

Lisa Streich
ISHJÄRTA

for Orchestra
2022/2023

Partitur

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RICORDI

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INSTRUMENTATION

Piccolo
2 Flutes (1. also Bass Flute)
3 Oboes (3. also Cor Anglais)
2 Clarinets in B \flat (2. also E \flat Clarinet tuned a quartertone down)
Bass Clarinet in B \flat
3 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones (3. with F trigger)
Tuba

Timpani – set with soft Timpani beater (also Egg Slicer on Timpani)

3 Percussion

- 1: Crotales with bow and hard beater
Triangle on Small Drum with drum stick
Damped Triangle, Triangle beater
Triangle (suspended) with plastic beater
- 2: Crotales with bow and hard beater
Triangle on Timpani (size doesn't matter) with drum stick
Washboard with drum stick
- 3: Bass Drum with soft bass drum beater
Crotales with hard beater
Triangle on Bass Drum with drum stick

Harp (tuned a quartertone down)

Violins I (14)
Violins II (12)
Violas (10)
Violoncelli (8)
Contrabasses (6)

DISPOSITION

High strings to the left and low strings to the right.

Timpani and Percussion should, if possible, be placed around the orchestra in the following way:



Duration: ca. 15 minutes

REMARKS

\sharp \sharp \sharp
+ 1/4 + 1/2 + 3/4

\flat \flat \flat
- 3/4 - 1/2 - 1/4

WOODWINDS

General note: quartertones are deviations from the norm and can be, if hard to execute, smaller than a quartertone.

FLUTE

\frown = airy sound (part tone, part white noise)

vibr. = vibrato

Quartertones in the fast arpeggio should be played by turning the embouchure inwards/outwards. The less brilliant sound is welcome.

OBOE

 = play an arpeggio freely in the indicated time similar to what a Cembalo would do in a basso continuo

OBOE, CLARINET, BASSOON

\frown = airy sound (part tone, part white noise)

vibr. = vibrato

\times \otimes = slap tongue

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor. Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic. When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

BRASS

vibr. = vibrato

\downarrow \downarrow = breathe air through the instrument (white noise)

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor. Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic. When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

TIMPANI

 = soft Timpani beater

\times \otimes = play random strings softly on the Egg Slicer (placed on the Timpani for resonance).

PERCUSSION

 = drum stick

 = hard beater

 = bow

 = soft bass drum beater

\times \diagup = scratch along the ribs of the Washboard with a drum stick

 = press one side of the Triangle onto the skin of the Drum/Timpani while hitting the side of the Triangle with a drum stick
(Hammer-like sound with resonance occurs)

HARP

Harp is tuned 1/4-tone down, the part is notated a 1/4-tone higher.

STRINGS

I
II
III = Roman numerals above a note indicate the string on which to play
IV

ord. = ordinario

c.l.cr. = col legno + crini (play with both wood and hair of the bow)

c.l.. = col legno (only wood)

c.l.b. = col legno battuto

fl. = flautando

vibr. = vibrato

m.v. = molto vibrato

♩ = Bartók pizz

 = every player plays an arpeggio freely in the indicated time similar to what a Cembalo would do in a basso continuo

 = play and hum given note at the same time

6 --- 5 --- 4 --- 3 --- 2 --- 1 --- 0

indicates the velocity of the bowing:

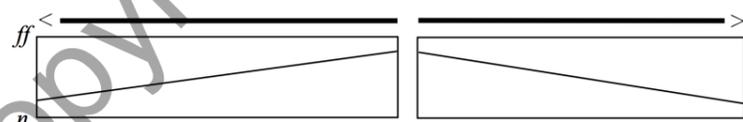
- 0 = no velocity
- 0.5 = very very slow = approx. 60 sec. per bow (unstable tone)
- 1 = very slow = approx. 15 sec. per bow (stable tone)
- 2 = slow = approx. 3 sec. per bow
- 3 = medium velocity = approx. 1 bow per sec.
- 4 = fast = approx. 1.5 bows per sec.
- 5 = very fast = approx. 2 bows per sec.
- 6 = as fast as possible = approx. 2.5 bows per sec.

All numbers lower than 1 should result in an unstable, dusty sound.
No matter what the indicated speed is, the entire length of the bow should always be used.
The indication "6" does not mean a normal tremolo!

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor. Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic. When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

CONDUCTOR



This notation is used to create waves wandering through the orchestra.

The arrow indicates the direction of the choreographic wave through the orchestra (here: first from the right to the left then from the left to the right). The line in the square indicates the dynamic progression of the wave. Indicate a *f* with a high lifted arm and a *ppp* with a low held arm. Close your fist for *niente*. Attention: there are parts that have to be conducted both traditionally and choreographically at the same time. In that case use one arm for each way of conducting.

