *p*

1 2 Piatti sosp. *p*

Xyl. (m.d.) *pp*

(m.g.) *p*

Perc. 2 Sistrum *f sempre*

Vibr. arco *mf* *L.v.*

Arpa *f*

Guit. *mf*

Cel. *mf*

muta in Dig. Pno.

Pf. solo *legatissimo loco*

$\frac{5}{16}$ (2+3) \boxed{F} $\frac{6}{8}$ ($\frac{2}{4}$) $\text{♩} = 64$

Vi. 1 *con sord.* *pp* *arco*

Vi. 2 *con sord.* *pp* *arco*

Va. *pp* *p* *arco*

Vc. *pp*

Cb. *pp* *p*

G

50

Picc. *p* *mf*

Ob. *p* *mf*

1 Cl. in Mi♭ *p* *mf*
muta in Cl. basso

2 Cl. in Mi♭

Cfg.

Cor. in Fa

Tr. in Do (c.s.) *p*

Trbn. (c.s.) *p*

Xyl. *pp*

Perc. 2

3 Vibr. *lv.* *lv.*

Arpa *mf*

Guit. *mf*

Dig. Pno.

Pf. solo *loco* *poco a poco cresc. ed espr.*

G

via sord.

Vi. 1 *via sord.*

Vi. 2 *via sord.*

Va.

Vc.

Cb.

53

Picc.

Ob.

Cl. 1
in Mi \flat

Cl. basso 2
in Si \flat

Cfg.

Cor. in Fa

Tr. in Do
(c.s.)

Trbn.
(c.s.)

1

Perc. 2

3

Arpa

Guit.

Dig. Pno.

Pf solo
(cresc.) (m.d.)

7

8

VI. 1

VI. 2

Va.

Vc.

Cb.

p \leftarrow *f*

H $\frac{4}{4}$ $\text{♩} = 96$

56

Picc. *fp*

Ob. *fp*

Cl. 1 in Mib *fp*

Cl. basso 2 in Sib *pp sempre*

Cfg. *pp sempre*

Cor. in Fa

Tr. in Do (c.s.) *pp sempre*

Trbn. (c.s.) *pp sempre*

Xyl. *mf*

Perc. 2 Spring Coils (scraped down at the side) *ff*

Vibr. arco *ff*

Arpa *ff* *gliss.* *sim.*

Guit.

Dig. Pno. *mp* "von der Ferne"

Pf. solo *ff* *sim.*

$\text{♩} = 96$ **H** $\frac{4}{4}$

VI. 1 *senza sord.* *ff*

VI. 2 *senza sord.* *ff*

Va. *p* \rightarrow *f* *ff*

Vc. *ff*

Cb. *pp sempre*

58

Picc.

Ob.

Cl. 1
in Mib

Cl. basso 2
in Sib

Cfg.

Cor. in Fa

Tr. in Do
(c.s.)

Trbn.
(c.s.)

1 Xyl.

Perc. 2

3 Vibr.

Arpa

Guit.

Dig. Pno.

Pf. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

(homage à Ligeti)

1) on Db 23 (+)

f cantabile

ff

isterico

più ff

loco

ff

ff

ff

ff

1) □ = fingering on F Horn; ○ = fingering on B♭ Horn. Starts on thirteenth harmonic, flattened by a semitone by means of stopping with the old "ston-horn technique"

I

stringendo al fine e cresc.

This page of a musical score includes parts for Piccolo, Oboe, Clarinet in B-flat, Clarinet in C, Bassoon, Contrabassoon, Horn in F, Trumpet in D, Trombone, Xylophone, Percussion (Spring Coils), Arpa, Guitar, Digital Piano, Piano Soloist, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features various musical notations such as dynamics (pp, ff, loco), articulation (accents, slurs), and performance instructions. A section marked 'I' is indicated by a box above the strings and below the piano soloist. The piano soloist part includes fingerings (7, 5, 5, 5) and a 'loco' section. The strings play a rhythmic pattern with accents and slurs, marked 'stringendo al fine e cresc.'.

62

Picc. *Picc. muta in Fl. contr.*

Ob. *Ob. muta in Cor. ing.*

Cl. 1 in Mi♭ *Cl. bso. muta in Cl. in Mi♭*

Cl. basso 2 in Si♭ *ff*

Cfg. *ff*

Cor. in Fa *[123] on B♭*

Tr. in Do (c.s.) *[12] on D*

Trbn. (c.s.) *Trbn. muta in Tr. bassa in Mi♭*

Perc. 2 *Gr. cassa (low) ff al niente*

Arpa *Dig. Pno. muta in Cel.*

Guit.

Dig. Pno.

Pf. solo *molto lunga*

VI. 1 *sul G fff*

VI. 2 *sul G fff*

Va. *ff*

Vc. *ff*

Cb. *ff*

IV

12
32 Fluente ma tranquillo (♩. = 100, ♩ = 75)



Flauto contralto

Corno inglese

1

Clarineti in Mi♭

2

Contrafagotto

Corno in Fa

Tromba in Do

Tromba bassa in Mi♭

Xylophone soft mallets

1

Percussione 2

3

(Tacet)

Arpa

Guitar

Celesta

Pianoforte solo

dolce e cantabile

pp sempre

pp dolce

p

12
32 Fluente ma tranquillo (♩. = 100, ♩ = 75)



Violino 1

Violino 2

Viola

Violoncello

Contrabbasso



5

Fl. contr.

Cor. ing.

1 Cl. in Mib

2 Cl. in Mib

Cfg.

ppp

mf

1) on Eb
 1 (11th. harmonic, adjust intonation with right hand)

Cor. in Fa

Tr. in Do

Tr. bassa in Mib

mp

pp

Xyl.

1

Perc. 2

3

Arpa

Guit.

