DISCLAIMER

This pdf is **compressed** due to transferring limitations.

The **original scan** of this score can be found **here**:

https://drive.google.com/file/d/1XHi9DcpKThdqNdDoQN_g2CnGtXo7RTTF/view?usp=drive_link

Bogusław Schaeffer

THIRD PIANO CONCERTO

For piano solo, electronic medias and orchestra

1989

This edition was prepared by Filip Gołdanowski

Digitalization of manuscript score, typesetting: Filip Gołdanowski

Digitalization of sketches: Konrad Jeliński

World premiere:

1991, Katowice

Wielka Orkiestra Symfoniczna Polskiego Radia i Telewizji, Bogdan Olędzki (conductor)

Bogusław Schaeffer (piano solo), Marek Chołoniewski (electronic medias and computer)

Contents:

Preface – V

Instrumentation – VII

Sketches – IX

Score – XXIII

Entrata – 1

Tumultoso – 11

Drammatico – 25

Nostalgia – 36

Gaio – 46

Fuga – 54

Notturno – 83

Amoroso – 91

Blues – 103

Estasi – 135

Finale – 148

Preface

The term "piano concerto" almost automatically kindles associations of traditional sonata form and a duel between soloist and orchestra. Bogusław Schaeffer's *Third Piano Concerto*, however, departs radically from classical and romantic models. His earlier piano concertos are likewise noteworthy for their great originality and richness of invention, particularly the *Second Piano Concerto* (1967), the quintessence of his present-day innovations. Equally interesting are his concertos *Mare* (1971), in which the pianist also plays harpsichord and celesta, *Experimenta* (likewise 1971), the *First Piano Concerto/Quattro movimenti* (1957) and *Azione a due* (1961), which has been called one of the most original scores to emerge the 1960s. Schaeffer's output also includes concertos for two and four pianists.

The piece opens neither with a mighty orchestral tutti nor a solo interpolation from the piano, but rather with electronic and computer music – restrained in expression, gently and yet disquieting. The first movement, *Entrata*, is made up of an unusual set of variations based on the pitch C. Although devoid of rhythmic impetus, the music nevertheless conveys the relentless passage of time. Contrary to European transition, this is not music of action but rather of being, of contemplation. The pianist plays nothing but euphonious chord, all based on middle C, and all selected from the more than 200 types of sonorities that for years have constituted Schaeffer's harmonic language. The gloomy coloration of this music, brightened only by brilliant timbres in the ultra-high register, seems to conjure up an image of a bygone civilization. Beginning very slowly, the piece inexorably gains strength until, enriched by a piano cadenza, it reaches a climax in final fortissimo. *Entrata* is music of Brucknerian earnestness and grand – if subdued – passion.

In contrast, the second movement, *Tumultoso*, is a veritable explosion of musical passion, an eruption of vitality. The piano, treated as a percussion instrument, is accompanied by a strangely scored ensemble of trombones, cellos, double basses, harp and four drum sets. Dramatically shifting dynamics, aggressive articulation and, above all, the sweltering, machine-like, almost African rhythm – all combine to bring the second movement to a point of maximum tension. The appearance at this point of the motifs B-A-C-H and B-S-C-H (Schaeffer's musical monogram, made up of the pitches B flat, E flat, B and B natural in their German spelling) remains an enigma.

After a brief pause the third movement, *Drammatico*, opens with tender electronic sounds. In this fragment we can make out the rustling sound of the wind and the sea, even singing, creating an overall impression of eerie mystery at the sounds of Nature. This music is gently taken up by the orchestra, with frequently atonal, pastel-colored melodies in the winds. The urge to order inherent to traditional music (orchestral part) is contrasted with the capricious order of Nature (electronic music). The climax brings about a collision of these two opposites; the listener experiences the riveting thrust of natural forces, sensing their wild and exhilarating beauty.

The fourth movement, *Nostalgia*, arises from the juxtaposition of two contrasting planes. The first is an influx of light-footed sounds in clever rhythms. The composer plays the solo part with brilliant virtuosity (virtually a modern version of *jeu de perles*), accompanied by percussion instruments and their computerized counterparts. The truncated motifs fuse in an unbroken cascade of sounds, forming a peculiar counterpoint of rhythm and timbre. At the outset the composer gives us electronic media alone. Only then does he add the orchestra in a highly unusual scoring: oboes, clarinets, trombones, harp and fourteen violins. The woodwinds play multiphonics clearly related to electronic music, while the fourteen violin parts form three symbolically recurring motifs. The movement reaches its climax in the piano cadenza, enriched with computer-aided transmutations of the piano's timbres, and a coda brings the piece slowly to a close.

A chord announces the fifth movement, *Gaio*. Here, among other things, "third stream" jazz associations add the charming naivety of light music. This, however, is only a brief episode, for a new cadenza already hints at the five themes of the next movement. Following this anticipation the music abruptly changes mood: the composer develops a wide array of electronic sound-sheets derived from the work's predominant theme, the B-A-C-H motif. The slow narrative tempo and the prevalence of high-pitched, organ-like timbres give the music a sublime, almost religious aura.

This movement forms a prelude to *Fuga*, the sixth and central section of this eleven-piece cycle. Its formative elements are the themes introduced in the preceding section as well as three fixed counterpoints, four recurrent motifs, a counter-subject, and once again the musical monograms B-A-C-H and B-S-C-H/ The course of the fugue is enlivened with several strettos. Schaeffer's highly developed contrapuntal technique, while giving the fugue its individuality and formal density, is not an end in itself. The music takes its true character from its striking themes, accompanied by a lively percussion part in the manner of a countermelody. The fugue is expansive, impassioned, full of vibrant energy. We may assume that this centrepiece of the cycle is meant to superpose two opposing spheres of the human psyche: reason and emotion. Following the fugue Schaeffer, putting convention aside, turns to Polish romanticism in the seventh movement, *Notturno*. Here the electronic sounds that open the movement, permeating and smoothing its sonorities, evoke a feeling of twilight and night. The clearly isolated piano part reveals an inner unrest, even in its tender *fioriture*. It ends with the B-S-C-H motif slowly dissolving in the lower registers.

The eight movement is a changeable and capricious *Amoroso* in the style of a collage. The foreground is taken up by the electronic and computer media, or rather by the sounds they achieve. Recurring again and again, like in a strange refrain, we hear quite straightforward, tonal youthful improvisations in the piano with the evanescent charm of slightly mawkish *Gebrauchsmusik*. A similar touch can likewise be heard now and again in the orchestral part. The ingeniously manipulated B-A-C-H motif and an effective atonal piano cadenza further underscore the rich variety of this movement.

The next movement is a formally elaborate *Blues* notable for its dissonant and functionally ambiguous harmonies and its soft, delicate orchestration. The music flows slowly along, calming the listener and transporting him into a light-hearted mood, conveying a sense of satisfaction. In the coda, especially in its final bars with the recurring chimes, the music adopts that aura of melancholy so characteristic of jazz.

This is abruptly followed by the tenth movement, *Estasi*. The listener is bombarded with percussion passages, violent crescendo, bugle-call sonorities, explosions of piano figurations and a whirlwind of electronic and computer sounds. The music seems almost to lose itself in a mad, ageless and intoxicating dance. For Schaeffer, and unlike Skryabin, ecstasy is a state of utter excitement, bustle and elation.

Melancholy and darkening sounds usher in the final movement, *Finale*. Here Schaeffer makes use of a rich palette of expressive devices, exploring their potential to the utmost. Thanks to his rare combination of unlike media, the composer is able to generate a feeling of continuous tension, at times even a sense of dread. The solo part if brought to final fruition through electronic transmutation and modified piano timbres. In its earnestness the *Finale* resembles the *Entrata*; the fragment of its closing section, with its isolated b, can be linked with the c sonority with which the concerto opened to form a descending half-step motif. Thus, the work is framed by a motif used by Bach to express pain, a motif that resounds like an echo of his name and, at the same time, of the composer's own monogram. The B-A-C-H and B-S-C-H motifs permeate the finale even in its final bars. A stroke on the tam-tam, bringing the work to a close, stresses the expressive power and the contemplative character of this final section.

Bogusław Schaeffer's *Third Piano Concerto* is a monumental piece of music. In the variety of its idioms, media and styles it bears comparison with the late writing of Joyce. The composer has succeeded in achieving unity in variety. A sort of symmetry is imparted by the central position of the fugue and the parallels between movements 1 and 2 and movements 10 and 11, giving the entire piece a sense of order on a higher plane. The composer has applied his knowledge, craftsmanship and creative imagination in the immediate service of the aims of art and the metaphysics of music itself. It is precisely this element of transcendence – this "aureole of composition", as Sourian called it – that makes Schaeffer's *Third Piano Concerto* an outstanding work of art.

Barbara Buczek

Taken from liner notes of CD *Boguslaw Schaeffer – III. Klavierkonzert* (Edition Pro Nova)

Instrumentation

Piano solo

Electronic and computer medias

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in B flat

Basson

Soprano saxophone

3 horns

3 trumpets

2 trombones

4 percussion

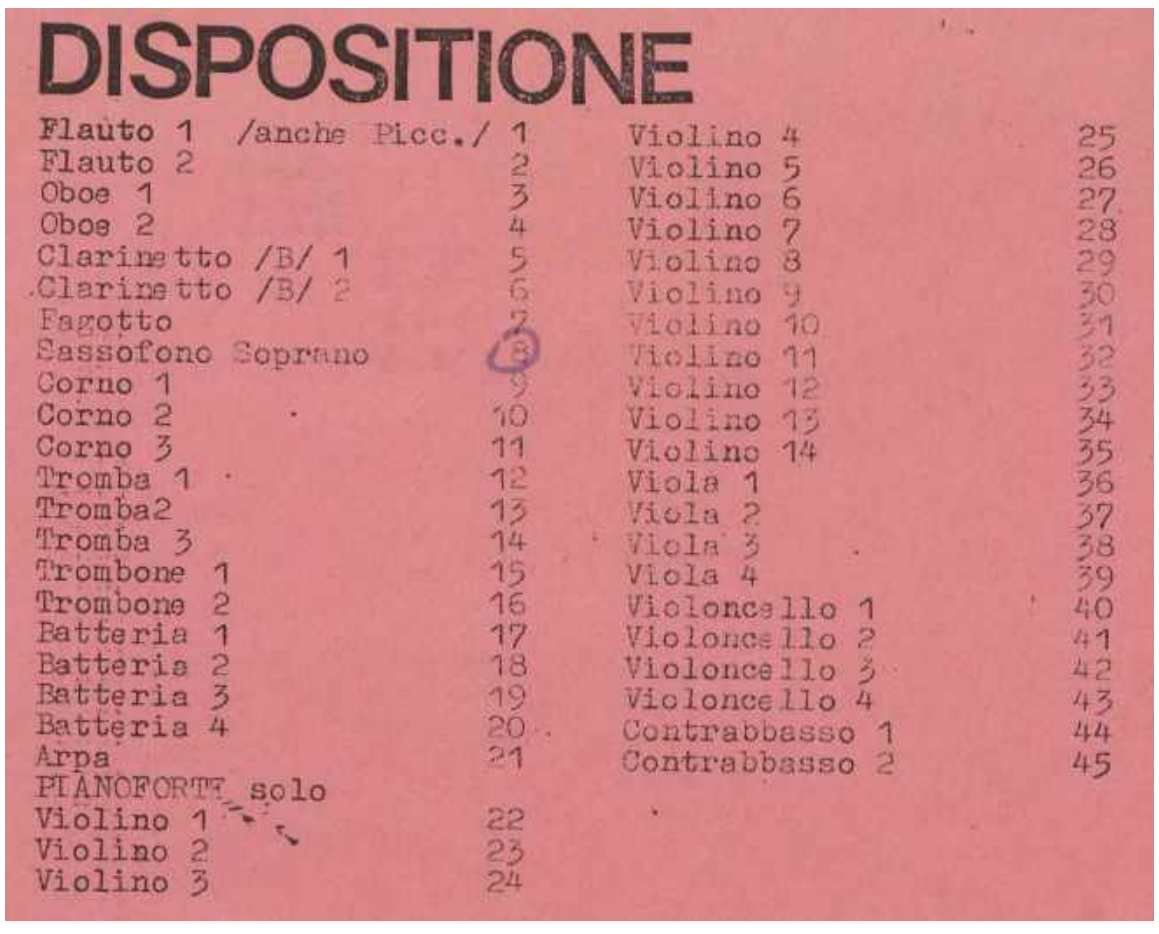
Harp

14 violins

4 violas

4 cellos

2 double basses



DISPOSITIONE

Flauto 1 /anche Picc./	1	Violino 4	25
Flauto 2	2	Violino 5	26
Oboe 1	3	Violino 6	27
Oboe 2	4	Violino 7	28
Clarinetto /B/ 1	5	Violino 8	29
Clarinetto /B/ 2	6	Violino 9	30
Fagotto	7	Violino 10	31
Sassofono Soprano	8	Violino 11	32
Corno 1	9	Violino 12	33
Corno 2	10	Violino 13	34
Corno 3	11	Violino 14	35
Tromba 1	12	Viola 1	36
Tromba2	13	Viola 2	37
Tromba 3	14	Viola 3	38
Trombone 1	15	Viola 4	39
Trombone 2	16	Violoncello 1	40
Batteria 1	17	Violoncello 2	41
Batteria 2	18	Violoncello 3	42
Batteria 3	19	Violoncello 4	43
Batteria 4	20	Contrabbasso 1	44
Arpa	21	Contrabbasso 2	45
PIANOFORTE solo			
Violino 1	22		
Violino 2	23		
Violino 3	24		

Sketches

To *Third Piano Concerto*

Koncert fort 3

80 g holzfrei

Nummer 12

ein Bärenheft

Fehlerzeichen

A = Ausdruck Bz = Beziehung F = Form	f = falsch G = Grammatik L = lexikalischer Fehler (falsches Wort)	R = Rechtschreibung r = richtig St = Stellung	T = Zeit Z = Zeichensetzung ⌜ = fehlendes Wort	⌀ = ein Wort zuviel ℓ = sachlich falsch

Inhalt

Datum	Titel der Arbeit	Zensur
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		

performance
Real TIME

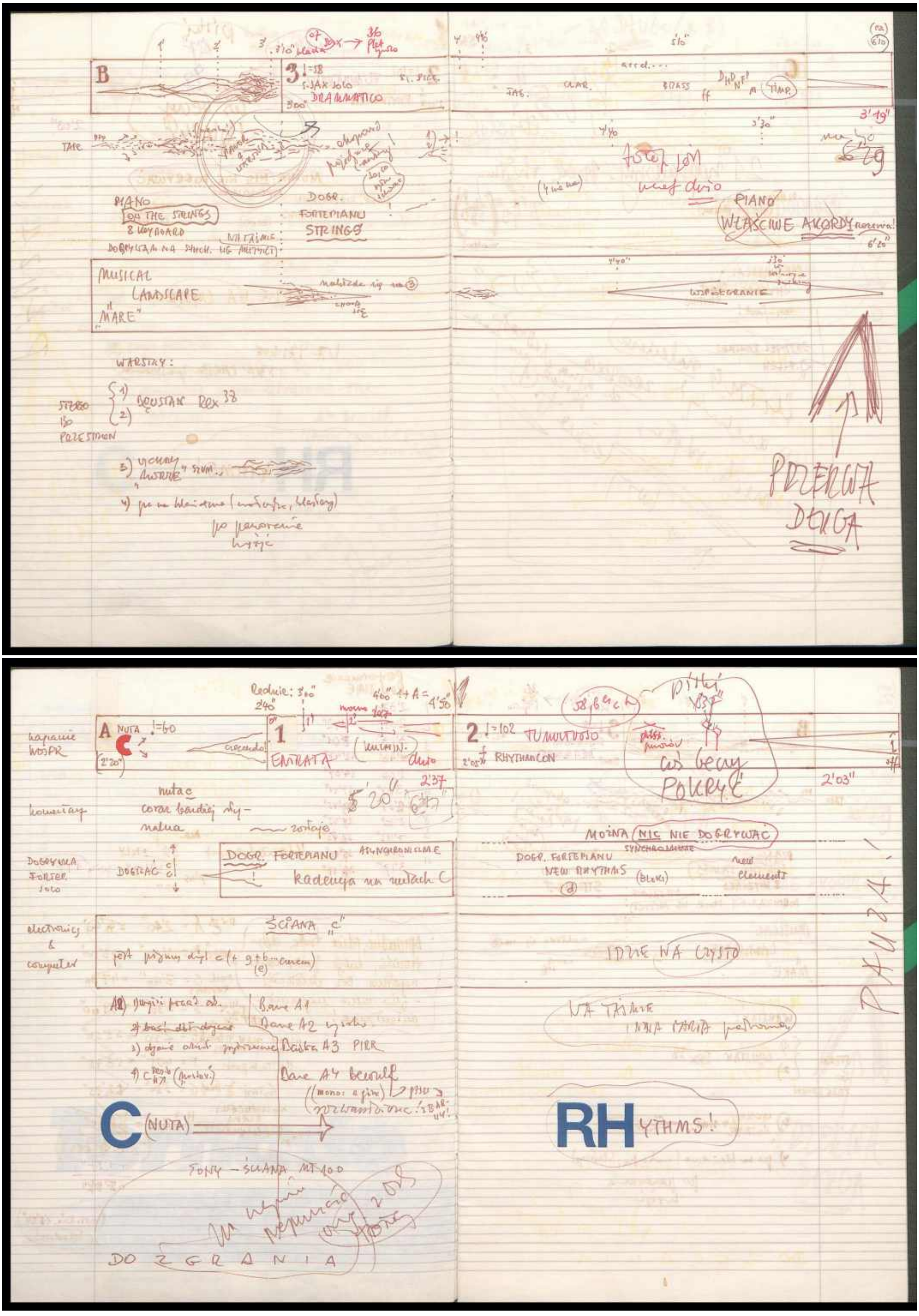
1	2'37	
2	2'05"	4'42"
3	3'19"	8'01"
4	4'46"	12'47"
5	1'20	14'07"
6	3'04"	17'11"
7	2'34"	19'45"
8	5'20"	25'05"
9	7'43"	32'48"
10	2'12"	35'00"
11	3'17"	38'17"

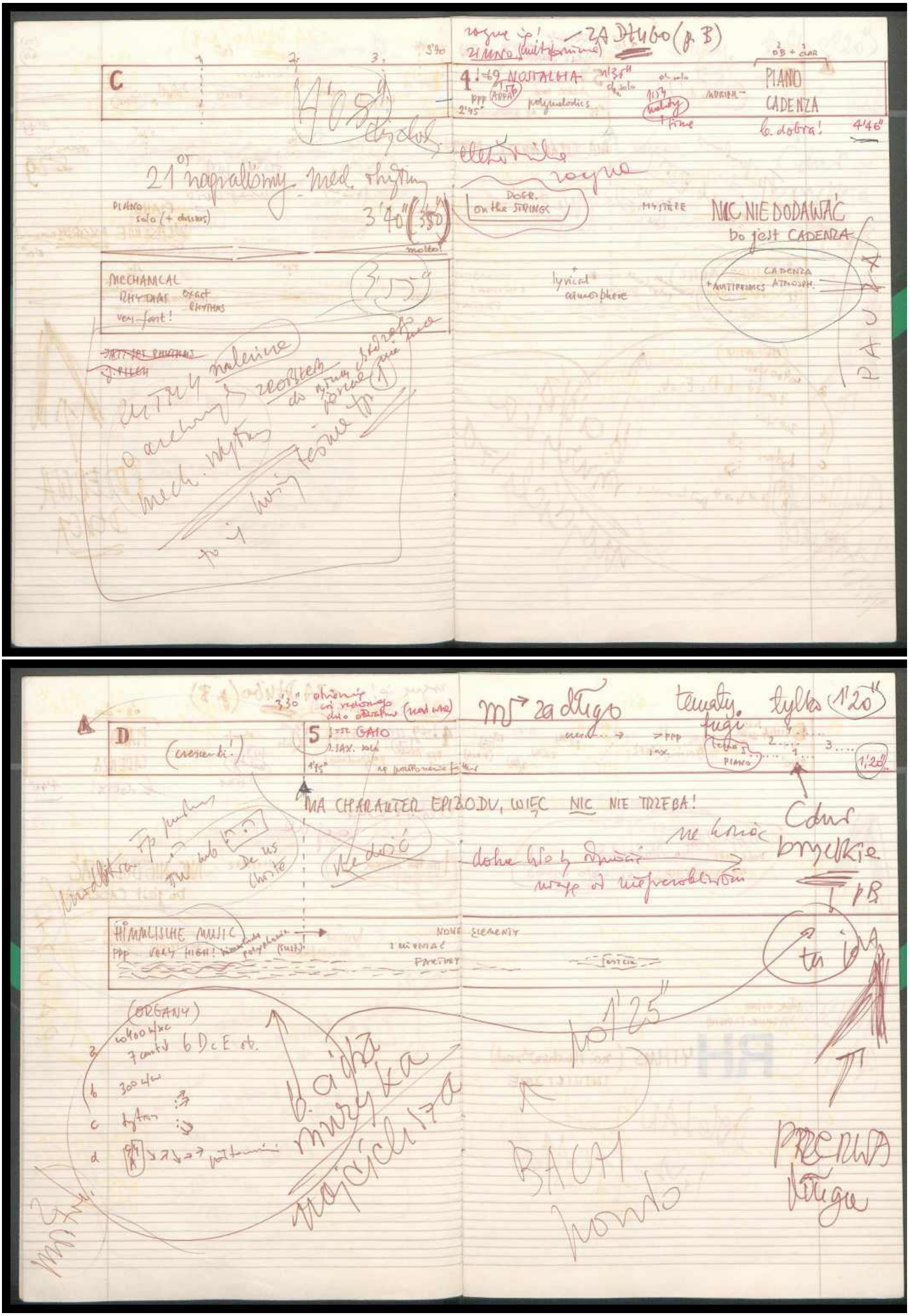
Klavierkonzert ma 38' ONLY
plus .... 39'17" wird 1'17"

Sprawdzić, gdzie trzeba elektronikę, może jeszcze ciężki repertuar bez elektroniki - film nakręcić - orkiestrację!

HARMONIA A = 2'40" = 40'40"
MARE B = 3'10" = 43'50"
mech. RHYTHMS C = 3'40" = 47'30
Hi-tech Multi-D = 3'30" = 51'00"
GRASP the Minds
PIANO new orchestr. on the STRINGS E = 2'50" = 53'50"
the Tempest F = 4'35" = 58'45"
Cyfrowi II (dead) G = 3'50" = 62'35"
MULTIPLICATED PLAY
Cyf: BIG COMPLEXITY! H = 3'50" = 66'25"
(Anstreben!)
+ 1'17"
65'04"

(mot. Kan. 65'04")
(Idealne!)

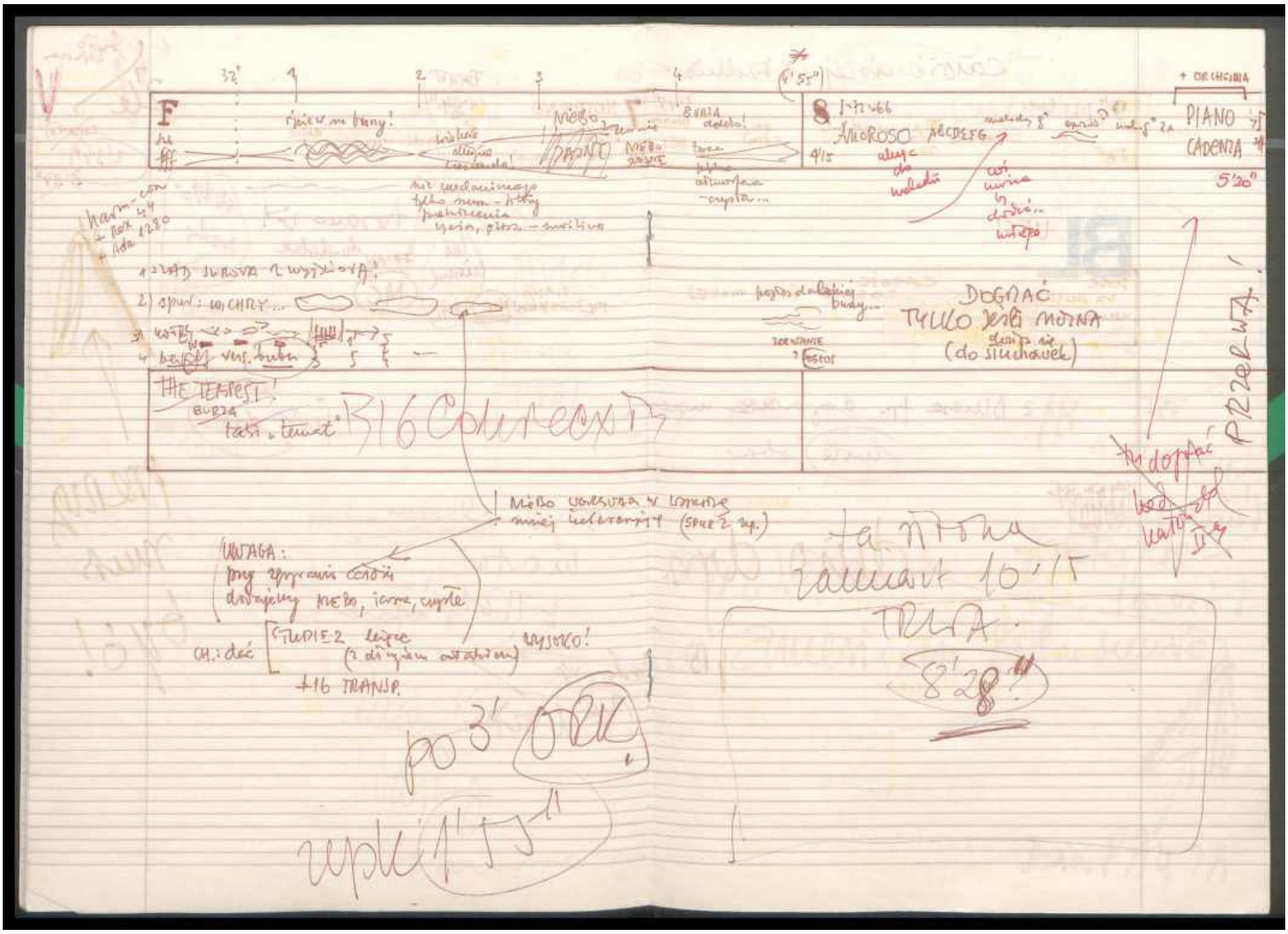

B
3! =58
DRAMATICO
PIANO
ON THE STRINGS
8 KEYBOARD
DOGR.
FORTEPIANU
STRINGS
MUSICAL
LANDSCAPE
"MARE"
WARSTWY:
BOUSTAK BOX 38
PRZESTRZEŃ
A NUTA ♩=60
2'20"
1
ENTRATA
2 ♩=102
TUMULTUOSO
RHYTHMICON
DOGR. FORTEPIANU
ASYNCHRONICZNIE
kadencja na nutach C
DOGRYWKA FORTEP. solo
DOGRYWAĆ
MOŻNA NIC NIE DOGRYWAĆ
SYNCHRONICZNIE
DOGR. FORTEPIANU
NEW RHYTHMS
(BLOKI)
new elements
ŚCIANA "C"
IDZIE NA CAŁOŚĆ
NA TAŚMIE
INNA FARBA pełnomocnik
RHYTHMS!
DOGRANIA

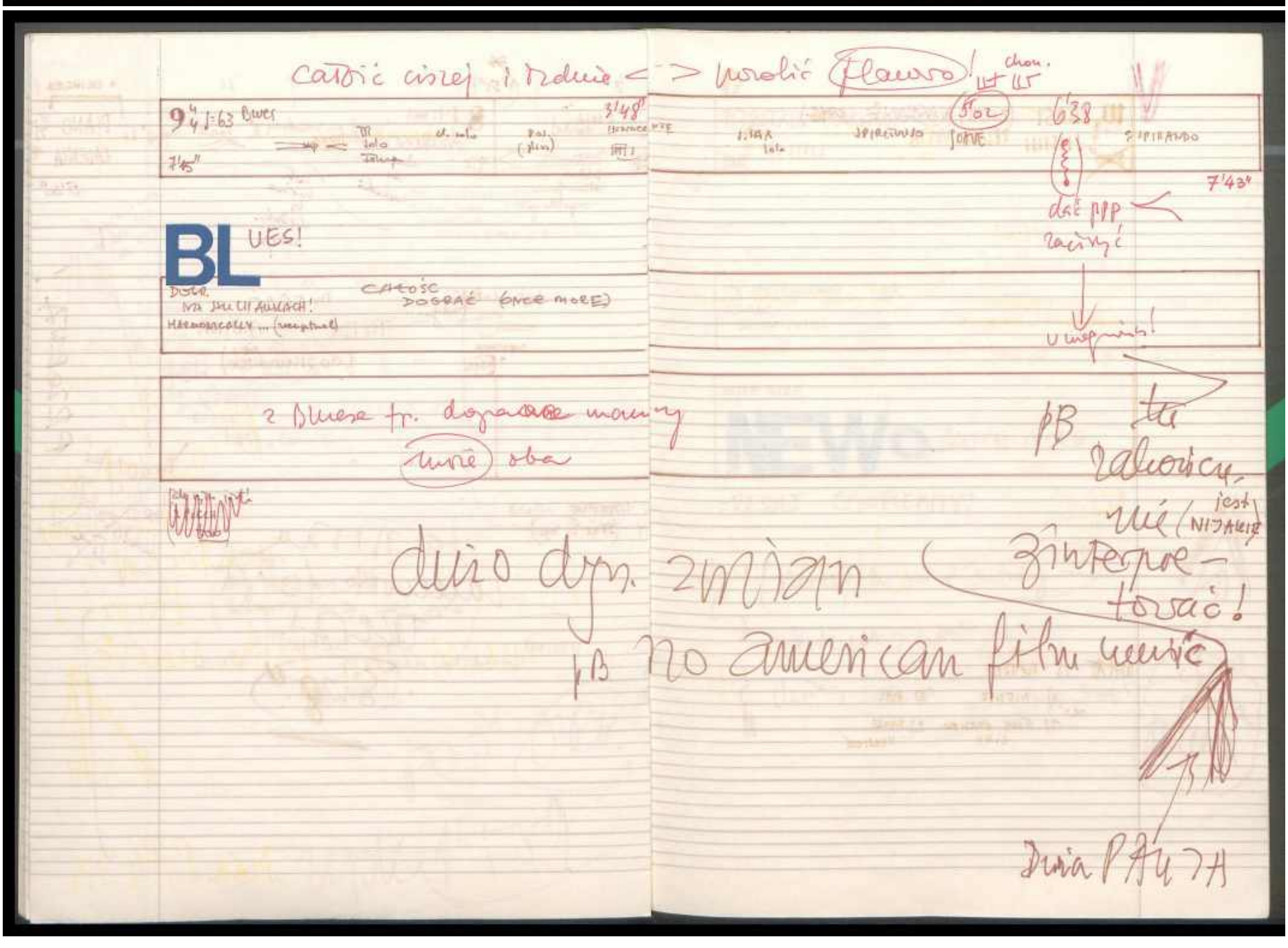

C
4'08"
21 napraliony med. rhythm
3'40" (350)
molto!
PIANO
solo (+ drums)
MECHANICAL
RHYTHMS exact
RHYTHMS
very fast!
3'55"
4:69 NOSTALGIA
PIANO
CADENZA
6. dobra!
4'46"
DOFR.
on the STRINGS
lyrical
atmosphere
NIC NIE DODAWAĆ
bo jest CADENZA
CADENZA
+MULTIPHONICS ATMOSPH.
D
5
GAIO
MAX. vols
(crescendi)
MA CHARAKTER EPIZODU, WIĘC NIC NIE TRZEBA!
HIMALAYISHE MUSIC
PPP VERY HIGH!
NOWE ELEMENTY
PARTINY
(ORGANY)
3 60400 w/c
7 cantu 6 D c E ob.
b 300 w/c
c tytan
d
BACH
mono
PRELUDIA
Fugue
Cdur
brzydkie
PP
1'20"
1'25"

6 FUGA

RHYTHMS (na słuchawkach)
INTUICYJNIE

7 NOTTURNO


F
PIANO
CADENZA
5'20"
DOGRAĆ
TYLKO JEŚLI MOŻNA
(do słuchawek)
THE TEMPEST
BURZA
Miejsce usunięte w wersji ostatecznej mniej ważne (spore 2 str.)
UWAGA:
CH.: dość
+16 TRANSP.
po 3'
la nona
TRUBA.
8'28"


BLUES!
DOGR.
NA SŁUCHAWKACH!
CAŁOŚĆ DOGRAĆ (ONCE MORE)
2 Blues fr. dograć mamy
tutaj oba
dwie dyn.
no american film music
Dwie PAUZY

V

10 ESTASI (ZITAT) NASRANE (ORIG)
PRIMA VOLTA

2'42"

WHAT IS BETTER
1) NIENTE 2) FUEL
or:
2) ELSE VERSION 2) NEVE VERSION
CLARA

G

10 ESTASI SECONDA VOLTA

(2'42")

VA STUCHMUSCACH
DOGNAC
DAUGHTYCE!

MUCH MORE
NEW MUCH MORE
=RESULT COMPLEXITY!

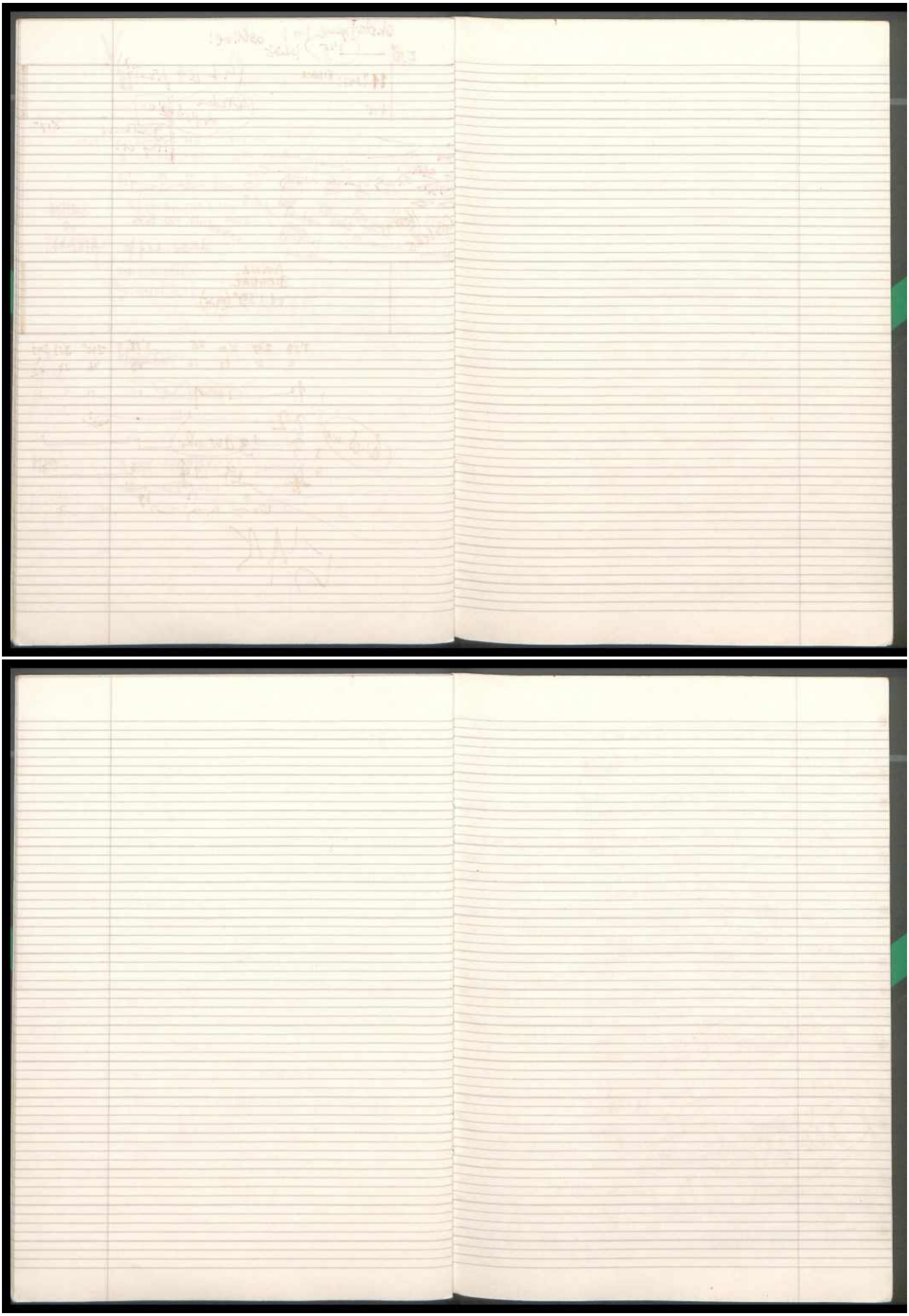
(Marco) b. guitar (guiding =)
3 parts de 3 more
drums
(guitar melody)
drum
piano

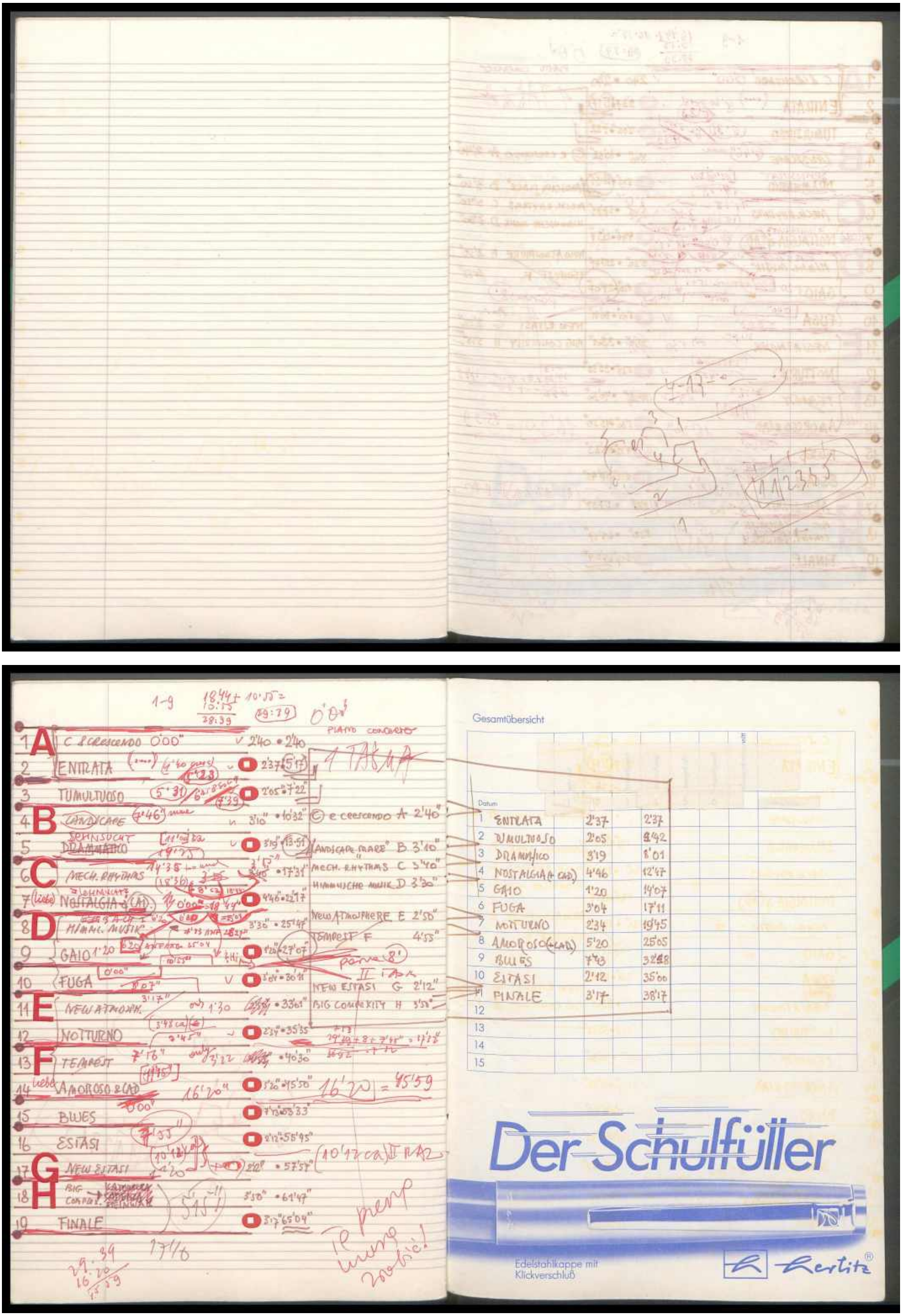
V

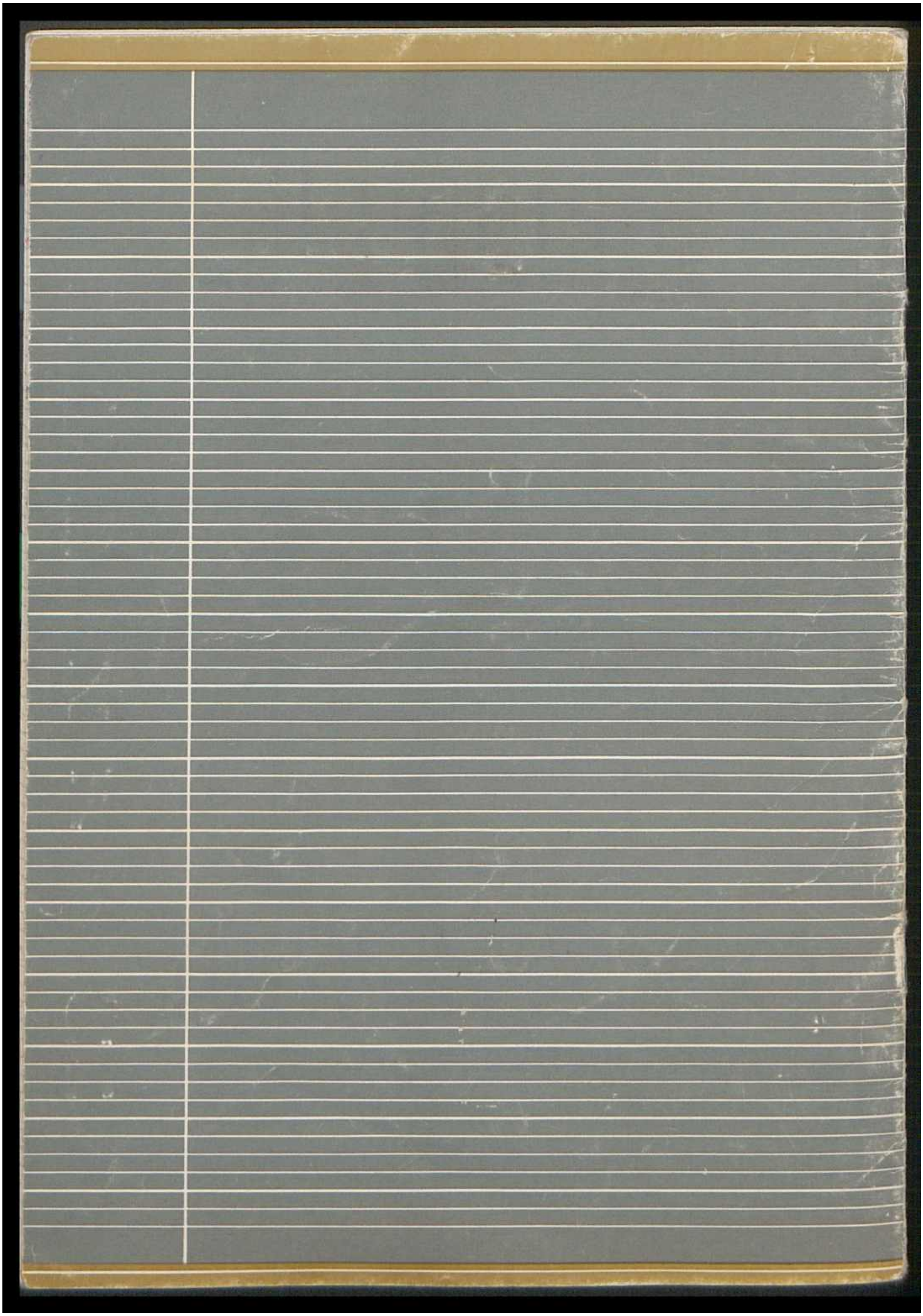
H

1) Complexity + Noise
2) Less is more - More - Noise
3) MULTIPLICATED PIANO
ZITHAR
Bell
Steelin.
Vibrafon
Cowbells
horns
4) perc. drumble
DOTCUE DO URANIA
BE COMPLEXITY (by COMPUTER!)
FUGA
PIANO
QUICK COMPLEXITY! (arranges!)
4 WRITING
30 1 3 2

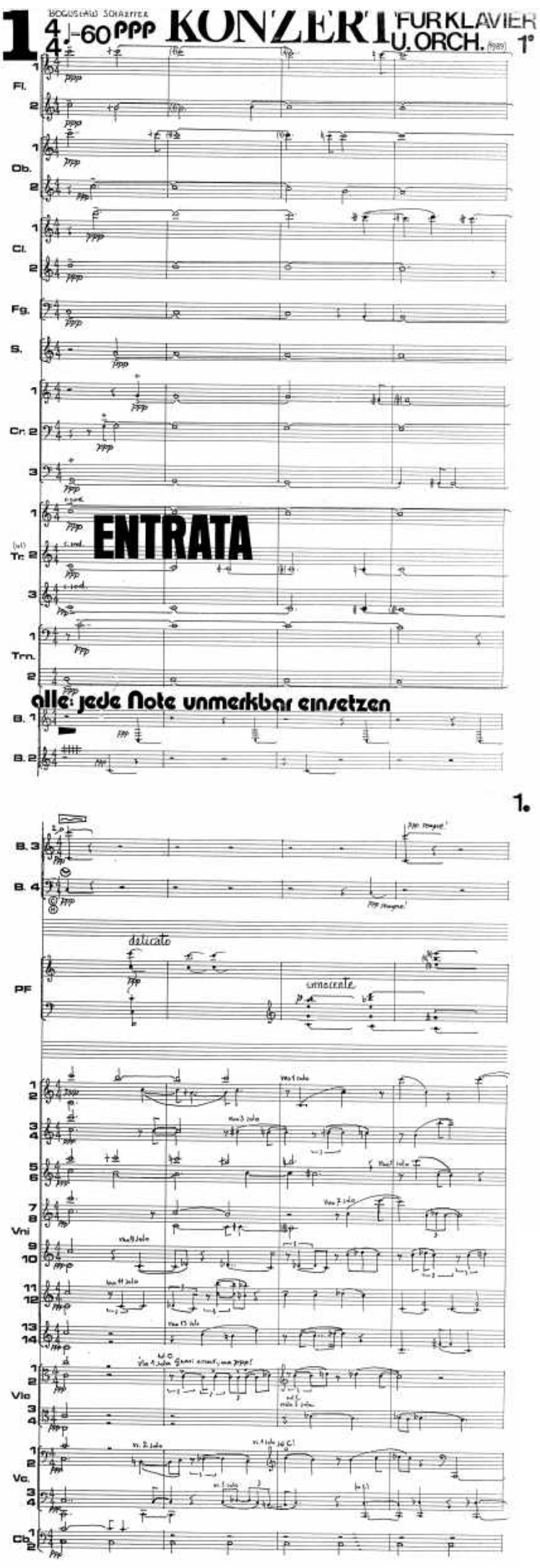
okstatyour to i jakos' oobliue!
5'50" 1'15
11 FINALE
4'15"
(4 to 2/4 beat?)
3'17"
gyrotrope
trip etc
ARANIA.
DOGNAC
od 1'59" (m.w)
1'59 2'04 2'10 2'15 2'38" 2'55" 3'53-307
6 5 11 16 19 36 54 62
3 drums
drums
LINK

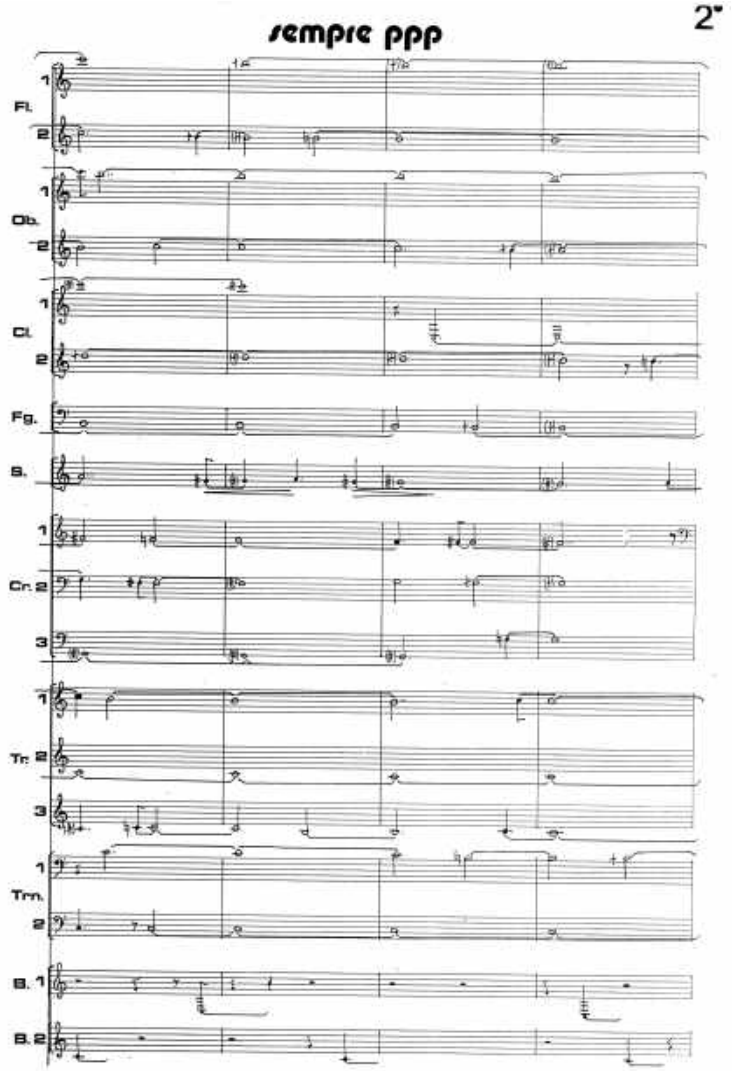



Gesamtübersicht
Datum
1 ENTRATA 2'37 2'37
2 TUMULTUOSO 2'05 4'42
3 DRAMMATICO 3'19 8'01
4 NOSTALGIA (+CAD) 4'46 12'47
5 GAIO 1'20 14'07
6 FUGA 3'04 17'11
7 NOTTURNO 2'34 19'45
8 AMOROSO (+CAD) 5'20 25'05
9 BLUES 7'43 32'48
10 ESTASI 2'12 35'00
11 FINALE 3'17 38'17
12
13
14
15
Der Schulfüller
Edelstahlkappe mit Klickverschluß
Herlitz

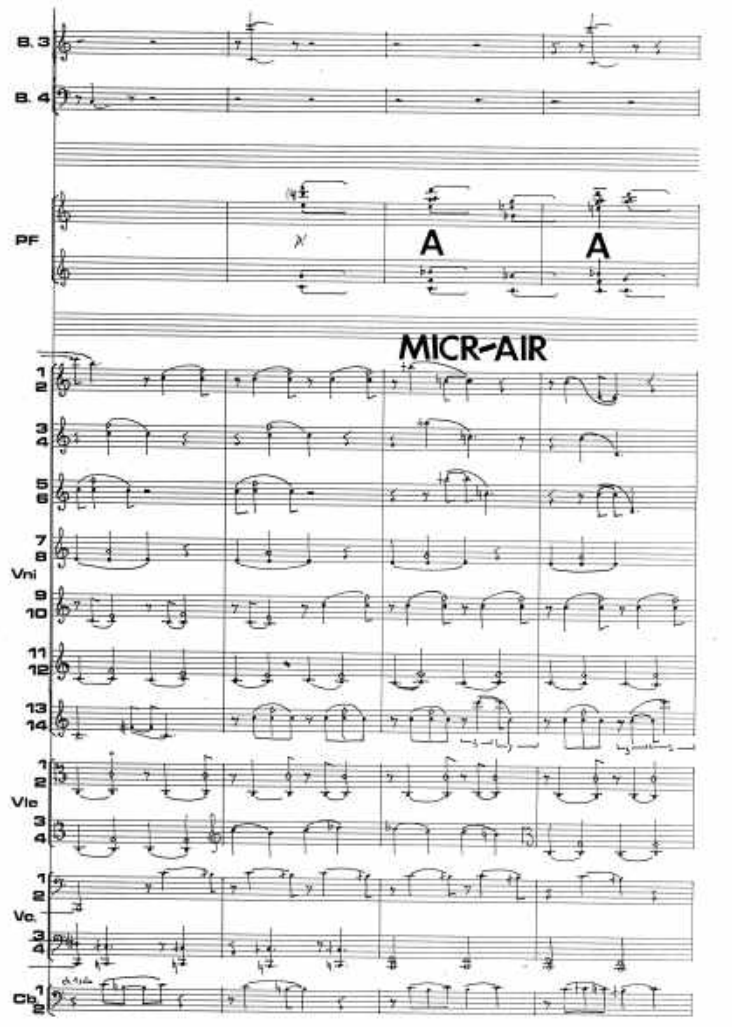


Score


1
BOGUSLAW SCHAEFFER
4/4 ♩=60 ppp
KONZERT FÜR KLAVIER U. ORCH. (1989) 1°
Fl.
Ob.
Cl.
Fg.
S.
Cr. 2
Tr. 2
Trn.
ENTRATA
alle: jede Note unmerkbar einsetzen
B. 1
B. 2
1.
B. 3
B. 4
PF
delicato
cimacente
Vni
Vla
Vc.
Cb.

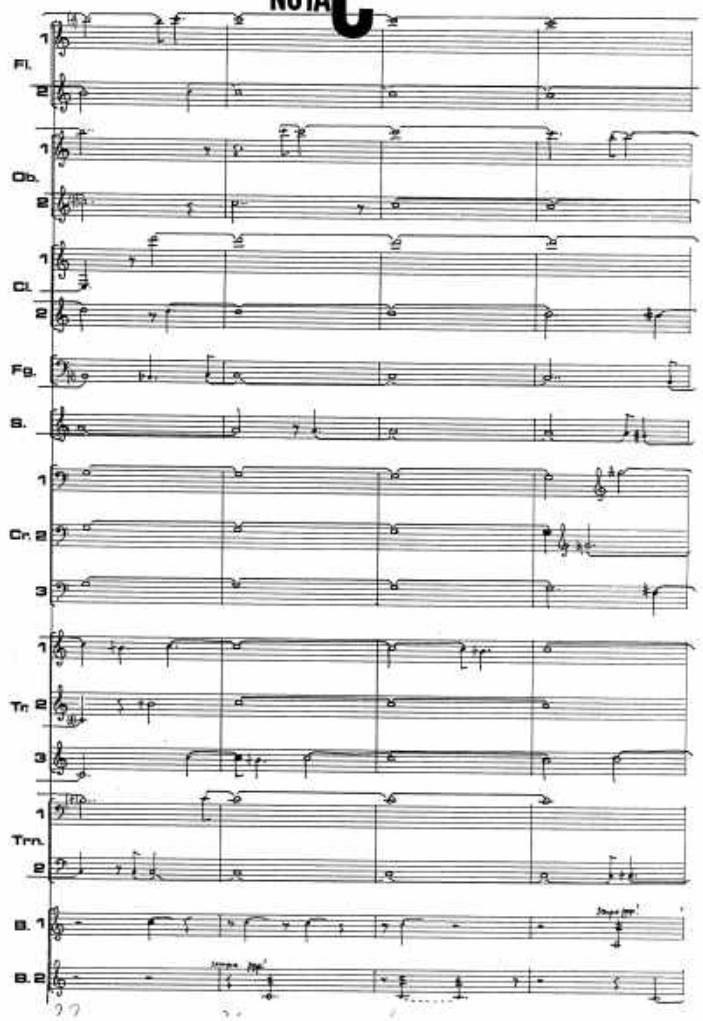

sempre ppp
Fl.
Ob.
Cl.
Fg.
S.
Cr. 2
Tr. 2
Trn.
B. 1
B. 2

2.

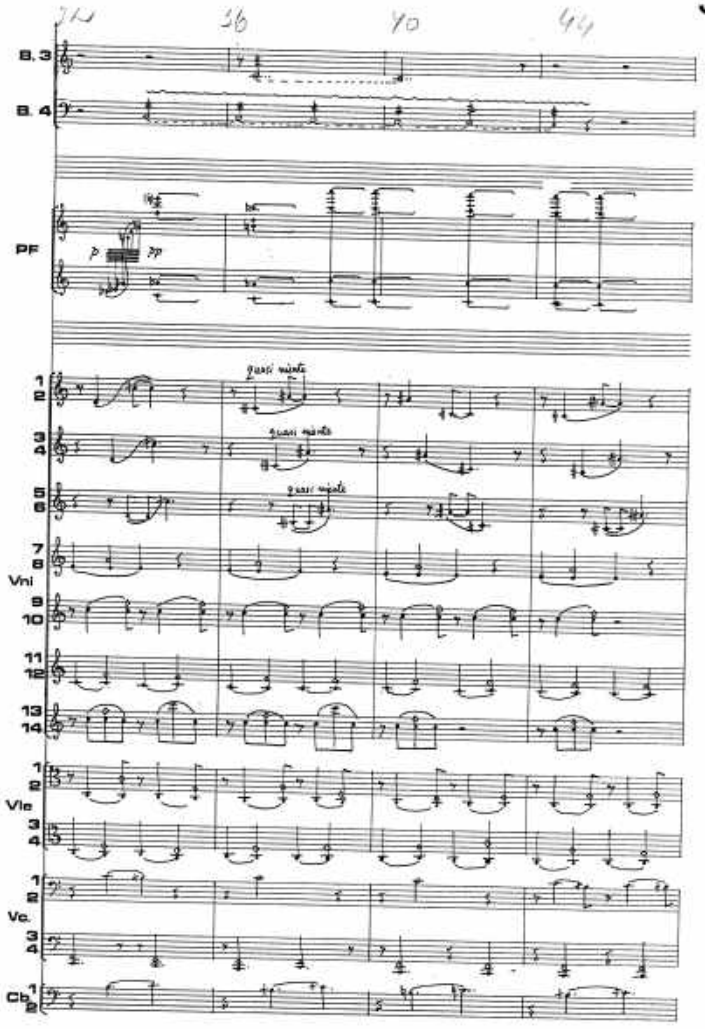

B. 3
B. 4
PF
A
A
MICR-AIR
Vni
Vla
Vc.
Cb.

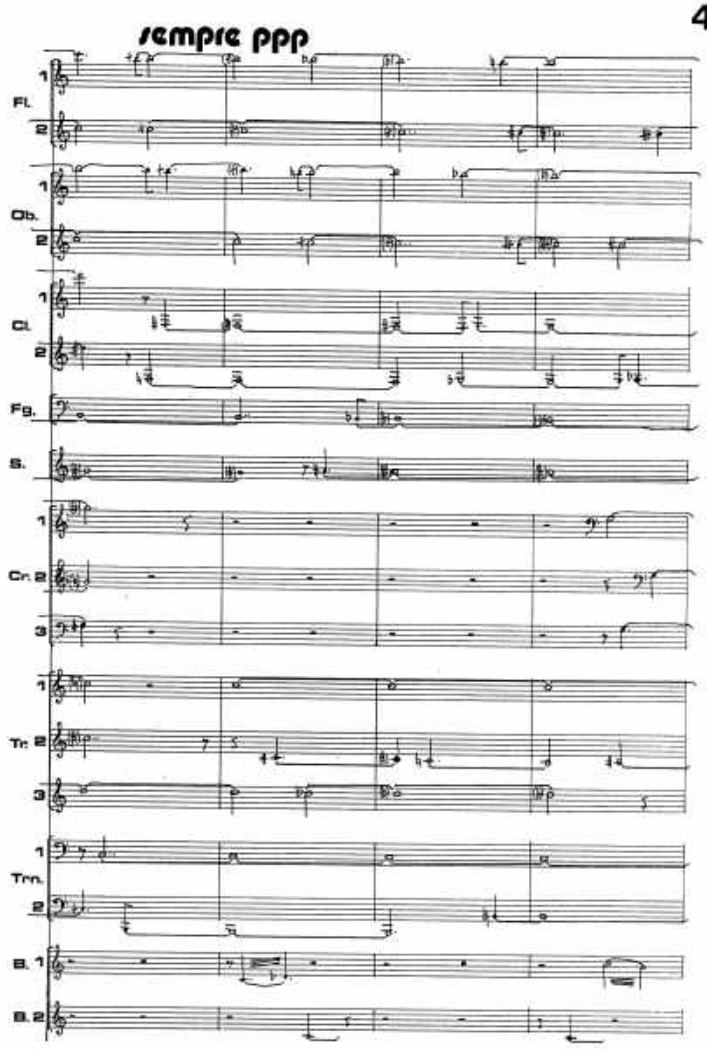
NOTA C (42-43)

3°

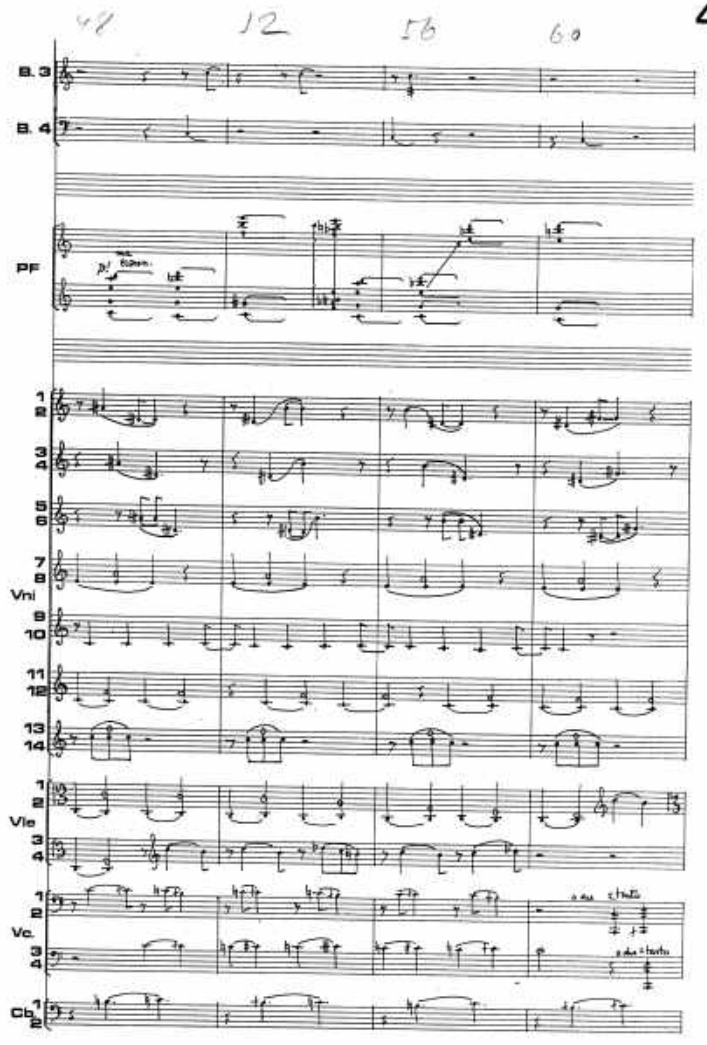


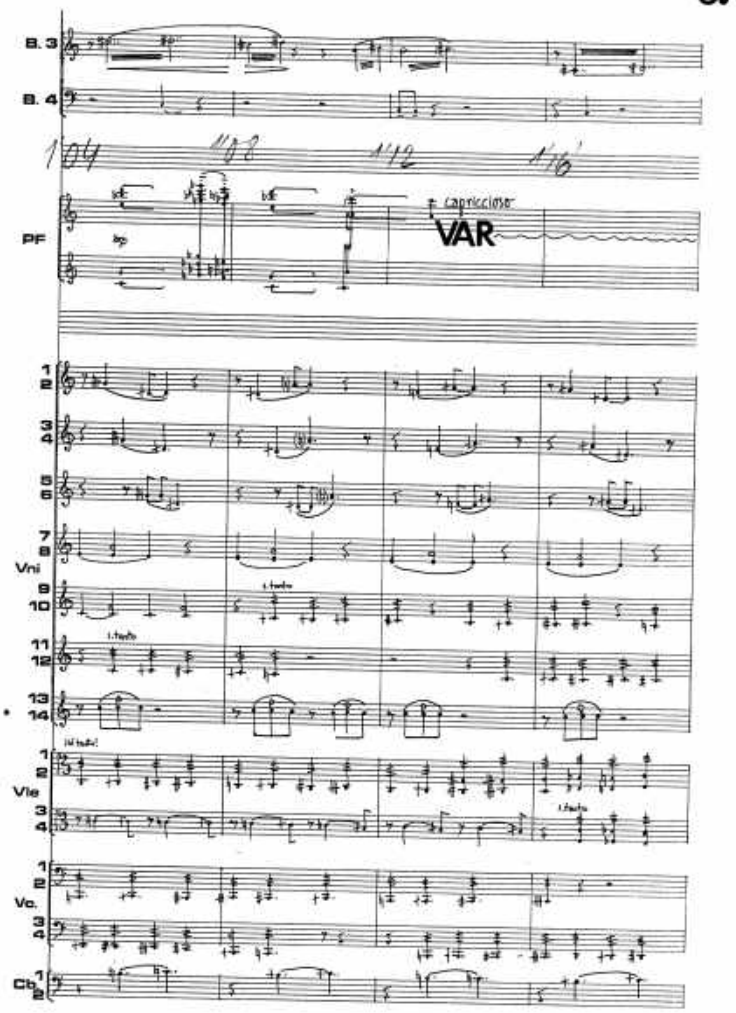
3.