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11

1 8 4 2 3 2 4 4 4 8

Picc. 1.2 2. Change to Bass Flute

Fl. 1.2 Bass Flute solo

Ob. 1-3

Cl. 1.2 à 2

3. (B. Cl.)

Bsn. 1-3

Hn. 1.2

3.4

Tpt. 1-3

Tbn. 1-3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1.2 c.l.

3.4 c.l.cr.

5.6 c.l.

7.8 c.l.cr.

9.10 c.l.

11.12 c.l.

13.14 c.l.

Vln. II 1.2 c.l.

3.4 c.l.cr.

5.6 c.l.

7.8 c.l.cr.

9.10 c.l.

11.12 c.l.

Vla. 1.2 ord.

3.4 ord.

5.6 ord.

7-10 c.l.cr.

9.10 c.l.cr.

Vc. 1.2 ord.

3.4 ord.

5.6 ord.

7.8 ord.

Cb. 1.2 ord.

3.4 ord.

5.6 ord.

11



27

♩ = 93

rit. -----

Picc. *f* *ff* *mf* *ppp*

Fl. 1.2 *f* *ff* *mf* *ppp*

Ob. 1.2 *f* *ff* *mf* *ppp*

3. *f* *ff* *mf* *ppp*

Cl. 1 (B♭) *f* *ff* *mf* *ppp*

Cl. 2 (E♭) *f* *ff* *mf* *ppp*

3. (B. Cl.) *f* *ff* *mf* *ppp*

Bsn. 1-3 *f* *ff* *mf* *ppp*

Hn. 1.2 *mf* *f* *mf* *ppp*

3.4 *mf* *f* *mf* *ppp*

Tpt. 1-3 *mf* *f* *mf* *ppp*

Tbn. 1-3 *mf* *f* *mf* *ppp*

Tba. *mf* *f* *mf* *ppp*

Timp. *ppp* *mf* *mp* *ppp*

Hp. *f* *ff* *mf* *ppp*

Vln. I 1-4 *f* *ff* *mf* *ppp*

5.6 *ord.* *mf* *f* *ppp*

7.8 *ord.* *mf* *f* *ppp*

9.10 *ord.* *mf* *f* *ppp*

11.12 *ord.* *mf* *f* *ppp*

13.14 *c.l.cr.* *mf* *f* *ppp*

Vln. II 1-4 *f* *ff* *mf* *ppp*

5-8 *ord.* *mf* *f* *ppp*

9.10 *c.l.cr.* *mf* *f* *ppp*

11.12 *c.l.cr.* *mf* *f* *ppp*

Vla. 1.2 *f* *ff* *mf* *ppp*

3.4 *ord.* *f* *f* *ppp*

5.6 *ord.* *f* *f* *ppp*

7.8 *ord.* *mf* *f* *ppp*

9.10 *ord.* *mf* *f* *ppp*

Vc. 1-4 *f* *ff* *mf* *ppp*

5.6 *ord.* *mf* *f* *ppp*

7.8 *ord.* *mf* *f* *ppp*

Cb. 1-4 *f* *ff* *mf* *ppp*

5.6 *ord.* *f* *f* *ppp*

27

EXTREME WAVES

♩ = ca.100 extreme rubato

31

♩ = 44

3/4

4/4

Picc.

Fl. 1.2 à 2

Ob. 1. 2.3 (à 2)

Cl. 1 (B♭)

Cl. 2 (E♭)

3. (B. Cl.)

Bsn. 1-3

Hn. 1.2 3.4

Tpt. 1-3

Cond.

Timp.

Perc. 3 Bass Drum

Hp.

♩ = 44

3/4

4/4

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 7.8 9.10 11.12

Vla. 1-4 5-8 9.10

Vc. 5.6 7.8

Cb. 1.2 3.4 5.6

31

35 **4/4** **3/4** **4/4**

Picc. **4/4**

Fl. 1. 2 (à 2) **4/4**

Ob. 1. 2.3 (à 2) **4/4**

Cl. 1 (Bb) **4/4**

Cl. 2 (Eb) **4/4**

3. (B. Cl.) **4/4**

Bsn. 1-3 (à 3) **4/4**

Hn. 1.2 3.4 **4/4**

Tpt. 1-3 1.2 (à 2) 3. **4/4**

Tbn. 1-3 **4/4**

Tba. **4/4**

Cond. **4/4**

Timp. **4/4**

Perc. 1 (Crotales) **4/4**

Perc. 2 (Crotales) **4/4**

Perc. 3 (B. D.) **4/4**

Hp. **4/4**

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14 **4/4**

Vln. II 1-4 5-8 7.8 9.10 11.12 1-4 **4/4**

Vla. ord. 1-4 5-8 9.10 1-4 **4/4**

Vc. c.l.cr. ord. 5.6 7.8 1.2 3.4 5.6 **4/4**

Cb. c.l.cr. ord. 1.2 3.4 5.6 **4/4**

35

39

4/4

Picc. *ff* *p* *f*

Fl. 1.2 (à 2) *ff* *p* *f*

Ob. 1. *ff* *p* *f*

Ob. 2.3 (à 2) *ff* *p* *f*

Cl. 1 (Bb) *ff* *p* *f*

Cl. 2 (Eb) *ff* *p* *f*

3. (B. Cl.) *ff* *p* *f*

Bsn. 1-3 (à 3) *ff* *p* *f*

Hn. 1.2 *ff* *p* *f*

Hn. 3.4 *ff* *p* *f*

Tpt. 1-3 (1.2) *ff* *p* *f*

Tba. (3.) *ff* *p* *f*

Cond.