Cel.

Pf. solo

sim.

mp

mf

*



VI. 1

VI. 2

Va.

Vc.

Cb.

p

IV

1) see note on page 46.

A 12/32

6/4

Fl. contr. *f marc.*

Cor. ing.

Cl. in Mib 1 *pp sempre*

Cl. in Mib 2 *pp sempre*

Cfg. *mf*

Cor. in Fa *mp ma marcato con sord.* (+)

Tr. in Do *p f con sord.*

Tr. bassa in Mib *p f con sord.*

Perc. 2

Perc. 3

Arpa *(étouffez)*

Guit. *f*

Cel. *p sempre (m.d.) (m.g.)*

Pf. solo *(non dim.)*

12/32 **A**

6/4

VI. 1 *mf espr.* III

VI. 2 *p*

Va. *pizz. f arco, sul pont.*

Vc. *pizz. f arco, sul pont.*

Cb. *flautando II V p f sim. (attacca)*

B **6/4** Tempo nuovo (meno mosso) ♩ = 75 Tempo II

14 muta in Fl. picc.

Fl. contr.

Cor. ing.

1
Cl. in Sib

2
Cl. in Cl. basso. in Sib

Cfg.

Cor. in Fa

Tr. in Do (c.s.)

Tr. bassa in Mi♭ (c.s.)

1

2

3

Perc. 2

Gr. cassa (low)

pp

p

Arpa

Guit.

Cel.

8

1

8

(come cor. lontano)

p sub.

pp

B **6/4** Tempo nuovo (meno mosso) ♩ = 75 Tempo II

VI. 1

VI. 2

Va.

Vc.

Cb.

rit.

C

18

Picc.
 Cor. ing.
 Cl. 1 in Si \flat
 Cl. basso 2 in Si \flat
 Cfg.
 Cor. in Fa
 Tr. in Do (c.s.)
 Tr. bassa in Mi \flat (c.s.)
 1
 Perc. 2
 3
 Arpa
 Guit.
 Cel.
 Pf. solo
p
pp (eco)
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga
 lunga

rit.

C

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.
 lunga
 lunga
 lunga
 lunga
 lunga

Tempo I, ma poco meno

D $\frac{12}{32}$ (poco minnaccioso) $\text{♩} = 96, \text{♪} = 72$

$\frac{7}{32}$

$\frac{9}{32}$

$\frac{12}{32}$

$\frac{7}{32}$

Picc.

Cor. ing.

Cl. 1 in Sib

Cl. basso 2 in Sib

Cfg.

Cor. in Fa

Tr. in Do (c.s.)

Tr. bassa in Mi♭ (c.s.)

1

Perc. 2 Gr. cassa

3

Arpa

Guit.

Cel.

Pf. solo

(loco)

ff *f*

D Tempo I, ma poco meno

$\frac{12}{32}$ (poco minnaccioso) $\text{♩} = 96, \text{♪} = 72$

$\frac{7}{32}$

$\frac{9}{32}$

$\frac{12}{32}$

$\frac{7}{32}$

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

ff

pizz.

f

ff

pizz.

f

ff

poco sul pont.

v

7/32 rit. e cresc. 9/32

6/4 Tempo II, ma molto meno (♩ = 58) poco poco allarg. al fine

7/4

3) (7th. harmonic)

Picc. *pppp* *pp*

Cor. ing. *ff*

Cl. I in Sib

Cl. basso 2 in Sib *mfpp* 1) (3rd. and 5th. harm.) *p*

Cfg. *fff* *fff* 1) (5th. harm.) *ppp*

Cor. in Fa *ppp* (on C) 3) 13 (14th. harm.)

Tr. in Do (c.s.) *mf* *f*

Tr. bassa in Mi♭ (c.s.) *mfpp* *mfpp* *mfpp*

1

Perc. 2 Gr. cassa (low) *mf* *f* *mf pesante* *ppp*

3

Arpa *ff* *fff* *mf* *mf* près de la table

Guit.

Cel.

Pf. solo (ca. 15'') *fff* *p* 2) molto lunga marc. (loco)

7/32 rit. e cresc. 9/32

6/4 Tempo II, ma molto meno (♩ = 58) poco sul pont. poco poco allarg. al fine

7/4

v

VI. 1 *f* *fff* (pizz.)

VI. 2 (pizz.)

Va. *ff* arco v

Vc. *fff* *pp*

Cb. *fff* *pp*

1) Cl. basso, Fg: play the note, acknowledging the harmonic(s) in brackets as a natural part of the sound (just listen - no multiphonic!).

2) Very long fermata: 15 seconds

3) Picc.: the low Eb is intonated as a natural 7th. on the F fundamental in Pf. The same applies to the Horn: the low Bb is a natural 7th. on the C fundamental in Pf., Vc., Cb.

F

34 $\frac{7}{4}$ (allarg.) $\frac{9}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

Picc. *lunga*

Cor. ing. *lunga*

Cl. 1 in Sib *lunga*

Cl. basso 2 in Sib *lunga*

Fg. *lunga*

Cor. in Fa (c.s.) *lunga* *écho* *lunga*

Tr. in Do (c.s.) *lunga* *ppp* *écho* *lunga*

Tr. bassa in Mi \flat (c.s.) *lunga* *ppp* *écho* *lunga*

1 *lunga*

Perc. 2 *lunga*

3 *lunga*

Arpa *lunga*

Guit. *lunga*

Cel. *lunga* *pp* *lunga* *lunga*

Pf. solo *pp* *(écho)* *lunga* *lunga*

F

$\frac{7}{4}$ (allarg.) $\frac{9}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

VI. 1 *lunga*

VI. 2 *lunga*

Va. *lunga*

Vc. *lunga*

Cb. *lunga*