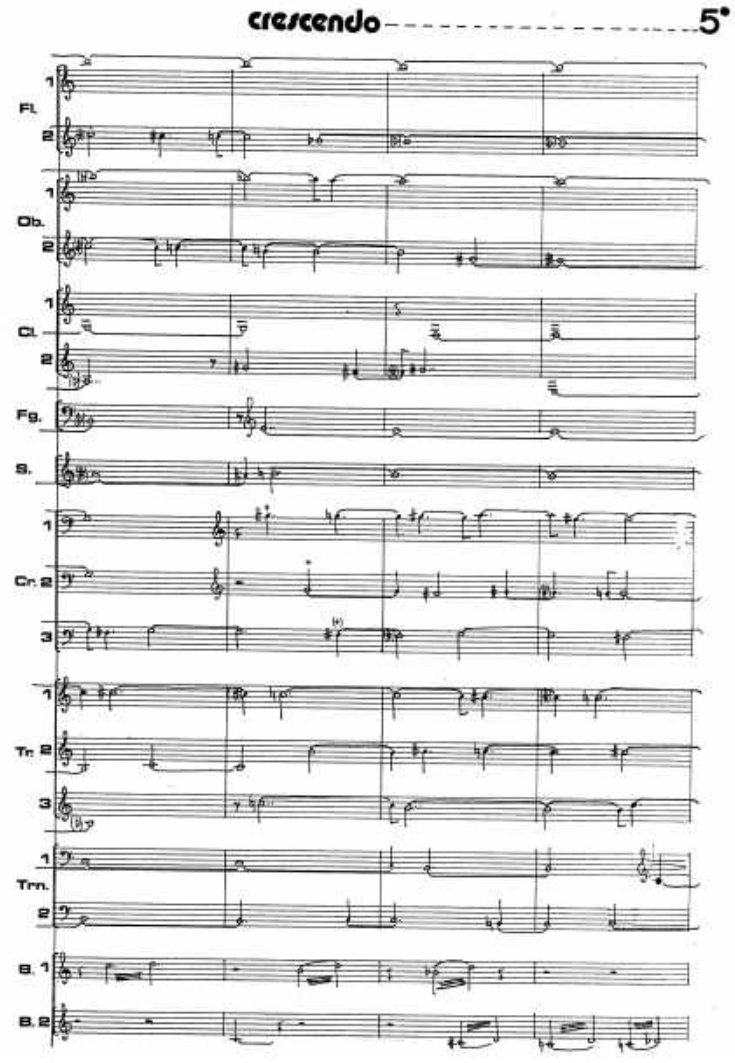


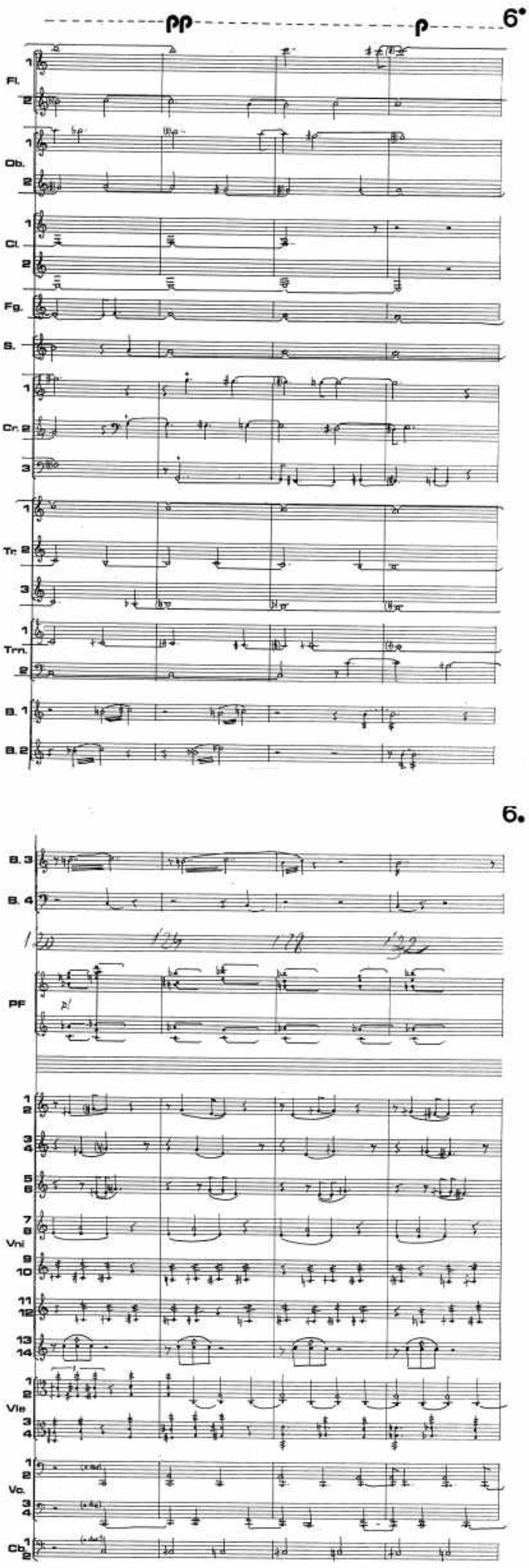


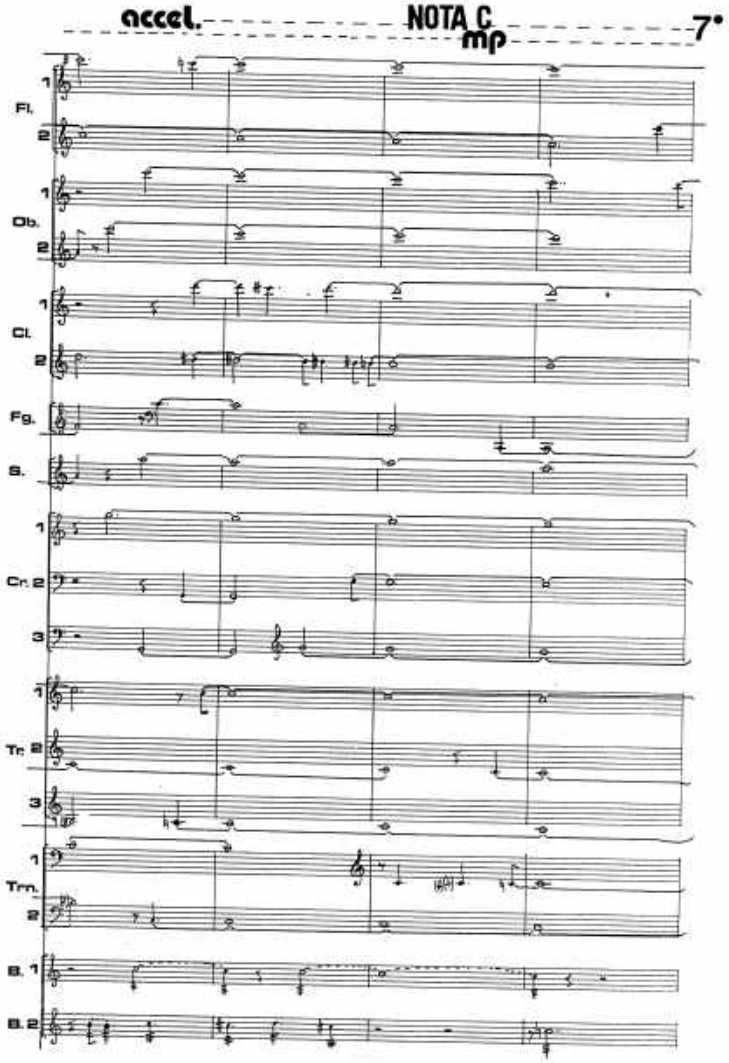
41 12 56 60

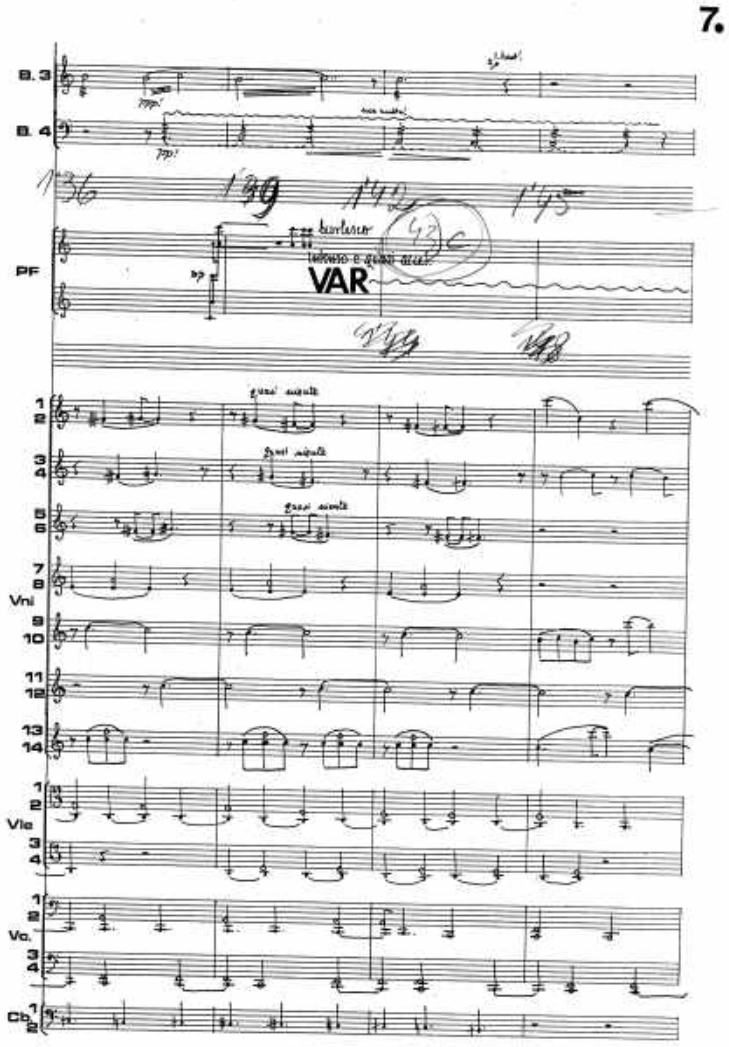


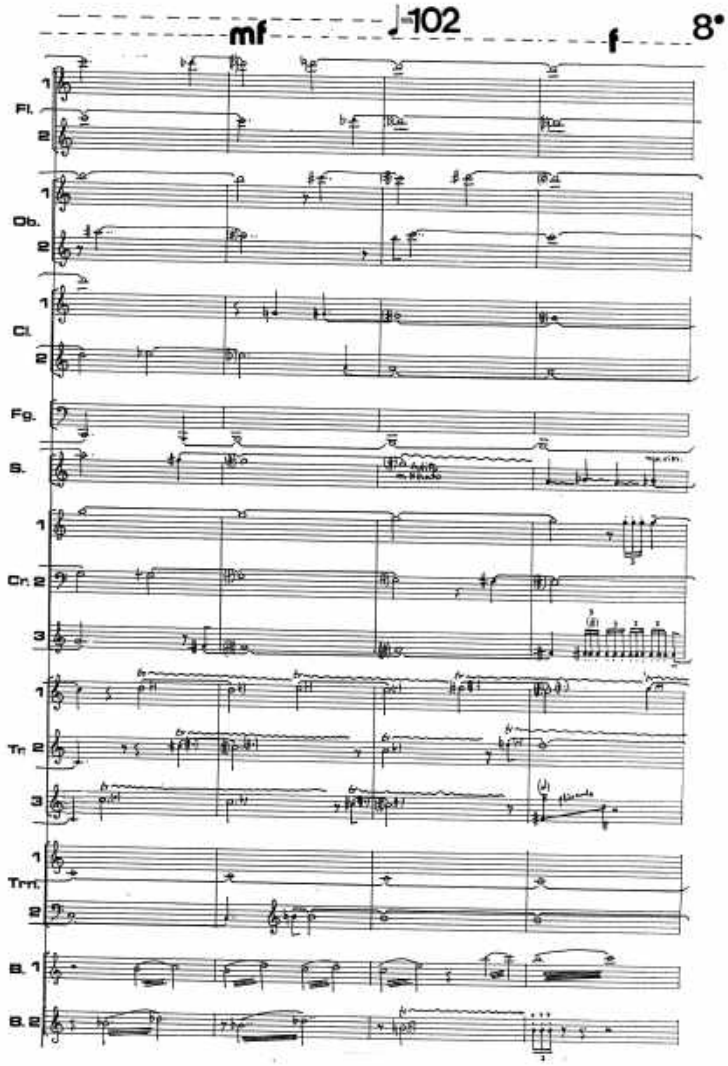

B. 3
B. 4
PF
capriccioso
VAR
Vni
Vle
Vc.
Cb

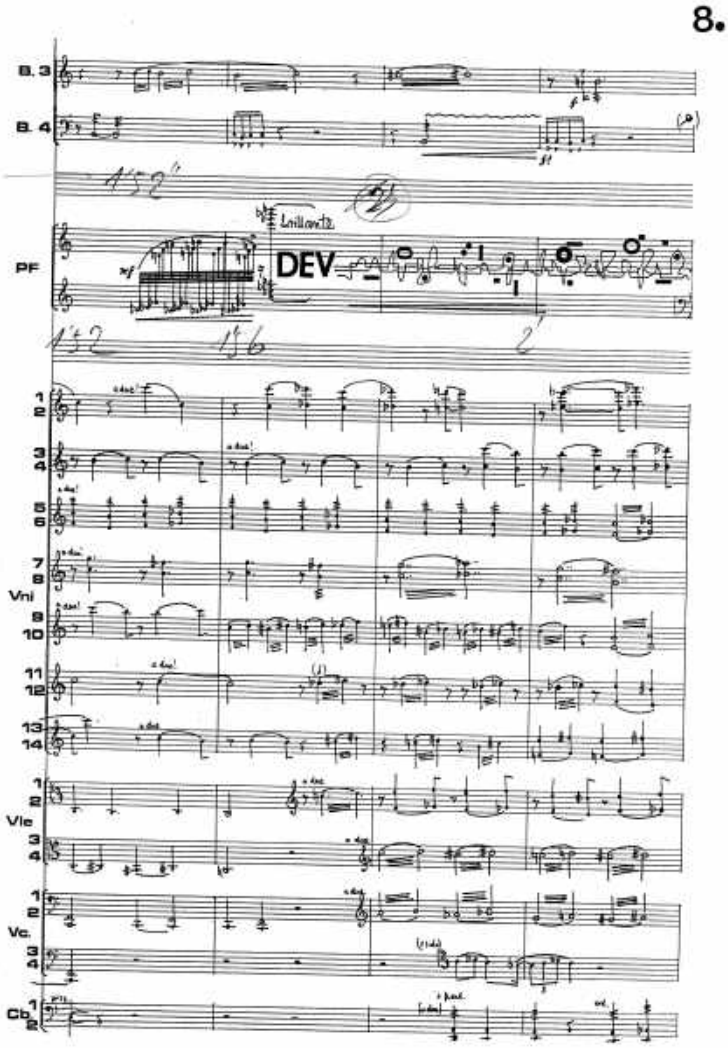

crescendo
5°
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
B. 1
B. 2

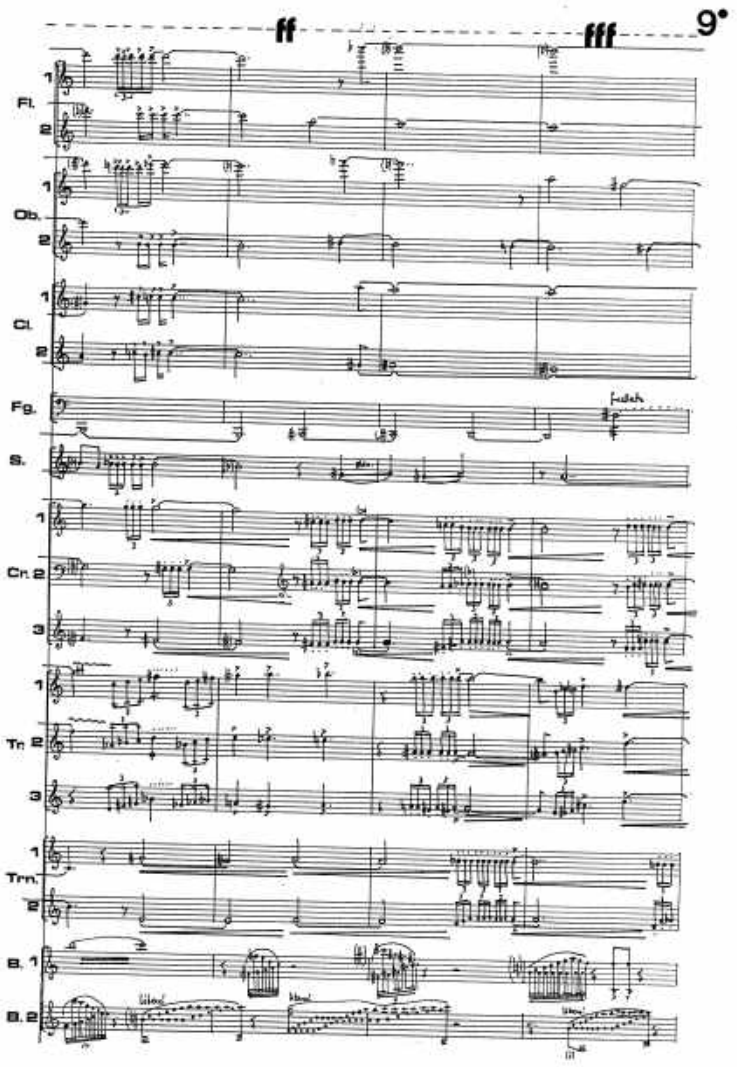

pp
p
6
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
B. 1
B. 2
6
B. 3
B. 4
PF
Vni
Vle
Vc.
Cb

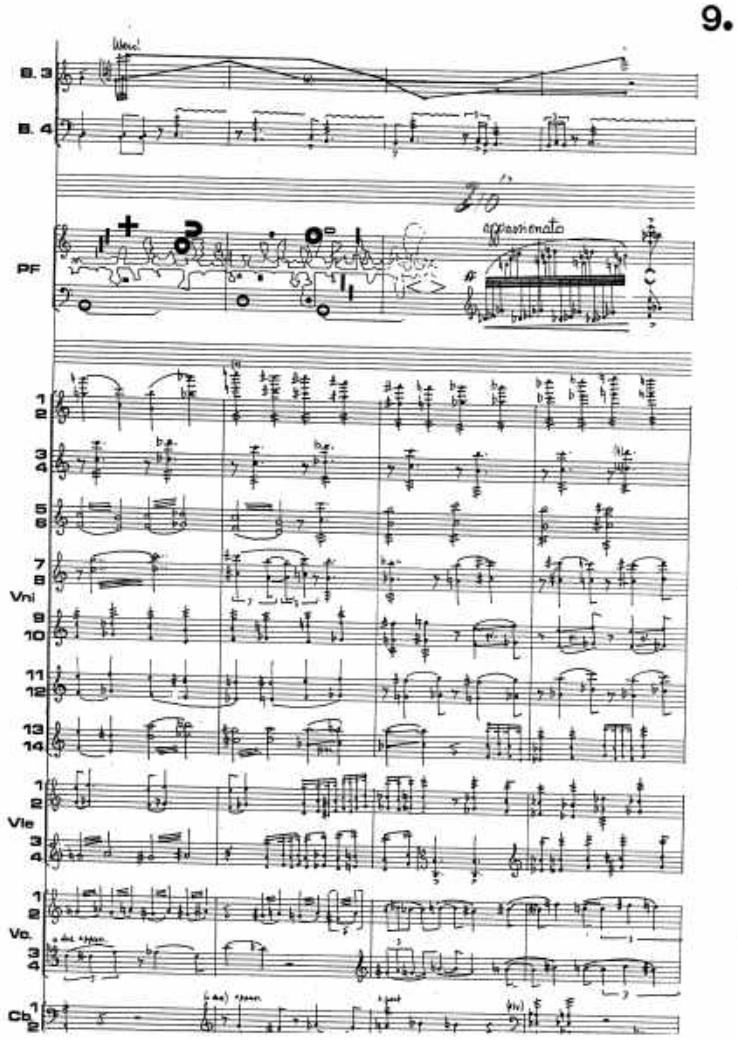

accel.
NOTA C
mp
7°
Fl.
Ob.
Cl.
Fg.
B.
Cr. 2
Tr. 2
Trm.
B. 1
B. 2

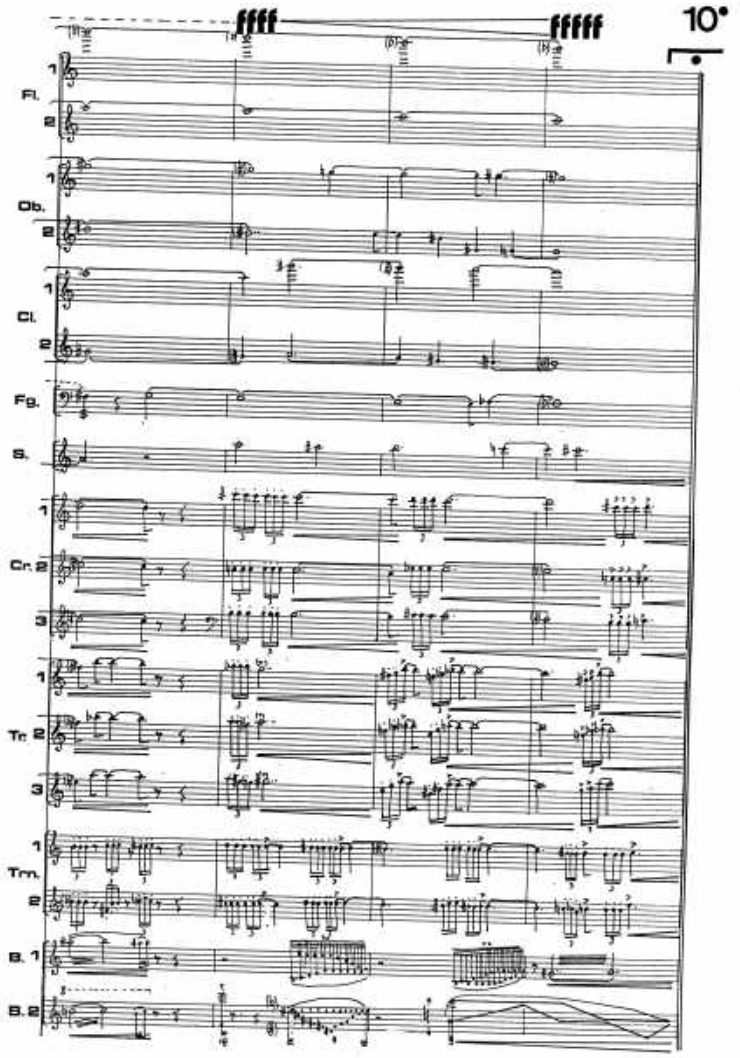

7.
B. 3
B. 4
PF
VAR
Vni
Vla
Vc.
Cb.

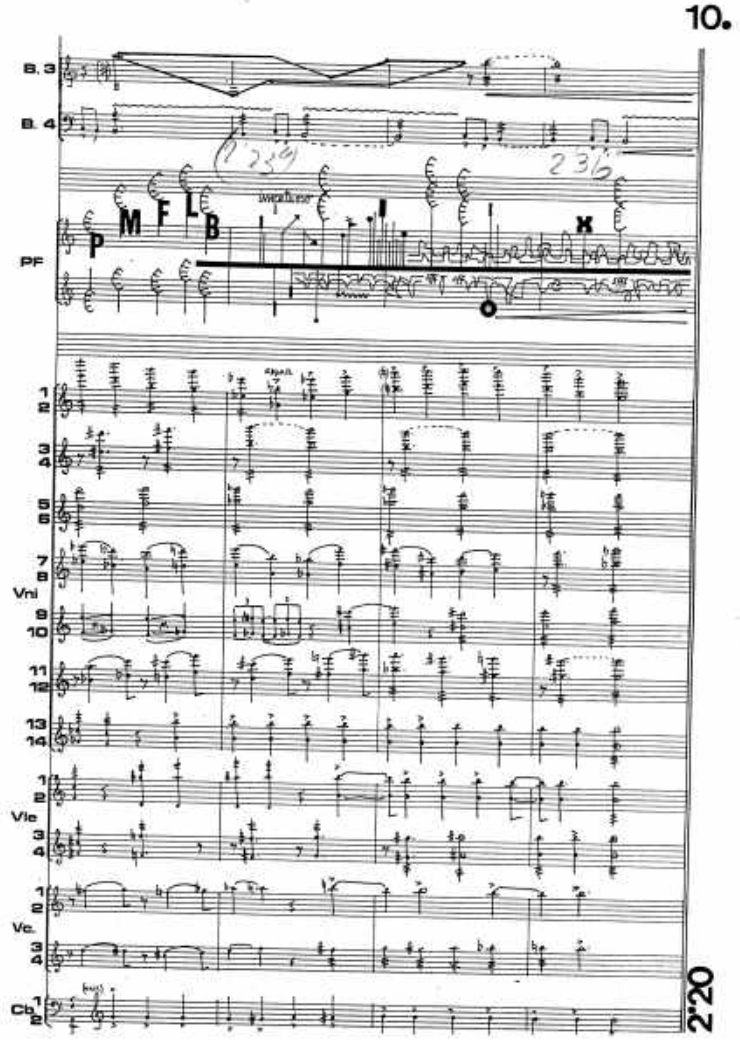

mf
♩=102
f
8•
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr
Trm.
B. 1
B. 2

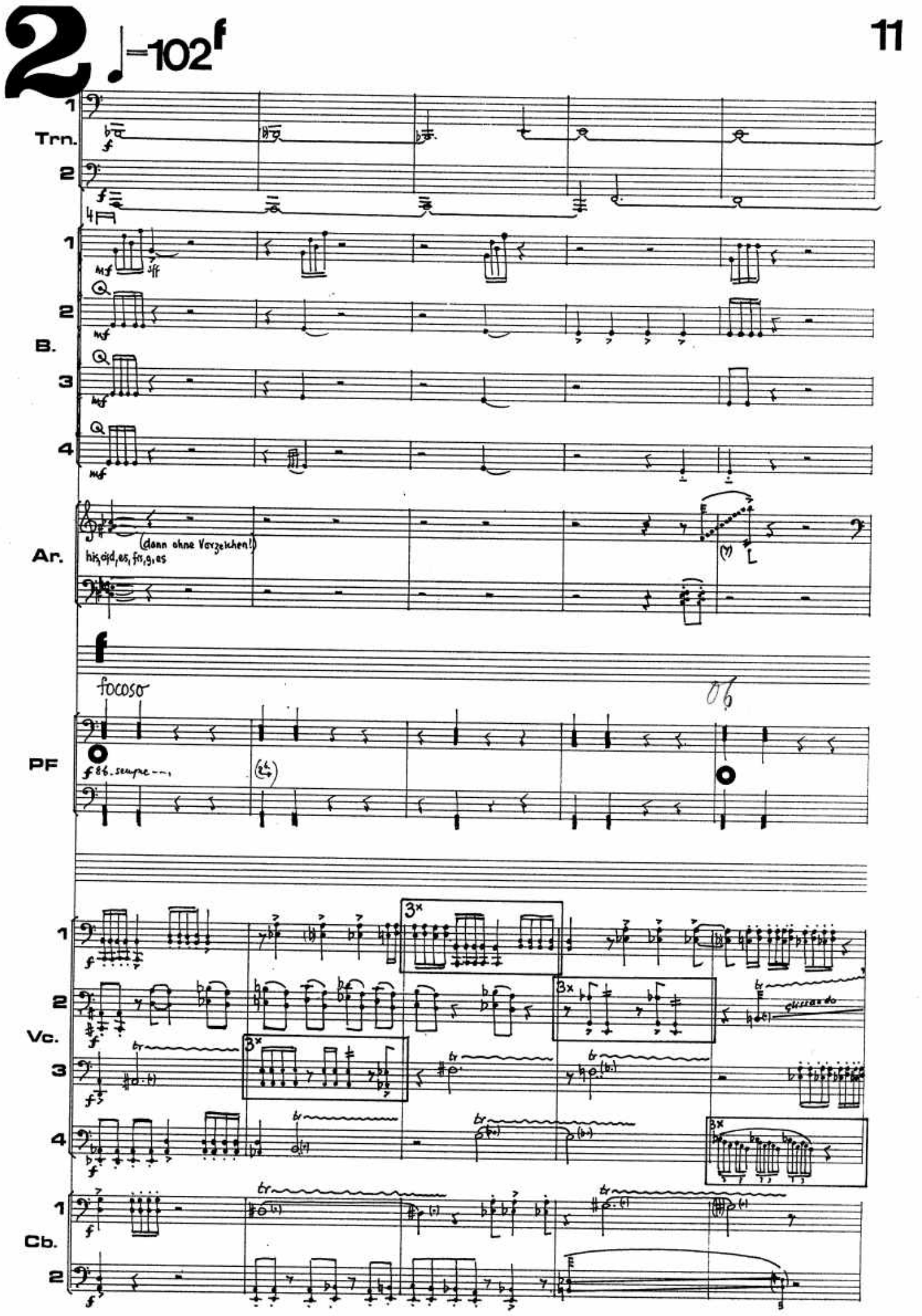

8.
B. 3
B. 4
PF
Brillante
DEV
Vni
Vle
Vc.
Cb

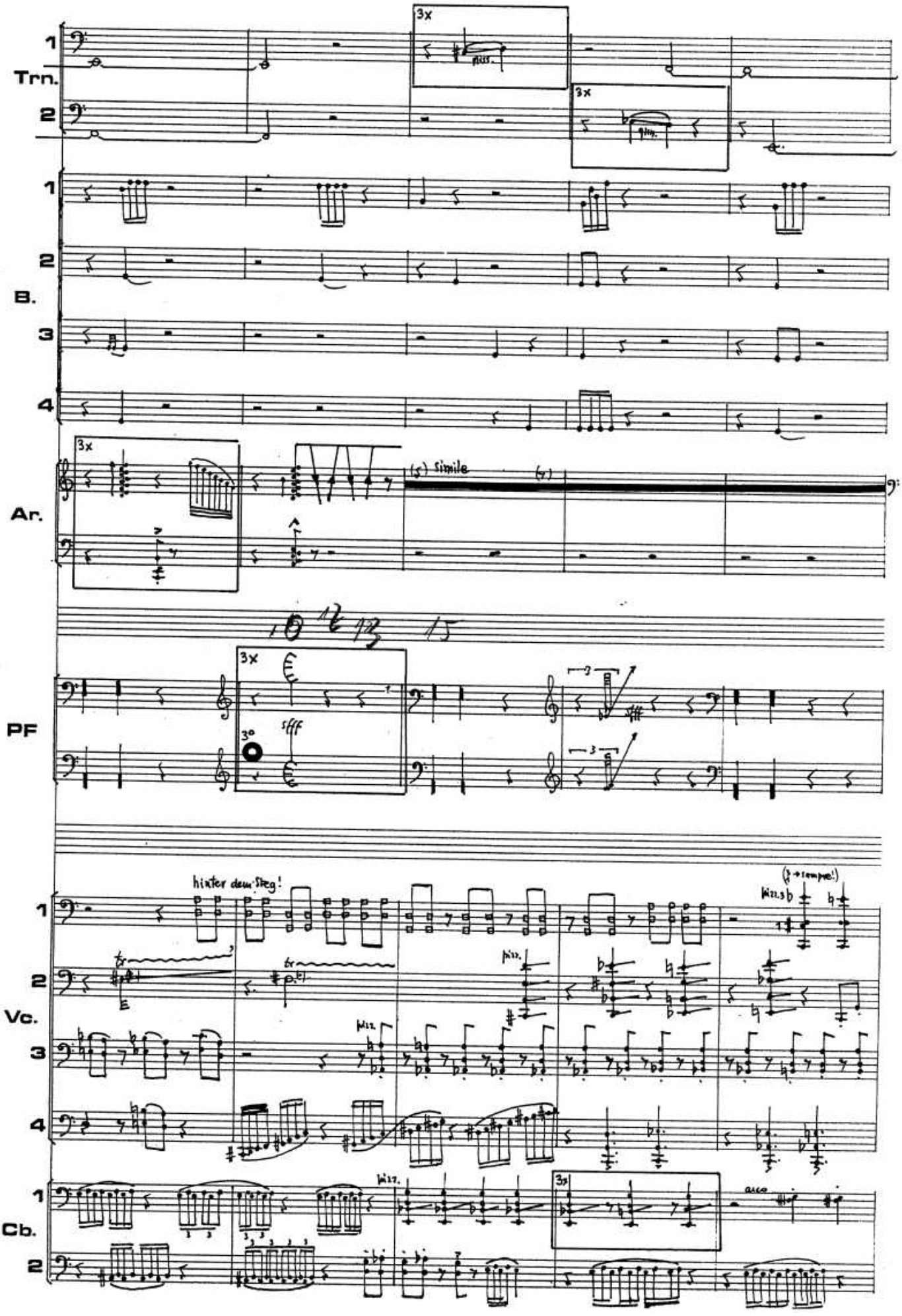

ff
fff
9°
Fl.
Ob.
Cl.
Fg.
S.
Cr. 2
Tr 2
Trn.
B. 1
B. 2

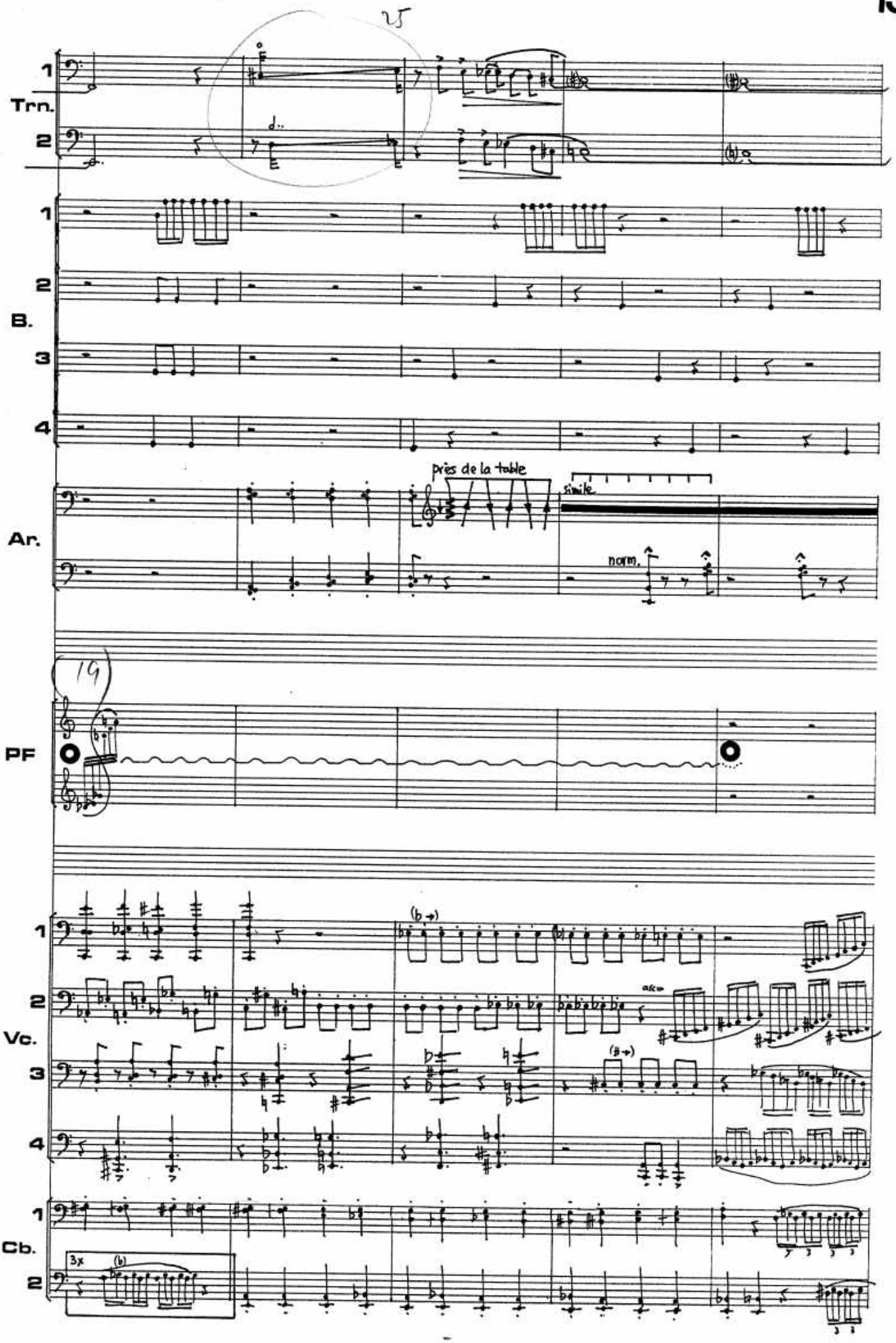

9.
B. 3
B. 4
PF
appassionato
Vni
Vle
Vc.
Cb

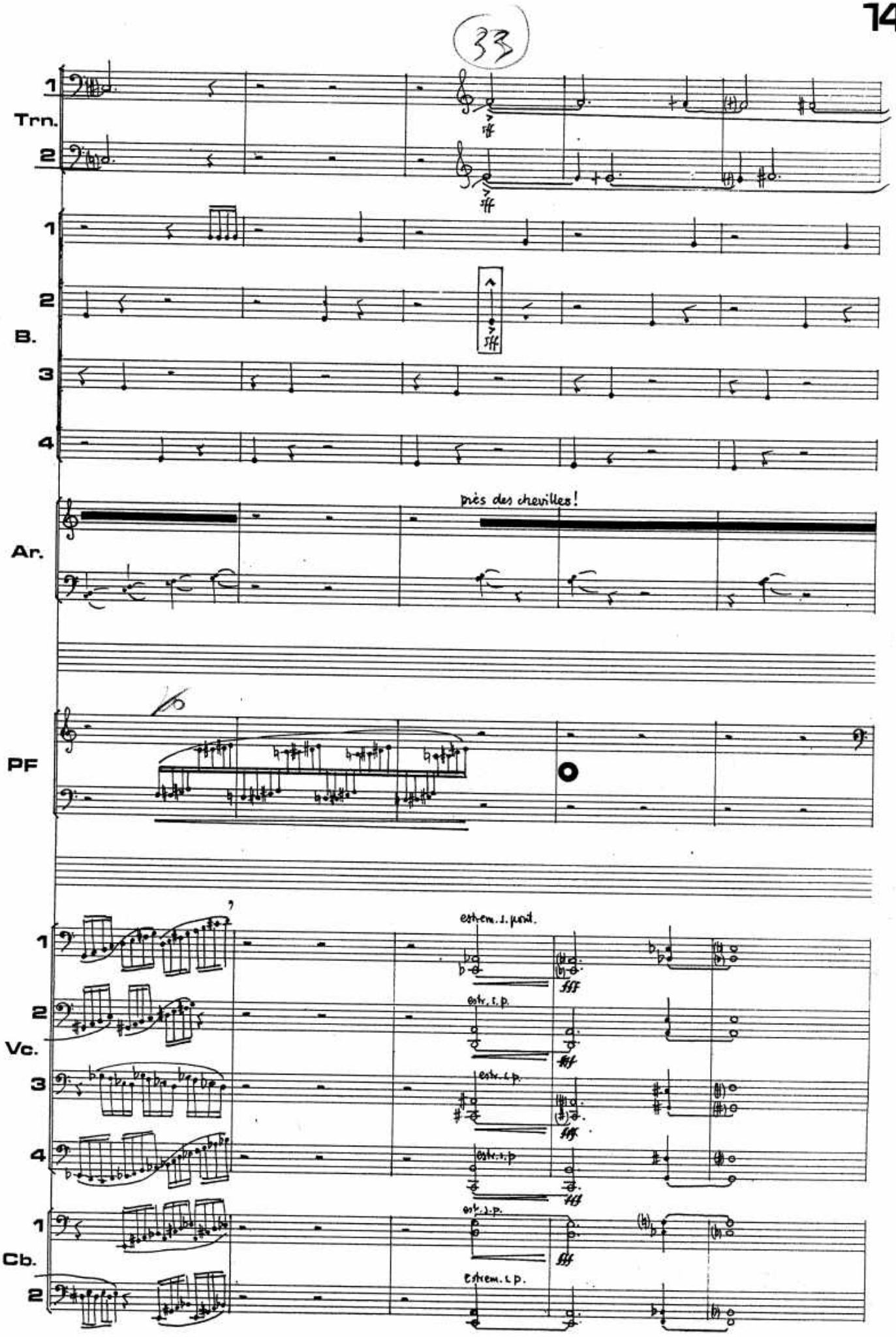

ffff
fffff
10'
Fl.
Ob.
Cl.
Fg.
S.
Cr. 2
Tr. 2
Trm.
B. 1
B. 2

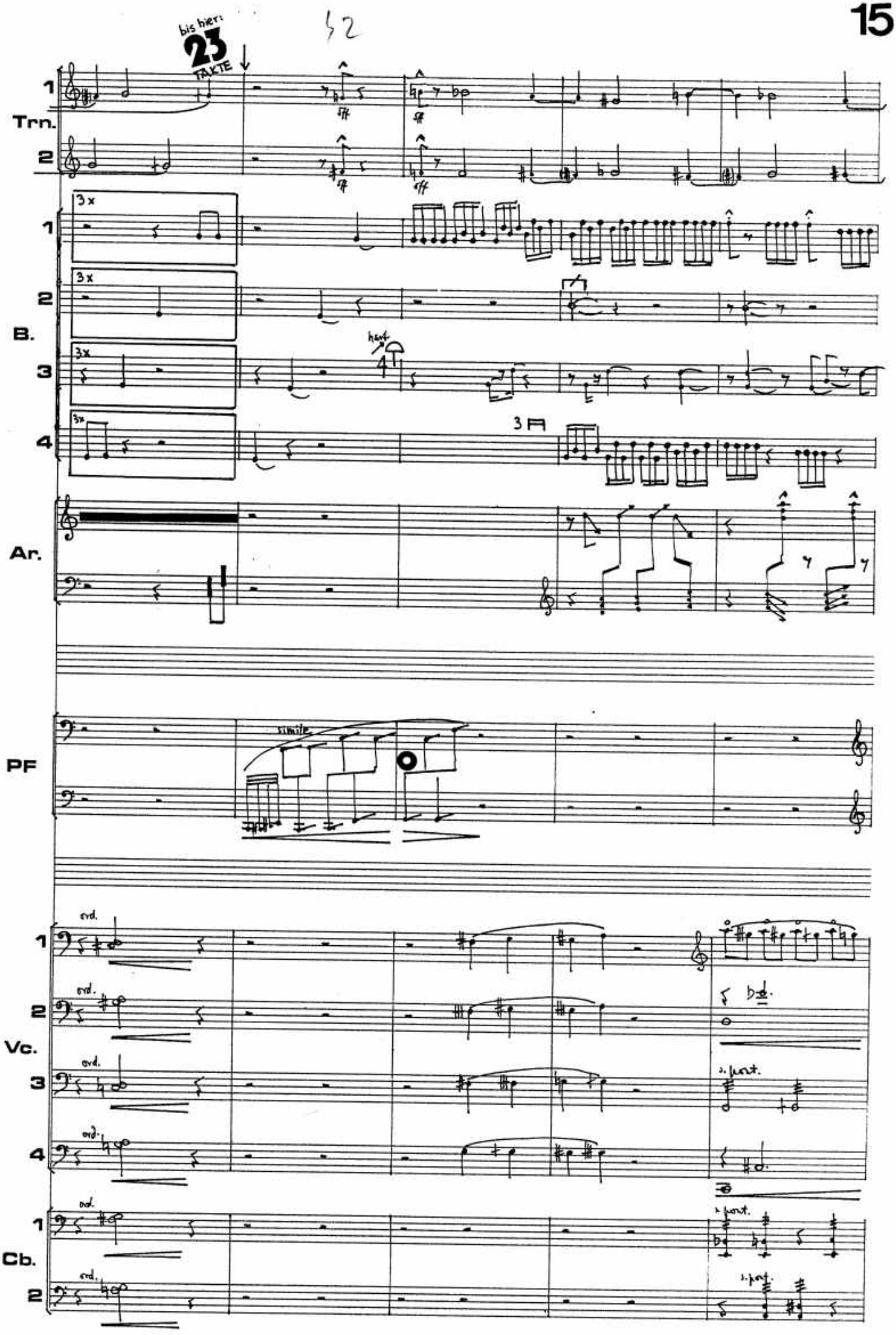

10.
B. 3
B. 4
PF
Vni
Vle
Vc.
Cb
2'20

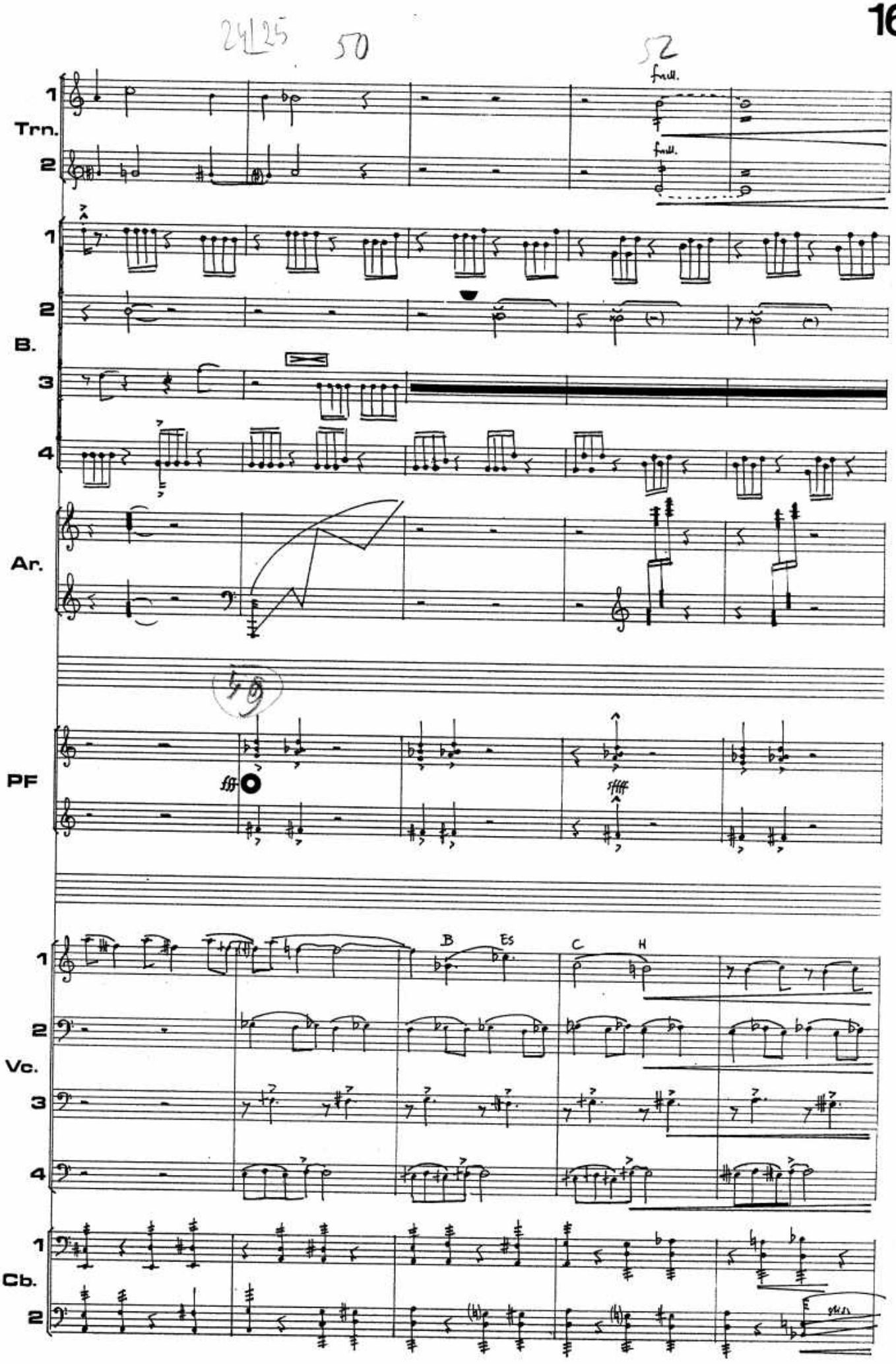

2
♩=102f
Trn.
B.
Ar.
(dann ohne Vorzeichen!)
his, cjd, es, fis, g, es
f
focoso
PF
f 86. sempre ---
Vc.
3x
glissando
Cb.

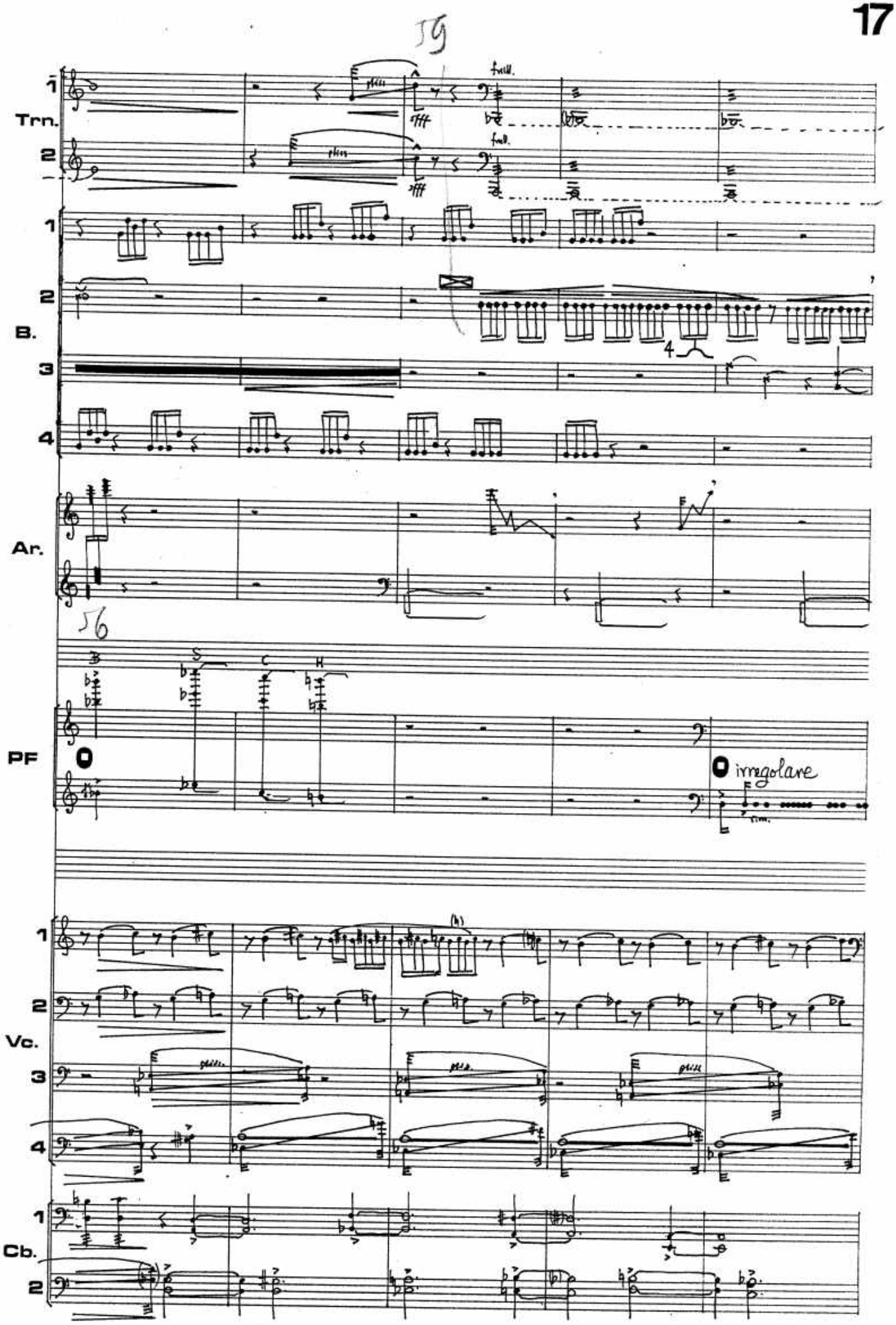

Trn.
B.
Ar.
PF
Vc.
Cb.
3x
simile
sfff
hinter dem Steg!
pizz.
arco

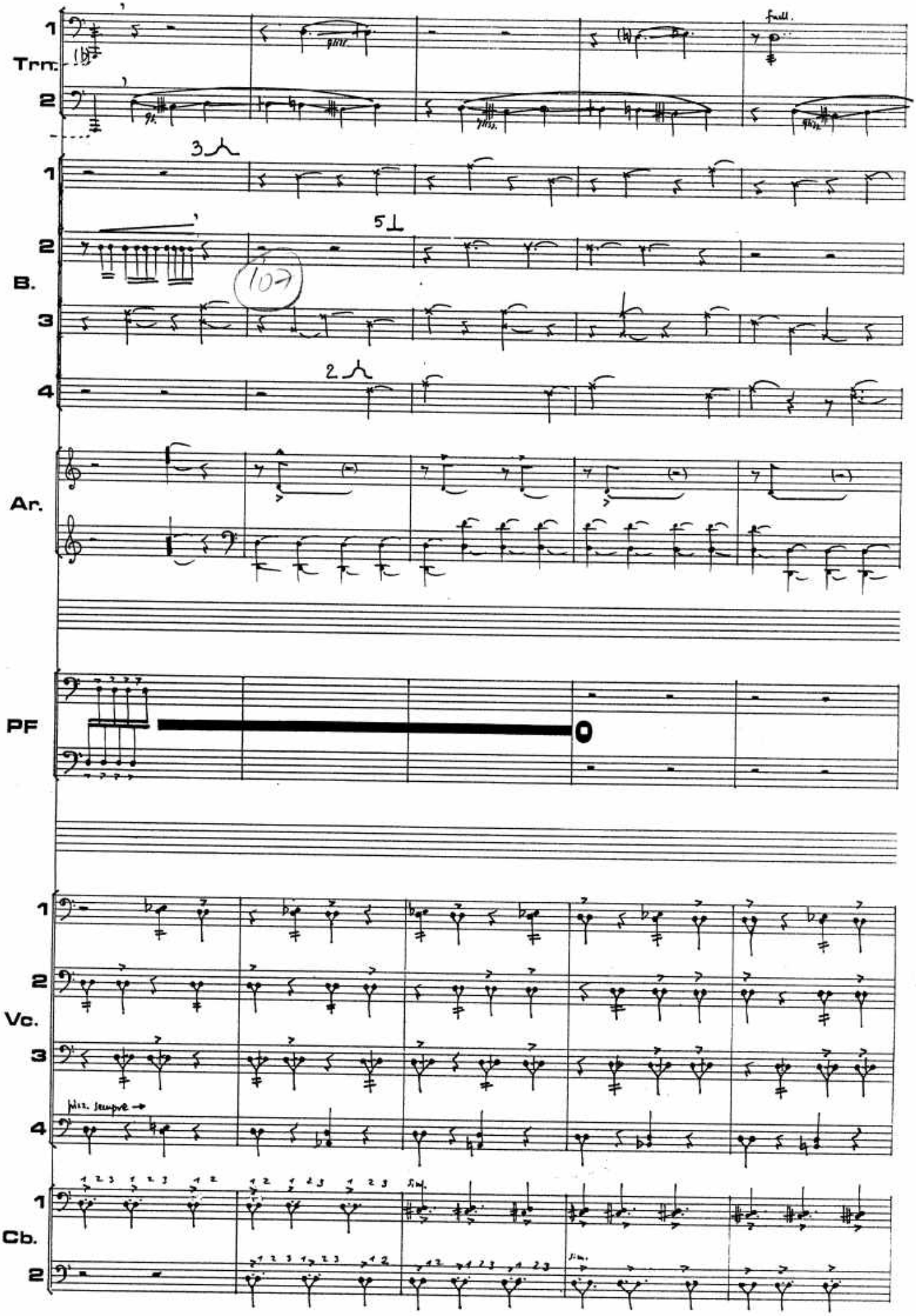

25
Trn.
1
2
B.
1
2
3
4
près de la table
simile
Ar.
norm.
19
PF
(b→)
arco
(8→)
Vc.
1
2
3
4
Cb.
1
2
3x
(b)

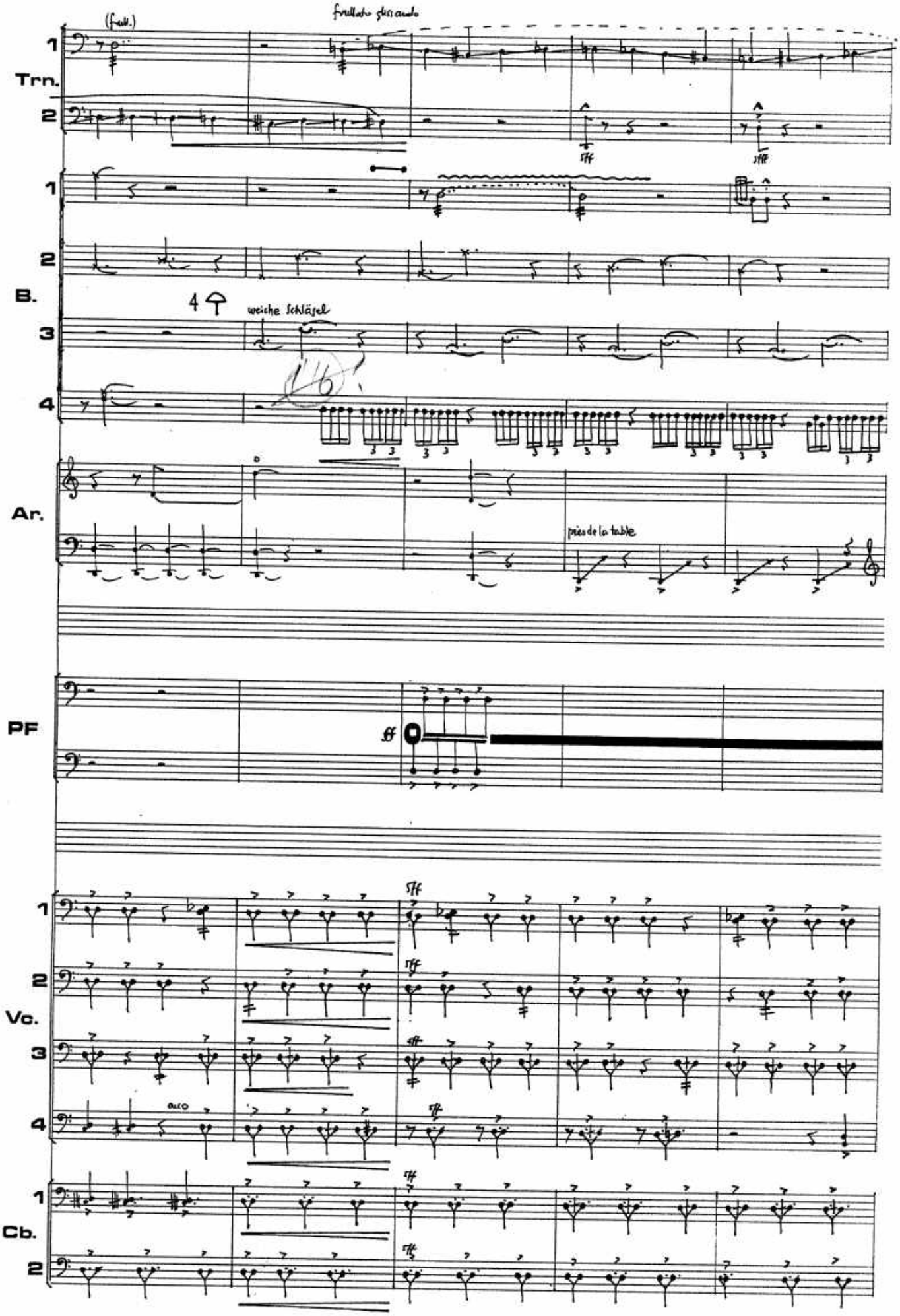

33
Trn.
1
2
B.
1
2
3
4
près des chevilles!
Ar.
PF
Vc.
1
2
3
4
Cb.
1
2
estrem. s. punt.
estr. s. p.
estr. c. p.
estr. s. p.
estr. s. p.
estrem. c. p.

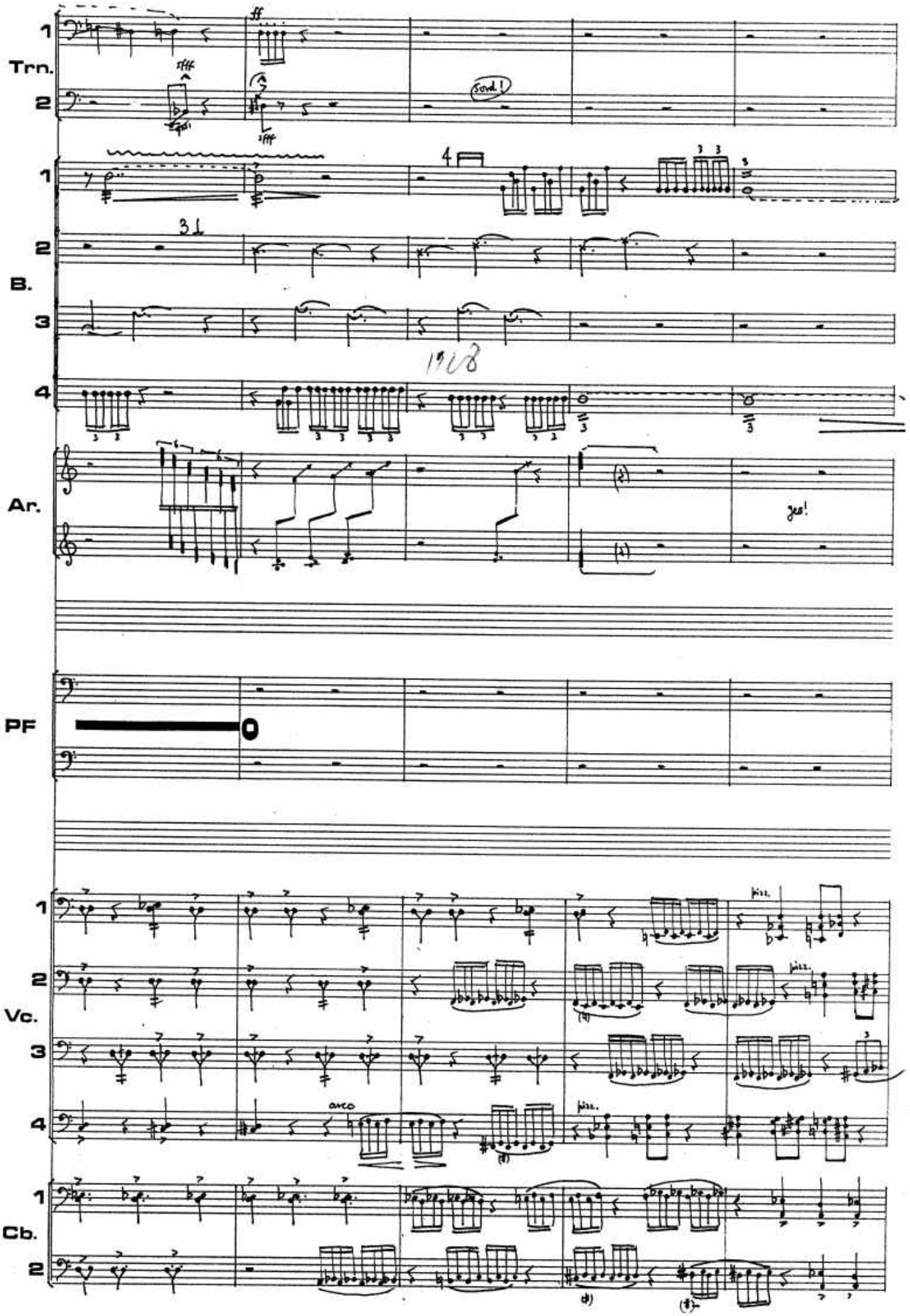

bis hier:
23
TAKTE
Trn.
B.
Ar.
PF
Vc.
Cb.
3x
hart
simile
ord.
s. port.