Timp. *ppp* *f*

Perc. 1 (Crotales) *f*

Perc. 2 (Crotales) *f*

Perc. 3 (B. D.) *f*

Hp. *f*

39

4/4

1.2 c.l.cr. *ff* *p* *f*

3.4 c.l.cr. *ff* *p* *f*

5.6 c.l.cr. *ff* *p* *f*

7.8 c.l.cr. *ff* *p* *f*

9.10 ord. *ff* *p* *f*

11.12 ord. *ff* *p* *f*

13.14 c.l.cr. *ff* *p* *f*

1-4 *ff* *p* *f*

5-8 c.l.cr. *ff* *p* *f*

7.8 ord. *ff* *p* *f*

9.10 ord. *ff* *p* *f*

11.12 ord. *ff* *p* *f*

1-4 *ff* *p* *f*

5.6 ord. *ff* *p* *f*

7.8 ord. *ff* *p* *f*

9.10 c.l.cr. *ff* *p* *f*

1-4 *ff* *p* *f*

5.6 c.l.cr. *ff* *p* *f*

7.8 c.l.cr. *ff* *p* *f*

1.2 c.l.cr. *ff* *p* *f*

3.4 c.l.cr. *ff* *p* *f*

5.6 c.l.cr. *ff* *p* *f*

39

Picc. *p* *f*

Fl. 1.2 (à 2) *p* *f*

Ob. 1-3 *p* *f*

Cl. 1 (Bb) *p* *f*

Cl. 2 (Eb) *p* *f*

3. (B. Cl.) *p* *f*

Hn. 1.2 3.4 *f*

Tpt. 1-3 à 3 *f*

Tba. *f*

Cond. Timp.

Perc. 1 (Crotales) *f*

Perc. 2 (Crotales) *f*

Perc. 3 (B. D.) *f*

Hp. *p* *f*

1-4 *p* *f*

5.6 *p* *f* ord.

7.8 *p* *f* ord.

9.10 *p* *f* ord.

11.12 *p* *f* ord.

13.14 *p* *f* ord.

Vln. I 1-4 *p* *f*

5-8 *p* *f* c.l.cr.

7.8 *p* *f* c.l.cr.

9.10 *p* *f* ord.

11.12 *p* *f* c.l.cr.

Vln. II 1-4 *p* *f*

5.6 *p* *f* c.l.cr.

7.8 *p* *f* c.l.cr.

9.10 *p* *f* ord.

Vla. 1-4 *p* *f* c.l.cr.

5.6 *p* *f* c.l.cr.

7.8 *p* *f* ord.

9.10 *p* *f* c.l.cr.

Vc. 1-4 *p* *f*

5.6 *p* *f* c.l.cr.

7.8 *p* *f* ord.

1.2 *p* *f* ord.

3.4 *p* *f* ord.

5.6 *p* *f* c.l.cr.

Cb. 1.2 *p* *f*

3.4 *p* *f* ord.

5.6 *p* *f* c.l.cr.

