Paul Frehner

Cloak

Concerto for Clarinet and Ensemble

2016

Revised 21.03.18

Instrumentation

Solo Clarinet*

Flute
Oboe, also English Horn
Bassoon

Horn
Trumpet
Trombone

Percussion: 1 player

> Vibraphone (2 bows needed as well as an assortment of mallets)
> Boobam – tuned to E4
> 3 Concert Toms – tuned medium, high, very high

Piano, also Celeste**

Violin
Viola
Cello
Double Bass

Performance Notes

Approximate Duration: 13'00"

This score is notated in C. The piccolo, double bass and celeste, however, are written in their usual octave transpositions.

Accidentals function in the traditional manner. However, cautionary accidentals are used frequently. In addition, the usual symbols for quartertone sharp and quartertone flat are used.

*Notes on the solo clarinet part
Multiphonics: A number of multiphonics are used in solo clarinet part. The main pitches to be realized in a multiphonic sonority are indicated with full sized noteheads. Smaller noteheads indicate pitches that may or may not appear in the sonority. It is possible that other pitches, such as overtones and undertones, may make their way into a given multiphonic. That is ok, as long as the main pitches are heard as well. Fingerings provided for multiphonics have been drawn from the following resources:

> Phillip Rehfeldt's book: *New Directions for Clarinet*, Revised Edition, University of California Press, 1994
> Nicolas del Grazia's webpage: www.clarinet-multiphonics.org
> Heather Roche's blogposts: https://heatherroche.net
> Gregory Oakes' multiphonic database: www.gregoryoakes.com/multiphonics/index.php

The composer acknowledges that fingerings for multiphonics are not universally applicable for all clarinets and all performers. Thus, players are encouraged to find their own solutions to realizing the indicated pitches in the multiphonic sonorities.

Additionally, some multiphonics can only be realized within a specific dynamic range. Thus, dynamics for multiphonics are relative. For instance, the dynamic *forte possible* indicates that the multiphonic should be played at the loudest possible level while still managing to sound the indicated pitches. Thus, *forte possible* might be actually quite soft depending on the situation.

**Note on the celeste part
A 5-octave celeste is suggested. However, if a 4-octave model is used, certain notes may be transposed up an octave or omitted, depending on the situation. Precise instructions regarding this are provided in the score at the moments in question.

Program note

Cloak, Concerto for Clarinet and Ensemble, explores a range of expression and technique in its three movements. While the clarinet is the soloist in the work the ensemble's part is, in many ways, equally intricate and involved. In this regard the piece is also somewhat of a concerto for the ensemble as well as for the clarinet.

In first movement the clarinet's role is untraditional with regard to concerto form. Instead of occupying the role of the soloist, the clarinet, through most of the movement, plays a subtle, coloristic role, giving the overall instrumental timbre a shimmering quality through the use of multiphonics. These multiphonic sonorities have both harmonic and inharmonic properties in relation to the underlying harmony, causing soft beating patterns to emerge from the texture.

The clarinet takes on a soloistic role in the second movement, where it plays a quasi-improvisatory and florid part over a contrapuntal accompaniment in the ensemble.

In the third movement the focus moves between the clarinet and ensemble in alternating passages. In the climax of the work, a theme that has been previously heard in various secondary guises over the first two movements emerges as perhaps the principle theme of the concerto, played here by the clarinet, violin and viola over a full accompaniment. In the concluding section motivic material from the first movement is revisited and played in alternation by the soloist and ensemble in new transformations, giving the listener a new perspective on the material.

The title of the concerto, which hints at something that is secret or hidden, is a nod toward the shadowy ambience of the espionage world walked by agents of CSIS, whose daring true stories are neither celebrated here in Canada by our news agencies nor dramatized by our nation's spy fiction novelists. Something had to be done.

Cloak, Concerto for Clarinet and Ensemble is related to another mine entitled *Cloak of 'Allophenia,* which is scored for orchestra. The two were written at the same time and each are variations on the other.

2nd edition of the score: 21.03.18

Cloak

Concerto for Clarinet and Ensemble

Paul Frehner, 2016
revised 2018

I

♩ = 84 **Misterioso**

Flute

Oboe
also English Horn

Bassoon

Horn

Trumpet

Trombone

Vibraphone

balance dynamics with soft clarinet multiphonics
bowed (2 bows)

p Motor on, full vibrato
con pedale

Piano/
Celeste

Clarinet
Solo

(smaller notehead indicates
a note that is faint)

p

♩ = 84 **Misterioso**

balance dynamics with soft clarinet multiphonics

Violin

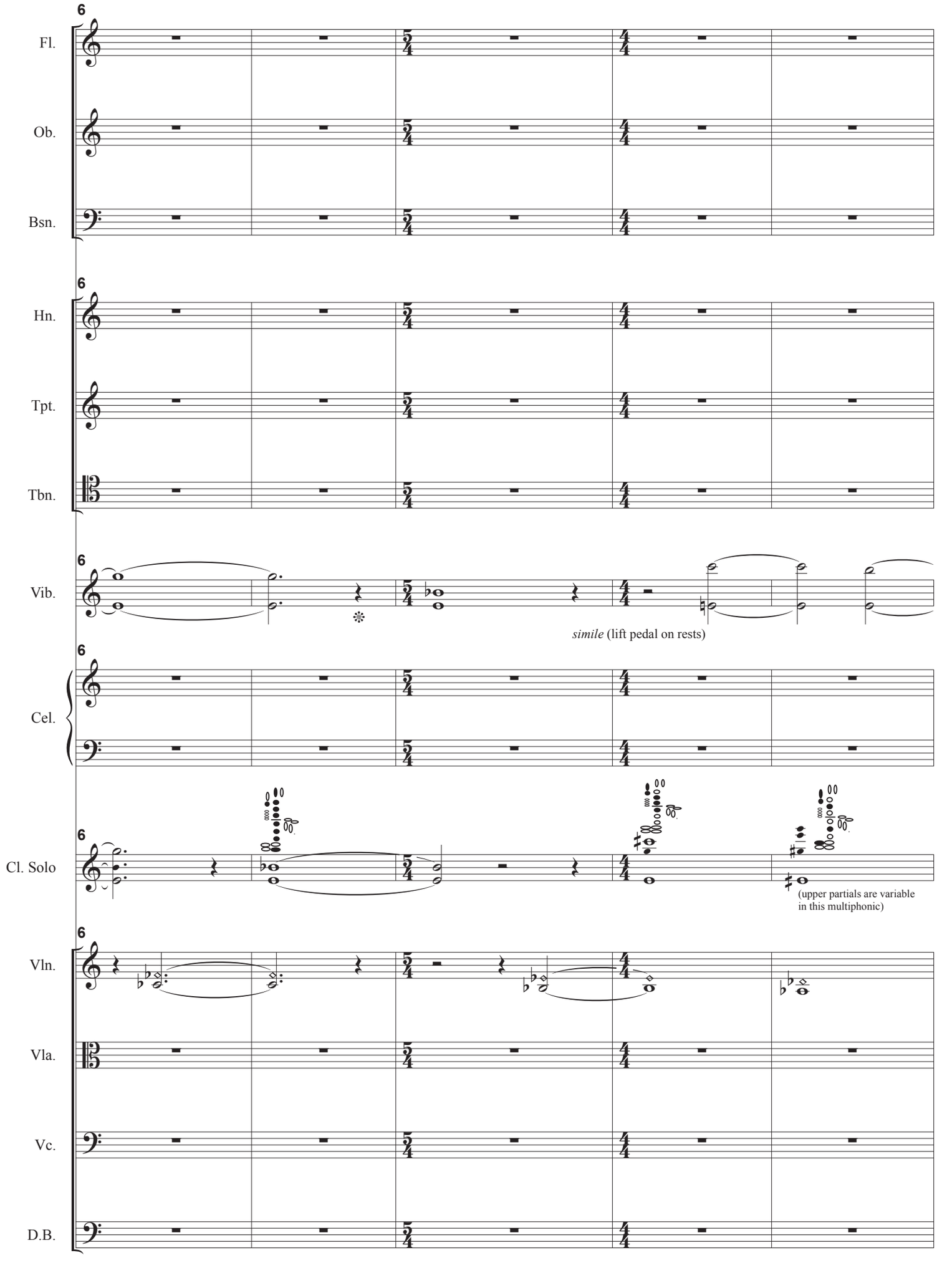
p

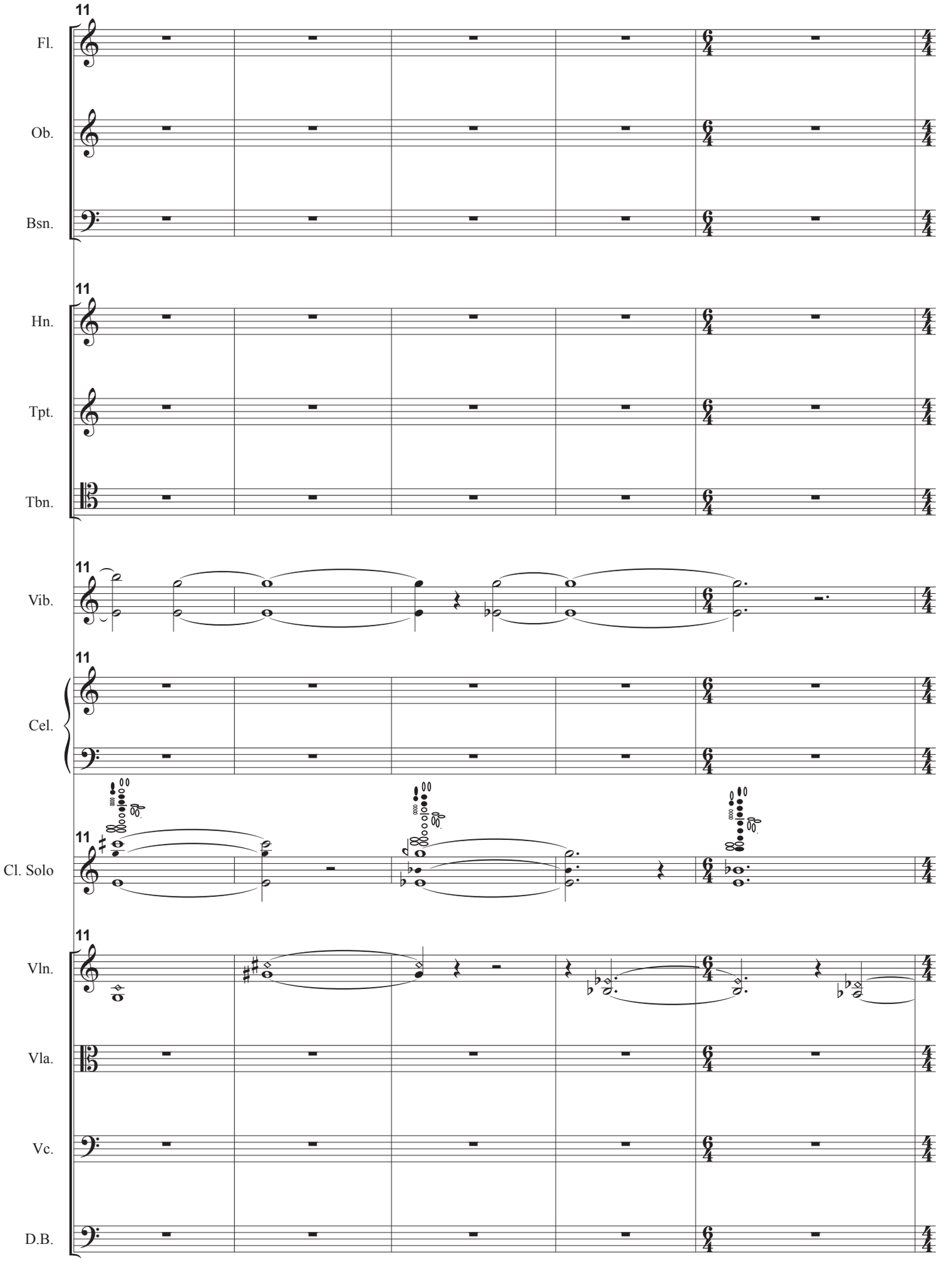
Viola

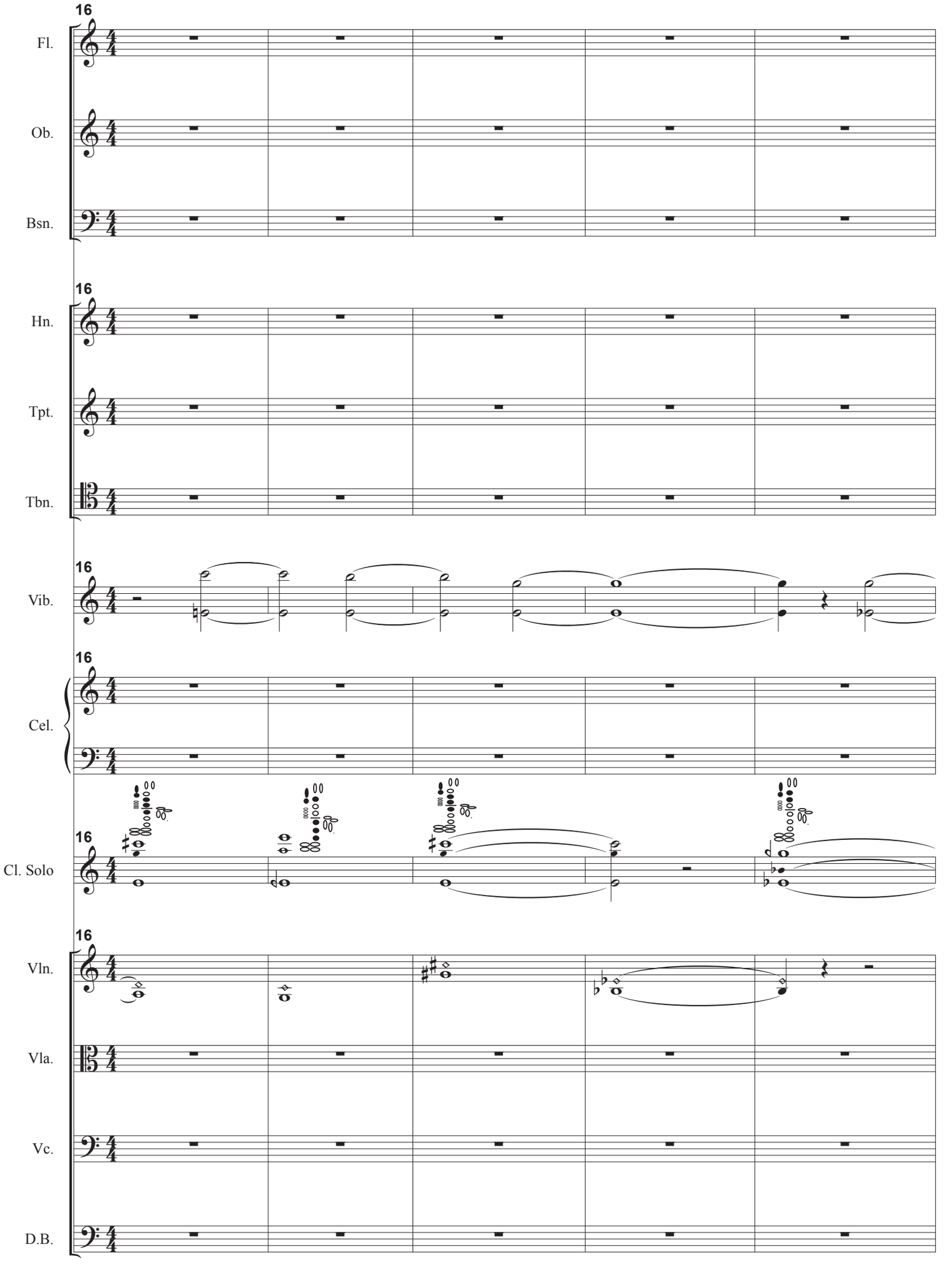
Cello

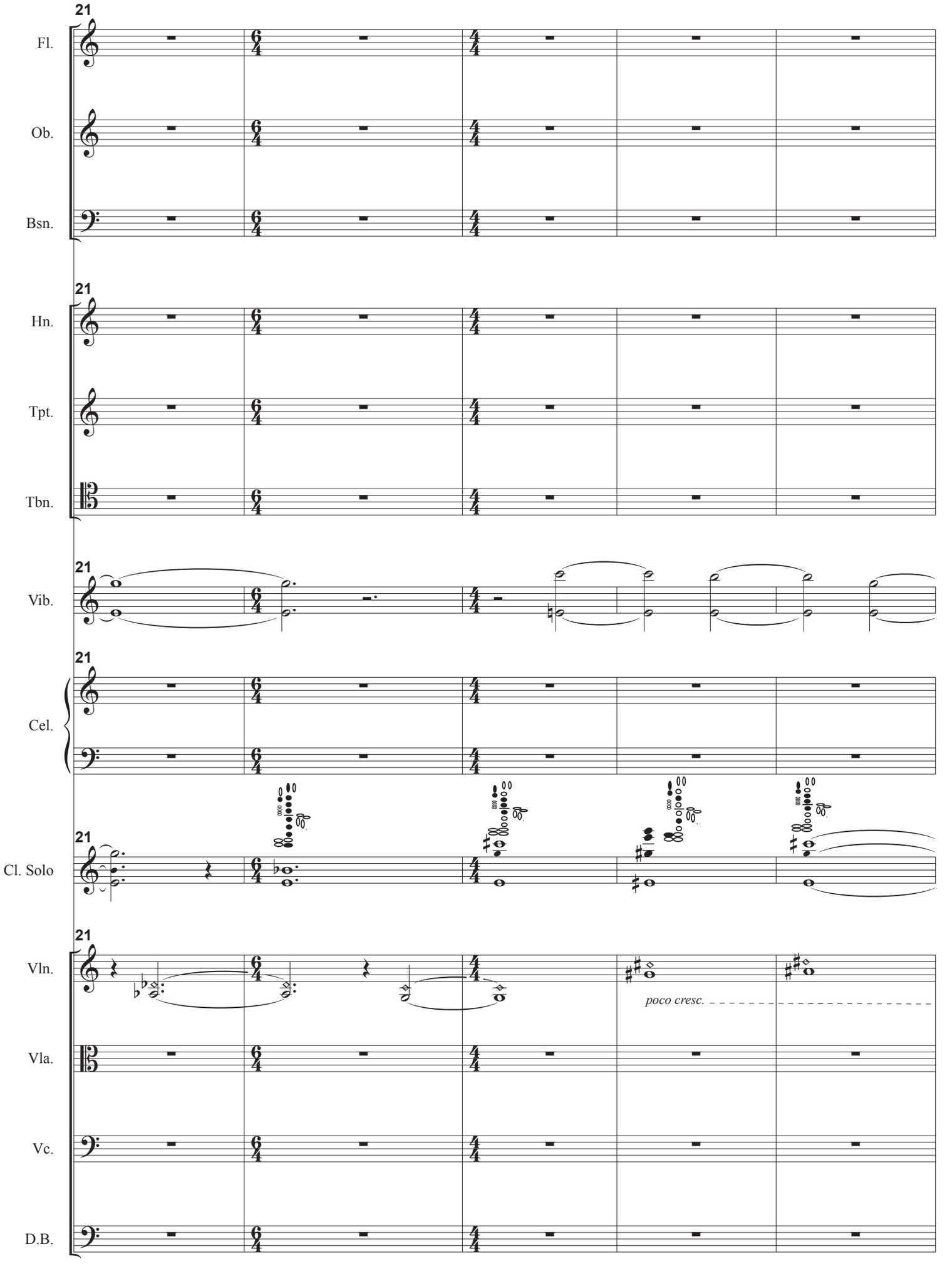
Double Bass

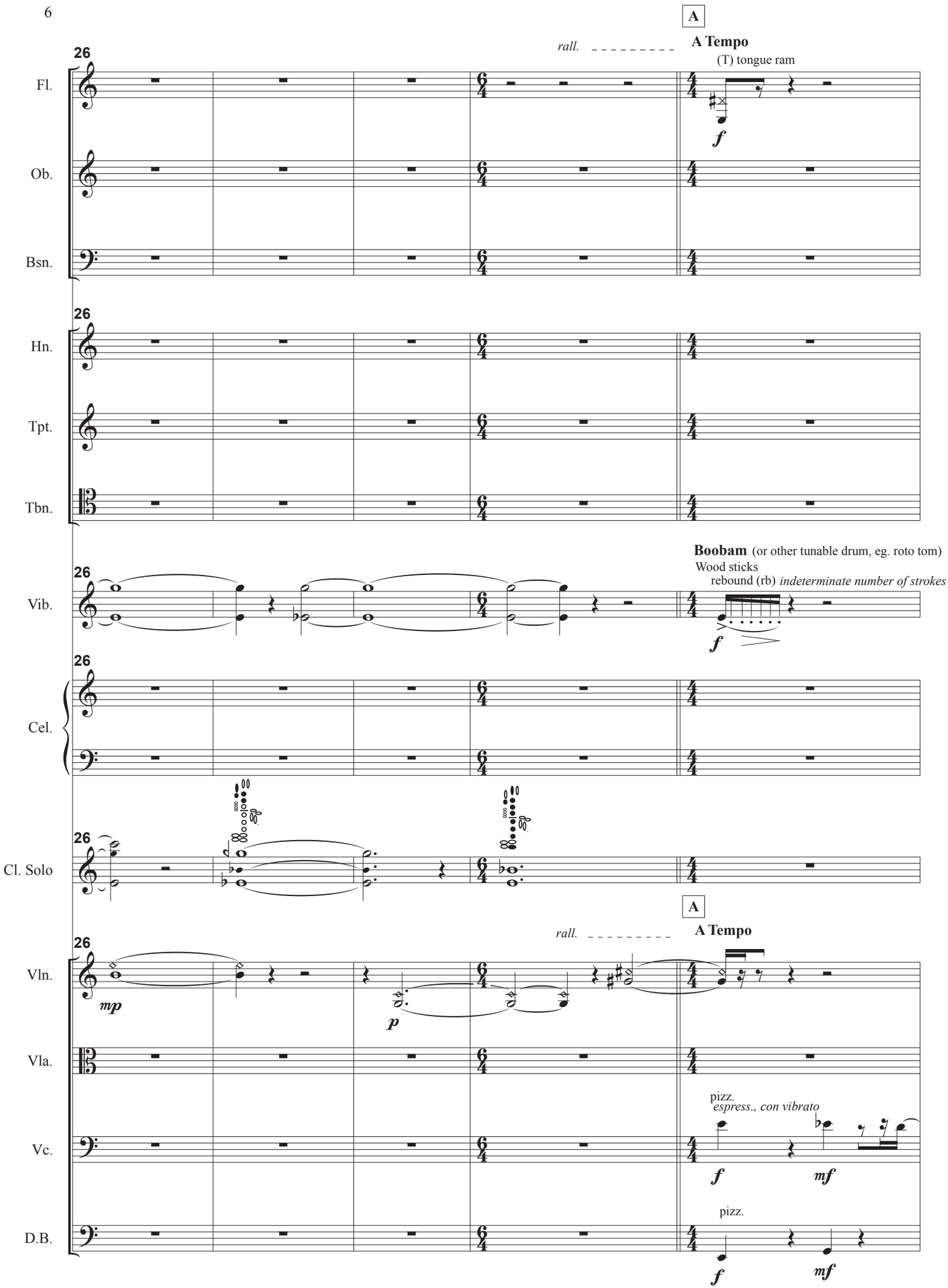
*If the E-Bb dyad can't easily be produced all instances of this multiphonic may be substitued with an F-Bb dyad (concert pitch), with the F sounding a half tone above the E natural of the original dyad. The following is a suggested fingering for the F-Bb dyad from Heather Roche's website:

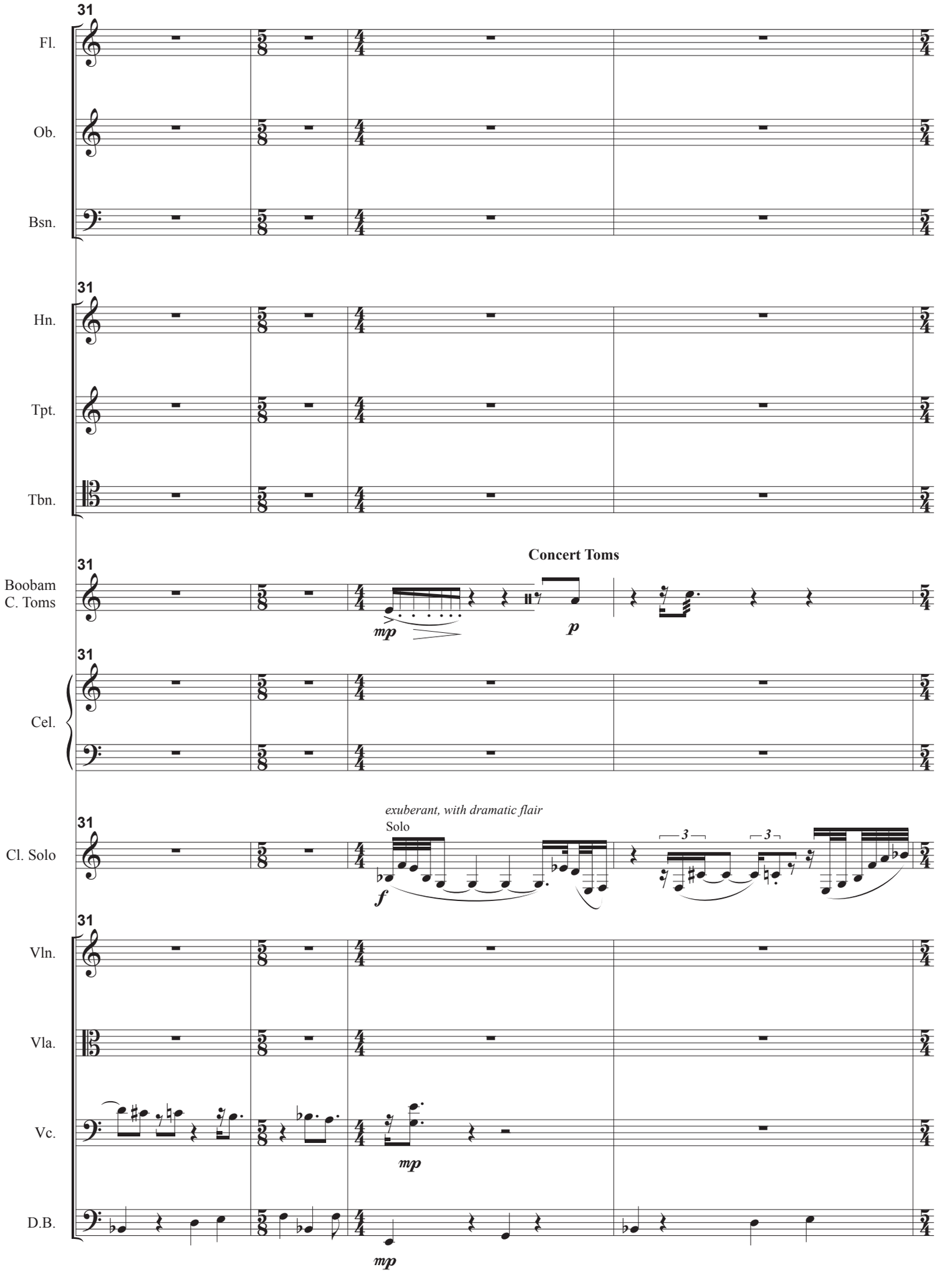

6
Fl.
Ob.
Bsn.
6
Hn.
Tpt.
Tbn.
6
Vib.
simile (lift pedal on rests)
6
Cel.
6
Cl. Solo
(upper partials are variable
in this multiphonic)
6
Vln.
Vla.
Vc.
D.B.