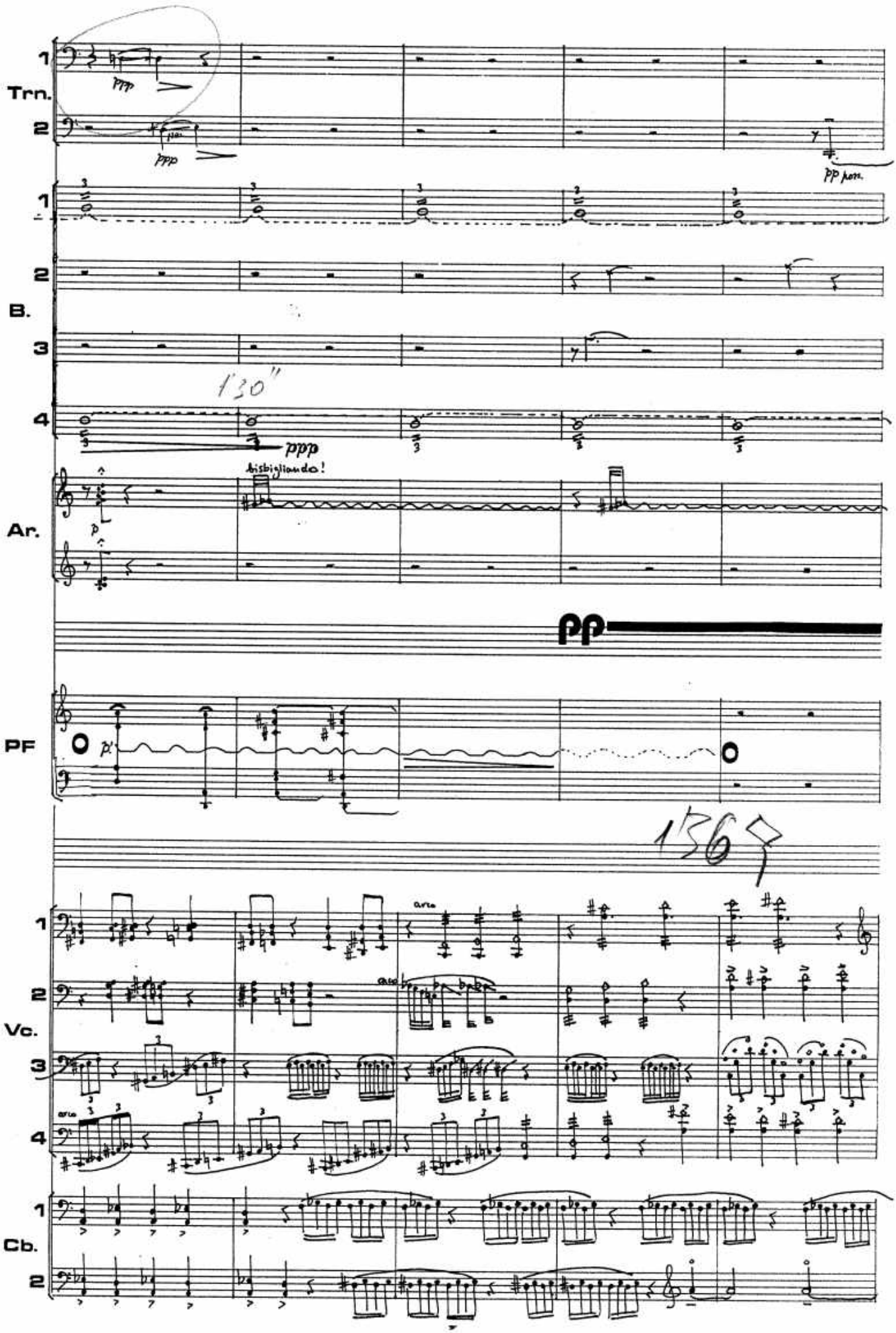

24/25
50
52
full.
full.
1
Trn.
2
1
2
B.
3
4
Ar.
PF
fff
sfff
1
B
Es
C
H
2
Vc.
3
4
1
Cb.
2

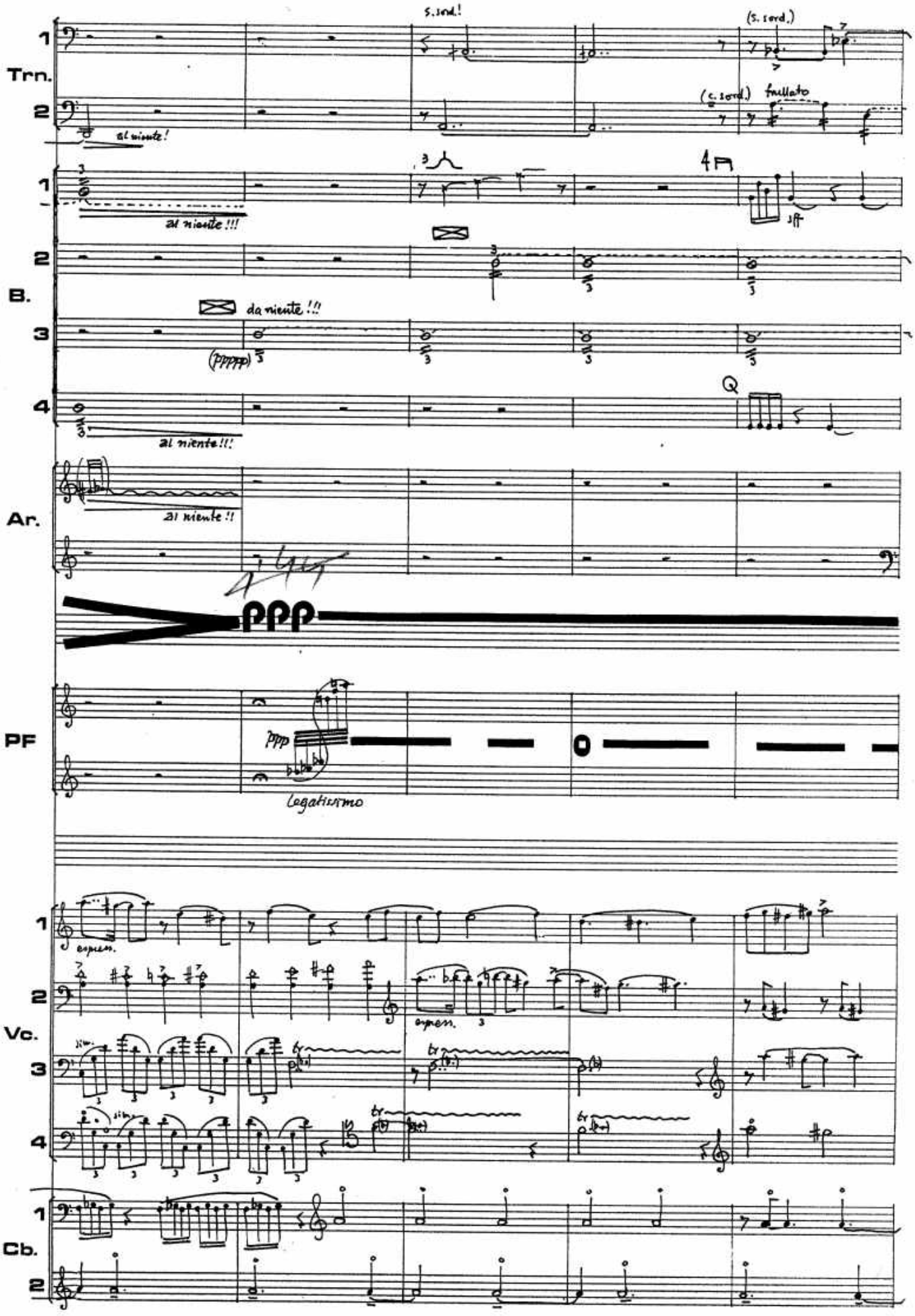

59
Trn.
1
2
full.
full.
B.
1
2
3
4
4
Ar.
56
PF
S
C
H
irregolare
Vc.
1
2
3
4
Cb.
1
2

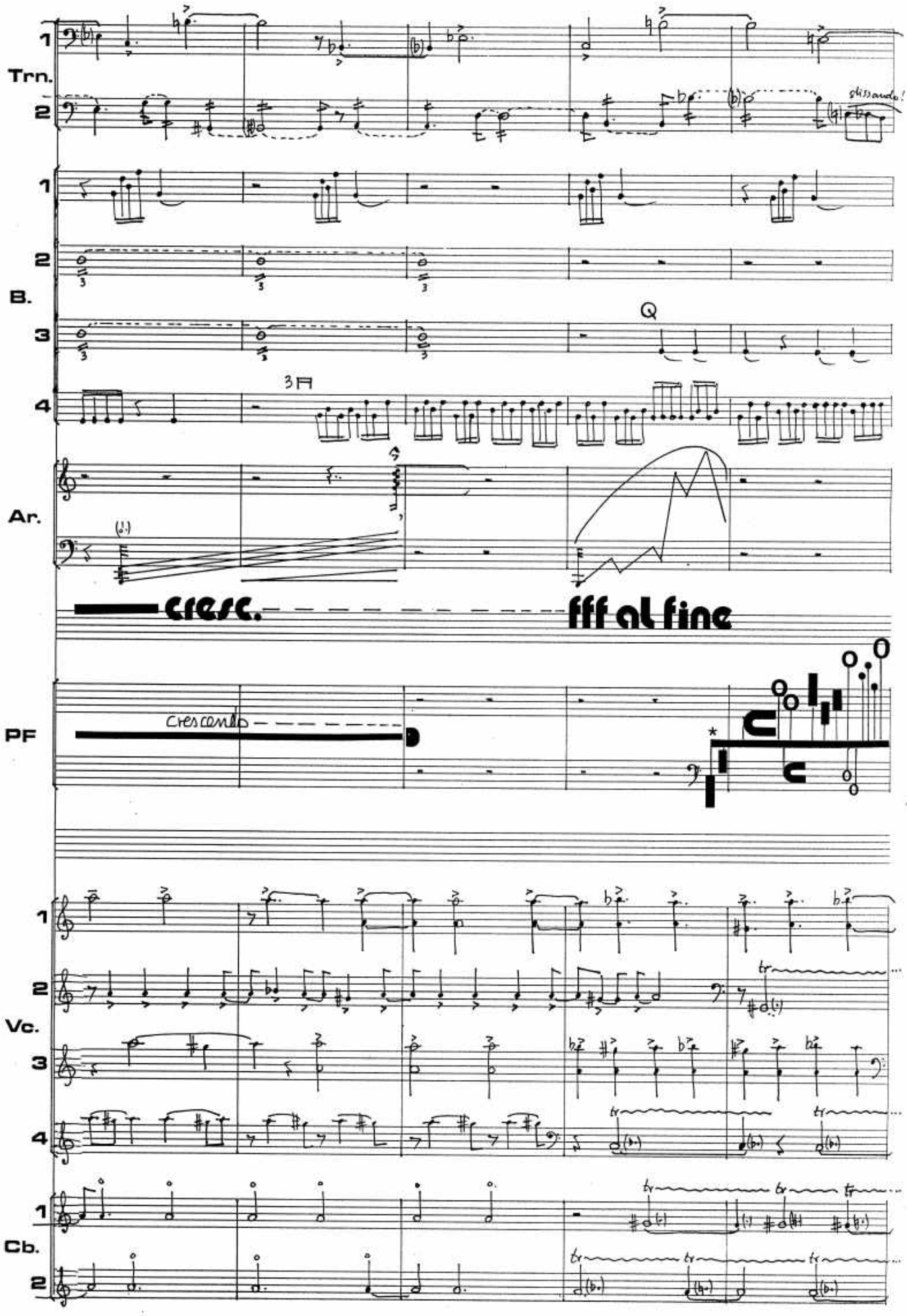

Trn.
B.
Ar.
PF
Vc.
Cb.
fall.
pizz. sempre

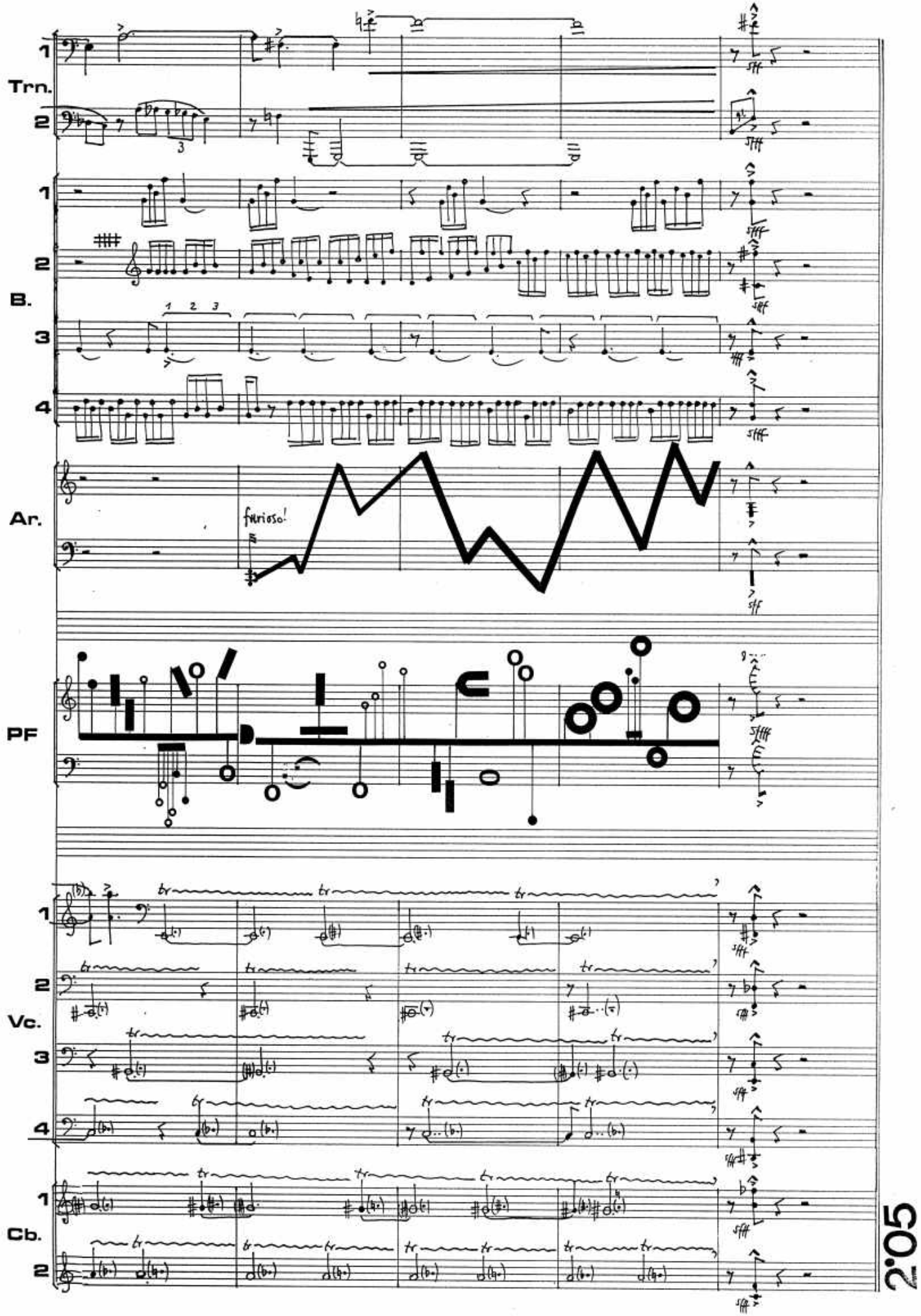

(frull.)
frullato glissando
Trn.
B.
weiche Schläsel
Ar.
près de la table
PF
Vc.
arco
Cb.

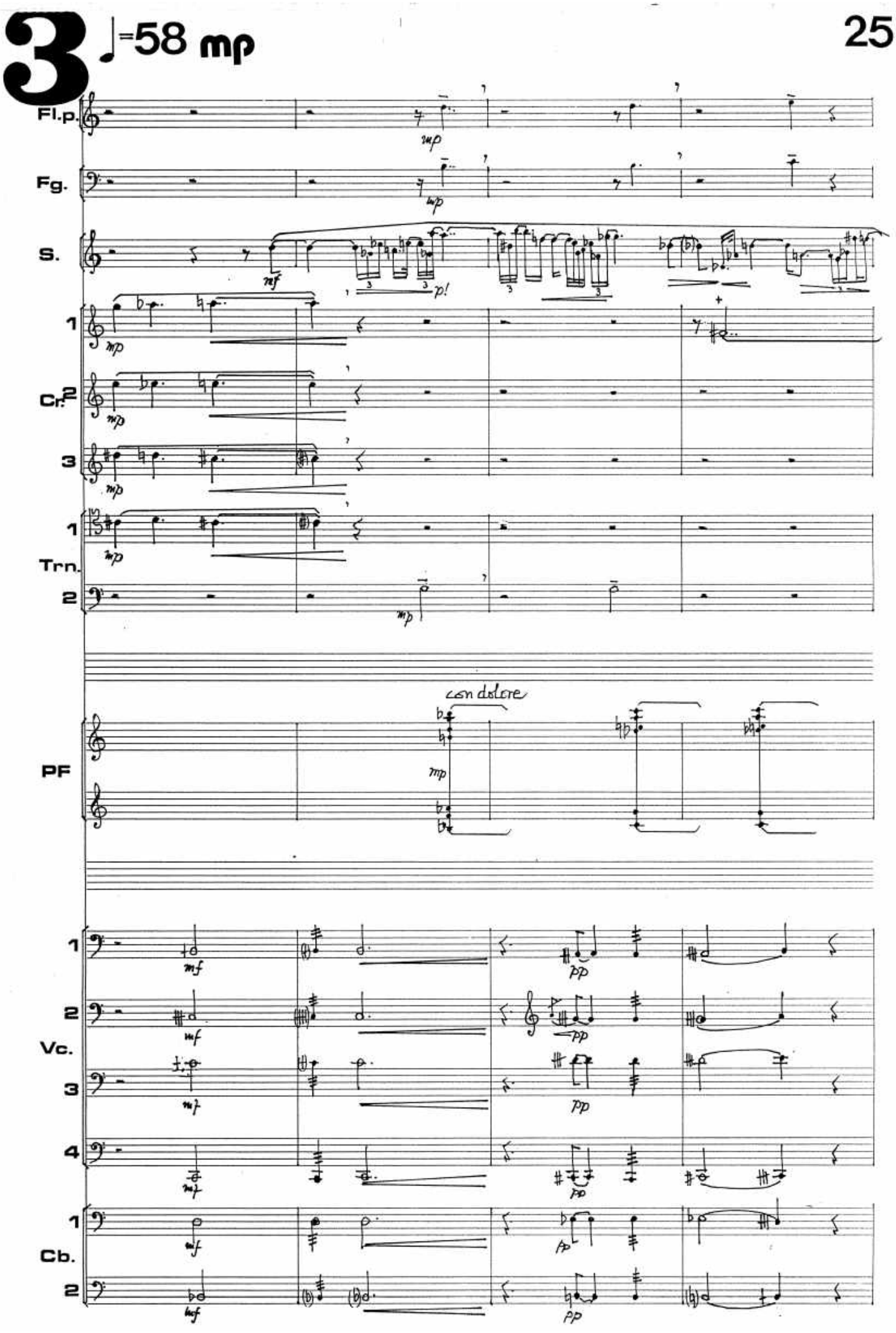

Trn.
B.
Ar.
PF
Vc.
Cb.
sord!
arco
pizz.

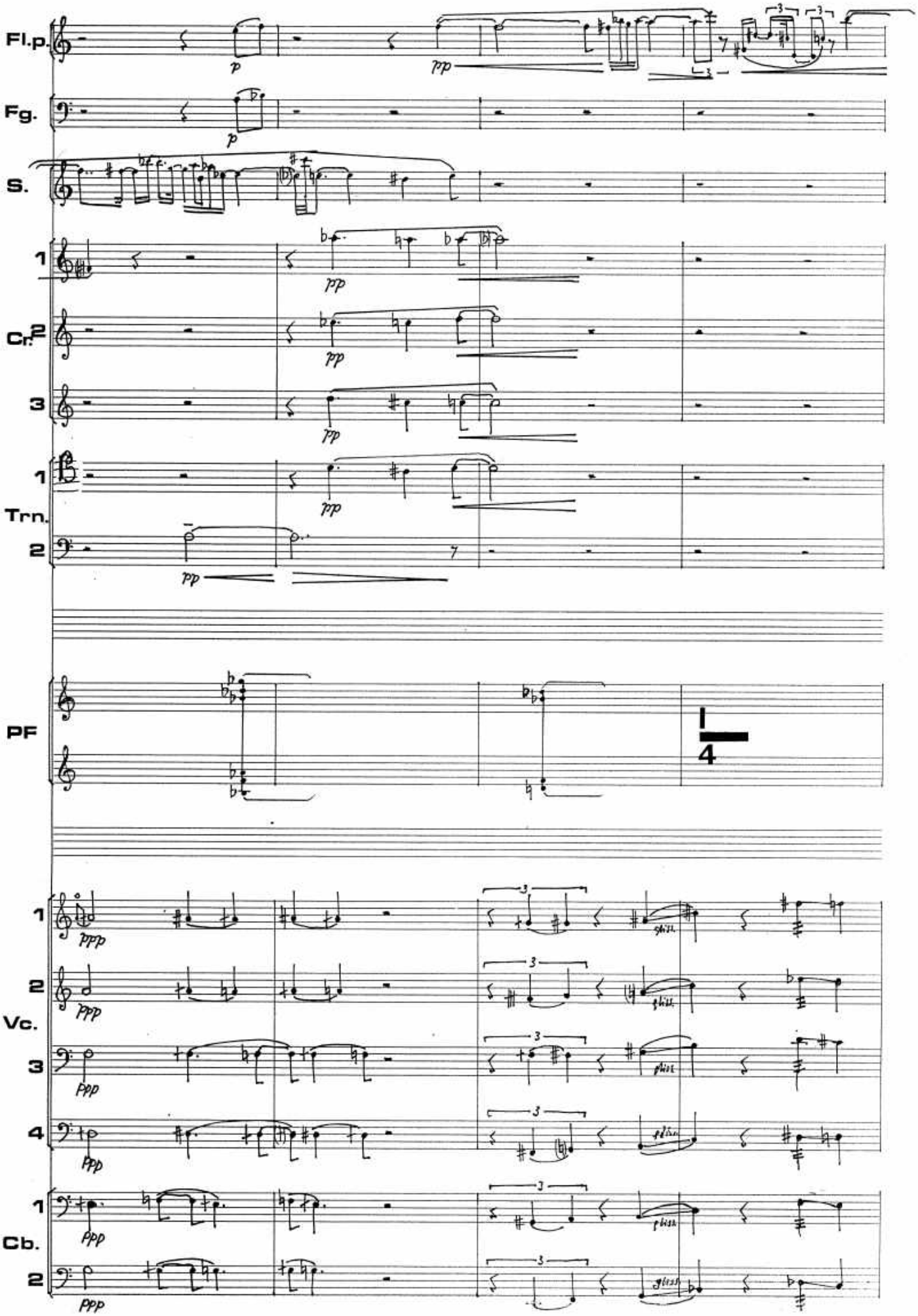

1
Trn.
2
ppp
ppp
pp lam.
1
2
B.
3
4
1'30"
ppp
bisbigliando!
Ar.
p
pp
PF
p
1'36"
1
2
Vc.
3
4
arco
arco
arco
1
Cb.
2

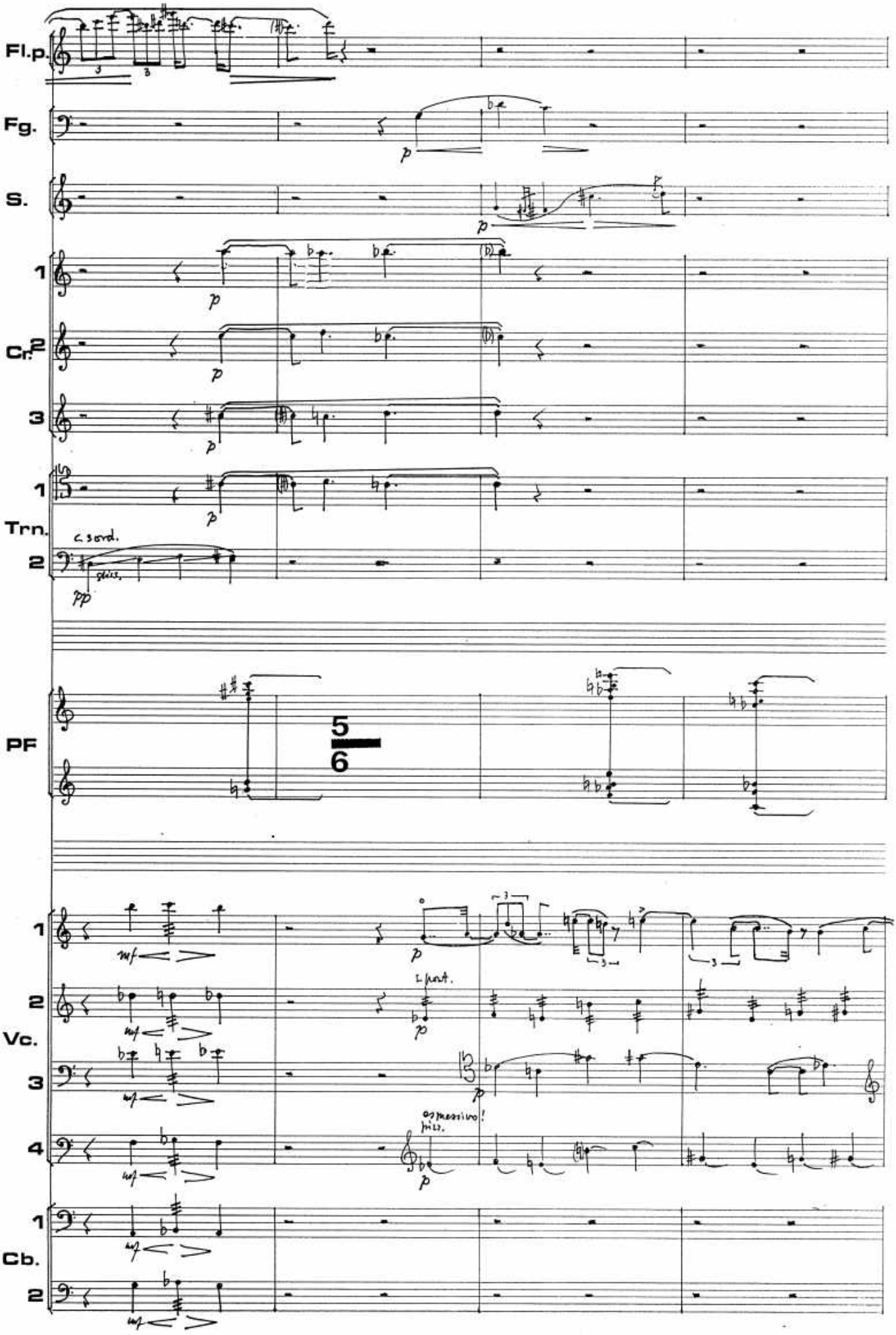

Trn.
B.
Ar.
PF
Vc.
Cb.
s. sord.!
(s. sord.)
(c. sord.)
frullato
al niente!
al niente!!!
da niente!!!
(ppppp)
al niente!!!
al niente!!
ppp
legatissimo
espress.
espress.

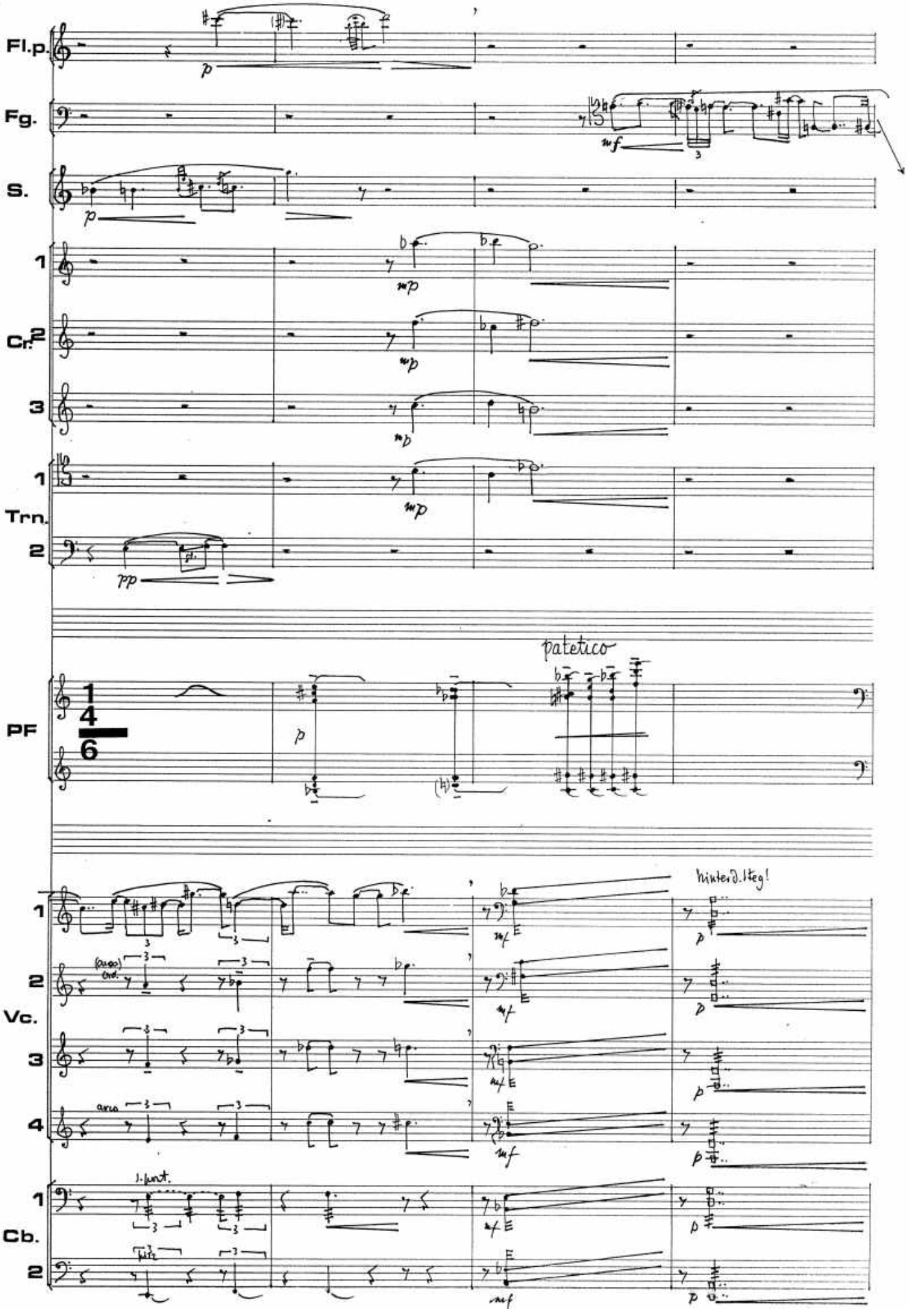

1
Trn.
2
glissando!
1
2
B.
3
Q
3
4
Ar.
cresc.
fff al fine
PF
crescendo
1
2
Vc.
3
4
1
Cb.
2


Trn.
1
2
B.
1
2
3
4
Ar.
furioso!
PF
Vc.
1
2
3
4
Cb.
1
2


3
♩=58 mp
Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
PF
con dolore
1
2
Vc.
3
4
1
Cb.
2

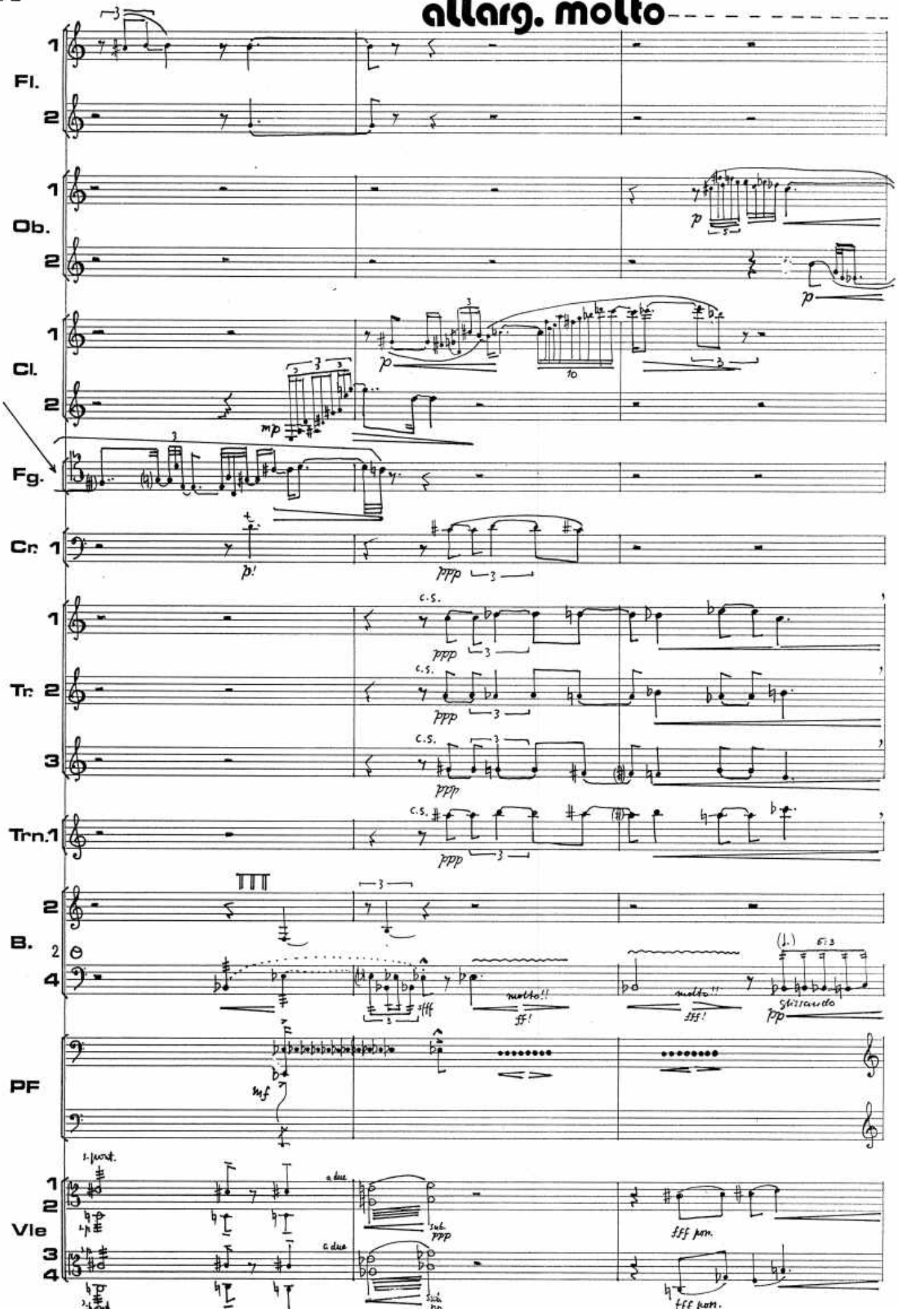

Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
PF
1
2
Vc.
3
4
1
Cb.
2

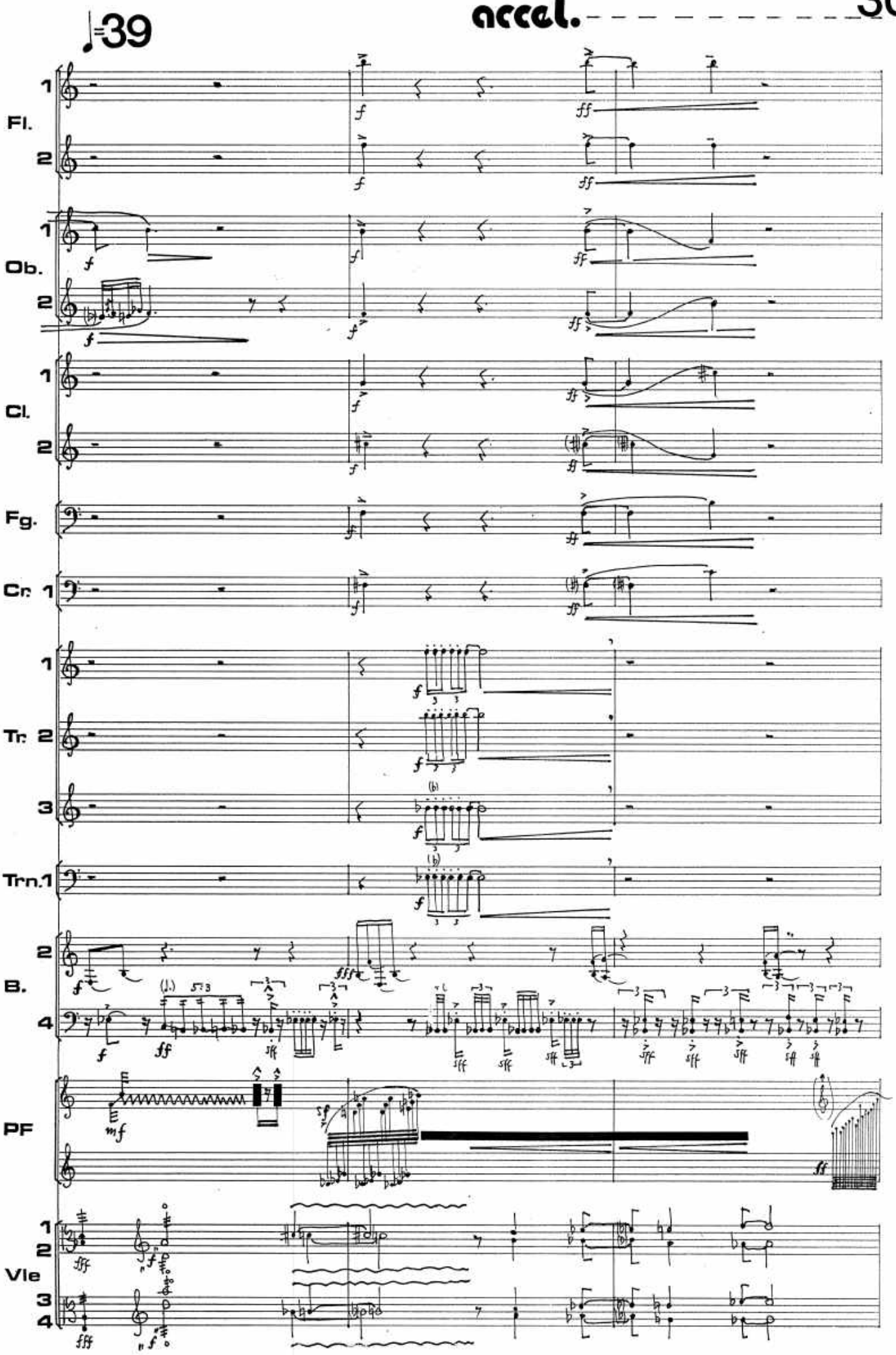

Fl.p.
Fg.
S.
Cr.
Trn.
c. sord.
gliss.
PF
5
6
Vc.
1 port.
espressivo!
gliss.
Cb.

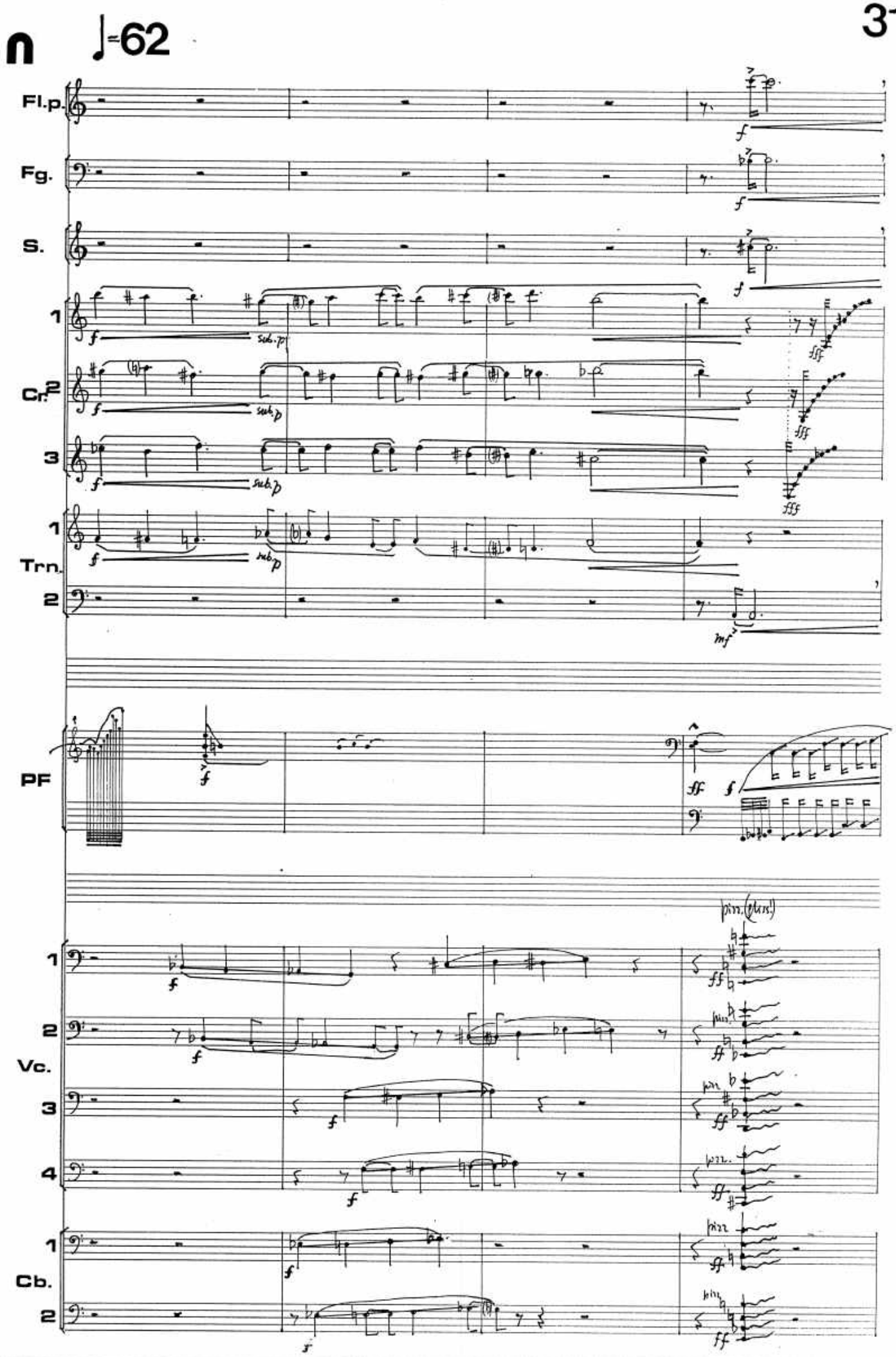

Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
PF
patetico
1
2
Vc.
3
4
arco
hinter d. Steg!
1
Cb.
2

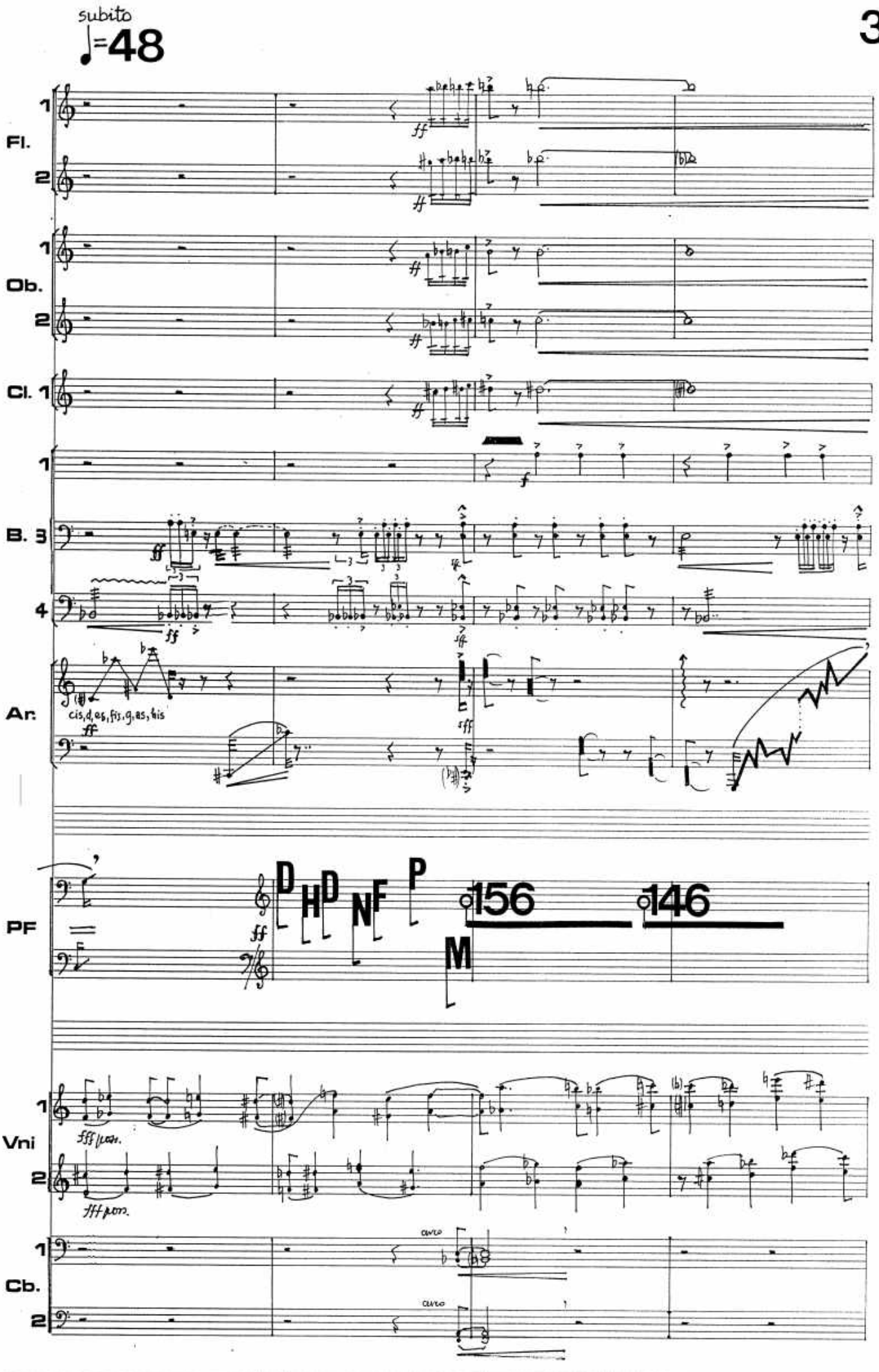
n

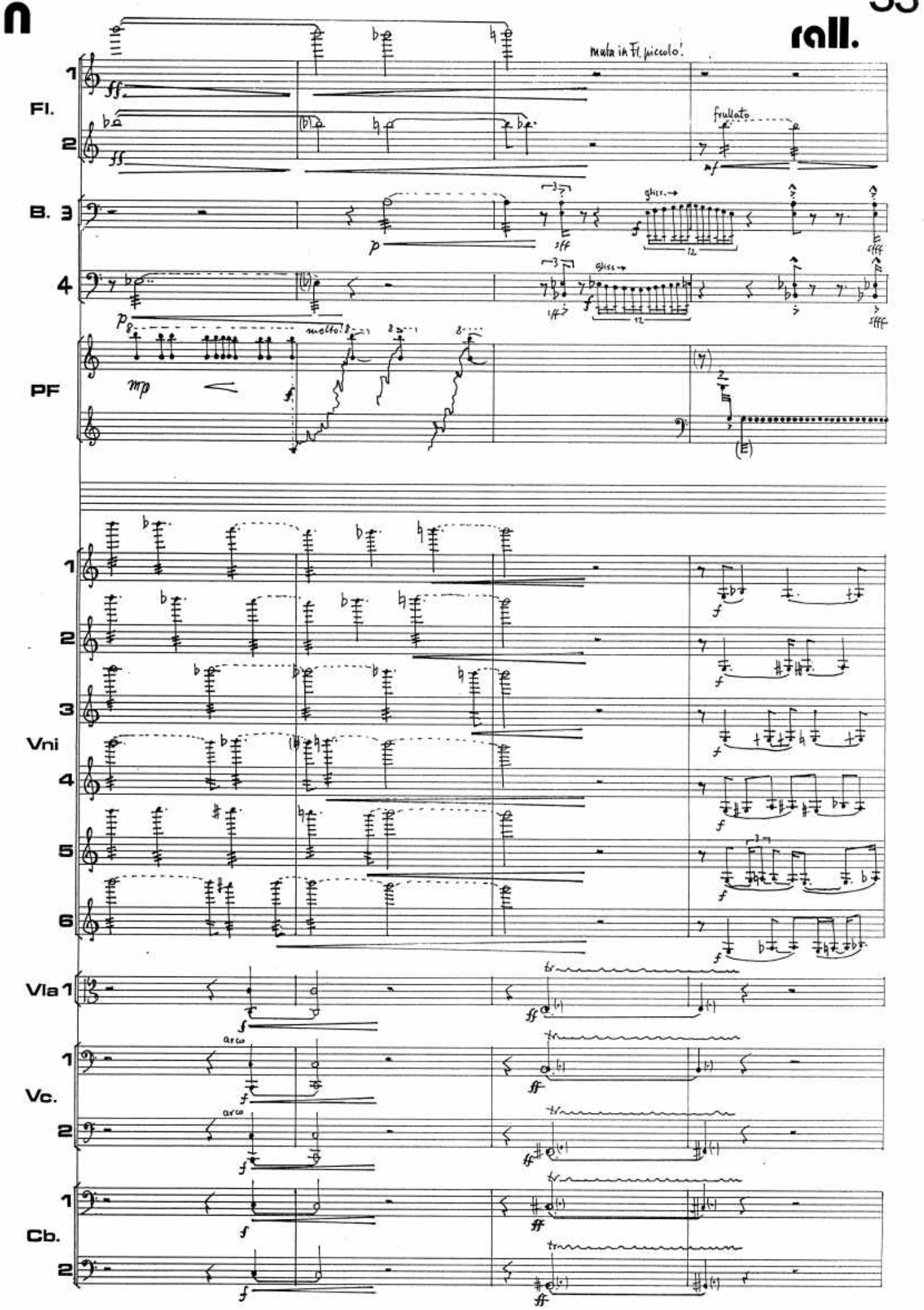
allarg. molto

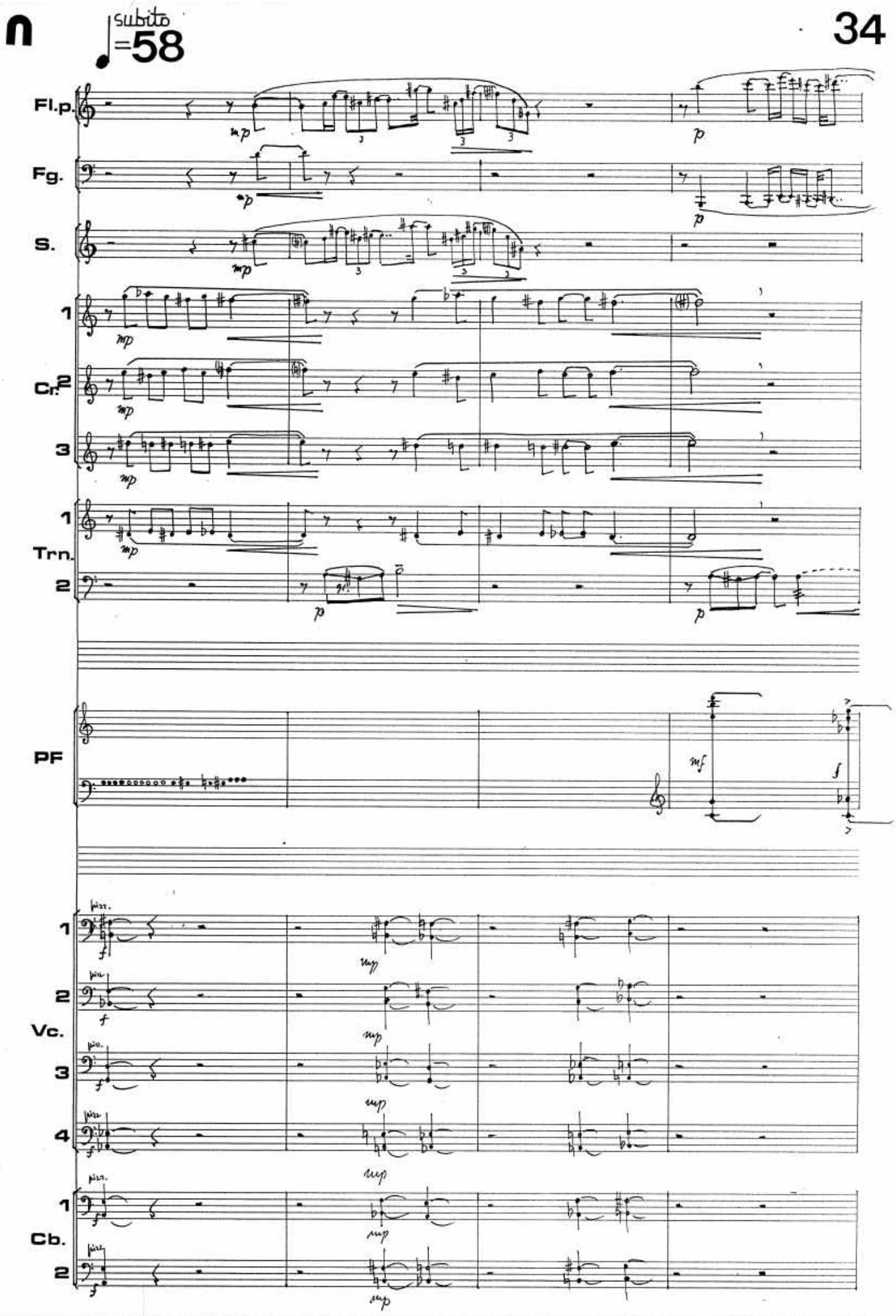


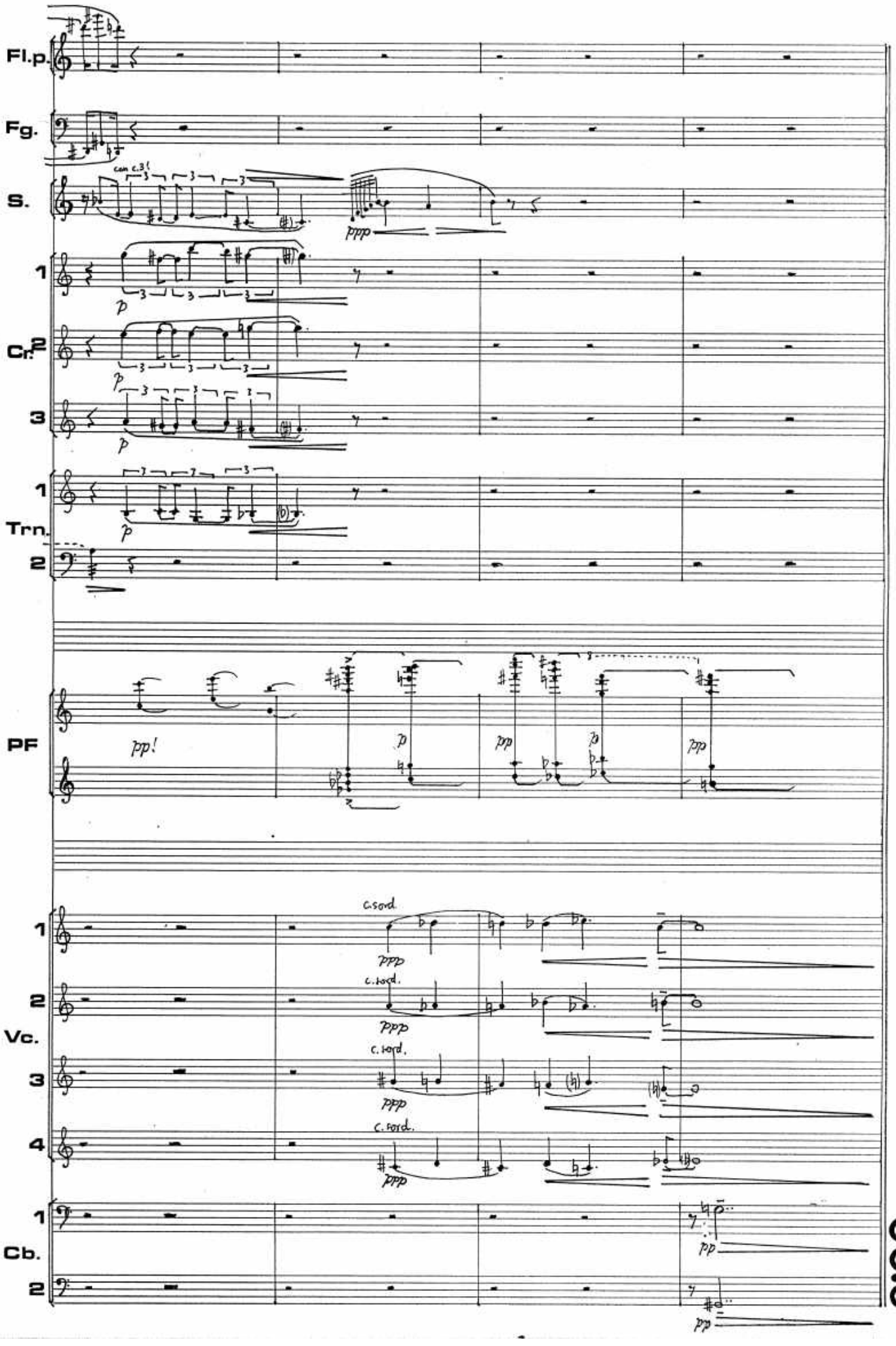

♩=39
accel.
Fl.
Ob.
Cl.
Fg.
Cr. 1
Tr. 2
Trn.1
B.
PF
Vle

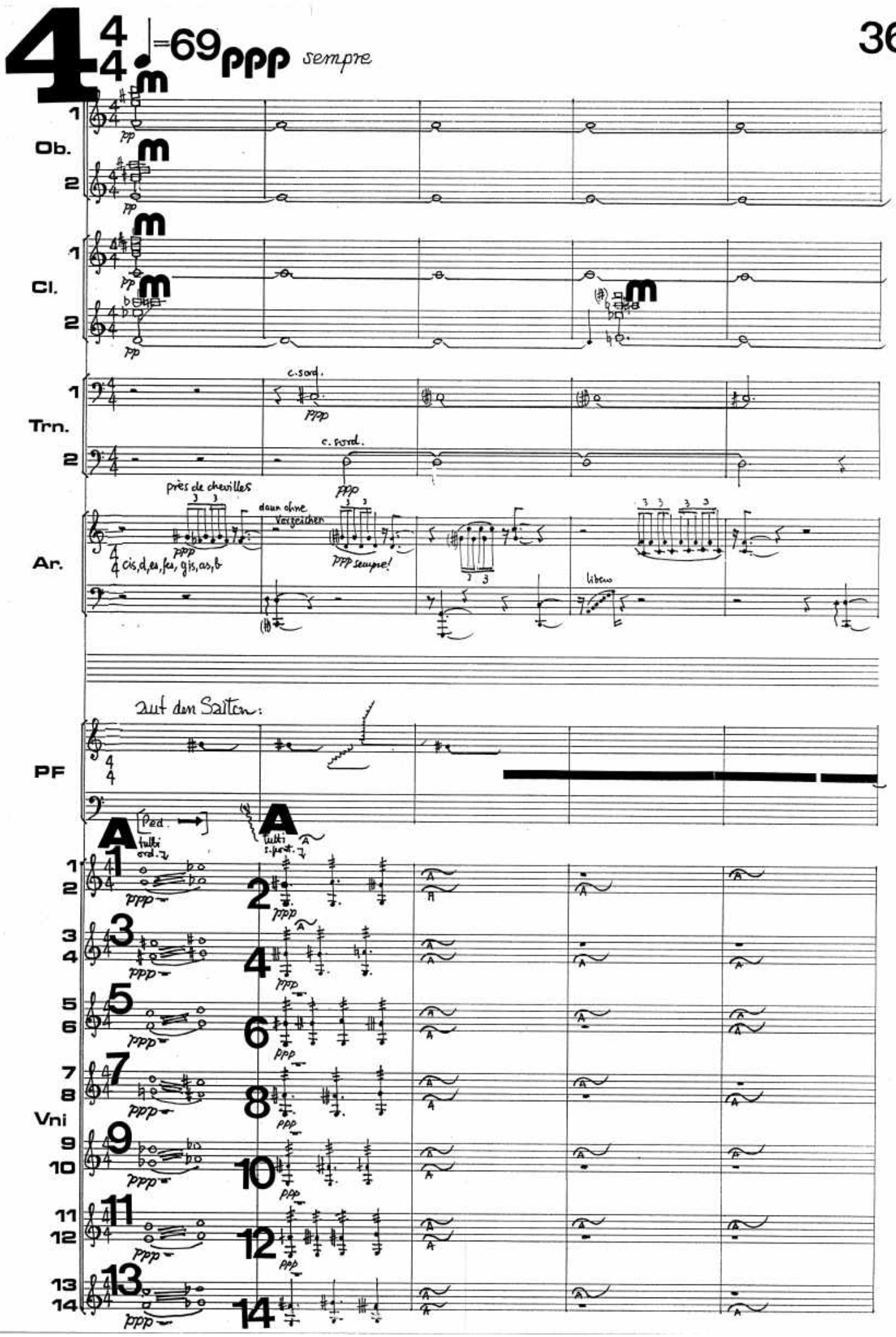

♩=62
Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
PF
1
2
Vc.
3
4
1
Cb.
2

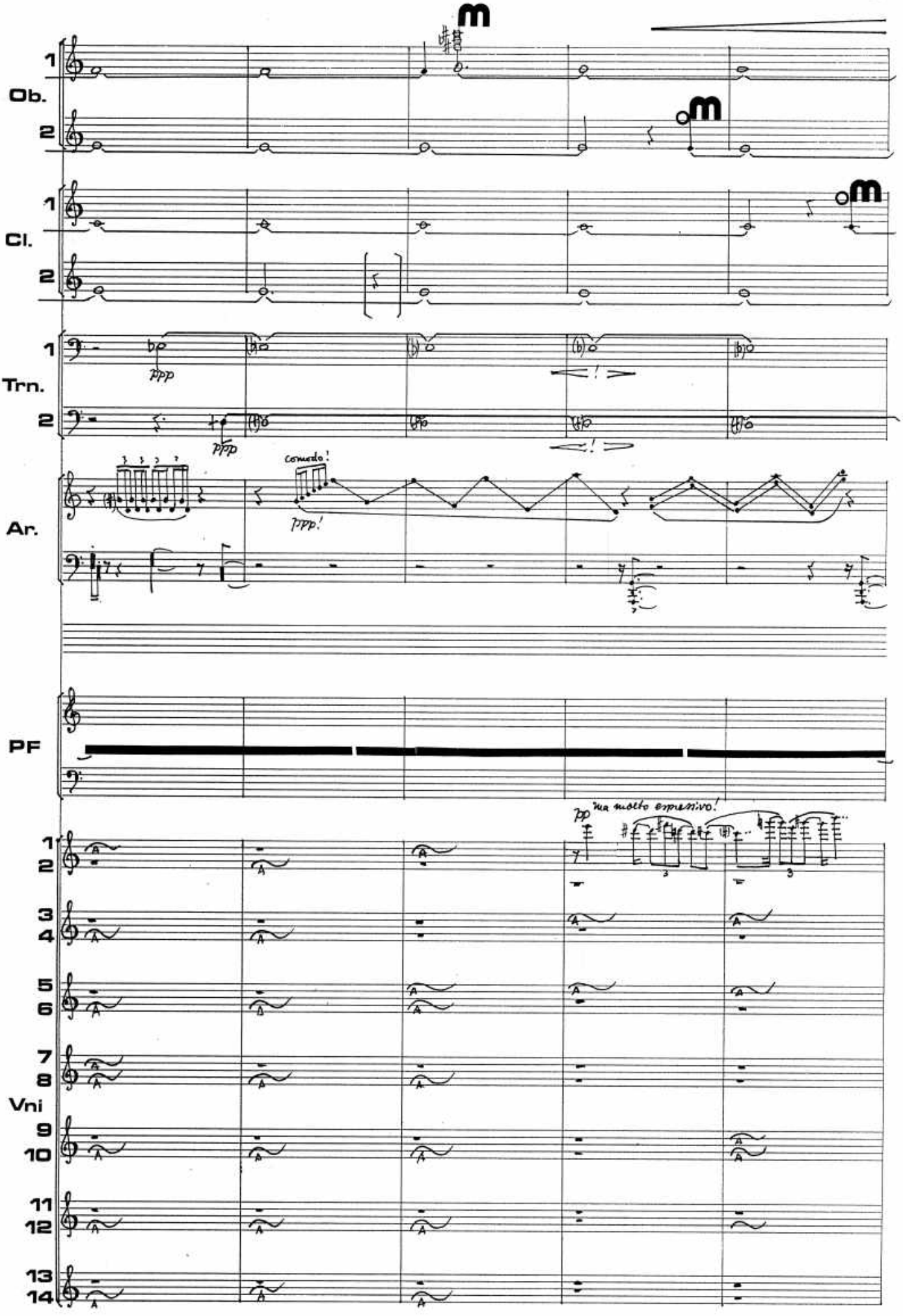

subito
♩=48
Fl.
Ob.
Cl. 1
B. 3
4
Ar.
cis,d,es,fis,g,as,his
PF
D HD NF P
156
146
M
Vni
fff poco.
fff poco.
Cb.
arco
arco

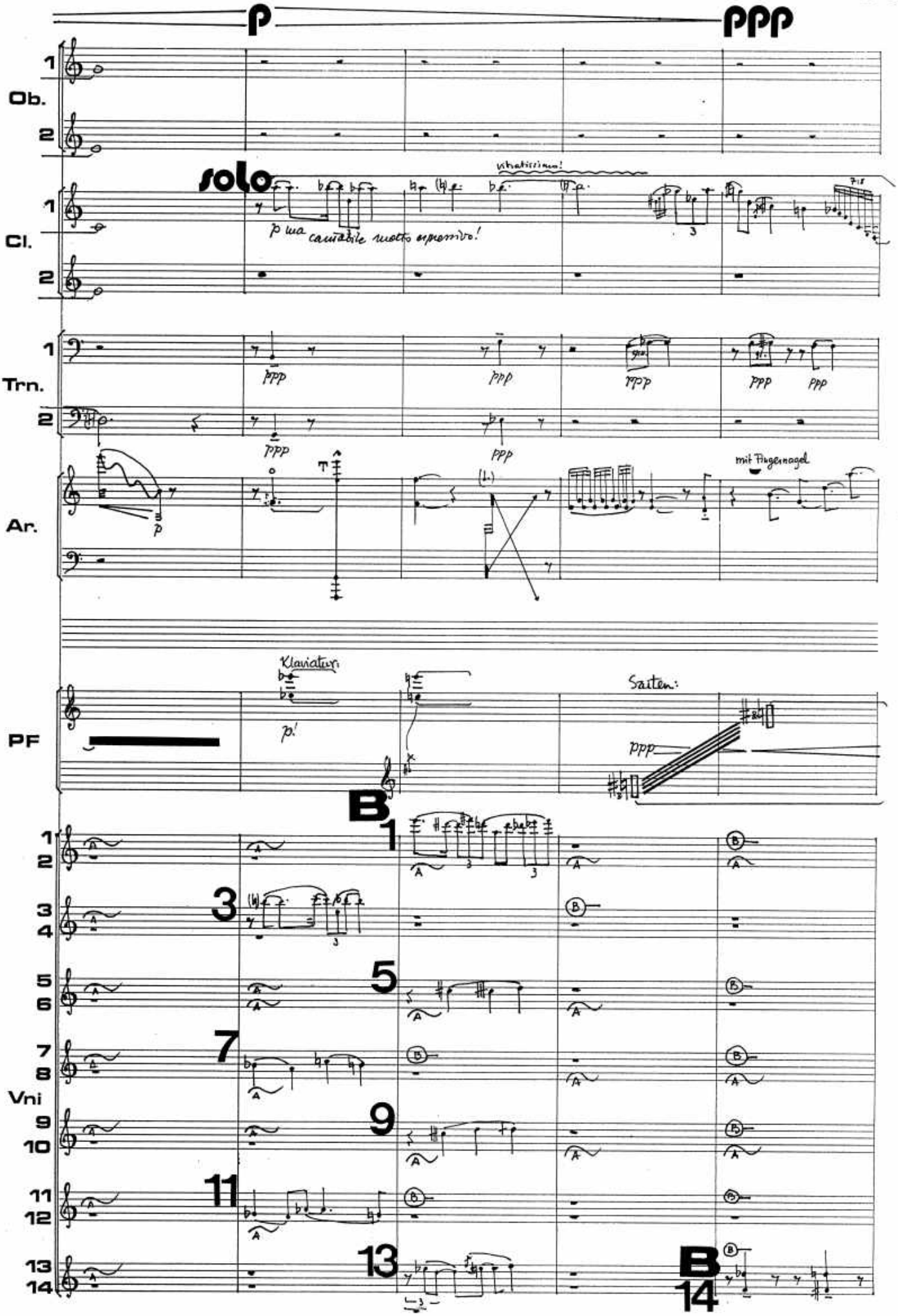

rall.
muta in Fl. piccolo!
Fl.
frullato
B.
gliss.
PF
molto!
Vni
Vla
Vc.
arco
Cb.