45

Picc. *p* *ff* *mp*

Fl. 1.2 *p* *ff* *mp*

Ob. 1-3 *p* *ff* *mp*

Cl. 1 (B \flat) *p* *ff* *mp*

Cl. 2 (E \flat) *p* *ff* *mp*

3. (B. Cl.) *p* *ff* *mp*

Bsn. 1-3 *p* *ff* *mp*

Hn. 1.2 *p* *ff* *mp*

3.4 *p* *ff* *mp*

Tpt. 1-3 *p* *ff* *mp*

Tbn. 1-3 *f* *mp*

Tba. *mp*

Timp. *ppp* *f* *ppp*

Perc. 2 (Crotales) *f*

Hp. *p* *ff* *mp*

Vln. I 1-4 *p* *ff* *mp*

5.6 *p* *ff* *mp*

7.8 *p* *ff* *mp*

9.10 *p* *ff* *mp*

11.12 *p* *ff* *mp*

13.14 *p* *ff* *mp*

Vln. II 1-4 *p* *ff* *mp*

5-8 *p* *ff* *mp*

7.8 *p* *ff* *mp*

9.10 *ord.* *mp*

11.12 *c.l.cr.* *mp*

Vla. 1-4 *p* *ff* *mp*

5.6 *c.l.cr.* *mp*

7.8 *c.l.cr.* *mp*

9.10 *ord.* *mp*

Vc. 1-4 *p* *ff* *mp*

5.6 *c.l.cr.* *mp*

7.8 *ord.* *mp*

9.10 *ord.* *mp*

Cb. 1.2 *p* *ff* *mp*

3.4 *p* *ff* *mp*

5.6 *c.l.cr.* *mp*

45

48

5/4

4/4

Picc. *ff* *pp* *mp*

Fl. 1.2 *ff* *pp* *mp*

Ob. 1. *ff* *pp* *mp*

Ob. 2.3 *ff* *pp* *mp*

Cl. 1 (Bb) *ff* *pp* *mp*

Cl. 2 (Eb) *ff* *pp* *mp*

3. (B. Cl.) *ff* *pp* *mp*

Bsn. 1-3 *ff* *pp* *mp*

Hn. 1.2 *ff* *pp* *mp*

Hn. 3.4 *ff* *pp* *mp*

Tpt. 1-3 *ff* *pp* *mp*

Tbn. 1-3 *f* *pp* *mp*

Tba. *ff* *pp* *mp*

Timp. *f* *p* *ppp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *ff* *pp* *mp*

Vln. I 1-4 *ff* *pp* *mp* *c.i.cr.*

Vln. I 5.6 *ff* *pp* *mp* *ord.*

Vln. I 7.8 *ff* *pp* *mp* *ord.*

Vln. I 9.10 *ff* *pp* *mp* *ord.*

Vln. I 11.12 *ff* *pp* *mp* *ord.*

Vln. I 13.14 *ff* *pp* *mp* *c.i.cr.*

Vln. II 1-4 *ff* *pp* *mp* *c.i.cr.*

Vln. II 5-8 *ff* *pp* *mp* *c.i.cr.*

Vln. II 7.8 *ff* *pp* *mp*

Vln. II 9.10 *ff* *pp* *mp* *ord.*

Vln. II 11.12 *ff* *pp* *mp* *ord.*

Vla. 1-4 *ff* *pp* *mp* *c.i.cr.*

Vla. 5.6 *ff* *pp* *mp* *ord.*

Vla. 7.8 *ff* *pp* *mp* *ord.*

Vla. 9.10 *ff* *pp* *mp* *ord.*

Vc. 1-4 *ff* *pp* *mp*

Vc. 5.6 *ff* *pp* *mp* *ord.*

Vc. 7.8 *ff* *pp* *mp* *ord.*

Vc. 9.10 *ff* *pp* *mp* *c.i.cr.*

Cb. 1.2 *ff* *pp* *mp* *c.i.cr.*

Cb. 3.4 *ff* *pp* *mp* *c.i.cr.*

Cb. 5.6 *ff* *pp* *mp* *c.i.cr.*

48

52

Picc.

Fl. 1. 2

Ob. 1. 2.3

Cl. 1 (Bb)

Cl. 2 (Eb)

3. (B. Cl.)

Bsn. 1-3

Hn. 1.2 3.4

Tpt. 1-3

Tbn. 1-3

Tba.

Cond.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1-4 5.6 7.8 9.10 11.12 13.14

Vln. II 1-4 5-8 7.8 9.10 11.12

Vla. 1-4 5.6 7.8 9.10

Vc. 1-4 5.6 7.8 1.2 3.4 5.6

Cb. 1.2 3.4 5.6

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3 - - - - - 1

3 - - - - - 1

♩ = ca.100 (rubato)

62

5/4

This page contains the musical score for measures 62, 63, and 64. The score is for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1. 2.** (Flutes)
- Ob.** (Oboes)
- Cl. 1 (Bb)** (Clarinets)
- Cl. 2 (Eb)** (Clarinets)
- 3. (B. Cl.)** (Bassoons)
- Hn.** (Horns)
- Tpt.** (Trumpets)
- Cond.** (Conductor)
- Timp.** (Timpani)
- Perc. 1, 2, 3** (Percussion)
- Hp.** (Harp)
- Vln. I** (Violins I)
- Vln. II** (Violins II)
- Vla.** (Violas)
- Vc.** (Violoncellos)
- Cb.** (Double Basses)

The score begins with a time signature change to 5/4. A tempo marking of $\text{♩} = \text{ca.}100$ (rubato) is present at the top. The dynamic range is marked from *ppp* (pianissimo) to *f* (forte). A large watermark "Copyright © G. Ricordi & Co. For perusal only" is overlaid diagonally across the page. A box at the bottom of the Viola part contains the number "6" between two "1"s.

62

69

5/4

6/4

Picc. (à 2)

Fl. 1.2 (à 2)

Ob. 1.2 3.

Cl. 1 (Bb)

Cl. 2 (Eb)

3. (B. Cl.)