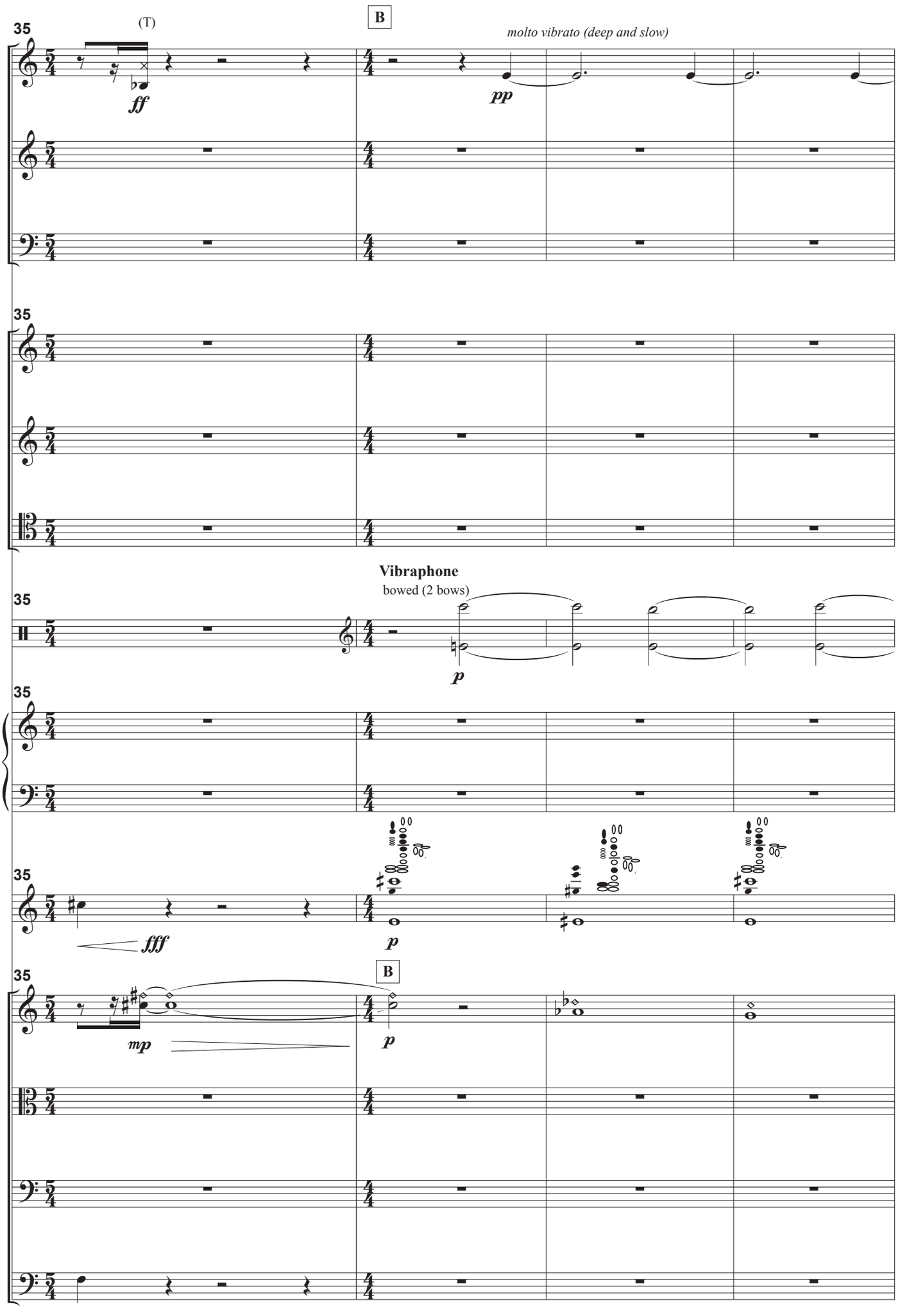

11
Fl.
Ob.
Bsn.
11
Hn.
Tpt.
Tbn.
11
Vib.
11
Cel.
11
Cl. Solo
11
Vln.
Vla.
Vc.
D.B.

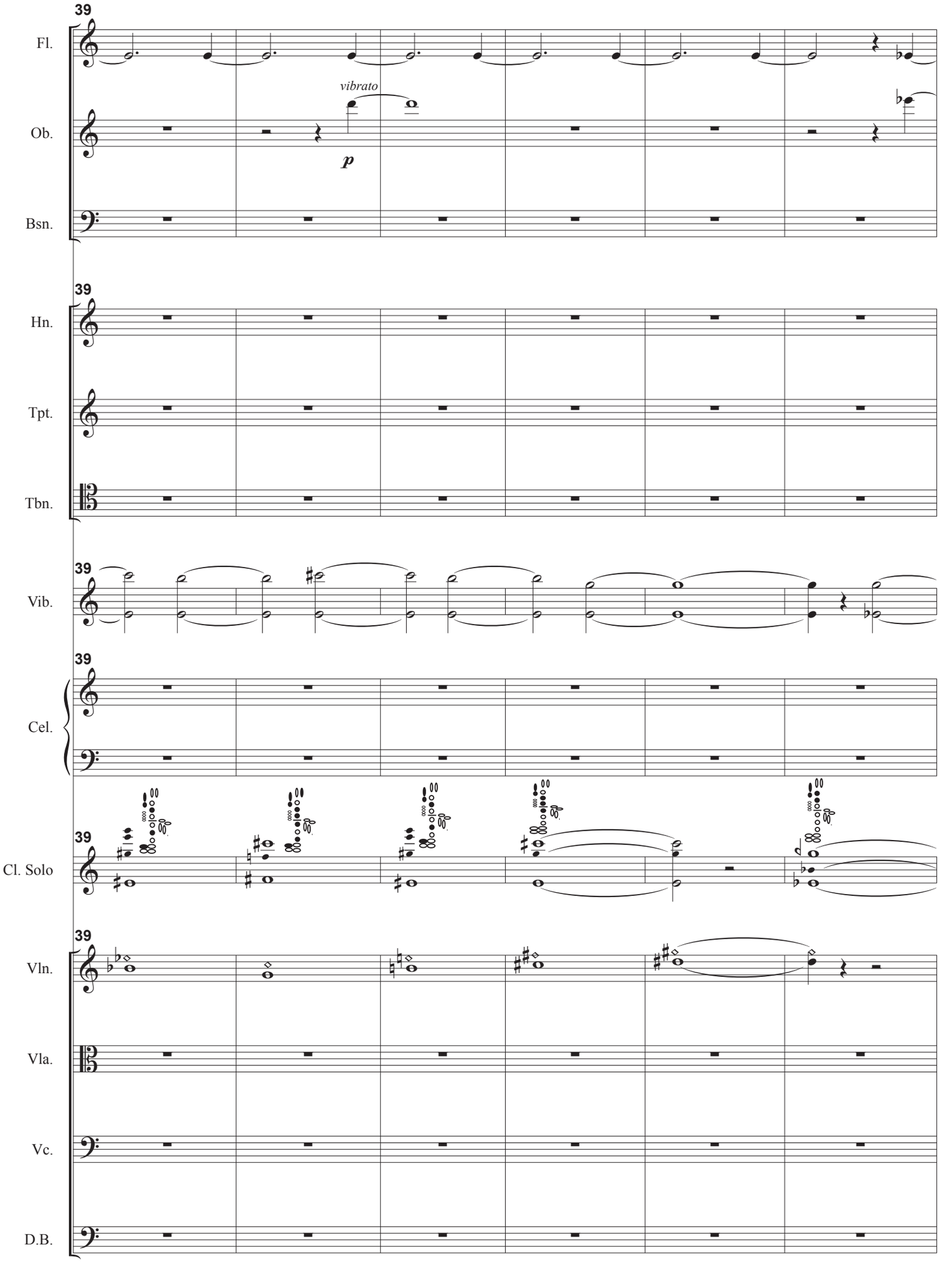

16
Fl.
Ob.
Bsn.
16
Hn.
Tpt.
Tbn.
16
Vib.
16
Cel.
16
Cl. Solo
16
Vln.
Vla.
Vc.
D.B.

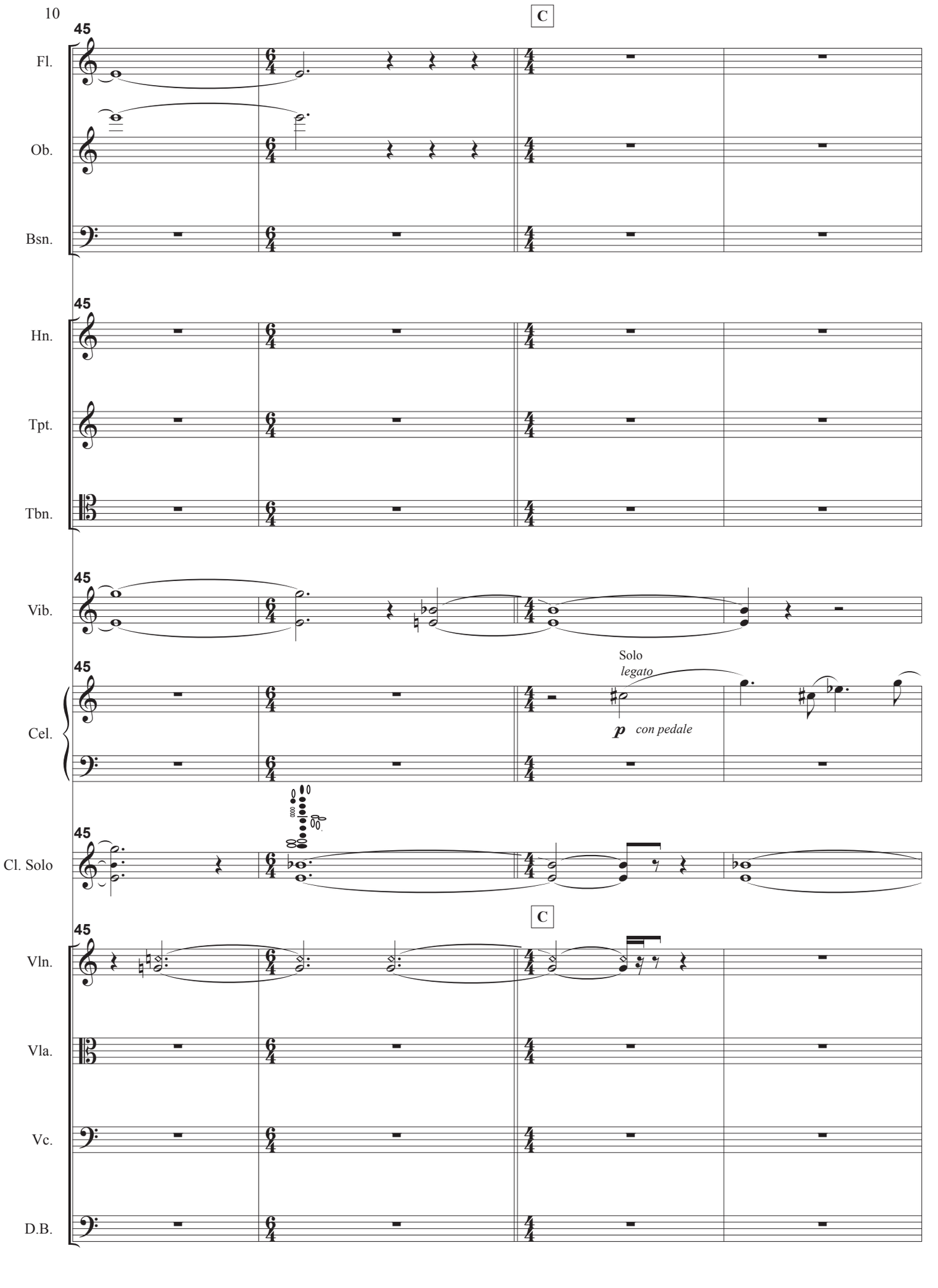

21
Fl.
Ob.
Bsn.
21
Hn.
Tpt.
Tbn.
21
Vib.
21
Cel.
21
Cl. Solo
21
Vln.
poco cresc.
Vla.
Vc.
D.B.

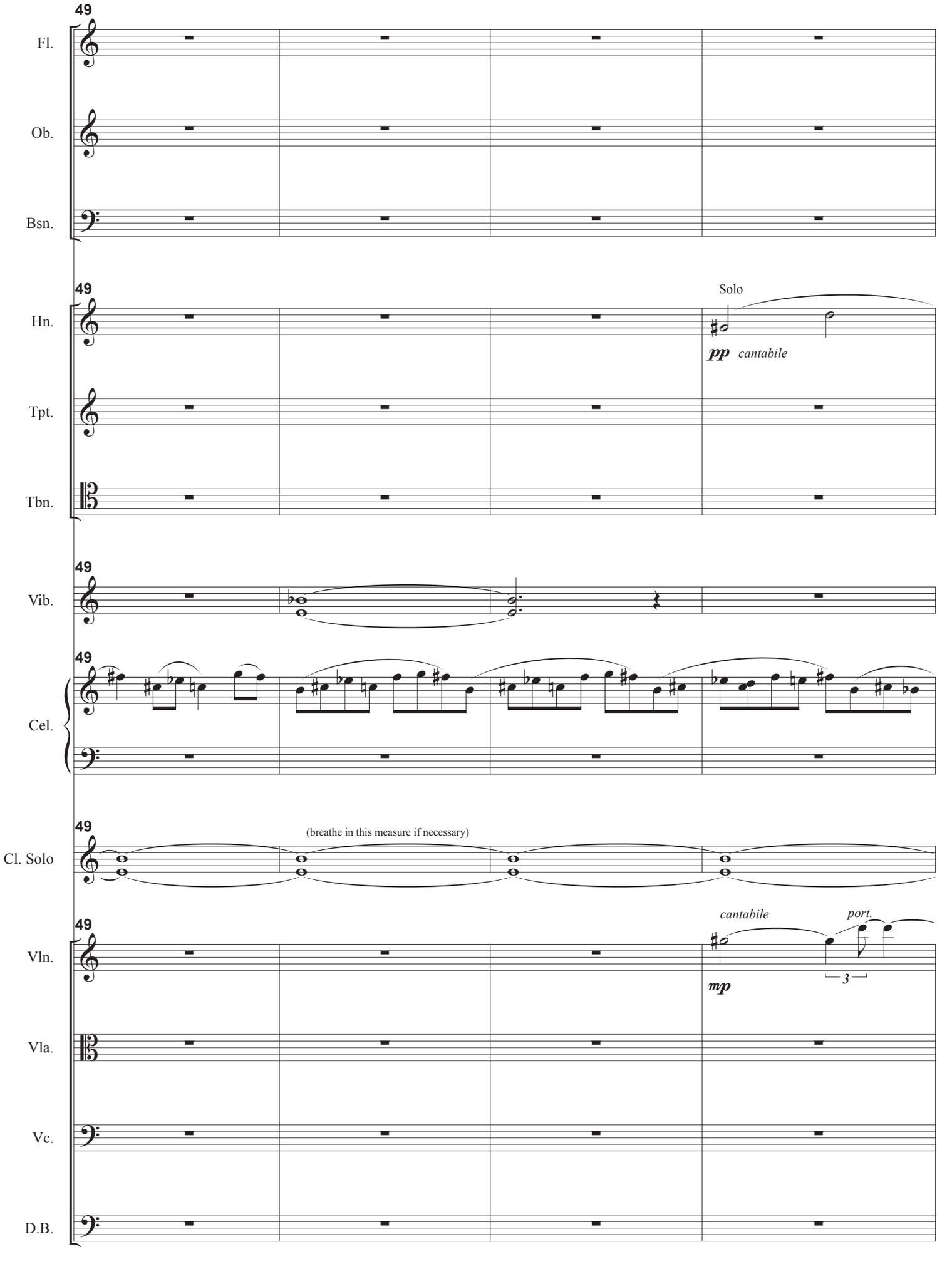

A
A Tempo
rall.
26
Fl.
Ob.
Bsn.
(T) tongue ram
f
Hn.
Tpt.
Tbn.
Boobam (or other tunable drum, eg. roto tom)
Wood sticks
rebound (rb) indeterminate number of strokes
Vib.
Cel.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
mp
p
pizz.
espress., con vibrato
mf
pizz.

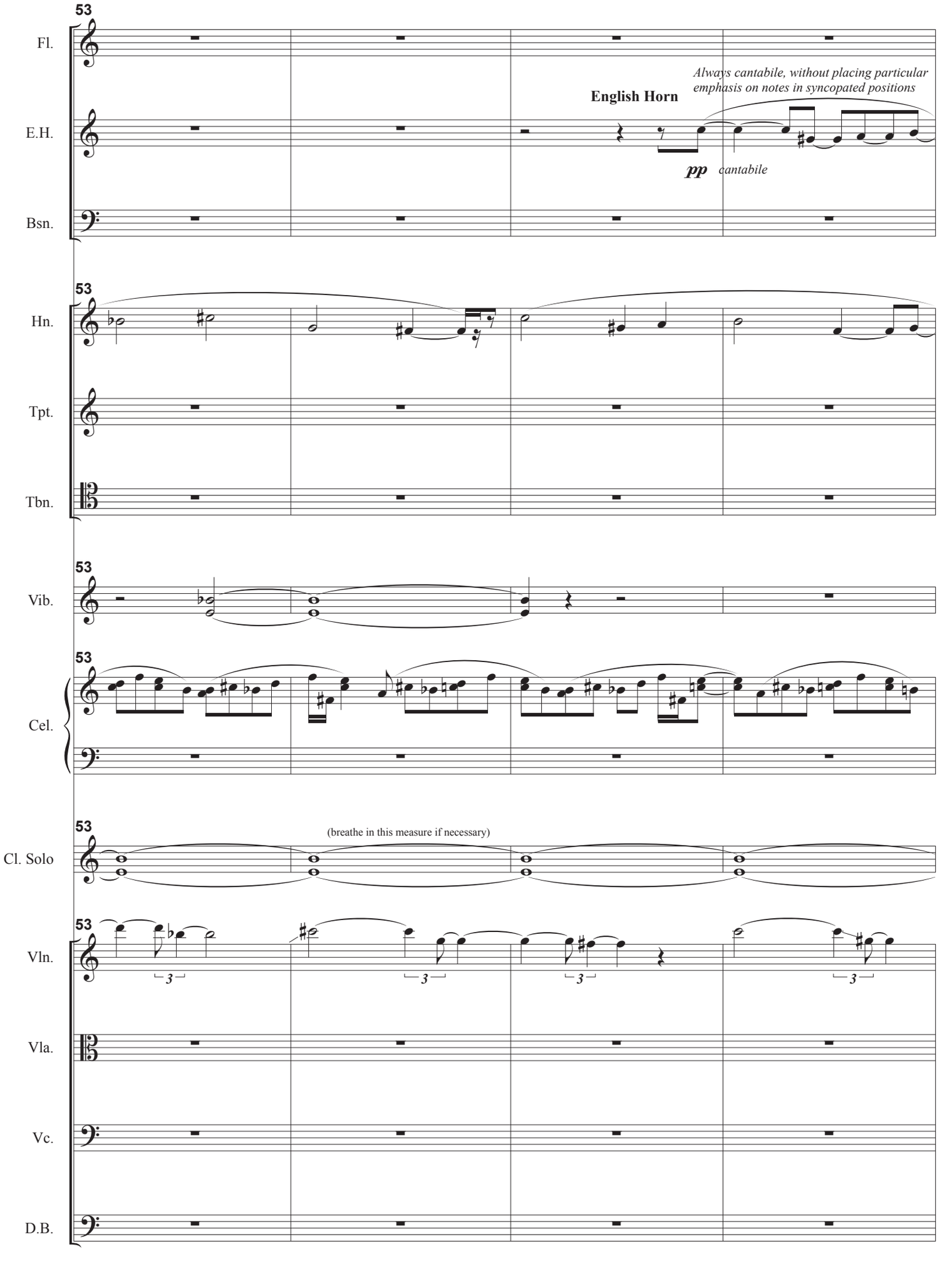

31
Fl.
Ob.
Bsn.
31
Hn.
Tpt.
Tbn.
Concert Toms
31
Boobam
C. Toms
mp
p
31
Cel.
exuberant, with dramatic flair
Solo
31
Cl. Solo
f
3
3
31
Vln.
Vla.
Vc.
mp
D.B.
mp


35
(T)
B
molto vibrato (deep and slow)
Fl.
ff
pp
Ob.
Bsn.
35
Hn.
Tpt.
Tbn.
Vibraphone
bowed (2 bows)
35
Vib.
p
35
Cel.
35
Cl. Solo
fff
p
35
B
Vln.
mp
p
Vla.
Vc.
D.B.


39
Fl.
vibrato
p
Ob.
Bsn.
39
Hn.
Tpt.
Tbn.
39
Vib.
39
Cel.
39
Cl. Solo
39
Vln.
Vla.
Vc.
D.B.


C
45
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Cel.
Solo
legato
p con pedale
Cl. Solo
C
Vln.
Vla.
Vc.
D.B.


49
Fl.
Ob.
Bsn.
49
Hn.
Solo
pp cantabile
Tpt.
Tbn.
49
Vib.
49
Cel.
49
Cl. Solo
(breathe in this measure if necessary)
49
Vln.
cantabile
port.
mp
3
Vla.
Vc.
D.B.


53
Fl.
E.H.
Bsn.
English Horn
Always cantabile, without placing particular emphasis on notes in syncopated positions
pp cantabile
Hn.
Tpt.
Tbn.
Vib.
Cel.
Cl. Solo
(breathe in this measure if necessary)
Vln.
Vla.
Vc.
D.B.
3

D

57

Fl.

E.H.

Bsn.

Always cantabile, without placing particular emphasis on notes in syncopated positions

57

Hn.

Tpt.

Always cantabile, without placing particular emphasis on notes in syncopated positions

Tbn.

pp *cantabile*

57

Vib.

57

Cel.

57

(breathe in this measure if necessary)

Cl. Solo

D

57

Vln.

3 3 3 3

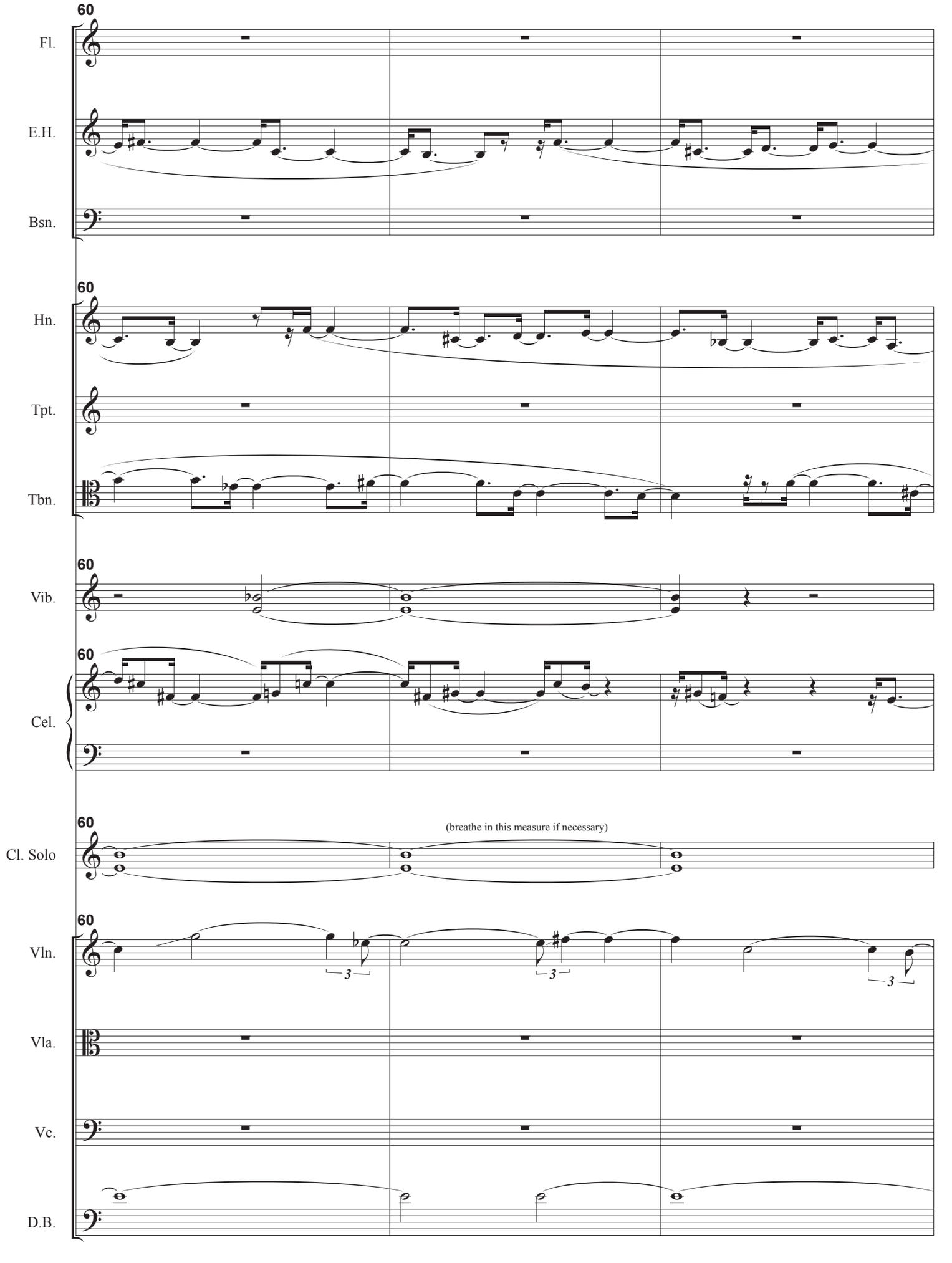
Vla.

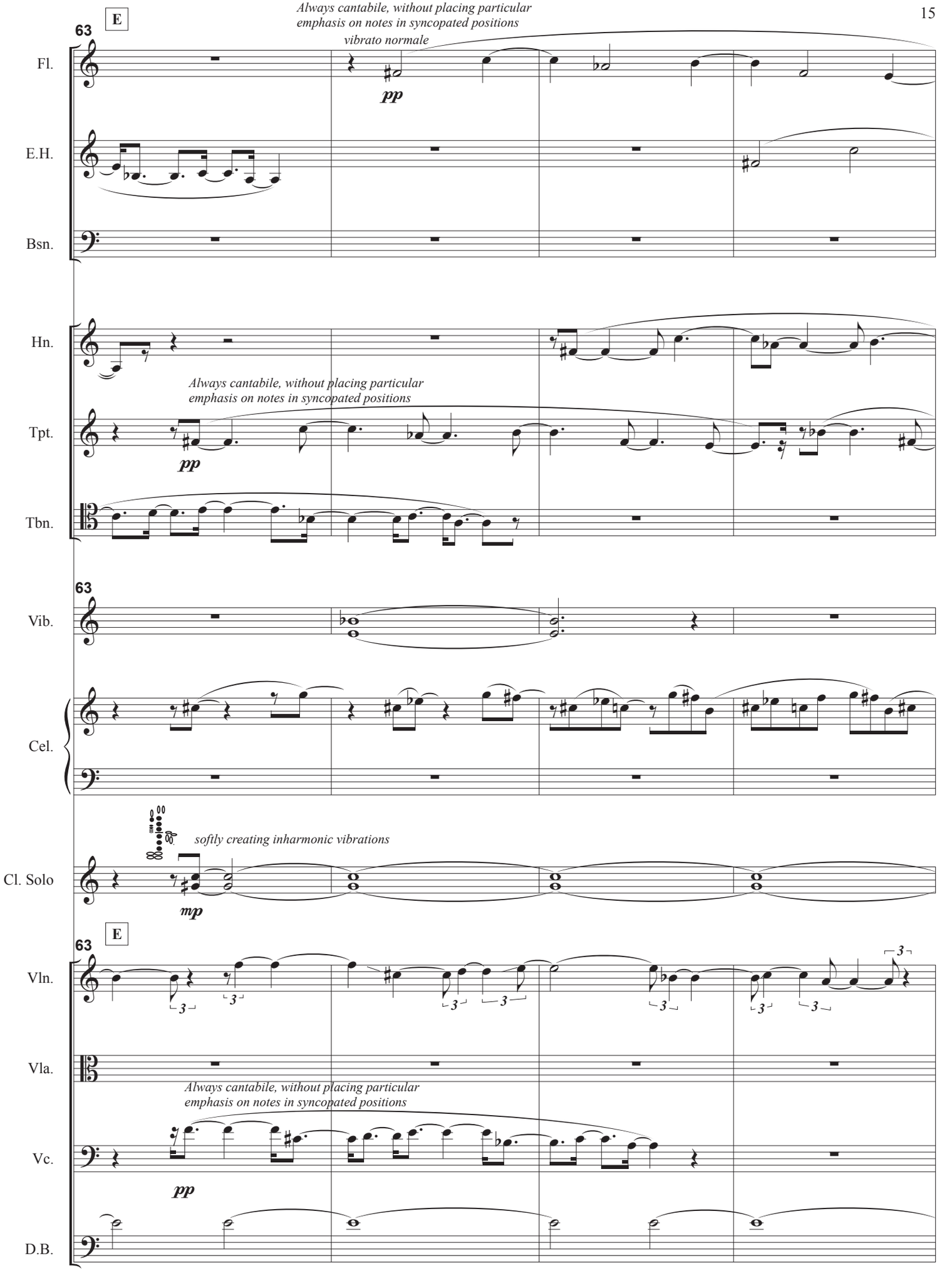
Vc.

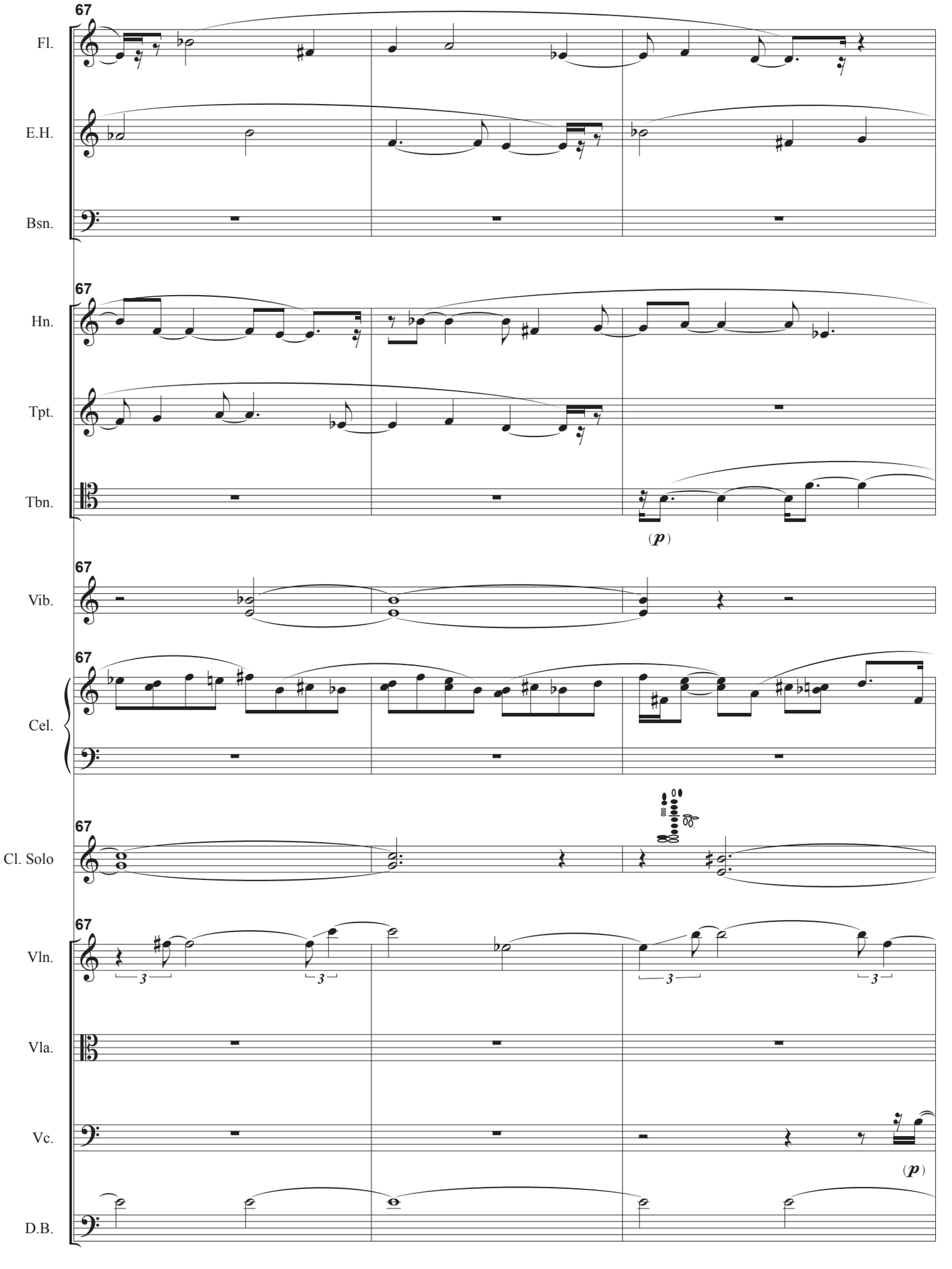
D.B.

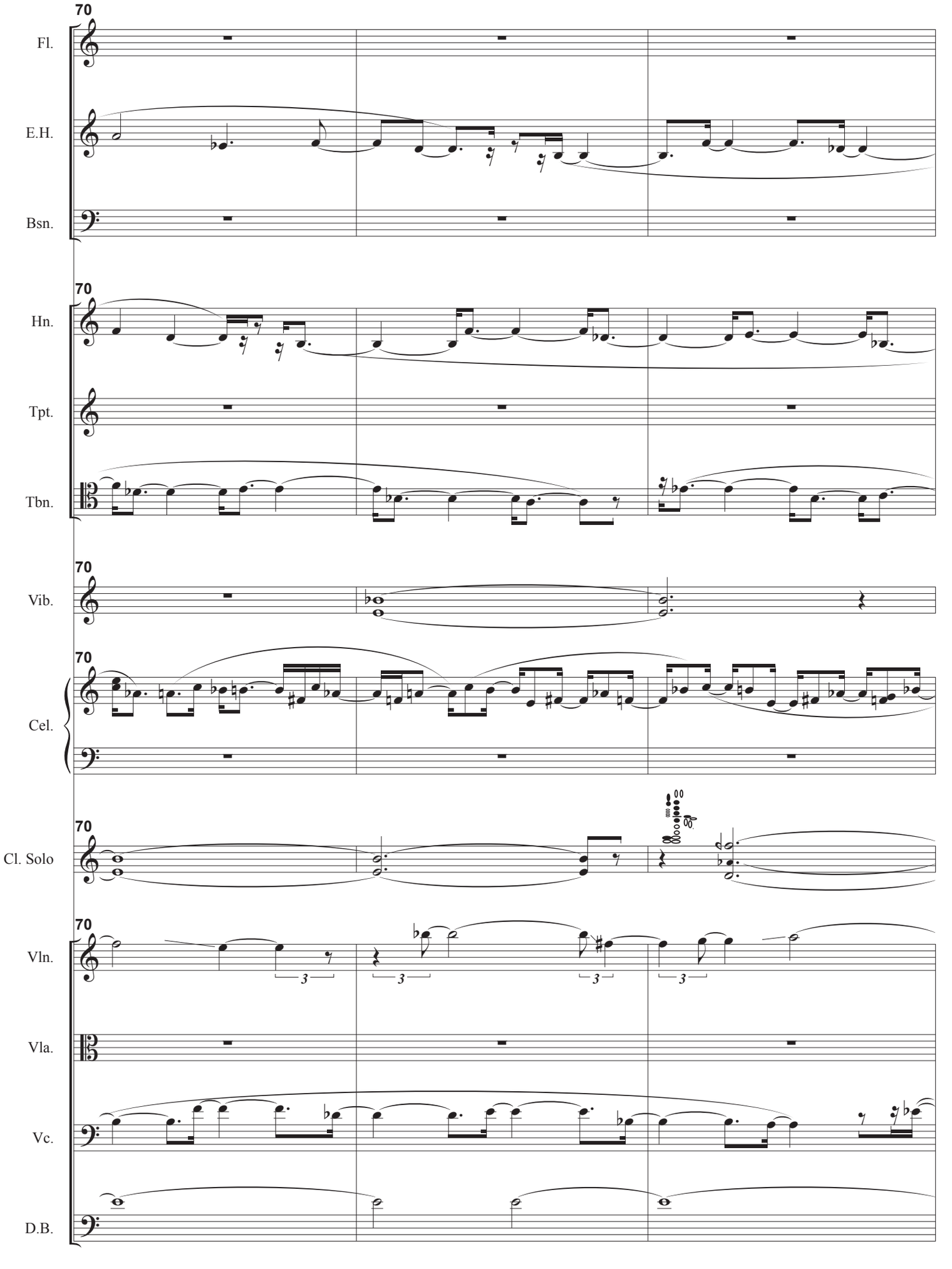
3

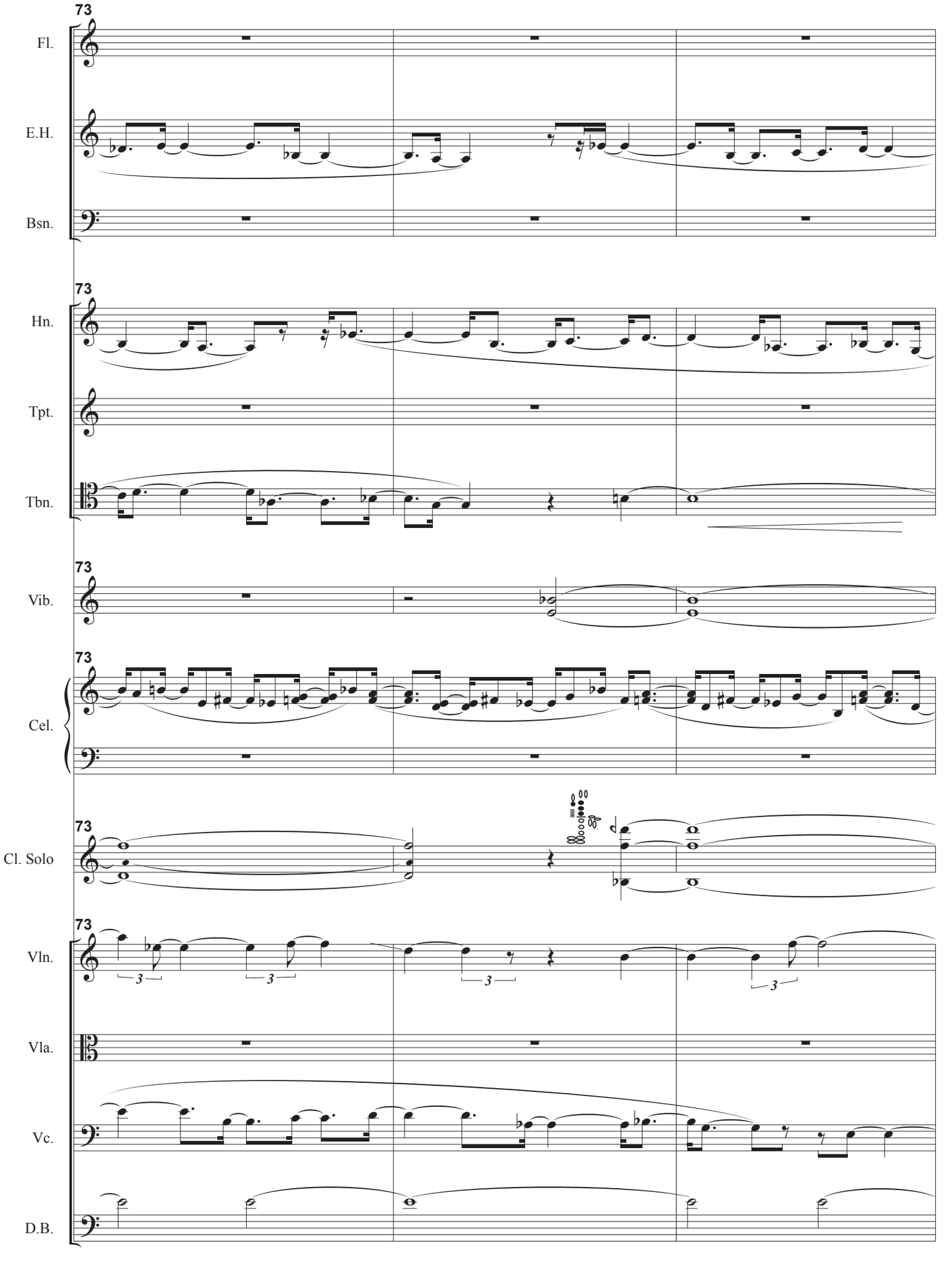
p


60
Fl.
E.H.
Bsn.
60
Hn.
Tpt.
Tbn.
60
Vib.
60
Cel.
60
(breathe in this measure if necessary)
Cl. Solo
60
Vln.
3
3
3
Vla.
Vc.
D.B.


E
63
Always cantabile, without placing particular emphasis on notes in syncopated positions
vibrato normale
Fl.
pp
E.H.
Bsn.
Hn.
Always cantabile, without placing particular emphasis on notes in syncopated positions
Tpt.
pp
Tbn.
63
Vib.
Cel.
softly creating inharmonic vibrations
Cl. Solo
mp
E
63
Vln.
3
Vla.
Always cantabile, without placing particular emphasis on notes in syncopated positions
Vc.
pp
D.B.


67
Fl.
E.H.
Bsn.
67
Hn.
Tpt.
Tbn.
(p)
67
Vib.
67
Cel.
67
Cl. Solo
67
Vln.
3
3
3
3
Vla.
Vc.
(p)
D.B.


70
Fl.
E.H.
Bsn.
70
Hn.
Tpt.
Tbn.
70
Vib.
70
Cel.
70
Cl. Solo
8va
70
Vln.
3
3
3
3
Vla.
Vc.
D.B.


73
Fl.
E.H.
Bsn.
73
Hn.
Tpt.
Tbn.
73
Vib.
73
Cel.
73
Cl. Solo
8va
73
Vln.
3
3
3
3
Vla.
Vc.
D.B.

(♪=♪) F

76

Fl.

E.H.

Bsn.

p mf

76

Hn.

Tpt.

Tbn.

mp p mf p

p mp mf

mp p

76

Vib.

76

Cel.

76

Cl. Solo

f poca a poco cresc.

(♪=♪) F

76

Vln.

Vla.

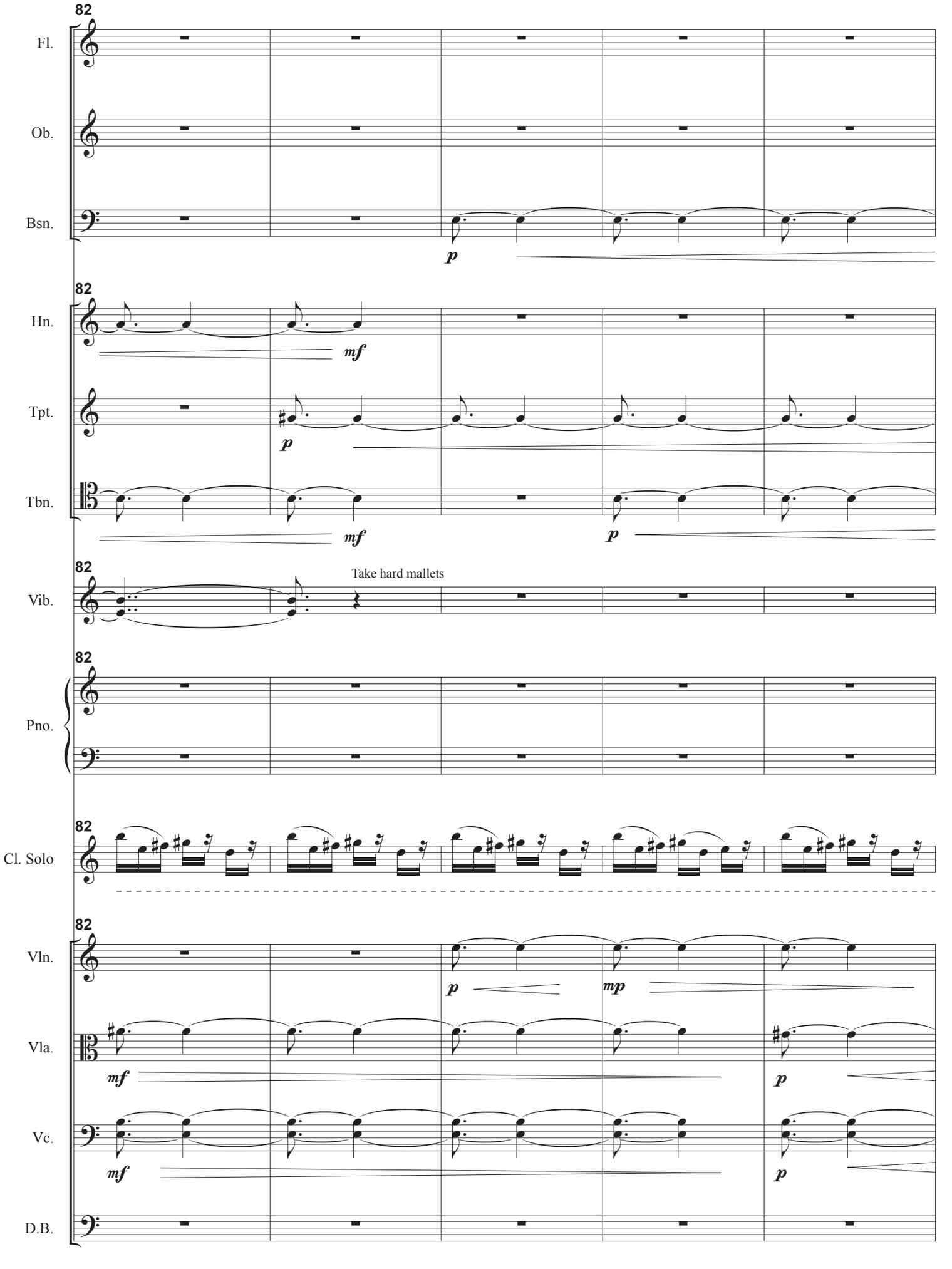
Vc.