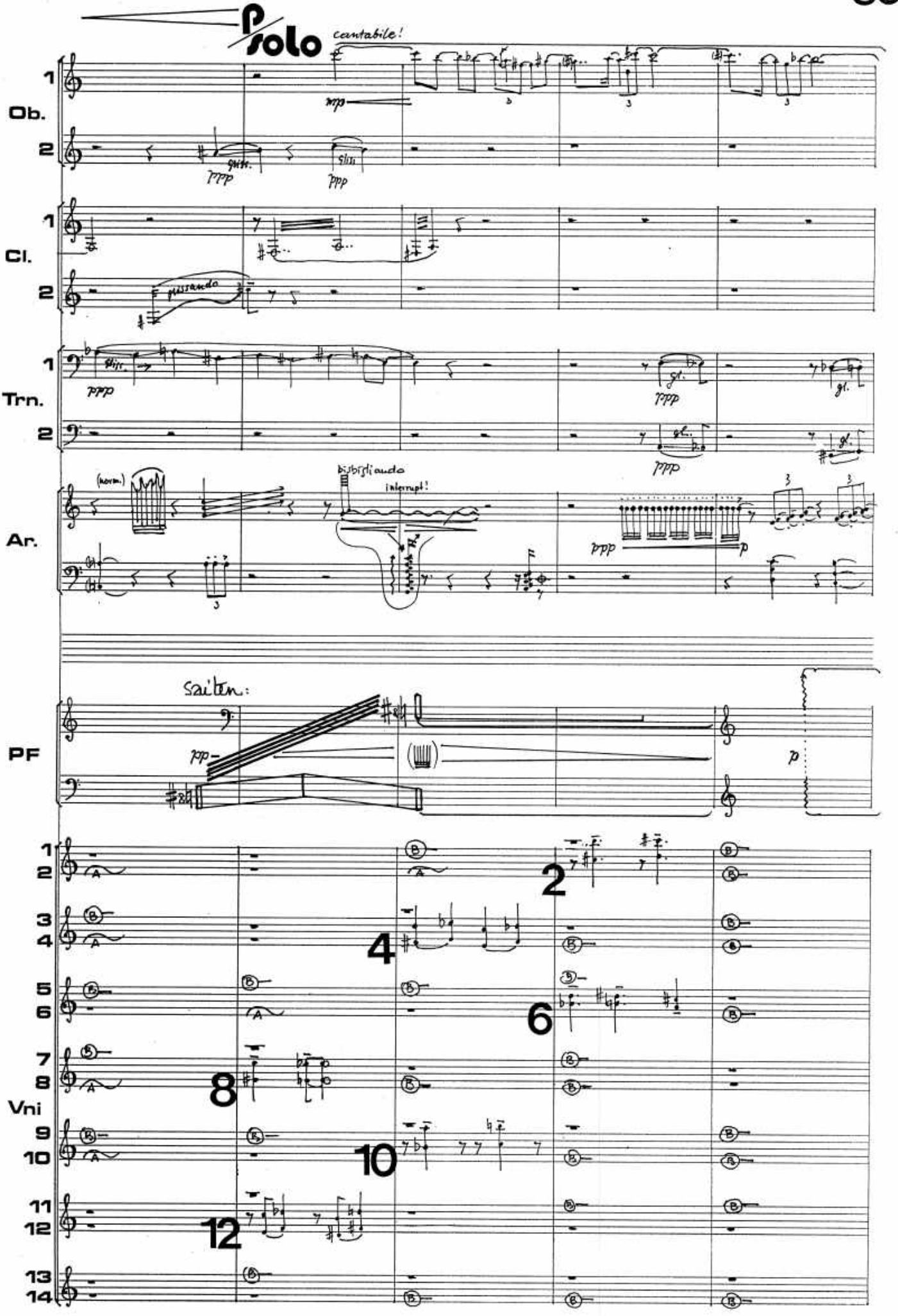

subito
♩=58
Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
PF
1
2
Vc.
3
4
1
Cb.
2

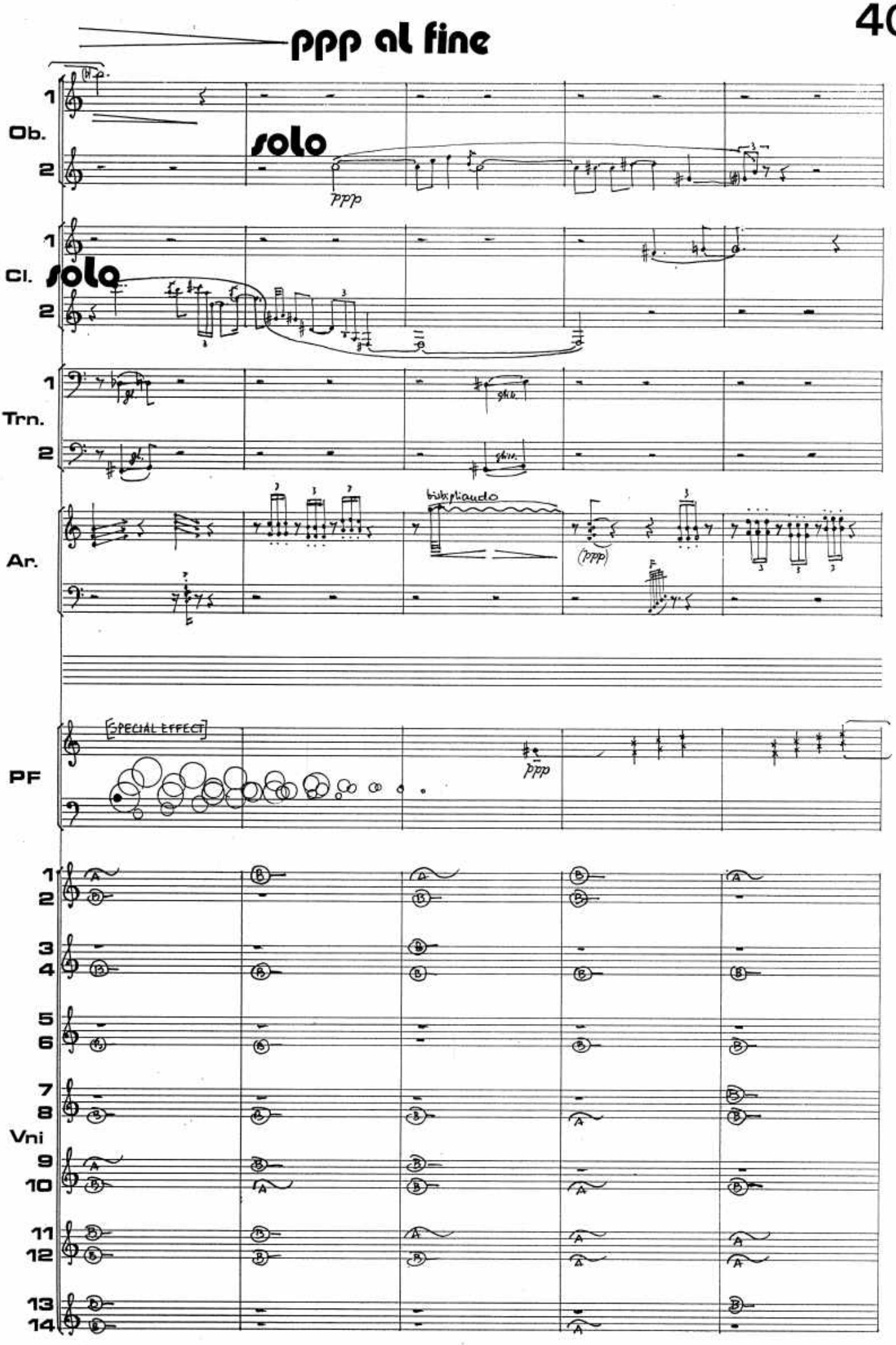

Fl.p.
Fg.
con c.3!
S.
ppp
1
Cr. 2
p
3
1
Trn.
2
PF
pp!
p
pp
c.sord.
ppp
c.ford.
1
2
Vc.
3
4
1
Cb.
2
pp

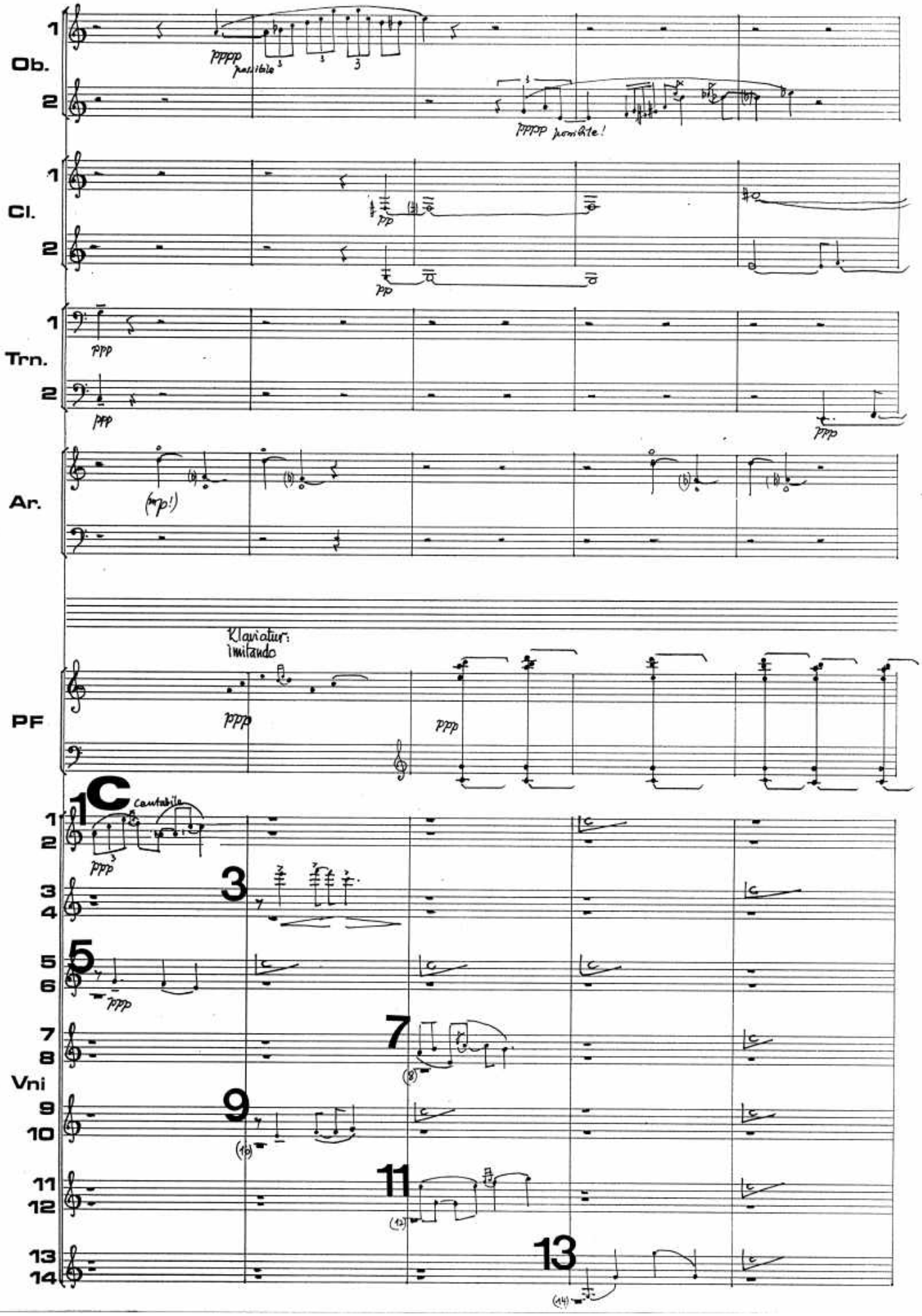

4 4/4 ♩=69 ppp sempre
Ob.
Cl.
Trn.
c.sord.
Ar.
près de chevilles
dann ohne Vorzeichen
ppp sempre!
cis,d,es,fes,ges,as,b
libero
PF
auf den Saiten:
Ped.
A
tutti ord.
tutti s.pont.
Vni
ppp

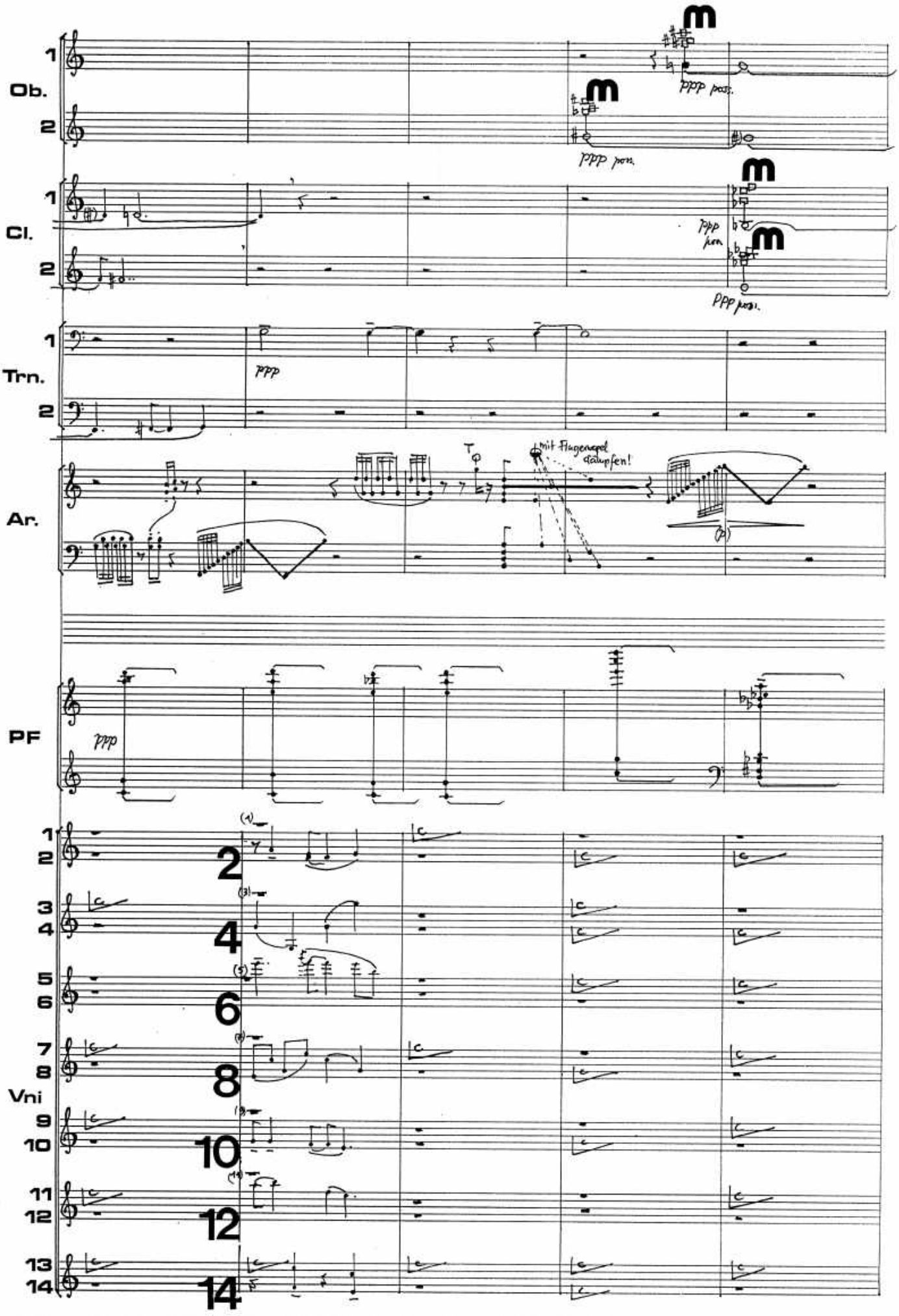

Ob.
1
2
Cl.
1
2
Trn.
1
2
ppp
ppp
Ar.
comodo!
ppp!
PF
pp
ma molto espressivo!
Vni
1
2
3
4
5
6
7
8
9
10
11
12
13
14

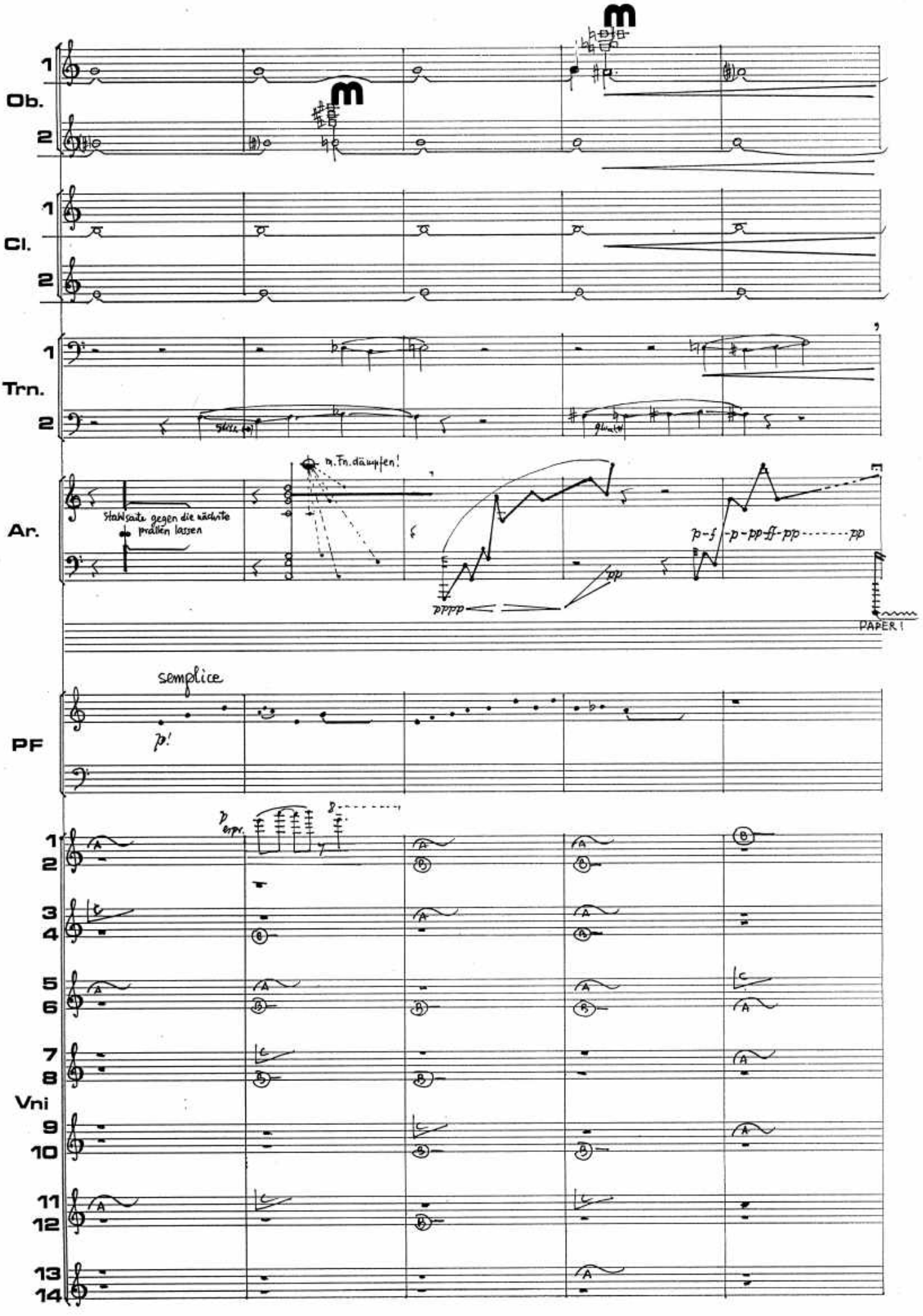

p
ppp
Ob.
solo
vibratissimo!
p ma cantabile molto espressivo!
Cl.
Trn.
ppp
Ar.
mit Fingernagel
Klaviatur:
p!
Saiten:
PF
B
Vni
B

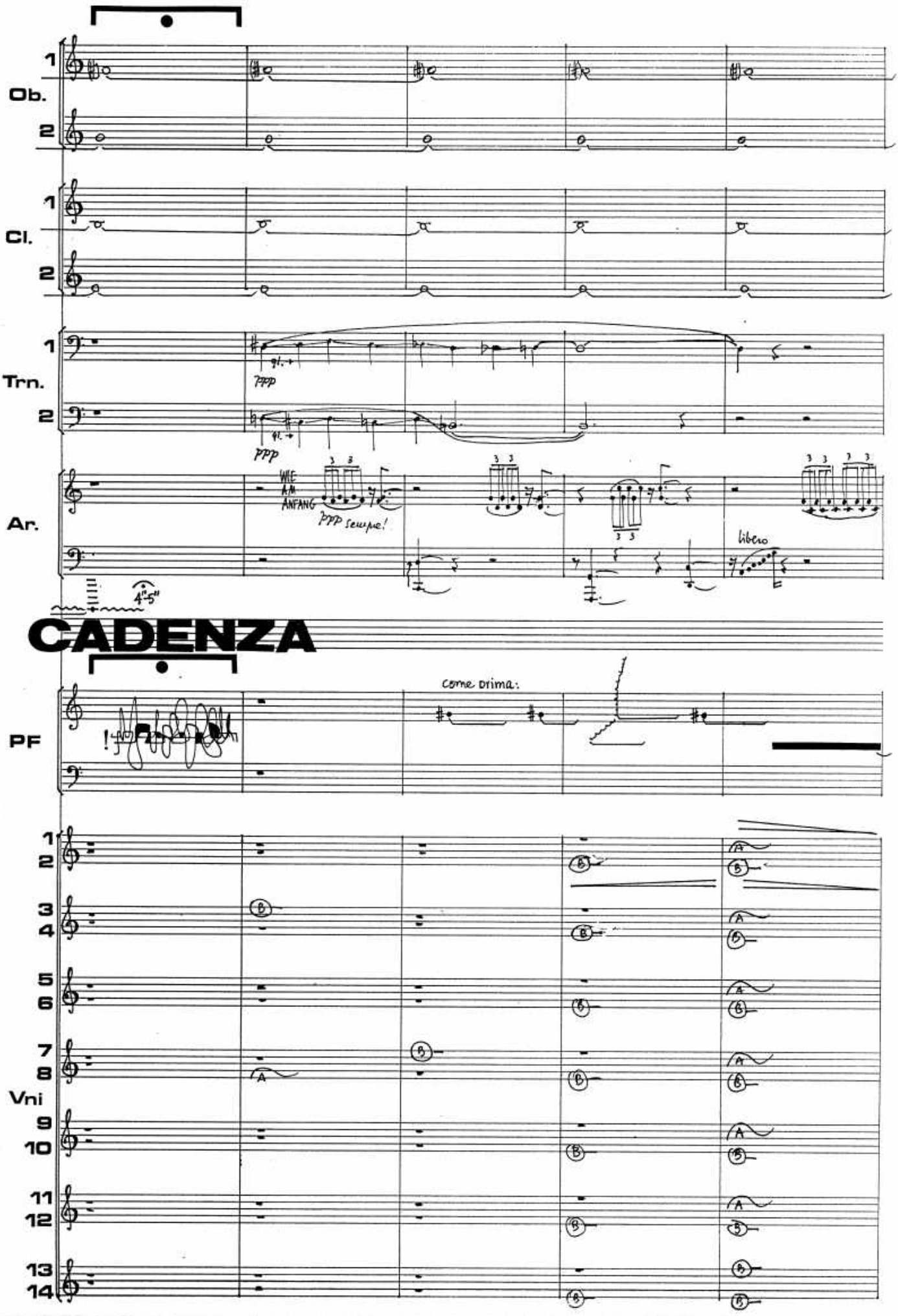

solo
cantabile!
Ob.
Cl.
Trn.
Ar.
PF
Vni
(norm.)
bisbigliando
saiten:

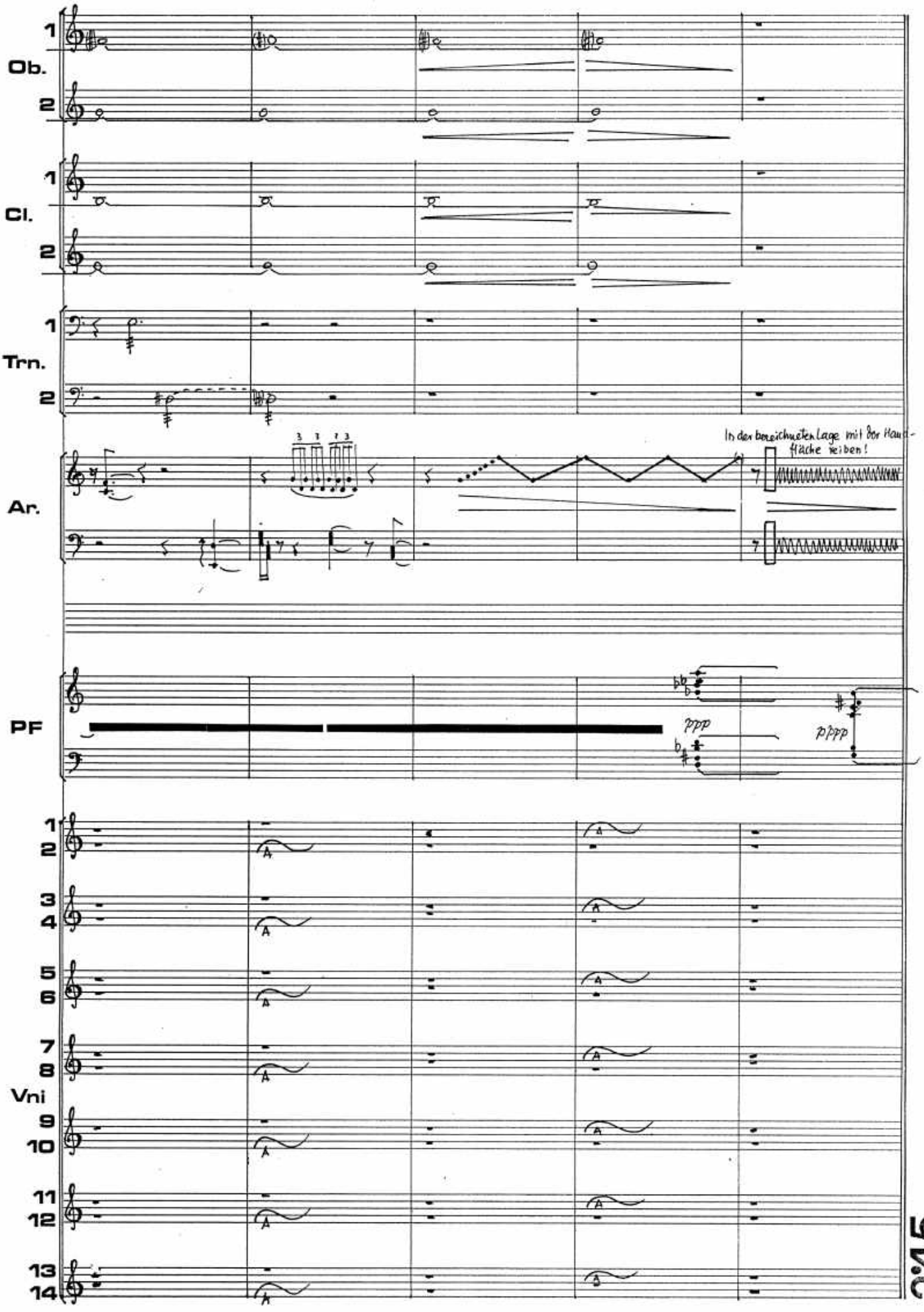

ppp al fine
Ob.
1
2
solo
ppp
Cl.
solo
Trn.
Ar.
bisbigliando
(ppp)
PF
[SPECIAL EFFECT]
ppp
Vni
3
4
5
6
7
8
9
10
11
12
13
14

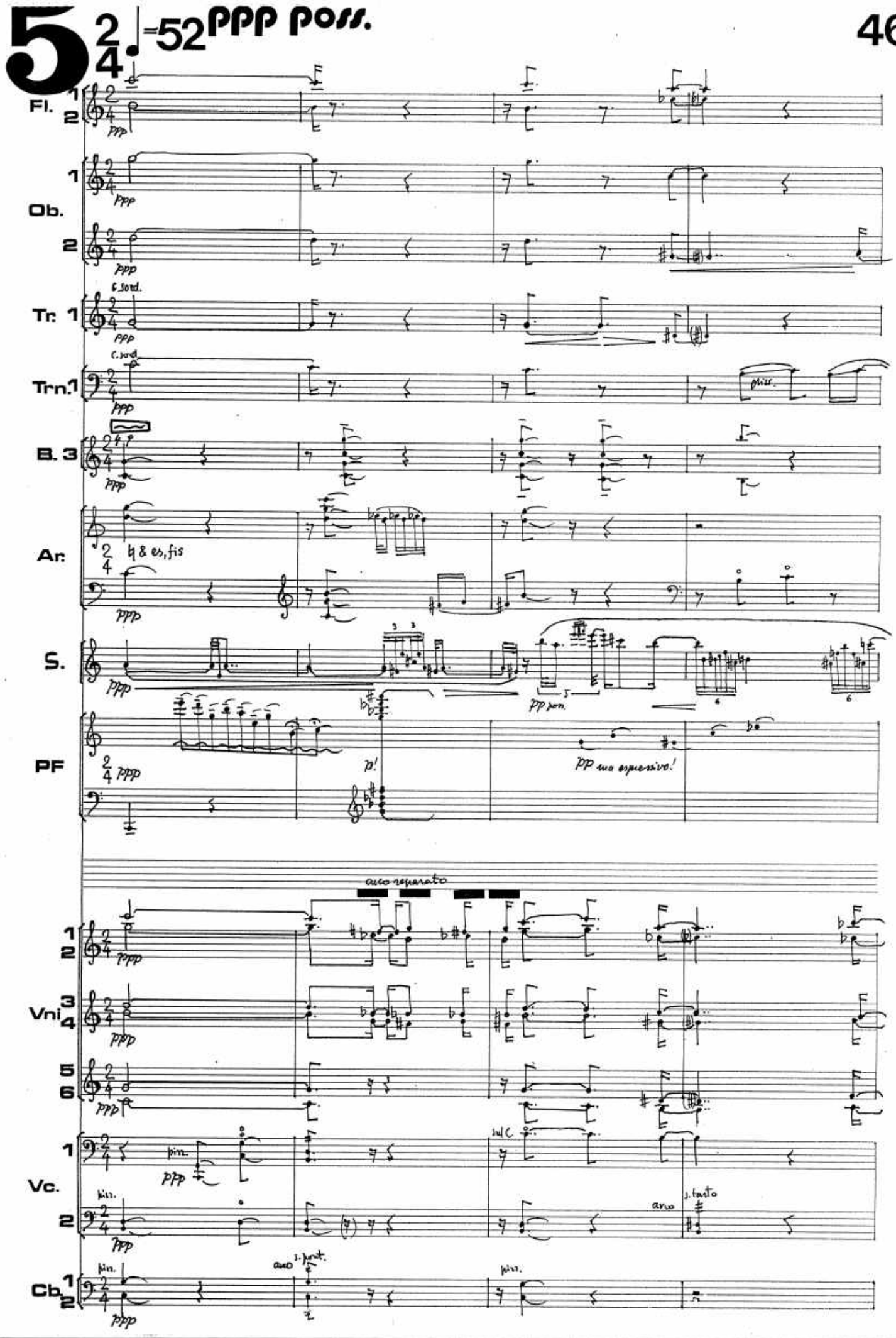

Ob.
Cl.
Trn.
Ar.
PF
Vni
pppp possibile
pppp possibile!
pp
ppp
(harp!)
Klaviatur:
Imitando
C
cantabile
3
5
7
9
11
13

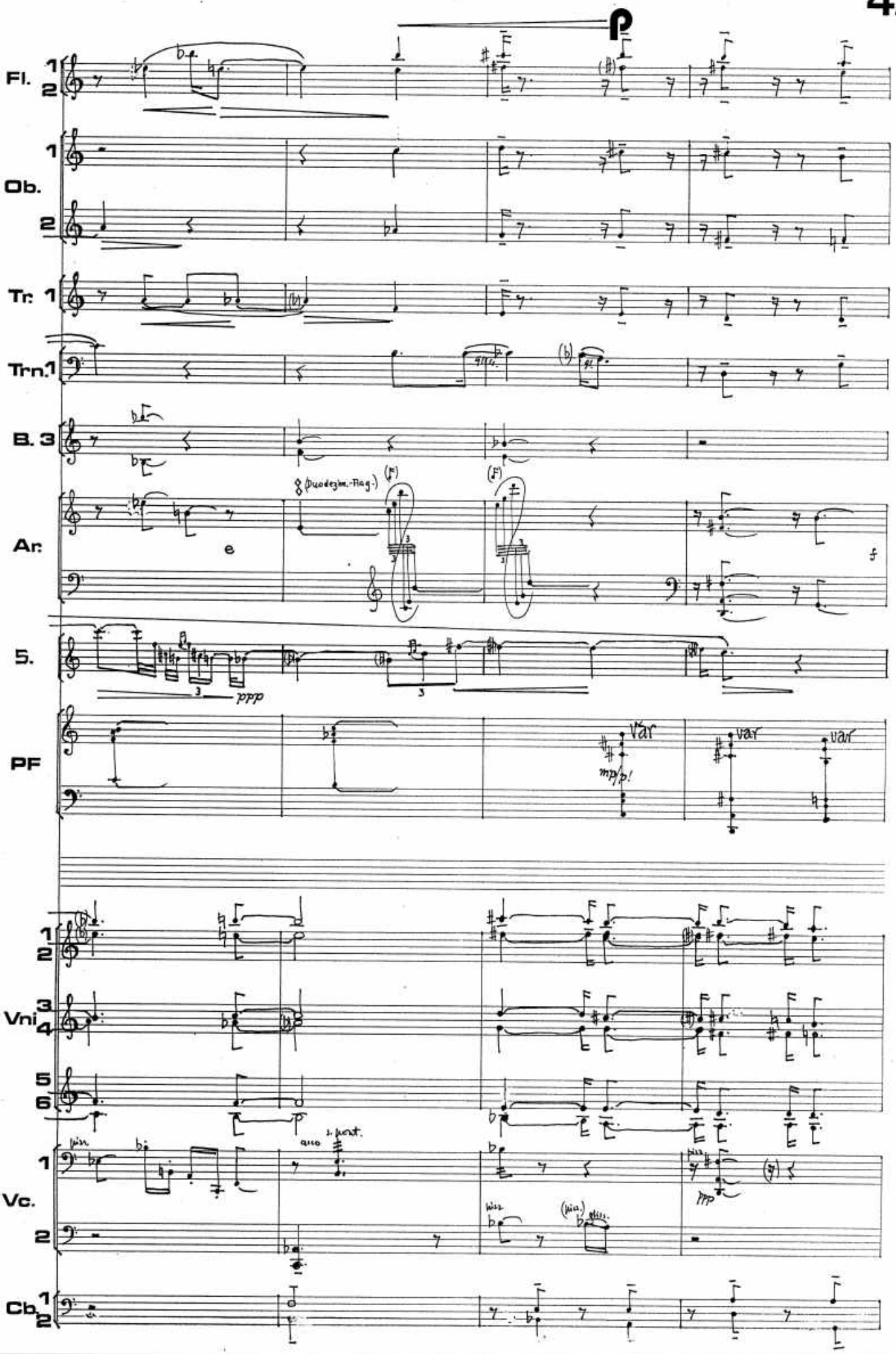

Ob.
Cl.
Trn.
Ar.
PF
Vni
ppp pos.
ppp non.
ppp
mit Flügeldeckel dämpfen!

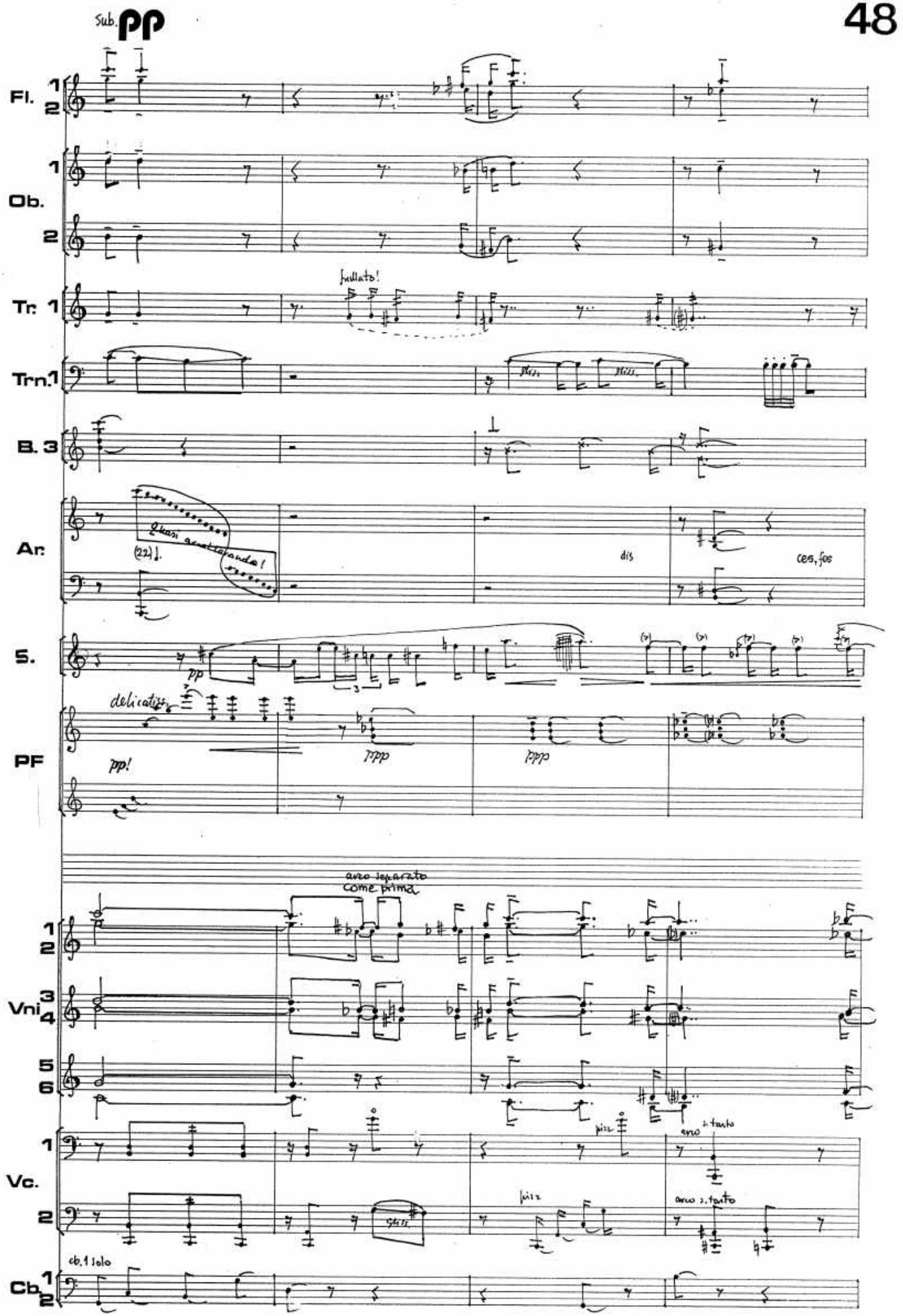

Ob.
Cl.
Trn.
Ar.
PF
Vni
Stahlsaite gegen die nächste prallen lassen
m. Fn. dämpfen!
pppp
pp
p-f-p-pp-ff-pp-------pp
PAPER!
semplice
p!
p espr.

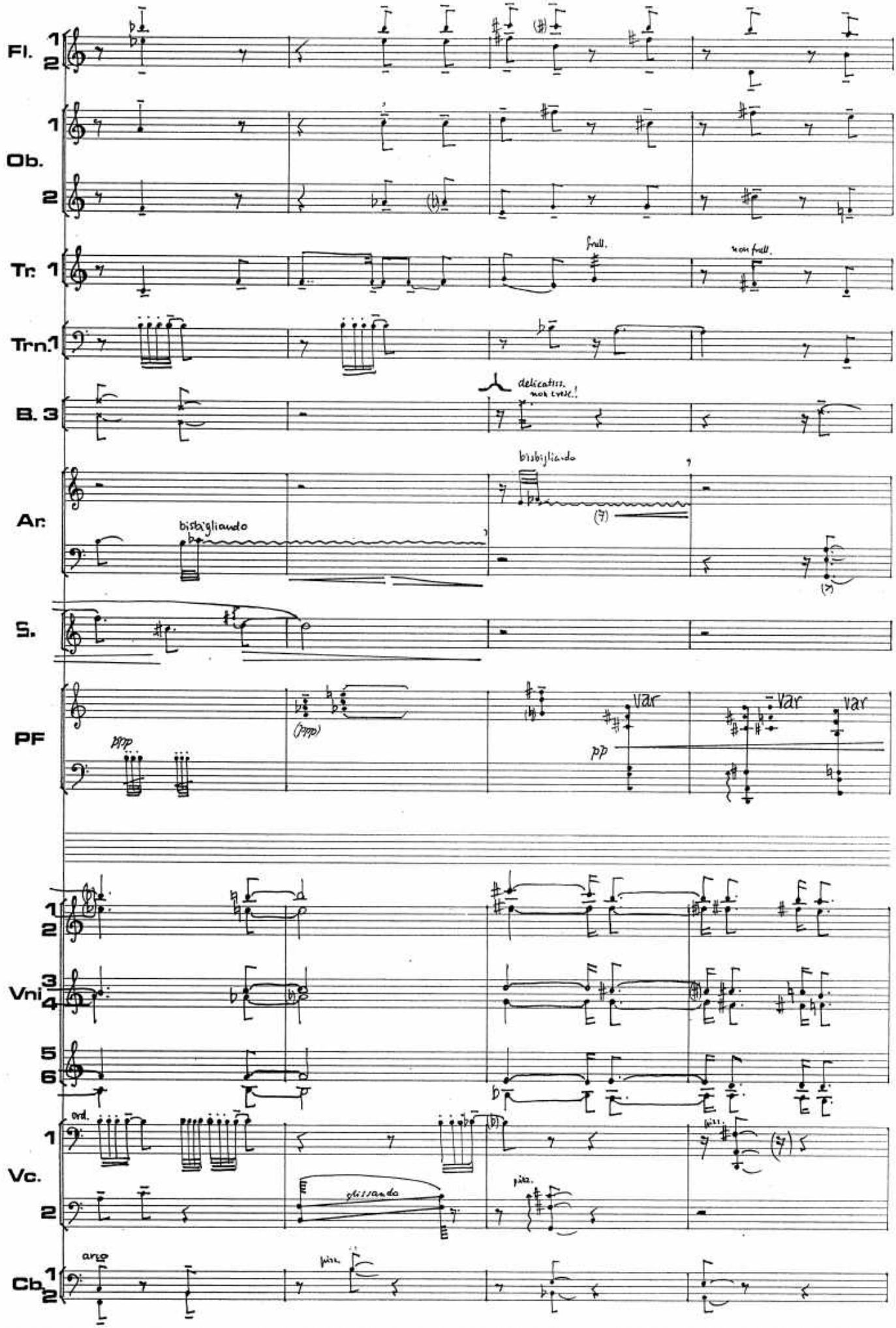

Ob.
Cl.
Trn.
Ar.
ppp
WIE AM ANFANG
ppp sempre!
libero
4"-5"
CADENZA
PF
come prima:
Vni

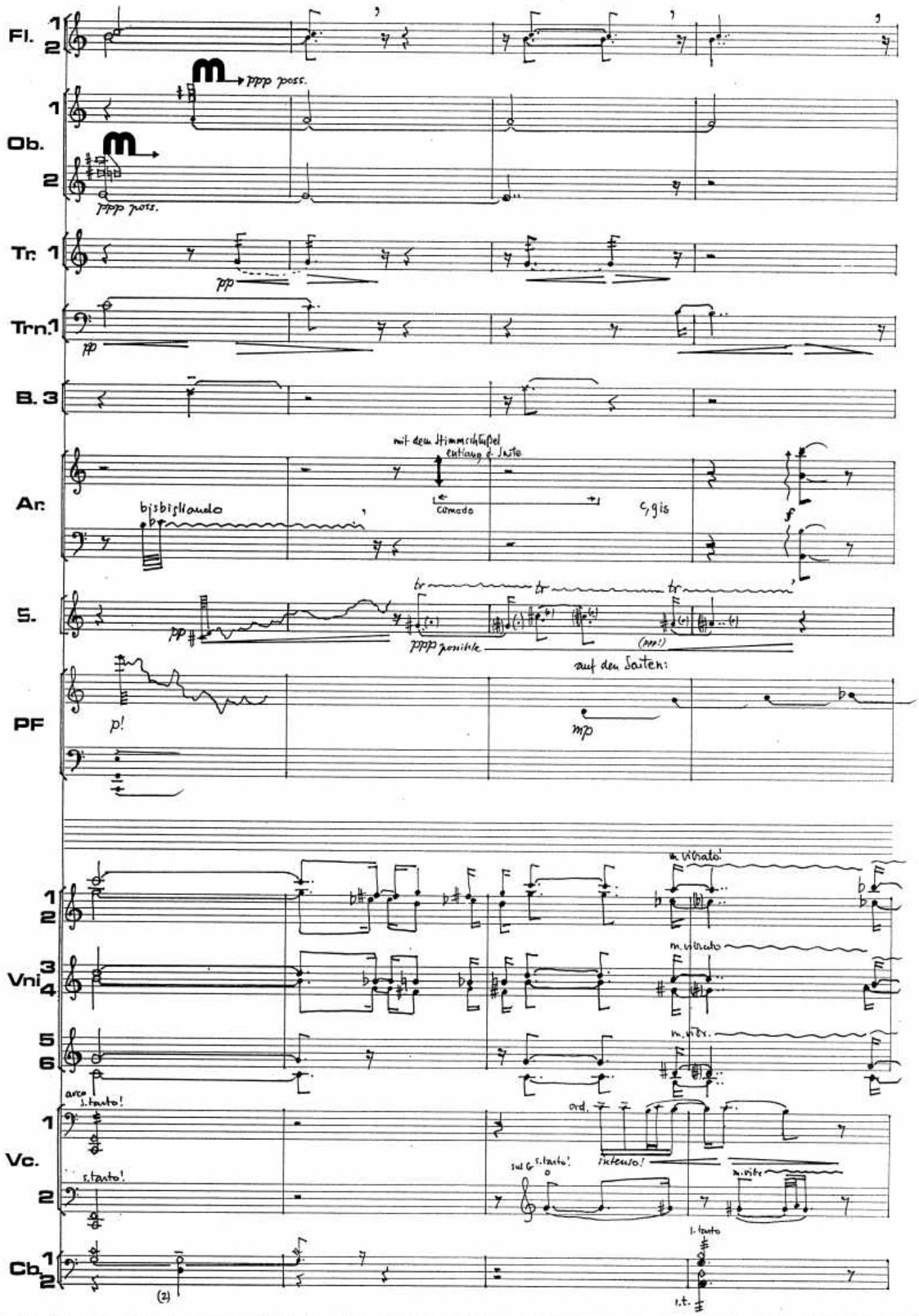

1
Ob.
2
1
Cl.
2
1
Trn.
2
Ar.
In den bezeichneten Lage mit der Hand-
fläche reiben!
PF
ppp
pppp
1
2
3
4
5
6
7
8
Vni
9
10
11
12
13
14


5
2/4 ♩=52 ppp poss.
Fl. 1 2
Ob. 1 2
Tr. 1
Trn. 1
B. 3
Ar.
S.
PF
Vni 1 2 3 4 5 6
Vc. 1 2
Cb. 1 2
ppp
c. sord.
pizz.
♮ & es, fis
pp poss.
p!
pp mo espressivo!
arco separato
sul C
arco
s. tasto
s. pont.


Fl.
Ob.
Tr.
Trn.
B.
Ar.
5.
PF
Vni
Vc.
Cb.
(Duodezim.-Flag.)
ppp
var
mp/p!
pizz.
arco
s. pont.
ppp


Sub. pp
Fl. 1 2
Ob. 1 2
Tr. 1
fullato!
Trn. 1
B. 3
Ar.
(22)
dis
ces, fes
S.
pp
PF
delicatiss.
pp!
ppp
ppp
arco separato
come prima
Vni 1 2 3 4 5 6
Vc. 1 2
pizz
arco s. tanto
pizz
arco s. tanto
Cb. 1 2
cb. 1 solo

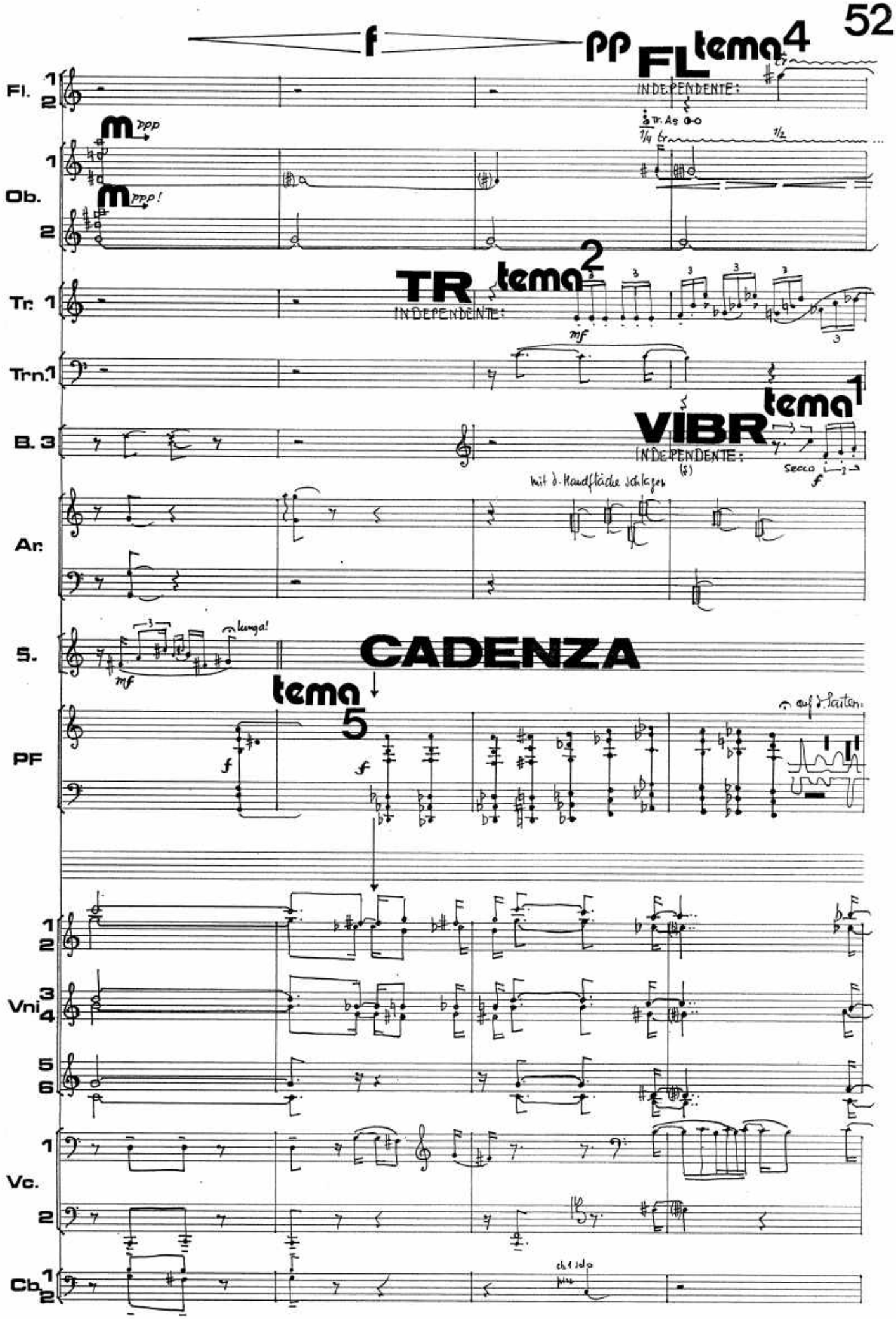

Fl.
Ob.
Tr.
Trn.
B.
Ar.
S.
PF
Vni
Vc.
Cb.
frull.
non frull.
delicatiss. non cresc.!
bisbigliando
bisbigliando
ppp
(ppp)
pp
var
var
var
ord.
glissando
pizz.
arco
pizz.

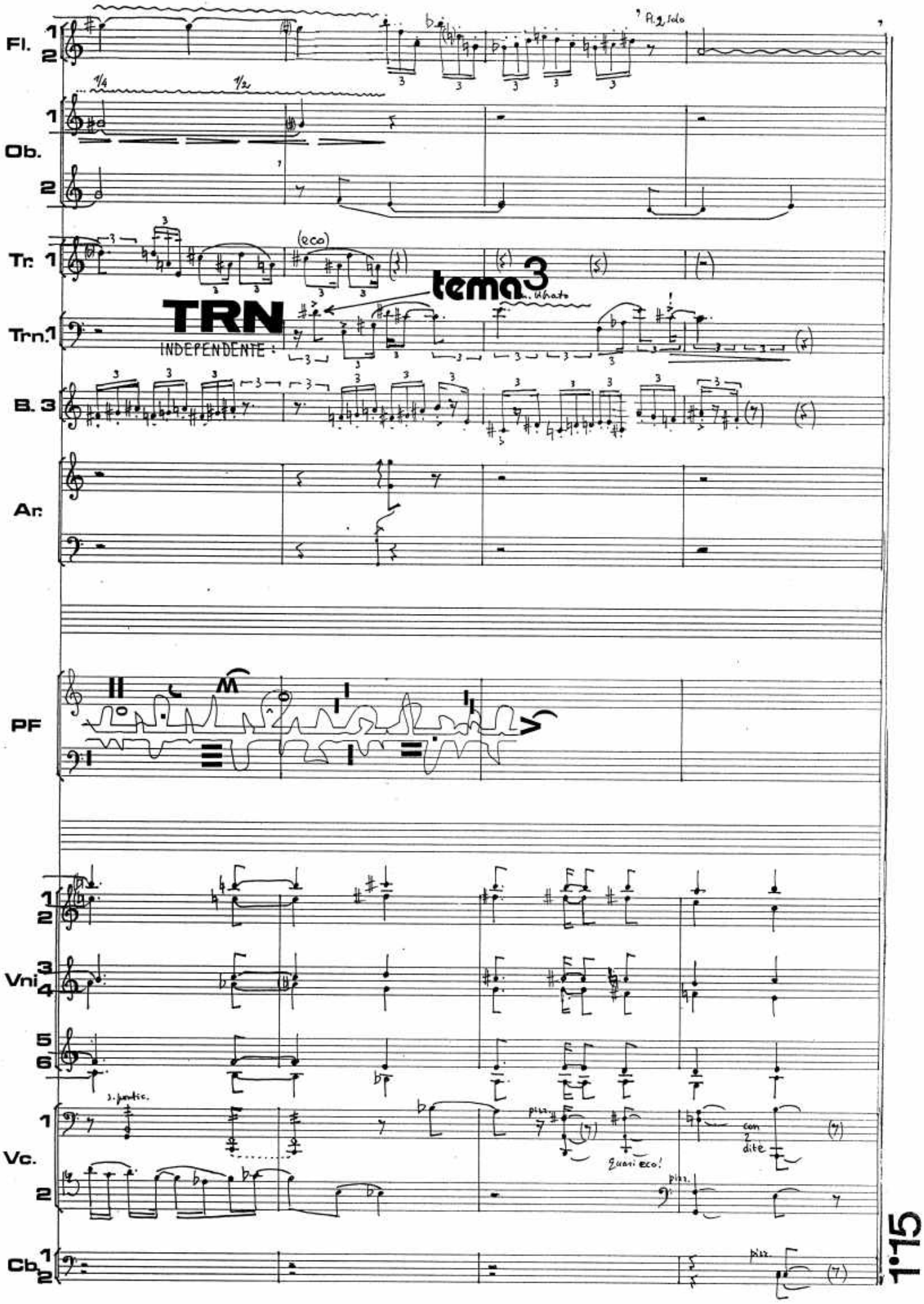

cresc.
molto
f
Fl.
Ob.
Tr.
Trn.
B.
Ar.
S.
PF
Vni
Vc.
Cb.
ppp poss.
ppp poss.
pp
pp
mit dem Stimmschlüssel entlang d. Saite
comodo
bisbigliando
c, gis
f
tr
ppp possibile
(ppp!)
auf den Saiten:
p!
mp
m. vibrato!
m. vibrato
m. vibr.
arco
s. tasto!
s. tasto!
ord.
intenso!
sul G
s. tasto!
m. vibr.
s. tasto
s.t.
(2)

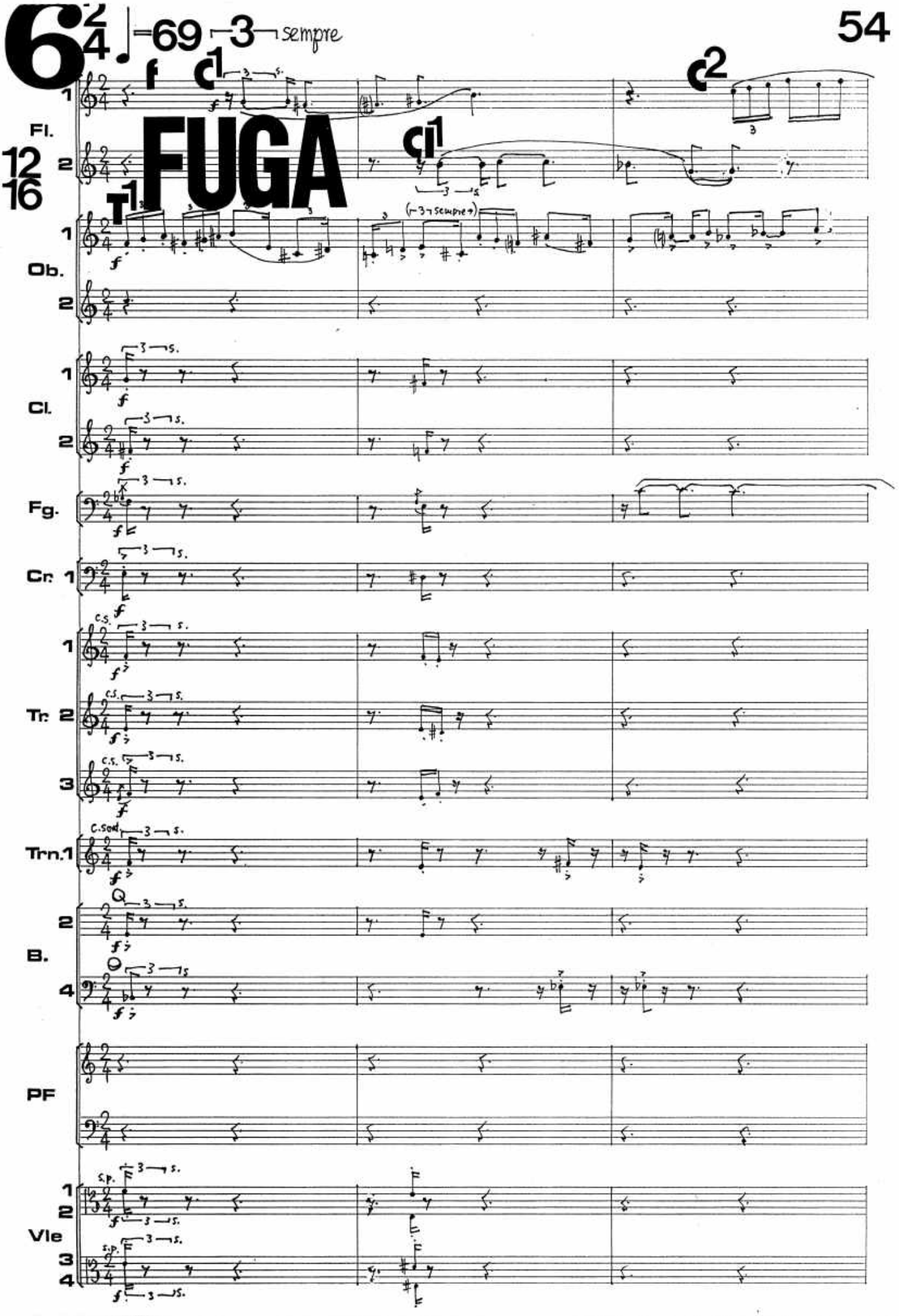
Subito
decresc. PPP

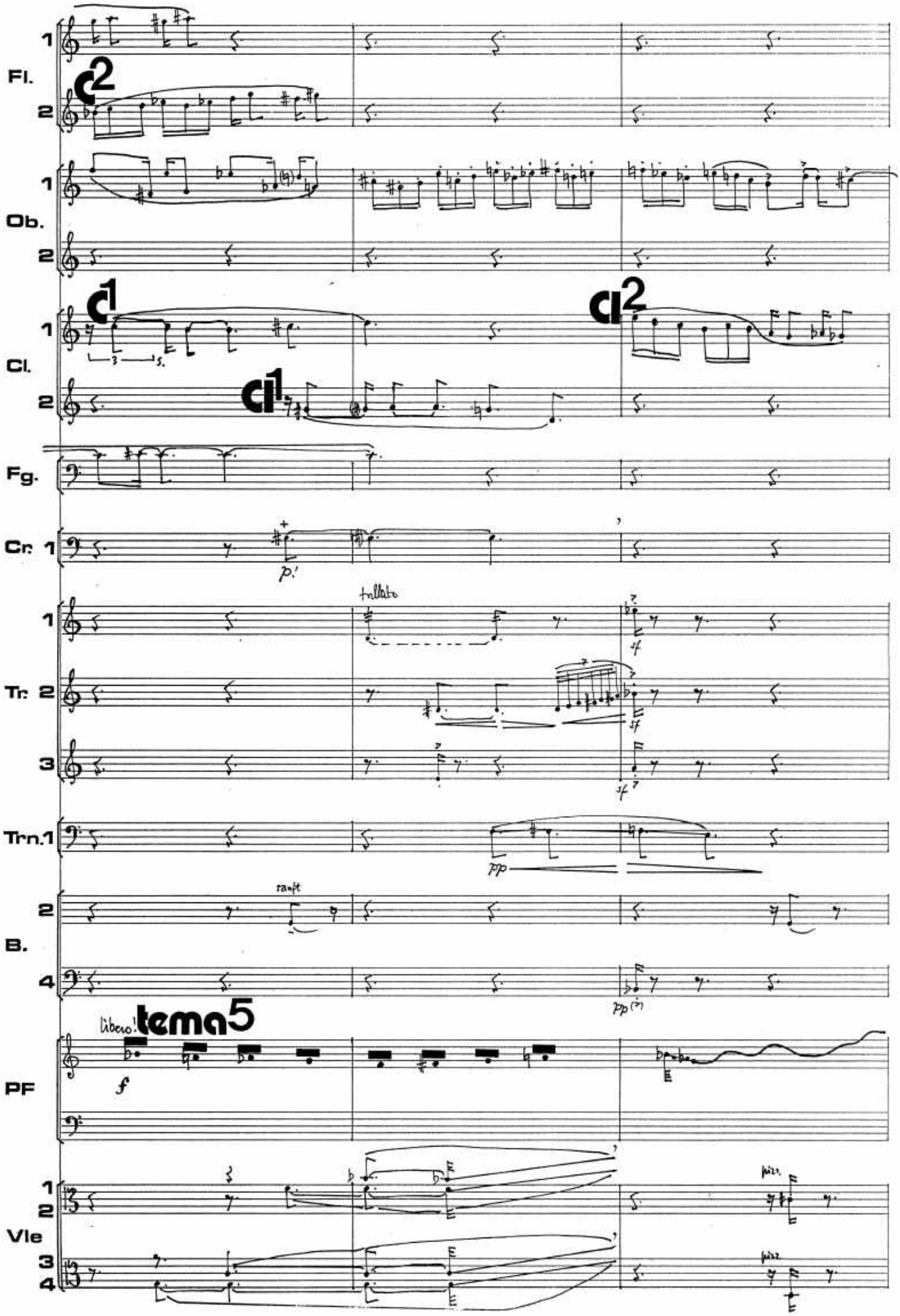
Fl. 1 2
Ob. 1 2
Tr. 1
Trn. 1
B. 3
Ar.
S.
PF
Vni 1 2 3 4 5 6
Vc. 1 2
Cb. 1 2

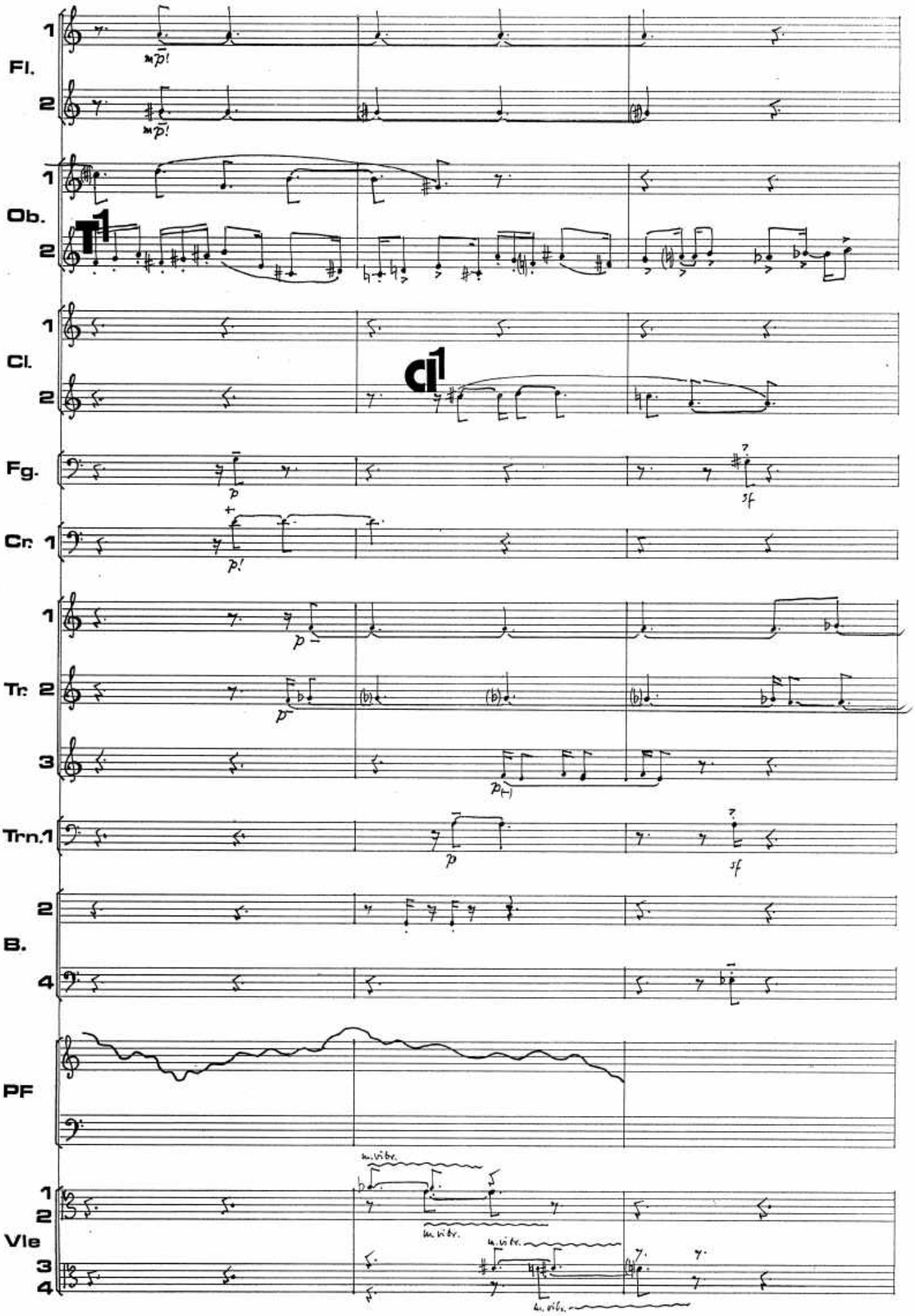
Fl. 1 solo
pp ma lontano!
al pppp
quasi niente!
pppp
(etc.→)
ppp
pp
p
ppp
Vlav.:
sul C!
sul G
Cb. 1 solo

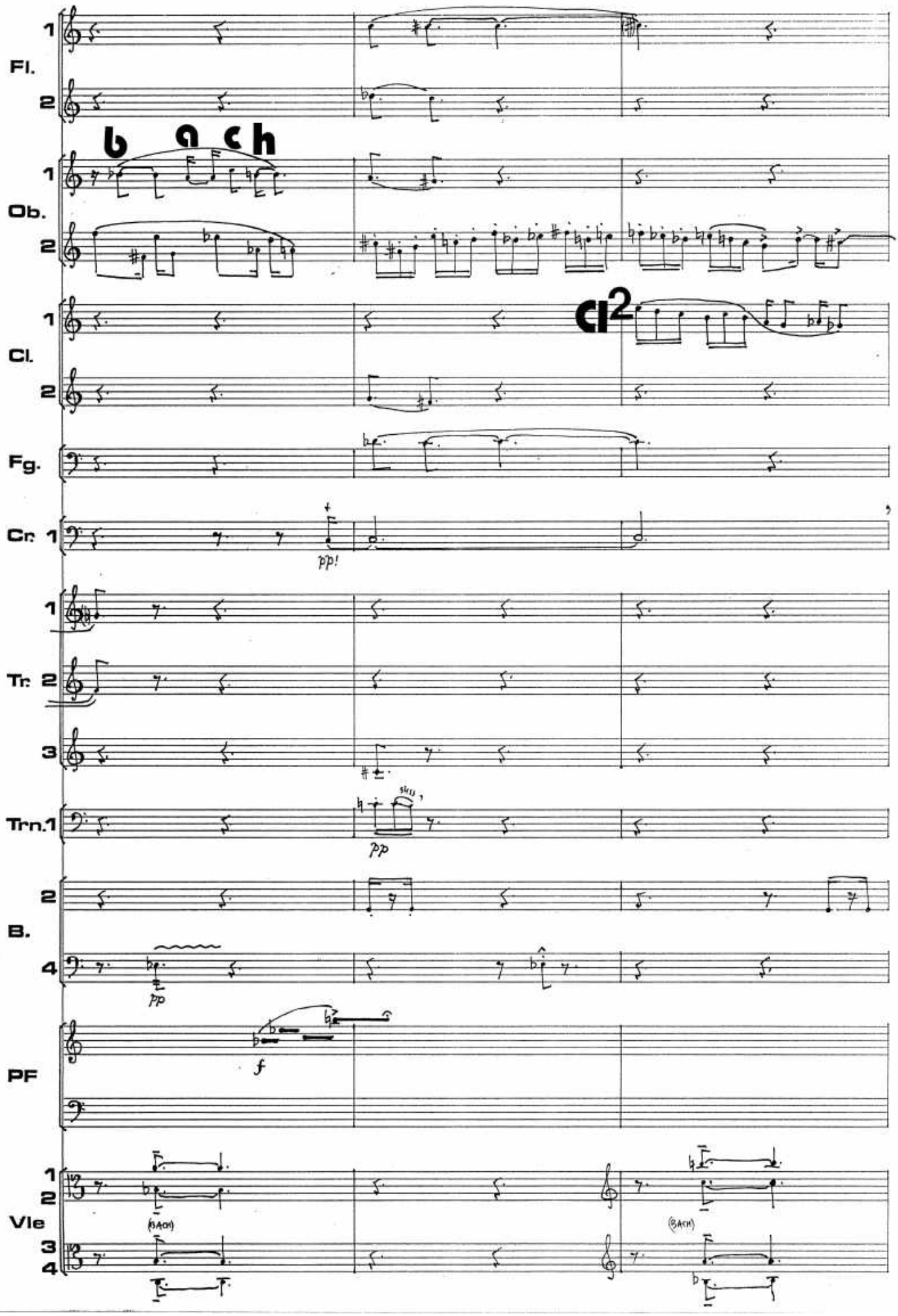

f
pp
FL tema 4
INDEPENDENTE:
Fl. 1 2
m ppp
m ppp!
Ob. 1 2
TR tema 2
INDEPENDENTE:
mf
Tr. 1
Trn. 1
VIBR tema 1
INDEPENDENTE:
secco
f
B. 3
mit d. Handfläche schlagen
Ar.
lunga!
mf
5.
CADENZA
tema 5
f
f
auf d. Saiten
PF
Vni 1 2 3 4 5 6
Vc. 1 2
Cb. 1 2
ch. 1 solo

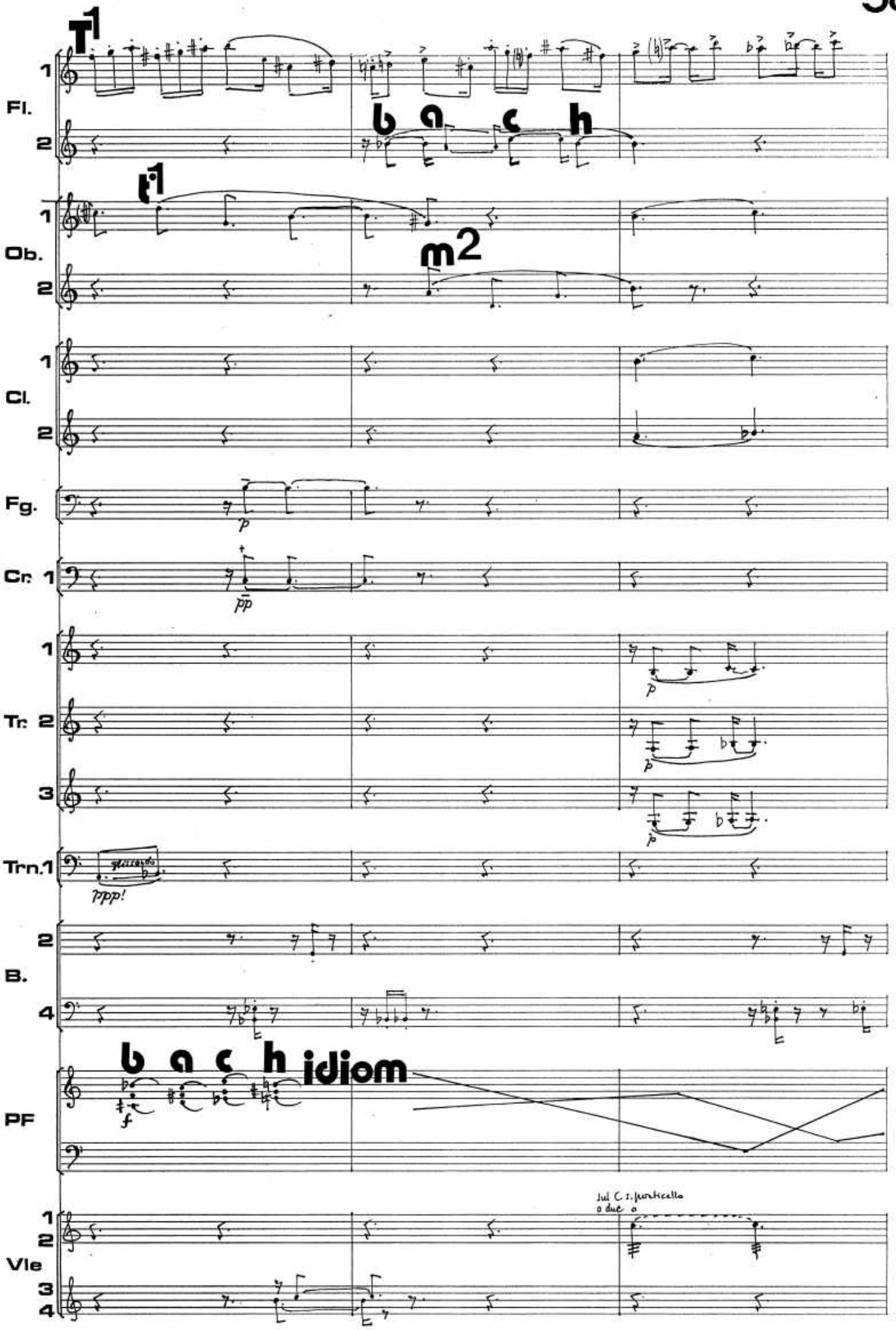

Fl. 1 2
Pl. 2 solo
1/4
1/2
Ob. 1 2
Tr. 1
(eco)
tema 3
Trn. 1
TRN
INDEPENDENTE
B. 3
Ar.
PF
Vni 1 2 3 4 5 6
s. pontic.
Vc. 1 2
pizz.
Quasi eco!
con 2 dite
Cb. 1 2
pizz.