Hn. 1.2 3.4

Tpt. 1-3 (1.2) (3.)

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1-4 5.6 7.8

Cb. 1.2 3.4 5.6

Dynamic markings: *p*, *ff*, *ppp*

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69

72 **6/4** **4/4** **7/4** **3/4**

Picc. *p* *ff* *ppp*

Fl. 1.2 (à 2) *p* *ff* *ppp*

Ob. 1.2 3. *p* *ff* *ppp*

Cl. 1 (Bb) *p* *ff* *ppp*

Cl. 2 (Eb) *p* *ff* *ppp*

3. (B. Cl.) *p* *ff* *ppp*

Bsn. 1.2 1.2 (à 2) *p* *ff* *ppp*

Hn. 1.2 3.4 *p* *ff* *ppp*

Tpt. 1-3 1.2 (à 2) *p* *ff* *ppp*

Tba. *p* *ff* *ppp*

Timp. *ppp* *f* *ppp*

Perc. 1 (Crot.) *f*

Perc. 2 (Crot.) *f*

Perc. 3 (B.D.) *f*

Hp. *p* *ff* *ppp*

Vln. I 1-4 5.6 7.8 9.10 11.12 13.14 *p* *ff* *ppp*

Vln. II 1.2 5-8 7.8 9.10 11.12 *p* *ff* *ppp*

Vla. 1-4 5.6 7.8 9.10 *p* *ff* *ppp*

Vc. 1.2 3.4 5.6 7.8 1.2 3.4 *p* *ff* *ppp*

Cb. 1.2 3.4 5.6 *p* *ff* *ppp*

72

75 **3/4** **8/4** **2/4** **5/4**

Picc. *ff* *ppp* *ff*

Fl. 1.2 *ff* *ppp* *ff*

Ob. 1. *ff* *ppp* *ff*

Ob. 2.3 *f* *ppp* *f*

Cl. 1 (Bb) *ff* *ppp* *ff*

Cl. 2 (Eb) *ff* *ppp* *ff*

3. (B. Cl.) *ff* *ppp* *ff*

Bsn. 1.2 *ff* *ppp* *ff*

Hn. 1.2 *ff* *ppp* *mf*

Hn. 3.4 *ff* *ppp* *mf*

Tpt. 1-3 *ff* *ppp* *ff*

Tba. *ff* *ppp* *f*

Timp. *ff* *ppp* *f*

Perc. 1 *ff* *ppp* *ff*

Perc. 2 *ff* *ppp* *ff*

Perc. 3 *ff* *ppp* *ff*

Hp. *ff* *ppp* *ff*

1-4 **3/4** **8/4** **2/4** **5/4**

Vln. I 5.6 *ff* *ppp* *ff*

Vln. I 7.8 *ff* *ppp* *ff*

Vln. I 9.10 *ff* *ppp* *ff*

Vln. I 11.12 *ff* *ppp* *ff*

Vln. I 13.14 *ff* *ppp* *ff*

Vln. II 1.2 *ff* *ppp* *ff*

Vln. II 5-8 *ff* *ppp* *ff*

Vln. II 7.8 *ff* *ppp* *ff*

Vln. II 9.10 *ff* *ppp* *ff*

Vln. II 11.12 *ff* *ppp* *ff*

Vla. 1-4 *ff* *ppp* *ff*

Vla. 5.6 *ff* *ppp* *ff*

Vla. 7.8 *ff* *ppp* *ff*

Vla. 9.10 *ff* *ppp* *ff*

Vc. 1.2 *ff* *ppp* *ff*

Vc. 3.4 *ff* *ppp* *ff*

Vc. 5.6 *ff* *ppp* *ff*

Vc. 7.8 *ff* *ppp* *ff*

Cb. 1.2 *ff* *ppp* *ff*

Cb. 3.4 *ff* *ppp* *ff*

Cb. 5.6 *ff* *ppp* *ff*

75

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Wind and Brass:
breathe freely as needed

78

5/4 4/4 1/4 5/4

Picc.

Fl. 1 1.2

Ob. 1.2 3.

Cl. 1 (Bb)

Cl. 2 (Eb)

3. (B. Cl.)

Bsn. 1.2

Hn. 1.2 3.4

Tpt. 1-3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

5/4 4/4 1/4 5/4

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1.2 3.4 5.6 7.8 1.2 3.4 5.6

Cb. 1.2 3.4 5.6

78

Picc.

Fl. 1.2

Ob. 1.2 3.

Cl. 1 (Bb)

Cl. 2 (Eb)

3. (B. Cl.)

Tpt. 1-3

Cond.

Perc. 1

Perc. 2

Perc. 3

Crotales

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1.2 3.4 5.6 7.8

Cb. 1.2 3.4 5.6

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mf

ord., vibr.