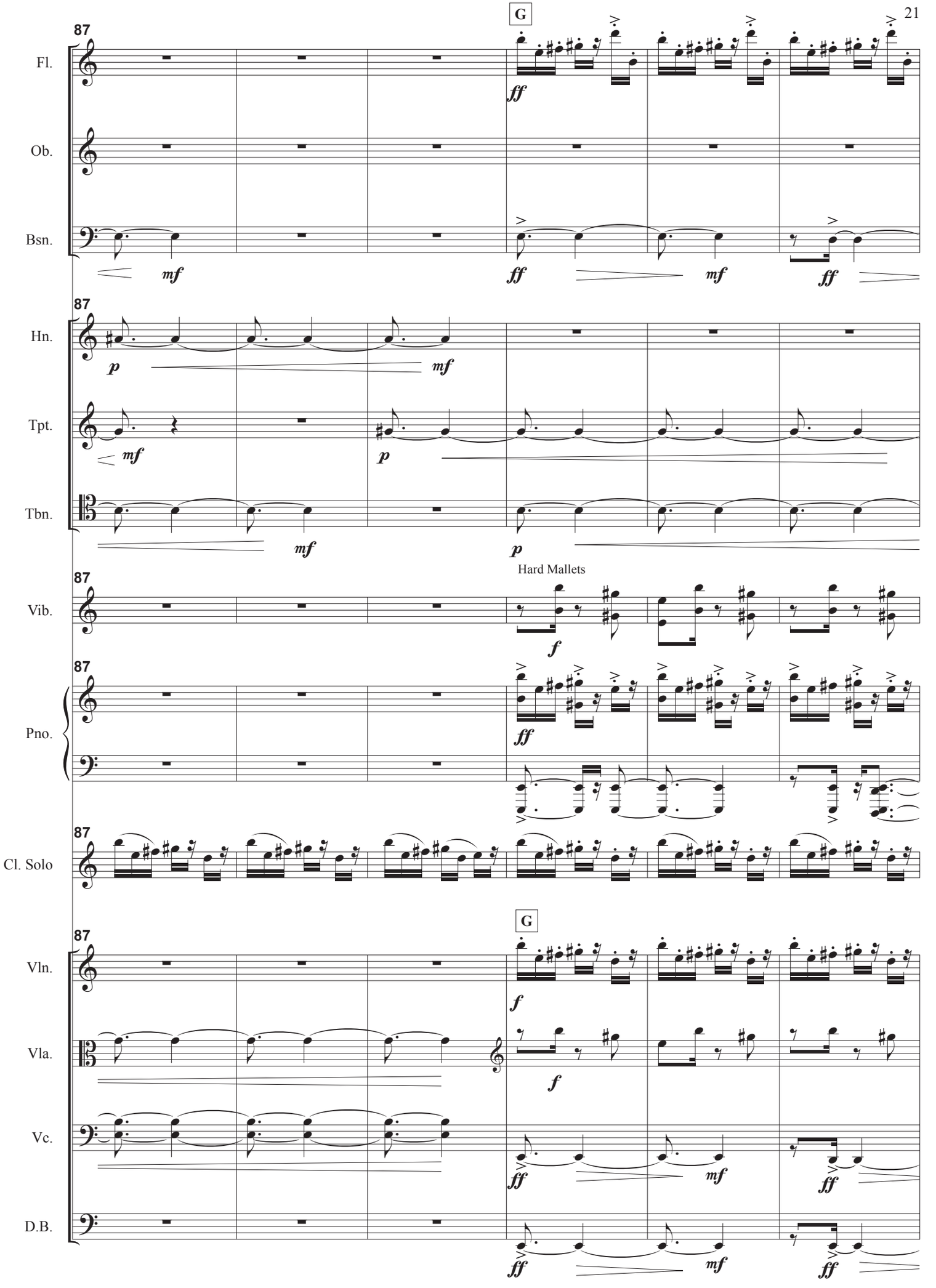
D.B.

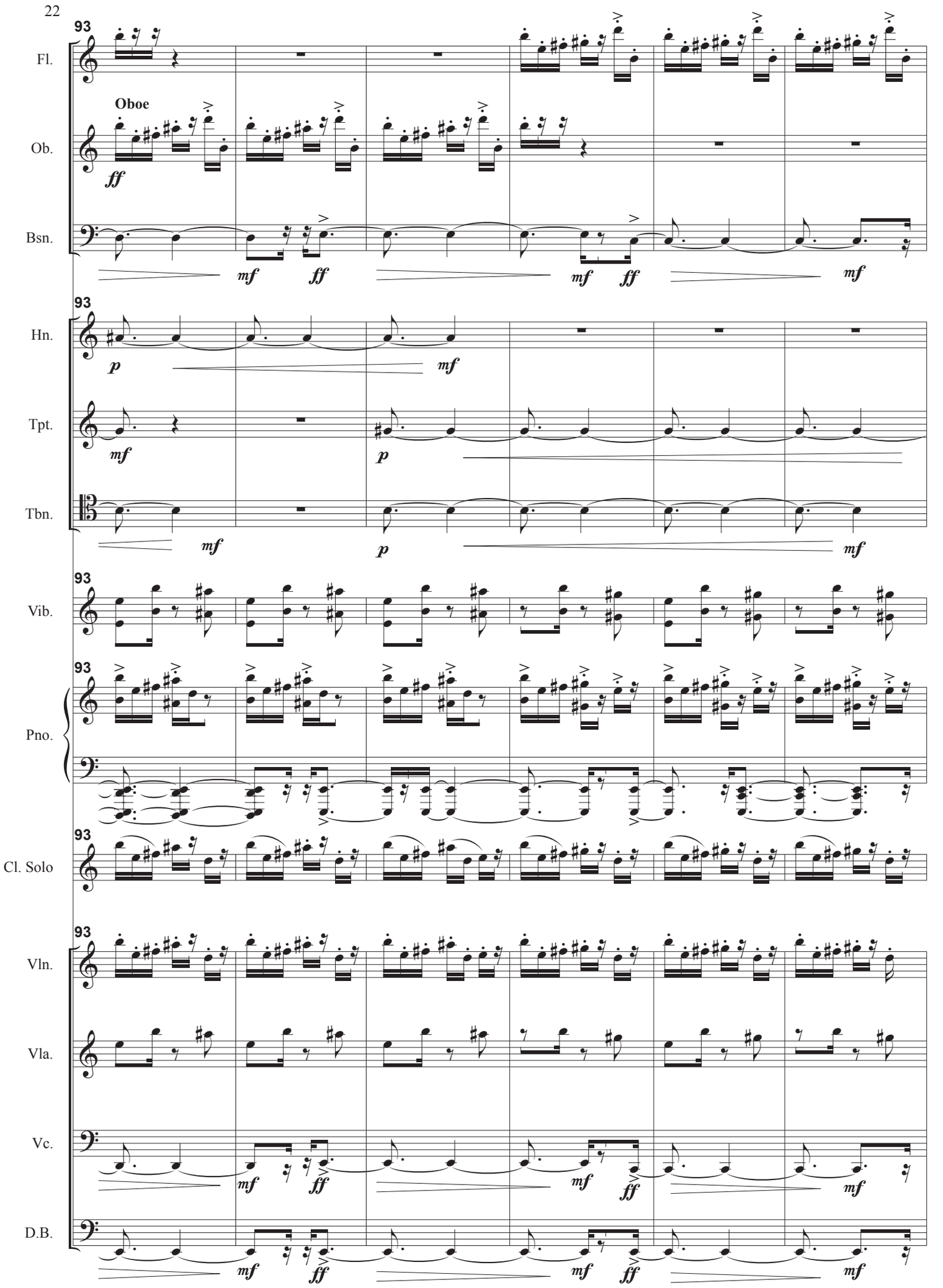
mp

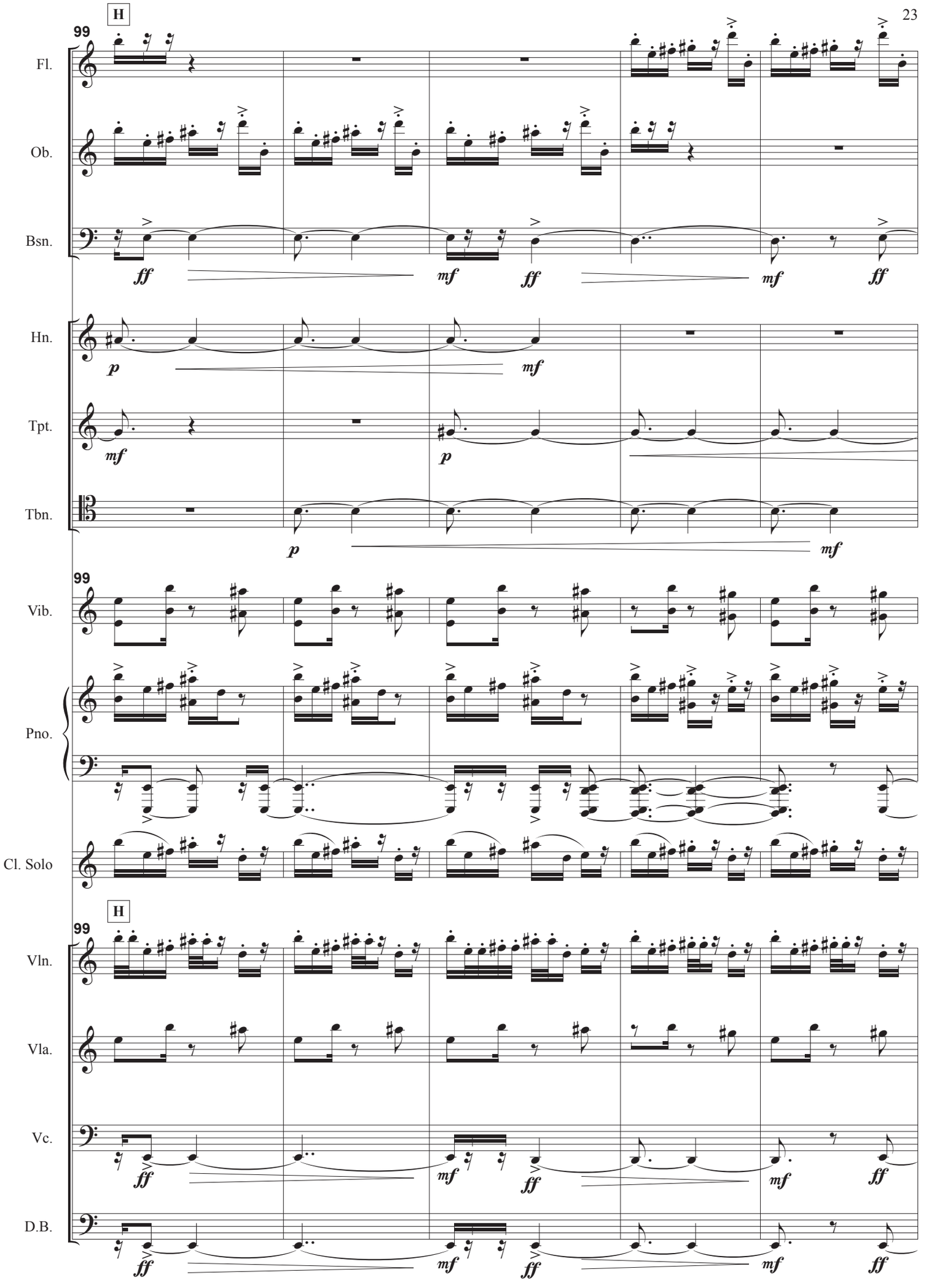
p

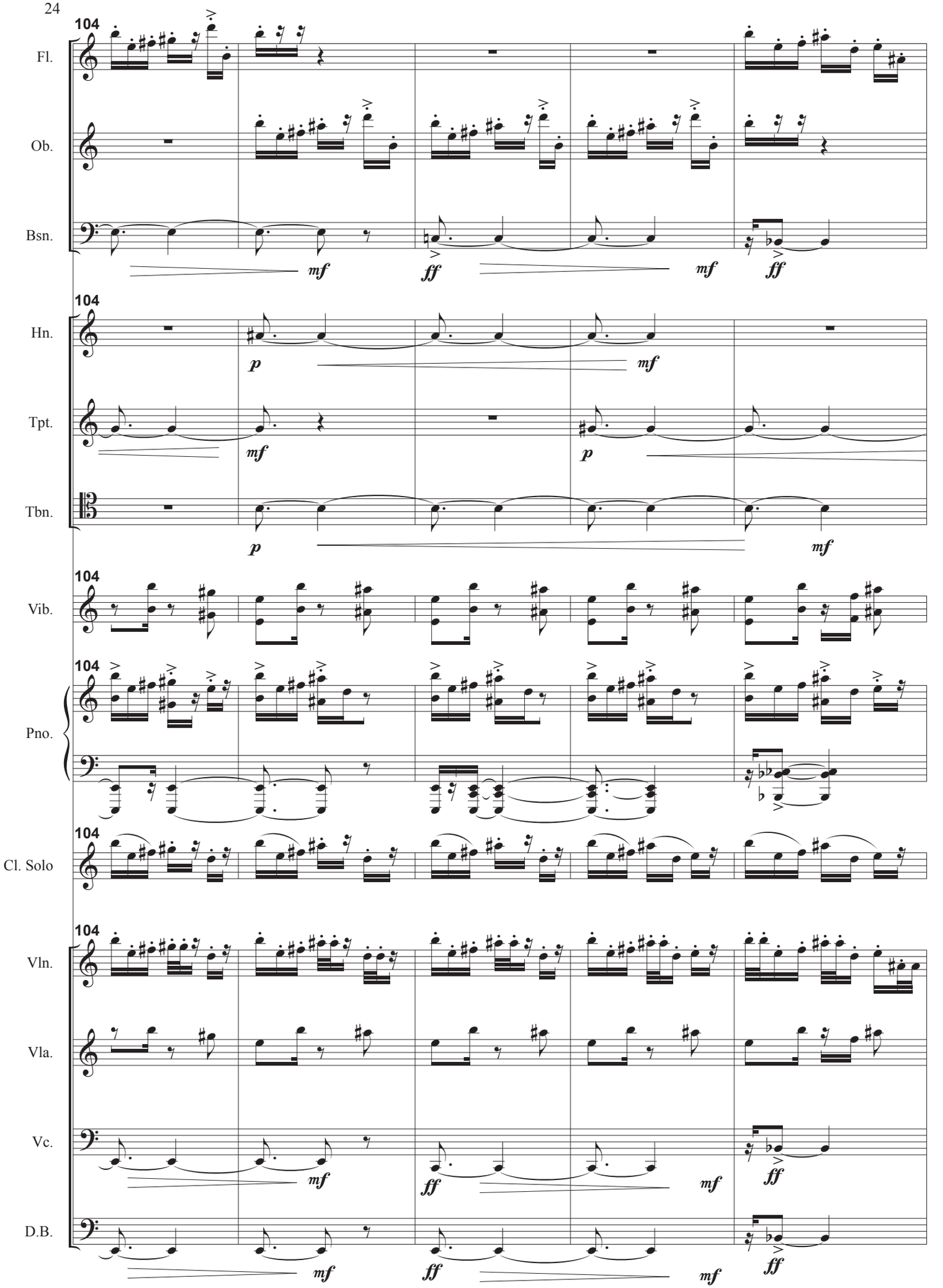
mp p


82
Fl.
Ob.
Bsn.
p
82
Hn.
mf
Tpt.
p
Tbn.
mf
p
82
Take hard mallets
Vib.
82
Pno.
82
Cl. Solo
82
Vln.
p
mp
Vla.
mf
p
Vc.
mf
p
D.B.


G
87
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Hard Mallets
Vib.
Pno.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
ff
mf
p
f


93
Fl.
Oboe
Ob.
ff
Bsn.
mf ff mf ff mf
93
Hn.
p mf
Tpt.
mf p
Tbn.
mf p mf
93
Vib.
93
Pno.
93
Cl. Solo
93
Vln.
Vla.
Vc.
mf ff mf ff mf
D.B.
mf ff mf ff mf


H
99
Fl.
Ob.
Bsn.
ff
mf
ff
mf
ff
Hn.
p
mf
Tpt.
mf
p
Tbn.
p
mf
99
Vib.
Pno.
Cl. Solo
H
99
Vln.
Vla.
Vc.
D.B.
ff
mf
ff
mf
ff


104
Fl.
Ob.
Bsn.
mf
ff
mf
ff
104
Hn.
Tpt.
Tbn.
p
mf
mf
p
p
mf
104
Vib.
104
Pno.
104
Cl. Solo
104
Vln.
Vla.
Vc.
D.B.
mf
ff
mf
ff
mf
ff

subito ritenuto

♩ = 60; ♪. = 80

109

Fl.

Ob.

Bsn.

mf

109

Hn.

mp *f*

Tpt.

mf *mp* *f*

Tbn.

mp *f*

109

Vib.

109

Pno.

mf

109

Cl. Solo

f *possible*

subito ritenuto

♩ = 60; ♪. = 80

109

Vln.

Vla.

Vc.

mf

D.B.

mf

I

114

♩ = 84 **Tempo Primo**

Fl.

Ob.

cantabile *(without placing particular emphasis on notes in syncopated positions)*

Bsn.

mp

114

cantabile (as before)

Hn.

mp

cantabile (as before)

Tpt.

mp

cantabile(as before)

Tbn.

mp

114

Vib.

114

mf

114

Cl. Solo

I

114

♩ = 84 **Tempo Primo**

Vln.

3 3 *port.*

Vla.

f *cantabile*

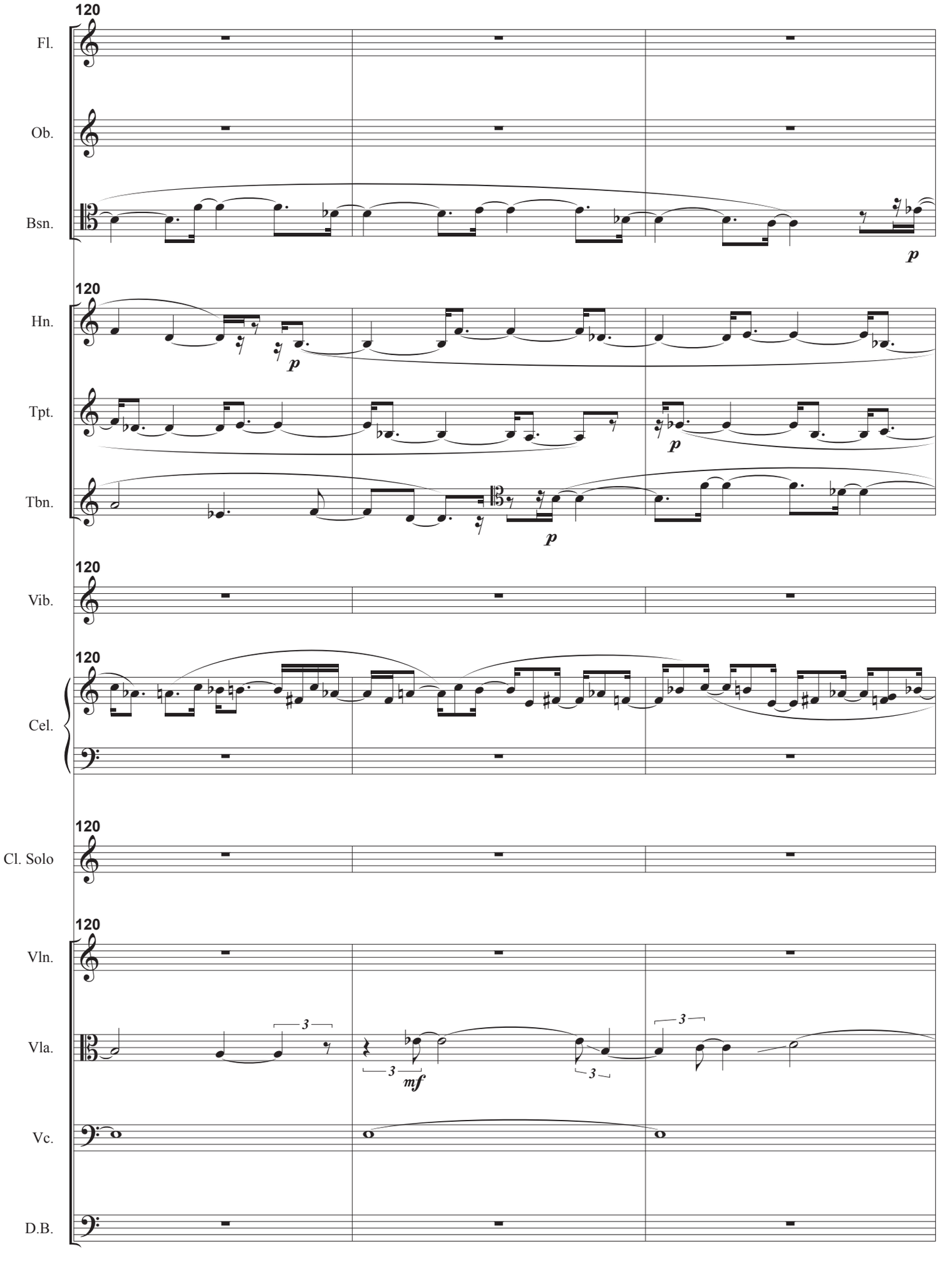
3 3

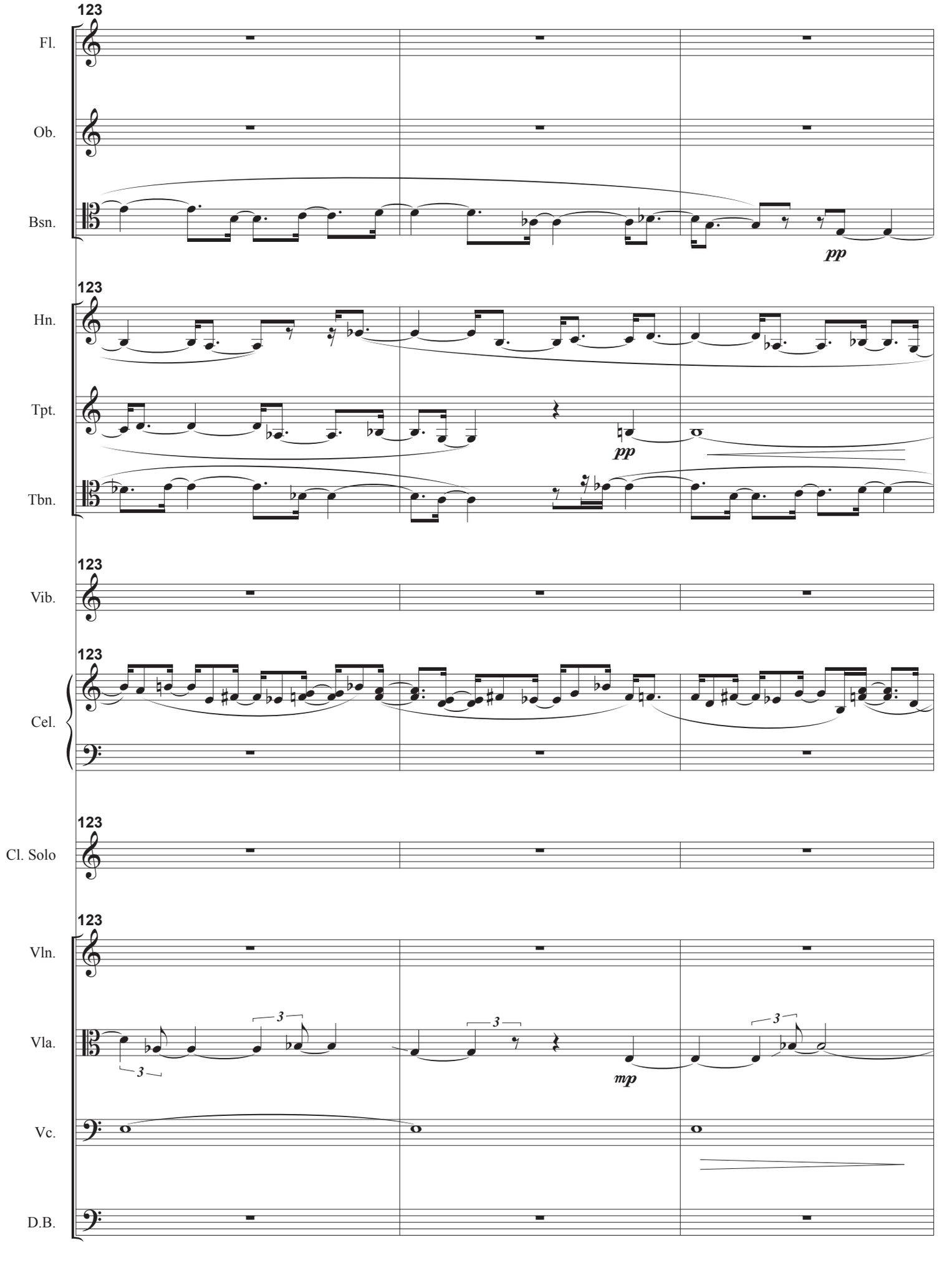
Vc.

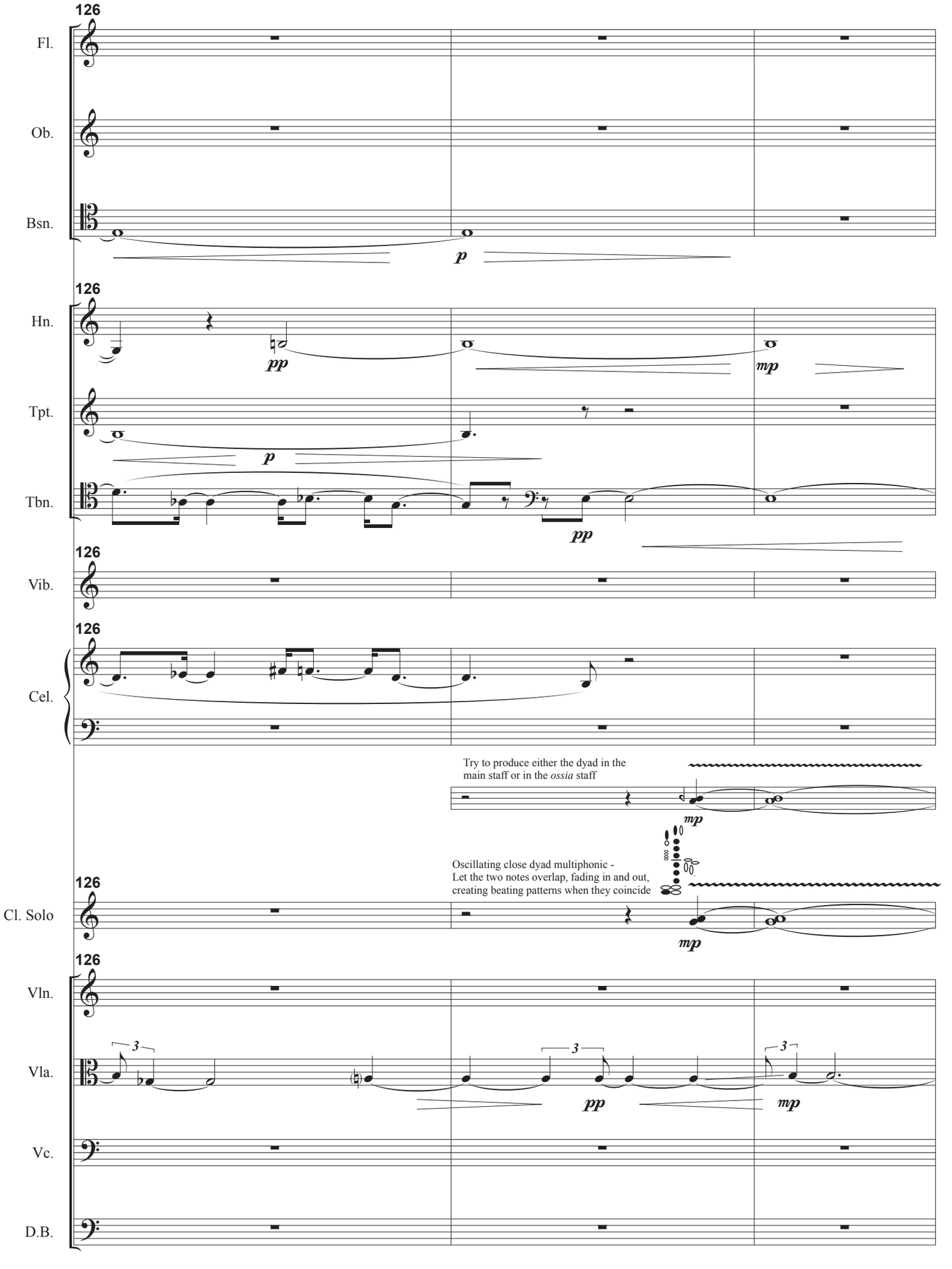
mp

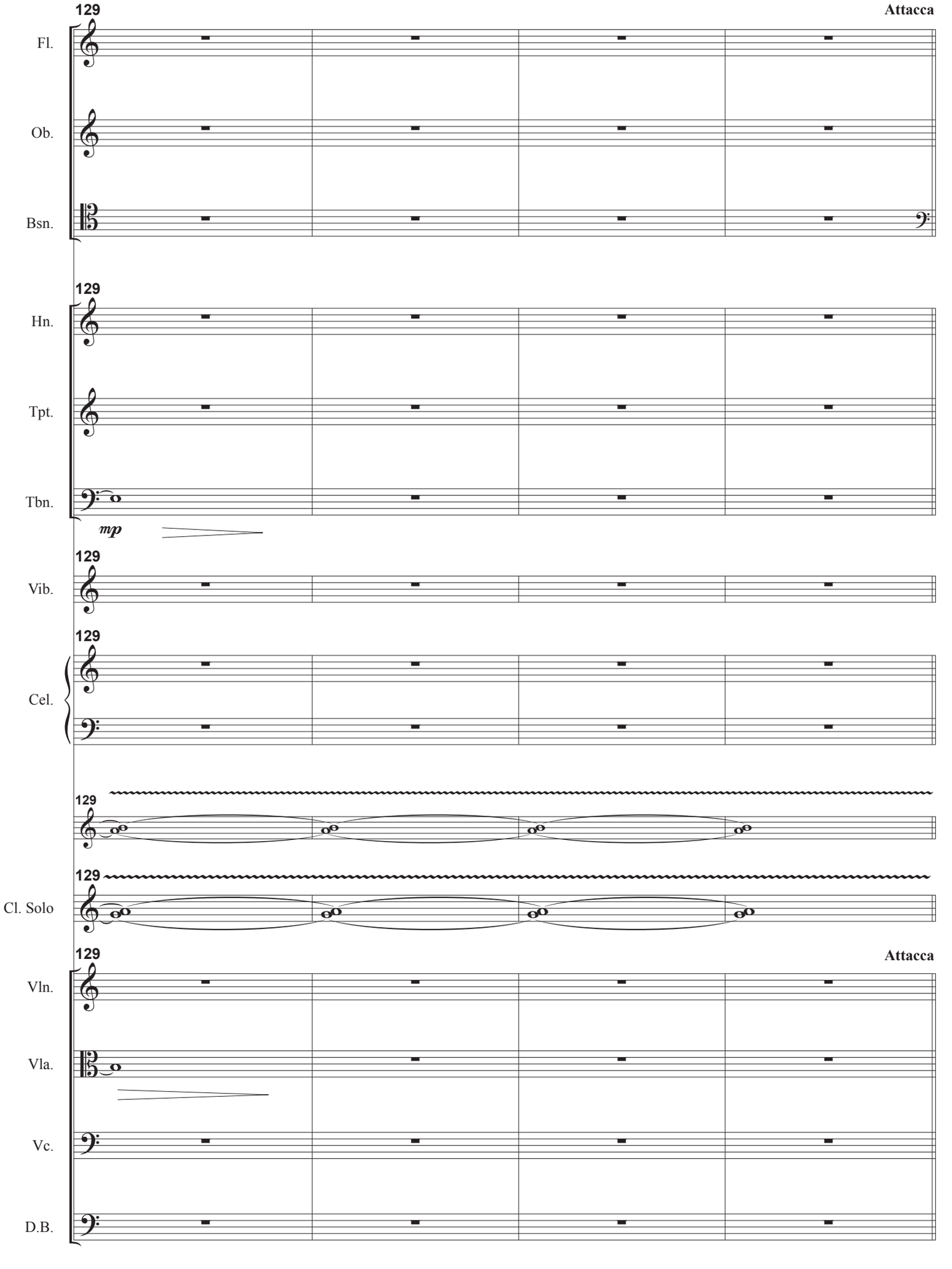
D.B.

ff > ***p***


120
Fl.
Ob.
Bsn.
p
120
Hn.
Tpt.
Tbn.
p
p
p
120
Vib.
120
Cel.
120
Cl. Solo
120
Vln.
Vla.
Vc.
D.B.
3
3
mf
3
3


123
Fl.
Ob.
Bsn.
pp
123
Hn.
Tpt.
Tbn.
pp
123
Vib.
123
Cel.
123
Cl. Solo
123
Vln.
Vla.
Vc.
D.B.
3
3
3
3
mp


126
Fl.
Ob.
Bsn.
p
126
Hn.
pp
mp
Tpt.
p
Tbn.
pp
126
Vib.
126
Cel.
Try to produce either the dyad in the
main staff or in the ossia staff
mp
Oscillating close dyad multiphonic -
Let the two notes overlap, fading in and out,
creating beating patterns when they coincide
126
Cl. Solo
mp
126
Vln.
Vla.
3
3
3
pp
mp
Vc.
D.B.


129
Attacca
Fl.
Ob.
Bsn.
129
Hn.
Tpt.
Tbn.
mp
129
Vib.
129
Cel.
129
129
Cl. Solo
129
Attacca
Vln.
Vla.
Vc.
D.B.

II

133 ♩ = 84 **Sultry, with panache** J

Fl.

Ob.

Bsn.

133

Hn.

Tpt.

Tbn.

Boobam (or other tunable drum, eg. roto tom)

133 Wood sticks
rebound (rb) *indeterminate number of strokes*

Concert Toms

Boobam/
Toms

mp *mp* *p*

133

Cel.

exuberant, with dramatic flair

133 Solo

Cl. Solo

f

133 ♩ = 84 **Sultry, with panache** J

Vln.

Vla.

pizz.
espress., con vibrato

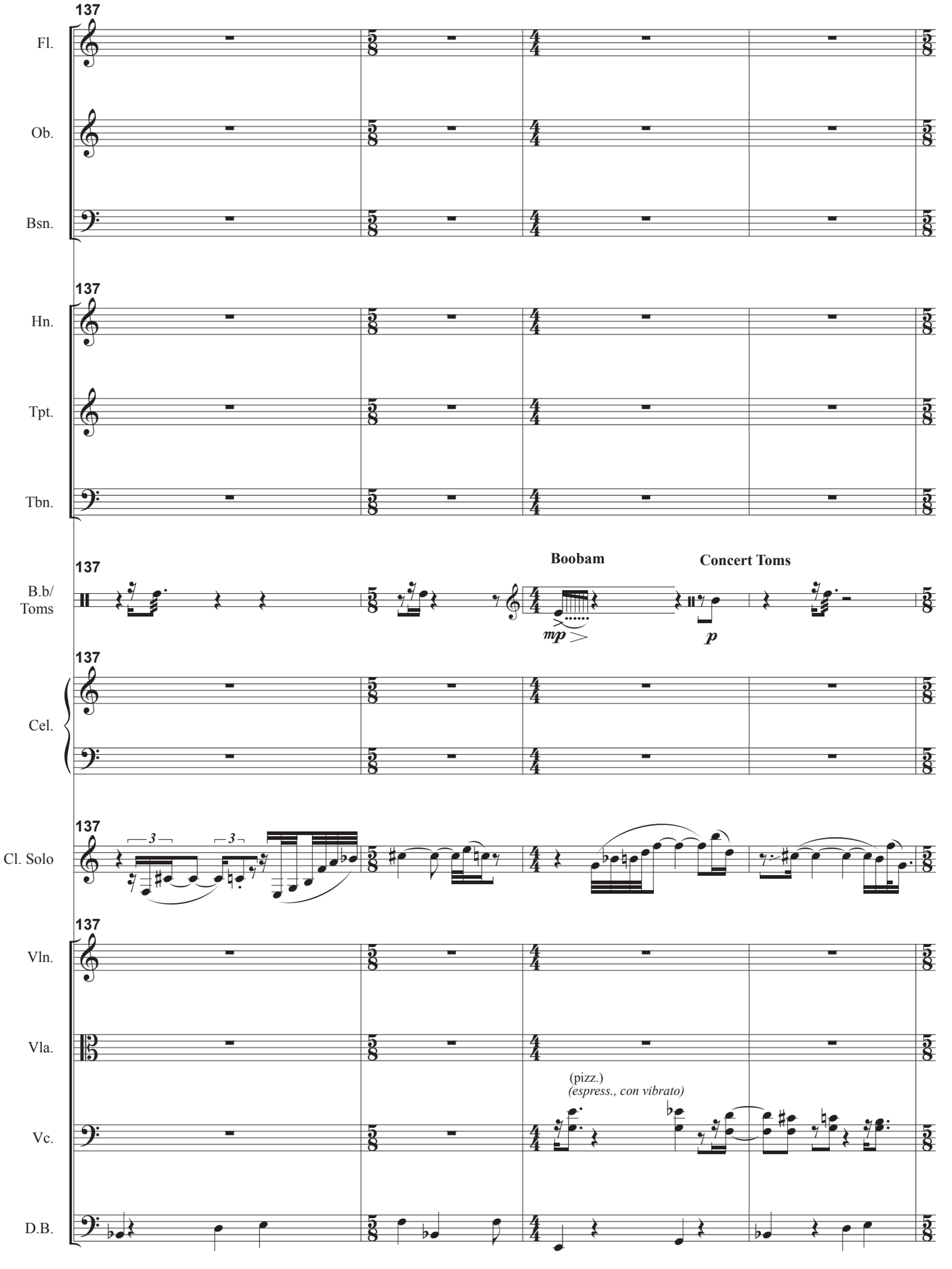
Vc.