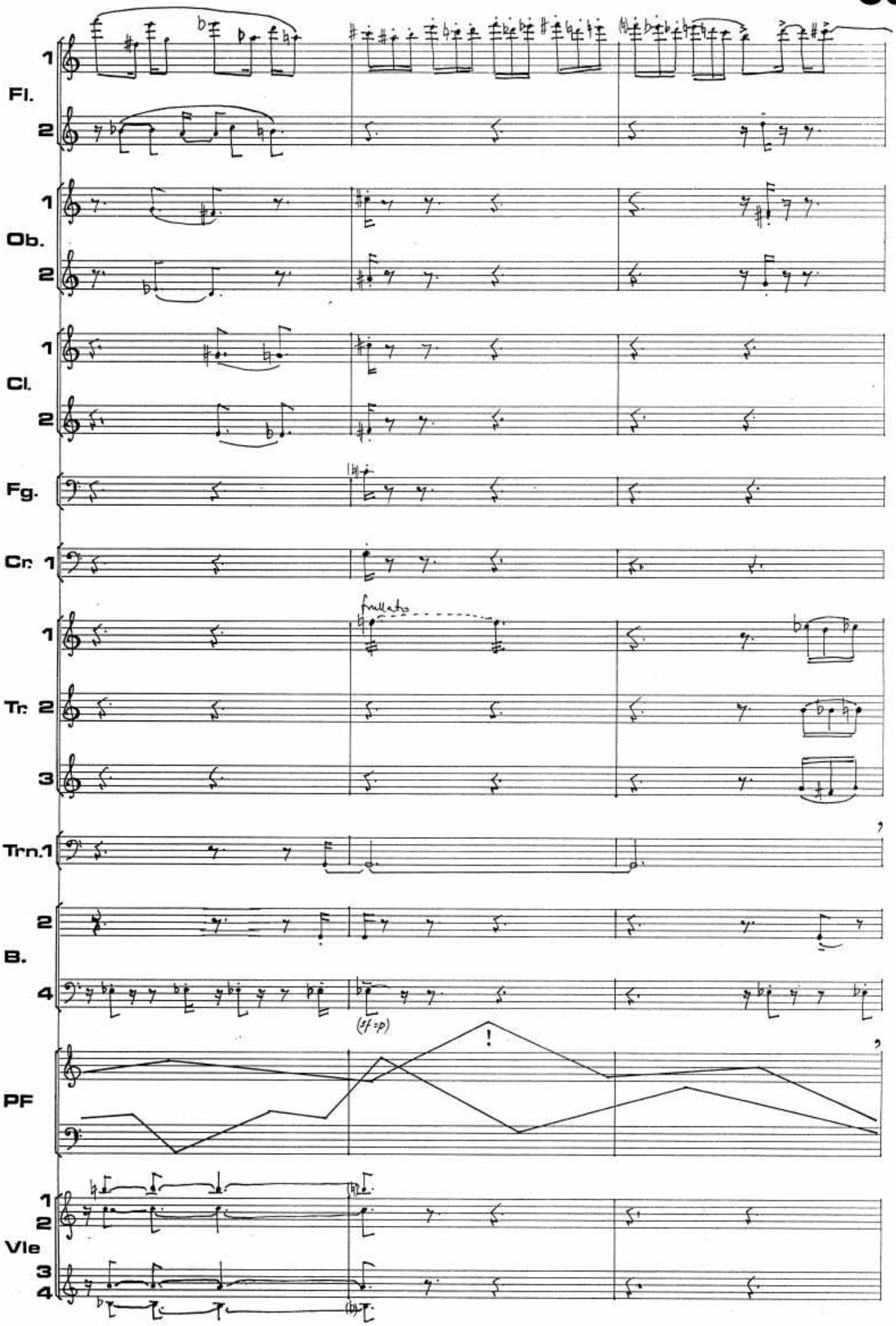

6/4 ♩=69 3 sempre
FUGA
Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
(3 sempre)

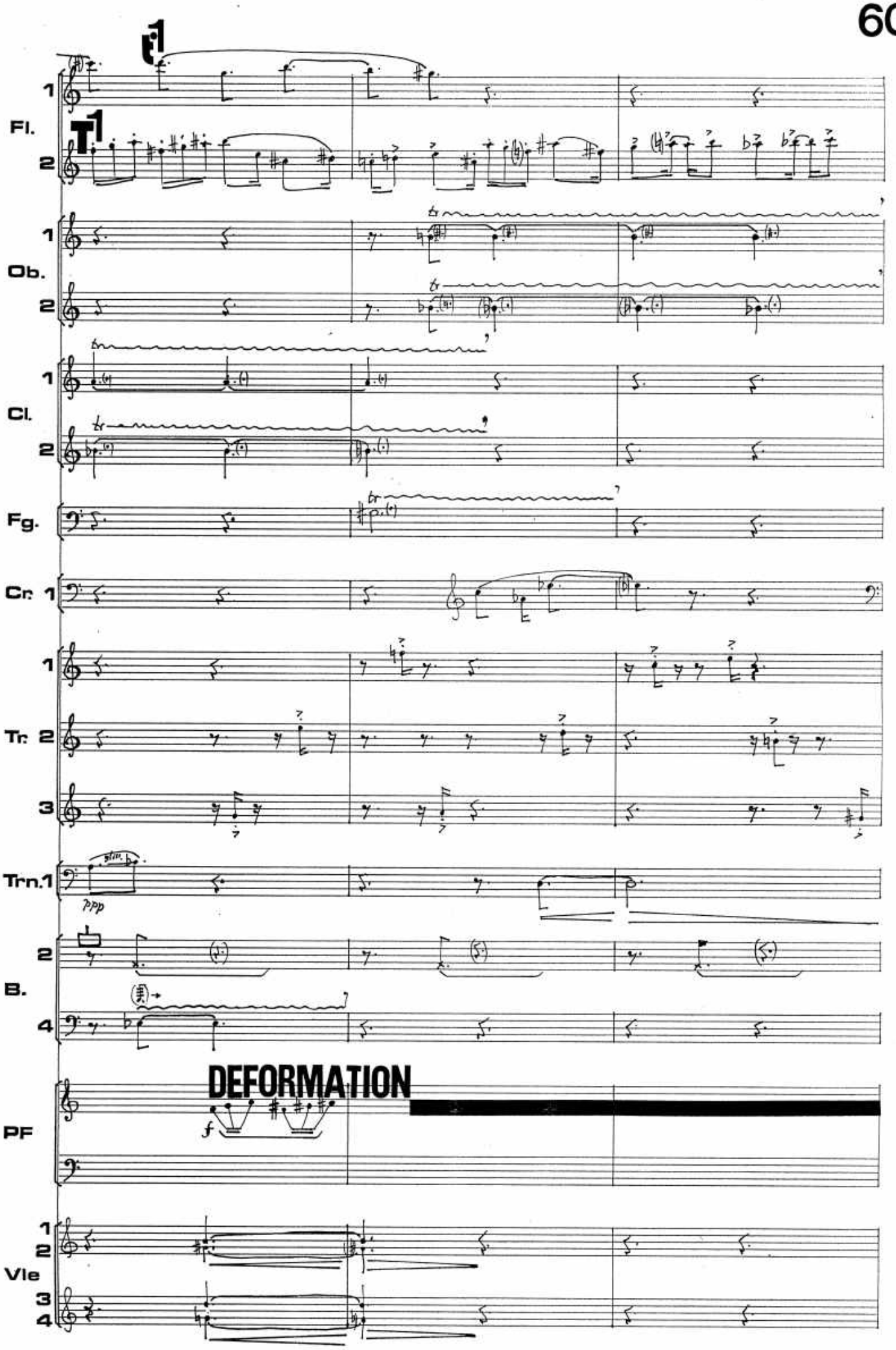

Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
C2
C1
Cl2
Cl1
p!
trillato
sf
pp
sanft
libero!
tema5
f
pizz.

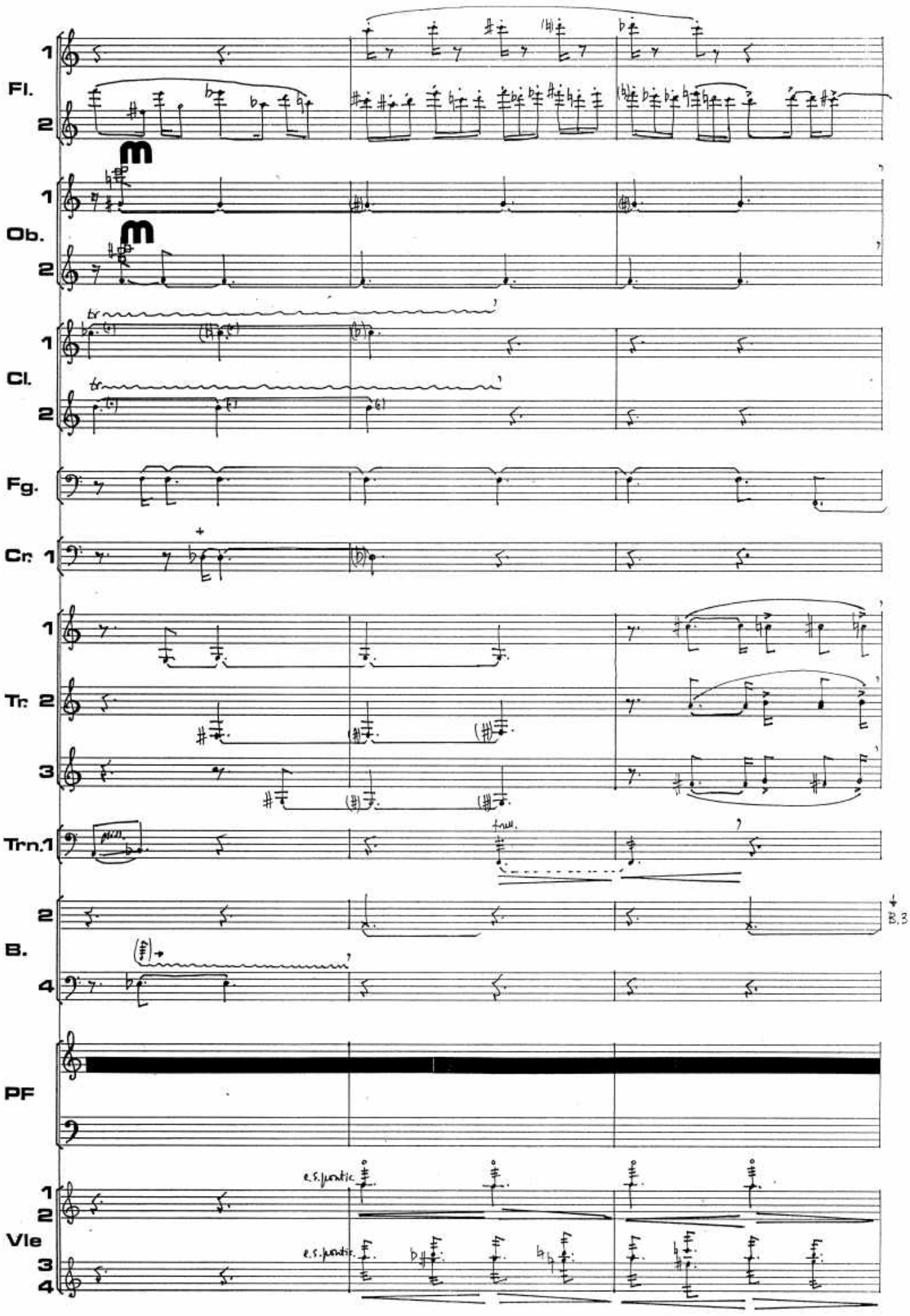

Fl.
1
2
mp!
mp!
Ob.
1
2
T1
Cl.
1
2
cl1
Fg.
p
sf
Cr. 1
p!
1
p
Tr. 2
p
3
p
Trn.1
p
sf
B.
2
4
PF
Vle
1
2
3
4
m. vib.
m. vib.
m. vib.
m. vib.

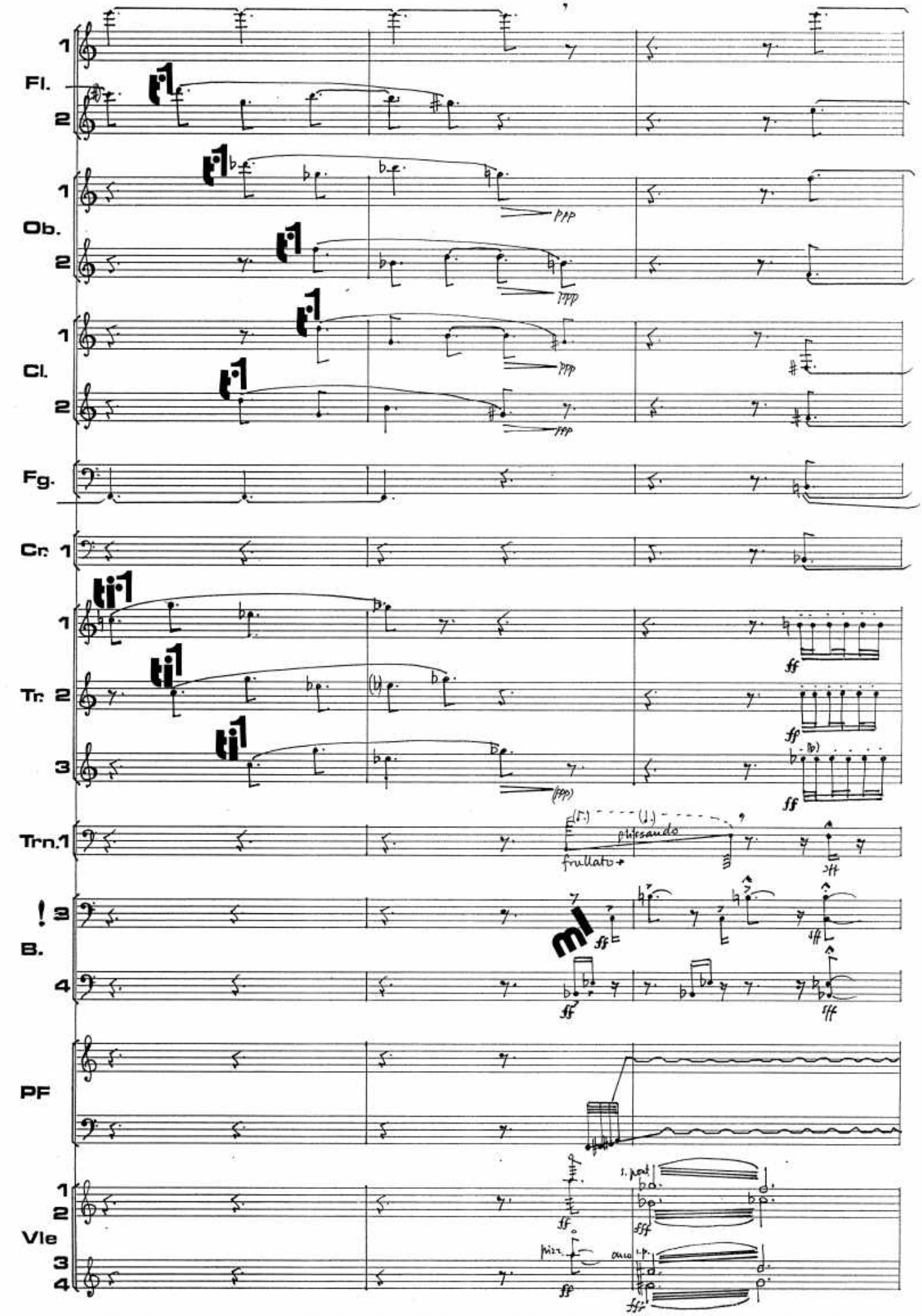

Fl.
1
2
b a c h
Ob.
1
2
Cl.
1
2
cl2
Fg.
Cr. 1
pp!
Tr. 2
3
Trn.1
pp
B.
2
4
pp
PF
f
Vle
1
2
3
4
(BACH)
(BACH)

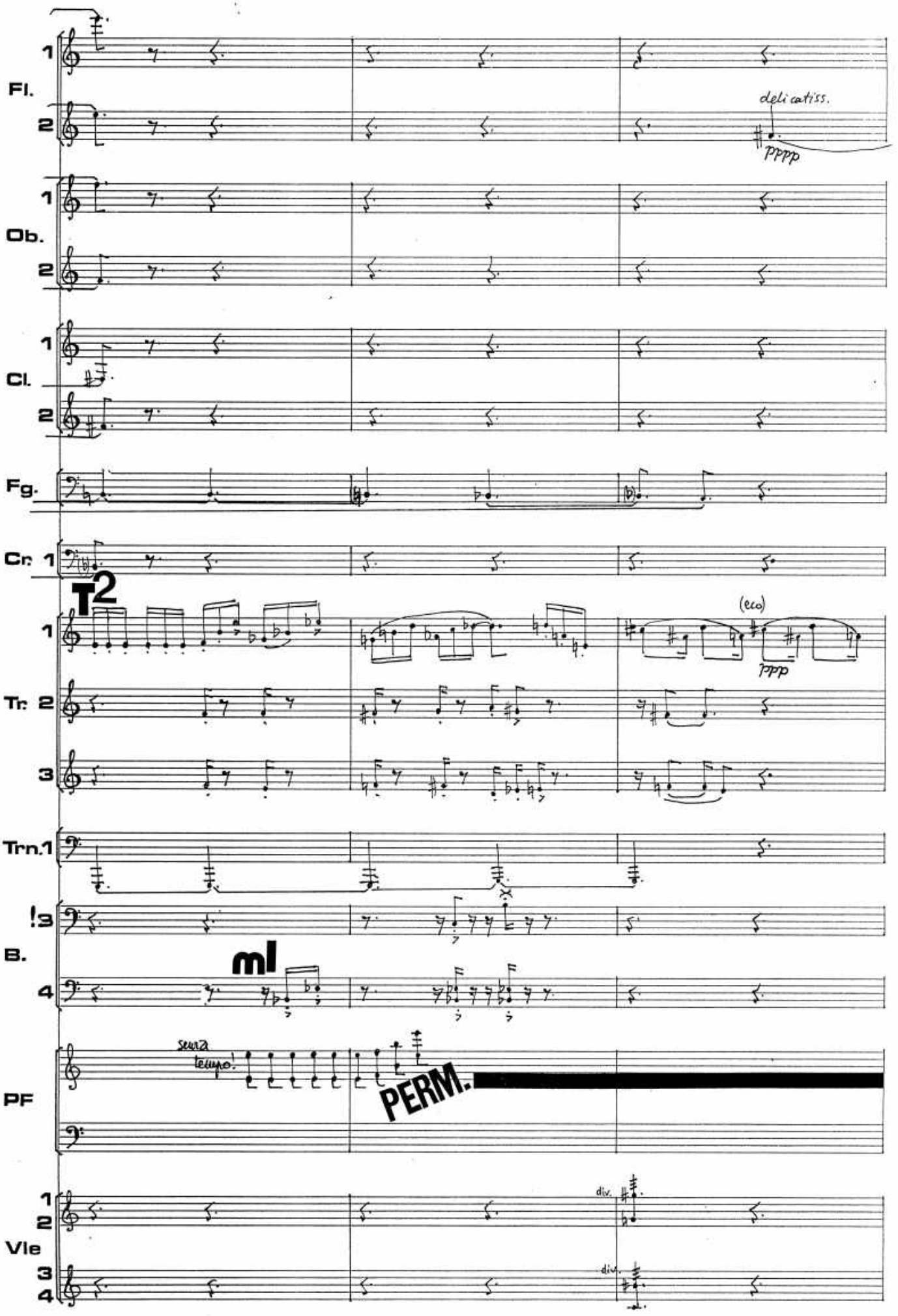

T1
Fl.
1
2
b a c h
t1
Ob.
m2
Cl.
Fg.
Cr. 1
Tr. 2
3
Trn.1
B.
PF
b a c h idiom
Vle
Sul C. I. punticello
a due

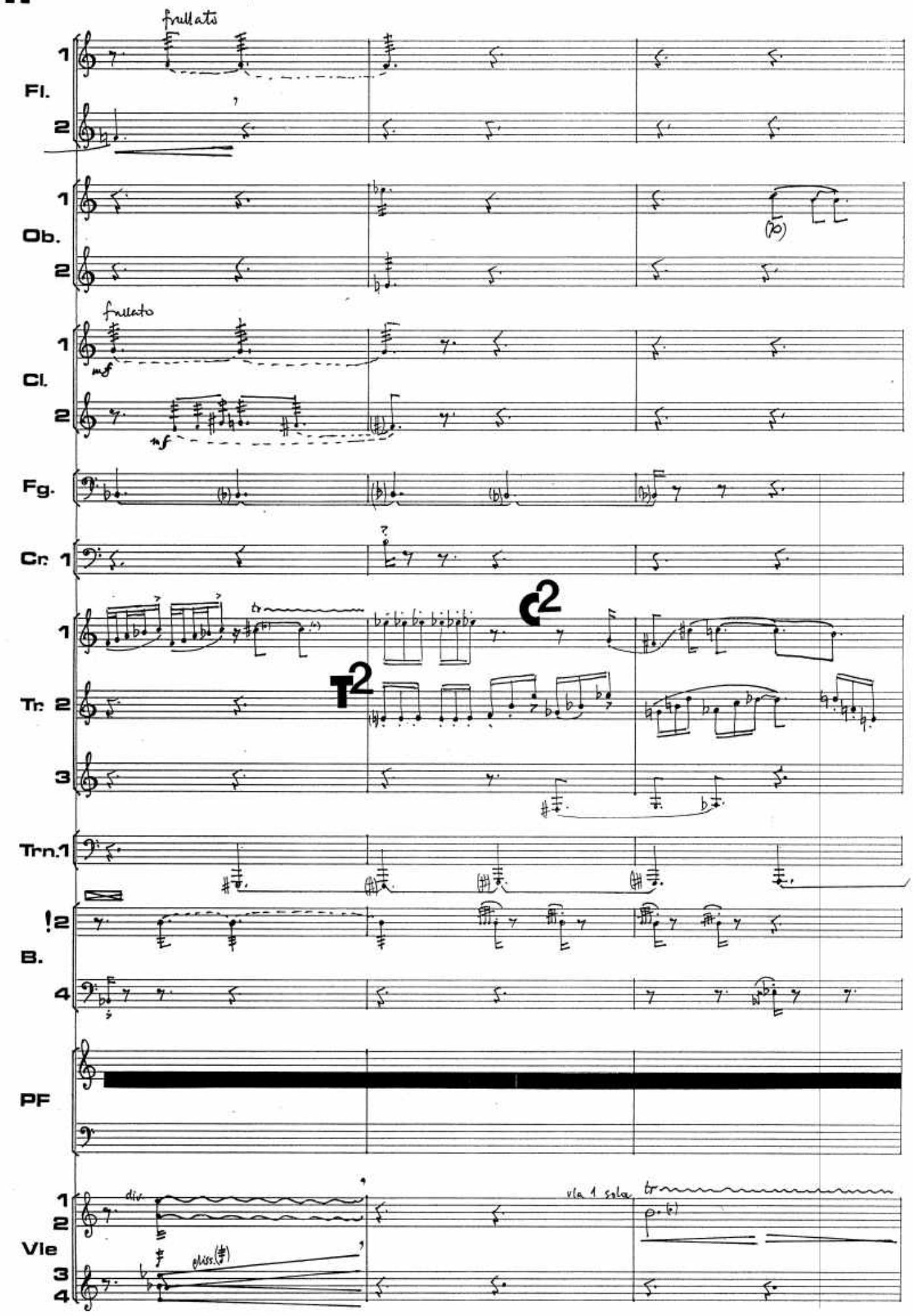

Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
1
frullato
Tr. 2
3
Trn.1
2
B.
4
(sf=p)
PF
!
Vle
1
2
3
4

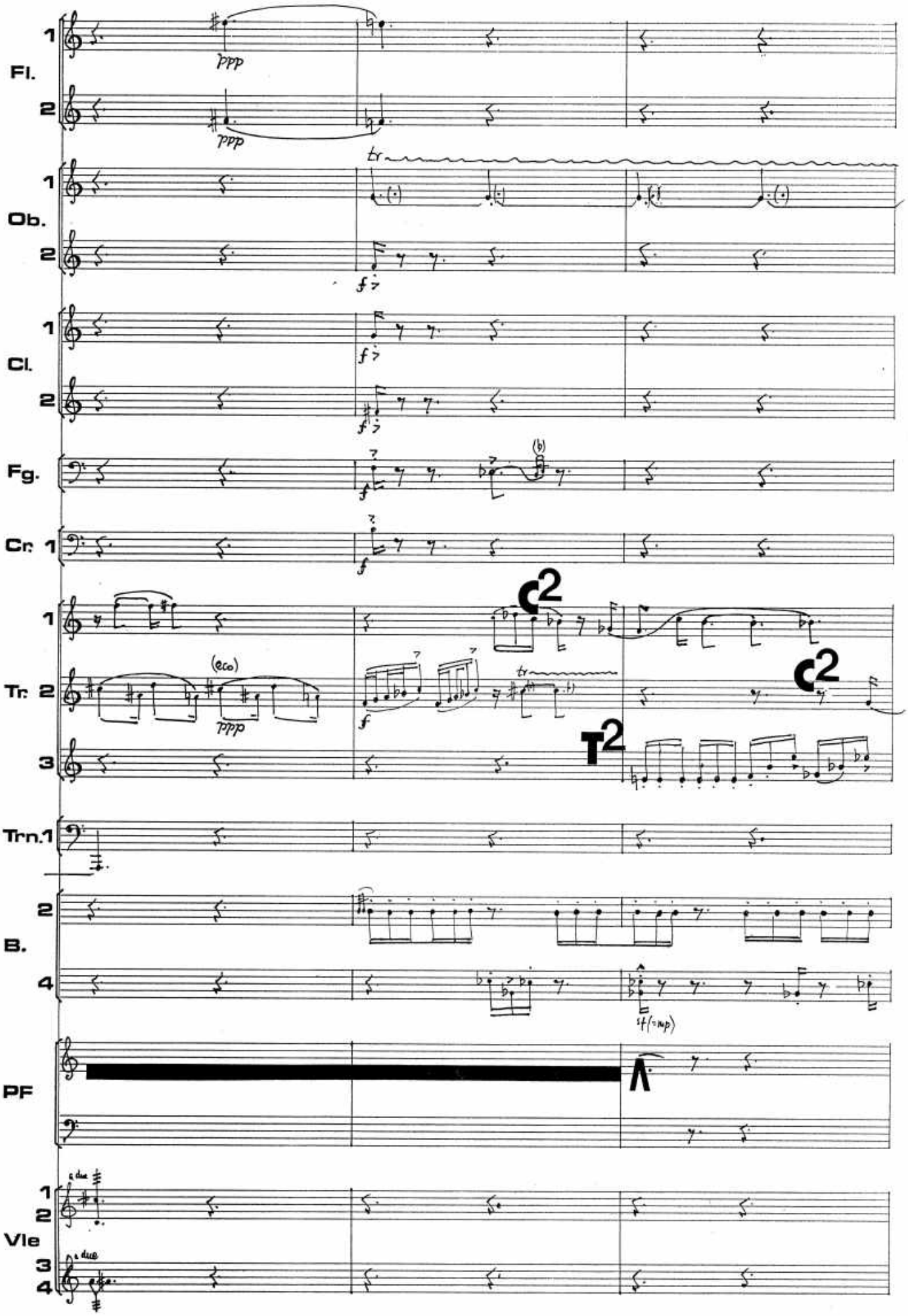

Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
Tr. 2
3
Trn.1
ppp
2
B.
4
DEFORMATION
f
PF
Vle
1
2
3
4

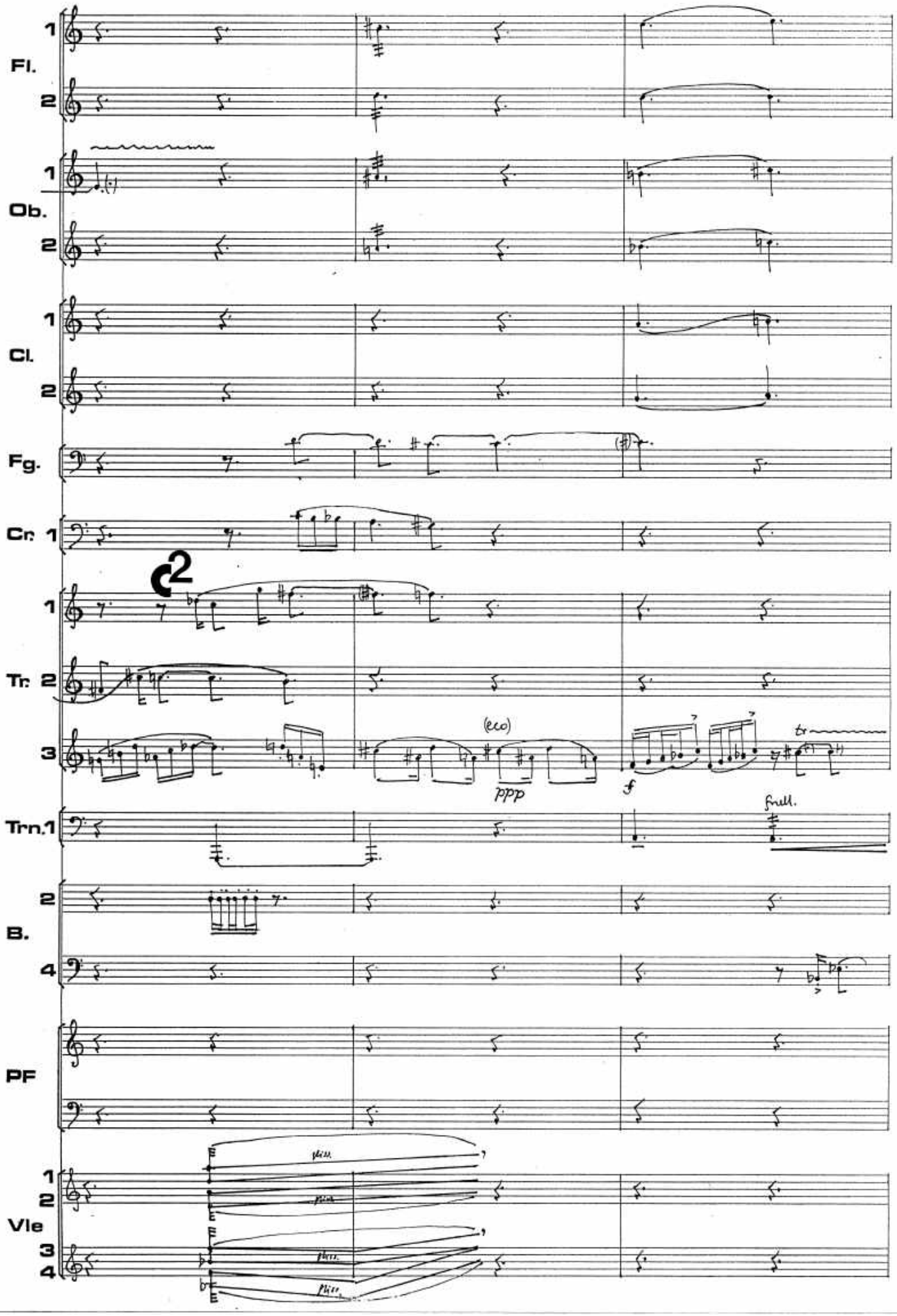

Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
e.s. pontic.
B.3

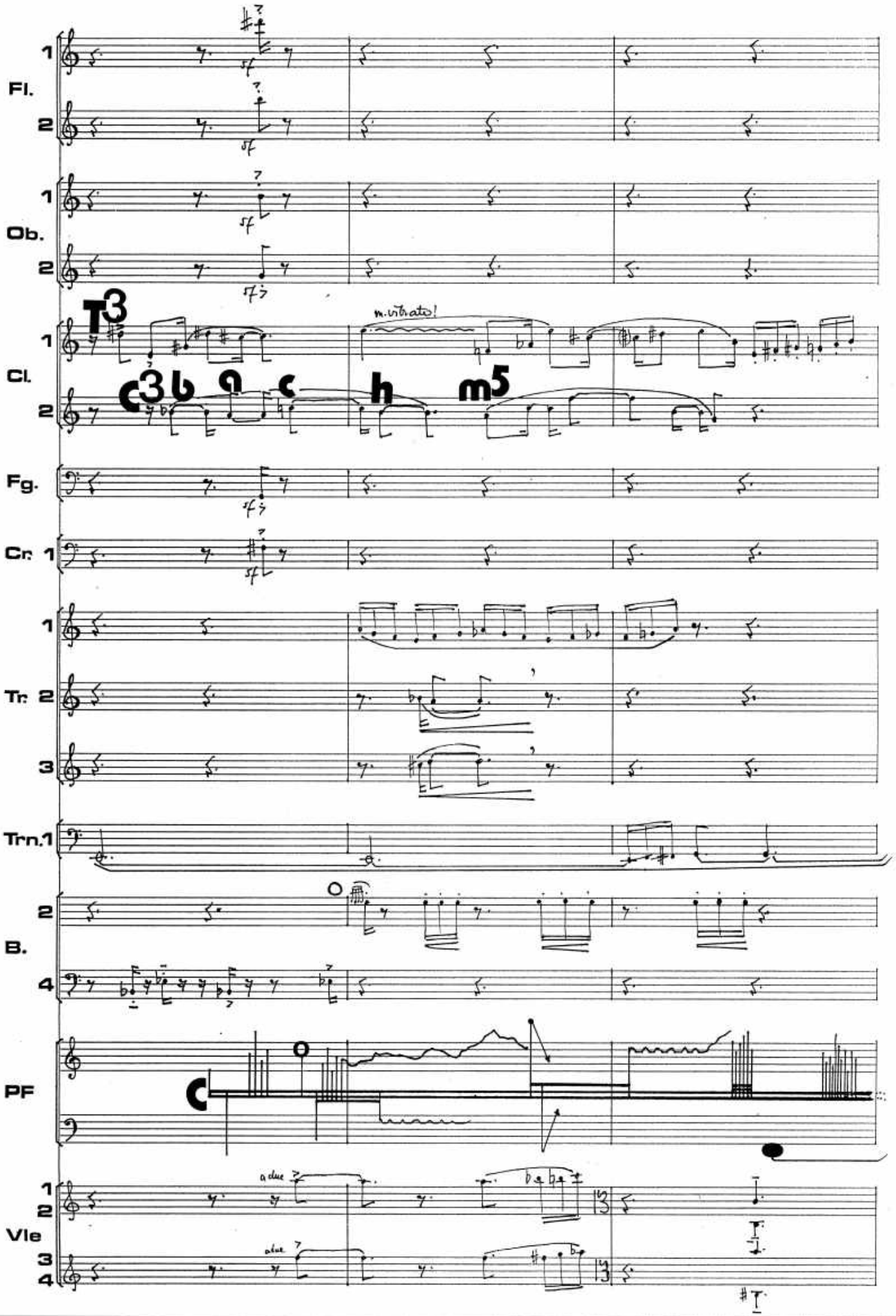

Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
ppp
ff
frullato
pizz.
arco

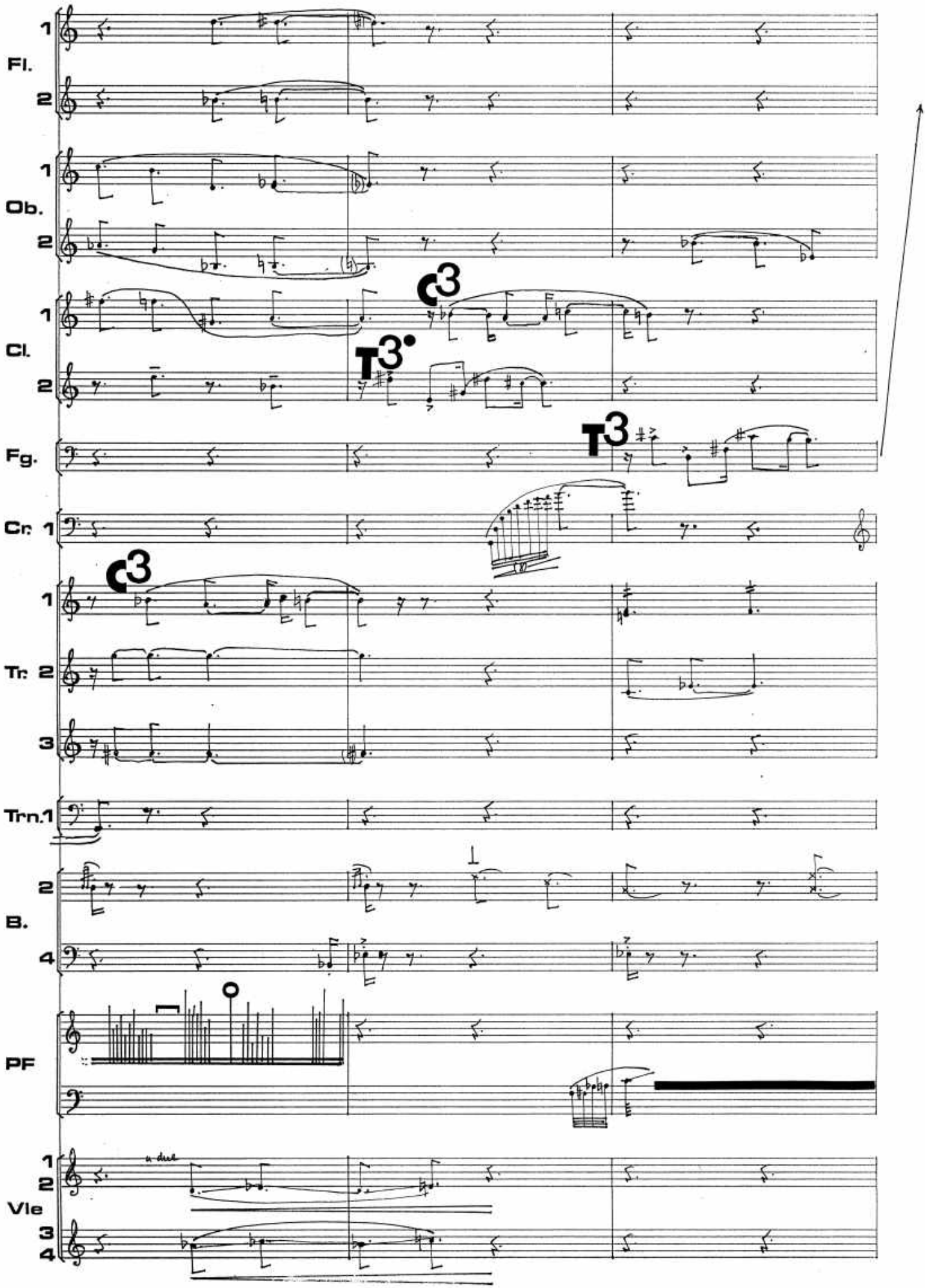

Fl.
1
2
delicatiss.
pppp
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
T2
(eco)
ppp
Tr. 2
3
Trn.1
!3
B.
4
ml
PF
senza tempo.
PERM.
Vle
1
2
3
4
div.
div.

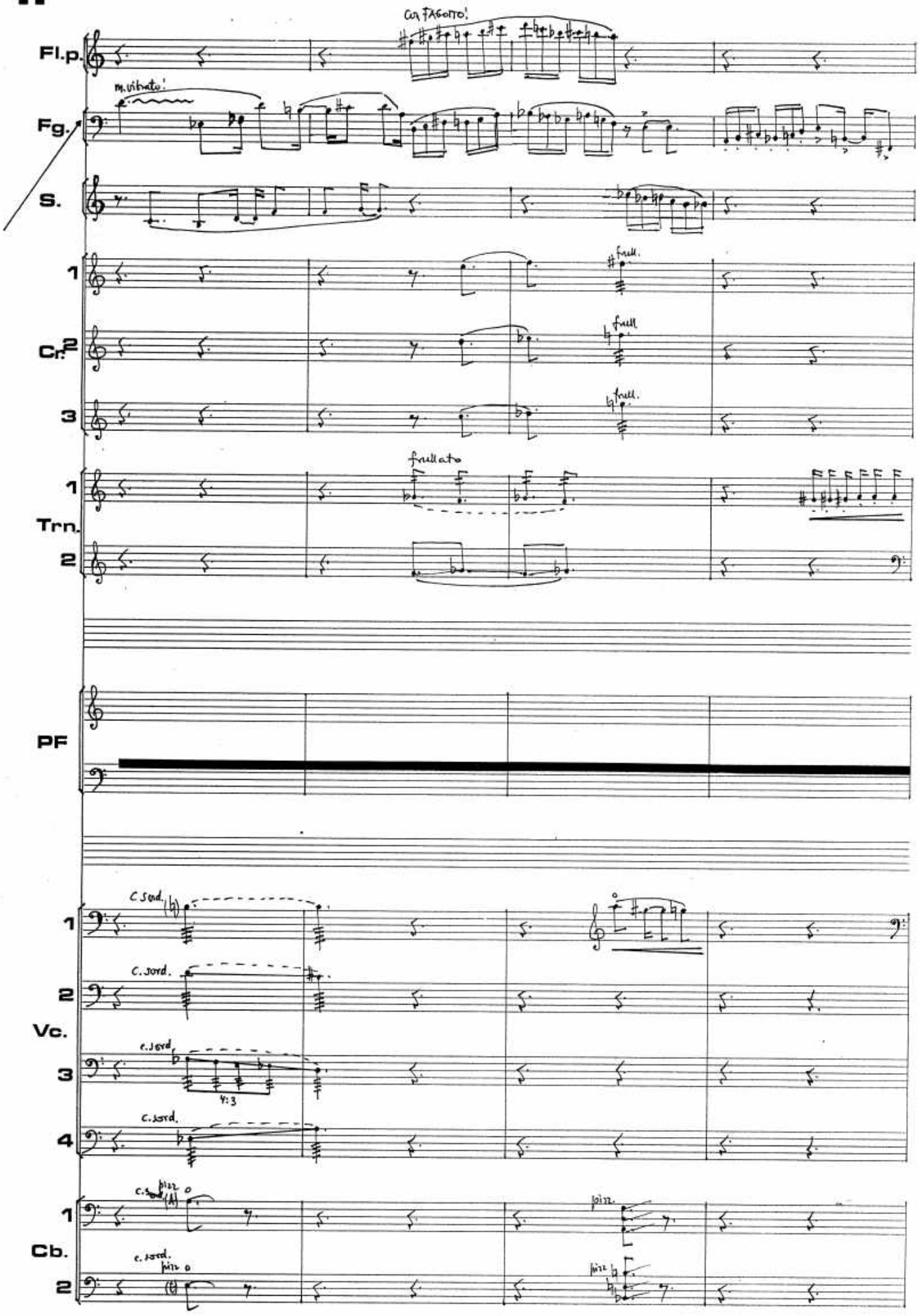

frullato
Fl.
1
2
Ob.
1
2
(to)
frullato
mf
Cl.
1
2
mf
Fg.
Cr. 1
C2
1
T2
Tr. 2
3
Trn.1
!2
B.
4
PF
div.
vla 1 sola
tr
1
2
Vle
3
4
pizz.

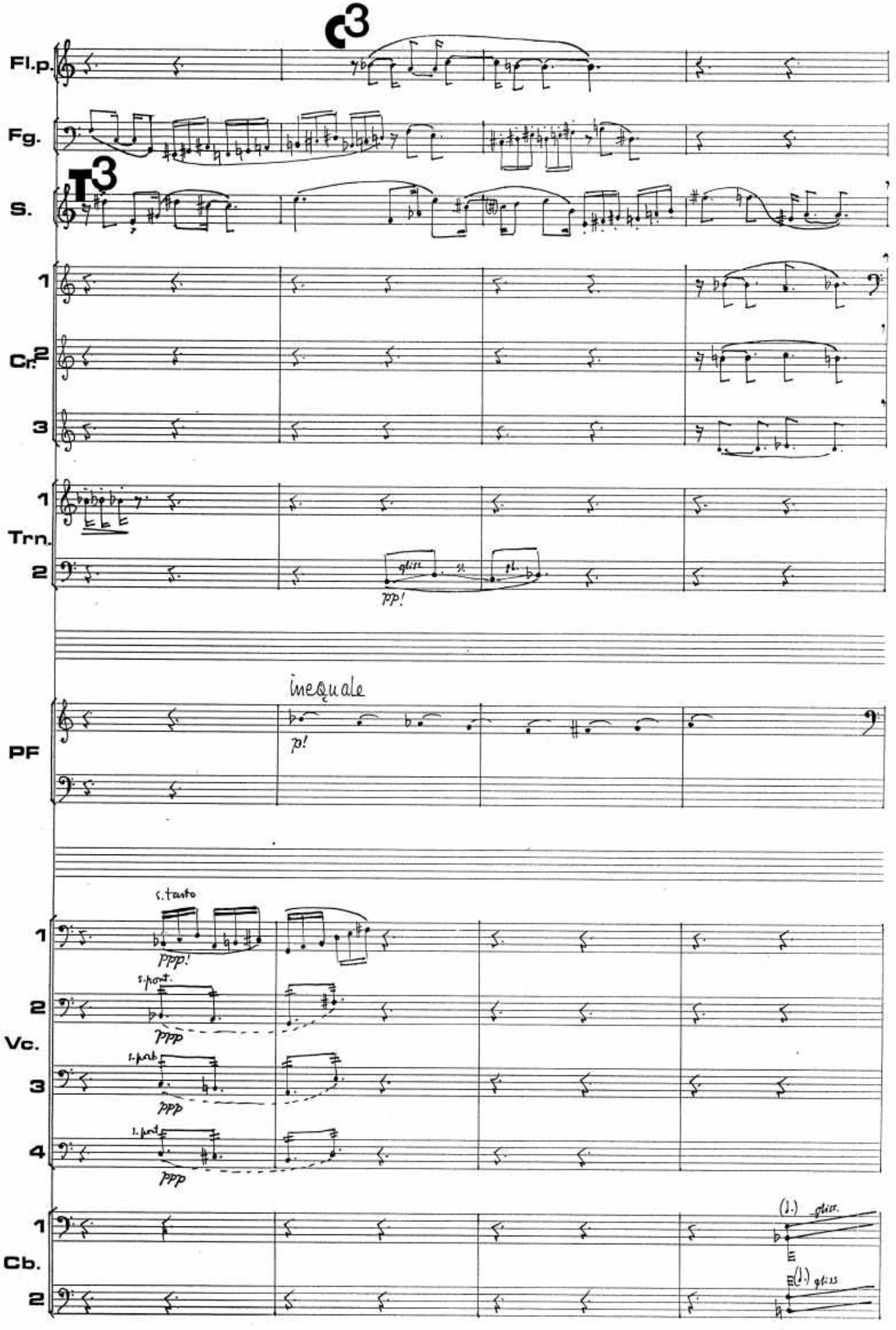

Fl.
1
2
ppp
ppp
Ob.
1
2
tr
f
Cl.
1
2
f
f
Fg.
f
(b)
Cr. 1
f
Tr.
1
2
3
(eco)
ppp
f
tr
c2
c2
T2
Trn.1
B.
2
4
sf(=mp)
PF
Vle
1
2
3
4
a due
a due

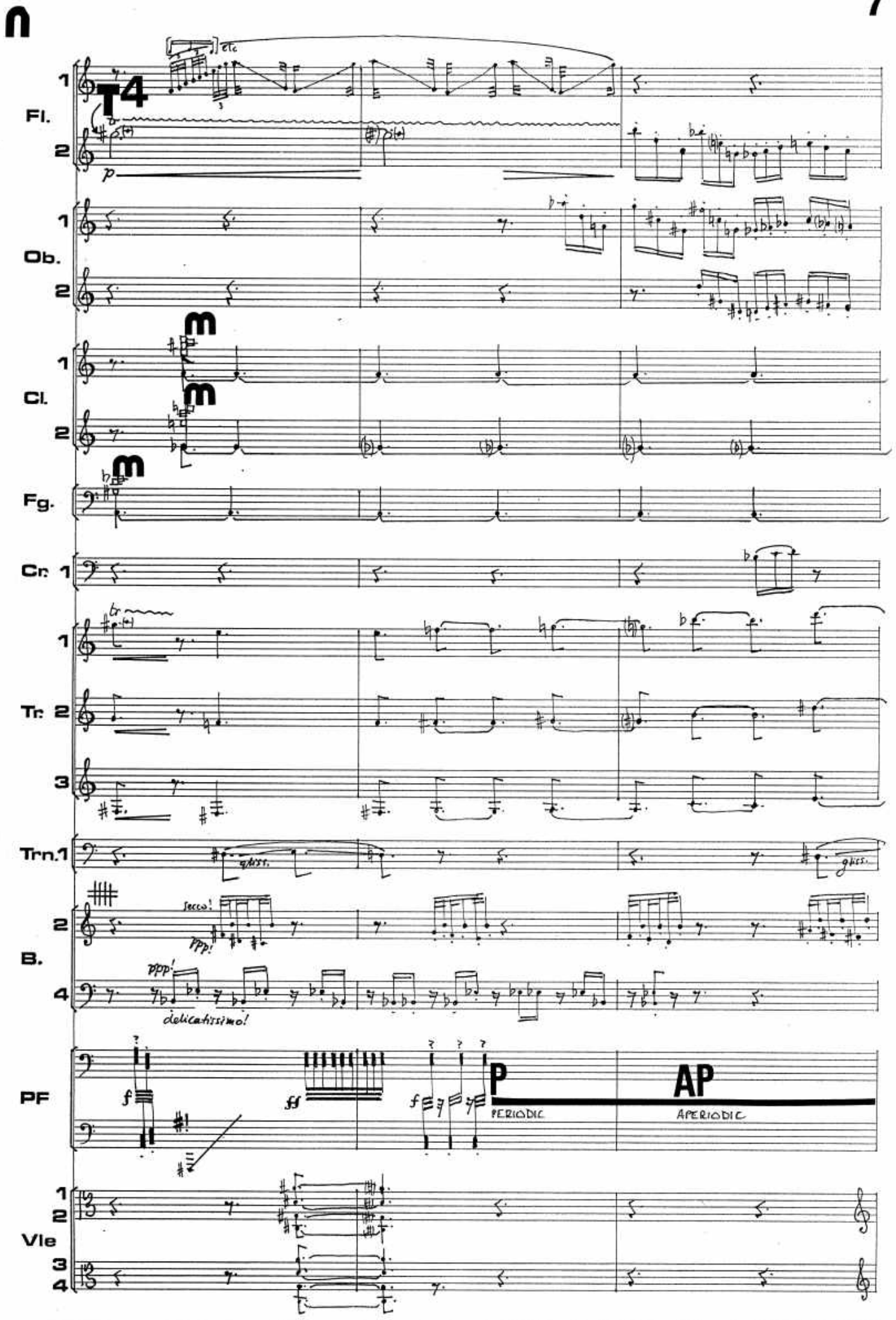

Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
2
1
Tr. 2
3
(eco)
ppp
f
tr
Trn.1
full.
2
B.
4
PF
1
2
Vle
3
4

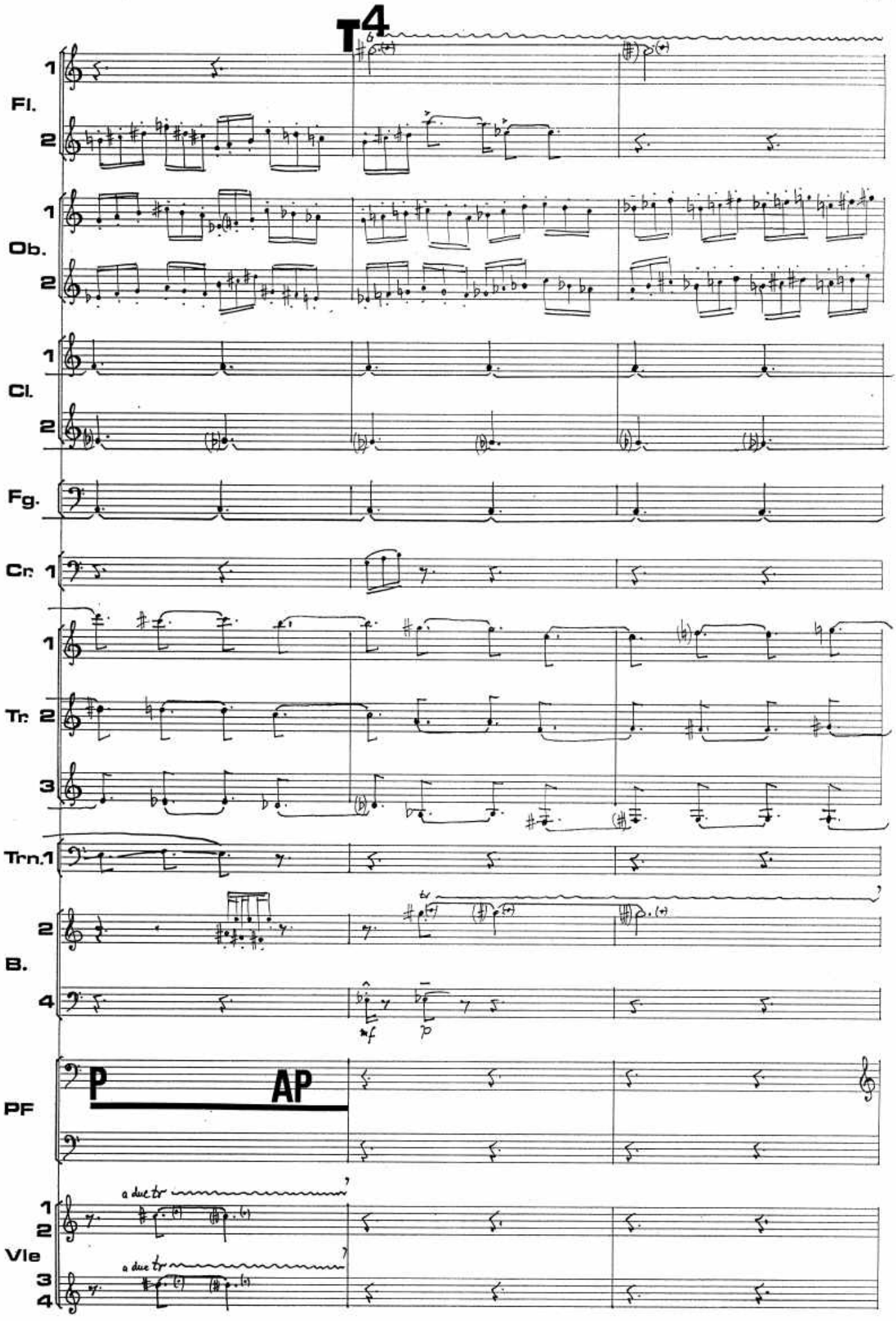

Fl.
1
2
Ob.
1
2
Cl.
1
2
m.vibrato!
Fg.
Cr. 1
1
Tr. 2
3
Trn.1
2
B.
4
PF
1
2
Vle
3
4
a due
a due

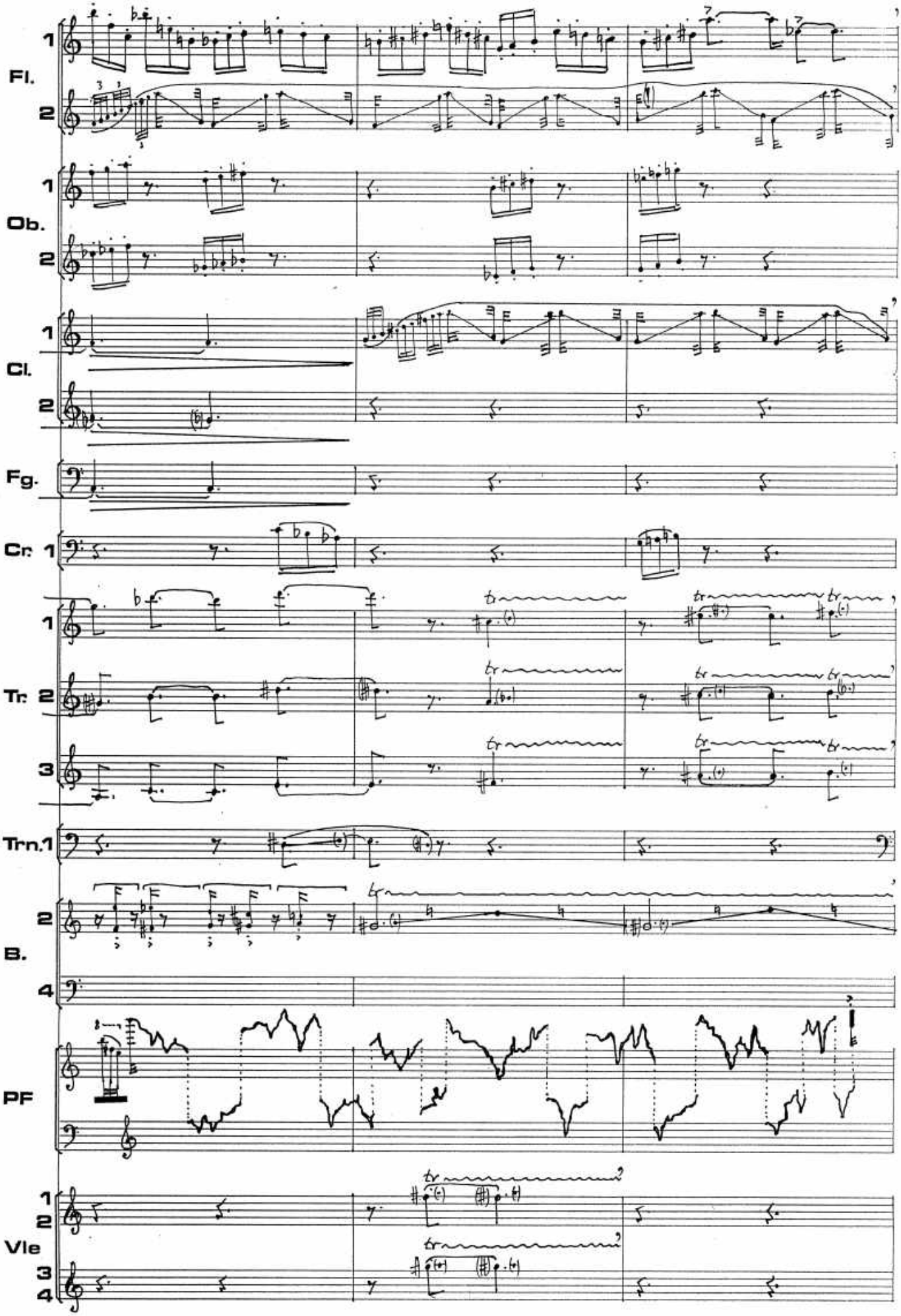

1
Fl.
2
1
Ob.
2
C3
1
Cl.
T3
2
T3
Fg.
Cr. 1
C3
1
Tr. 2
3
Trn.1
2
B.
4
PF
1
2
Vle
3
4
a due

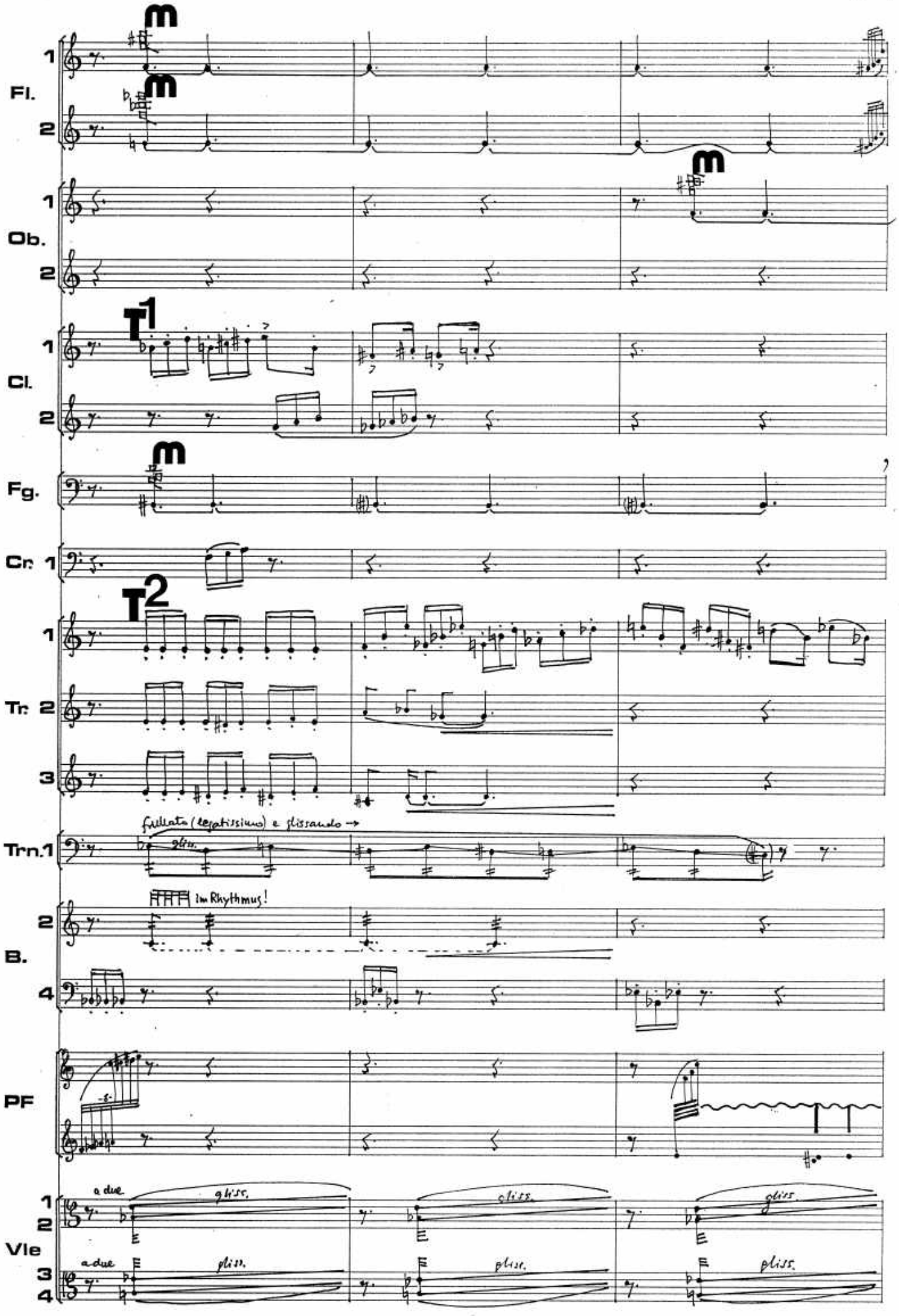

Fl.p.
Cor FAGOTTO!
Fg.
m. vibrato!
S.
Cr.
1
2
3
frull.
Trn.
1
2
frullato
PF
Vc.
1
2
3
4
c. sord.
4:3
Cb.
1
2
pizz.

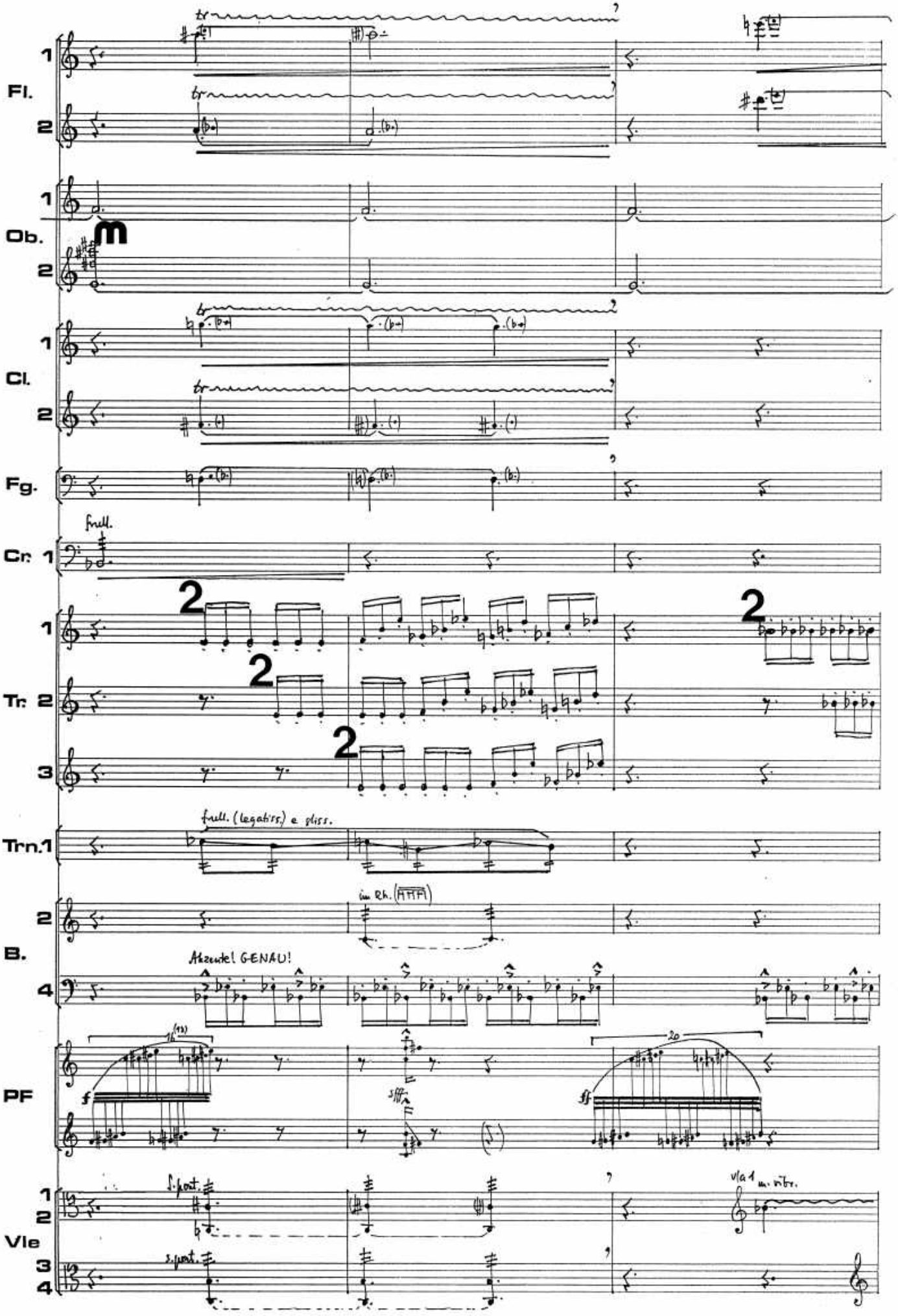

C3
Fl.p.
Fg.
T3
S.
1
Cr. 2
3
1
Trn.
2
gliss.
pp!
inequale
PF
p!
s. tasto
1
ppp!
s. pont.
2
ppp
Vc.
s. pont.
3
ppp
s. pont.
4
ppp
1
Cb.
2
(♩.) gliss.
(♩.) gliss.