4/4

TUNDRA
, immobile

♩ = 88

87

Picc. 4/4

Fl. 1.2 1 8 4/4

Ob. 1.2 3. 4/4

Cl. 1 (B♭) 4/4

Cl. 2 (E♭) 2. Change to Clarinet in B♭ 4/4

3. (B. Cl.) 2 8 6 8 4/4

Tpt. 1-3 4/4

Cond. [Cue marks]

Perc. 1 [Cue marks]

Perc. 2 [Cue marks]

Perc. 3 [Cue marks]

like perfume, almost inaudible

1.2 fl. *ppp* 4/4 c.l.b. *ppp* 1 8 4/4 fl. *ppp* c.l.b. *ppp* 4/4 fl. *ppp* c.l.b. *ppp* 4/4 fl. *ppp* 4/4 0.5 c.l.cr. *ppp* 2 8 6 8 4/4 fl. *ppp* 0.5 c.l.cr. *ppp* ord.

3.4 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* 0.5 c.l.cr. *ppp* 0.5 c.l.cr. *ppp* ord.

5.6 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* 0.5 c.l.cr. *ppp* 0.5 c.l.cr. *ppp* ord.

Vln. I 7.8 [Cue marks]

9.10 [Cue marks]

11.12 [Cue marks]

13.14 [Cue marks]

Vln. II 1.2 fl. *pp* fl. *pp* fl. *pp* fl. *pp* fl. *pp* fl. *pp* 0.5 fl. *pp* 6 fl. *pp* ord.

3.4 fl. *pp* fl. *pp* fl. *pp* fl. *pp* fl. *pp* 0.5 fl. *pp* 6 fl. *pp* ord.

5-8 fl. *pp* fl. *pp* fl. *pp* fl. *pp* fl. *pp* 0.5 fl. *pp* 6 fl. *pp* ord.

7.8 [Cue marks]

9.10 [Cue marks]

11.12 [Cue marks]

Vla. 1.2 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* 0.5 fl. *ppp* 0.5 c.l.cr. *ppp* pizz. c.l.cr. *ppp*

3.4 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* 0.5 fl. *ppp* 0.5 c.l.cr. *ppp* ord.

5.6 [Cue marks]

7.8 [Cue marks]

9.10 [Cue marks]

Vc. 1.2 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* 0.5 fl. *ppp* 0.5 c.l.cr. *ppp* fl. *pp*

3.4 fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* c.l.b. *ppp* fl. *ppp* 0.5 fl. *ppp* 0.5 c.l.cr. *ppp* ord.

5.6 [Cue marks]

7.8 [Cue marks]

1.2 [Cue marks]

Cb. 3.4 [Cue marks]

5.6 [Cue marks]

87

JALOUSIE/NYSTAGMUS

♩ = ca. 94

101

4/8 4/4 4/4

Picc.

Fl. 1.2

Ob. 1.2 3.

Cl. 1. 2. (Clarinet in B \flat) 3. (B. Cl.)

Bsn. 1-3

Hn. 1.2 3.4

Tpt. 1-3

Tbn. 1-3

Tba.

Cond.

Timp.