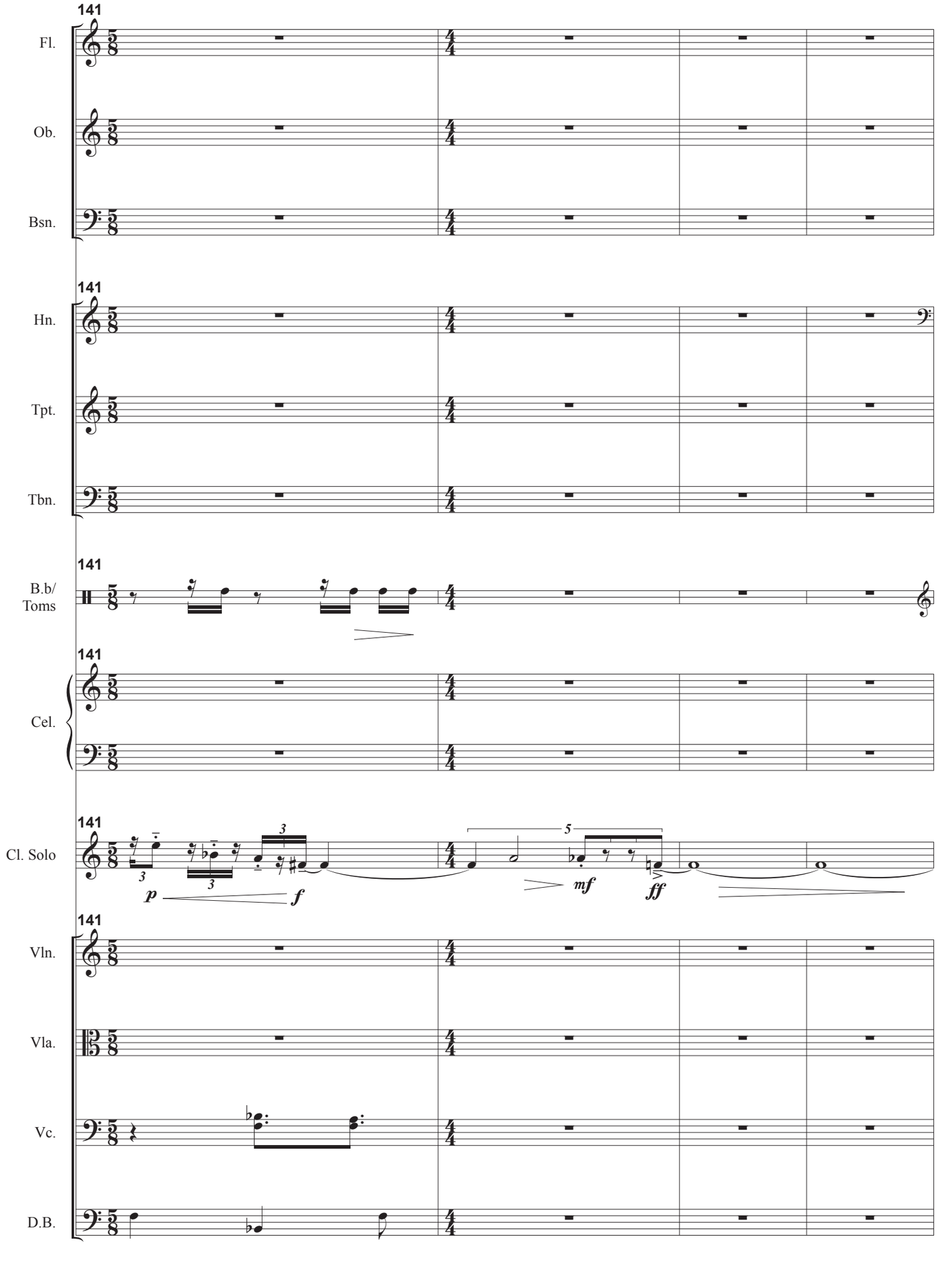
mf *mp*

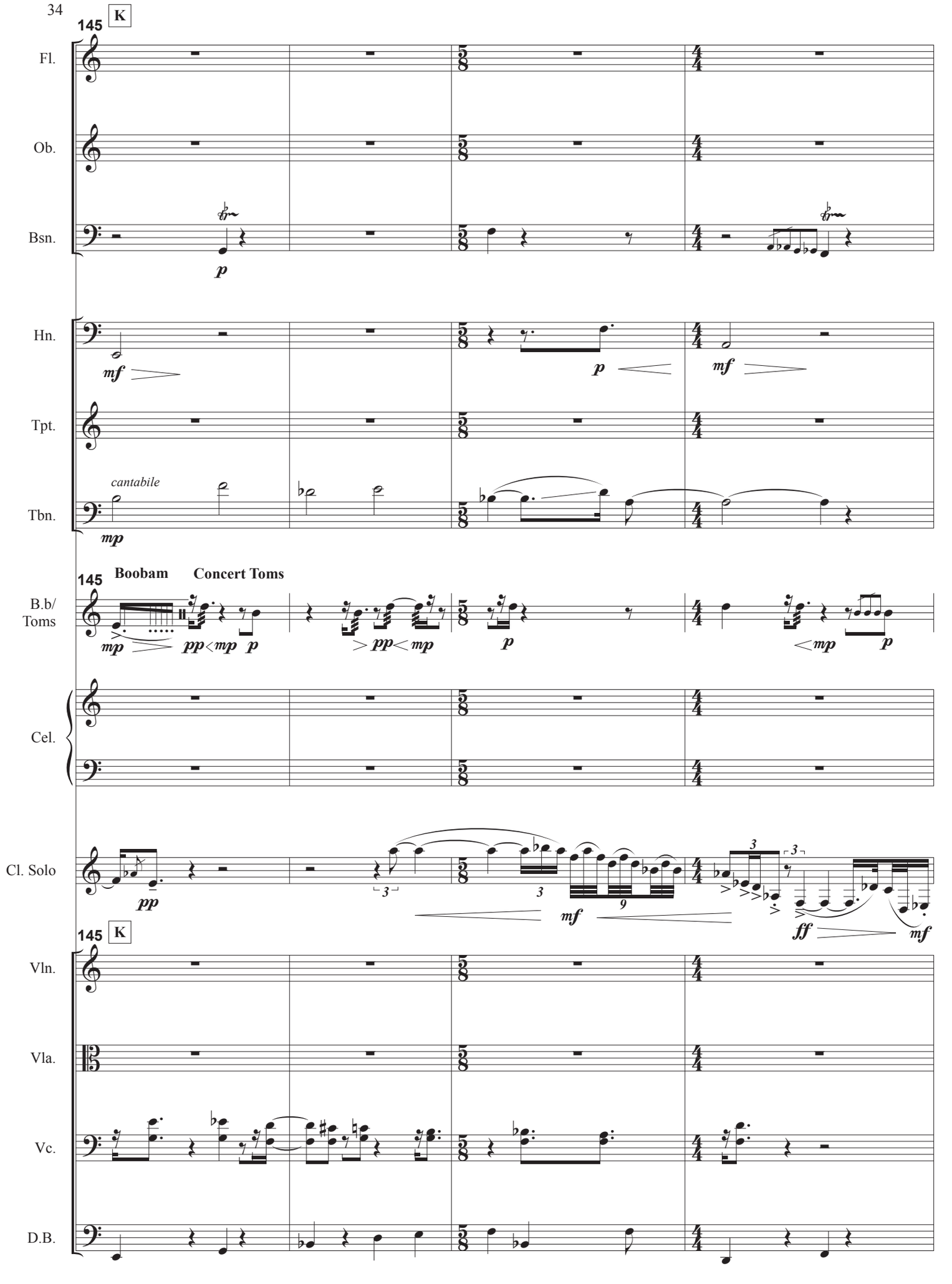
pizz.

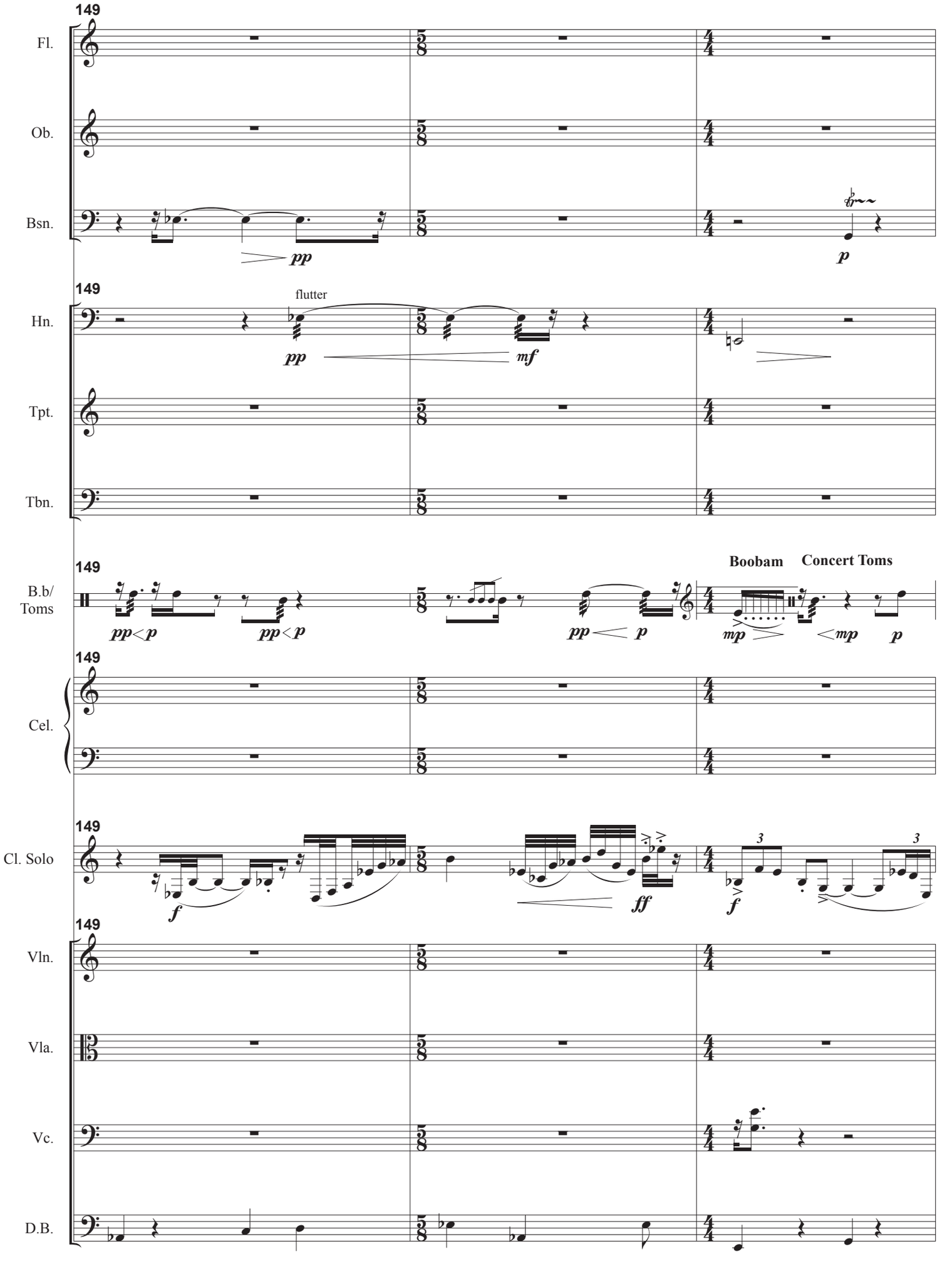
D.B.

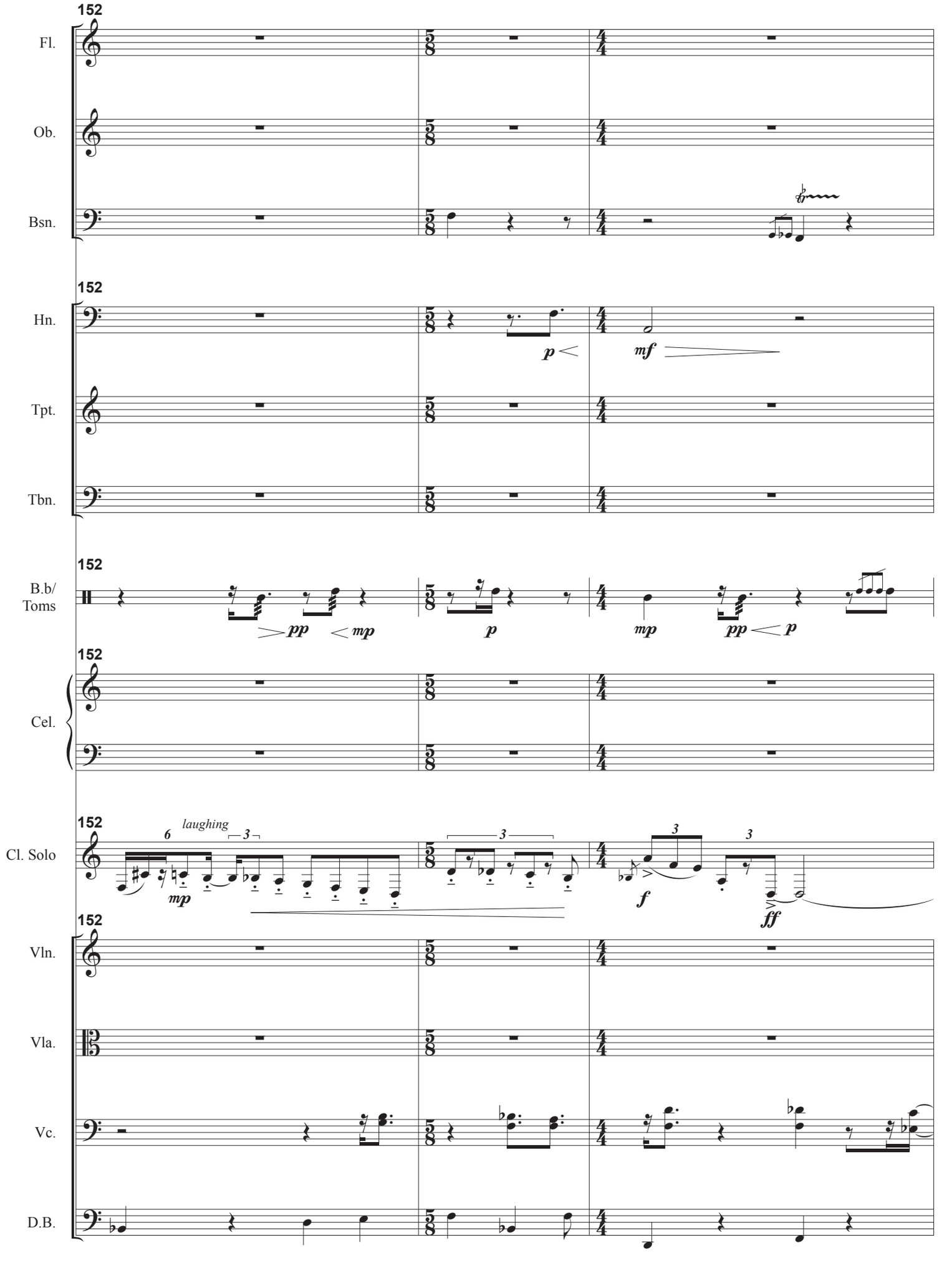
mf *mp*

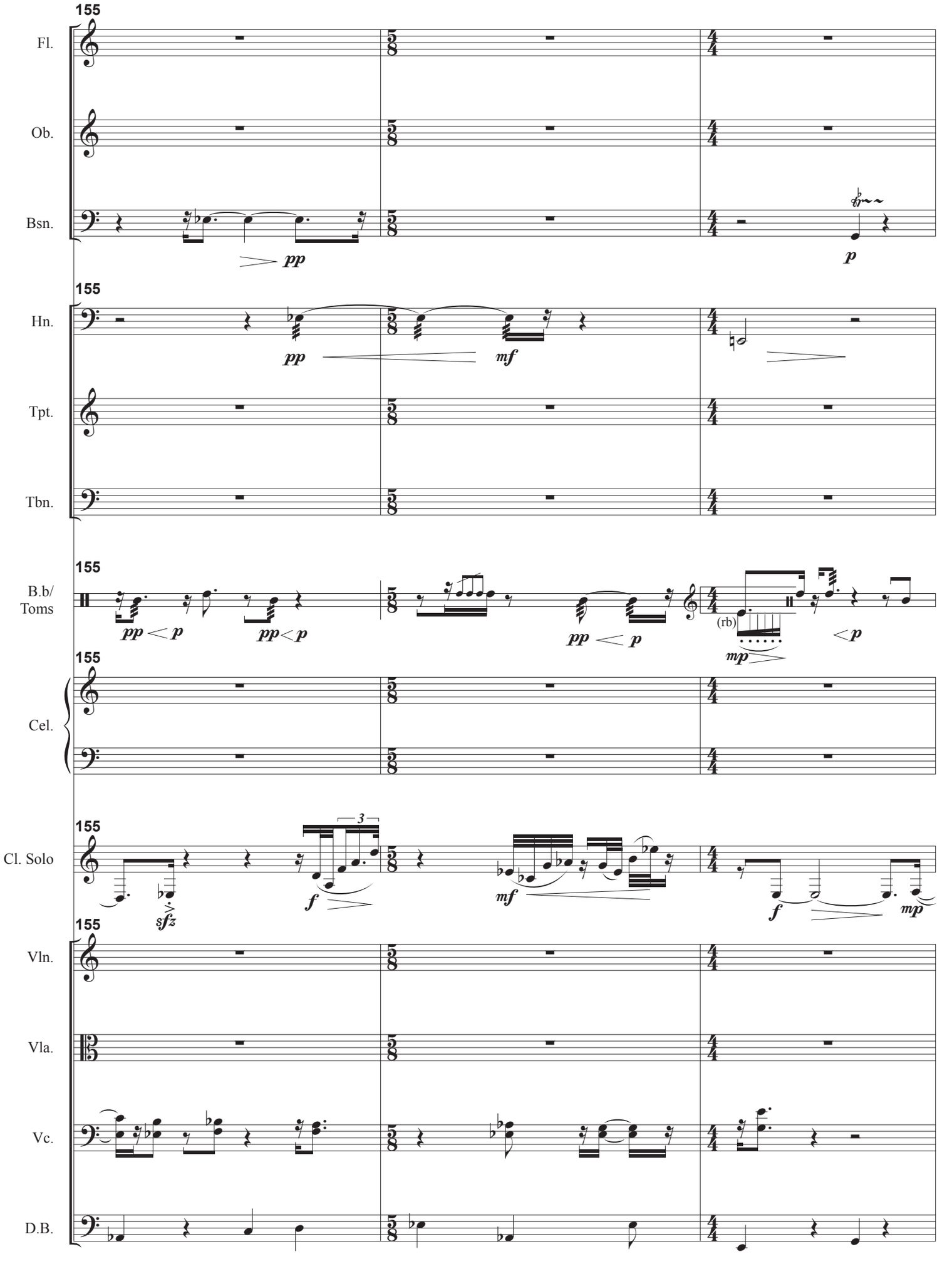

137
Fl.
Ob.
Bsn.
137
Hn.
Tpt.
Tbn.
137
B.b/
Toms
Boobam
Concert Toms
mp
p
137
Cel.
137
Cl. Solo
3
3
137
Vln.
Vla.
(pizz.)
(espress., con vibrato)
Vc.
D.B.

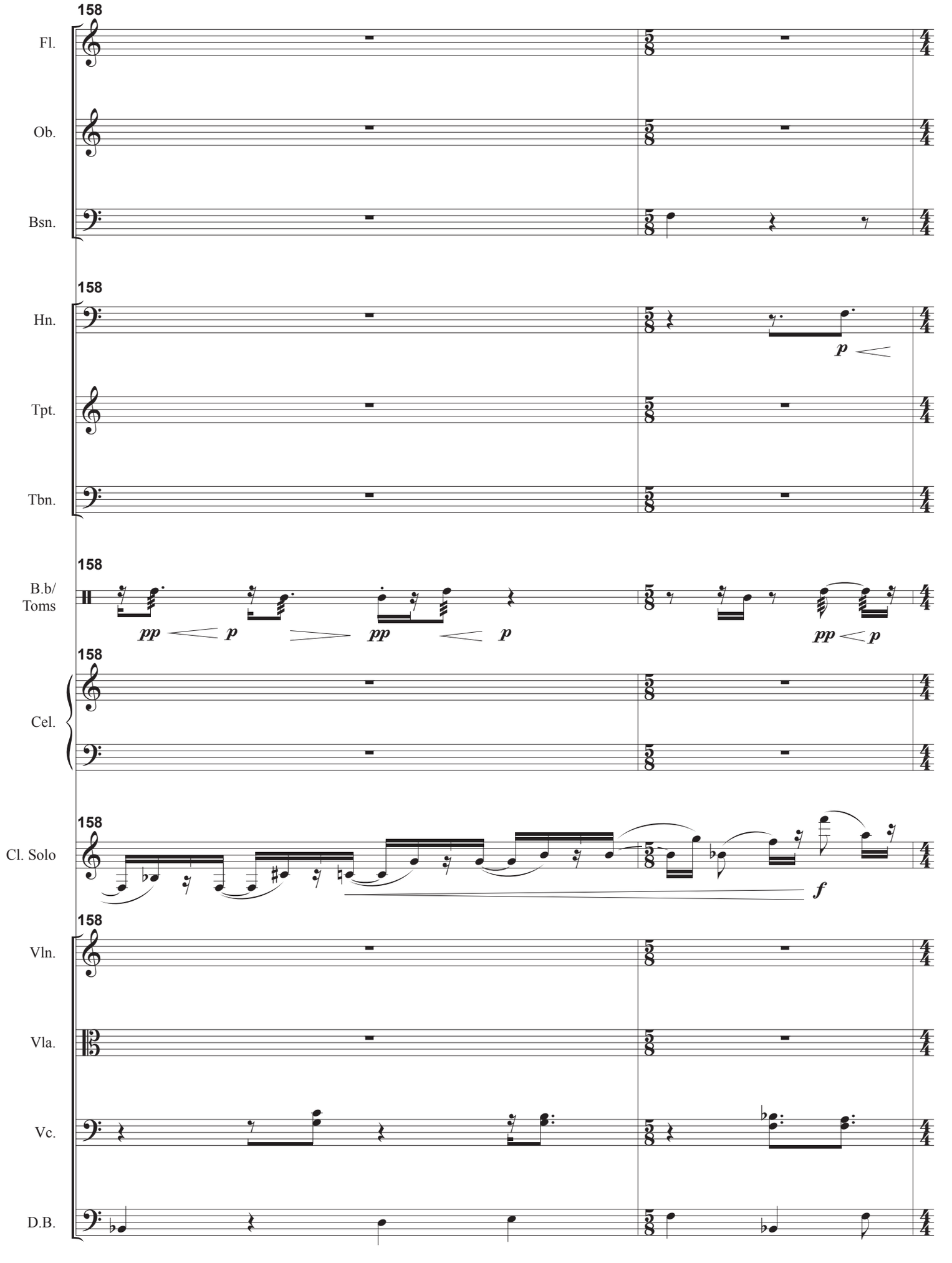

141
Fl.
Ob.
Bsn.
141
Hn.
Tpt.
Tbn.
141
B.b/
Toms
141
Cel.
141
Cl. Solo
p
f
mf
ff
141
Vln.
Vla.
Vc.
D.B.

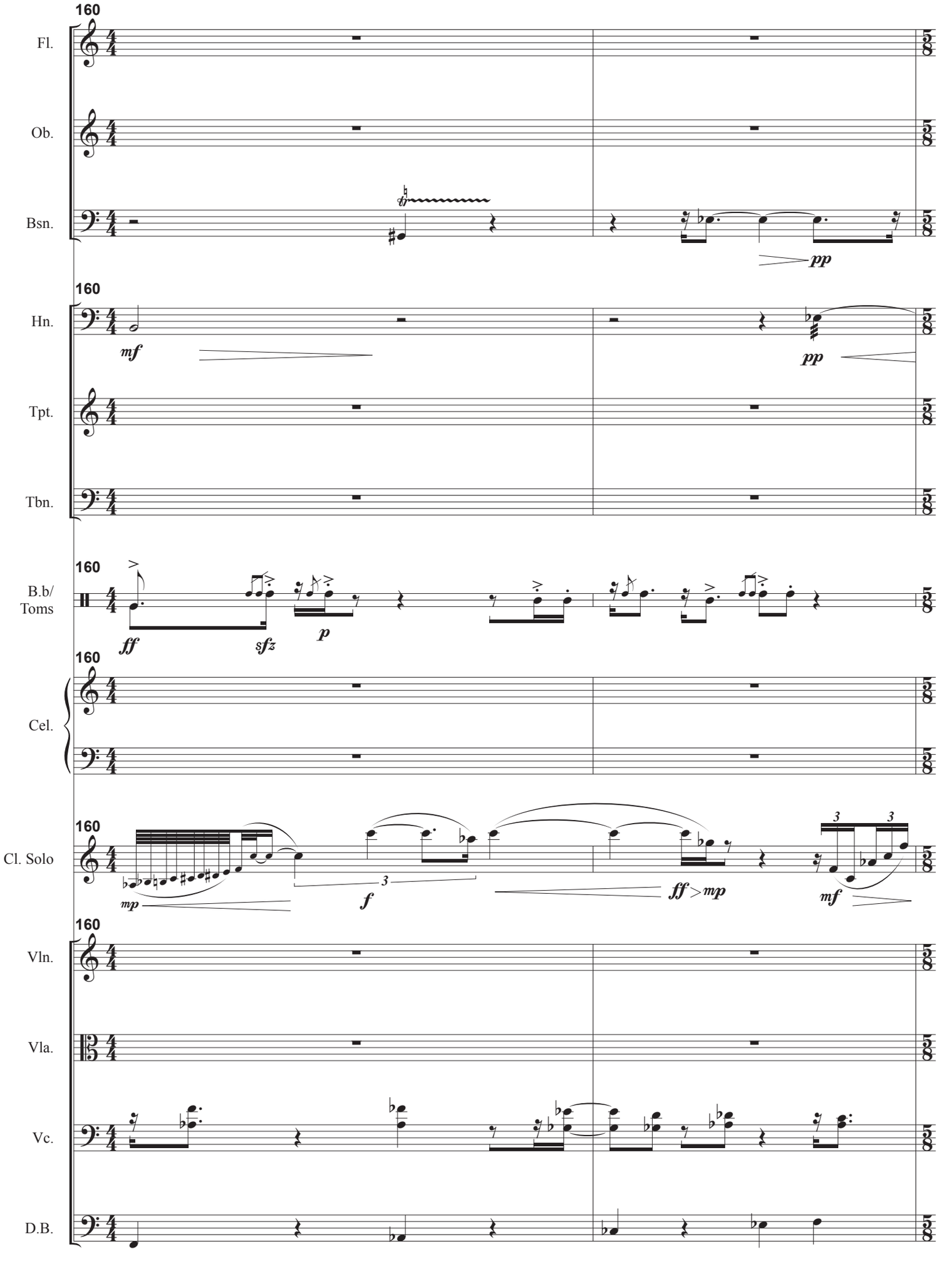

145
K
Fl.
Ob.
Bsn.
p
Hn.
mf
p
mf
Tpt.
cantabile
Tbn.
mp
145
Boobam
Concert Toms
B.b/
Toms
mp
pp
mp
p
pp
mp
p
mp
p
Cel.
Cl. Solo
pp
3
3
9
mf
3
3
ff
mf
145
K
Vln.
Vla.
Vc.
D.B.


149
Fl.
Ob.
Bsn.
pp
p
149
flutter
Hn.
pp
mf
Tpt.
Tbn.
149
Boobam
Concert Toms
B.b/
Toms
pp < p
pp < p
pp < p
mp
< mp
p
149
Cel.
149
Cl. Solo
f
ff
f
3
3
149
Vln.
Vla.
Vc.
D.B.


152
Fl.
Ob.
Bsn.
152
Hn.
Tpt.
Tbn.
152
B.b/
Toms
152
Cel.
152
Cl. Solo
laughing
152
Vln.
Vla.
Vc.
D.B.


155
Fl.
Ob.
Bsn.
pp
p
155
Hn.
Tpt.
Tbn.
pp
mf
155
B.b/
Toms
pp < p
pp < p
pp < p
(rb)
mp
< p
155
Cel.
155
Cl. Solo
3
sfz
f
mf
f
mp
155
Vln.
Vla.
Vc.
D.B.


158
Fl.
Ob.
Bsn.
158
Hn.
Tpt.
Tbn.
158
B.b/
Toms
pp
p
pp
p
pp
p
158
Cel.
158
Cl. Solo
f
158
Vln.
Vla.
Vc.
D.B.


160
Fl.
Ob.
Bsn.
pp
160
Hn.
mf
pp
Tpt.
Tbn.
160
B.b/
Toms
ff
sfz
p
160
Cel.
160
Cl. Solo
mp
3
f
ff > mp
3
3
mf
160
Vln.
Vla.
Vc.
D.B.

L

G.P.

162

Fl.

Ob.

Bsn.

Hn.

mp

Tpt.

Tbn.

B.b/
Toms

mf

Cel.

Cl. Solo

mf

f

mf

L

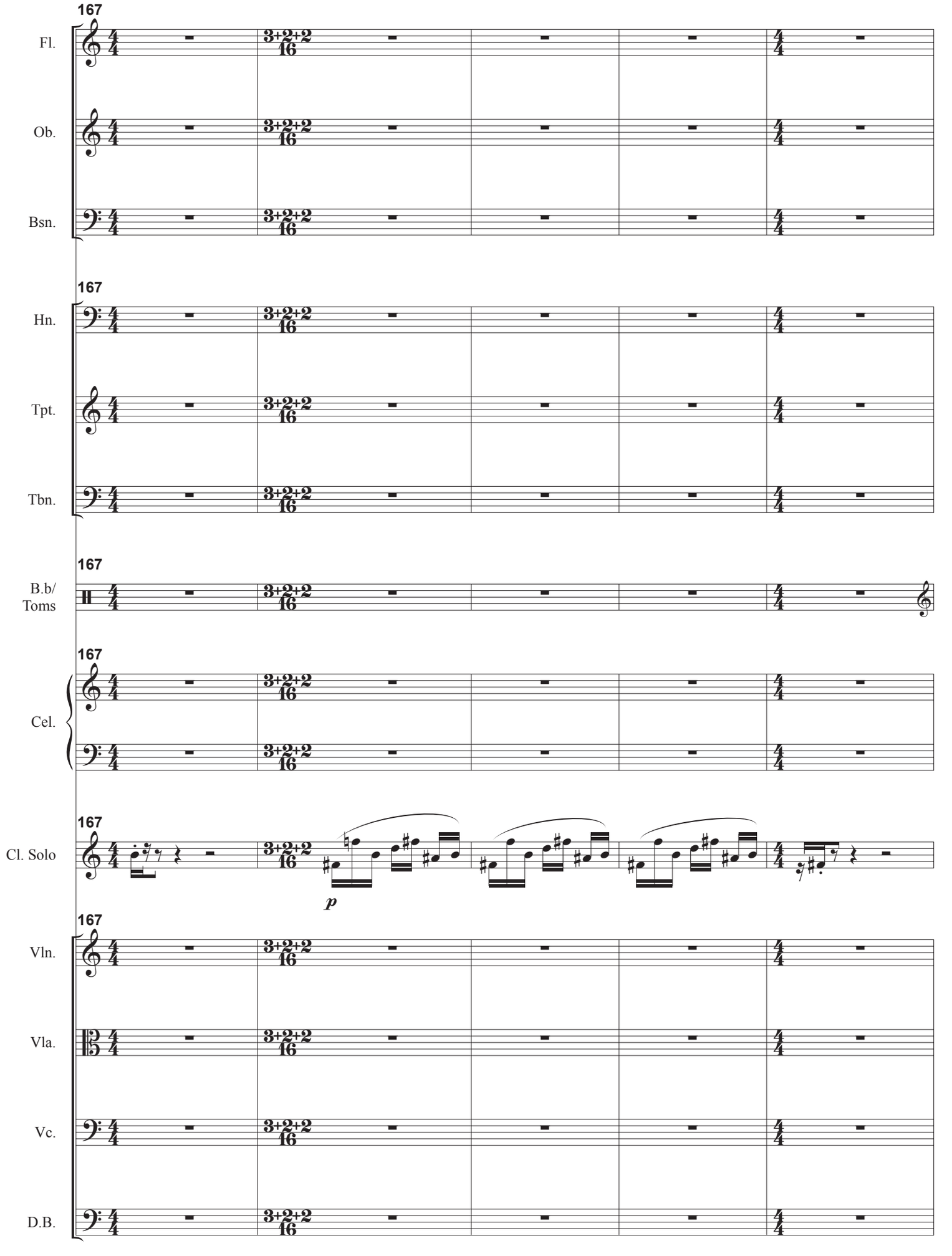
G.P.

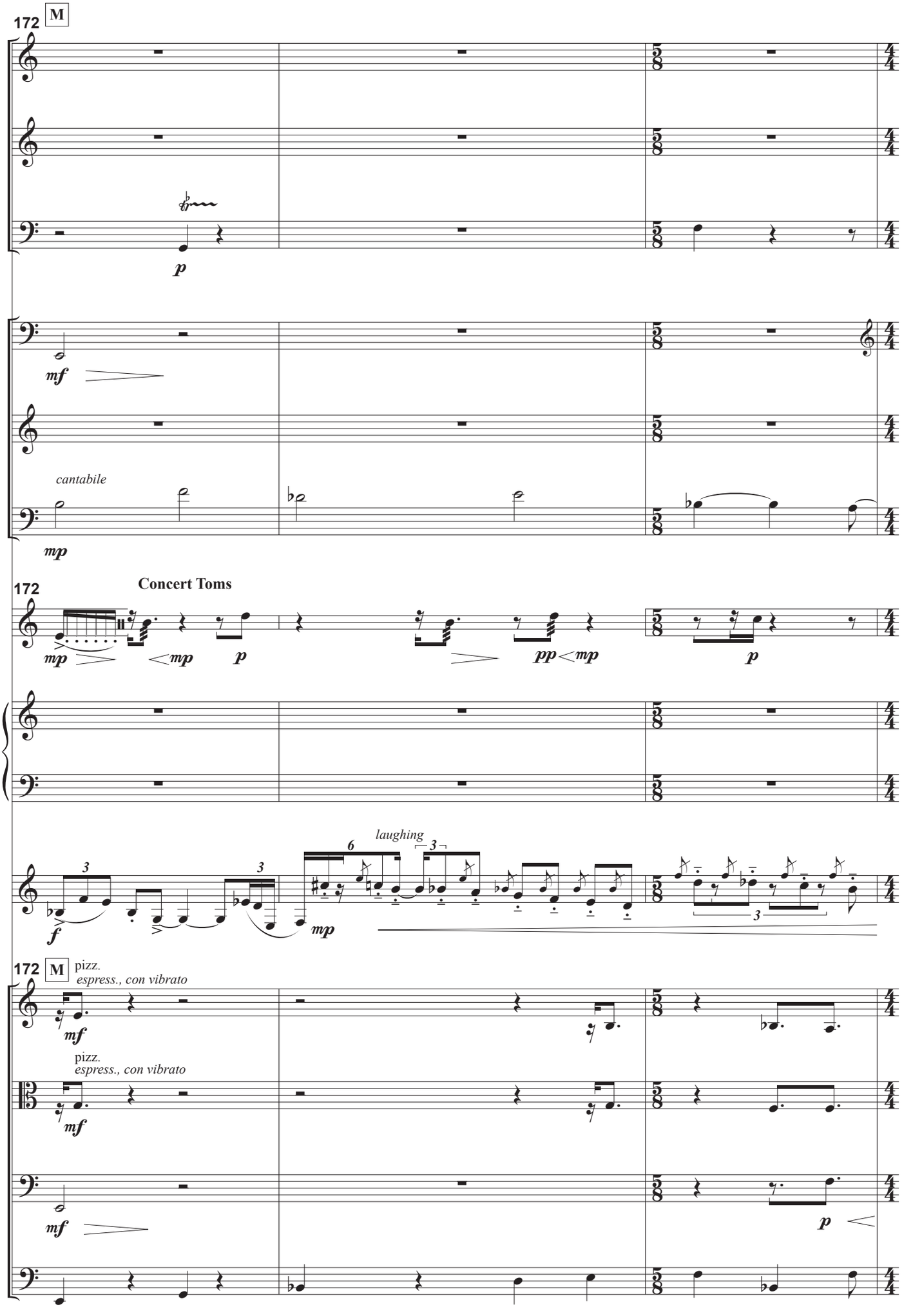
Vln.