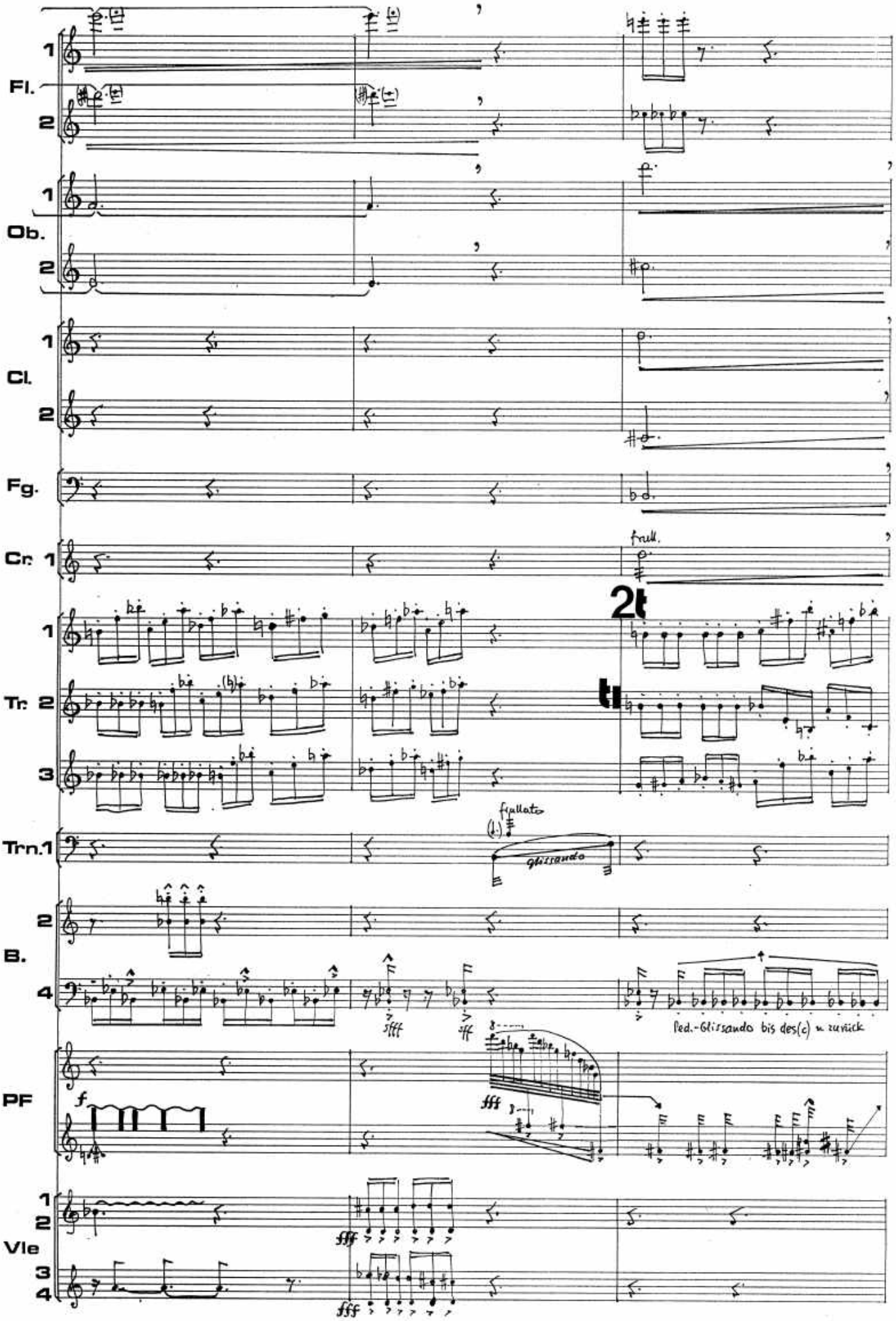

A
T4
Fl.
1
2
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
3
4
secco!
ppp!
delicatissimo!
f
ff
PERIODIC
APERIODIC

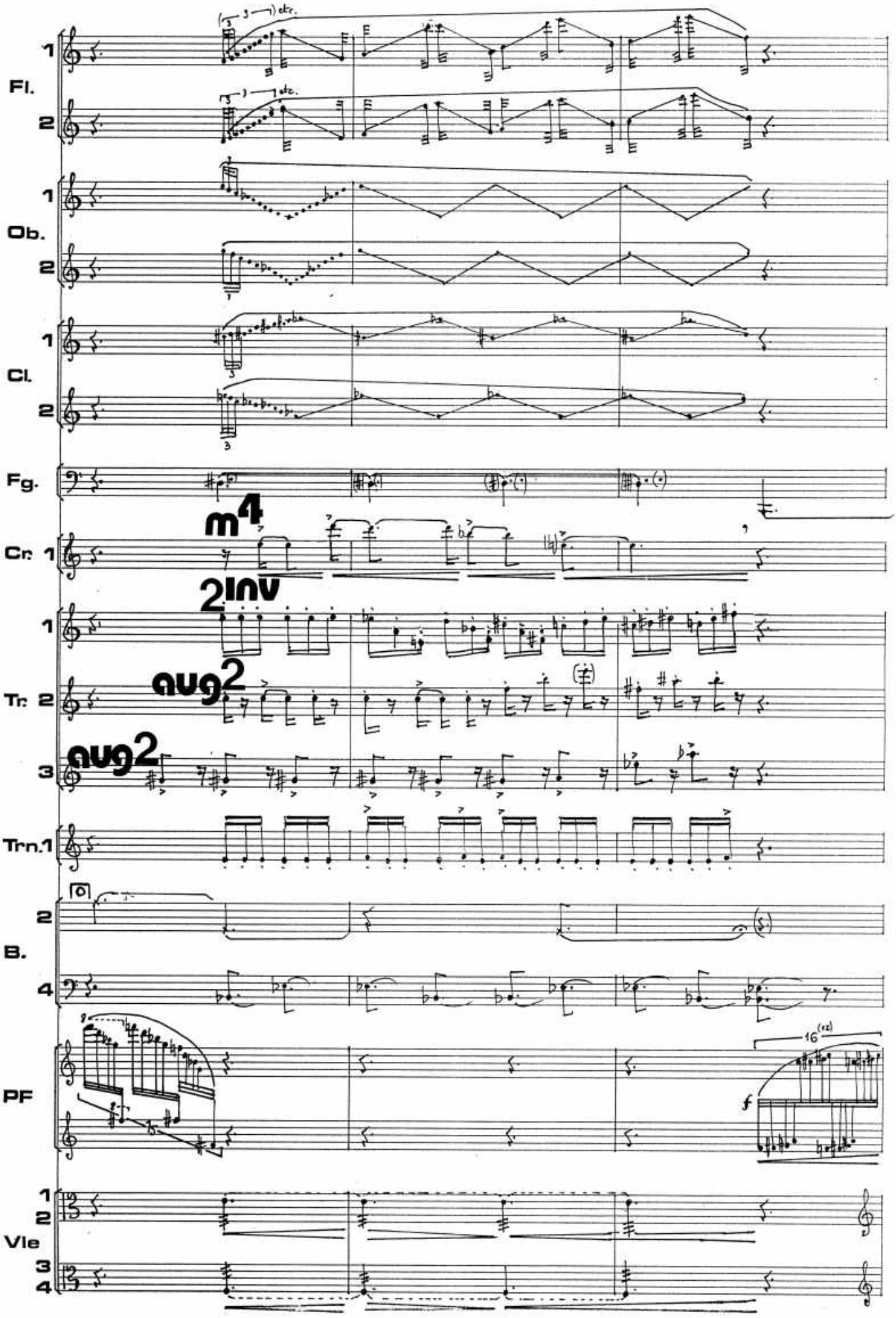

T4
Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
1
Tr. 2
3
Trn. 1
2
B.
4
*f
p
PF
P
AP
Vle
1
2
3
4
a due tr
a due tr

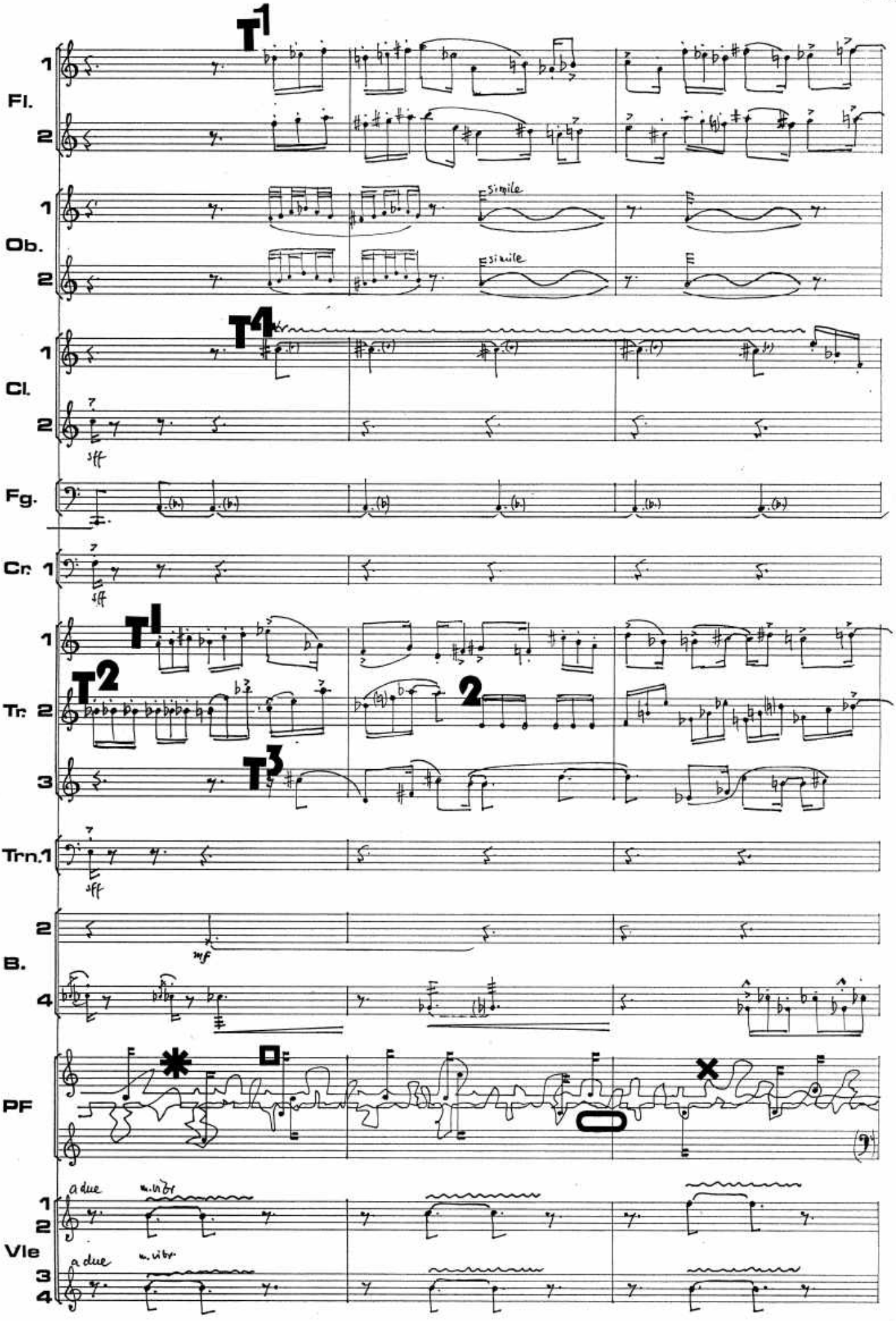

Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
Cr. 1
1
Tr. 2
3
Trn.1
2
B.
4
PF
Vle
1
2
3
4

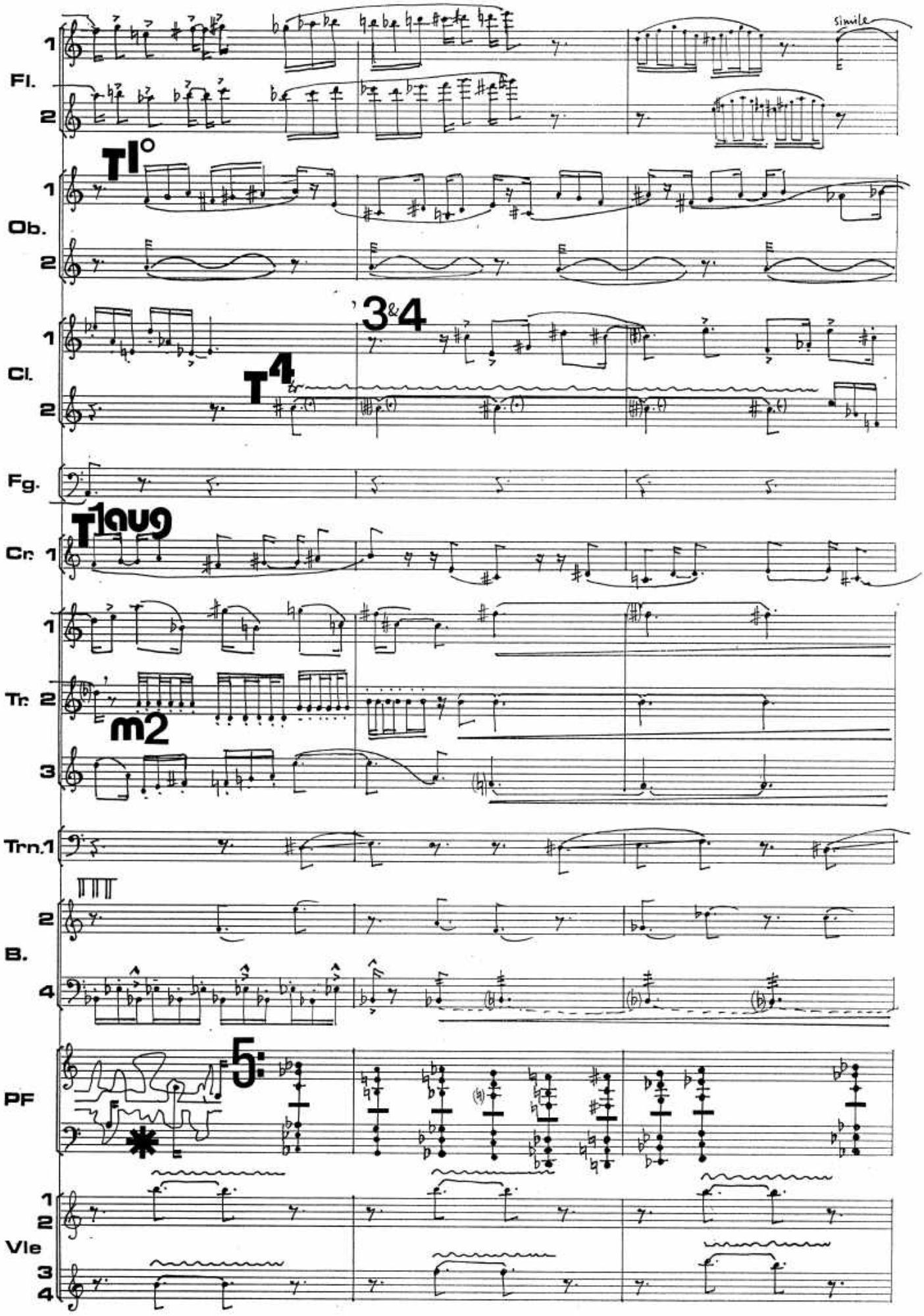

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg.
Cr. 1
Tr. 1
Tr. 2
Tr. 3
Trn. 1
B. 2
B. 4
PF
Vle 1
Vle 2
Vle 3
Vle 4
T1
T2
m
flattato (legatissimo) e glissando →
gliss.
im Rhythmus!
a due
gliss.

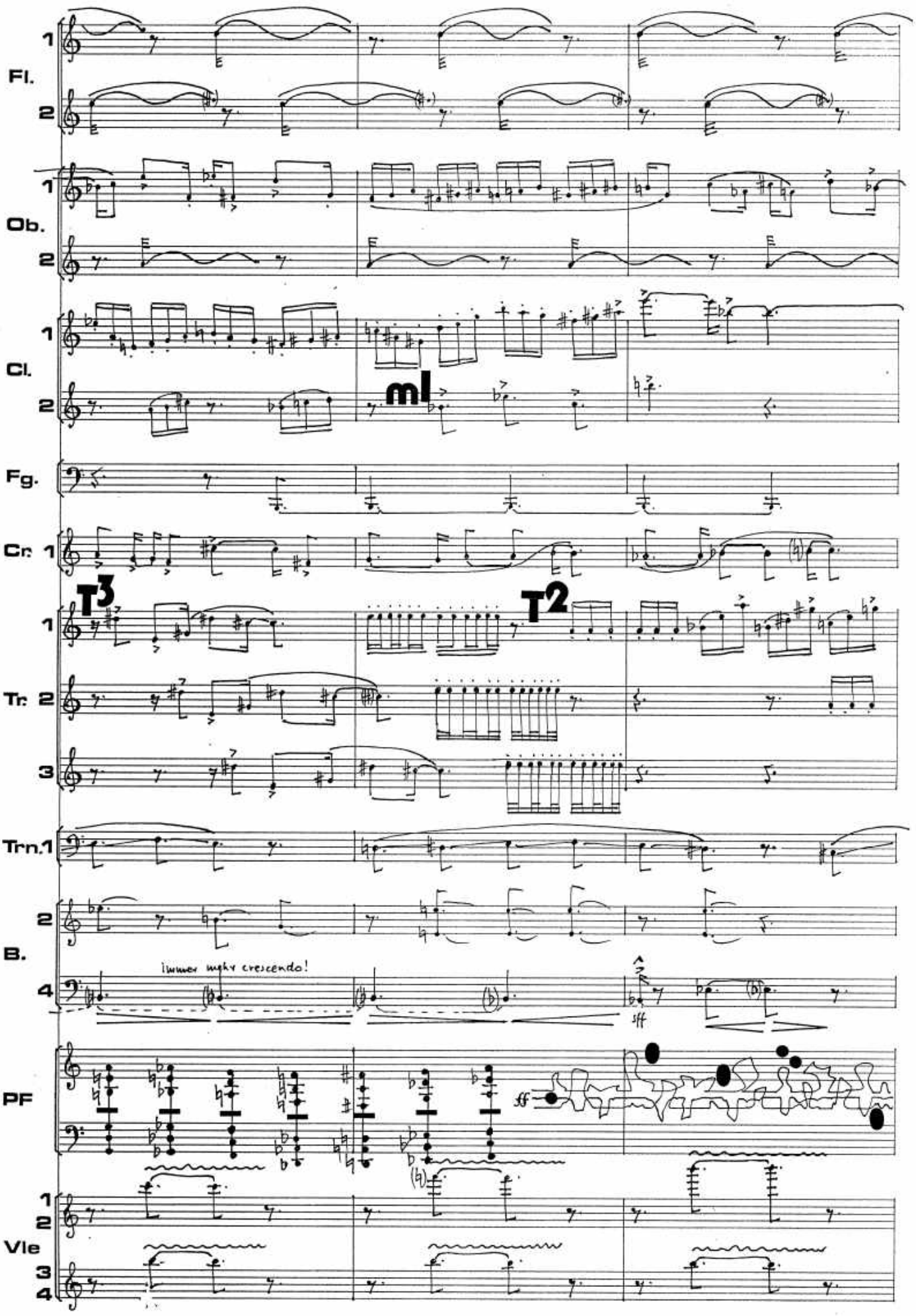

Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Trn.
B.
PF
Vle
frull.
frull. (legatiss.) e gliss.
im Rh.
Akzente! GENAU!
s.pont.
v/a 1 m. vibr.

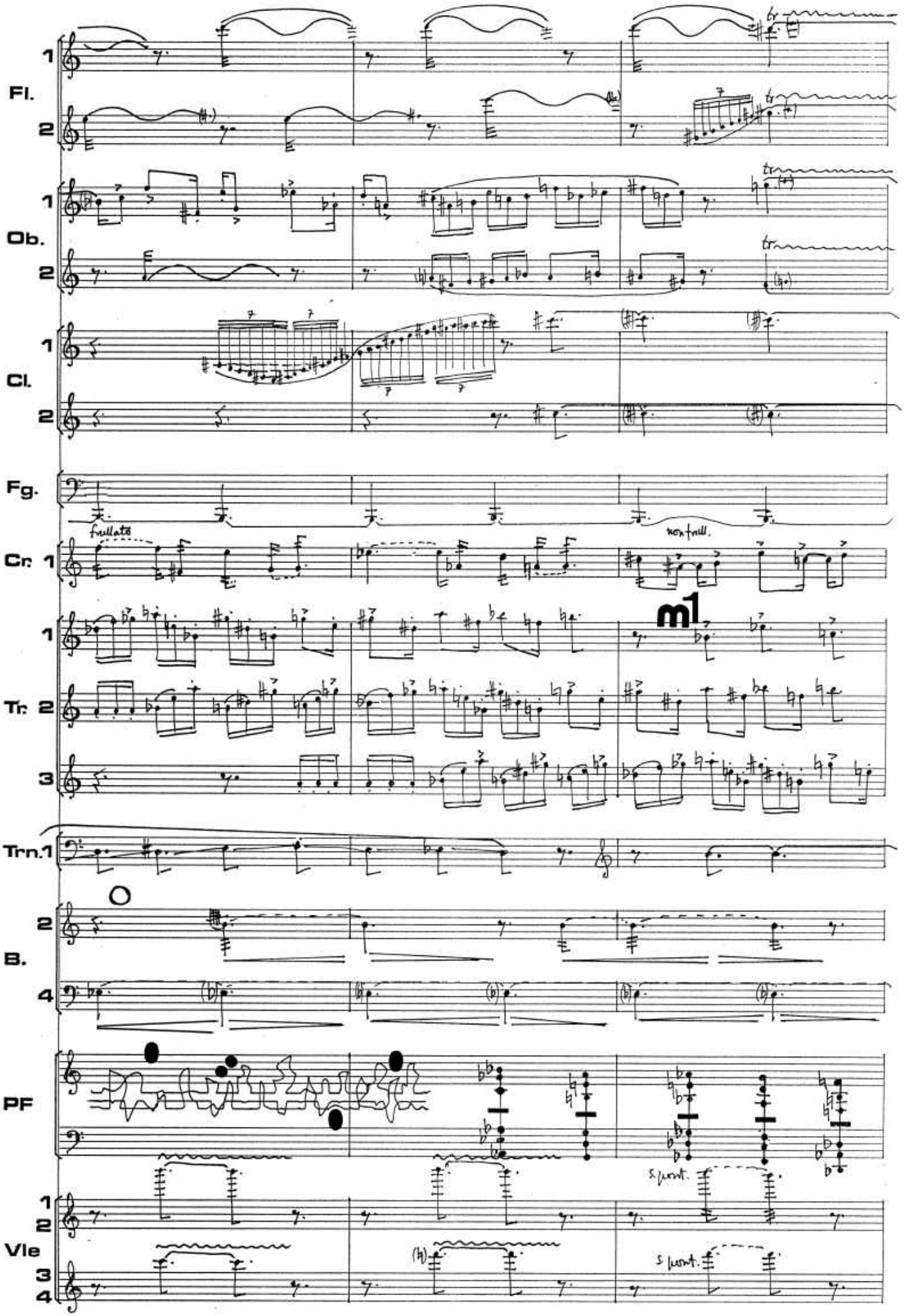

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg.
Cr. 1
frull.
2t
Tr. 1
Tr. 2
Tr. 3
tl
Trn. 1
flattato
glissando
B. 2
B. 4
sfff
sff
Ped.-Glissando bis des(c) u. zurück
PF
f
fff
Vle 1
Vle 2
Vle 3
Vle 4
fff


Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
m4
Cr. 1
2inv
1
aug2
Tr. 2
aug2
3
Trn.1
2
B.
4
PF
16(va)
f
1
2
Vle
3
4


T1
Fl.
1
2
simile
Ob.
T4
Cl.
sff
Fg.
Cr. 1
T1
T2
Tr. 2
2
T3
3
Trn.1
mf
B.
4
PF
a due
m.vibr.
Vle
3


Fl.
1
2
simile
Ob.
1
2
Cl.
1
2
3&4
Fg.
Cr.
1
Tr.
1
2
3
Trn.1
2
B.
4
PF
5:
Vle
1
2
3
4


Fl.
1
2
Ob.
1
2
Cl.
1
2
ml
Fg.
Cr. 1
T3
T2
1
Tr. 2
3
Trn. 1
2
B.
4
Immer mehr crescendo!
sff
PF
ff
1
2
Vle
3
4


Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
fullato
Cr. 1
non trill.
m1
1
Tr. 2
3
Trn.1
2
B.
4
PF
s'pont.
1
2
Vle
3
4
s'pont.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg.

Cr. 1

Tr. 1 2 3

m1

m1

Trn. 1

wie eine Pause!

B. 2 4

sf

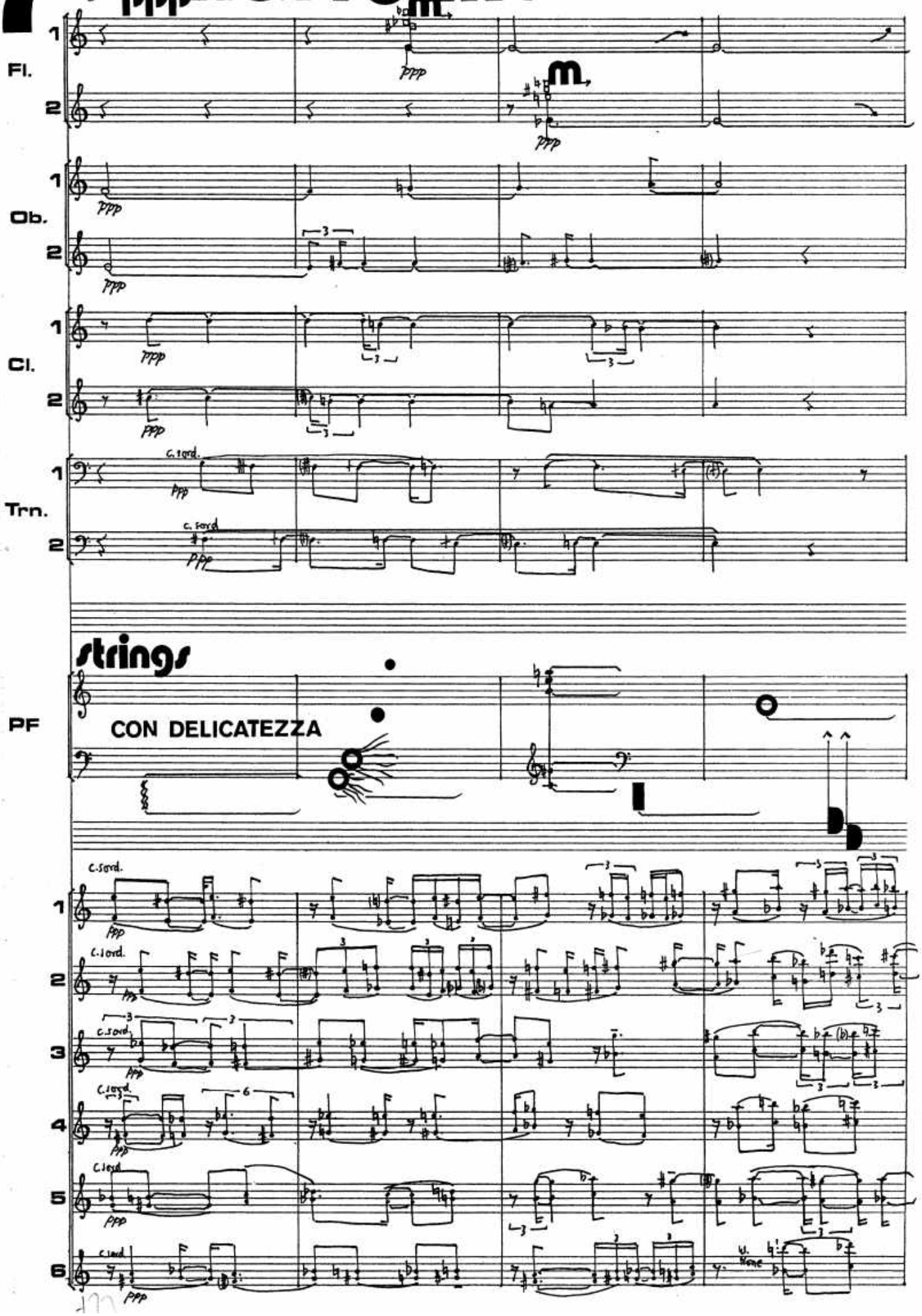
sub. ppp

PF

Vle 1 2 3 4

7 NOTTURNO

2/4 ♩=56 ppp



un po' cresc.

Fl.

Ob.

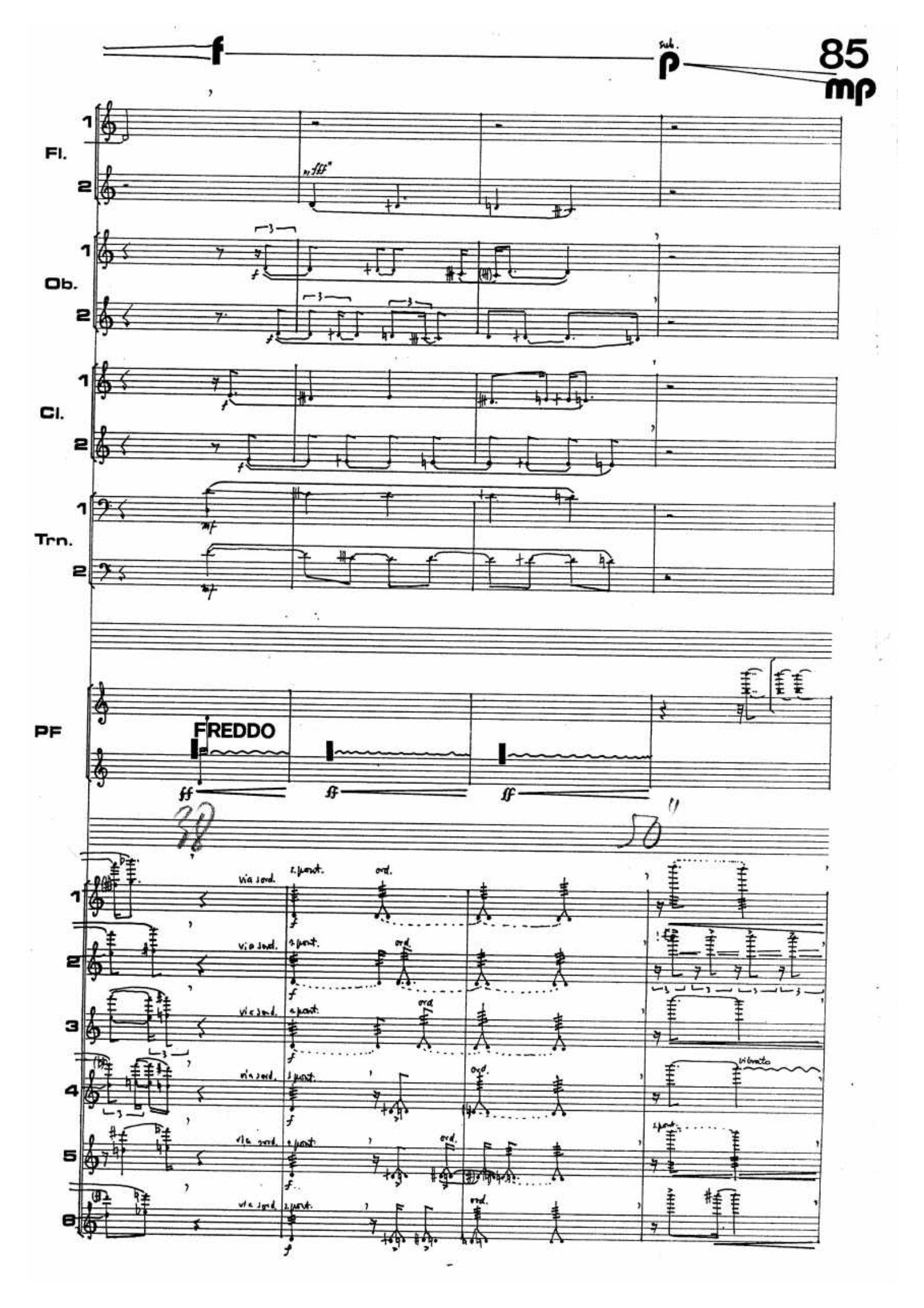
Cl.

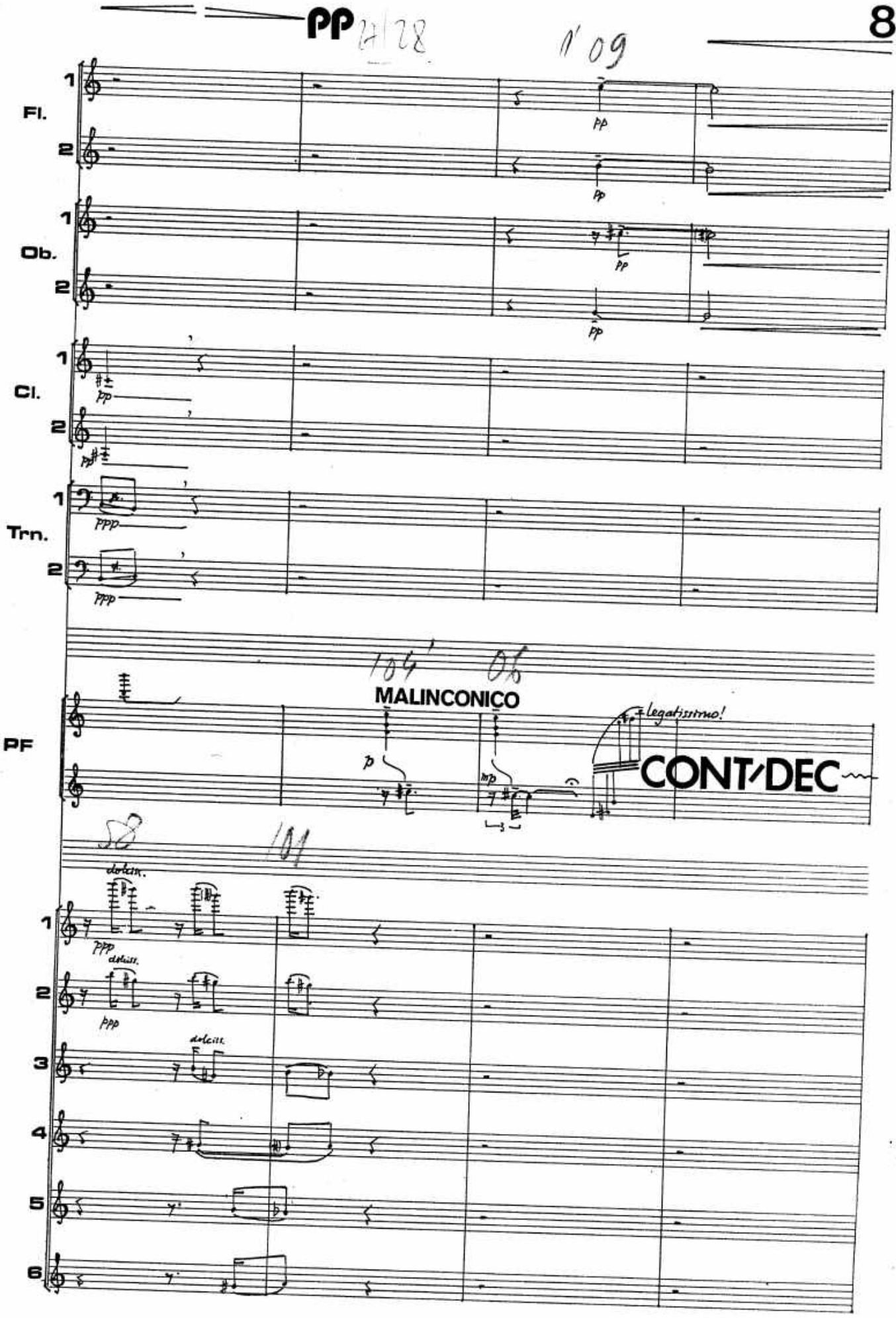
Trn.

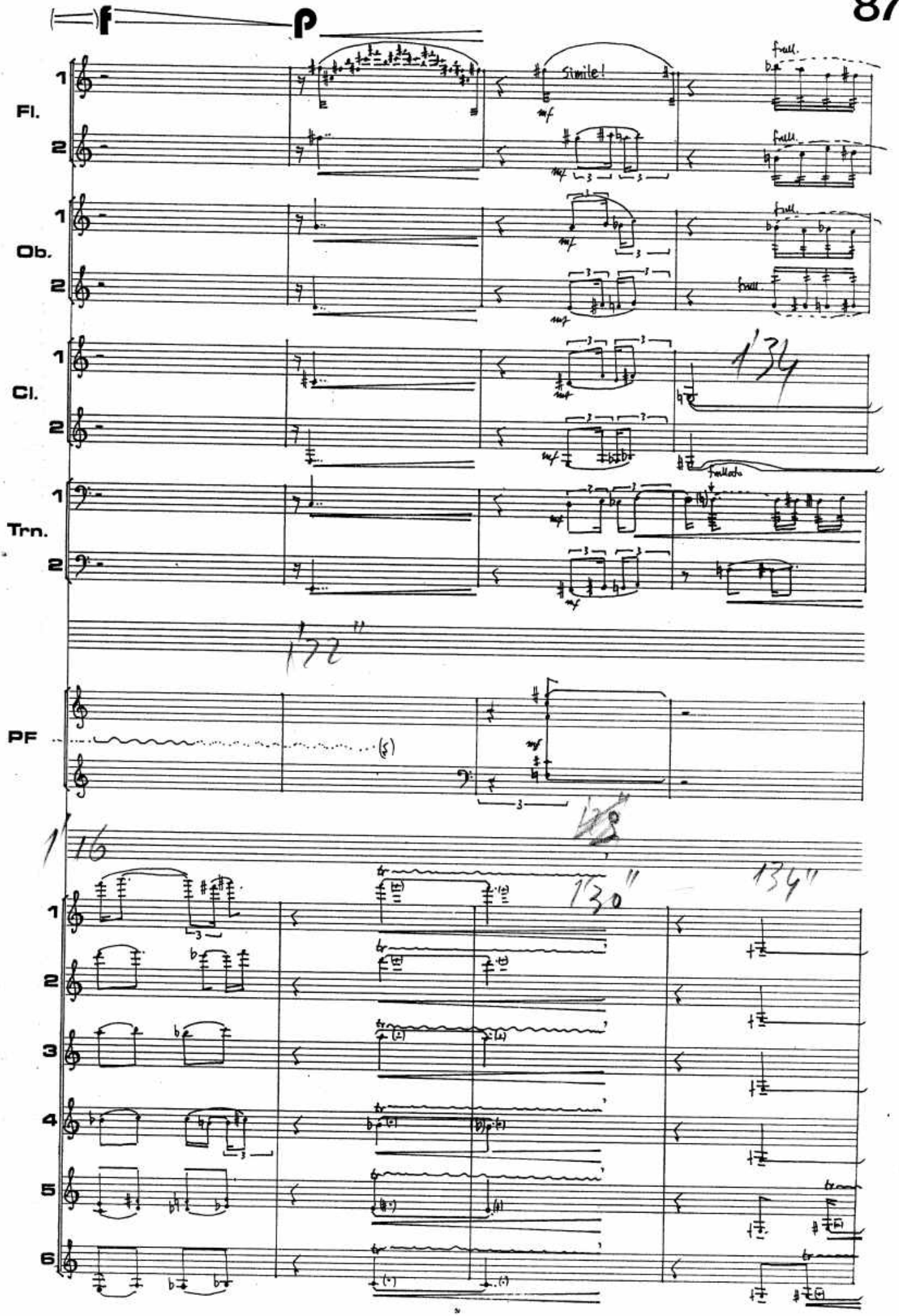
PF

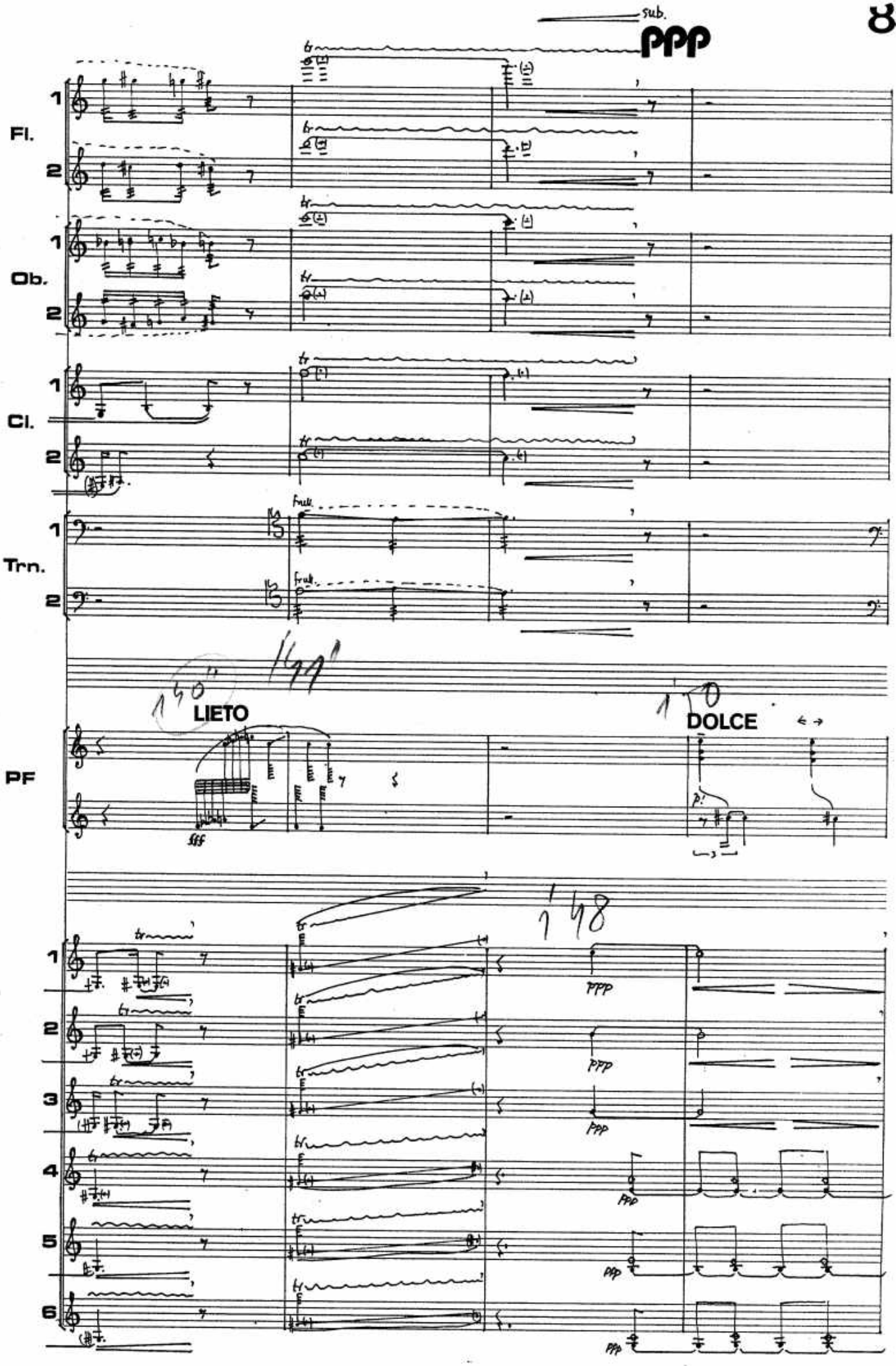
CON IRA

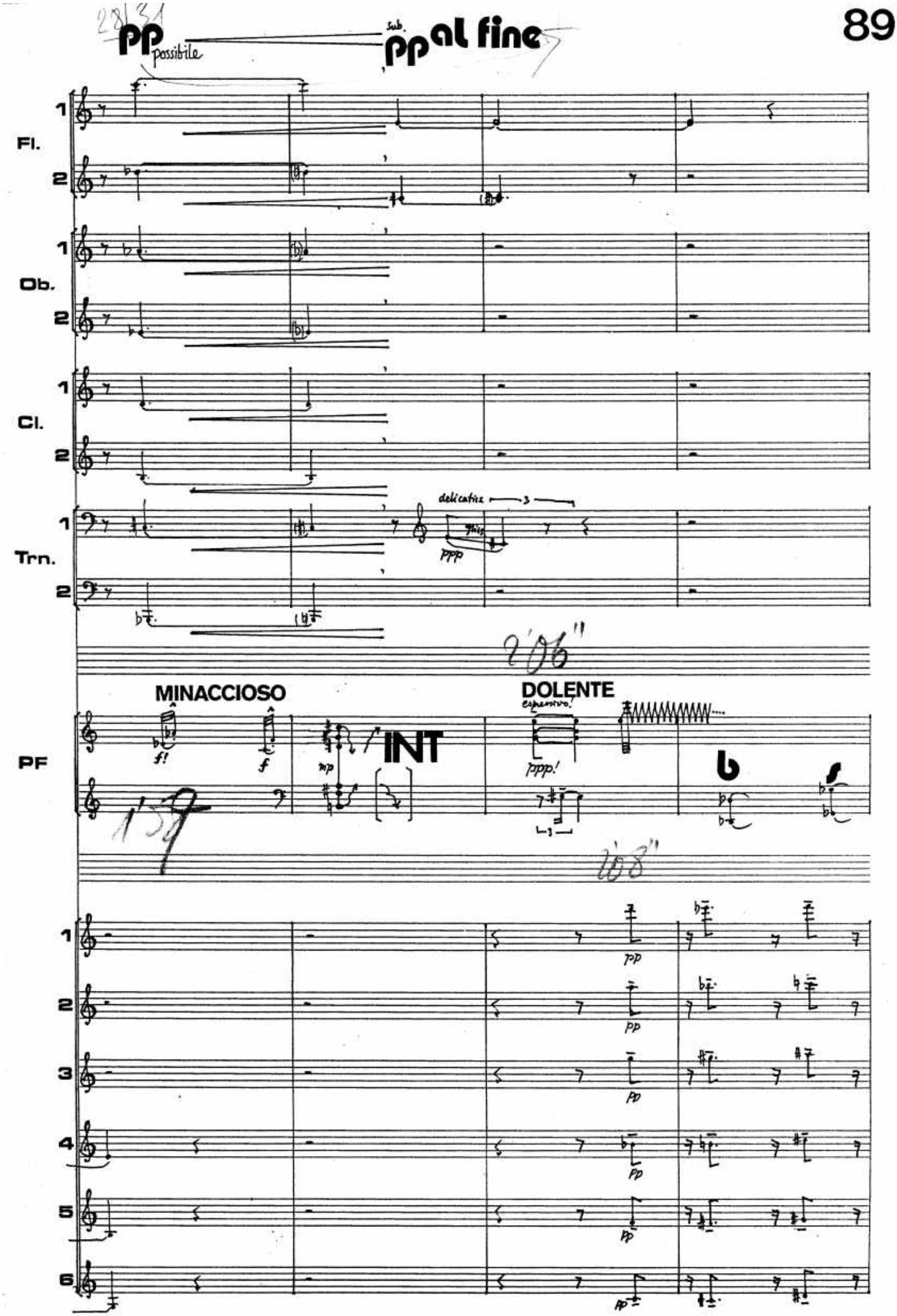
Kleine Vene!

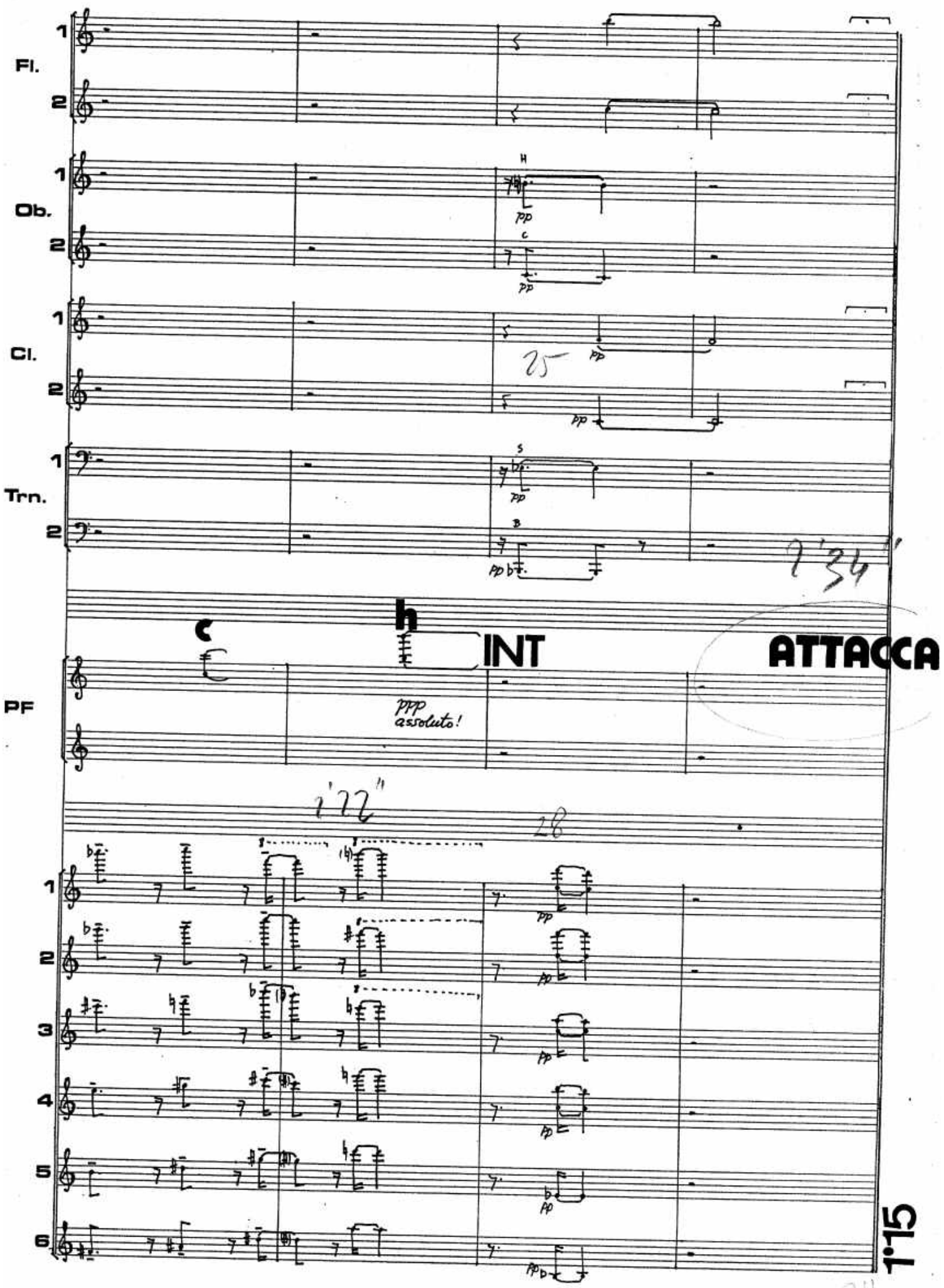

f
sub.
p
85
mp
Fl.
Ob.
Cl.
Trn.
PF
FREDDO
ff
via sord.
s. pont.
ord.
vibrato

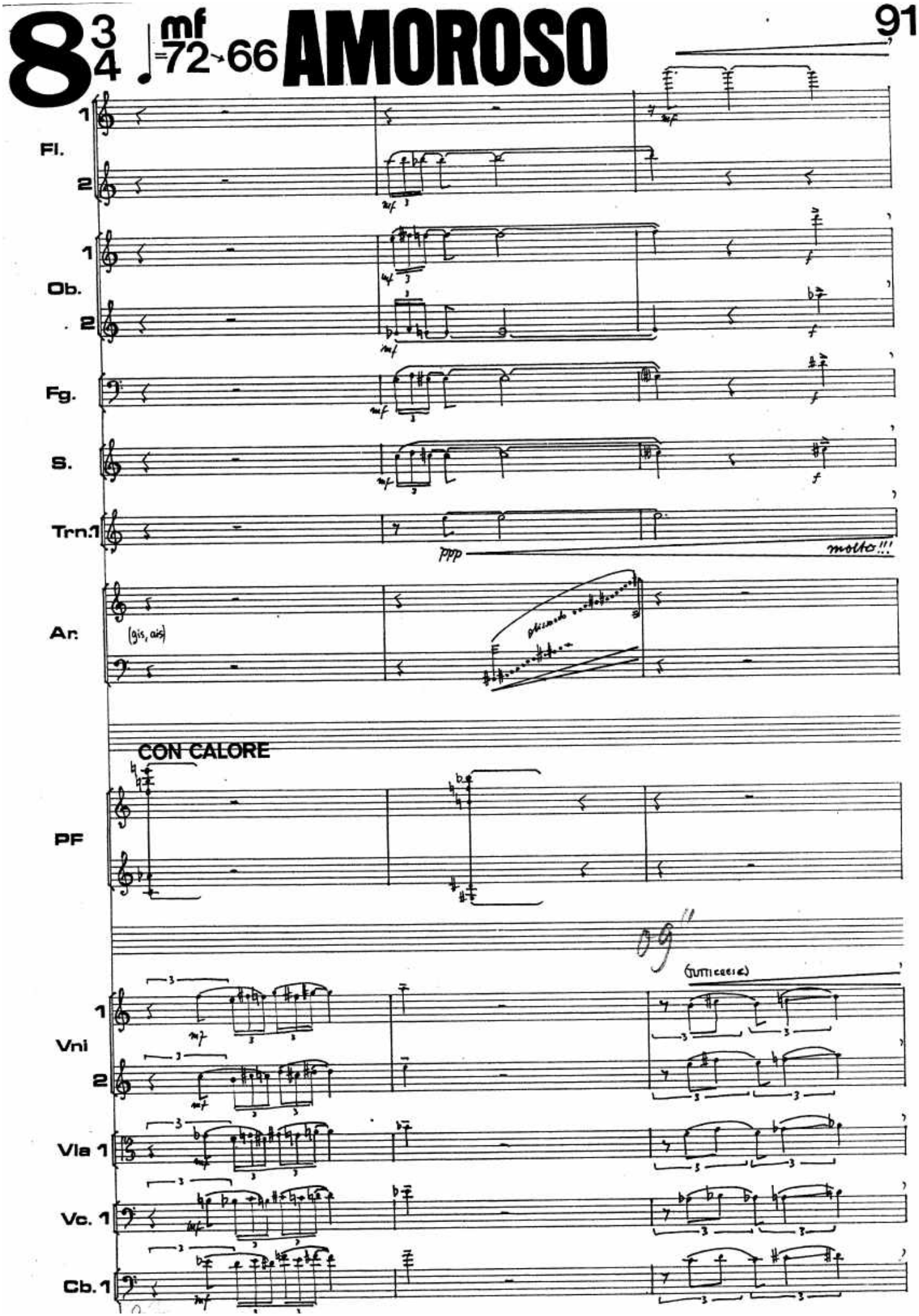

PP 27/28
1'09
Fl.
Ob.
Cl.
Trn.
PF
MALINCONICO
legatissimo!
CONT/DEC
dolciss.


f
p
Fl.
Ob.
Cl.
Trn.
PF
Simile!
frull.
frullato
1'34
1'32"
1'16
1'30"
1'34"

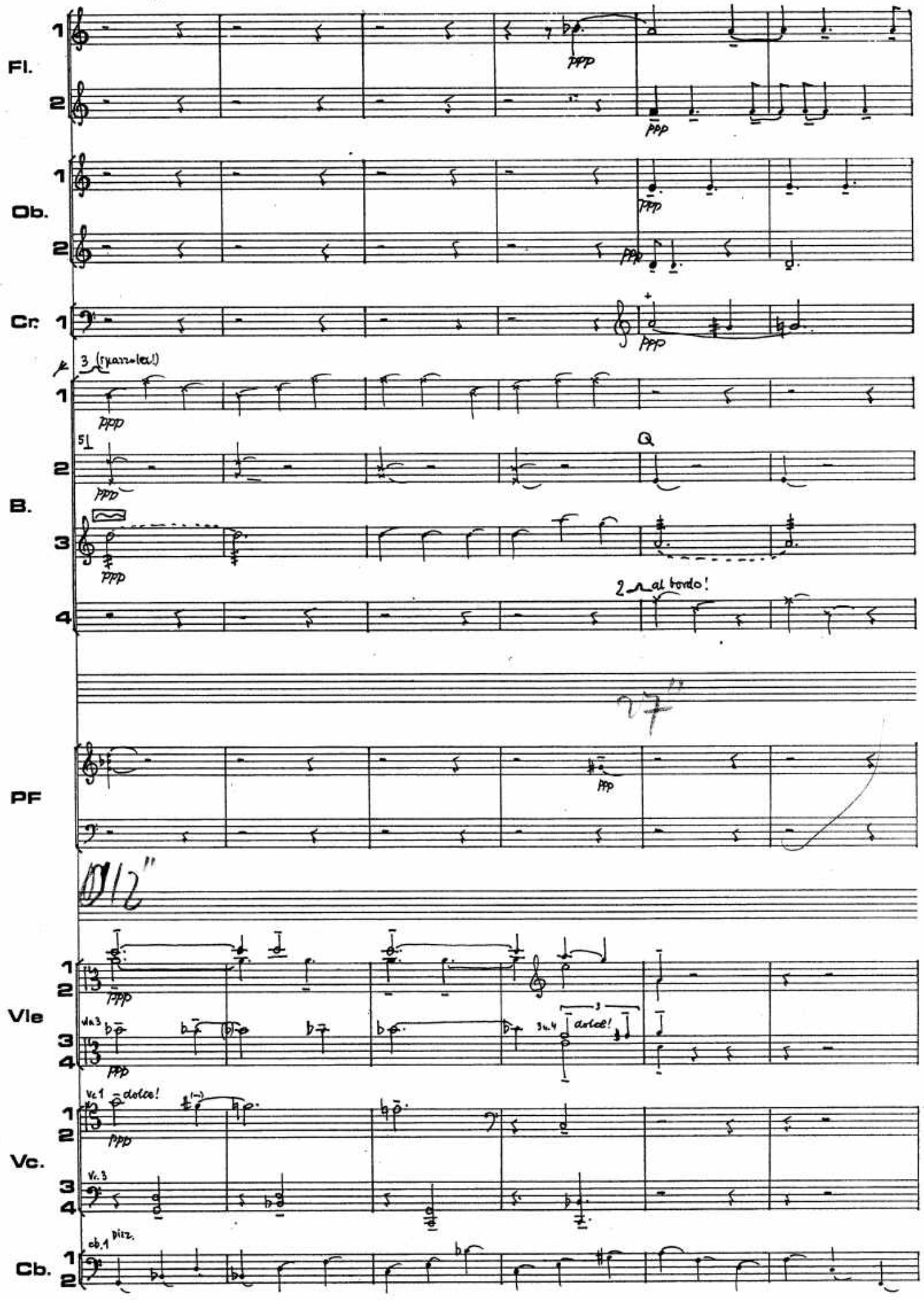

sub.
ppp
Fl.
Ob.
Cl.
Trn.
PF
LIETO
DOLCE
fff
p!
ppp

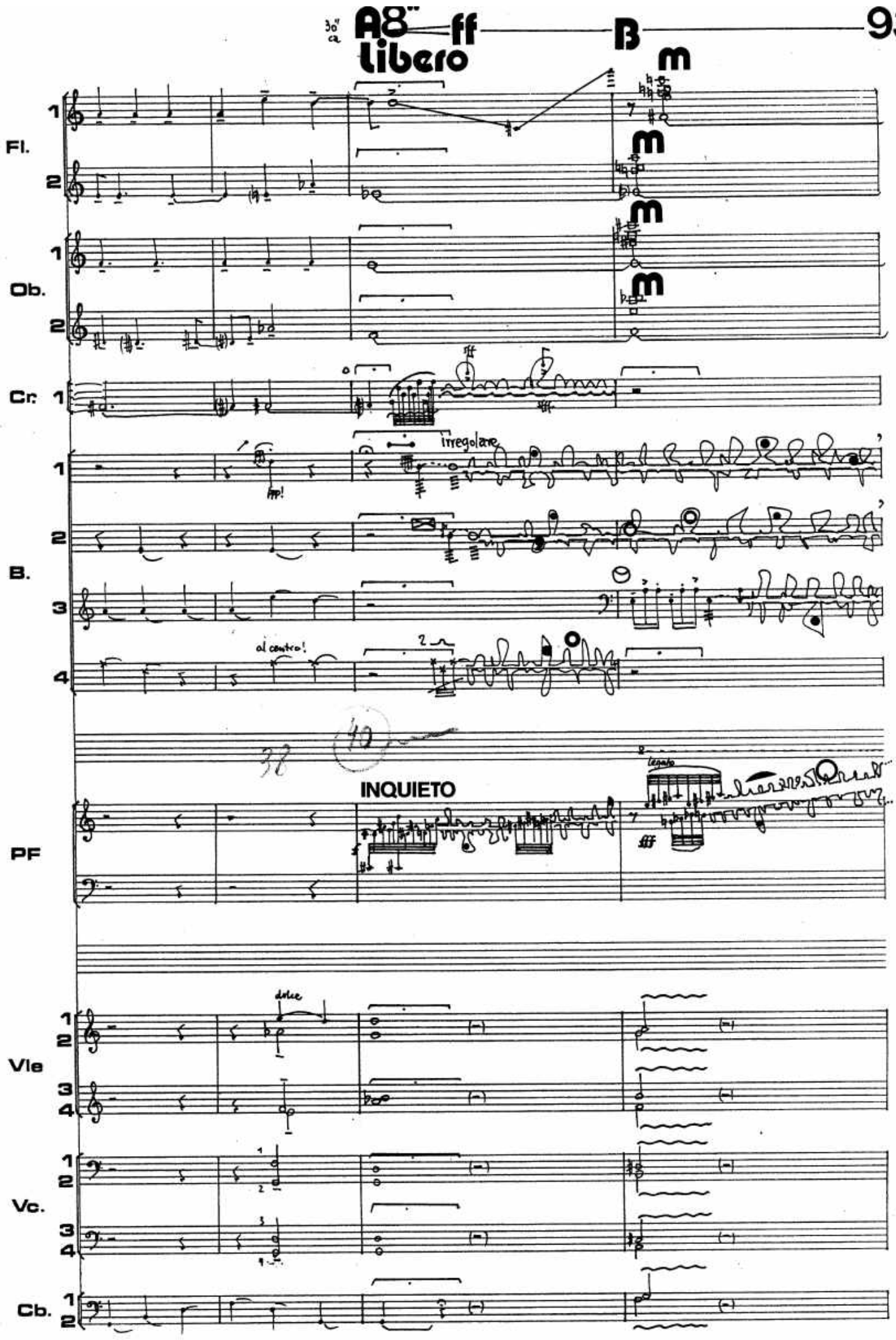

pp possibile
sub. pp al fine
Fl.
Ob.
Cl.
Trn.
delicatiss
ppp
MINACCIOSO
DOLENTE
espressivo!
PF
f!
f
mp
INT
ppp!
pp

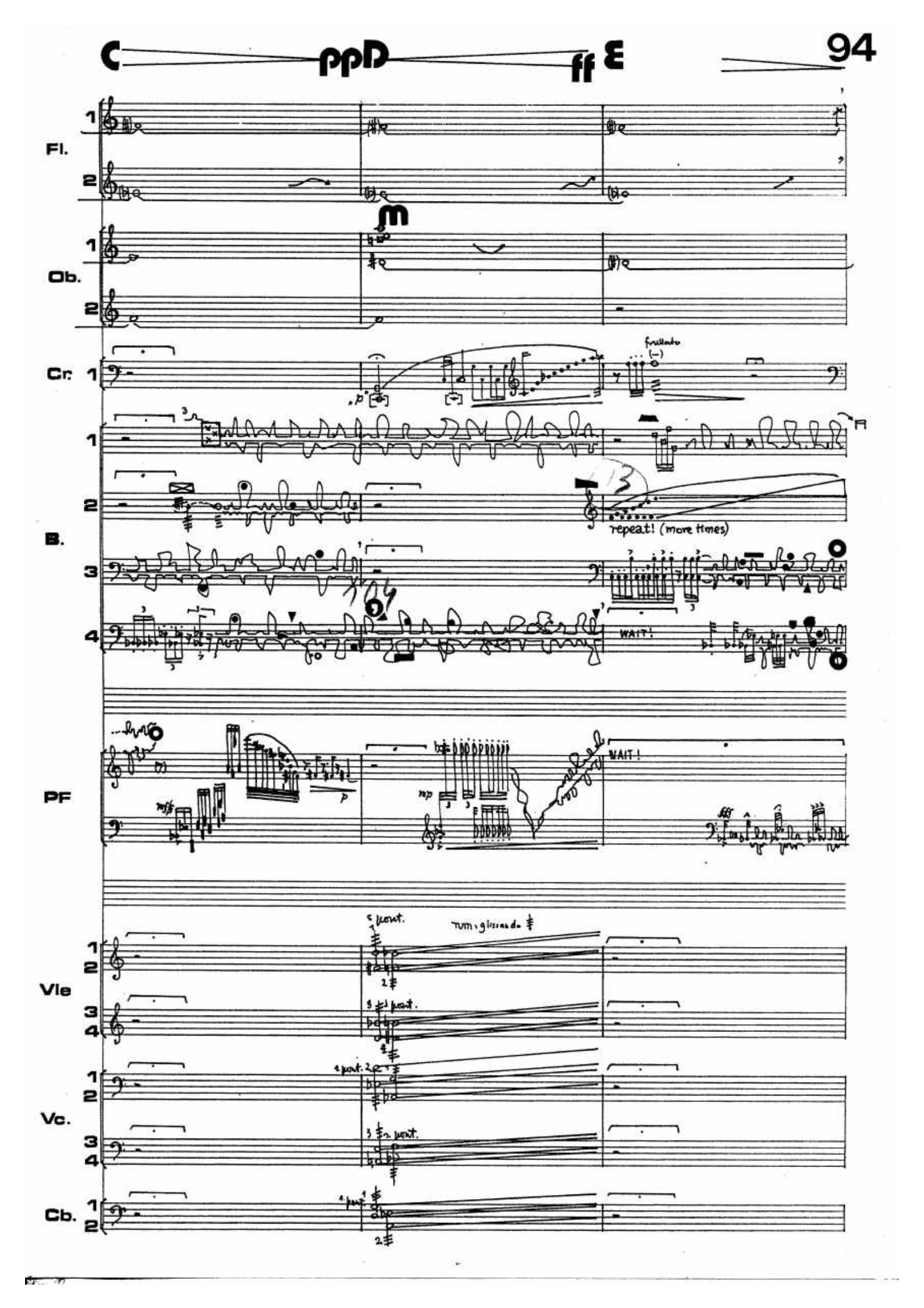

Fl.
Ob.
Cl.
Trn.
PF
H
C
S
B
pp
25
1'34"
INT
ATTACCA
ppp
assoluto!
1'22"
28
1:15

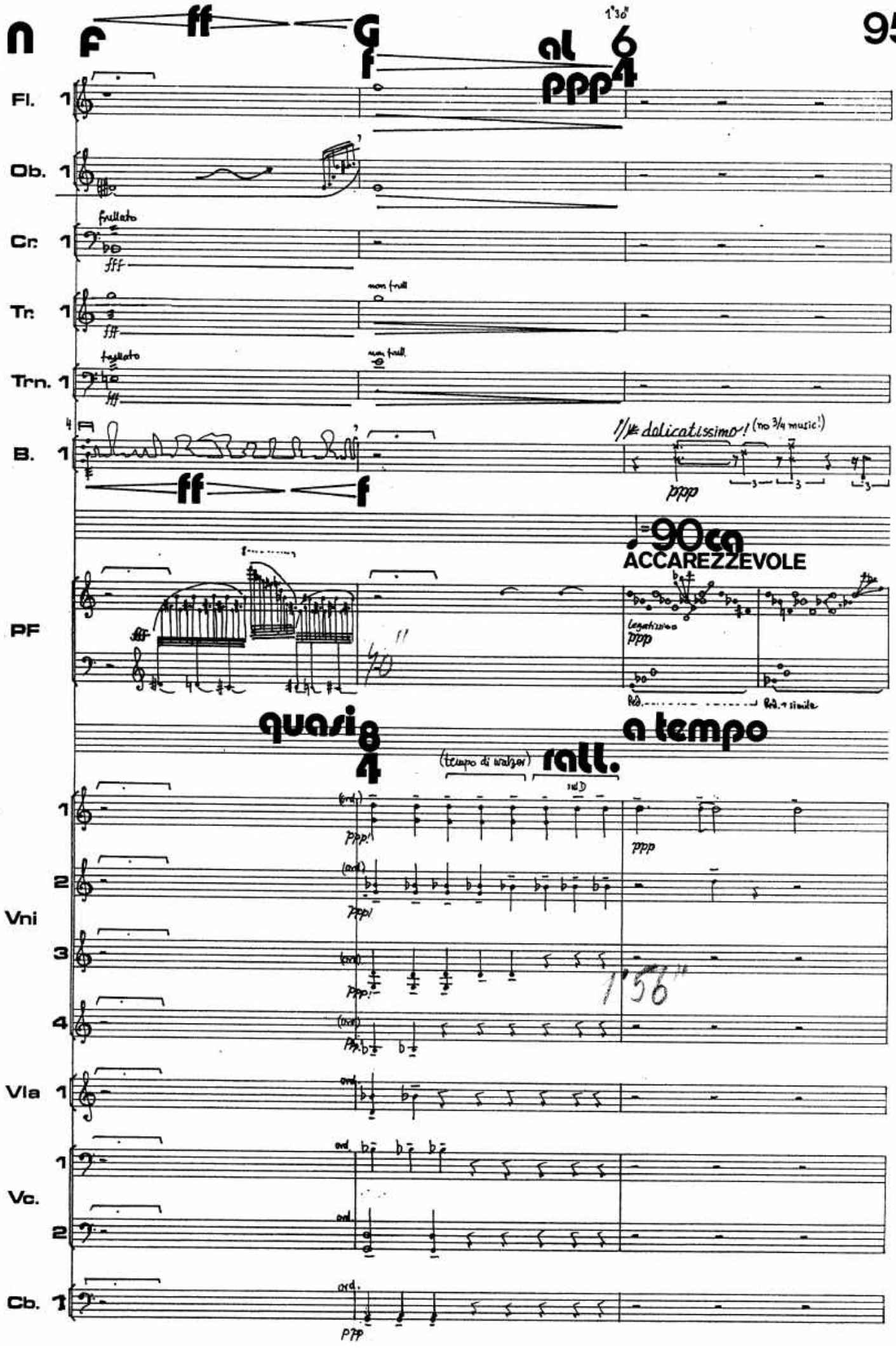

8 3/4
mf
♩=72→66
AMOROSO
Fl.
Ob.
Fg.
S.
Trn.1
ppp
molto!!!
Ar.
(gis, ais)
pizzicato
CON CALORE
PF
Vni
Vla 1
Vc. 1
Cb. 1

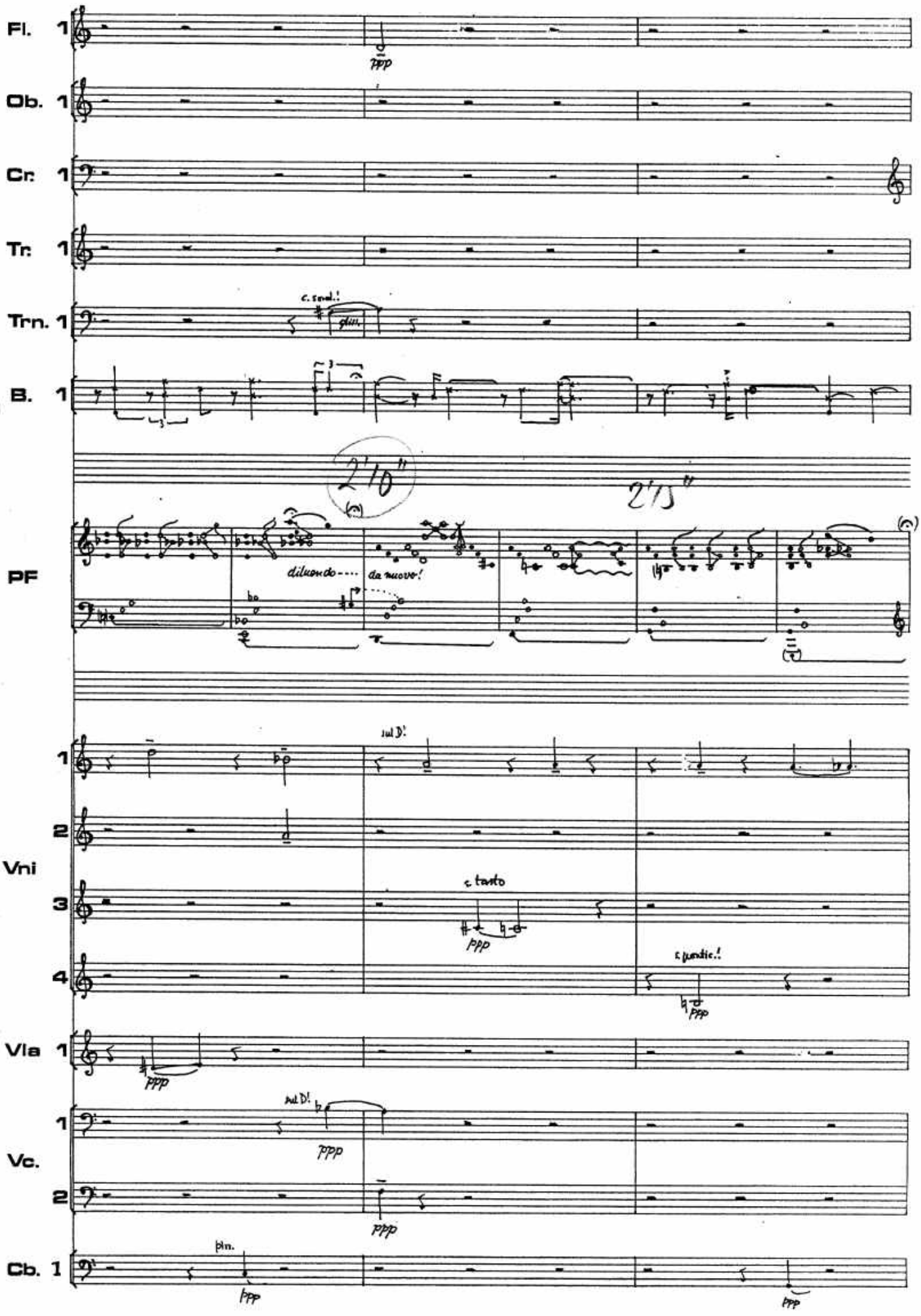
n **GRAVE**
PPP possibile




30" ca
A8" ff
libero
B
m
Fl.
Ob.
Cr.
irregolare
B.
al centro!
INQUIETO
legato
PF
dolce
Vle
Vc.
Cb.