Perc. 1 (Triangle on Small Drum) ppp

Perc. 2 (Triangle on Timp.) ppp

Perc. 3 (Triangle on Bass Drum) ppp

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1.2 3.4 5.6 7.8

Cb. 1.2 3.4 5.6

101

113

1 4 2 4

Picc. *ppp* *f* *mp* *pp* *f*

Fl. 1.2 *ppp* *f* *mp* *pp* *f*

Ob. 1.2 *ppp* *f* *mp* *pp* *f*

Ob. 3. *ppp* *f* *mp* *pp* *f*

Cl. 1. *ppp* *f* *mp* *pp* *f*

Cl. 2. *ppp* *f* *mp* *pp* *f*

3. (B. Cl.) *ppp* *f* *mp* *pp* *f*

Bsn. 1-3 *ppp* *f* *mp* *pp* *f*

Hn. 1.2 *mp* *f* *mp* *pp* *f*

Hn. 3.4 *pp* *f* *mp* *pp* *f*

Tpt. 1-3 *pp* *f* *mp* *pp* *f*

Tbn. 1-3 *f* *mp* *pp* *f* *pp* *f*

Tba. *pp* *f* *mp* *pp* *f*

Timp. *ppp* *f* *mp* *pp* *f*

Perc. 1 *f* *mp* *pp* *f*

Perc. 2 *f* *mp* *pp* *f*

Perc. 3 *f* *mp* *pp* *f*

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

Vln. I 1.2 *ppp* *f* *mp* *pp* *f*

Vln. I 3.4 *ppp* *f* *mp* *pp* *f*

Vln. I 5.6 *ppp* *f* *mp* *pp* *f*

Vln. I 7.8 *ppp* *f* *mp* *pp* *f*

Vln. I 9.10 *ppp* *f* *mp* *pp* *f*

Vln. I 11.12 *ppp* *f* *mp* *pp* *f*

Vln. I 13.14 *ppp* *f* *mp* *pp* *f*

Vln. II 1.2 *ppp* *f* *mp* *pp* *f*

Vln. II 3.4 *ppp* *f* *mp* *pp* *f*

Vln. II 5-8 *ppp* *f* *mp* *pp* *f*

Vln. II 7.8 *ppp* *f* *mp* *pp* *f*

Vln. II 9.10 *ppp* *f* *mp* *pp* *f*

Vln. II 11.12 *ppp* *f* *mp* *pp* *f*

Vla. 1.2 *ppp* *f* *mp* *pp* *f*

Vla. 3.4 *ppp* *f* *mp* *pp* *f*

Vla. 5.6 *ppp* *f* *mp* *pp* *f*

Vla. 7.8 *ppp* *f* *mp* *pp* *f*

Vla. 9.10 *ppp* *f* *mp* *pp* *f*

Vc. 1.2 *f* *mp* *pp* *f*

Vc. 3.4 *f* *mp* *pp* *f*

Vc. 5.6 *f* *mp* *pp* *f*

Vc. 7.8 *f* *mp* *pp* *f*

Cb. 1.2 *f* *mp* *pp* *f*

Cb. 3.4 *f* *mp* *pp* *f*

Cb. 5.6 *f* *mp* *pp* *f*

Triangle with plastic beater (hanging) *f* *mp* *pp* *f*

damped Triangle with triangle beater *f* *mp* *pp* *f*

Bass Drum *f* *mp* *pp* *f*

Triangle on Bass Drum *f* *mp* *pp* *f*

Bass Drum *f* *mp* *pp* *f*

ord. c.l.b. *f* *mp* *pp* *f*

113

122

$\text{♩} = 37$

$\text{♩} = 88$

Picc. sub. ppp

Fl. 1.2 sub. ppp

Ob. 1.2 sub. ppp (a 2)

Ob. 3. sub. ppp

Cl. 1. sub. ppp

Cl. 2. sub. ppp

3. (B. Cl.)

Bsn. 1-3 sub. ppp

Hn. 1.2 sub. ppp

Hn. 3.4 sub. ppp

Tpt. 1-3 sub. ppp

Tbn. 1-3

Tba.

Timp. sub. ppp Egg Slicer pppp

Perc. 1 sub. ppp Triangle on Small Drum ff Wash Board with drum stick ff Triangle on Bass Drum ff

Perc. 2 sub. ppp

Perc. 3

Hp. sub. ppp

Vln. I 1-10 sub. ppp fl. ppp c.l.cr. ppp

Vln. I 11-14 sub. ppp fl. ppp c.l.cr. ppp

Vln. II 1-4 pp fl. ppp c.l.cr. ppp solo fl. pp tutti fl. pp

Vln. II 5-12 pp fl. ppp c.l.cr. ppp solo pizz. pp

Vla. 1-4 pppp fl. ppp c.l.cr. ppp

Vla. 5-10 pppp fl. ppp c.l.cr. ppp

Vc. 1.2 sub. ppp pppp fl. ppp c.l.cr. ppp

Vc. 3.4 sub. ppp pppp fl. ppp c.l.cr. ppp

Vc. 5.6 sub. ppp pppp fl. ppp c.l.cr. ppp

Vc. 7.8 sub. ppp pppp fl. ppp c.l.cr. ppp

Cb. 1-4 sub. ppp pppp fl. ppp c.l.cr. ppp Contrabass

122

136 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 88$

Picc.

Fl. 1.2

Ob. 1.2 3.

Cl. 1.2 3. (B. Cl.)

Bsn. 1-3

Tbn. 1-3

Tba.

Timp.

Perc. 1 (Trgl. on Sm. Dr.) *ff*

Perc. 2

Perc. 3 (Trgl. on B.D.) *ff*

1-4 *fl.* *pppp* like bird feet *ppp* $\frac{2}{4}$ $\frac{4}{4}$ *fl.* *pppp* $\frac{3}{4}$ $\frac{5}{4}$ *c.l.b.* *pppp* $\frac{4}{4}$ *c.l.cr.* *fpp* $\frac{4}{4}$ *c.l.cr.* *fpp*

5.6 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp* *c.l.cr.* *fpp*

Vln. I 7.8 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp* *c.l.cr.* *fpp*

9.10 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *ord.* *pp* *c.l.cr.* *fpp*

11-14 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *ord.* *pp* *c.l.cr.* *fpp*

1.2 *pizz. solo* *ppp* *fl.* *ppp* *solo pizz.* *ppp* *tutti fl.* *ppp* *solo pizz.* *ppp* *c.l.cr.* *fpp*

3.4 *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *c.l.cr.* *fpp*

5.6 *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *c.l.cr.* *fpp*

Vln. II 7.8 *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *ord.* *pp* *c.l.cr.* *fpp*