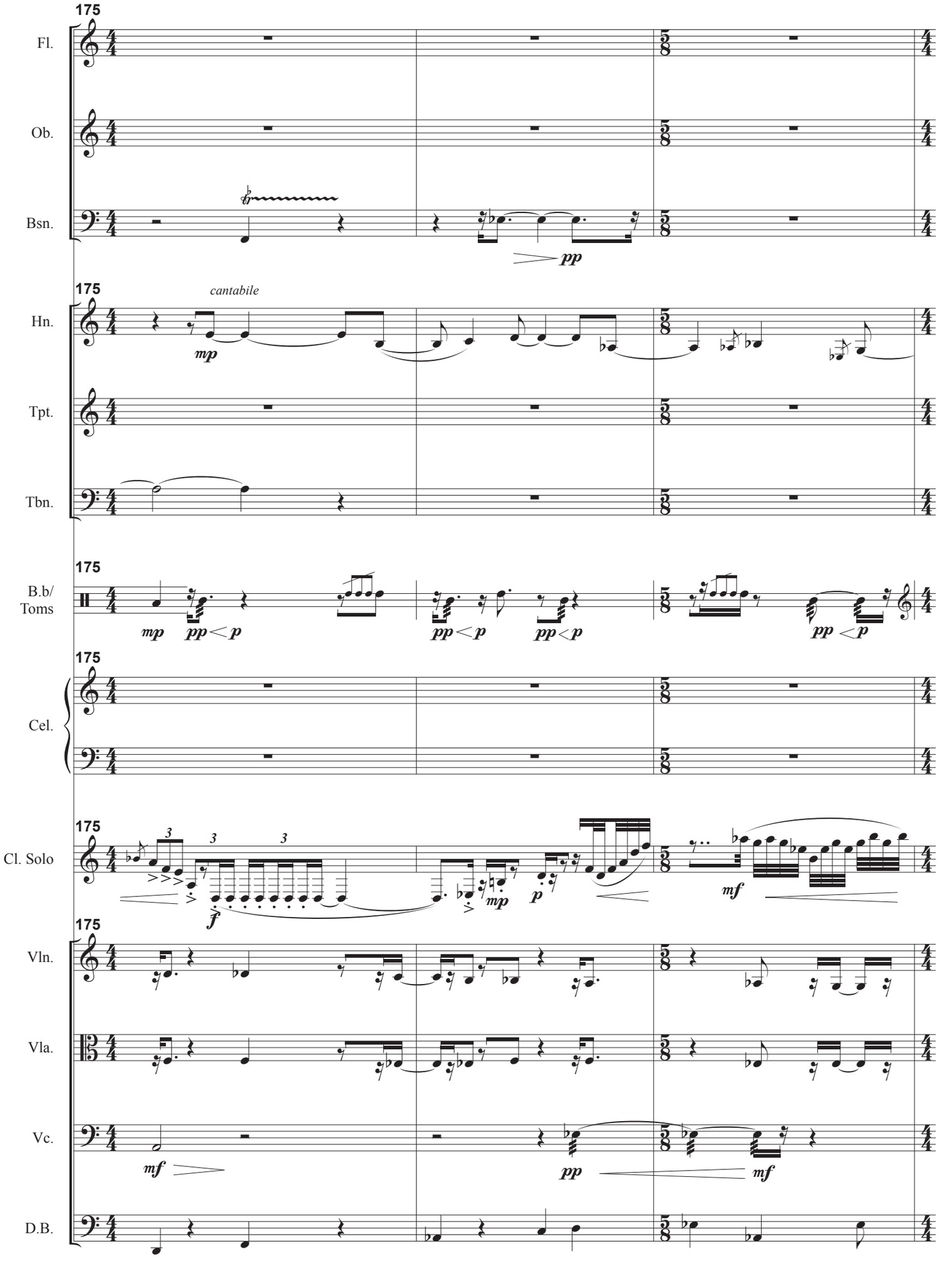
Vla.

Vc.

D.B.


167
Fl.
Ob.
Bsn.
3+2+2
16
167
Hn.
Tpt.
Tbn.
167
B.b/
Toms
167
Cel.
167
Cl. Solo
p
167
Vln.
Vla.
Vc.
D.B.


172
M
Fl.
Ob.
Bsn.
p
Hn.
mf
Tpt.
cantabile
Tbn.
mp
172
Concert Toms
B.b/
Toms
mp
mp
p
pp
mp
p
Cel.
Cl. Solo
laughing
3
6
3
3
f
mp
172
M
pizz.
espress., con vibrato
Vln.
mf
pizz.
espress., con vibrato
Vla.
mf
Vc.
mf
p
D.B.


175
Fl.
Ob.
Bsn.
pp
175
cantabile
Hn.
mp
Tpt.
Tbn.
175
B.b/
Toms
mp
pp < p
pp < p
pp < p
pp < p
175
Cel.
175
Cl. Solo
3
3
3
f
mp
p
mf
175
Vln.
Vla.
Vc.
mf
pp
mf
D.B.

N

178

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

178

B.b/
Toms

(rb)

mp

pp p

pp p pp p

pp p

Cel.

Cl. Solo

f

sfz

mp

f

N

178

Vln.

Vla.

Vc.

p

D.B.

(♪=♪)

181

Attacca

Fl.

Ob.

Bsn.

flutter

mp

f

181

Hn.

f

Tpt.

Tbn.

181

B.b/
Toms

f sfz p sfz p f

181

Cel.

(staccato repetition, not flutter)

181

Cl. Solo

ff 5 5 fp 3 ff f fff p

(♪=♪)

Attacca

181

Vln.

Vla.

Vc.

mf pp f

D.B.

III.

♪.= 112; ♪ = 168 **With a Steady and Incisive Groove**

185

(T)

Fl.

Ob.

Bsn.

f

p

185

Hn.

Tpt.

Tbn.

f

f

f

185

Concert Toms

B.b/ Toms

pp

mf

185

Cel.

mp

Celeste, mm. 188-204: if using a 4-octave celeste transpose the low B up one octave.

185

Cl. Solo

f

mp

♪.= 112; ♪ = 168 **With a Steady and Incisive Groove**

185

Vln.

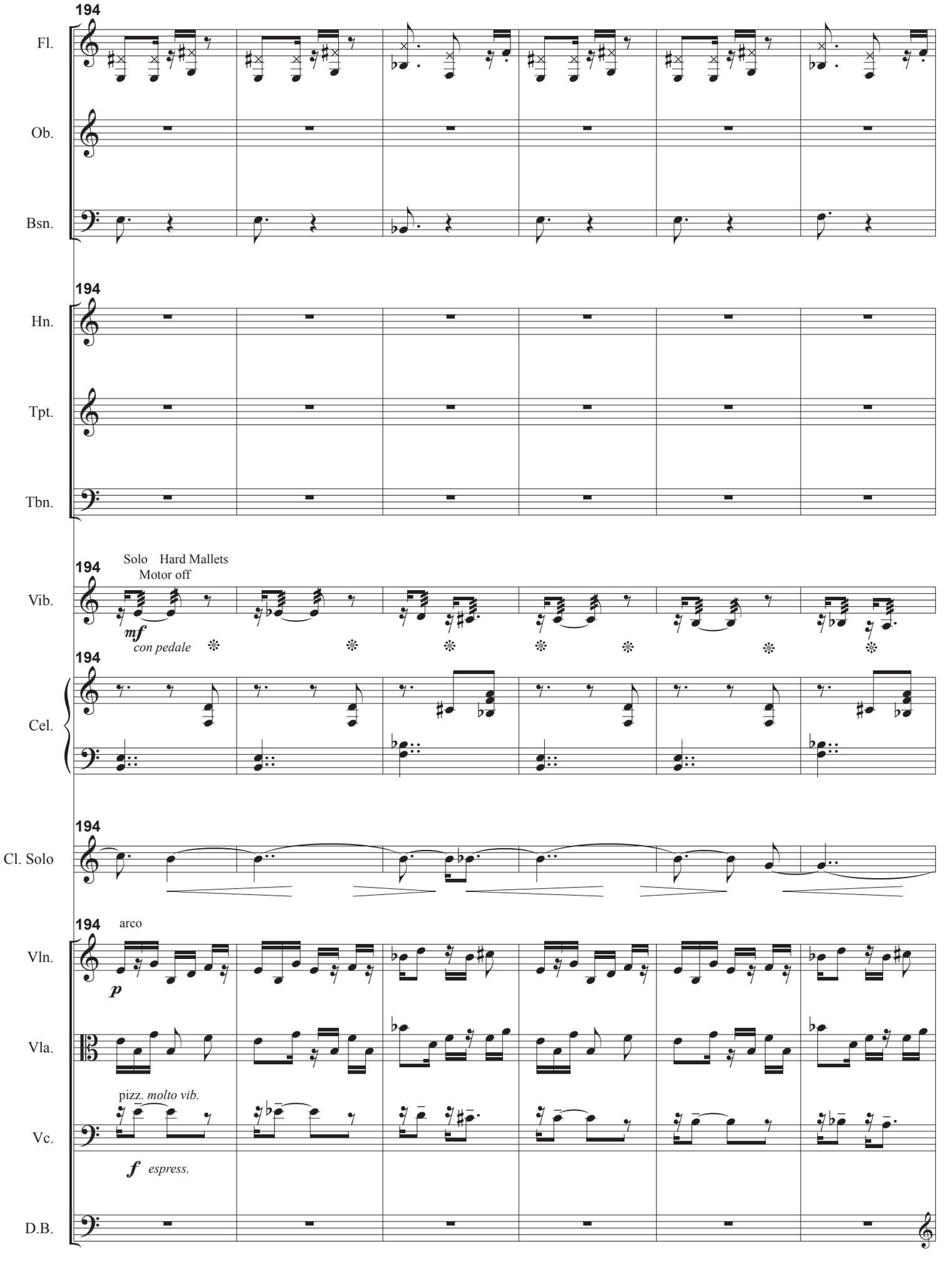
arco

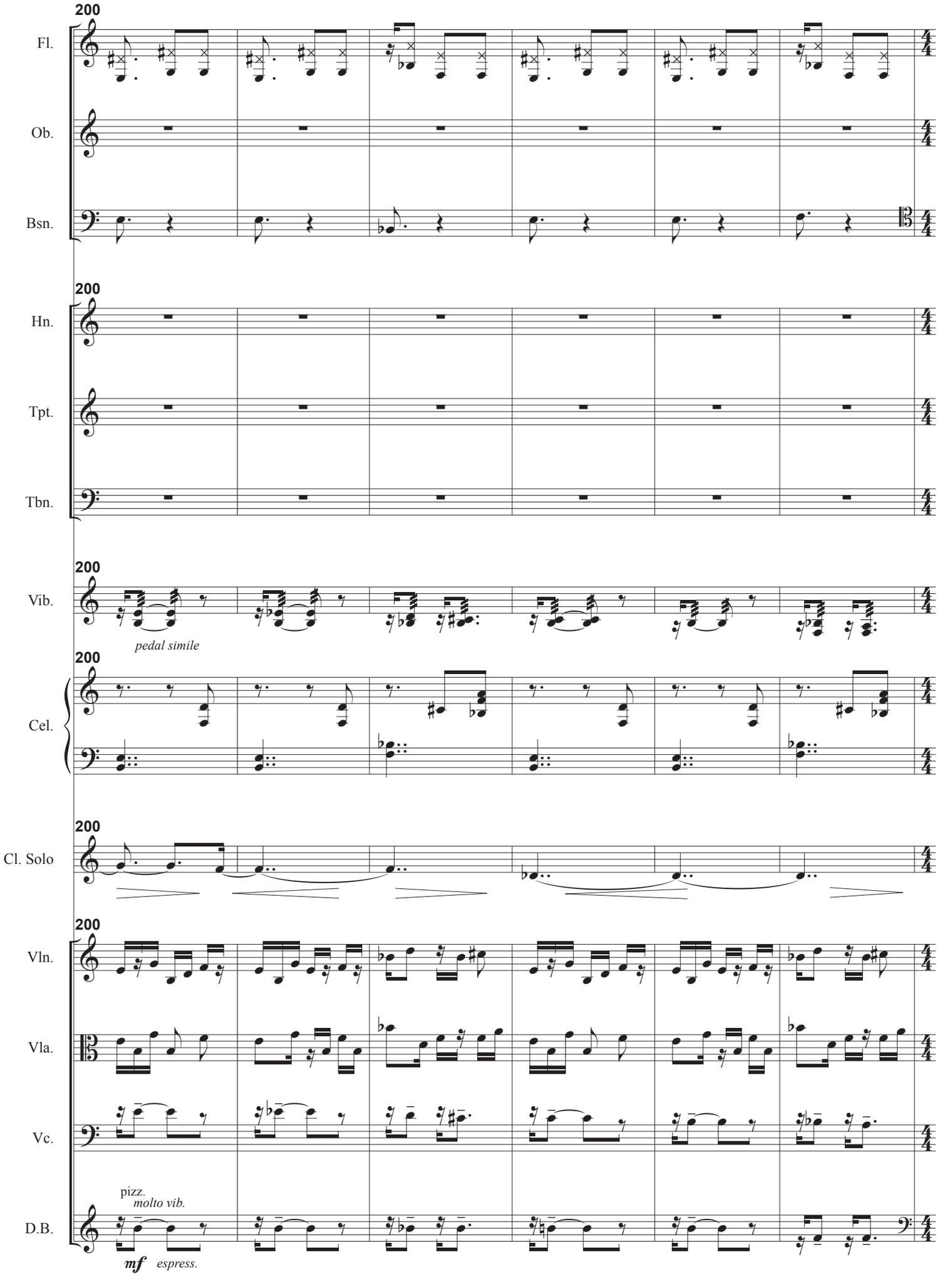
Vla.

mp

Vc.

D.B.


194
Fl.
Ob.
Bsn.
194
Hn.
Tpt.
Tbn.
194
Solo Hard Mallets
Motor off
Vib.
mf
con pedale
194
Cel.
194
Cl. Solo
194
arco
Vln.
p
Vla.
pizz. molto vib.
Vc.
f espress.
D.B.


200
Fl.
Ob.
Bsn.
200
Hn.
Tpt.
Tbn.
200
Vib.
pedal simile
200
Cel.
200
Cl. Solo
200
Vln.
Vla.
Vc.
pizz.
molto vib.
D.B.
mf espress.

206

O

Flutter (fl.)

Fl.

mp

Flutter (fl.)

Ob.

mp

Bsn.

p

Hn.

Tpt.

Tbn.

206

increase motor speed to full

Motor off

Vib.

Cel.

mf

Celeste, m. 207-208: if using a 4 octave celeste, omit the notes below the low C.

quasi staccato

Cl. Solo

f

206

O

Vln.

mp

Vla.

Vc.

D.B.

208

P

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

208

Vib.

Cel.

Celeste: treat low B as before

Cl. Solo

208

P

Vln.

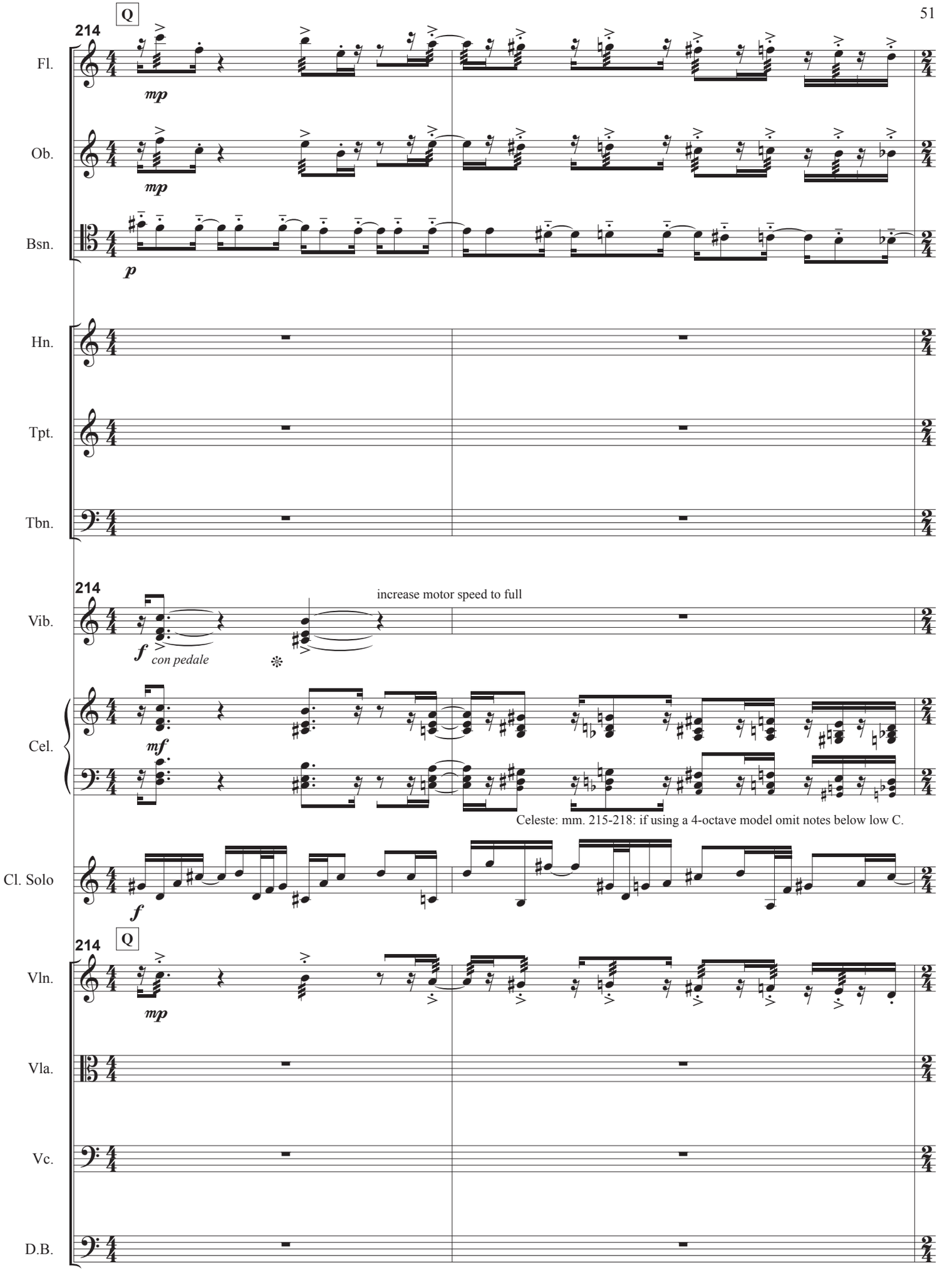
Vla.

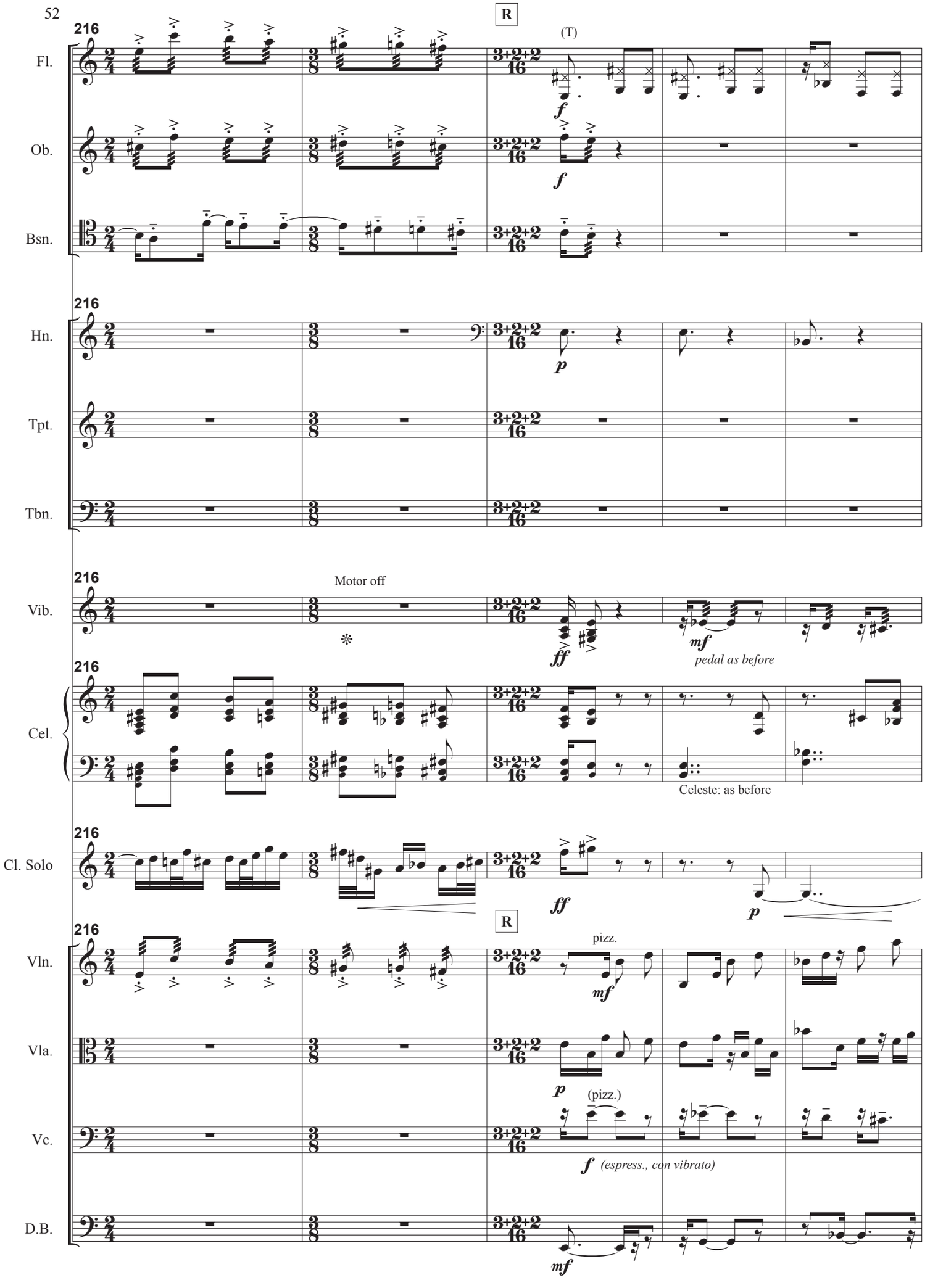
(pizz.) *(espress., con vibrato)*

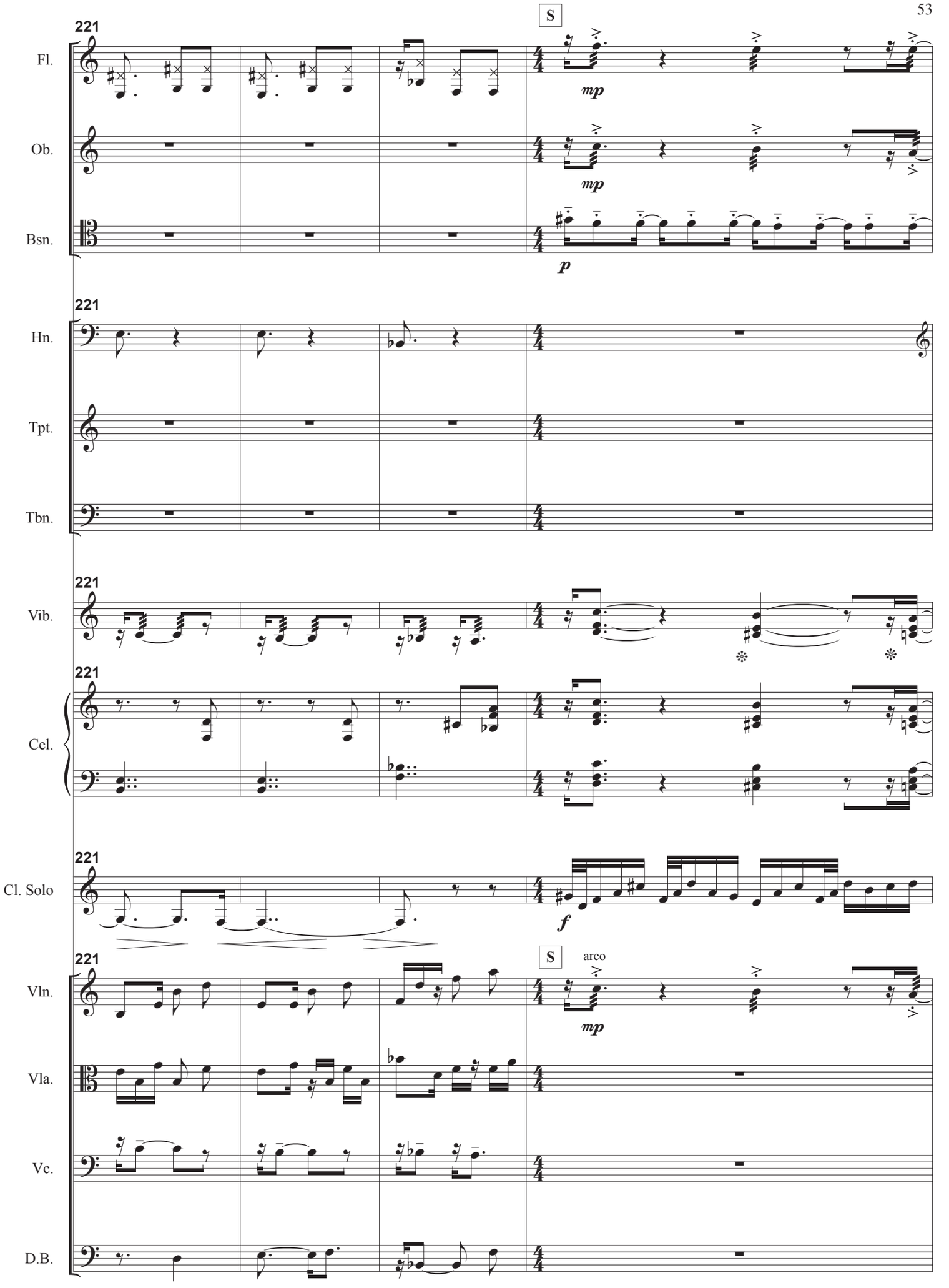
Vc.

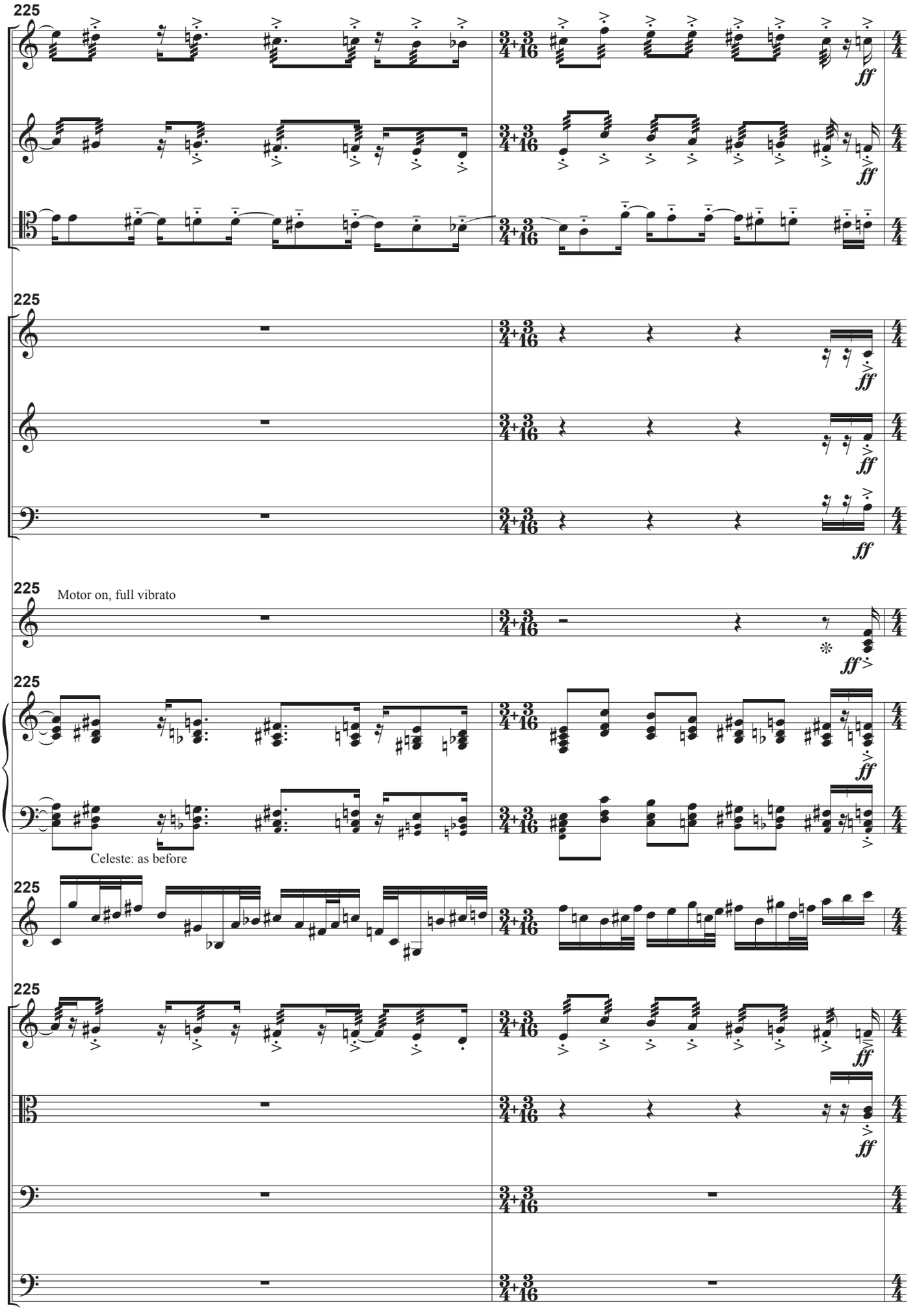
pizz.

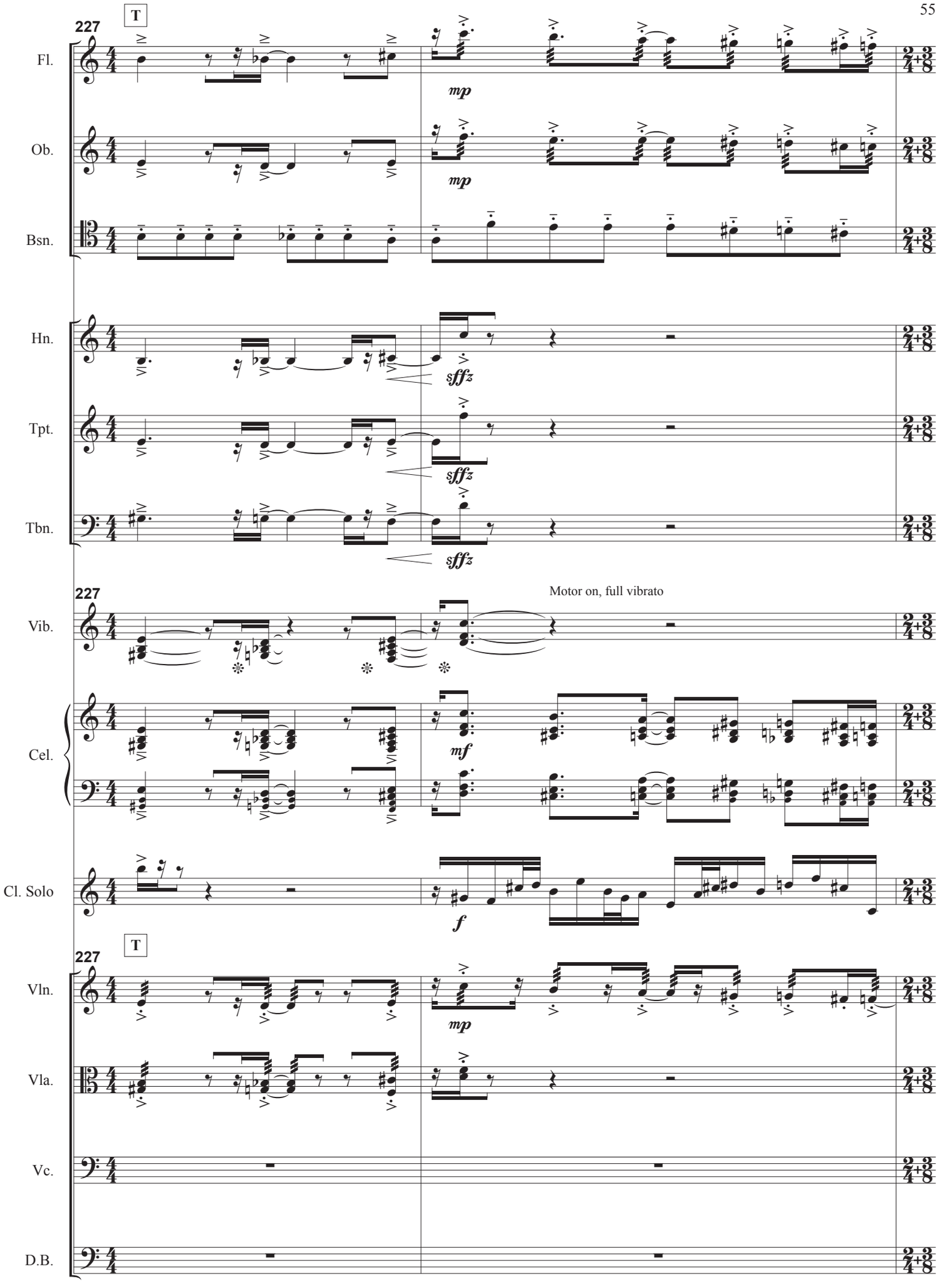
D.B.

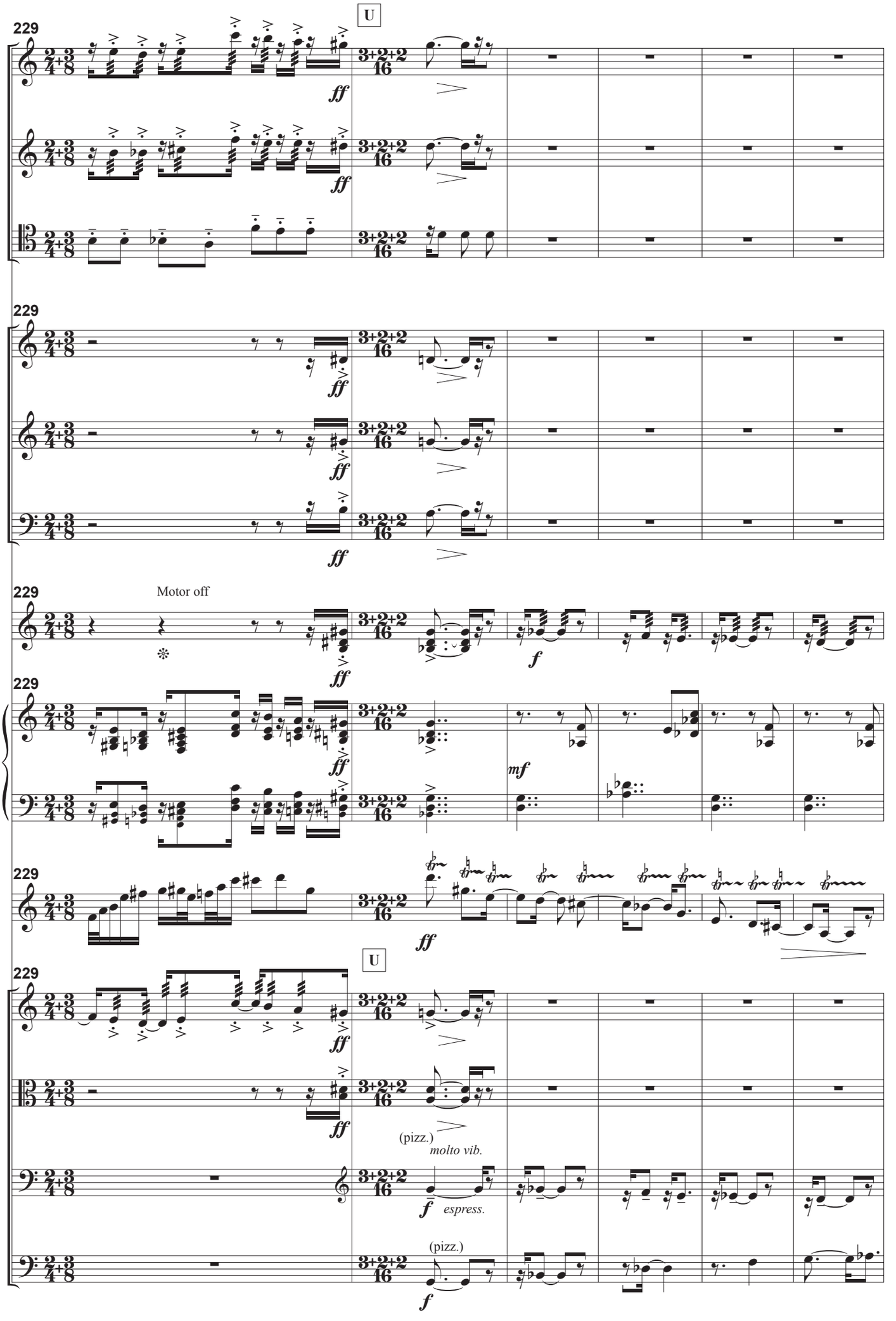

Q
214
Fl.
mp
Ob.
mp
Bsn.
p
Hn.
Tpt.
Tbn.
214
Vib.
f
con pedale
increase motor speed to full
Cel.
mf
Celeste: mm. 215-218: if using a 4-octave model omit notes below low C.
Cl. Solo
f
Q
214
Vln.
mp
Vla.
Vc.
D.B.


R
216
(T)
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Motor off
Vib.
pedal as before
Cel.
Celeste: as before
Cl. Solo
R
pizz.
Vln.
Vla.
(pizz.)
Vc.
(espress., con vibrato)
D.B.