C
ppD
ff E
Fl.
Ob.
Cr.
B.
PF
Vle
Vc.
Cb.
m
frullato
repeat! (more times)
WAIT!
WAIT!
mf
p
mp
sfff
sport.
tum, glissando


n
F
ff
G
f
al
ppp
1'30"
Fl. 1
Ob. 1
Cr. 1
frullato
fff
Tr. 1
non frull.
Trn. 1
B. 1
ff
f
delicatissimo! (no 3/4 music!)
ppp
90ca
ACCAREZZEVOLE
PF
legatissimo
ppp
quasi
a tempo
(tempo di walzer)
rall.
Vni
1
2
3
4
(ord.)
ppp!
ppp
1'56"
Vla 1
Vc.
Cb. 1
ord.
ppp


Fl. 1
ppp
Ob. 1
Cr. 1
Tr. 1
Trn. 1
c. sord.!
gliss.
B. 1
2'10"
2'15"
PF
diluendo----
da nuovo!
Vni
1
2
3
4
sul D!
c. tanto
ppp
c. punta.!
ppp
Vla 1
ppp
Vc.
1
2
sul D!
ppp
ppp
Cb. 1
pizz.
ppp
ppp

pp ff

m

Fl. 1

m

Ob. 1

frullato

Cr. 1

Tr. 1

Trn. 1

B. 1

CON TENEREZZA

PF

pp

2 2 2

Vni 1

ppp

Vni 2

ppp

Vni 3

ppp

Vni 4

estremamente s. ponticello

ppp

ord.

Vla 1

ppp

Vc. 1

ord.

s. ponticello

ord.

ppp

Vc. 2

ord.

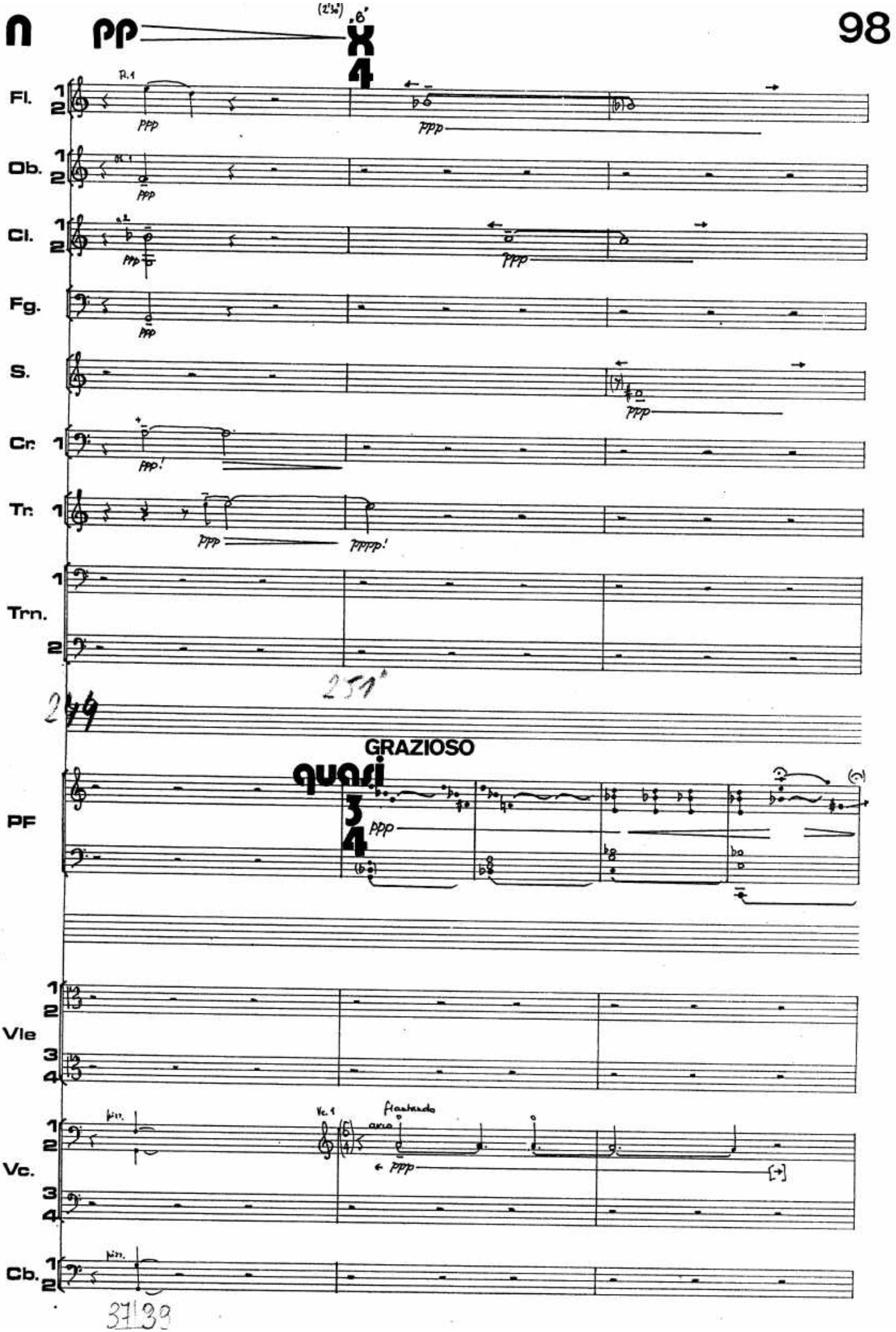
s. pont.

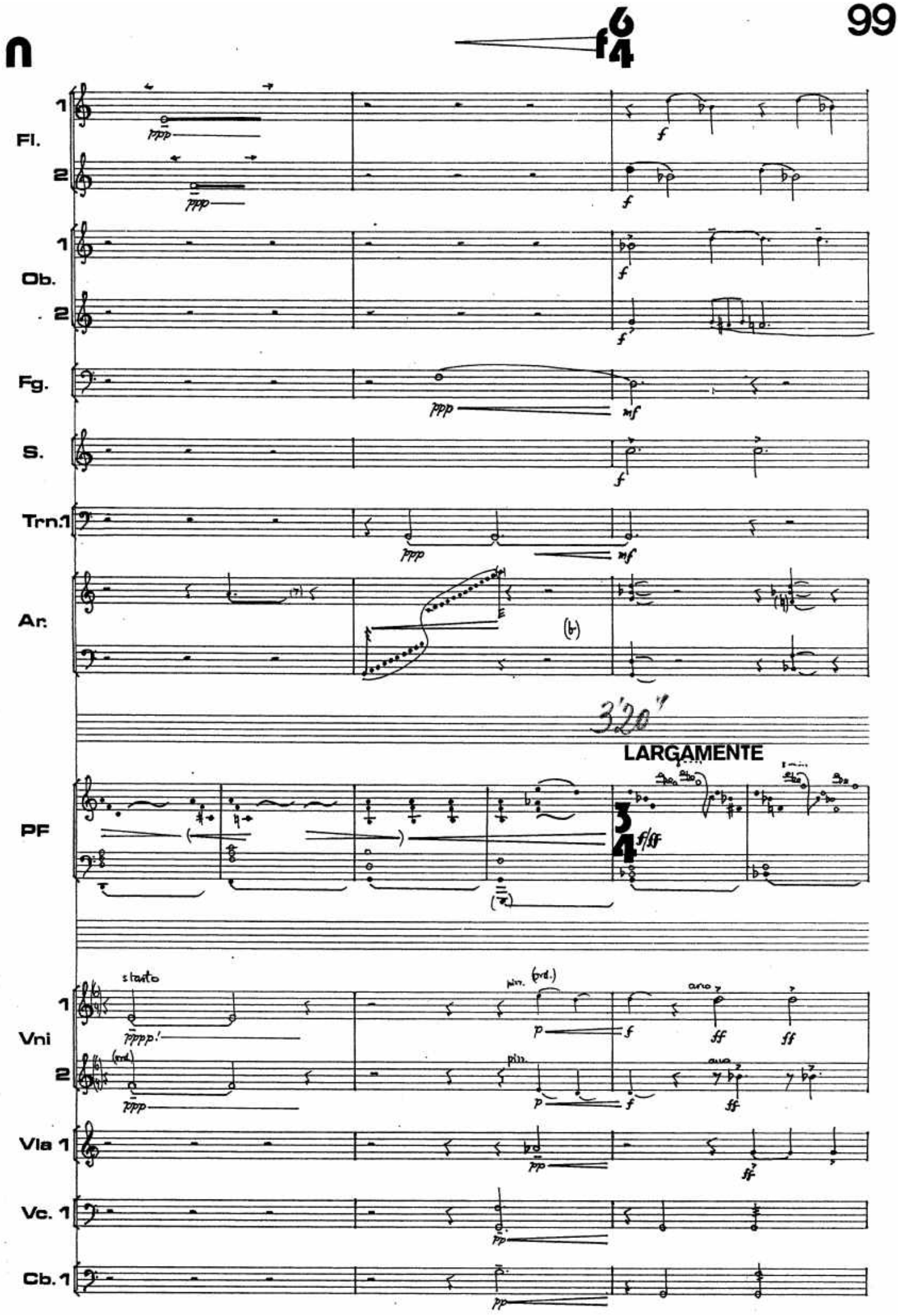
ord.

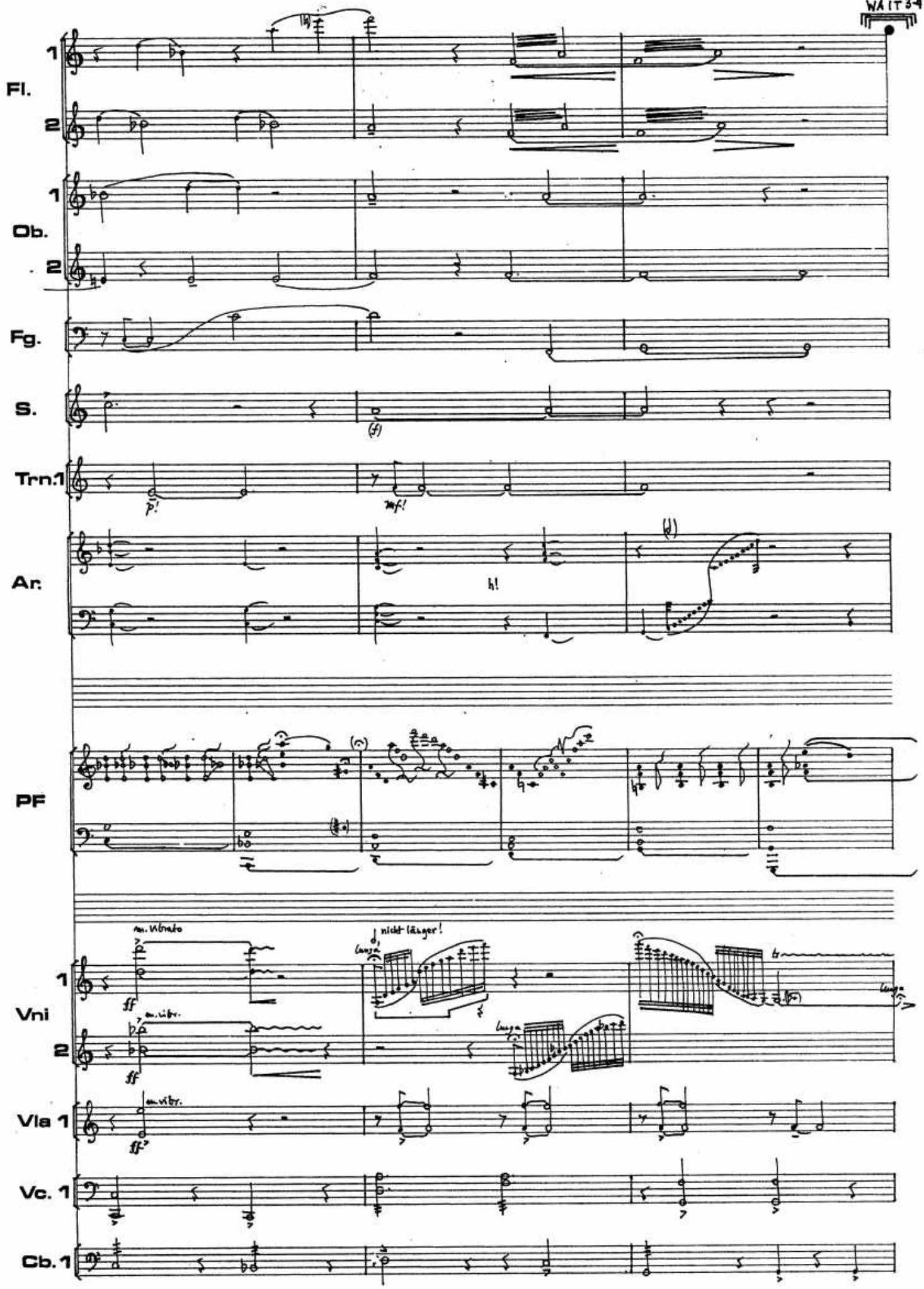
pp

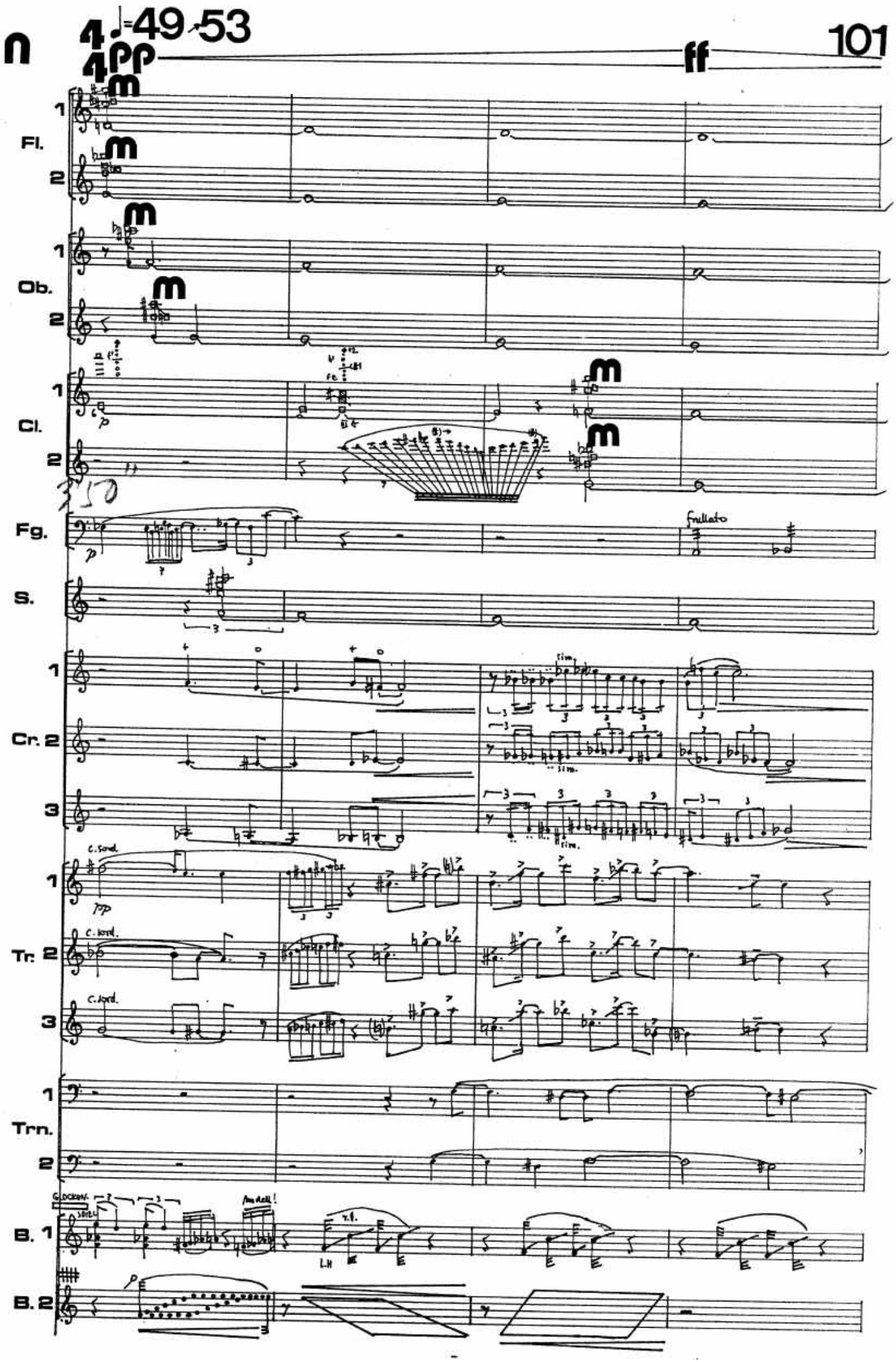
Cb. 1

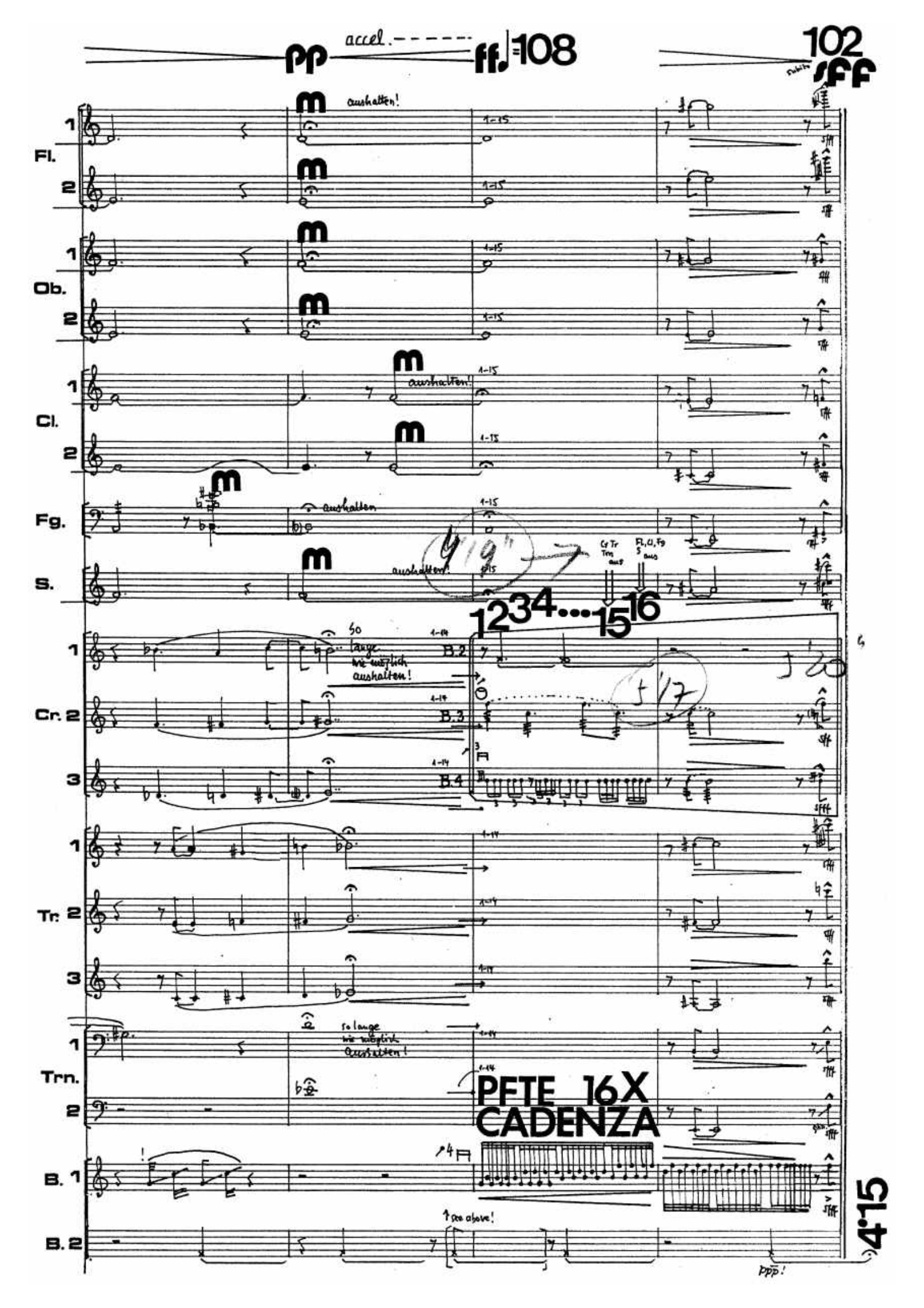
ppp


Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
PF
Vle
Vc.
Cb.
GRAZIOSO
quasi
ppp
pppp!
pizz.
arco
flautando


n
f 6/4
Fl.
Ob.
Fg.
S.
Trn.1
Ar.
3'20"
LARGAMENTE
PF
Vni
Vla 1
Vc. 1
Cb. 1

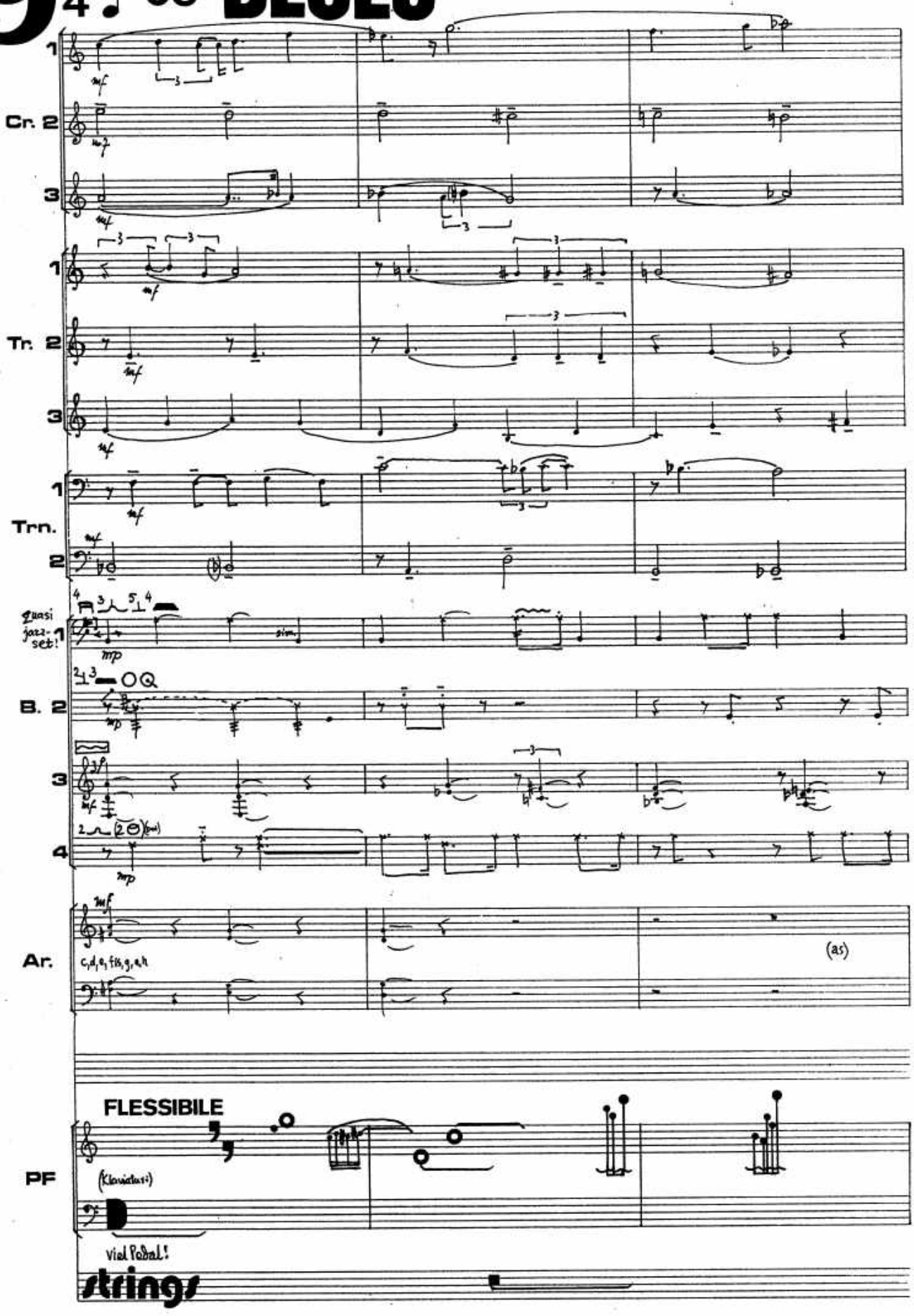

Fl.
1
2
Ob.
1
2
Fg.
S.
(f)
Trn.1
p!
mf!
Ar.
h!
PF
Vni
1
2
m. vibrato
ff
m. vibr.
ff
nicht länger!
Vla 1
m. vibr.
ff
Vc. 1
Cb. 1

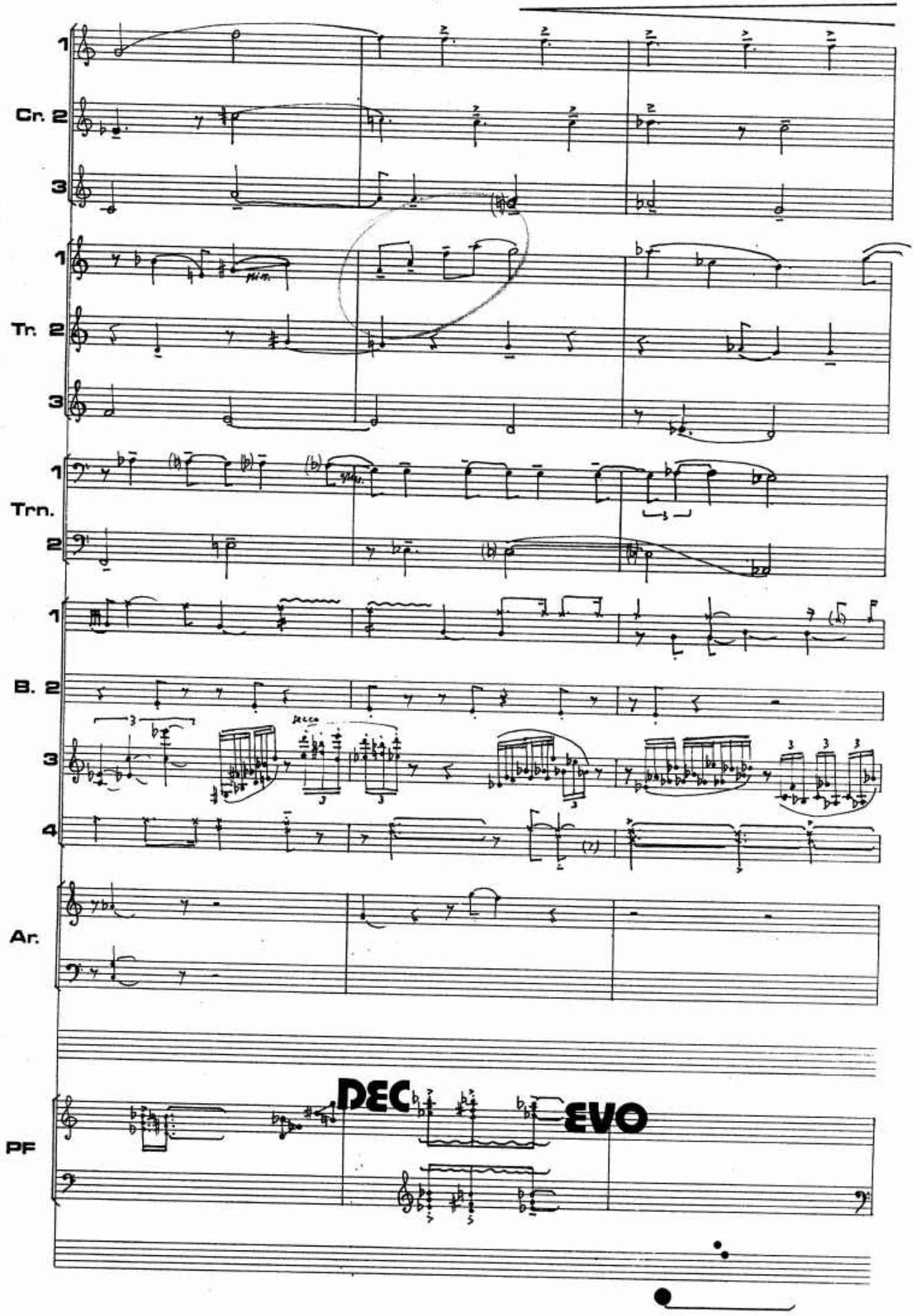

n
4 ♩=49-53
4pp
ff
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
B.
frullato
c. sord.
Glocken.
Andell!
L.H

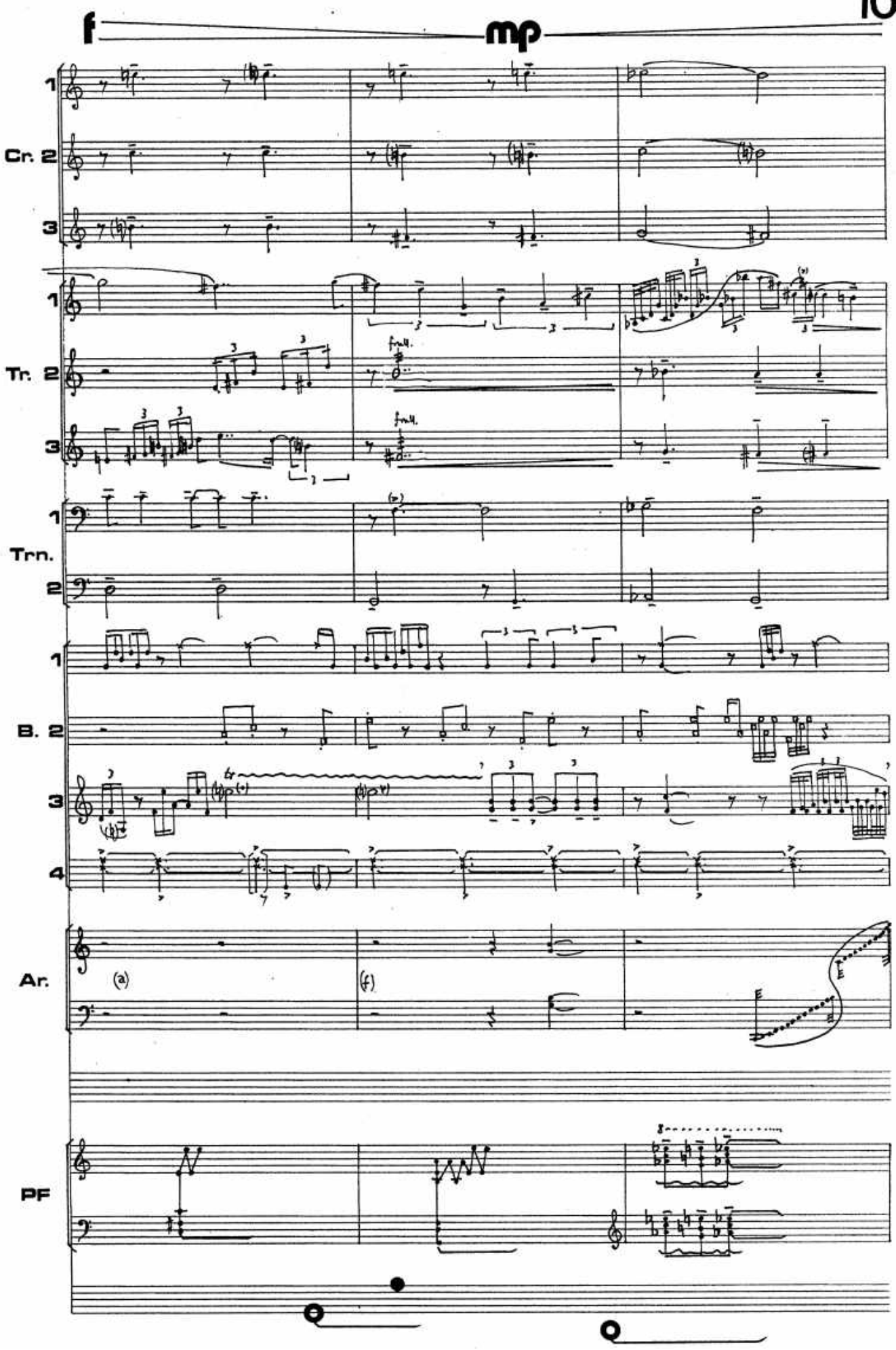


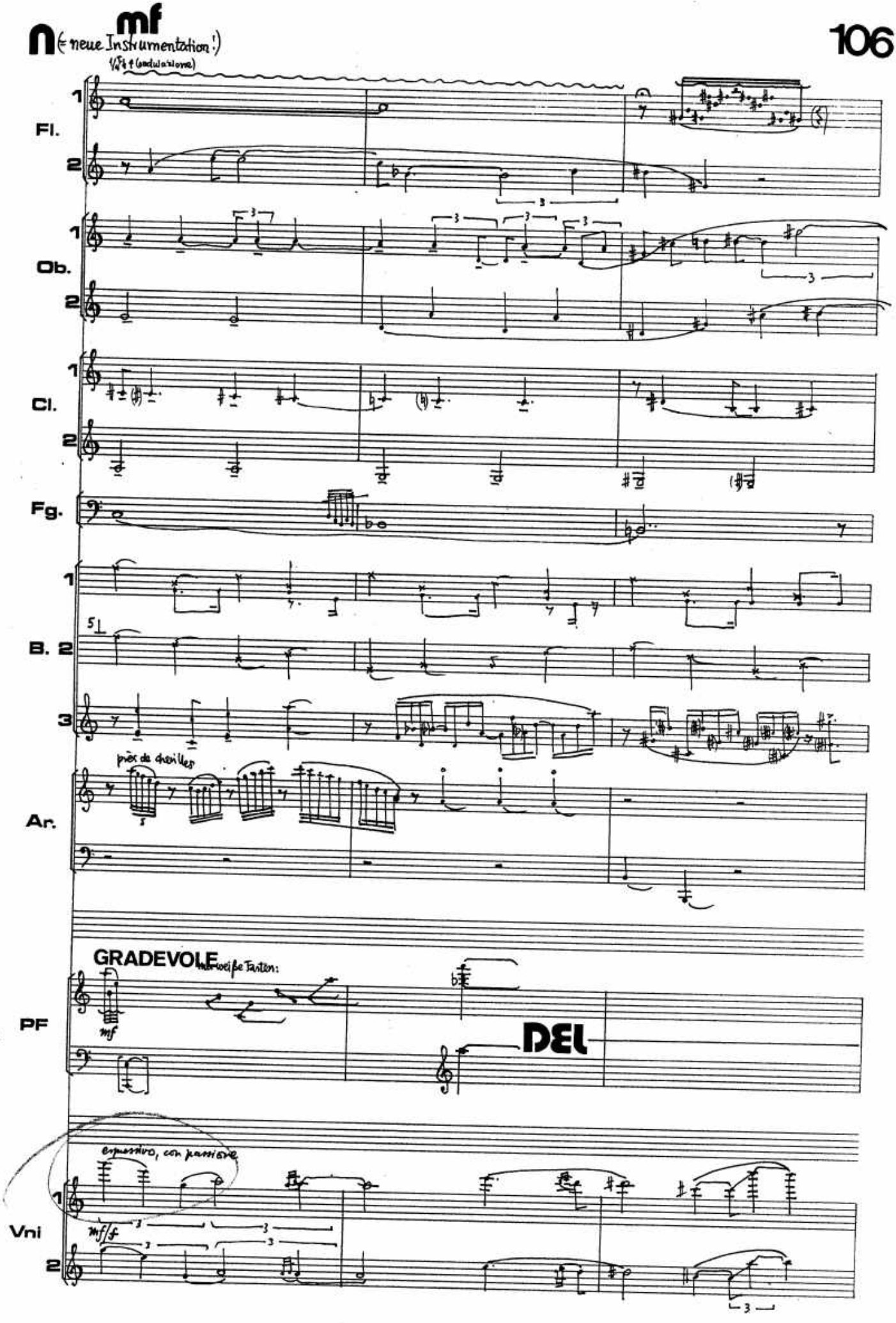
pp
accel.
ff
108
102
sff
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
B. 1
B. 2
aushalten!
aushalten
so lange wie möglich aushalten!
1234...1516
B.2
B.3
B.4
PFTE 16X
CADENZA
see above!
ppp!
4'15

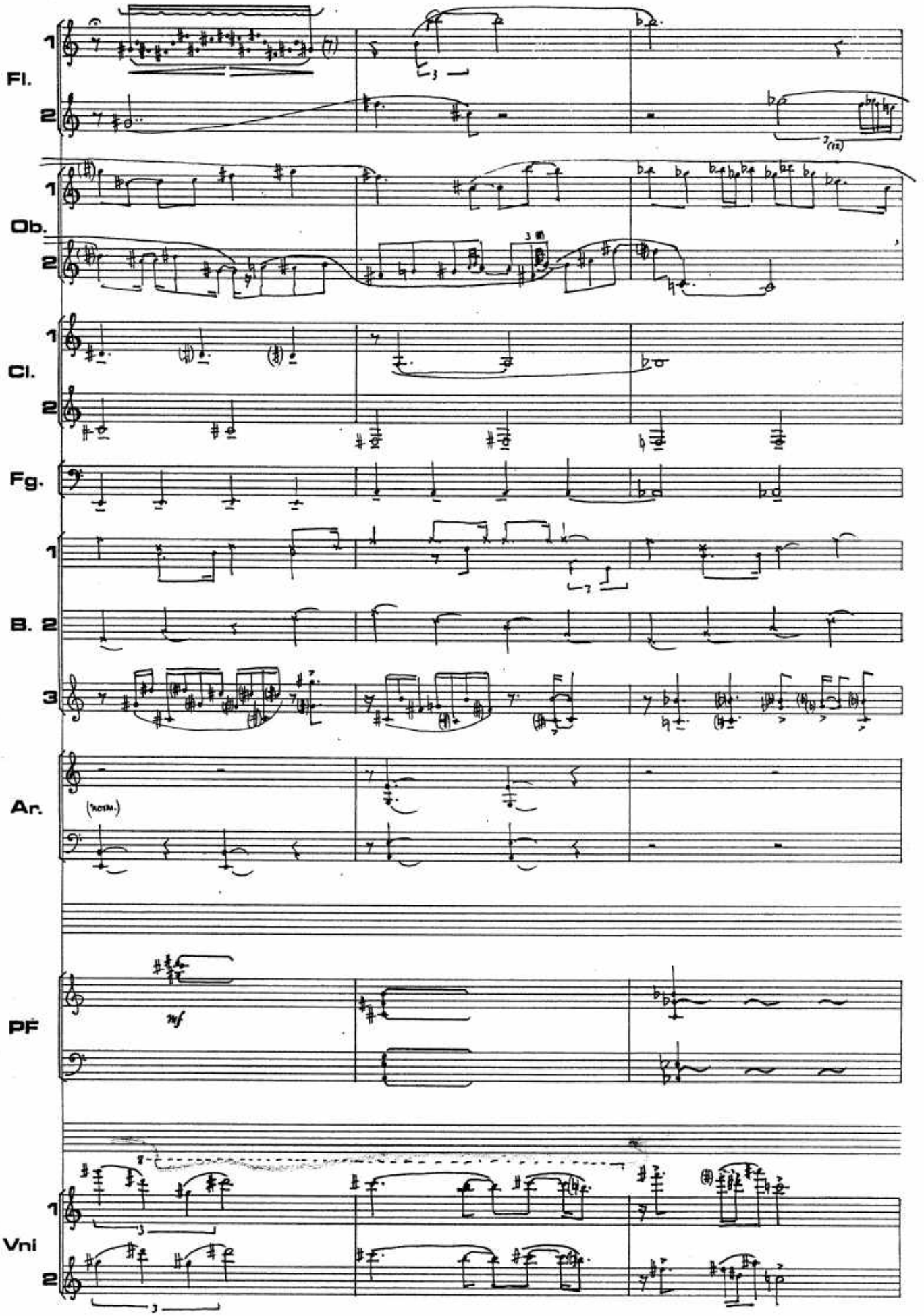
9 BLUES

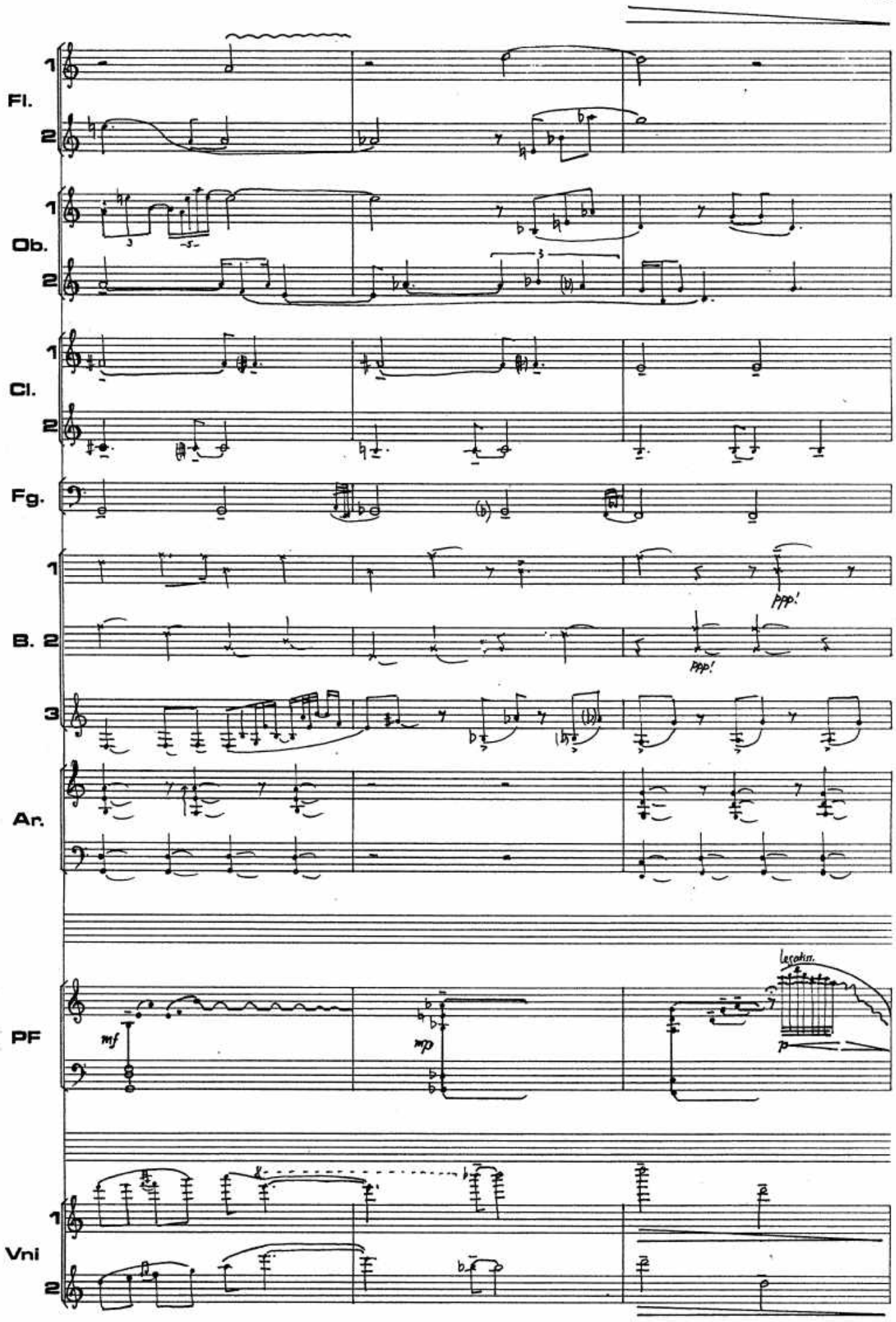

mf
Cr. 2
Tr. 2
Trn.
quasi jazz-set!
mp
B. 2
Ar.
(as)
FLESSIBILE
PF
(Klaviatur)
Viel Pedal!
strings

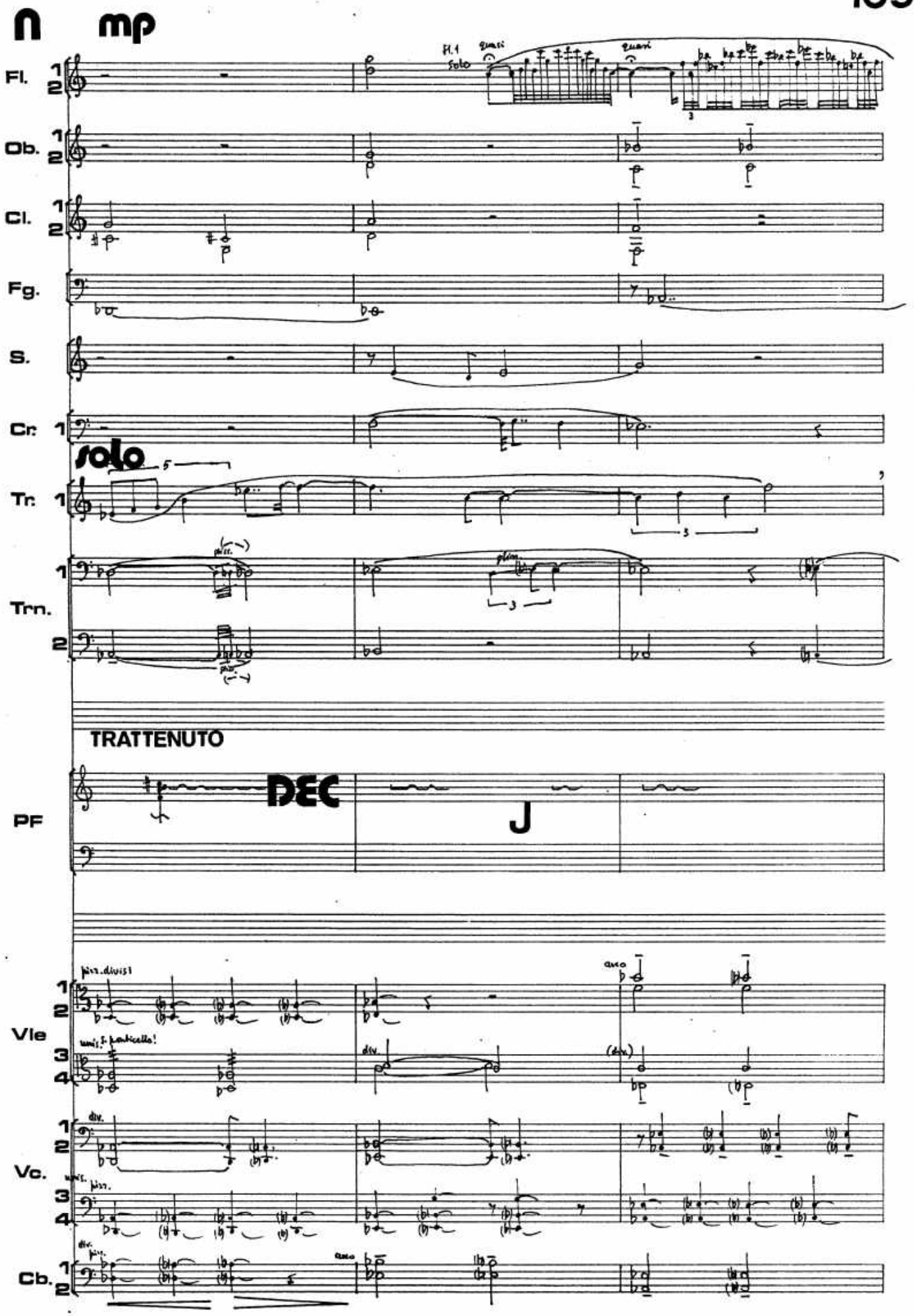

1
Cr. 2
3
1
Tr. 2
3
1
Trn.
2
1
B. 2
3
4
Ar.
PF
DEC
EVO

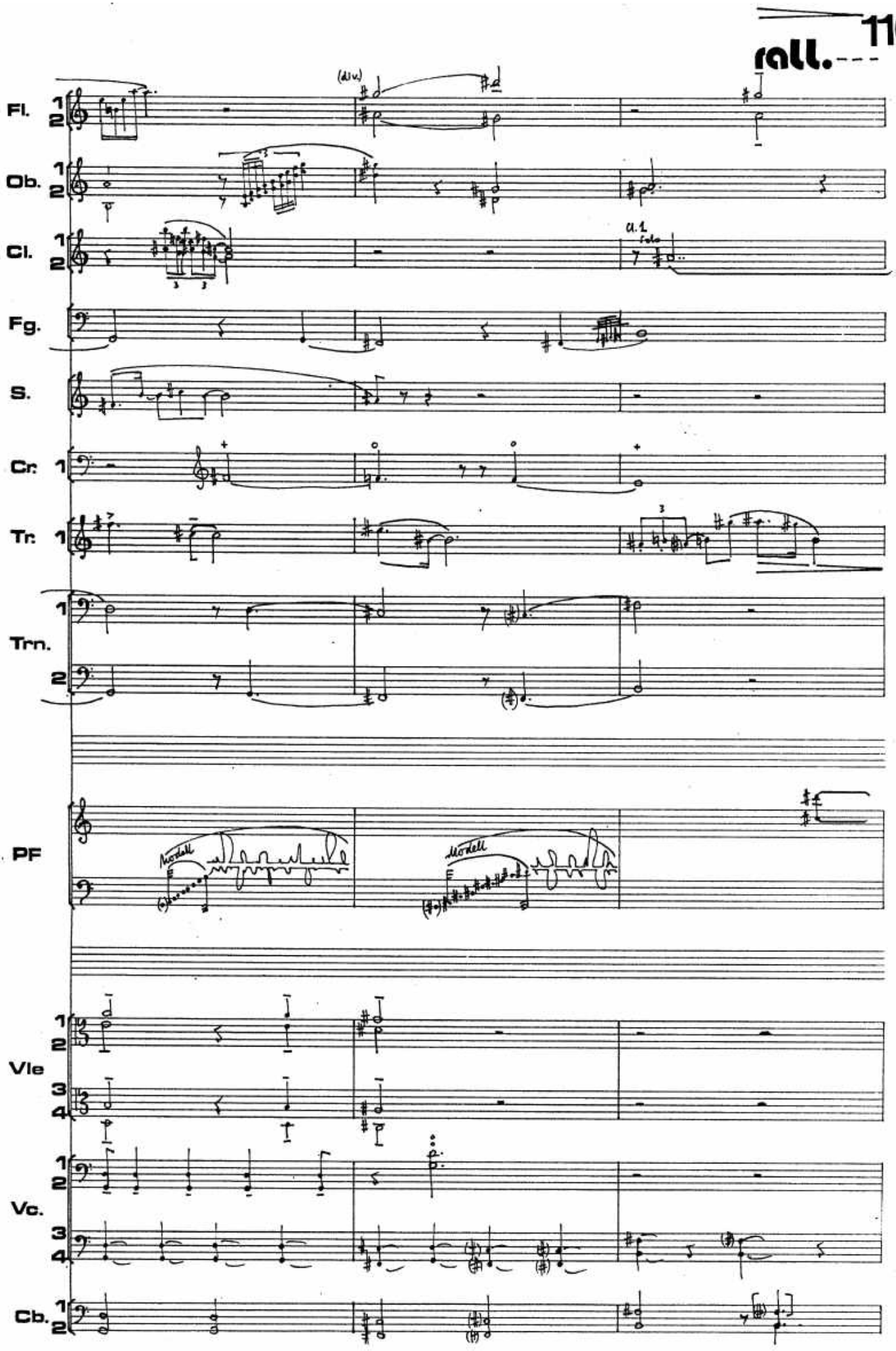

f
mp
1
Cr. 2
3
1
Tr. 2
3
1
Trn.
2
1
B. 2
3
4
Ar.
(a)
(f)
PF

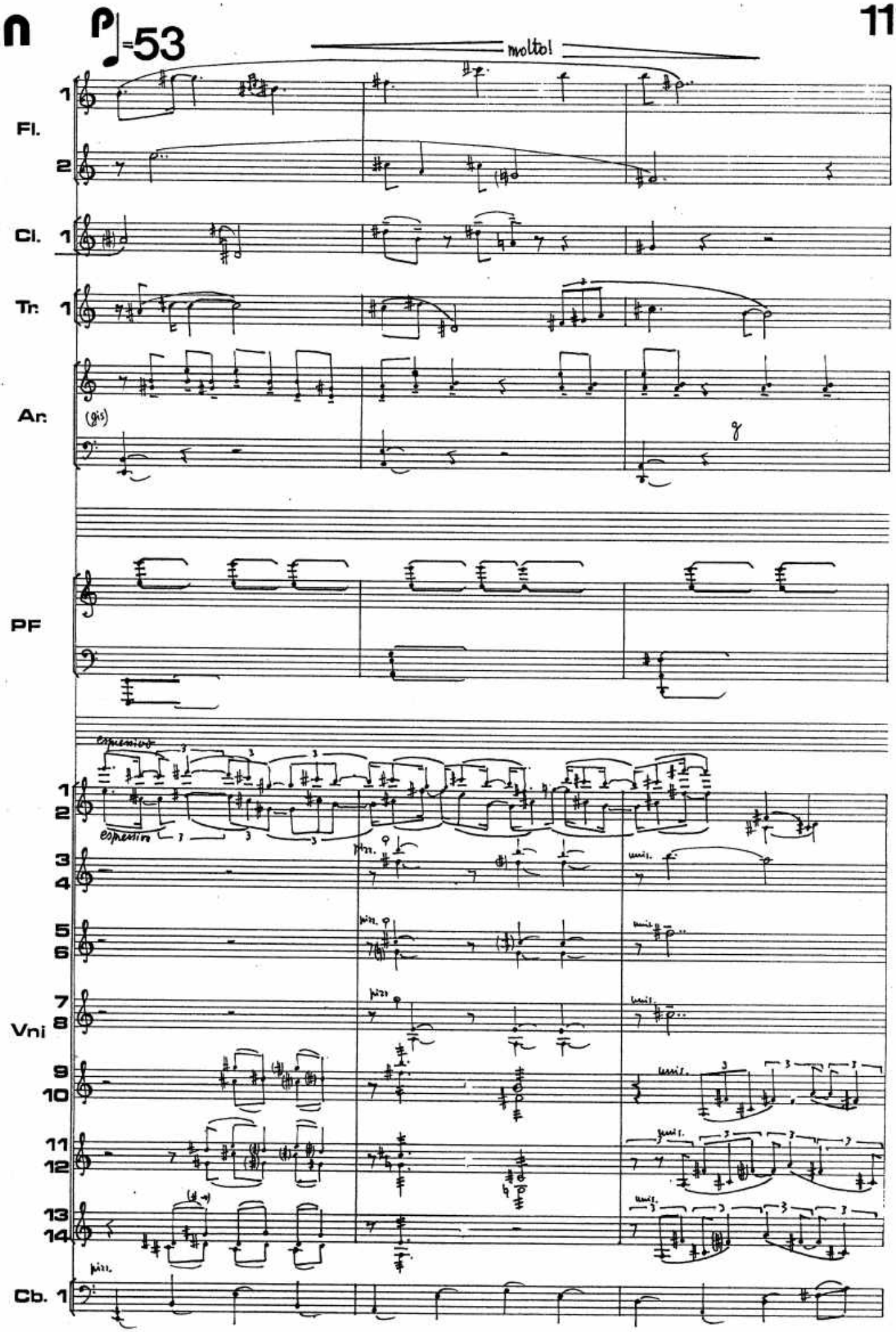

n (= neue Instrumentation!)
mf
Fl.
Ob.
Cl.
Fg.
B.
Ar.
près de chevilles
GRADEVOLE
PF
mf
DEL
espressivo, con passione
Vni
mf/f

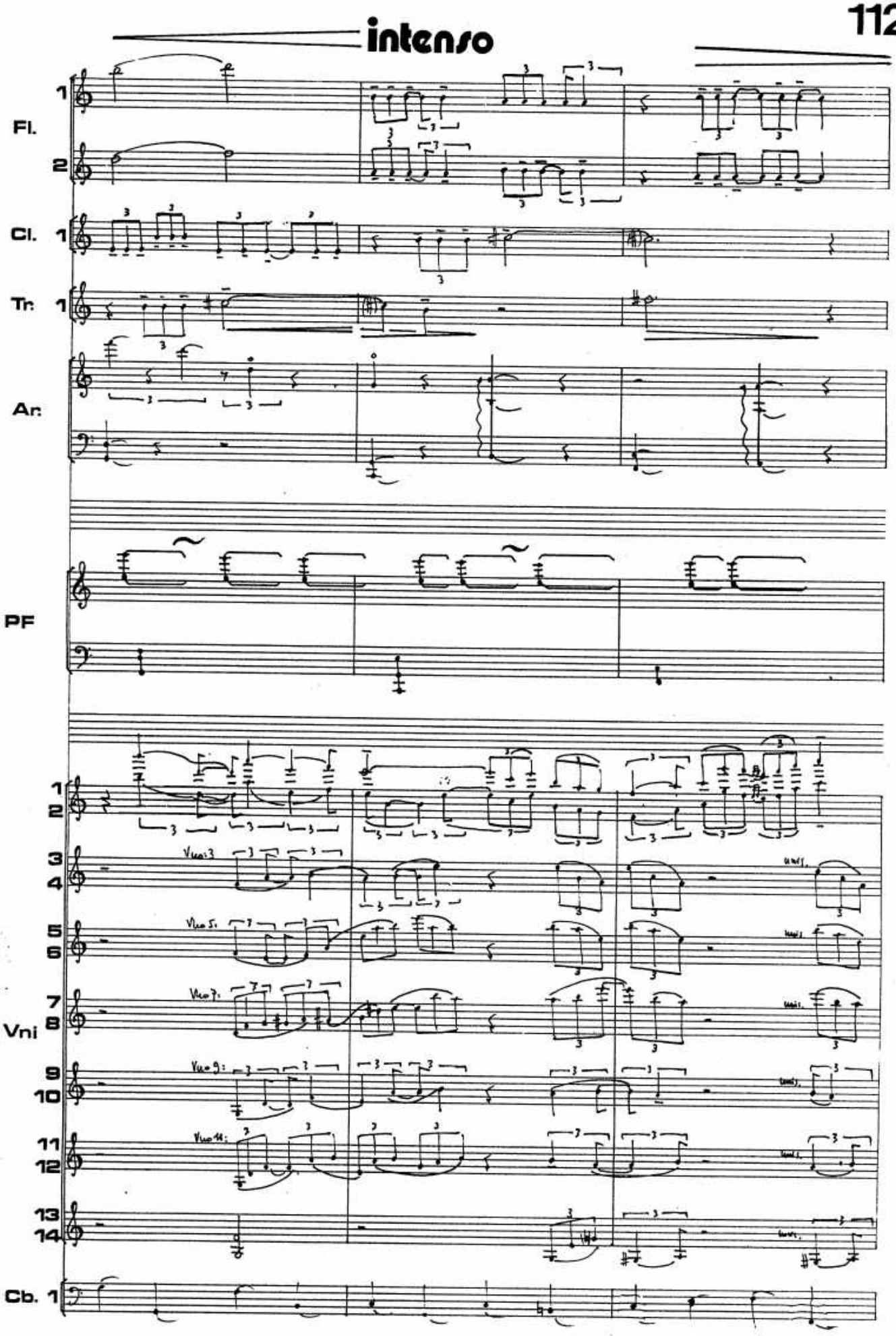

Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
1
B. 2
3
Ar.
(KOTO)
PF
mf
Vni
1
2


Fl.
1
2
Ob.
1
2
Cl.
1
2
Fg.
B.
1
2
3
Ar.
PF
mf
mp
p
Vni
1
2


n
mp
Fl.
Ob.
Cl.
Fg.
S.
Cr.
solo
Tr.
Trn.
TRATTENUTO
DEC
J
PF
Vle
Vc.
Cb.


110
rall.
Fl.
Ob.
Cl.
Fg.
S.
Cr.
Tr.
Trn.
PF
Vle
Vc.
Cb.
(div.)
a.1
Modell
Modell


♩=53
molto!
Fl.
1
2
Cl. 1
Tr. 1
Ar.
(gis)
PF
espressivo
espressivo
Vni
1
2
3
4
5
6
7
8
9
10
11
12
13
14
Cb. 1


intenso
Fl.
1
2
Cl. 1
Tr. 1
Arr.
PF
Vni
1
2
3
4
5
6
7
8
9
10
11
12
13
14
Cb. 1

ppp QUASI RIT. possibile morbido (weich!)

accel. (2'10")

Fl. 1 2

Cl. 1

Tr. 1

Ar.