9.10 *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *ord.* *pp* *c.l.cr.* *fpp*

11.12 *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *fl.* *ppp* *ord.* *pp* *c.l.cr.* *fpp*

1.2 *tutti fl.* *pppp* *c.l.b.* *ppp* *solo fl.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp*

3.4 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp*

5.6 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp*

7.8 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *ord.* *pp* *c.l.cr.* *fpp*

1-4 *fl.* *pppp* *c.l.b.* *ppp* *solo fl.* *pppp* *tutti c.l.b.* *pppp* *c.l.cr.* *fpp*

Vc. 5.6 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp*

7.8 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *c.l.cr.* *fpp*

1-4 *fl.* *pppp* *c.l.b.* *ppp* *solo fl.* *pppp* *tutti c.l.b.* *pppp* *ord.* *pp* *c.l.cr.* *fpp*

Cb. 5.6 *fl.* *pppp* *c.l.b.* *ppp* *c.l.b.* *pppp* *c.l.b.* *pppp* *ord.* *pp* *c.l.cr.* *fpp*

136 *pp* *fpp* *mf* *mf*

TUNDRA

145 ♩ = ca. 110

♩ = 66 immobile

4/4 2/4 4/4 1/8 4/4 1/8 4/4

Picc. *f*

Fl. 1.2 *f*

1.2 *f*

Ob. *f* Change to Cor Anglais

3. *f*

1. (B♭) *f*

Cl. 2 (E♭) *f*

3. (B. Cl.) *f*

Perc. 1 (Crotales) *f*

Perc. 2 (Crotales) *f*

Perc. 3 *f*

1.2 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

3.4 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

5.6 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

7.8 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

9.10 *f* ord. *0.5* *c.l.cr.* *pppp* *p* *pppp* *p*

11.12 *f* ord. *0.5* *c.l.cr.* *pppp* *p* *pppp* *p*

13.14 *f* ord. *0.5* *c.l.cr.* *pppp* *p* *pppp* *p*

1.2 *f* ord. *solo, pizz.* *pp* *pizz.* *pp* *fl.* *p*

3.4 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

5.6 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

7.8 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

9.10 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

11.12 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

1-4 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

5.6 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

Vla. *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

7.8 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

9.10 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

1-4 *f* ord. *fl.* *pppp* *c.l.b.* *ppp* *fl.* *pppp* *c.l.b.* *ppp*

5-8 *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

Vc. *f* ord. *0.5* *ord.* *pppp* *p* *pppp* *p*

1.2 *f* ord. *ppp* *c.l.b.* *ppp*

3-6 *f* ord. *ppp* *c.l.b.* *ppp*

145

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MAGMA
rit. - ♩ = 43

all winds - breathe freely

155 $\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{5}{4}$

Picc.

Fl. 1.2

1.2

Ob.

C.A.

1. (B♭)

Cl. 2. (B♭)

3. (B. Cl.)

1.2

Hn.

3.4

Tpt. 1-3

Tba.

Cond.

Perc. 3

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{5}{4}$

1.2

3.4

5.6

7.8

9.10

11.12

13.14

1.2

3.4

5.6

7.8

9.10

11.12

1.2

3.4

5.6

7.8

9.10

1.2

3.4

5-8

7.8

1.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

accel. $\text{♩} = 63$ rit.

166 **5/4** **5/8** **5/4** **5/8** **4/4** **6/4** **5/4** **3/4**

Picc. pp p ppp

Fl. 1.2 pp p ppp

Ob. 1.2 pp p ppp

C.A. pp p ppp

1. (Bb) p mp pp

Cl. 2. (Bb) p mp pp

3. (B. Cl.) pp p ppp

Hn. 1.2 pp p ppp

3.4 pp p ppp

Tpt. 1-3 p mp pp

Tba. pp p ppp

Cond.

Perc. 3 (B. D.)

1.2 pp p ppp c.l.cr.

3.4 pp p ppp c.l.cr.

5.6 pp p ppp c.l.cr.

Vln. I 7.8 pp p ppp c.l.cr.

9.10 pp p ppp c.l.cr.

11.12 pp p ppp ord.

13.14 pp p ppp ord.

Vln. II 1.2 pp p ppp ord.

3.4 pp p ppp ord.

5.6 pp p ppp ord.

7.8 pp p ppp ord.

9.10 pp p ppp ord.

11.12 pp p ppp ord.

Vla. 1.2 p mp pp ord.

3.4 p mp pp ord.

5.6 p mp pp ord.

7.8 p mp pp ord.

9.10 p mp pp ord.

Vc. 1.2 pp p ppp ord.

3.4 pp p ppp ord.

5-8 pp p ppp ord.

7.8 pp p ppp ord.

1.2 pp p ppp ord.

Cb. 3-6 pp p ppp ord.

5.6 pp p ppp ord.