S
221
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Cel.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
mp
p
f
arco


225
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Motor on, full vibrato
Vib.
Cel.
Celeste: as before
Cl. Solo
Vln.
Vla.
Vc.
D.B.
ff


227
T
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
mp
mp
sffz
sffz
sffz
227
Motor on, full vibrato
Vib.
Cel.
mf
Cl. Solo
f
227
T
Vln.
Vla.
Vc.
D.B.
mp


U
229
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Motor off
Vib.
Cel.
Cl. Solo
Vln.
Vla.
(pizz.)
molto vib.
Vc.
espress.
(pizz.)
D.B.
ff
f
mf

V

235

Fl.

Ob.

Bsn.

235

Hn.

Tpt.

Tbn.

235

Vib.

mp

235

Cel.

p

light, agogic accents in L.H. until m. 247

235

Cl. Solo

mf *cantabile*

V

235

Vln.

pizz.

Vla.

mp

(pizz.) *ord.*

Vc.

mp

D.B.

p

239

Fl.

Ob.

Bsn.

239

Hn.

mp

Tpt.

Tbn.

239

Vib.

239

Cel.

239

Cl. Solo

3

3

3

239

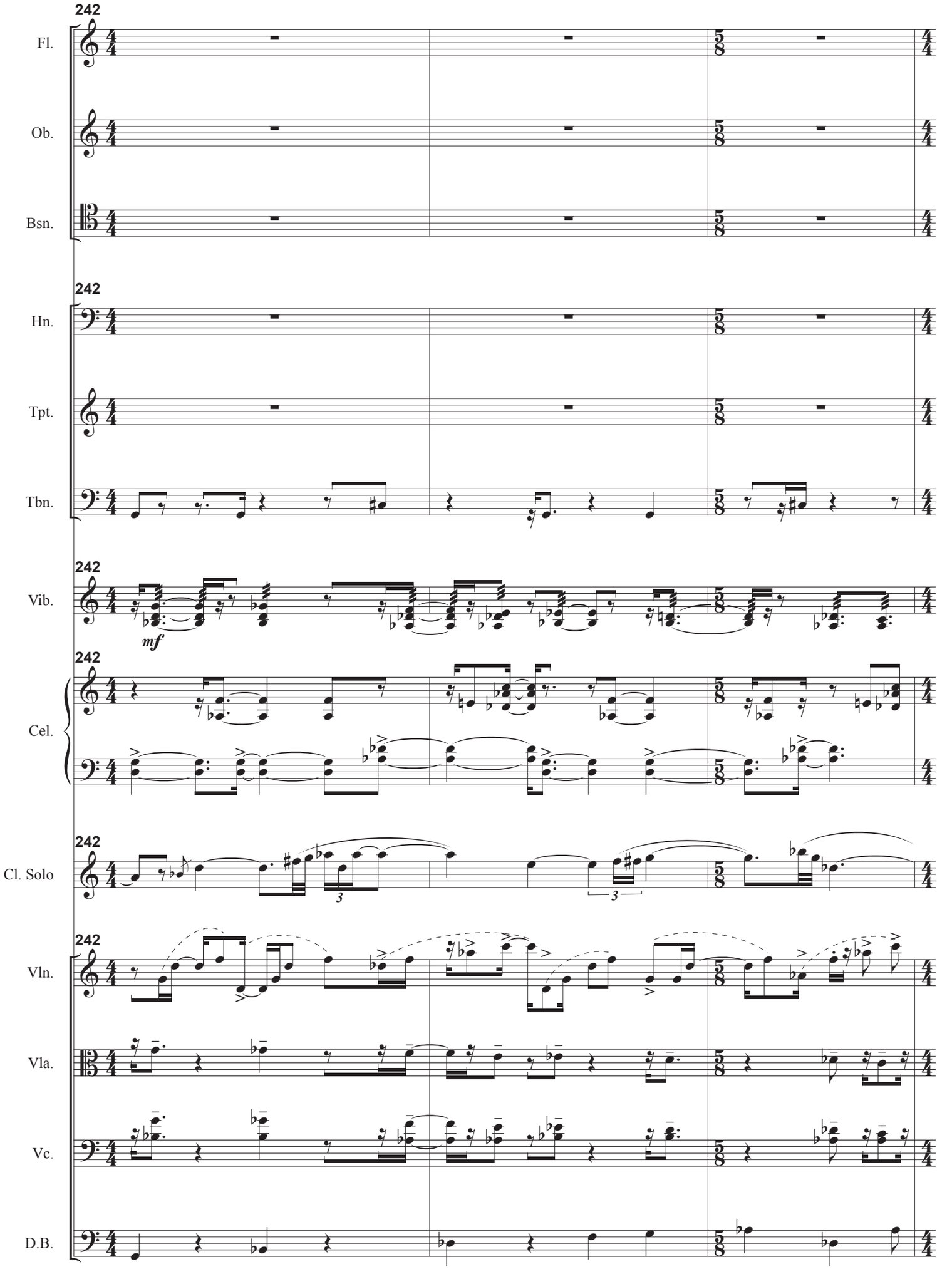
Vln.

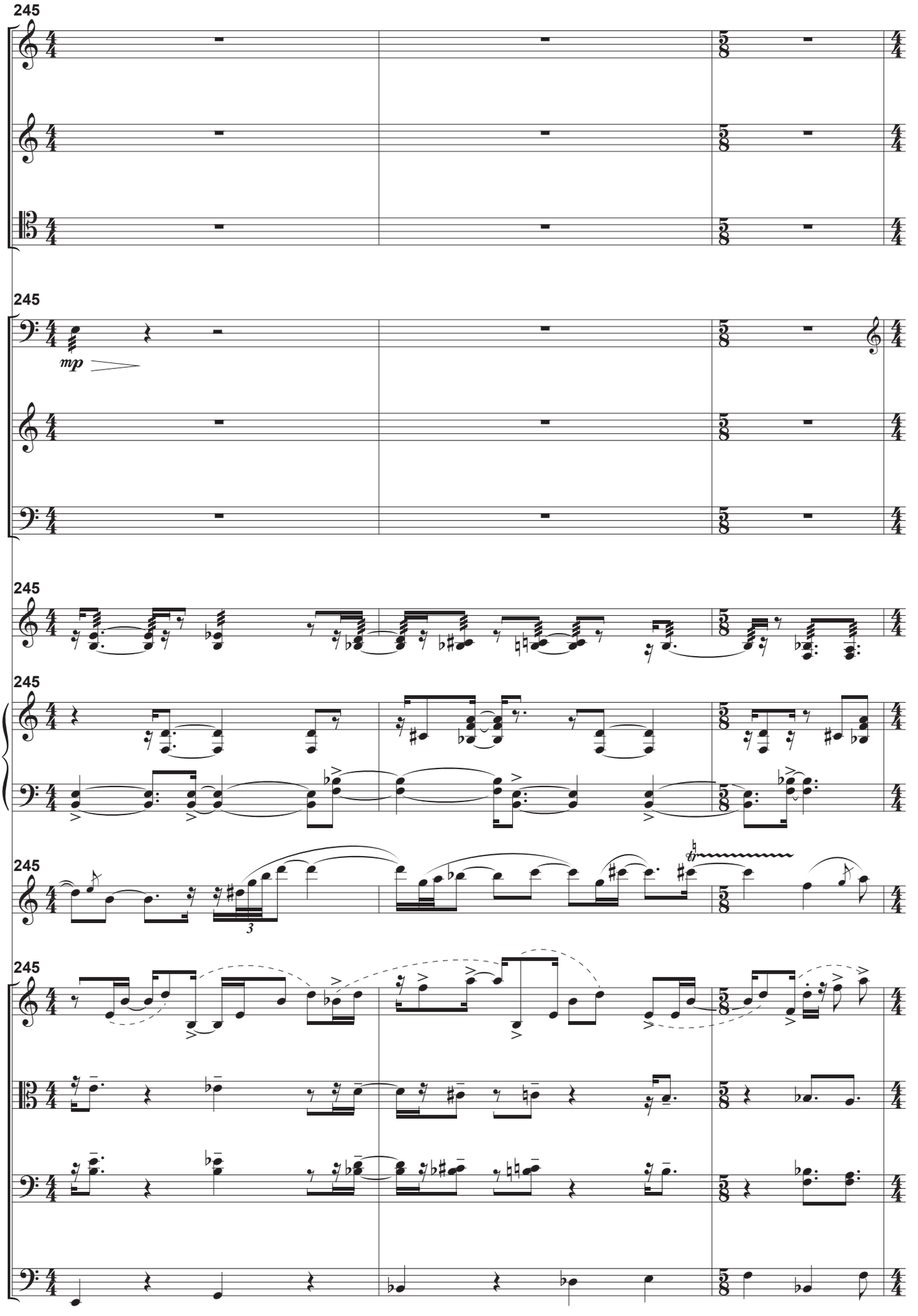
p *light, agogic accents until m. 247*

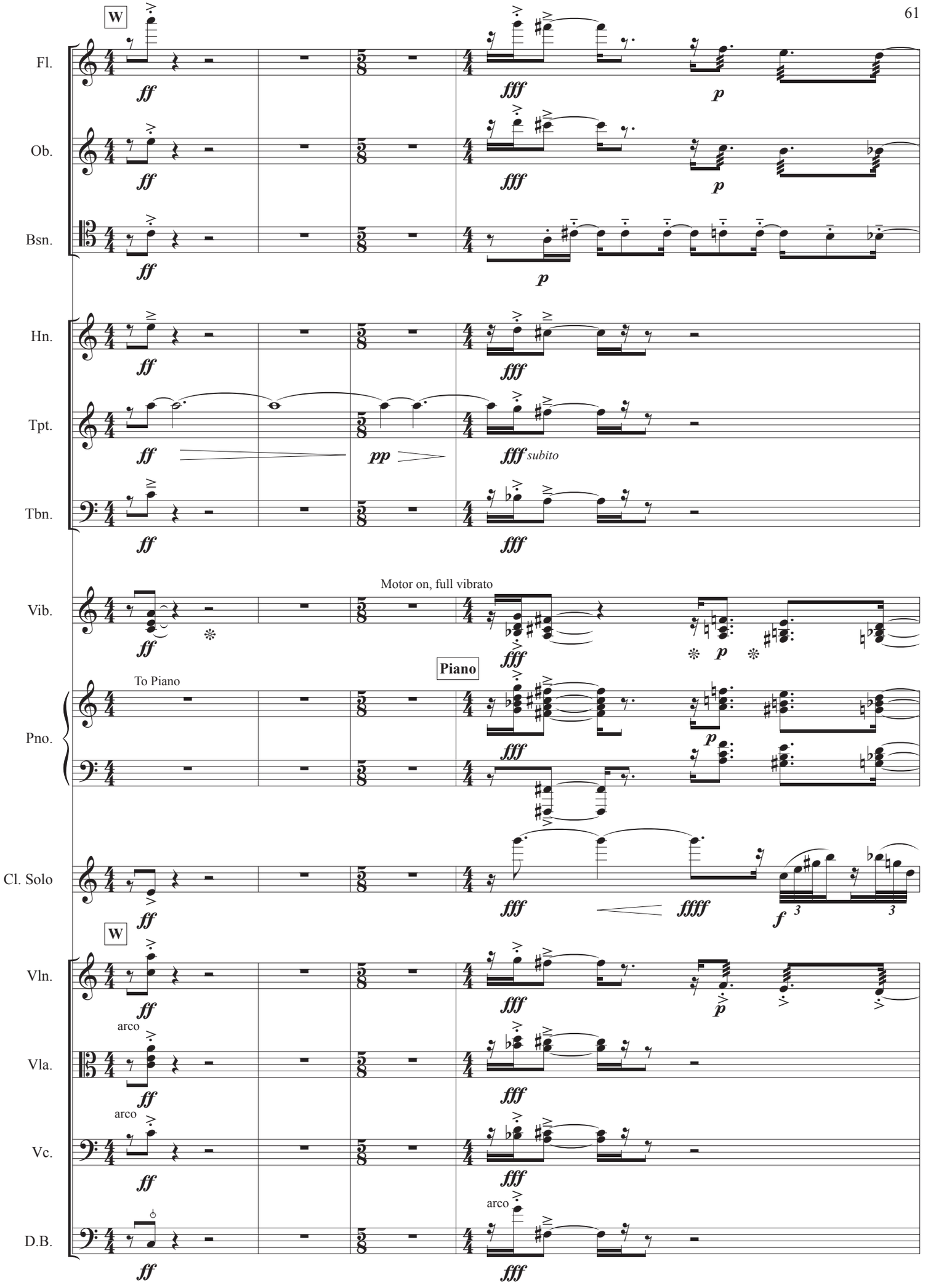
Vla.

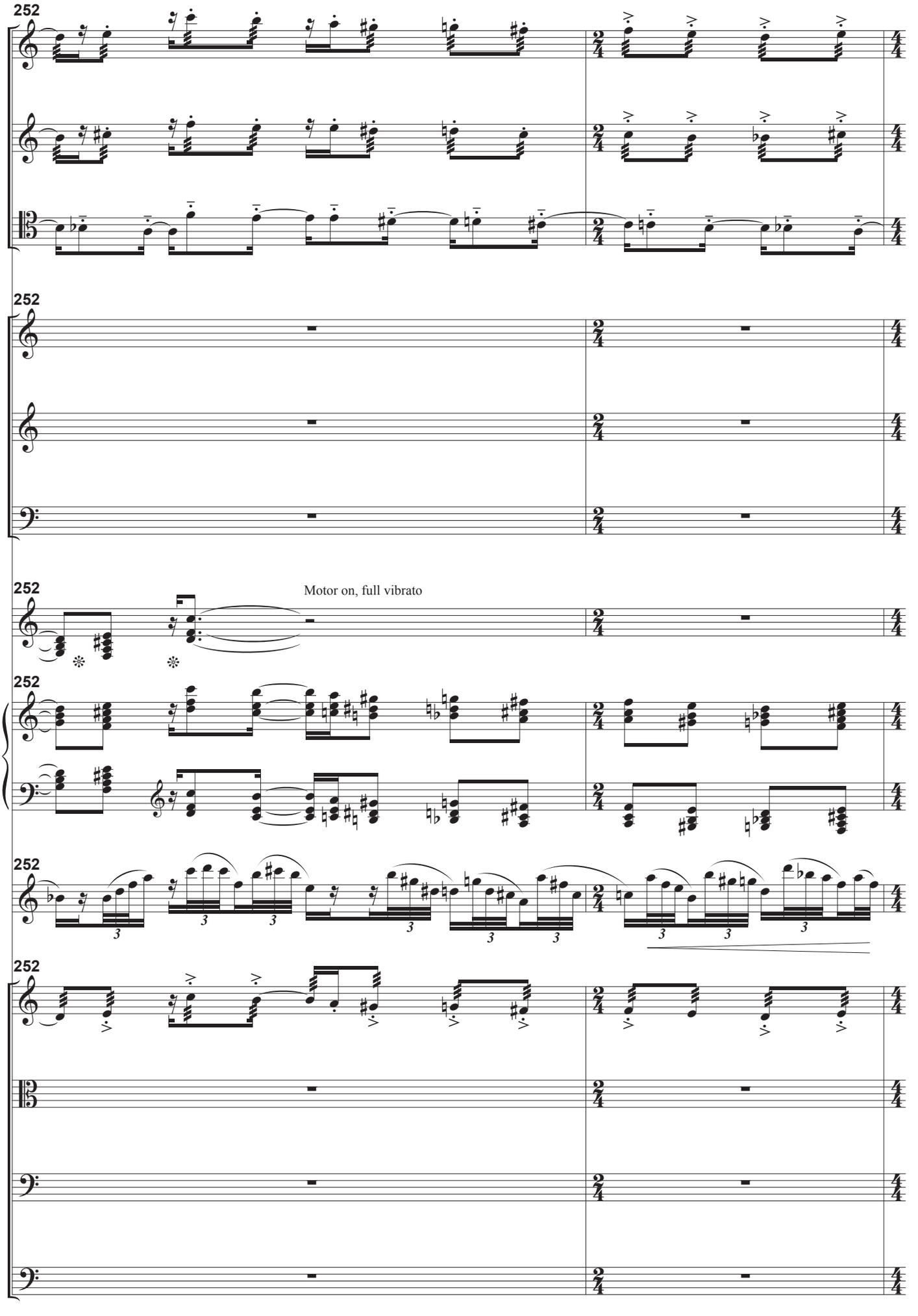
Vc.

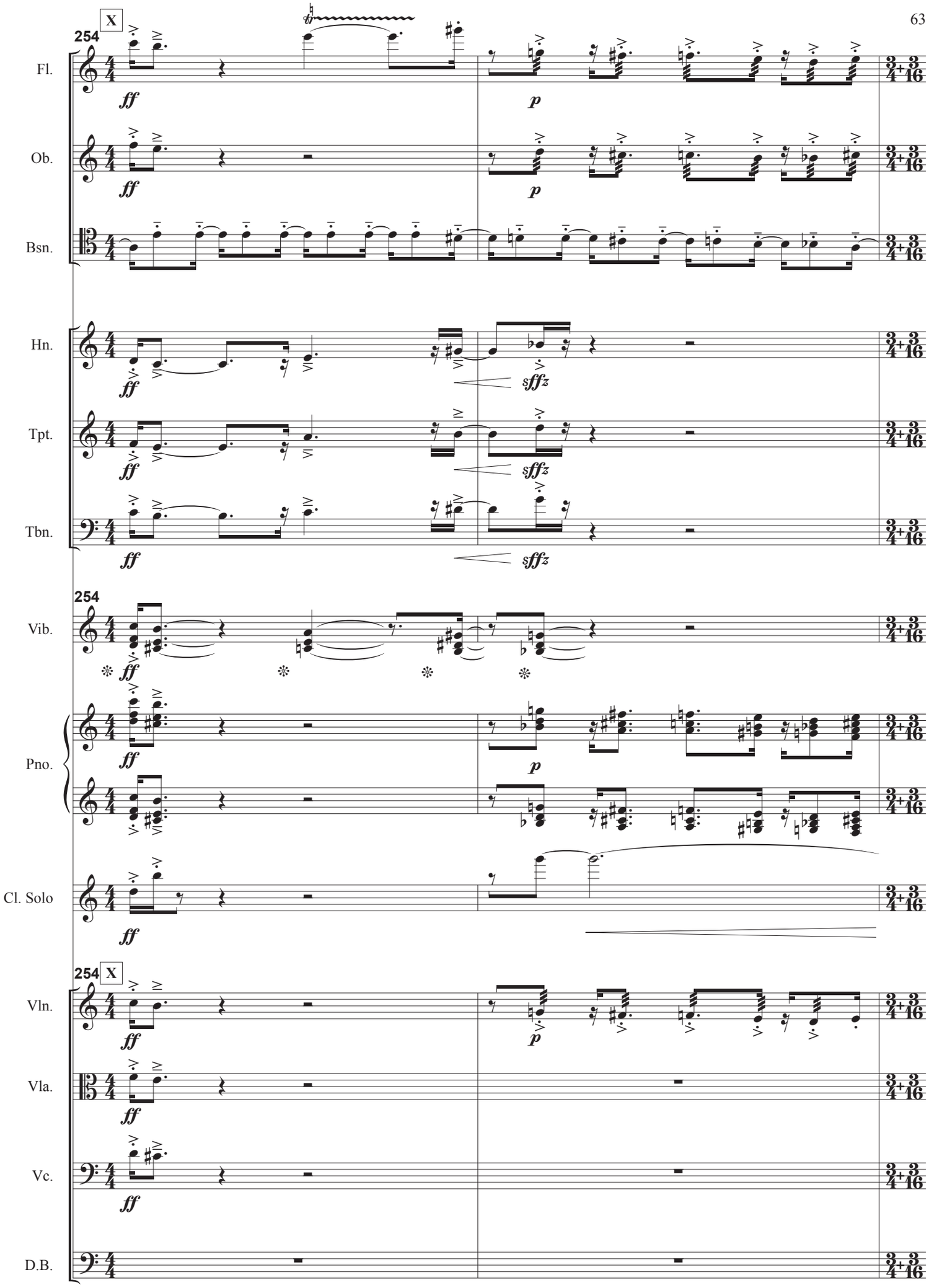
D.B.

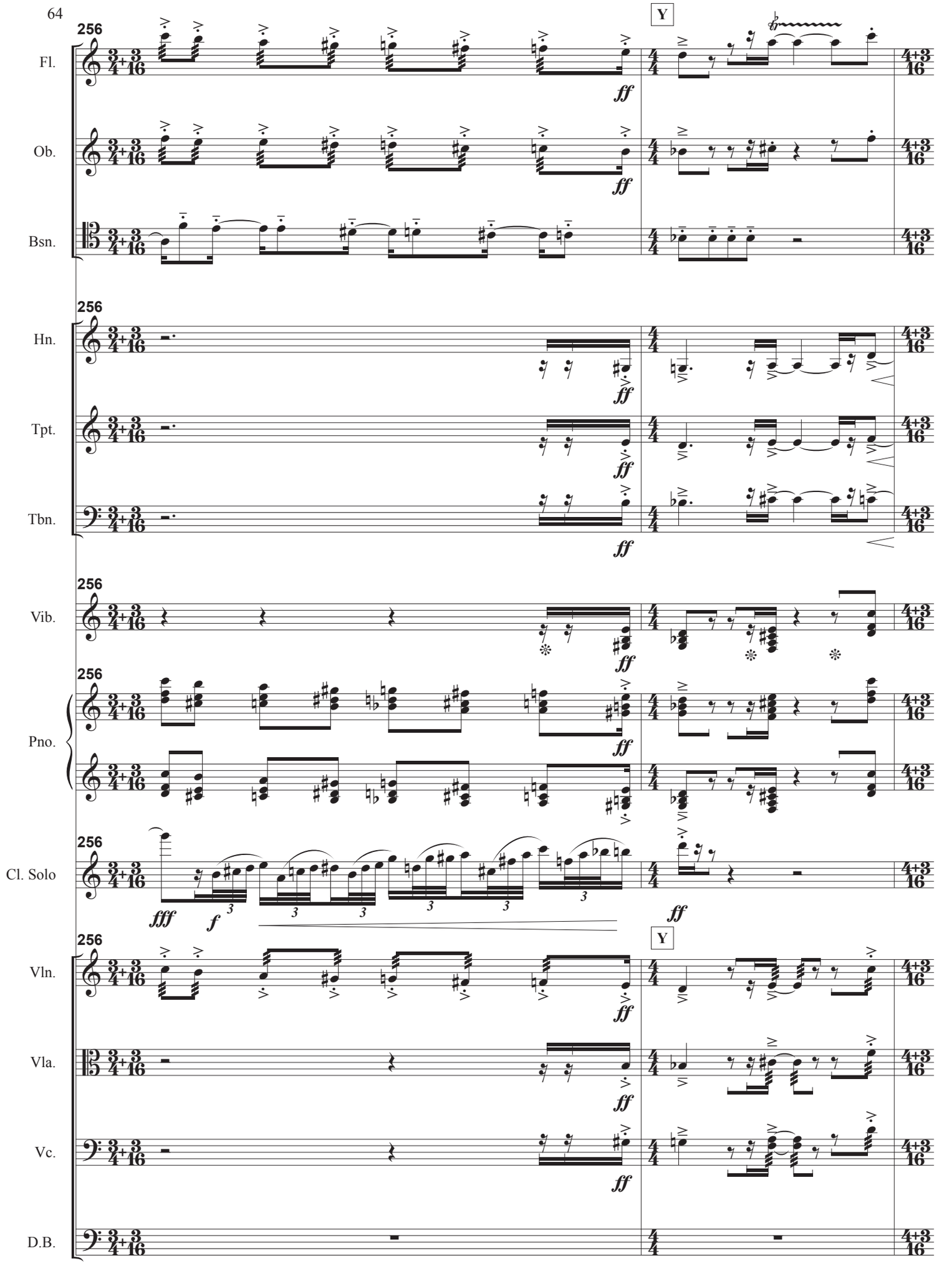

242
Fl.
Ob.
Bsn.
242
Hn.
Tpt.
Tbn.
242
Vib.
mf
242
Cel.
242
Cl. Solo
3
3
242
Vln.
Vla.
Vc.
D.B.

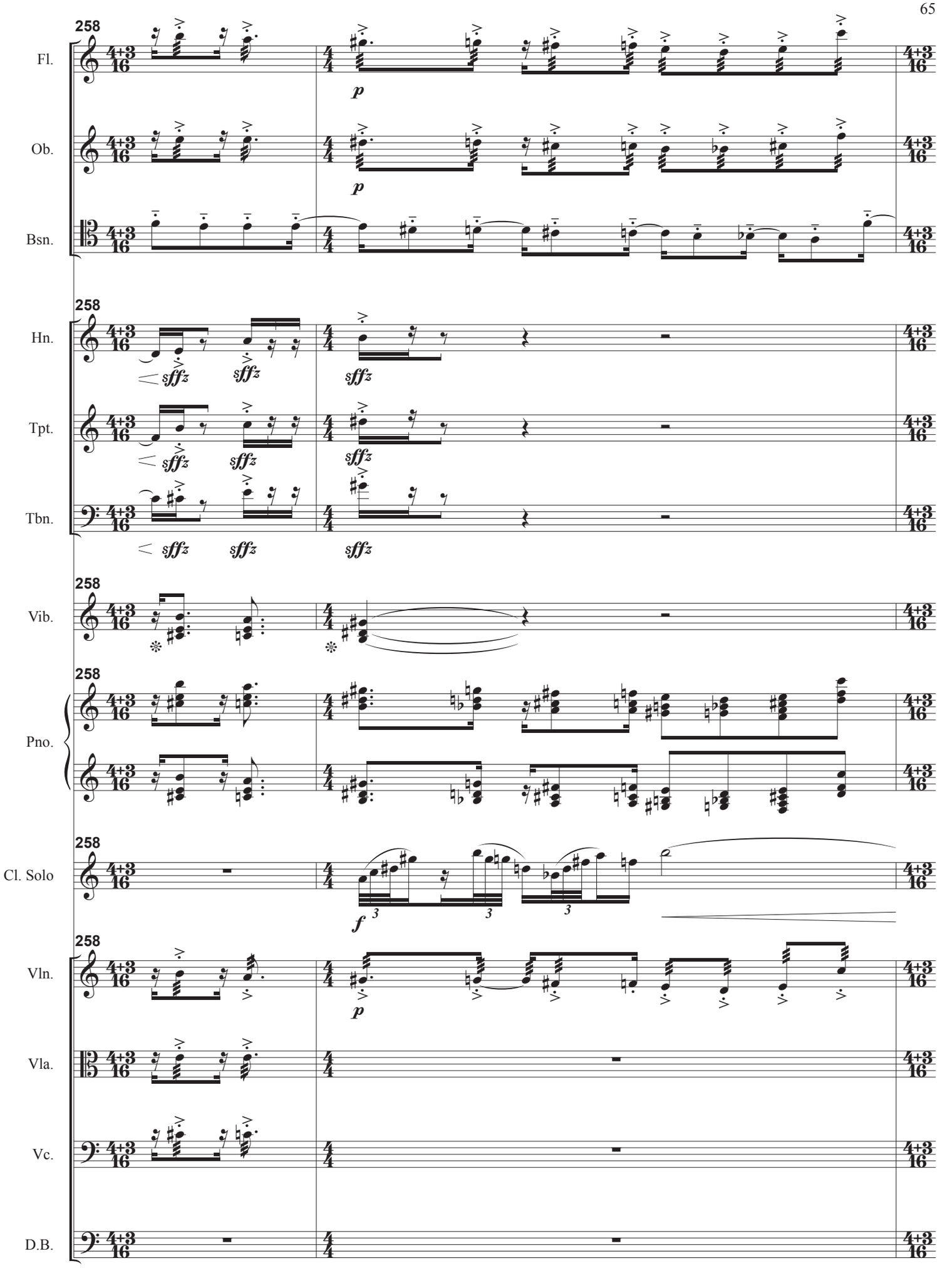

245
Fl.
Ob.
Bsn.
245
Hn.
mp
Tpt.
Tbn.
245
Vib.
245
Cel.
245
Cl. Solo
3
245
Vln.
Vla.
Vc.
D.B.


W
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Motor on, full vibrato
Piano
To Piano
Pno.
Cl. Solo
W
Vln.
Vla.
Vc.
D.B.
arco
arco
arco
ff
fff
p
pp
subito
ffff
f


252
Fl.
Ob.
Bsn.
252
Hn.
Tpt.
Tbn.
252
Motor on, full vibrato
Vib.
252
Pno.
252
Cl. Solo
252
Vln.
Vla.
Vc.
D.B.


X
254
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
254
Vib.
Pno.
Cl. Solo
254
X
Vln.
Vla.
Vc.
D.B.
ff
p
sffz
3+3/16


Y
256
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
ff
fff
f
3
4+3
16


258
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
p
sffz
f

Z

260

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Motor off

Pno.

light, agogic accents in R.H. until m. 302

Cl. Solo

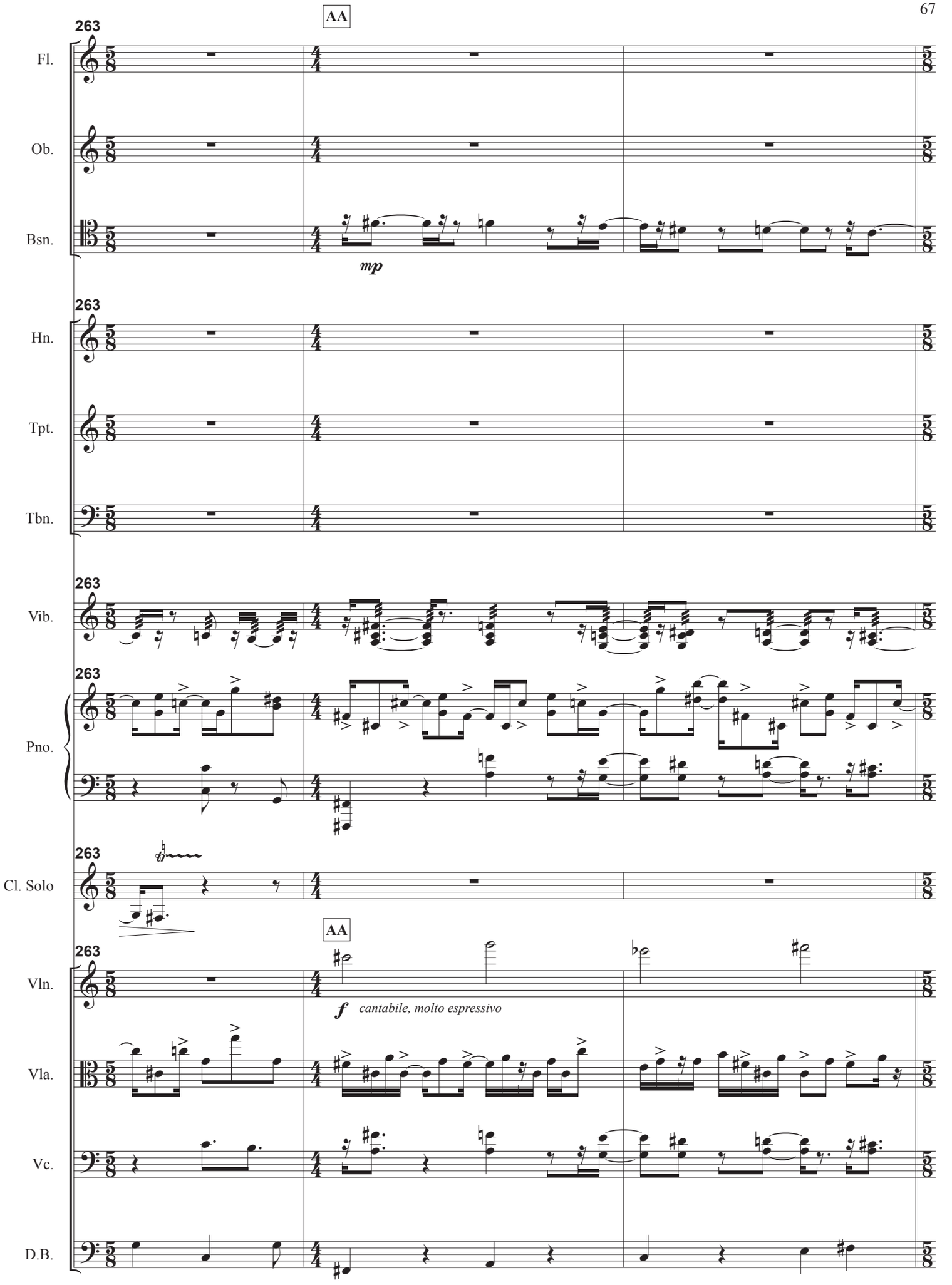
Vln.

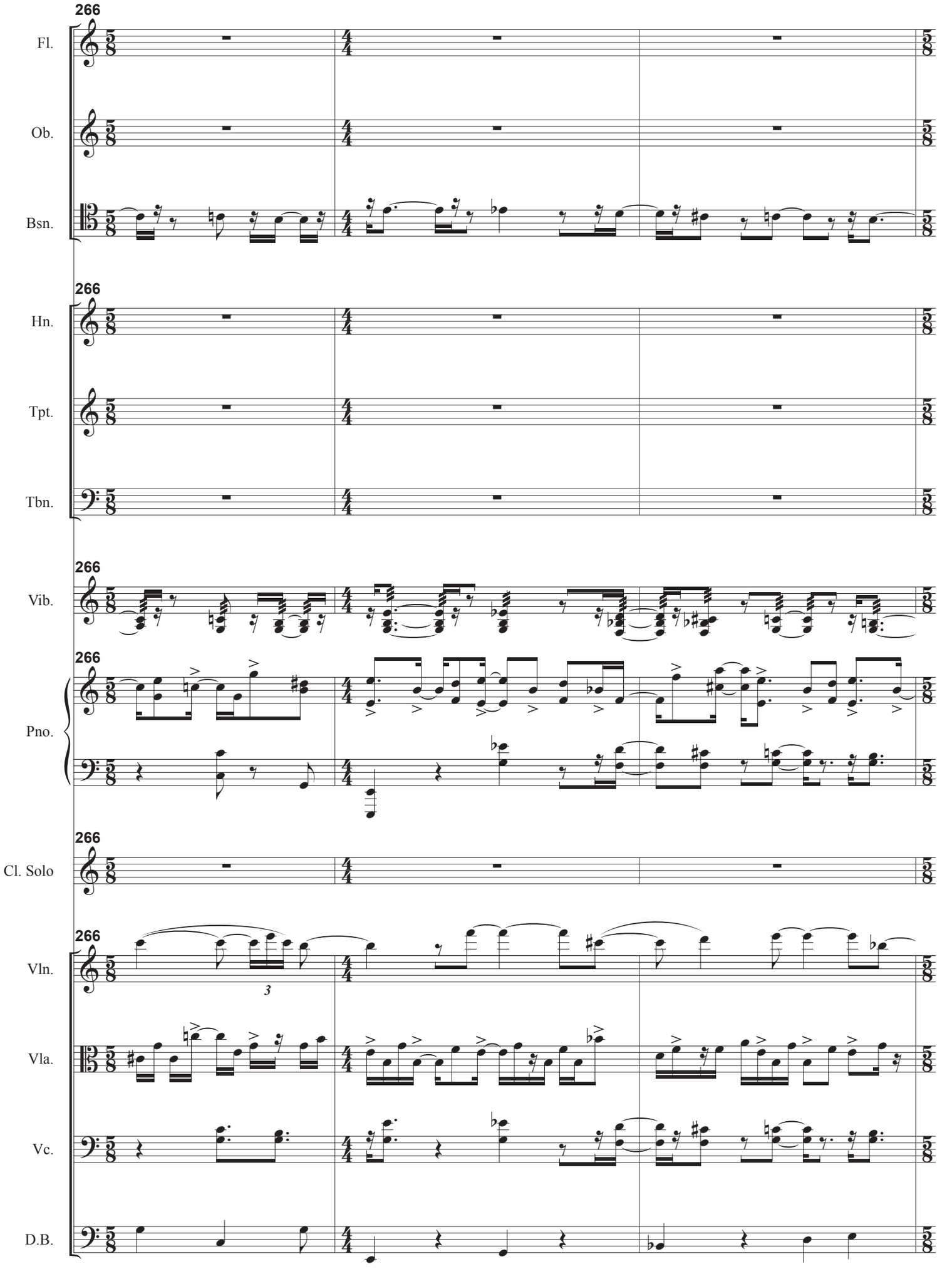
Vla.

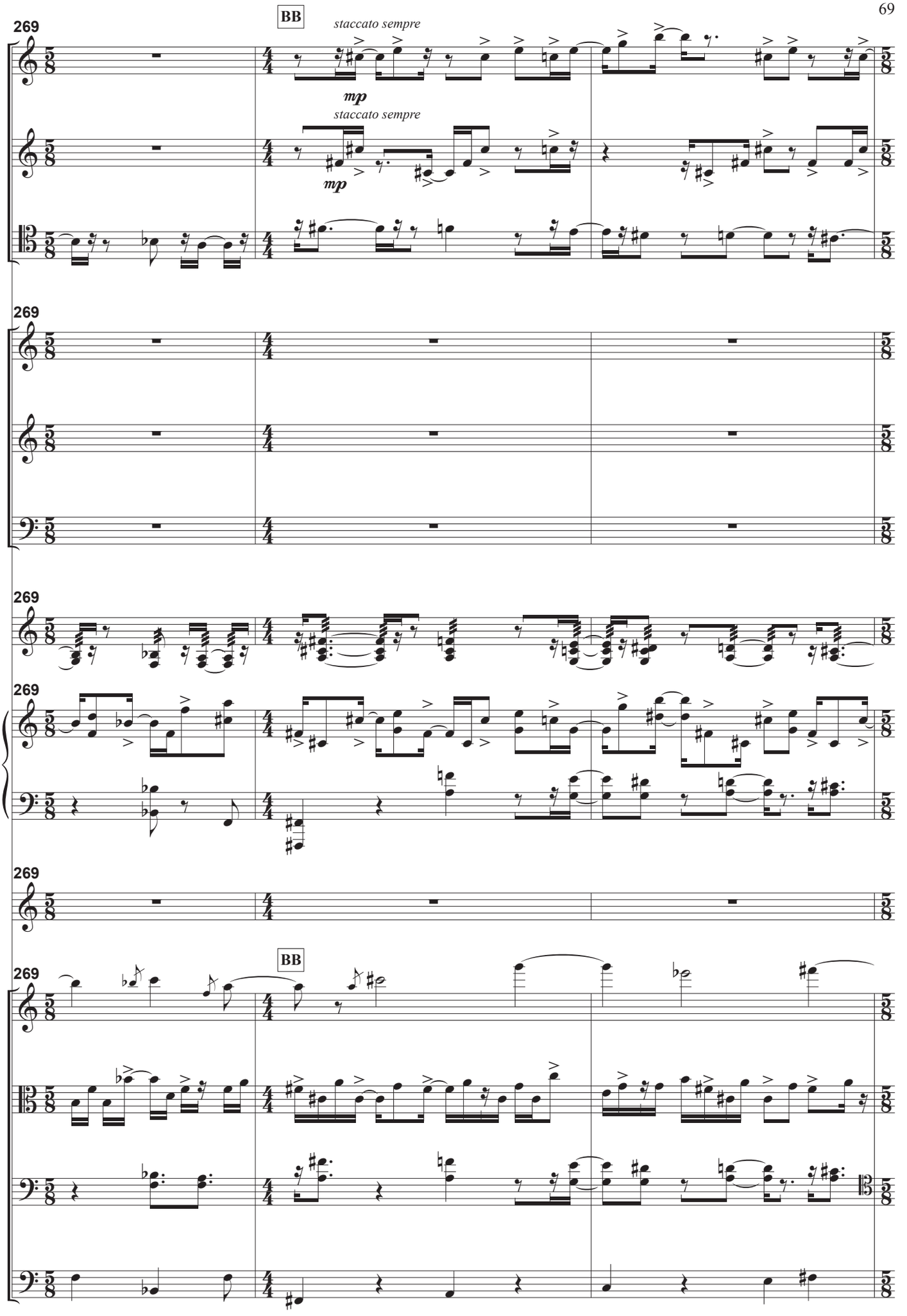
light, agogic accents in L.H. until m. 275

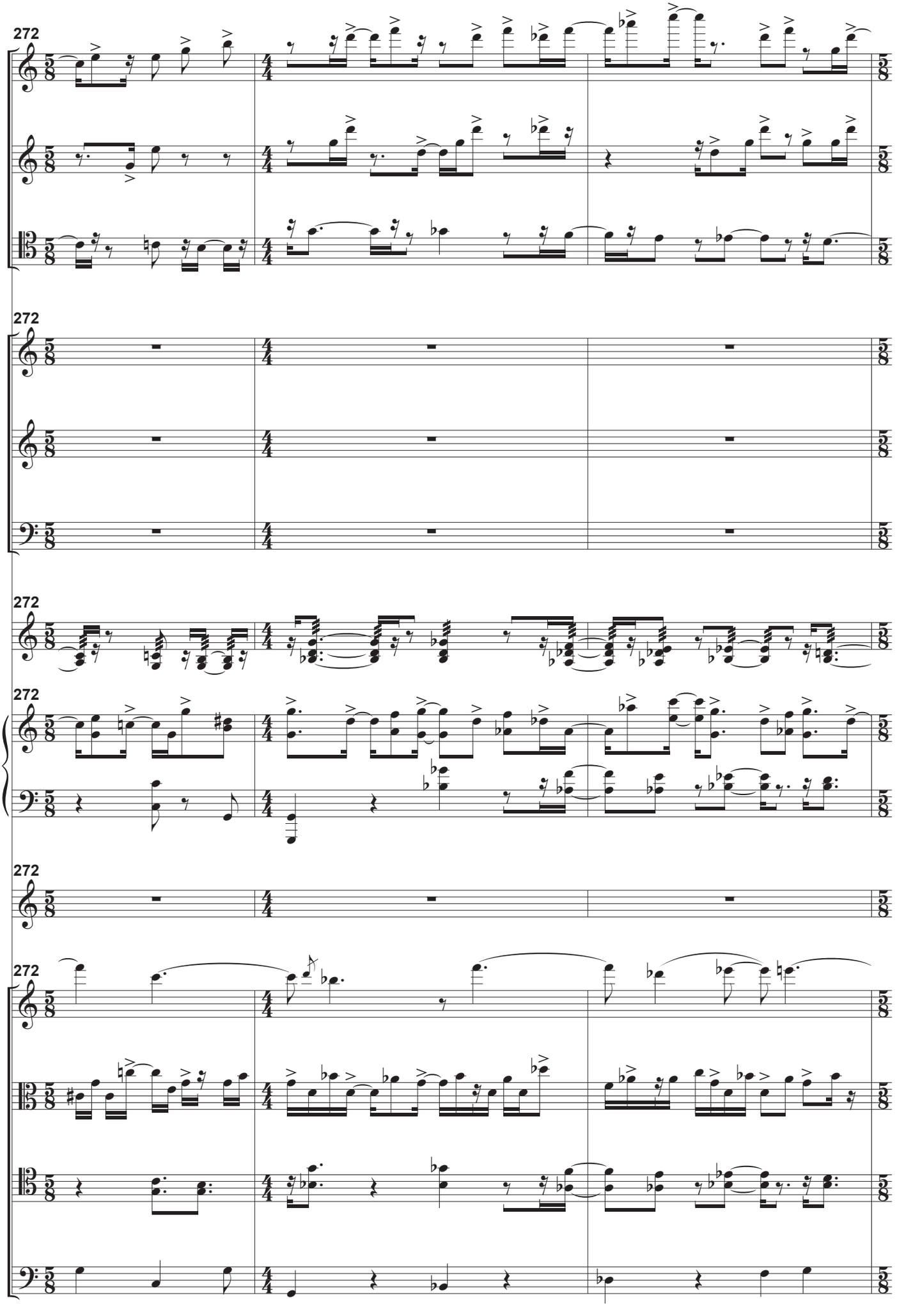
Vc.

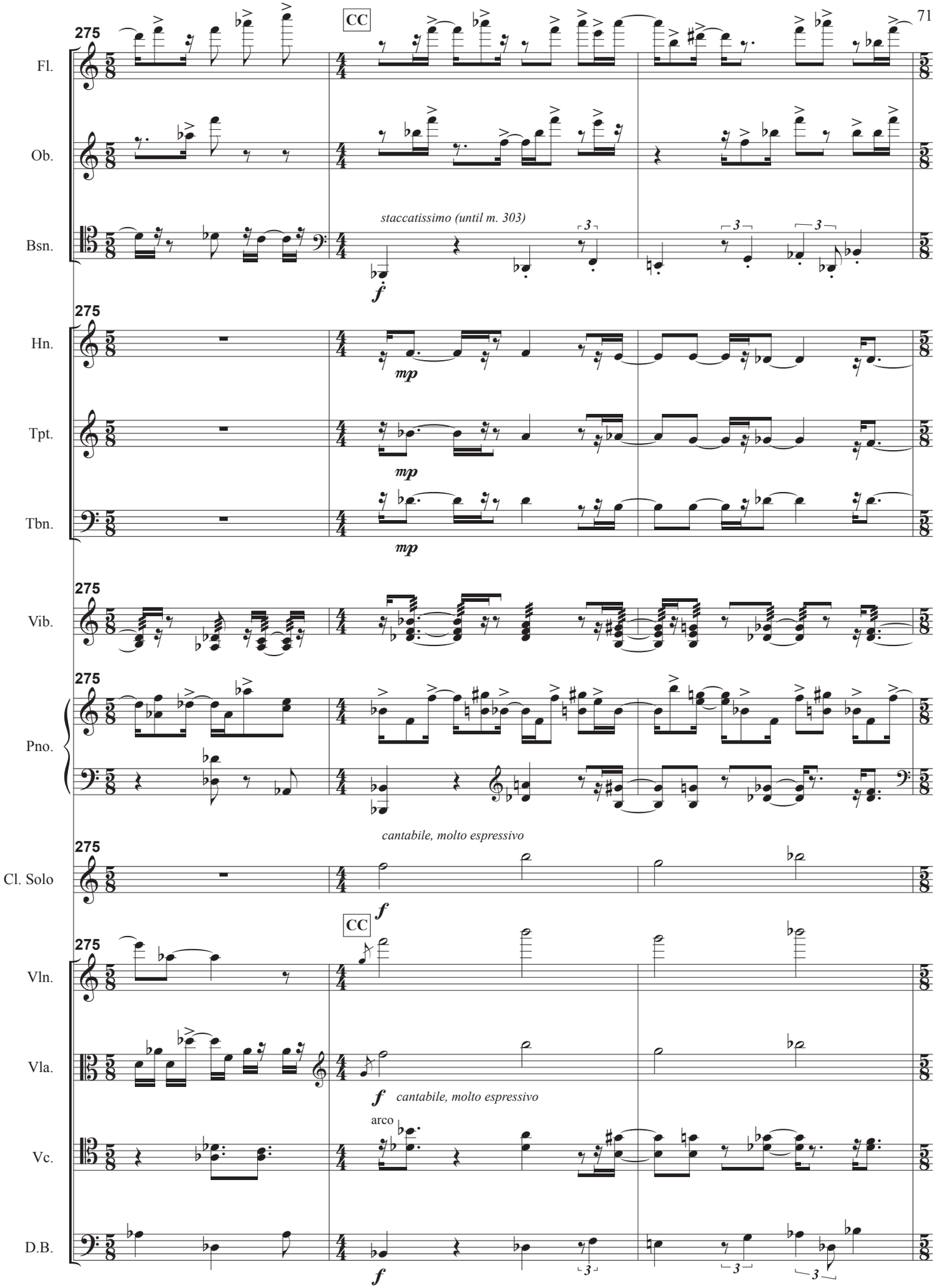
D.B.

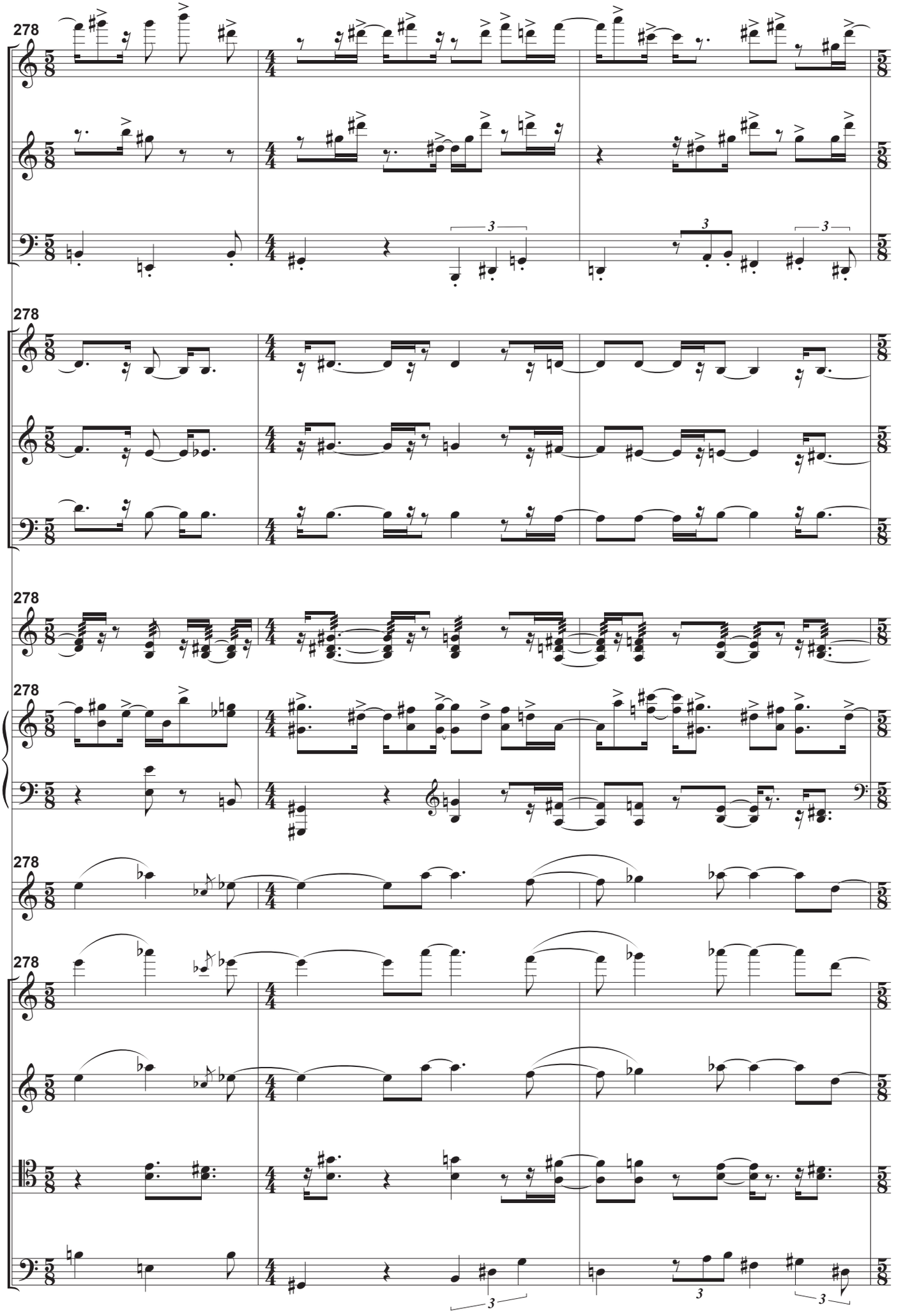

AA
263
Fl.
Ob.
Bsn.
mp
263
Hn.
Tpt.
Tbn.
263
Vib.
263
Pno.
263
Cl. Solo
AA
263
Vln.
f cantabile, molto espressivo
Vla.
Vc.
D.B.

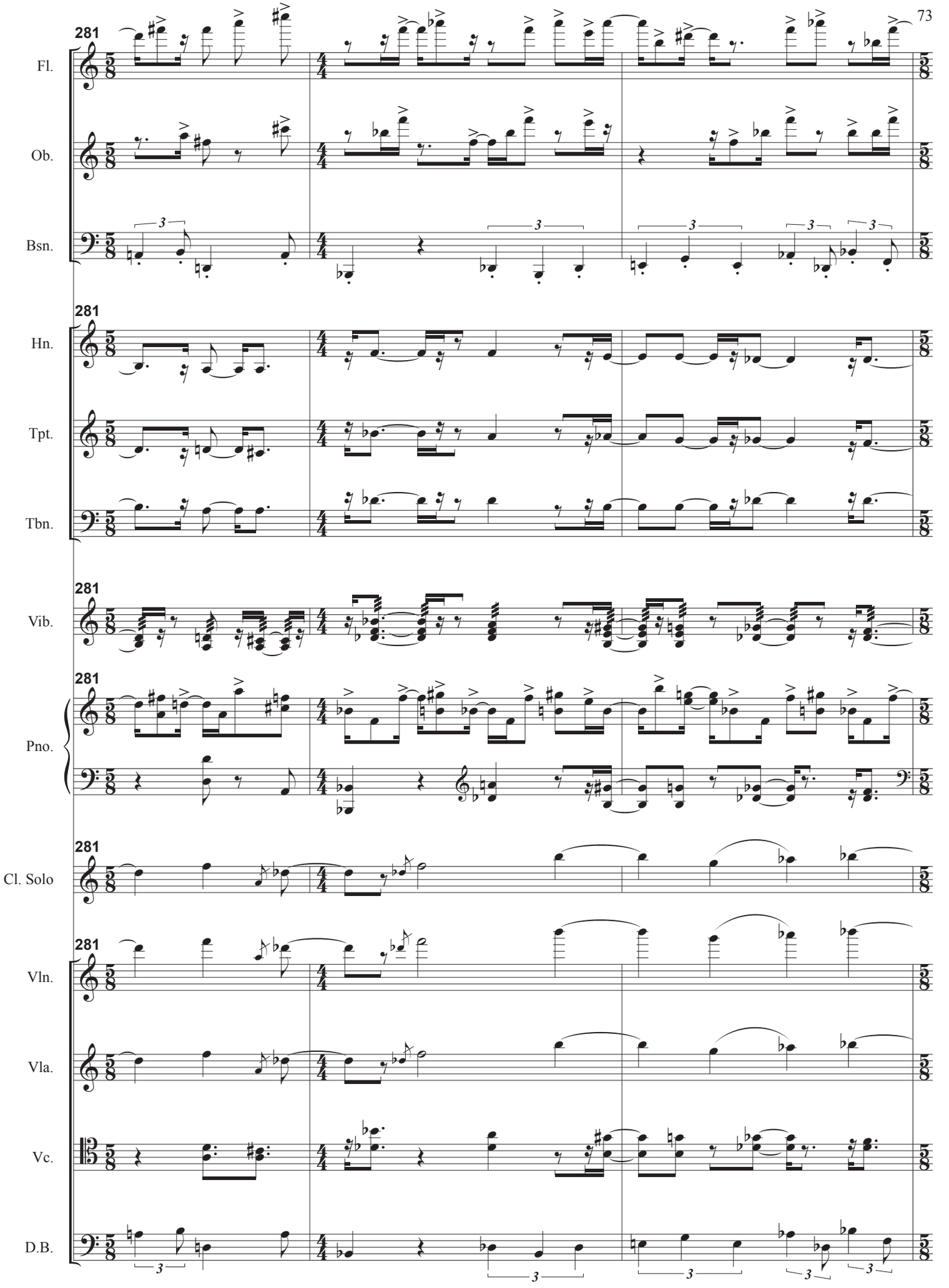

266
Fl.
Ob.
Bsn.
266
Hn.
Tpt.
Tbn.
266
Vib.
266
Pno.
266
Cl. Solo
266
Vln.
3
Vla.
Vc.
D.B.

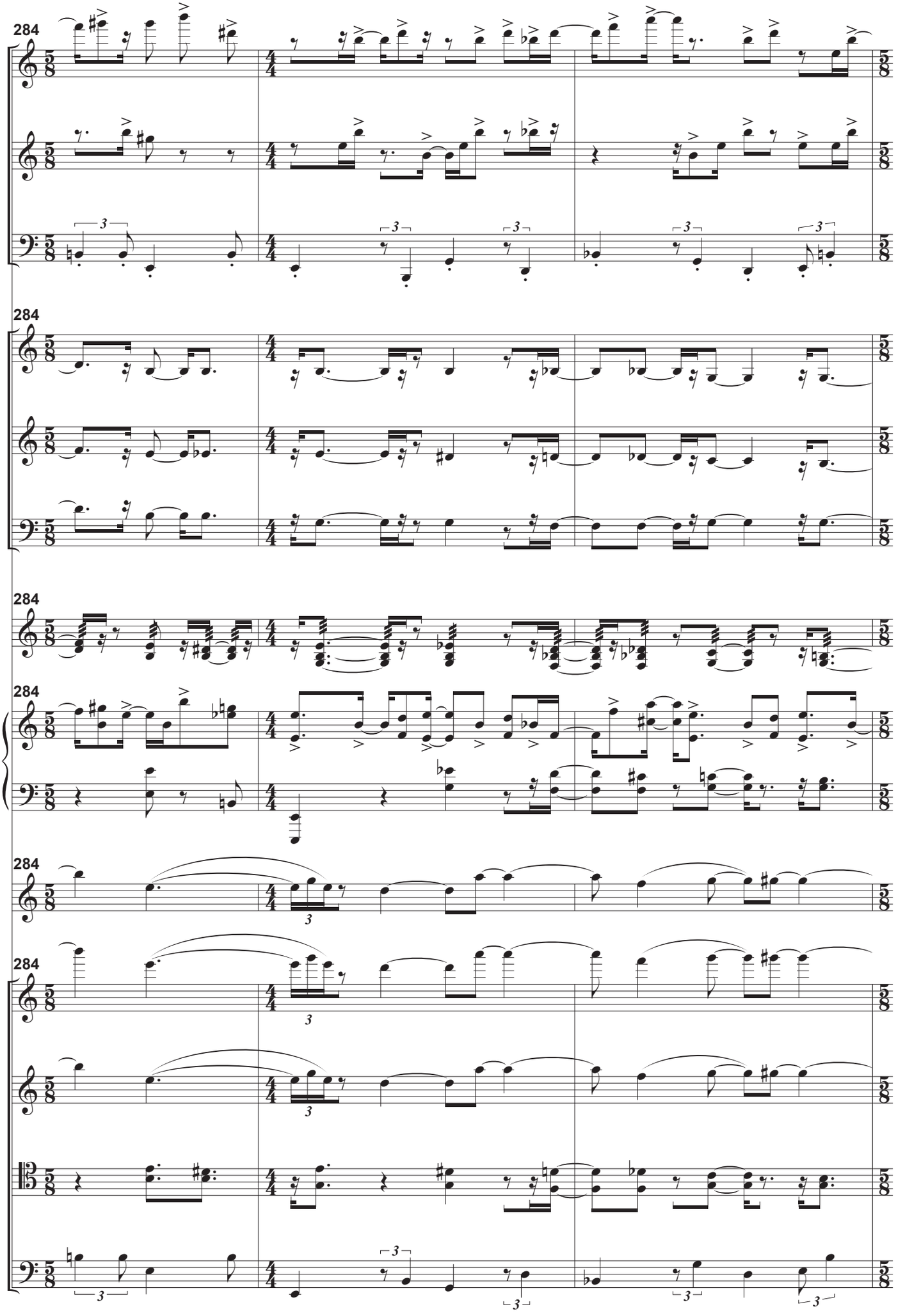

BB
staccato sempre
mp
staccato sempre
mp
269
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vln.
Vla.
Vc.
D.B.

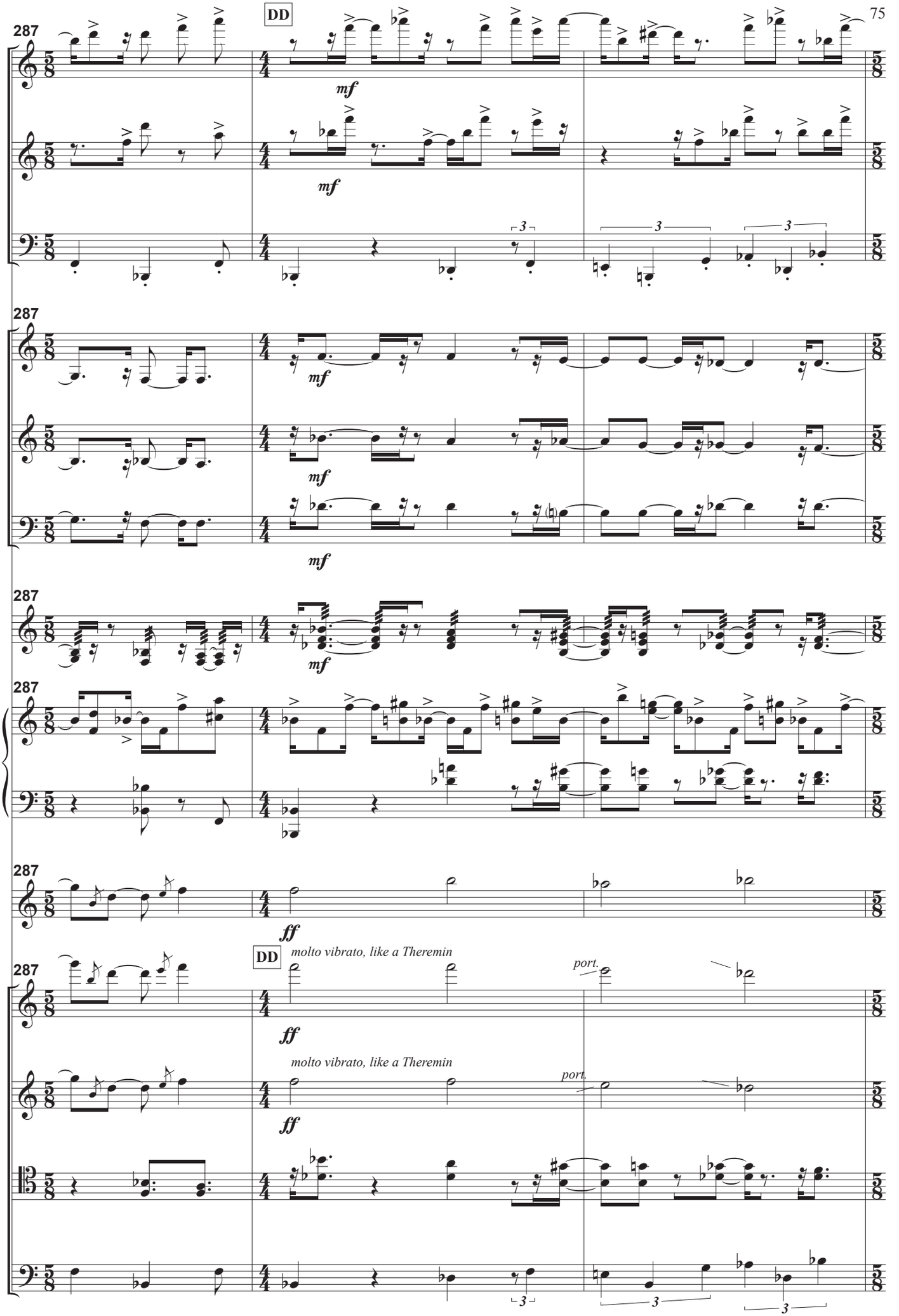

272
Fl.
Ob.
Bsn.
272
Hn.
Tpt.
Tbn.
272
Vib.
272
Pno.
272
Cl. Solo
272
Vln.
Vla.
Vc.
D.B.

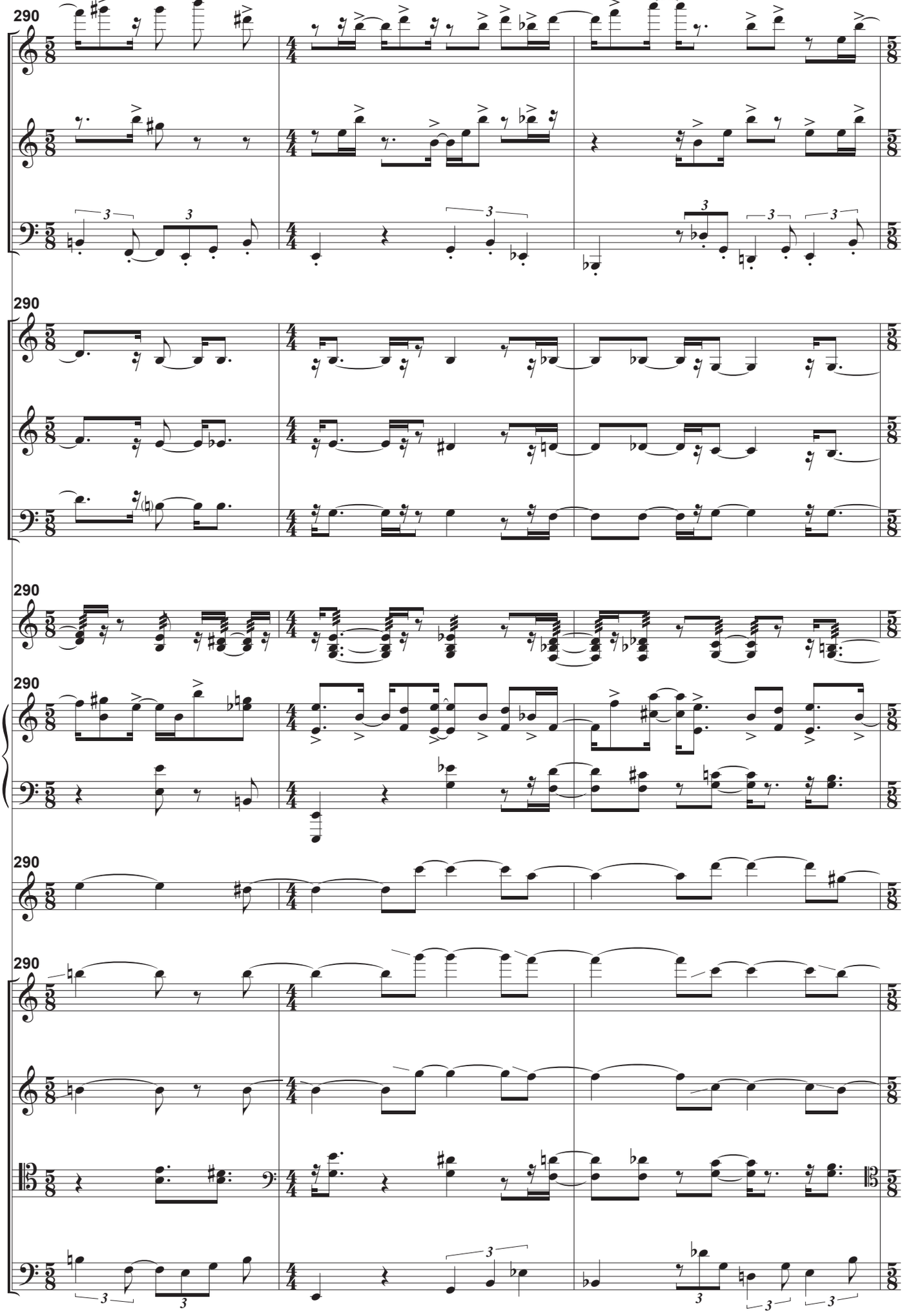

275
CC
Fl.
Ob.
staccatissimo (until m. 303)
Bsn.
f
Hn.
mp
Tpt.
Tbn.
Vib.
Pno.
cantabile, molto espressivo
Cl. Solo
Vln.
Vla.
arco
Vc.
D.B.

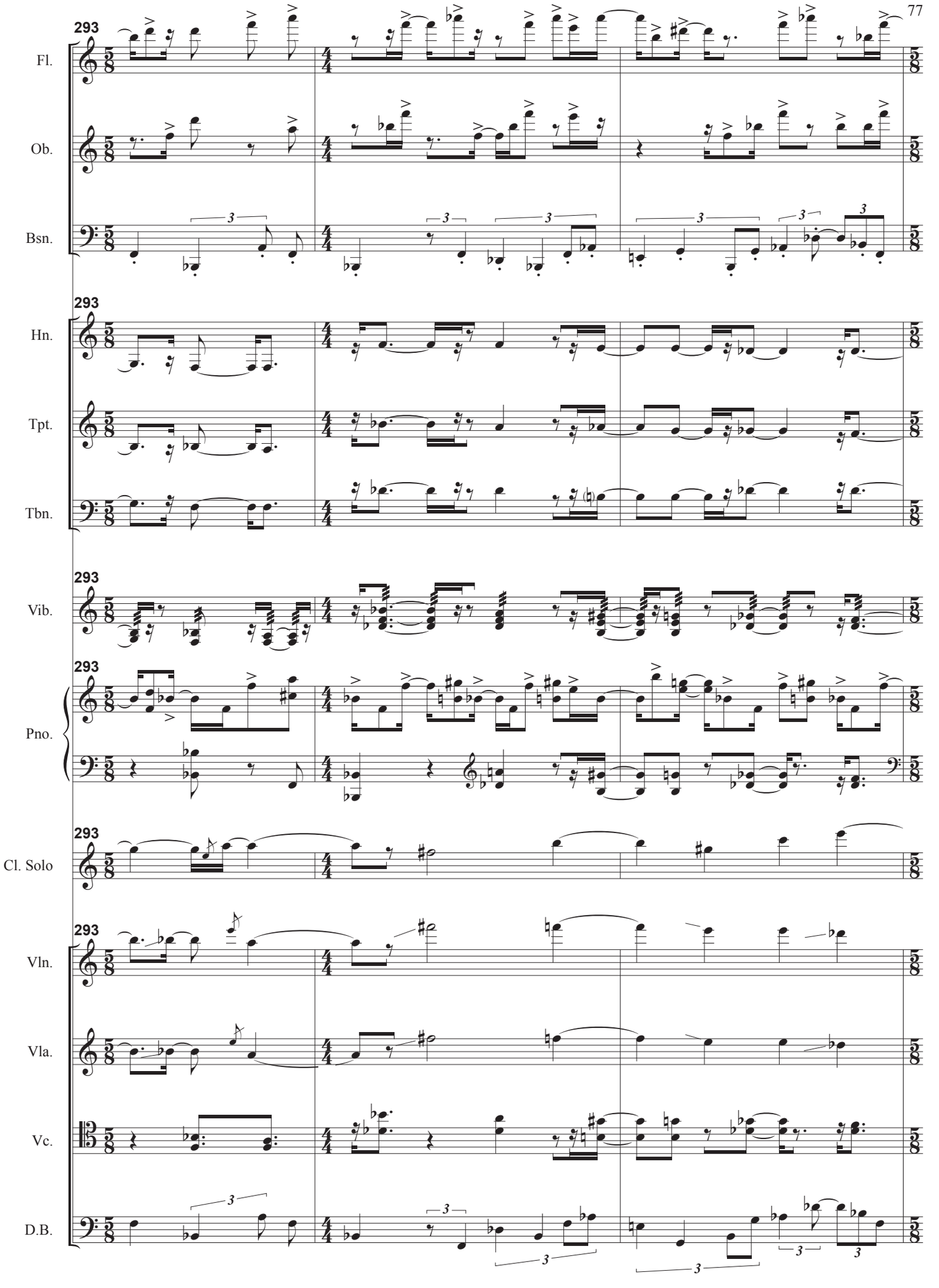

278
Fl.
Ob.
Bsn.
278
Hn.
Tpt.
Tbn.
278
Vib.
278
Pno.
278
Cl. Solo
278
Vln.
Vla.
Vc.
D.B.

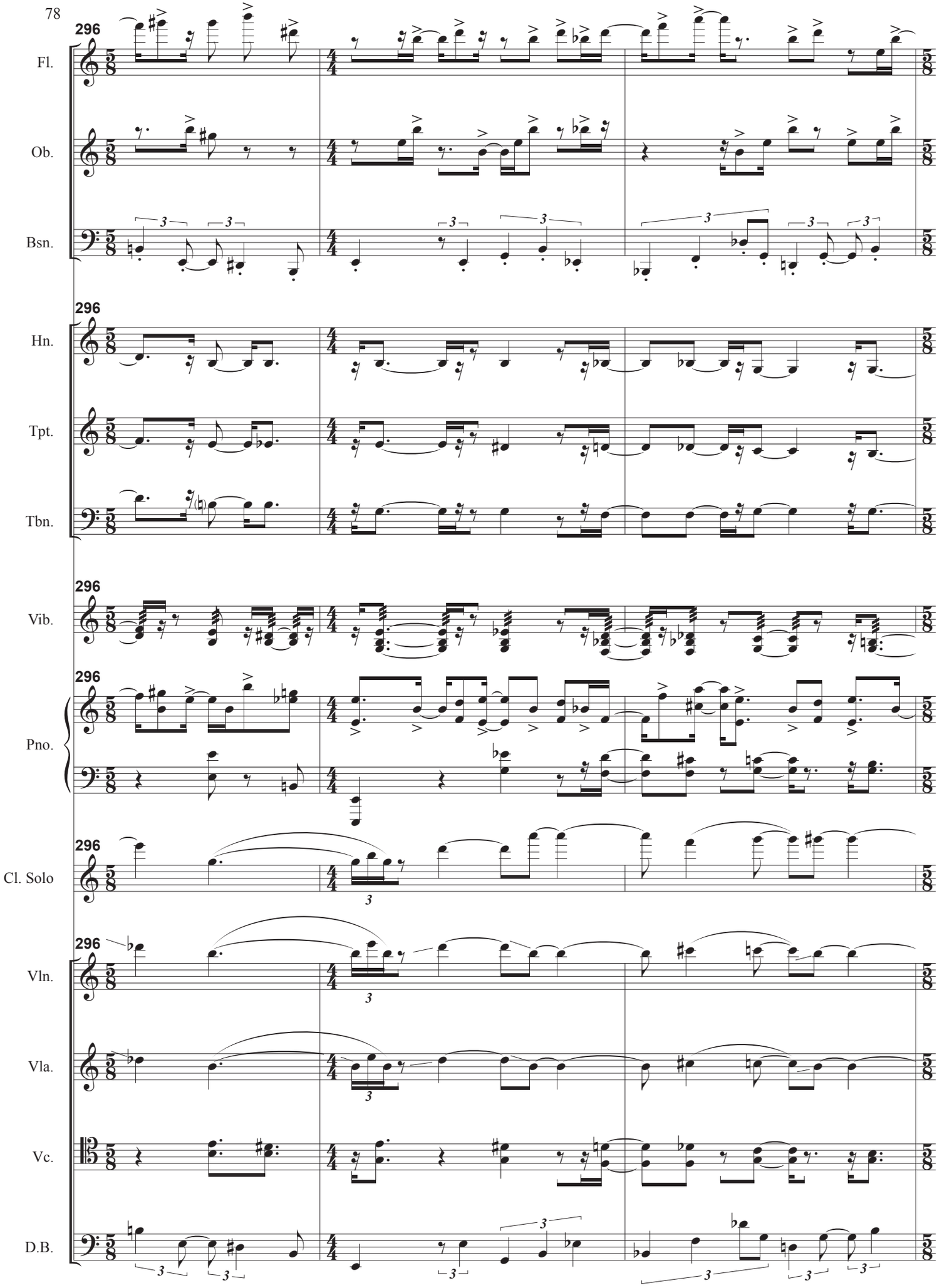

281
Fl.
Ob.
Bsn.
281
Hn.
Tpt.
Tbn.
281
Vib.
281
Pno.
281
Cl. Solo
281
Vln.
Vla.
Vc.
D.B.

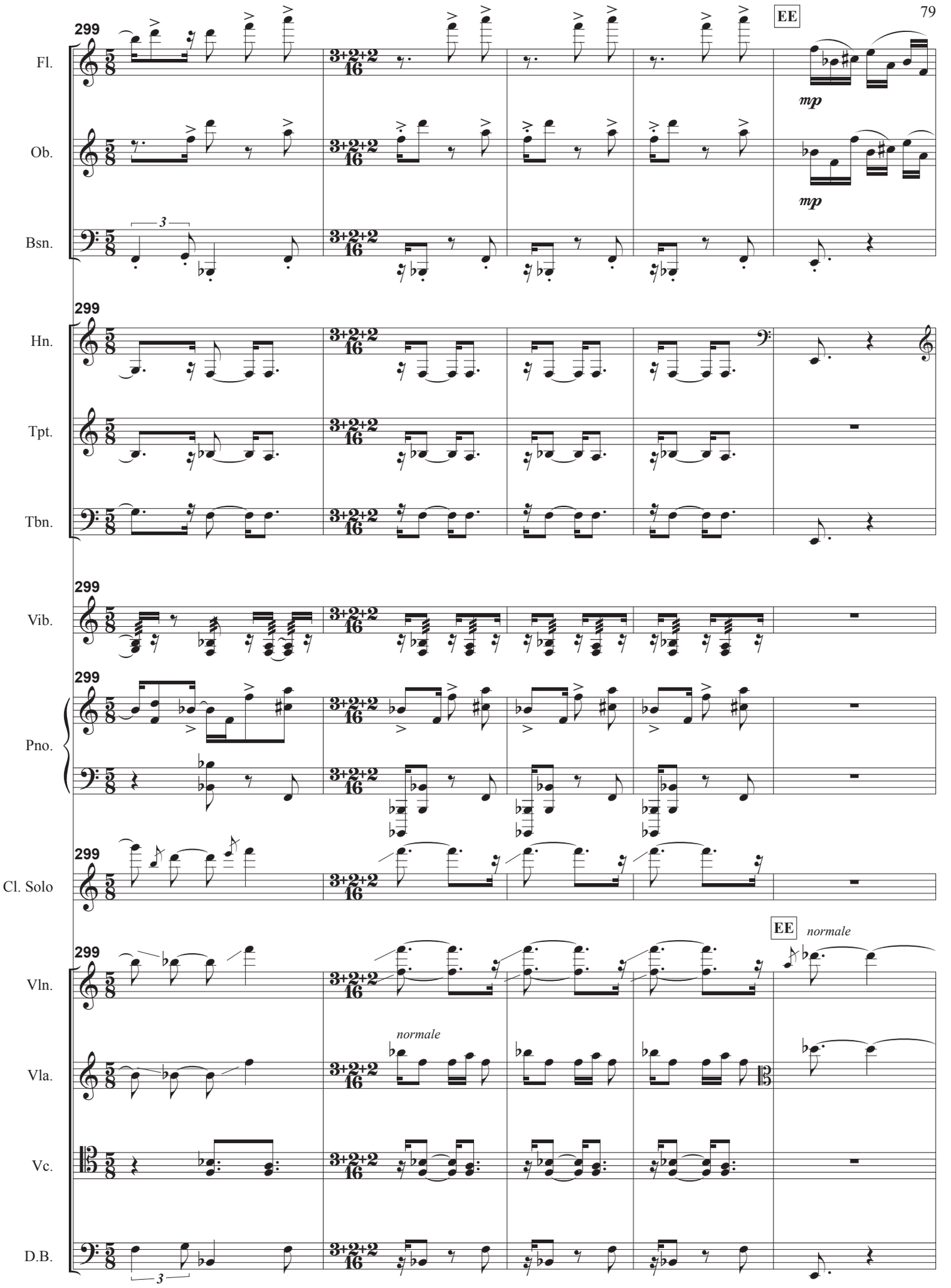

284
Fl.
Ob.
Bsn.
284
Hn.
Tpt.
Tbn.
284
Vib.
284
Pno.
284
Cl. Solo
284
Vln.
Vla.
Vc.
D.B.

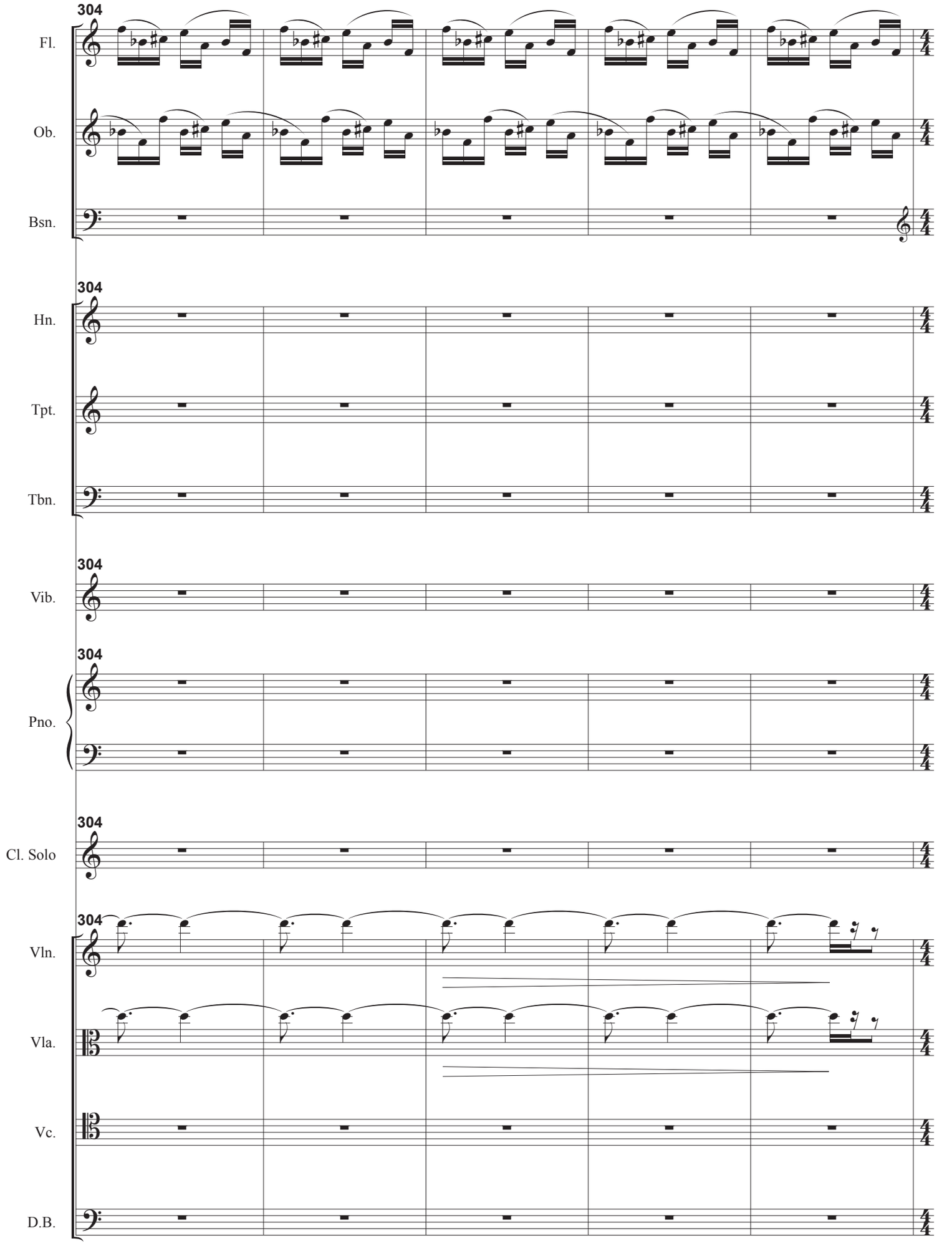

287
DD
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vln.
Vla.
Vc.
D.B.
mf
ff
molto vibrato, like a Theremin
port.
3

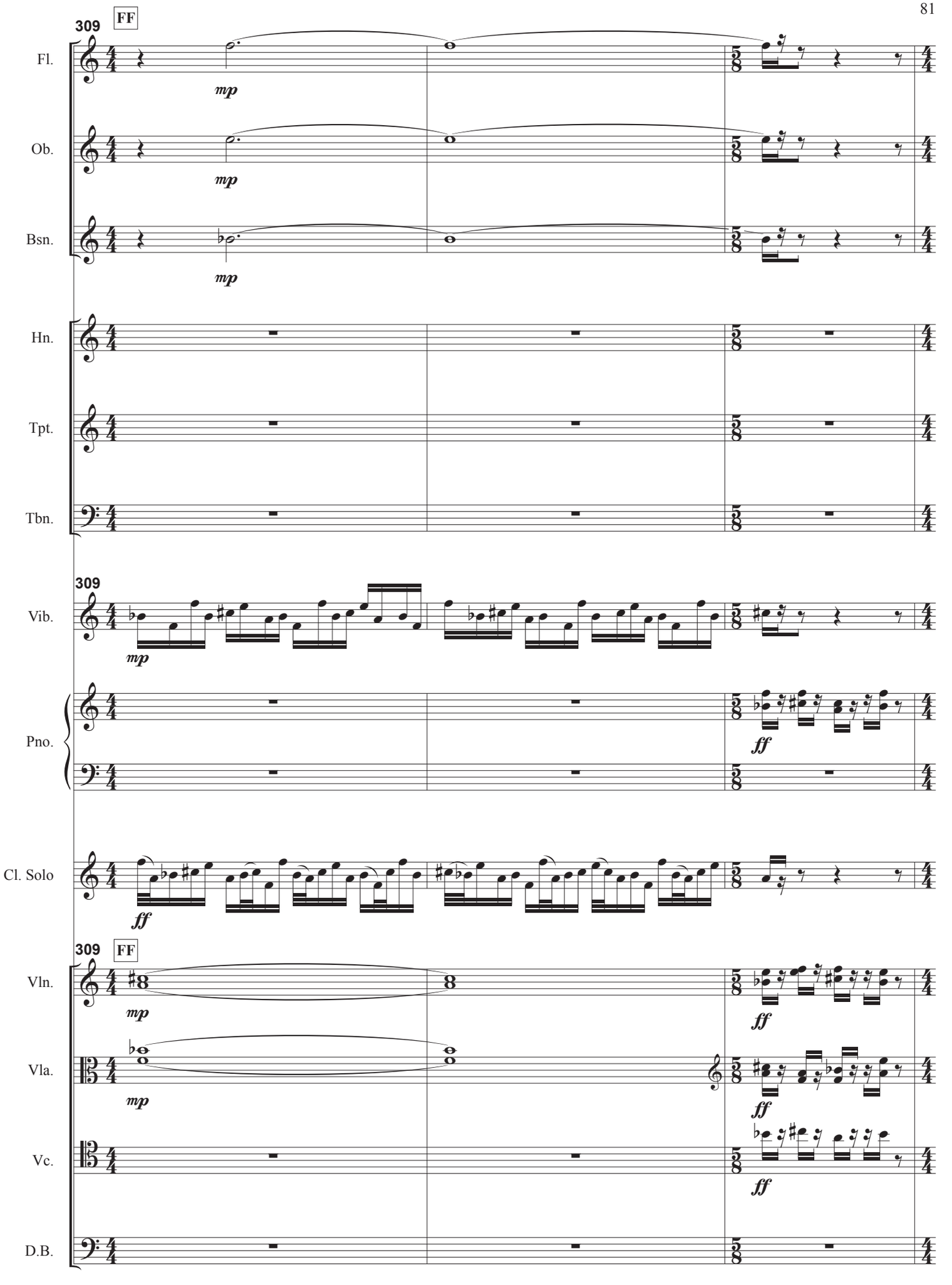

290
Fl.
Ob.
Bsn.
290
Hn.
Tpt.
Tbn.
290
Vib.
290
Pno.
290
Cl. Solo
290
Vln.
Vla.
Vc.
D.B.

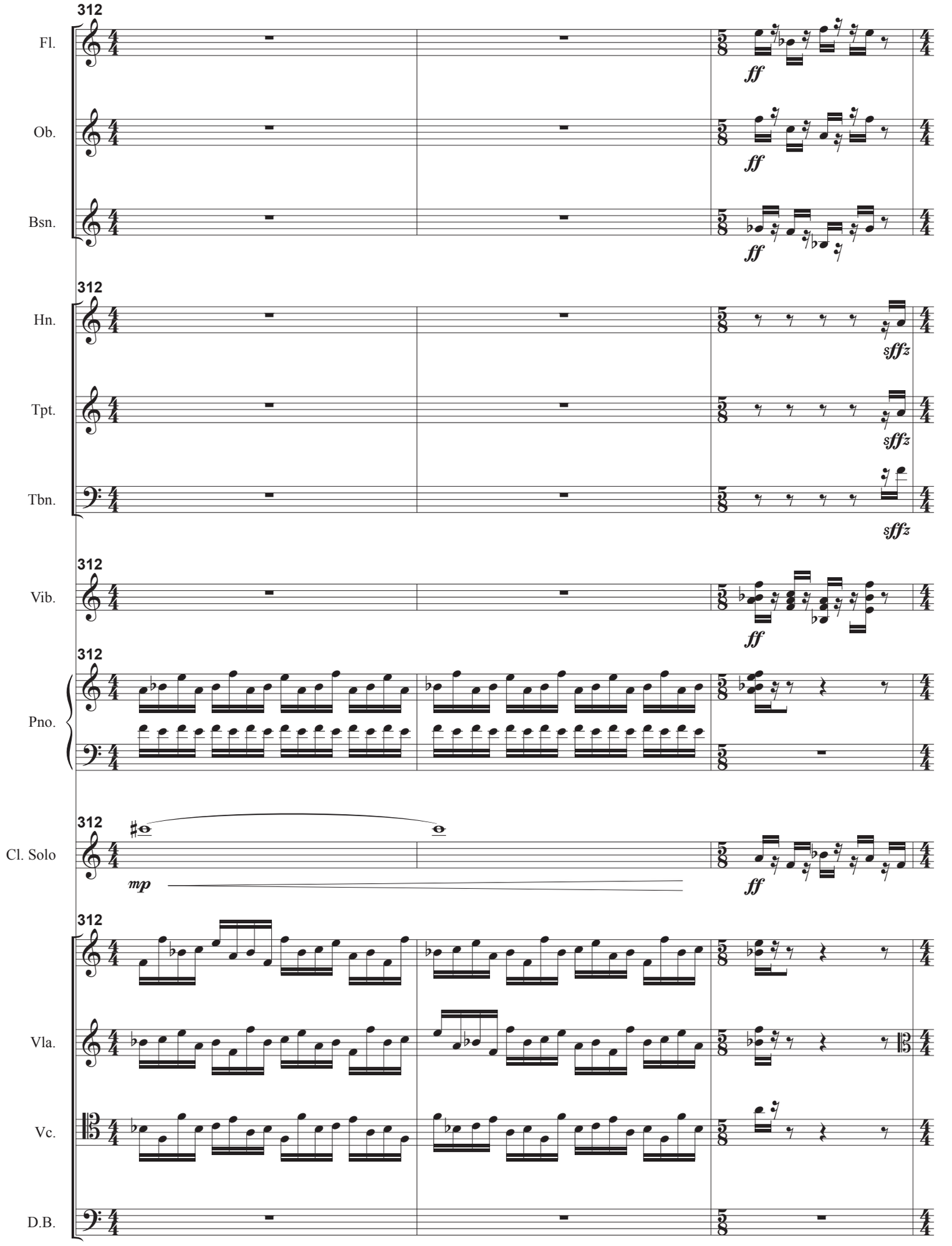

293
Fl.
Ob.
Bsn.
293
Hn.
Tpt.
Tbn.
293
Vib.
293
Pno.
293
Cl. Solo
293
Vln.
Vla.
Vc.
D.B.

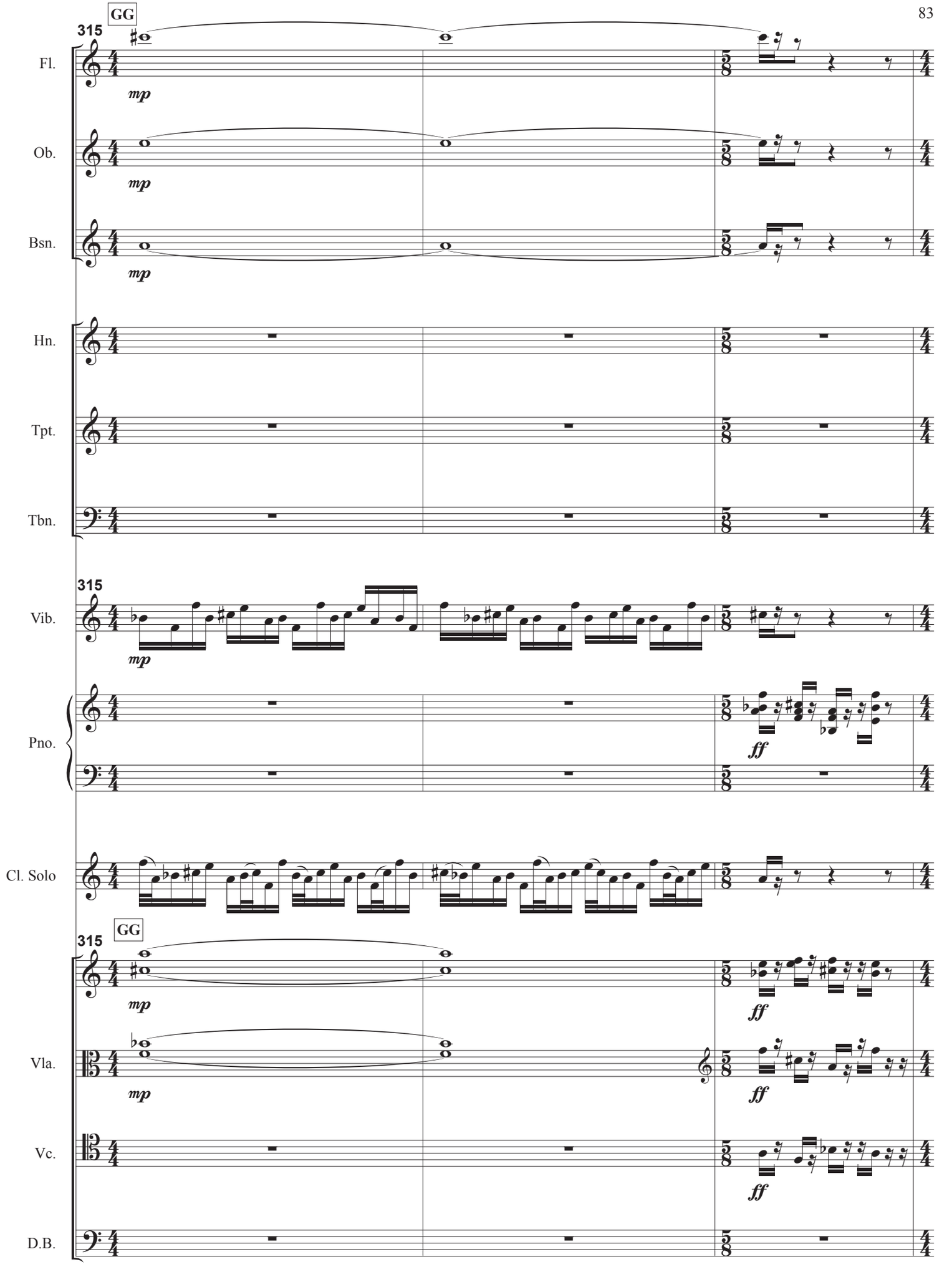

296
Fl.
Ob.
Bsn.
296
Hn.
Tpt.
Tbn.
296
Vib.
296
Pno.
296
Cl. Solo
296
Vln.
Vla.
Vc.
D.B.

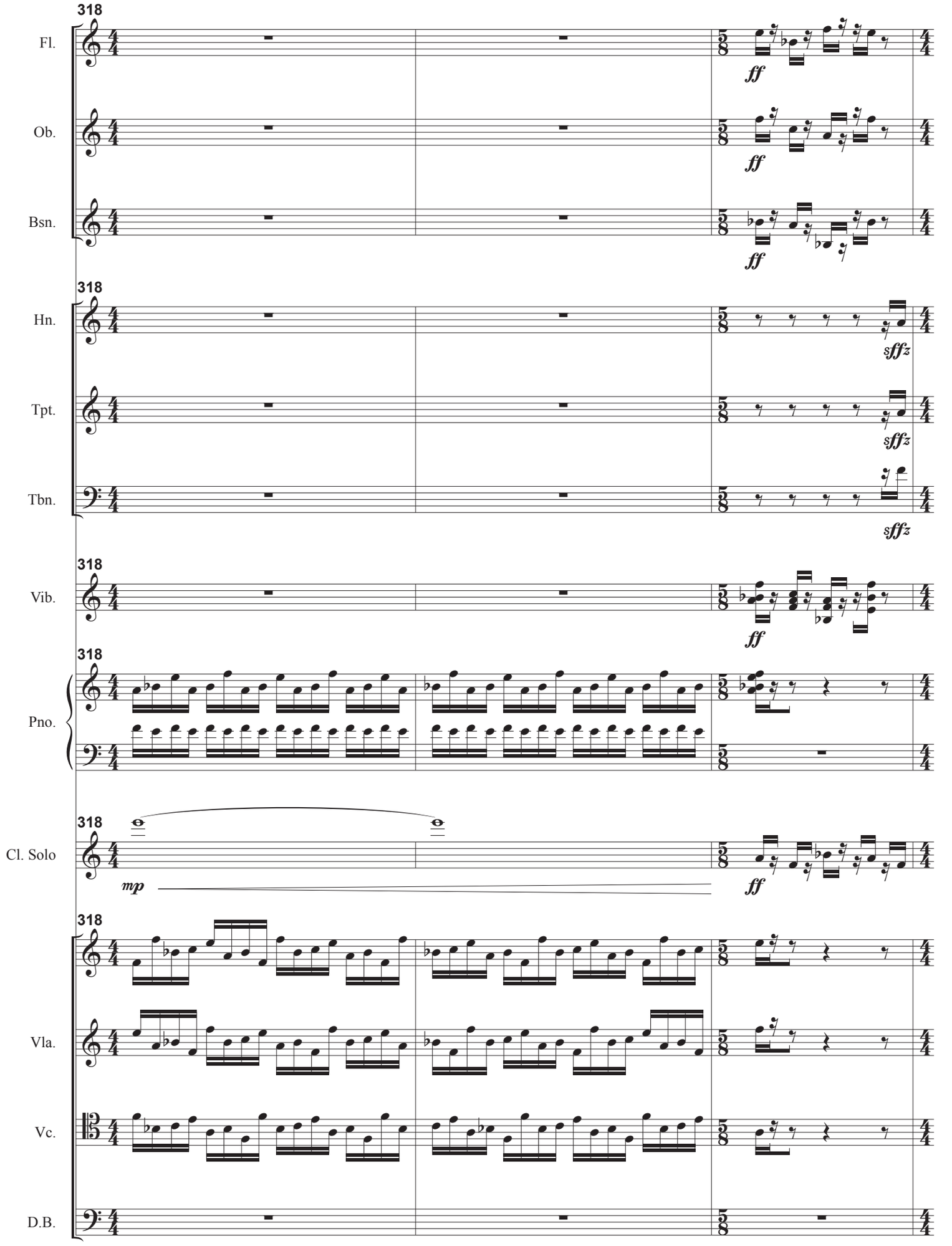

299
EE
Fl.
Ob.
Bsn.
mp
mp
3
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
normale
Vln.
Vla.
Vc.
D.B.

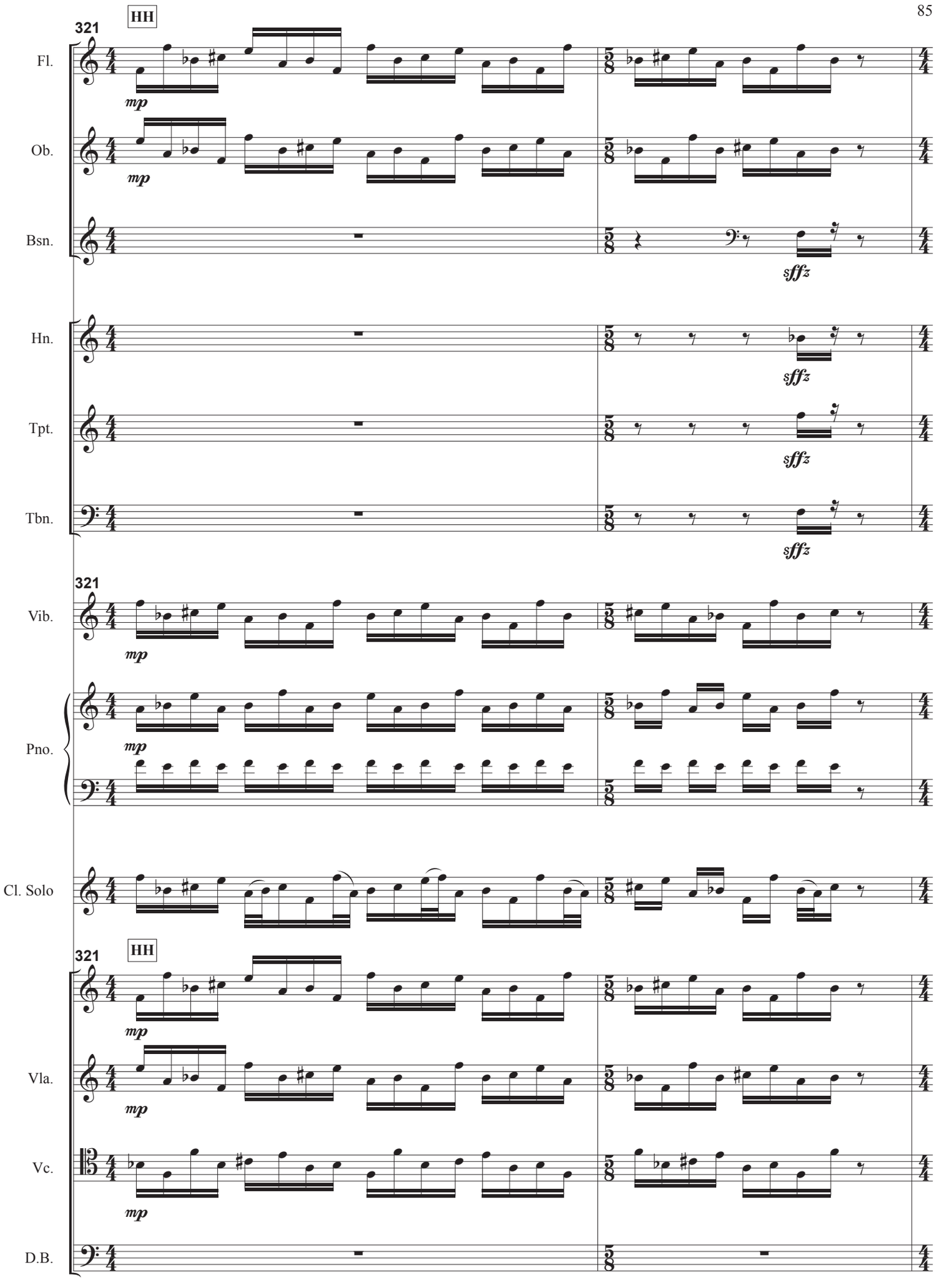

304
Fl.
Ob.
Bsn.
304
Hn.
Tpt.
Tbn.
304
Vib.
304
Pno.
304
Cl. Solo
304
Vln.
Vla.
Vc.
D.B.

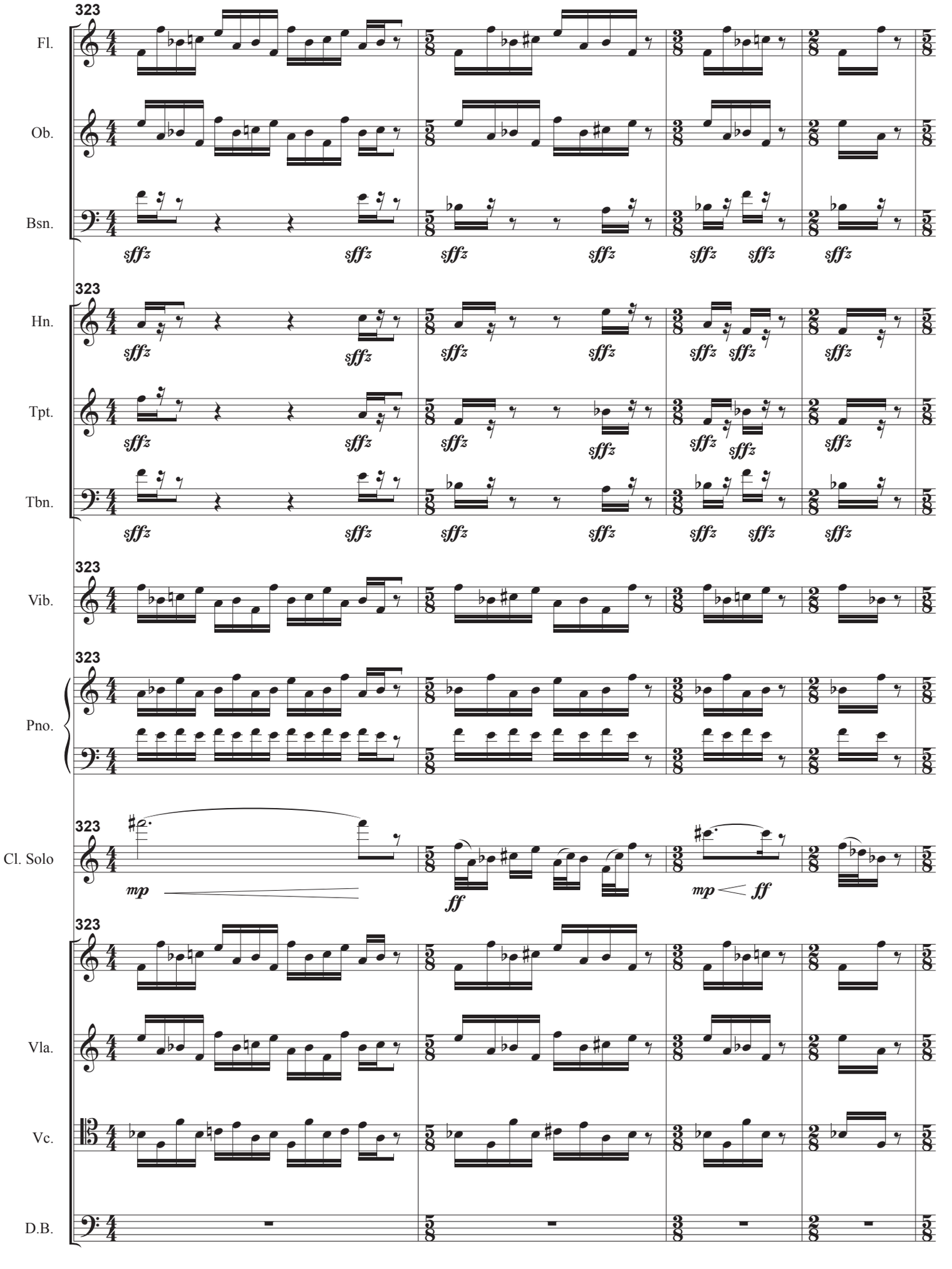

309
FF
Fl.
mp
Ob.
mp
Bsn.
mp
Hn.
Tpt.
Tbn.
309
Vib.
mp
Pno.
ff
Cl. Solo
ff
309
FF
Vln.
mp
ff
Vla.
mp
ff
Vc.
ff
D.B.


312
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vla.
Vc.
D.B.
ff
sfffz
mp


GG
315
Fl.
mp
Ob.
mp
Bsn.
mp
Hn.
Tpt.
Tbn.
315
Vib.
mp
Pno.
ff
Cl. Solo
GG
315
mp
ff
Vla.
mp
ff
Vc.
ff
D.B.


318
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vla.
Vc.
D.B.
ff
sfffz
mp


HH
321
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Cl. Solo
Vla.
Vc.
D.B.
mp
sffz


323
Fl.
Ob.
Bsn.
sffz
323
Hn.
Tpt.
Tbn.
sffz
323
Vib.
323
Pno.
323
Cl. Solo
mp
ff
mp
ff
323
Vla.
Vc.
D.B.

II

327

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

327

Vib.

Pno.

Cl. Solo

327

II

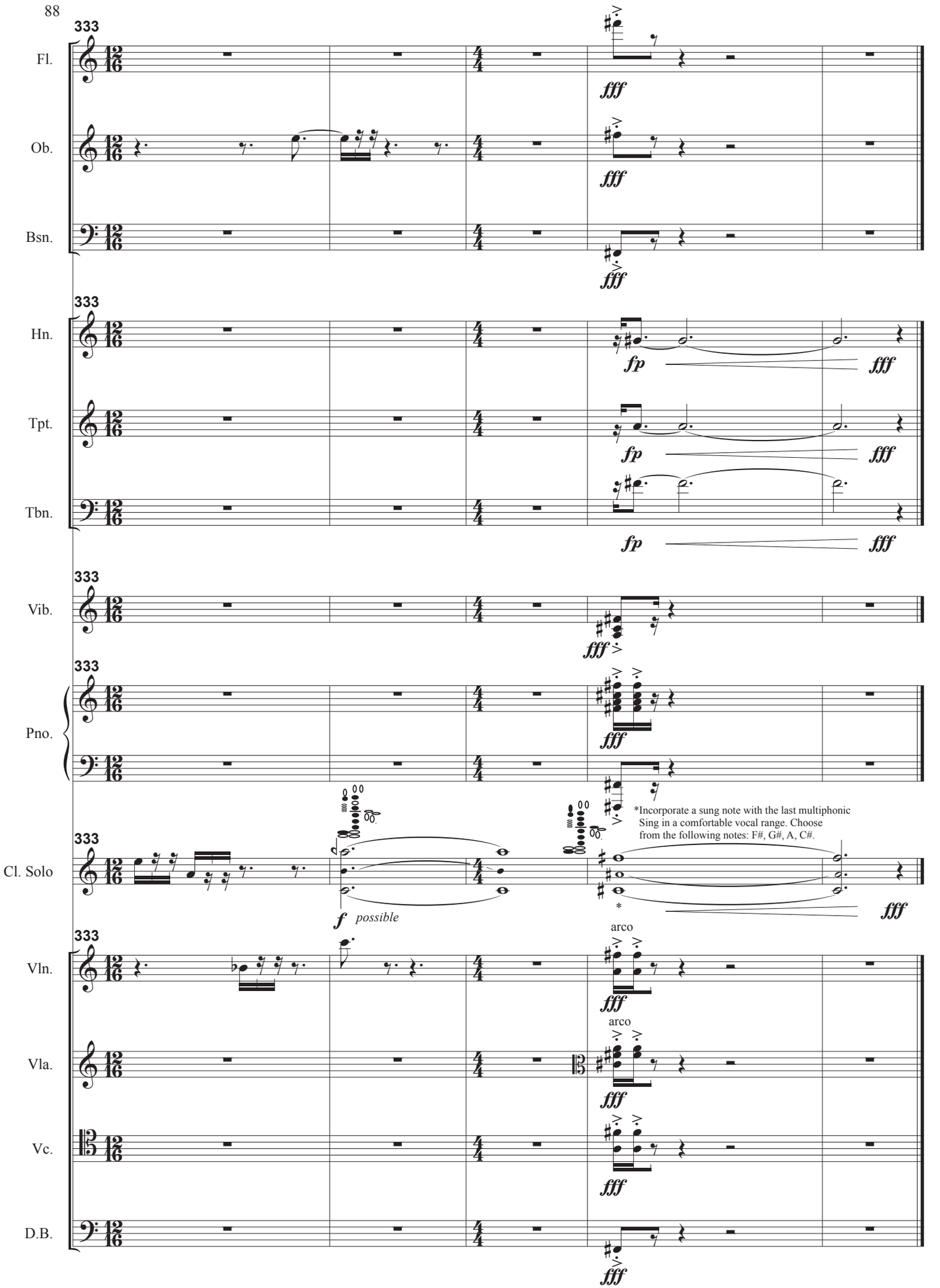
Vla.

Vc.

D.B.

pizz.

pizz.


333
Fl.
Ob.
Bsn.
fff
333
Hn.
Tpt.
Tbn.
fp
fff
333
Vib.
333
Pno.
333
Cl. Solo
f possible
*Incorporate a sung note with the last multiphonic
Sing in a comfortable vocal range. Choose
from the following notes: F#, G#, A, C#.
*
333
Vln.
Vla.
Vc.
D.B.
arco