PF

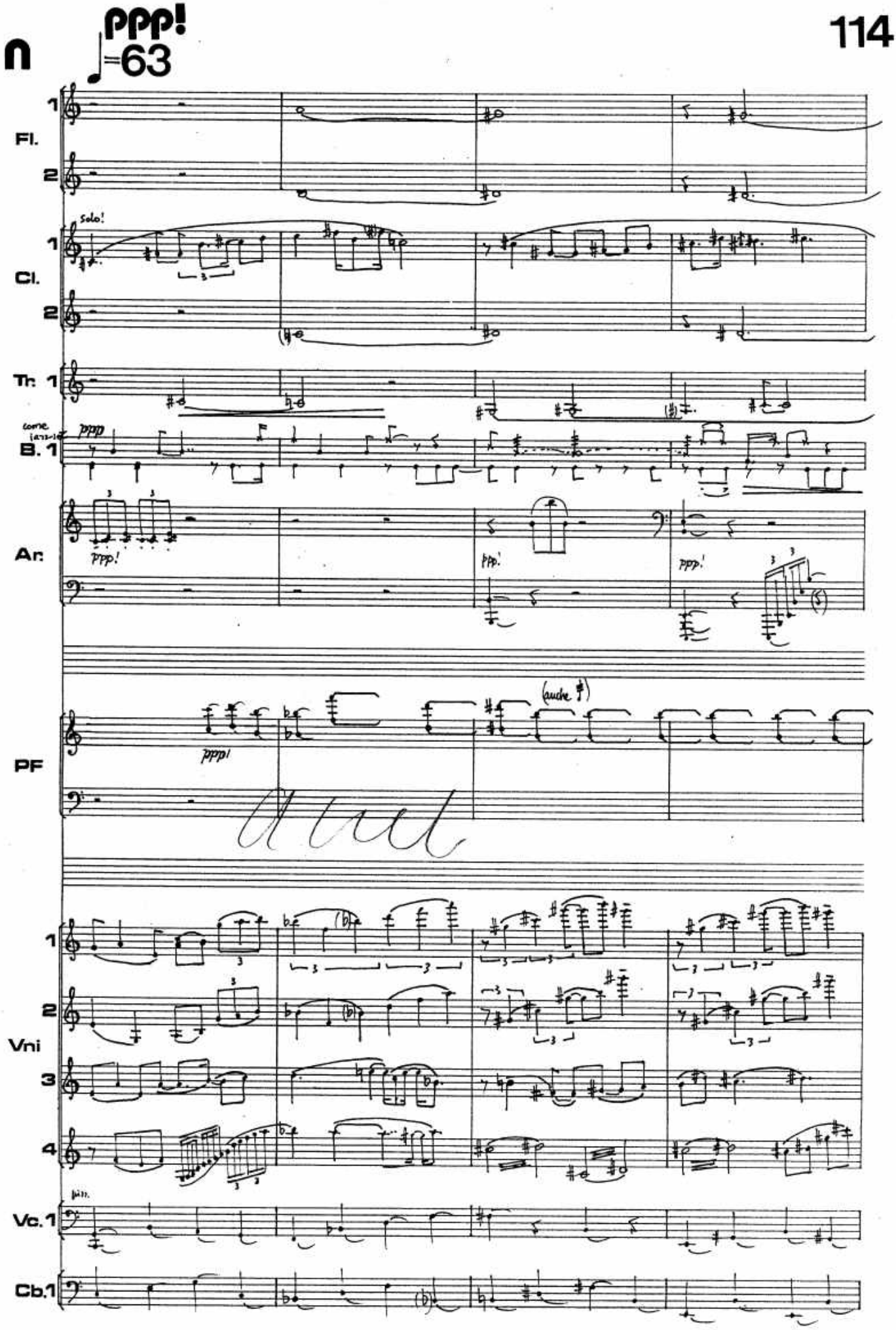
GRADEVOLE

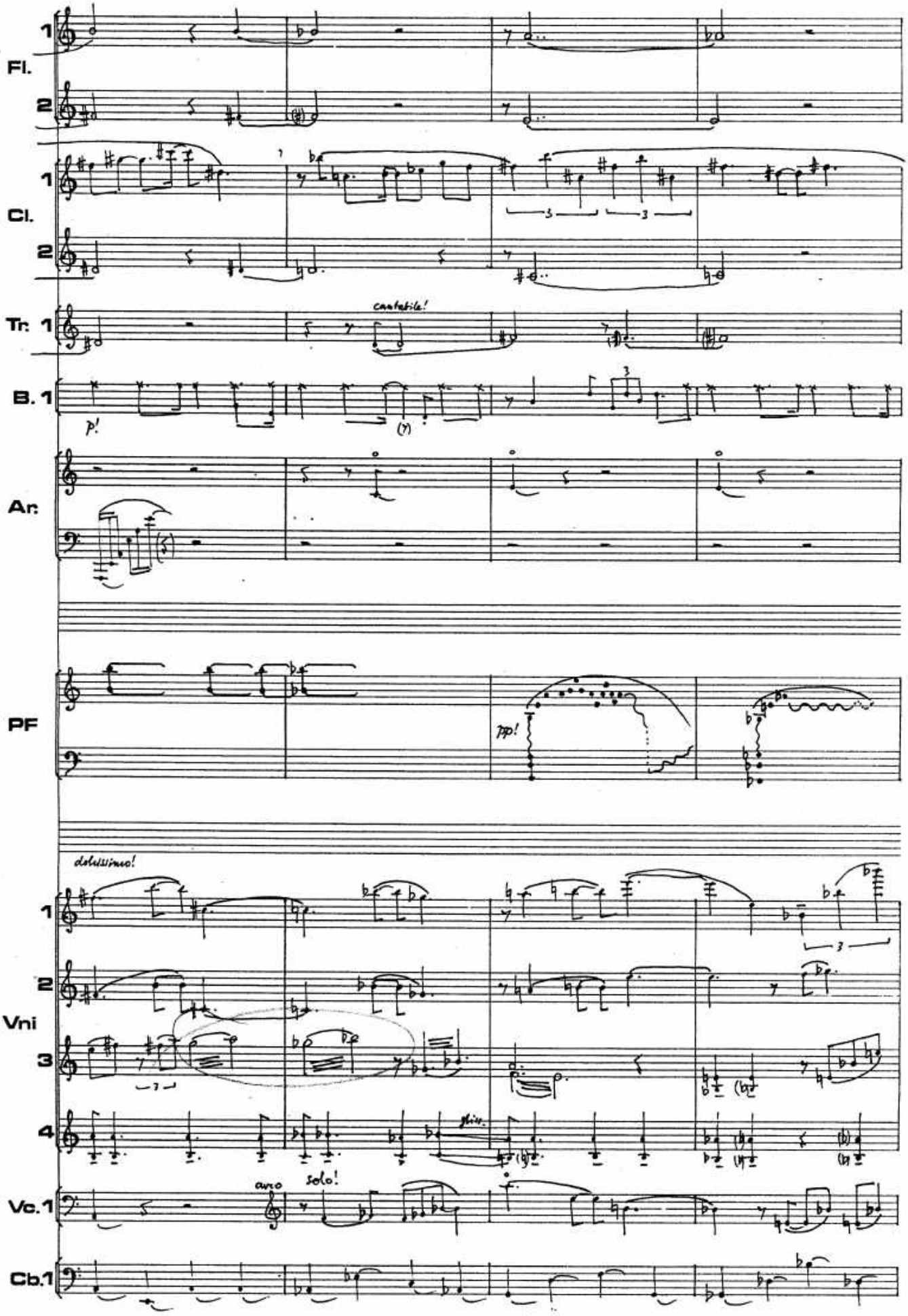
Vni 1 2 3 4 5 6 7 8 9 10 11 12 13 14

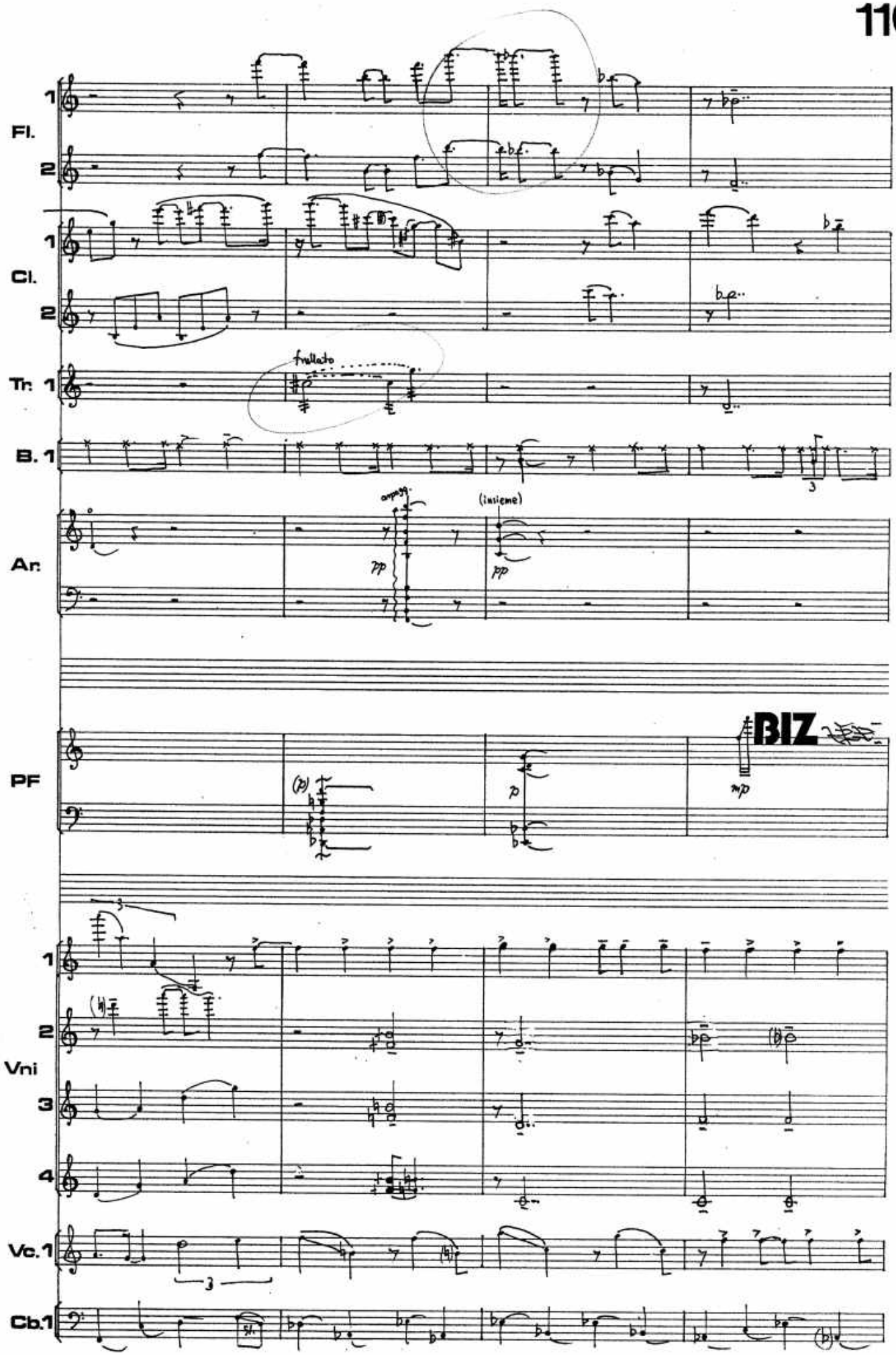
Cb. 1

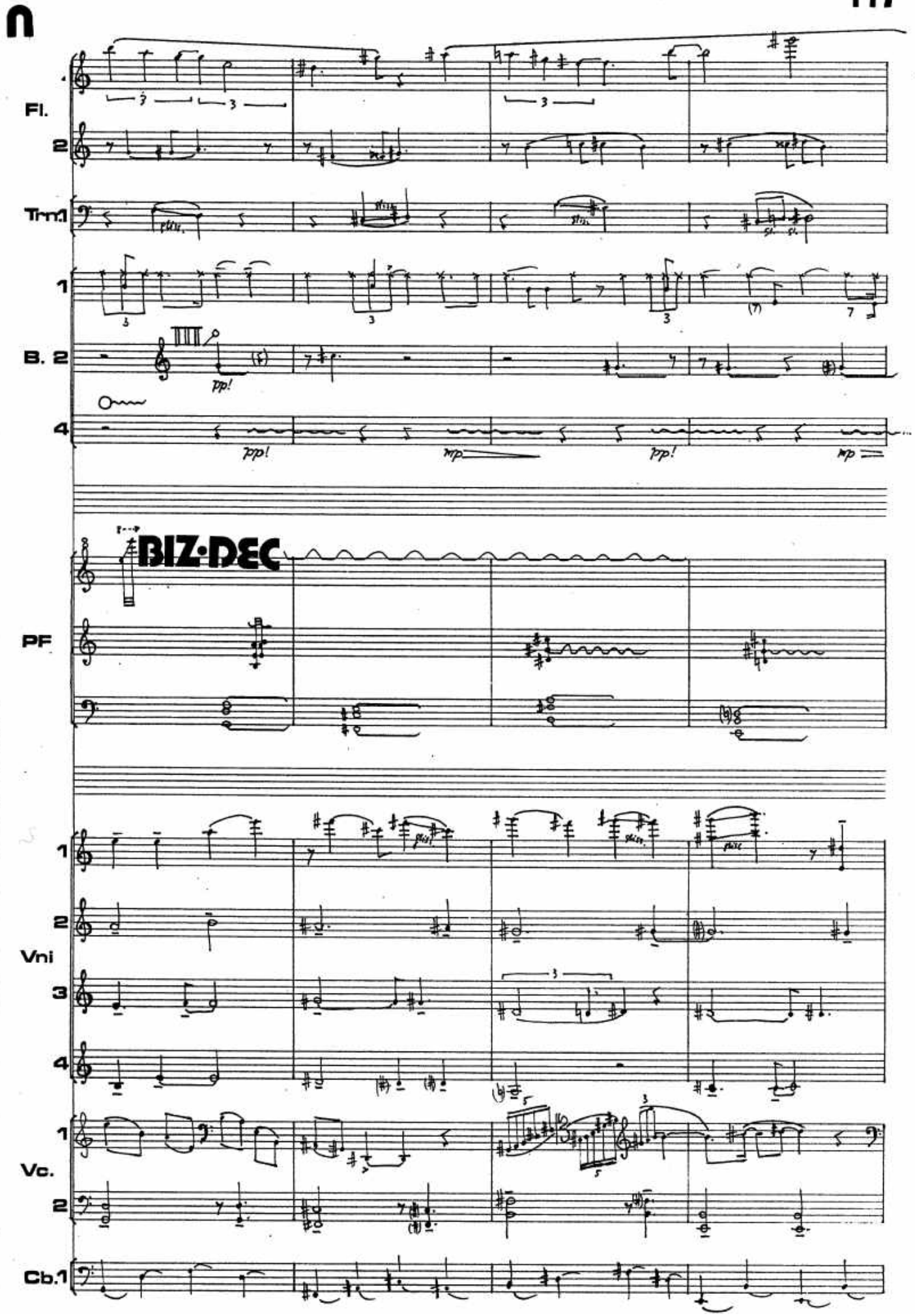
ppp!

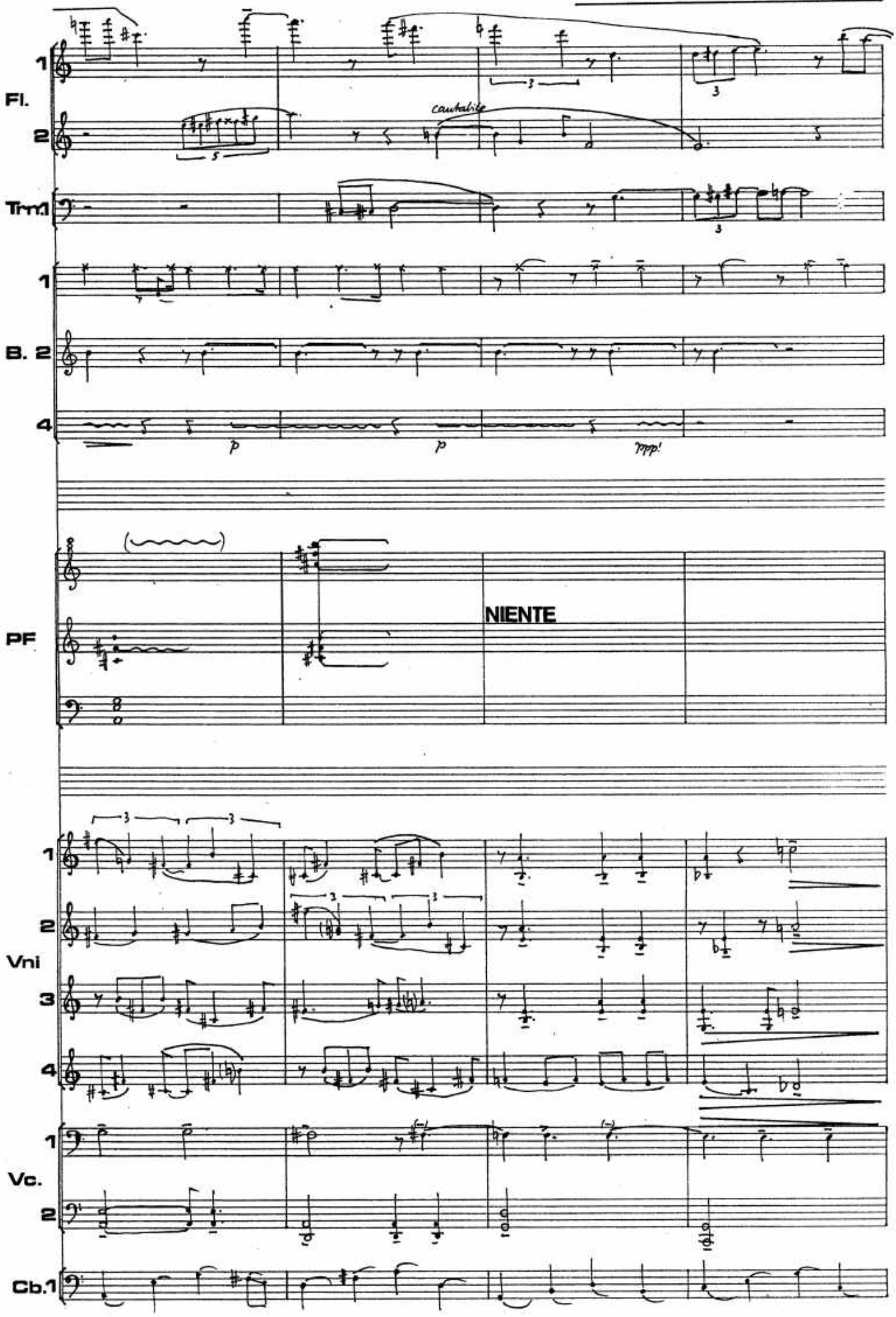
ppp possibile! (non cresc.!)

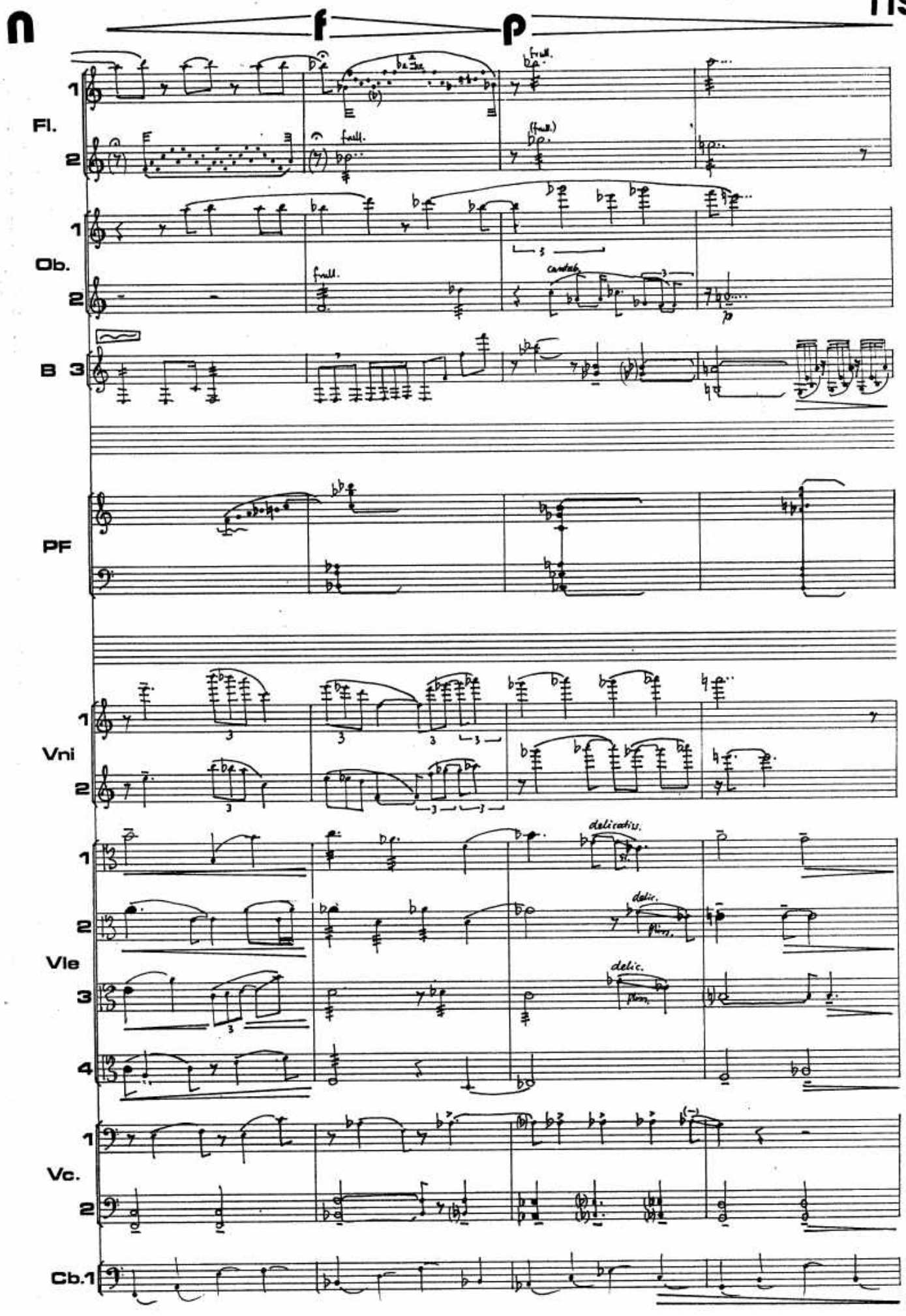

ppp!
♩=63
Fl.
1
2
solo!
Cl.
1
2
Tr. 1
corne
B. 1
ppp
Ar.
ppp!
ppp!
ppp!
PF
ppp!
(auche ♯)
Vni
1
2
3
4
Vc. 1
Cb. 1

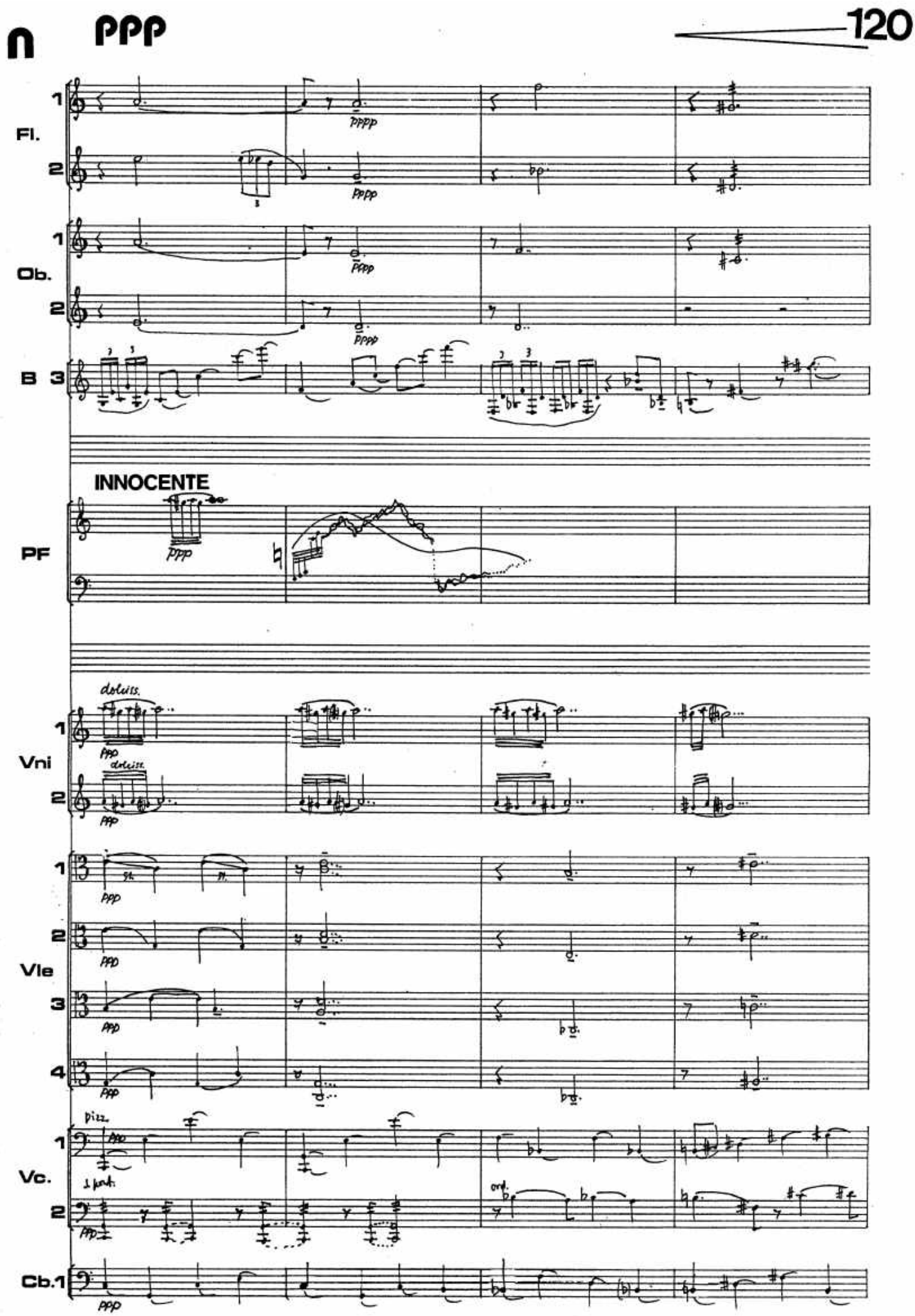

Fl.
1
2
Cl.
1
2
Tr. 1
cantabile!
B. 1
p!
Ar.
PF
pp!
dolcissimo!
Vni
1
2
3
4
div.
Vc. 1
arco
solo!
Cb. 1

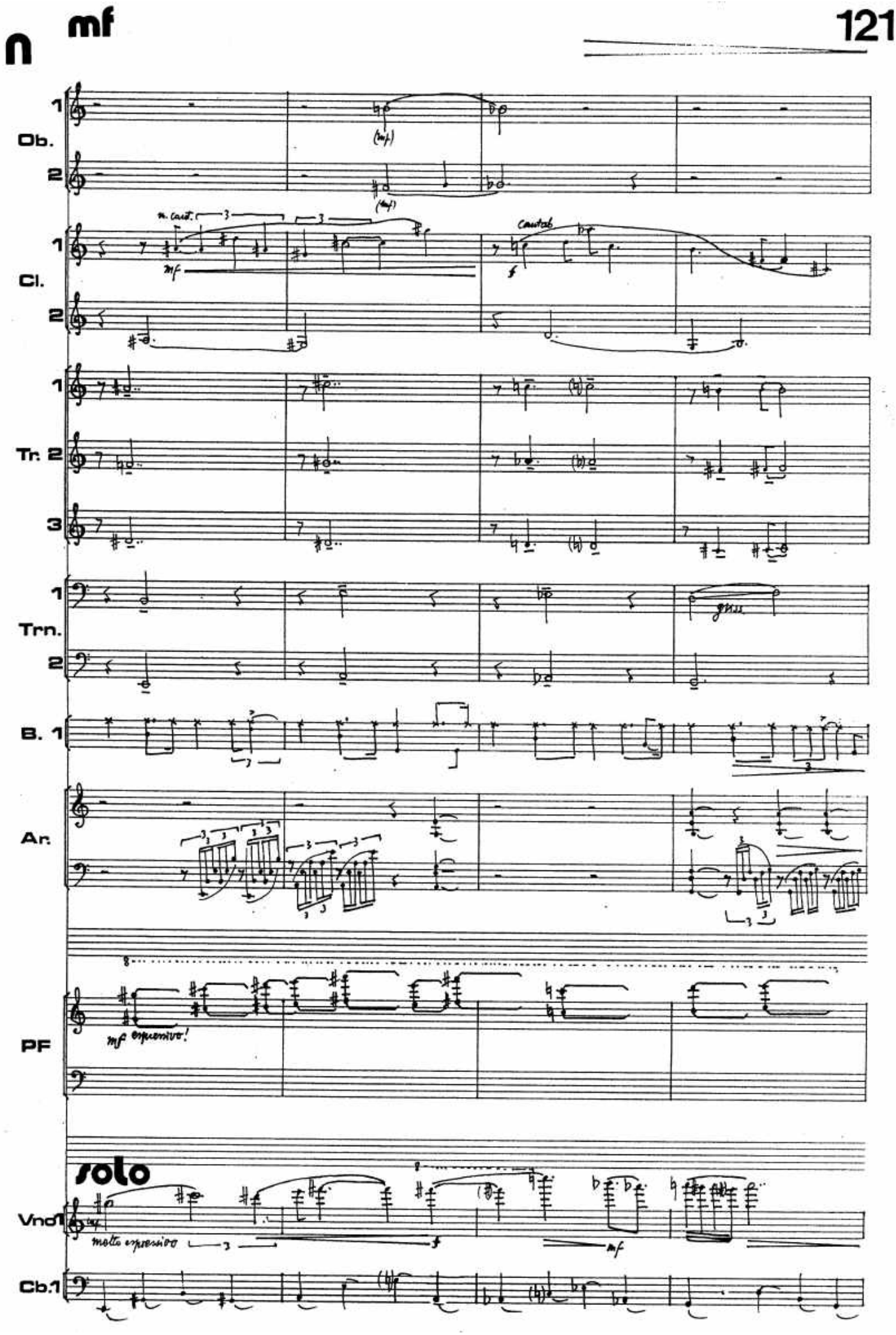

Fl.
Cl.
Tr.
B.
Ar.
PF
Vni
Vc.
Cb.
frullato
arpegg.
(insieme)
BIZ

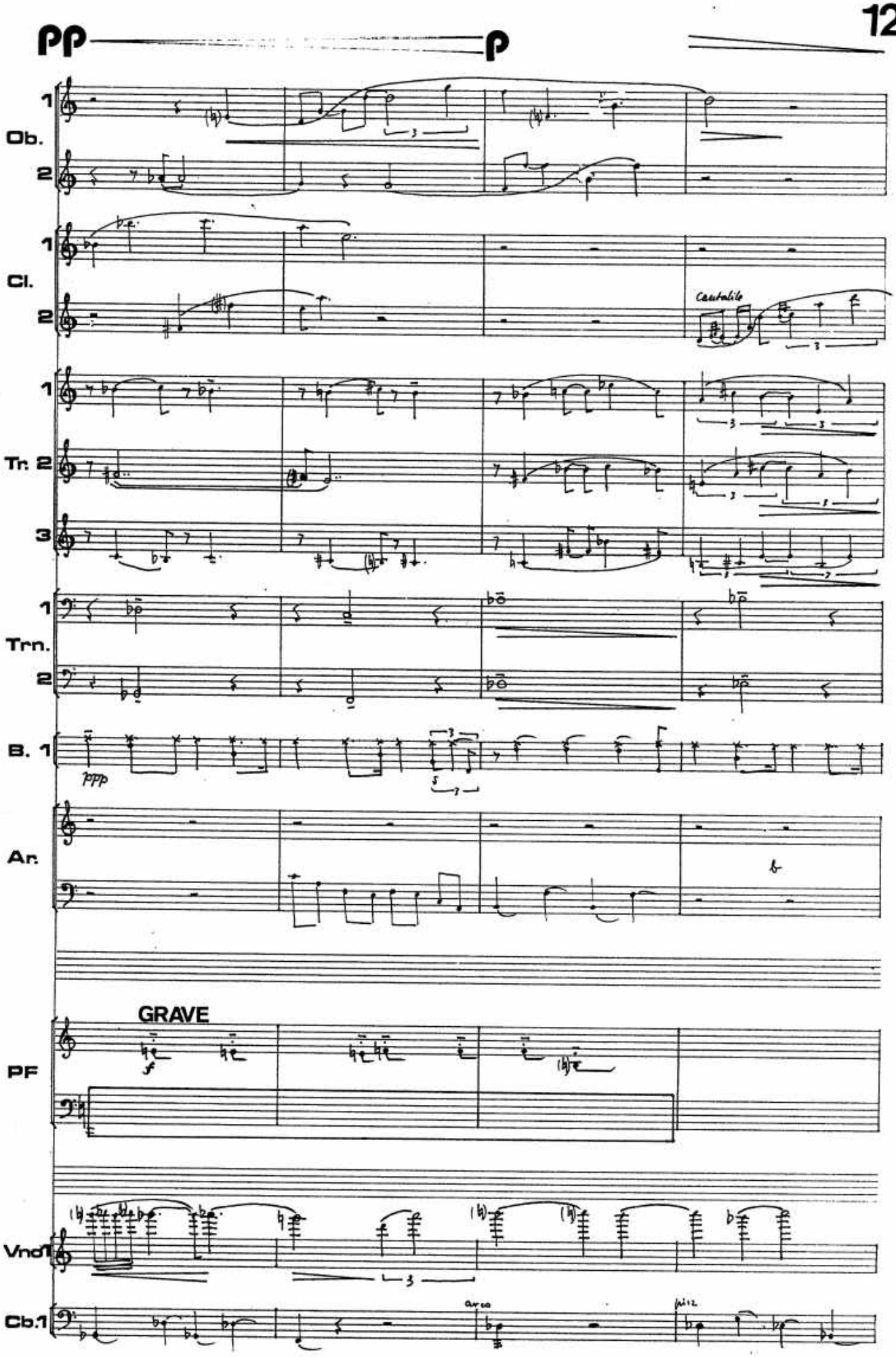

Fl.
2
Tm.1
1
B. 2
4
pp!
mp
pp!
mp
BIZ·DEC
PF
1
2
Vni
3
4
1
Vc.
2
Cb.1

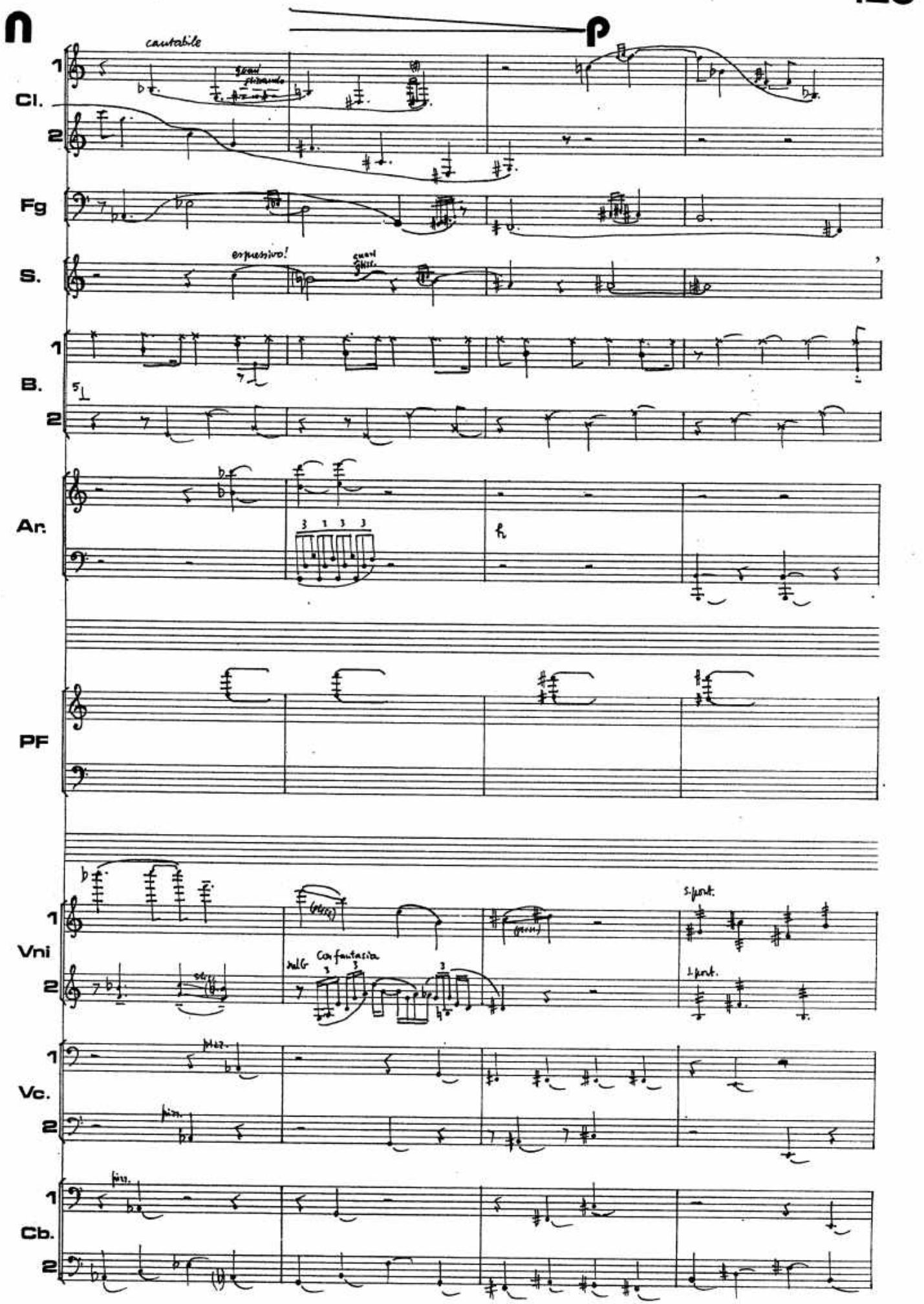

Fl.
1
2
cantabile
Tm.1
1
B. 2
4
p
p
ppp!
PF
NIENTE
Vni
1
2
3
4
Vc.
1
2
Cb.1

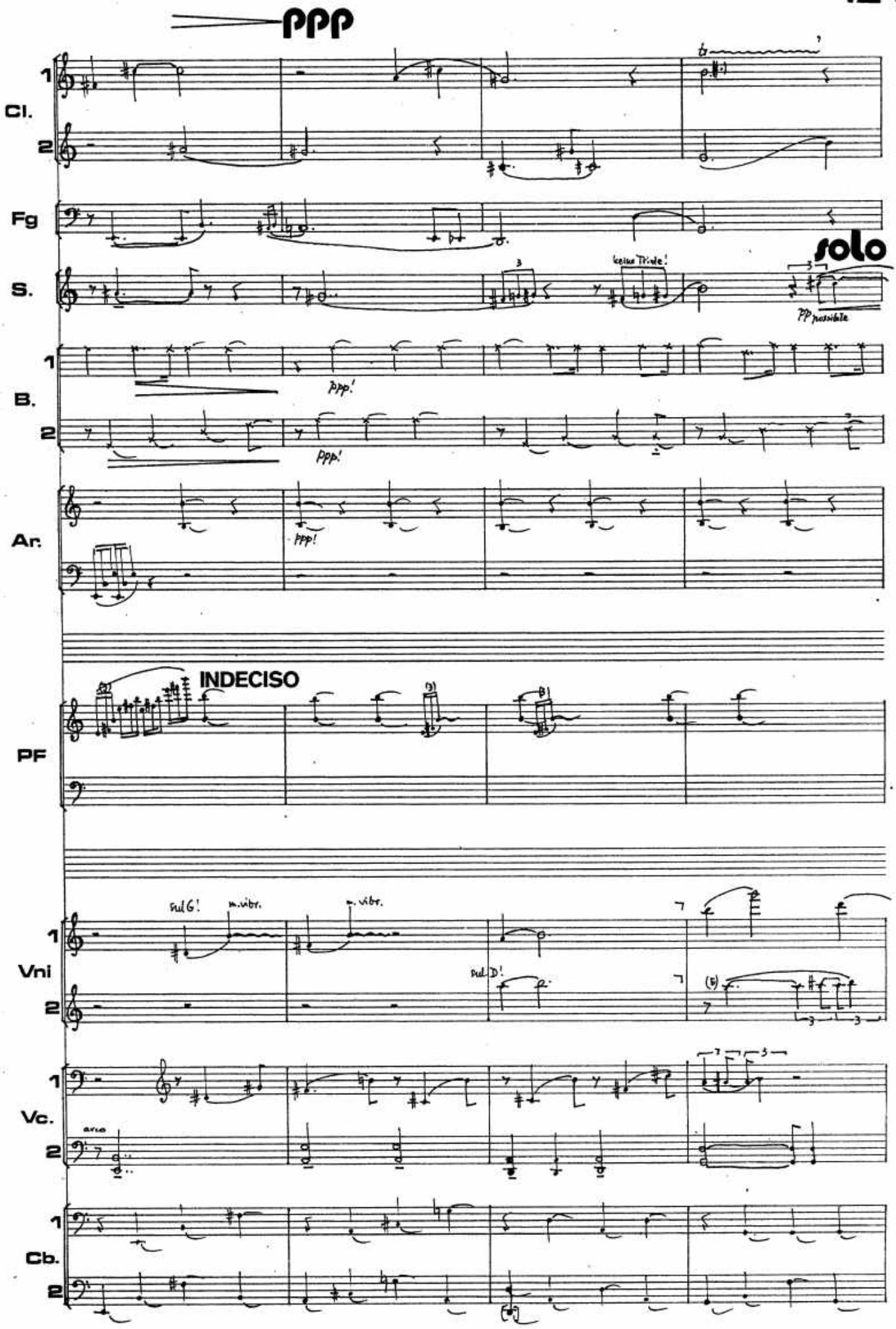

n
f
p
Fl.
1
2
full.
(full.)
Ob.
cantab.
B
3
PF
Vni
delicatiss.
delic.
Vle
Vc.
Cb.1

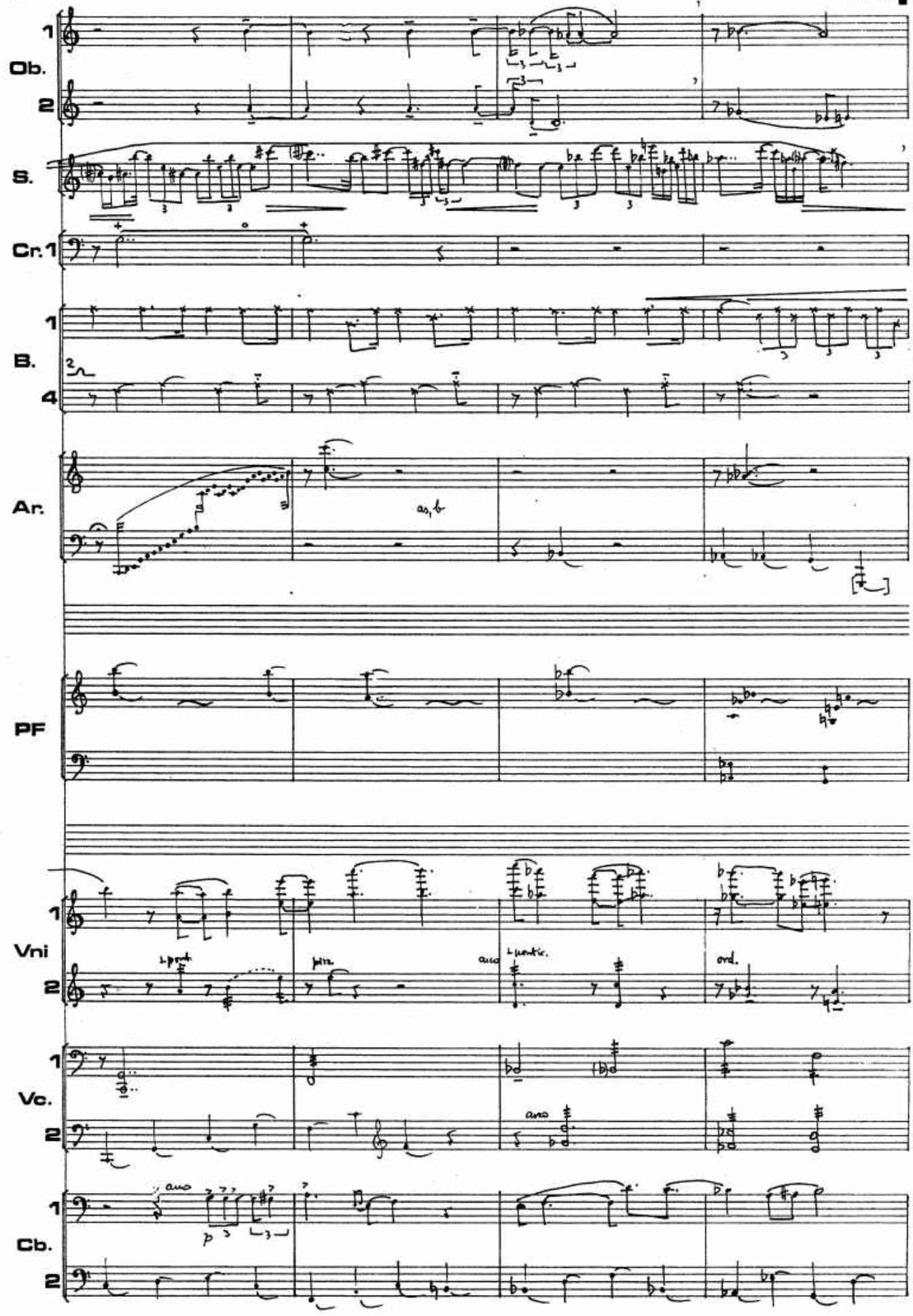

PPP
Fl.
Ob.
B
INNOCENTE
PF
Vni
Vle
Vc.
Cb.1


n
mf
Ob.
Cl.
Tr.
Trn.
B.
Ar.
PF
solo
Vno1
Cb.1
mf espressivo!
molto espressivo


pp
p
Ob.
Cl.
Cantabile
Tr. 2
Trn.
B. 1
ppp
Arr.
GRAVE
f
PF
Vnc1
Cb.1
arco
più


cantabile
espressivo!
Cl.
Fg
S.
B.
Ar.
PF
Vni
Vc.
Cb.
s.punt.
l.punt.


ppp
Cl.
1
2
Fg
S.
solo
keine Triole!
pp possible
B.
1
2
ppp!
ppp!
Ar.
ppp!
INDECISO
PF
Vni
1
2
sul G!
m.vibr.
m.vibr.
sul D!
Vc.
1
2
arco
Cb.
1
2


Ob.
1
2
S.
Cr.1
B.
1
4
Ar.
as, b
PF
Vni
1
2
Vc.
1
2
Cb.
1
2

PPP sordo

Ob. 1 2

S.

Cr. 1

B. 1 4

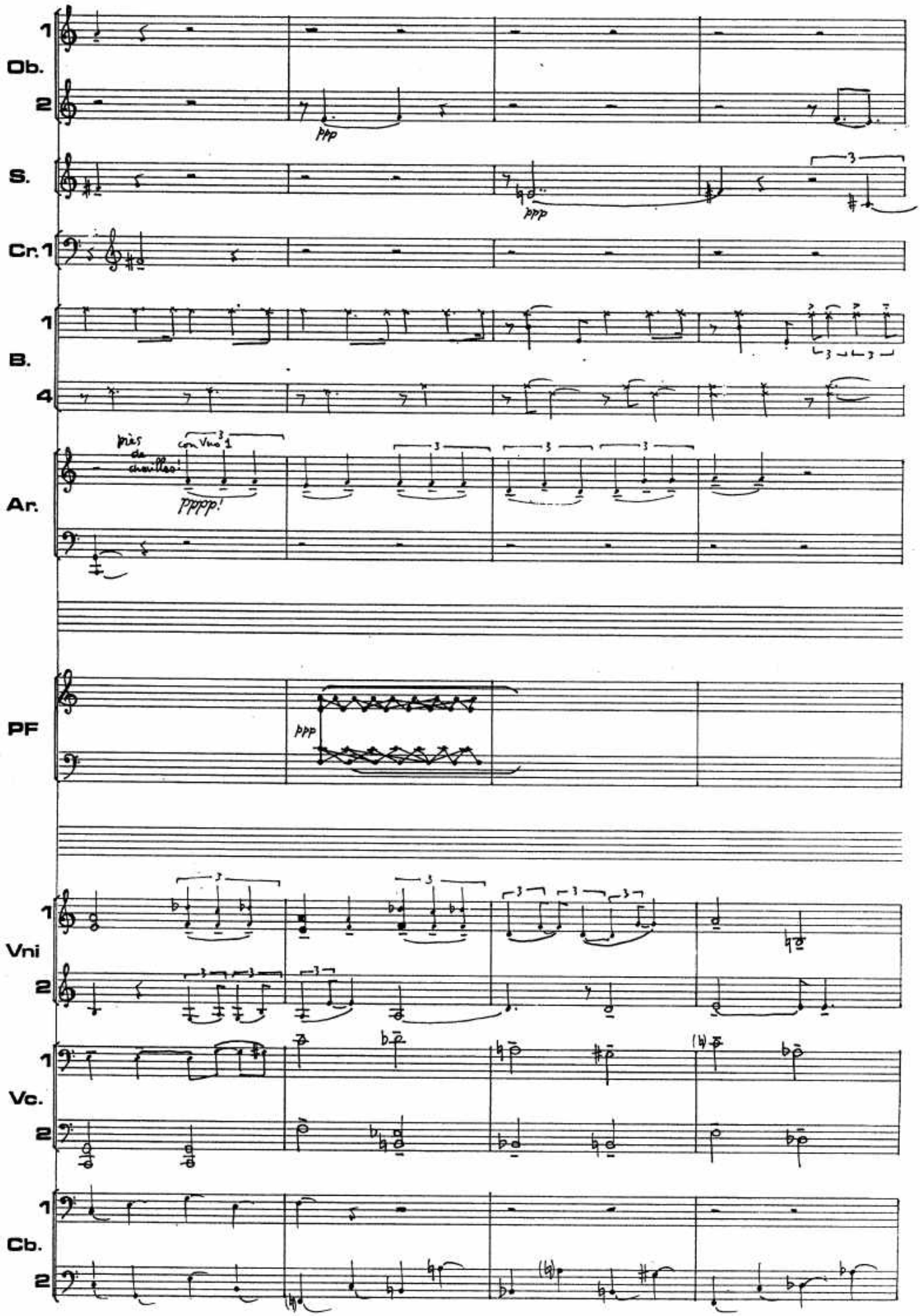
Ar.

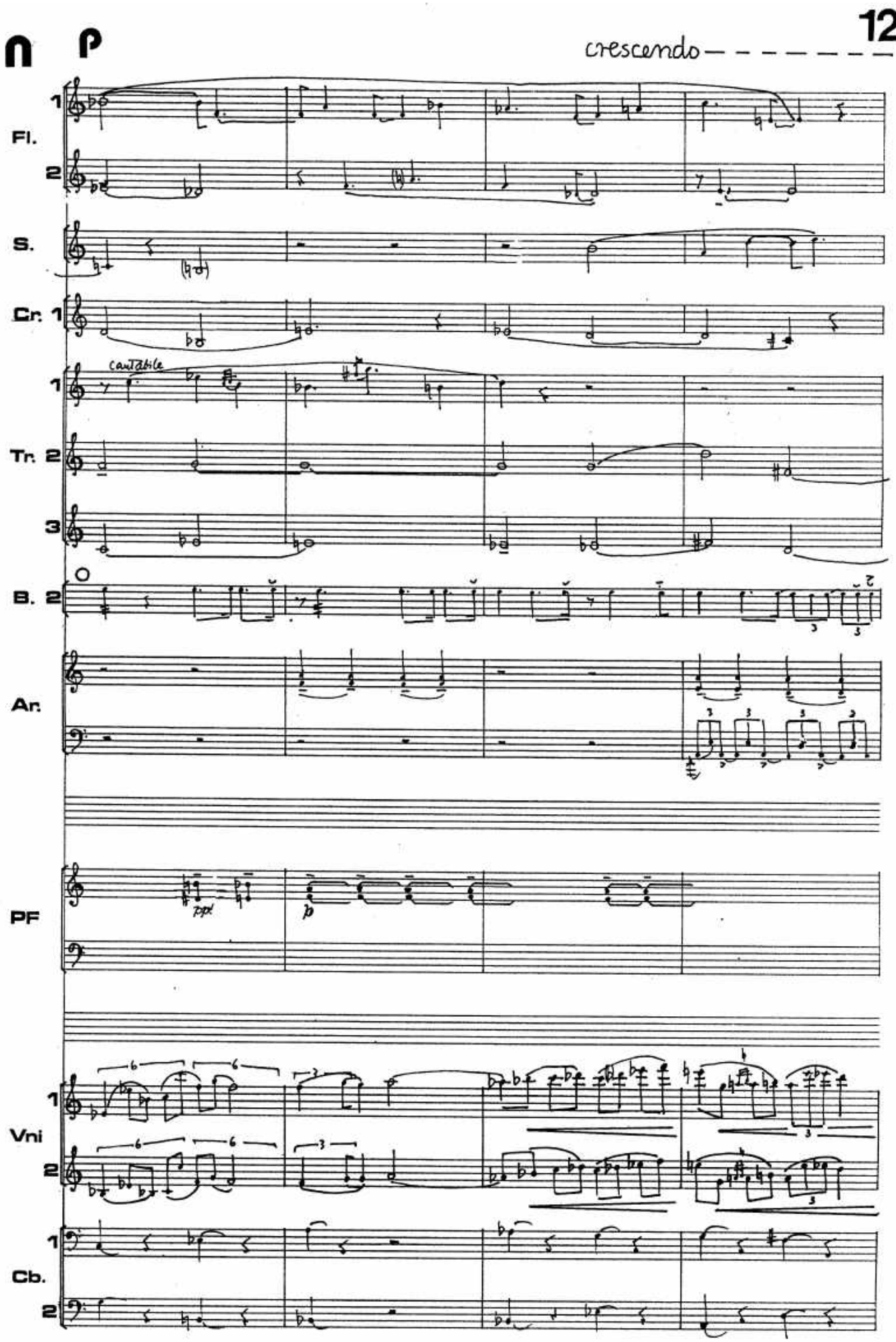
PF

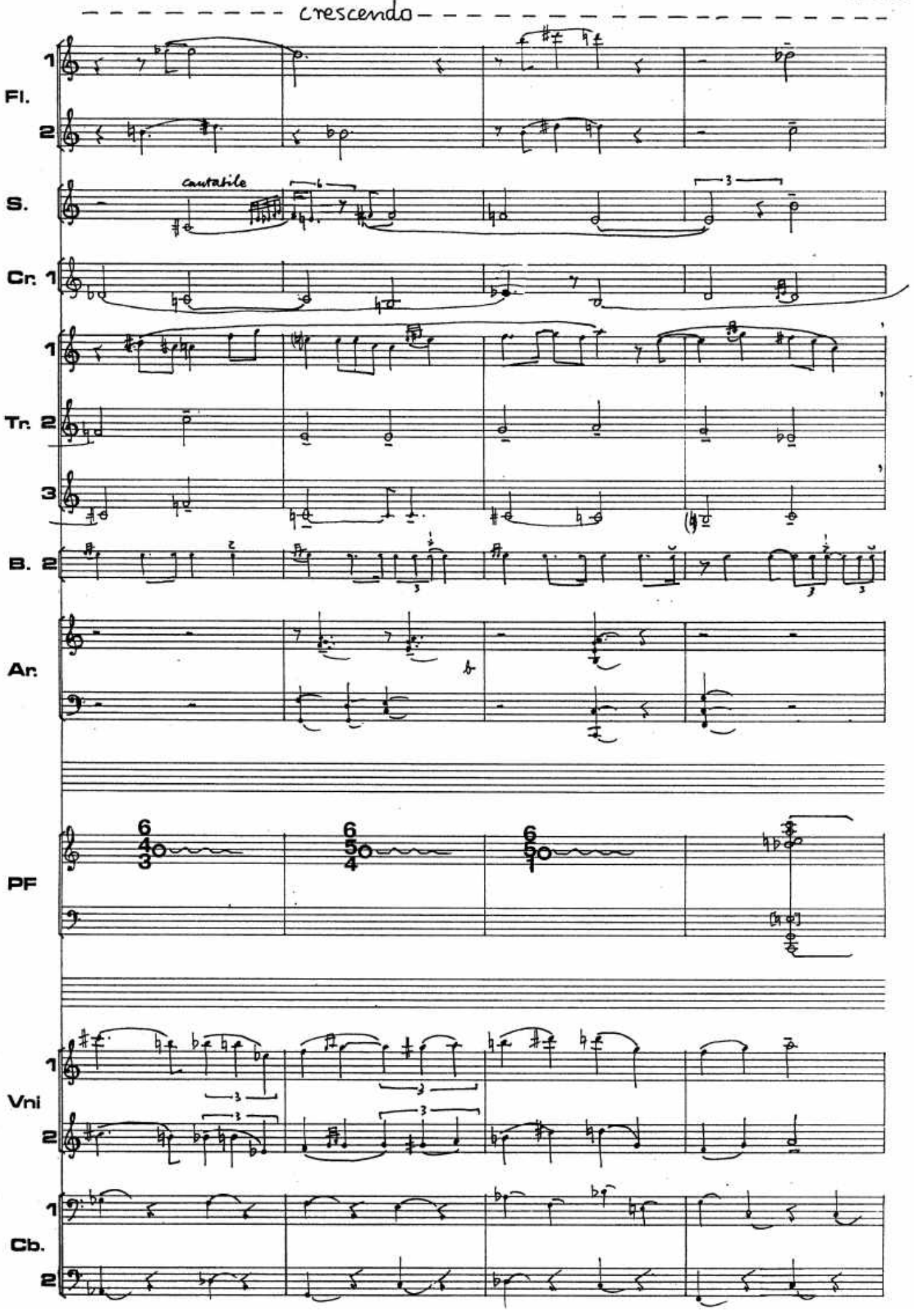
Vni 1 2

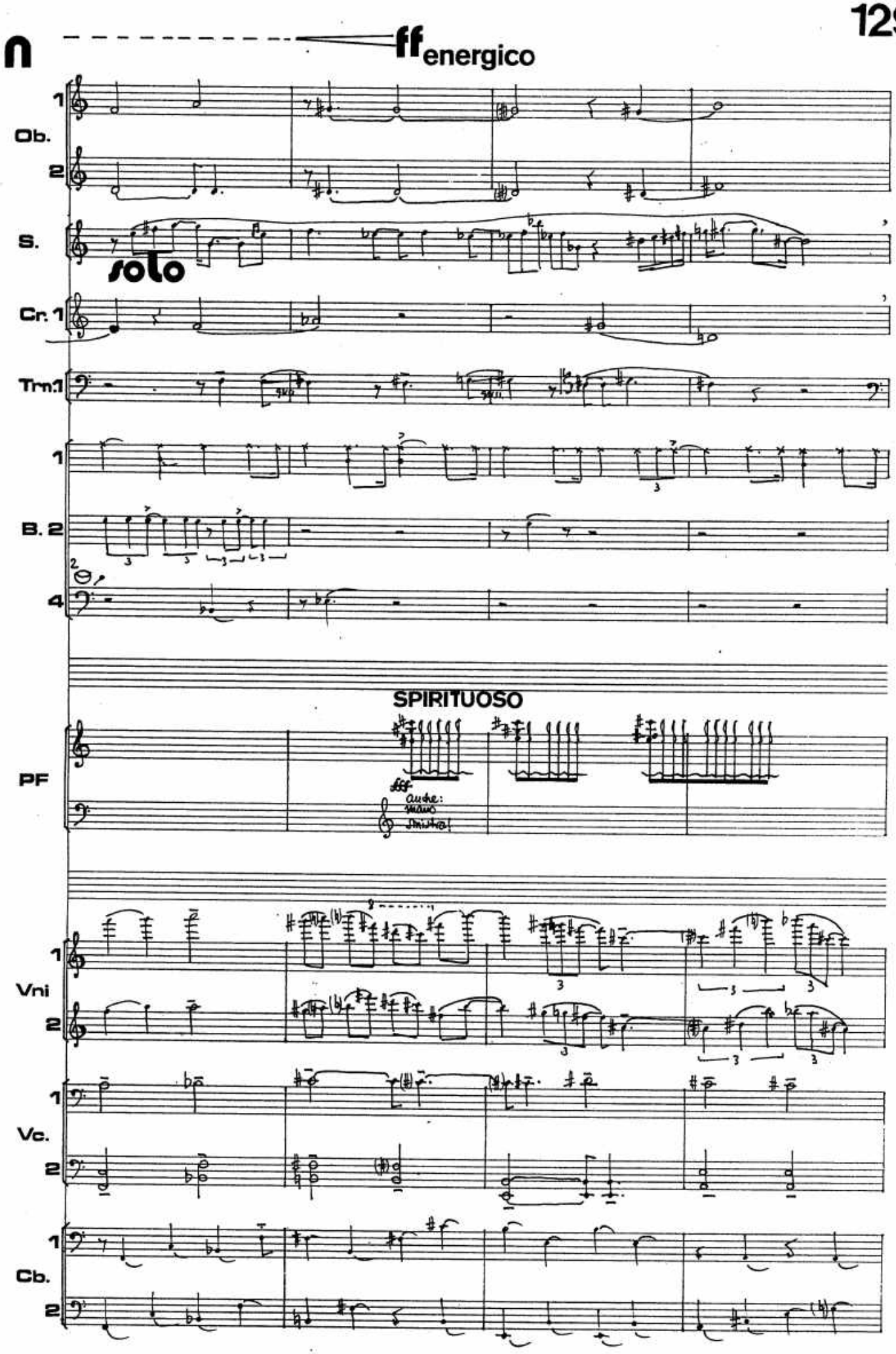
Vc. 1 2

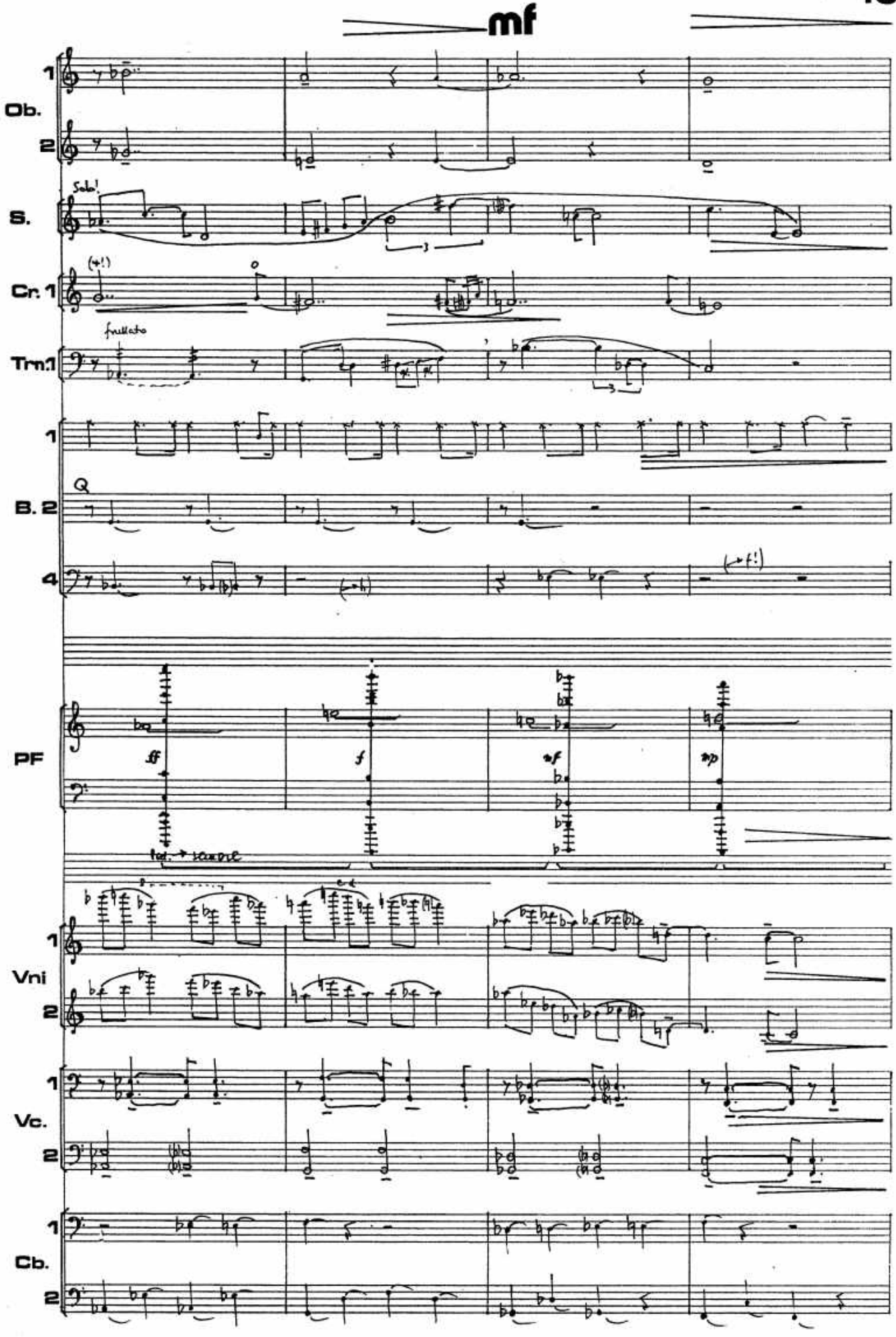
Cb. 1 2

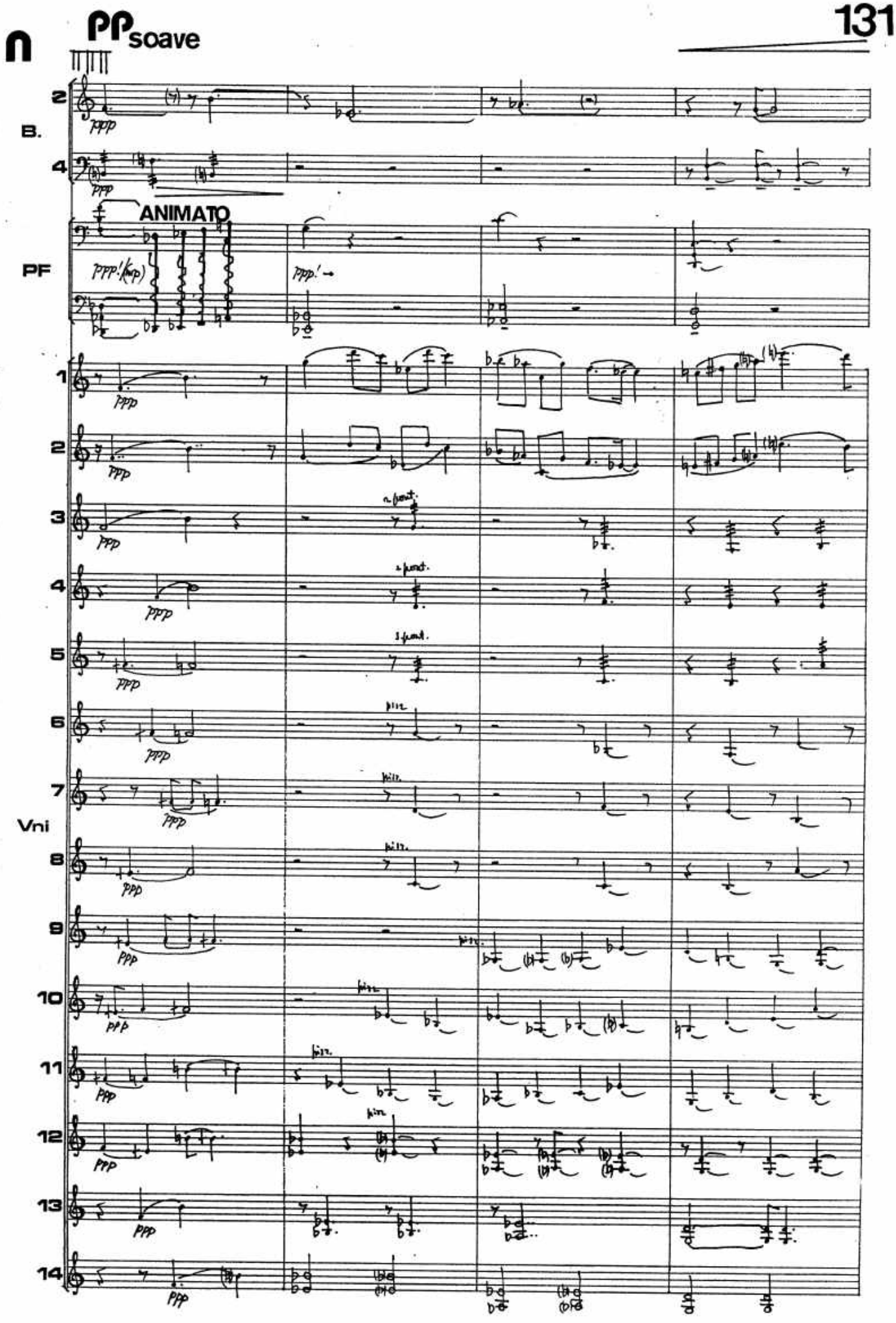


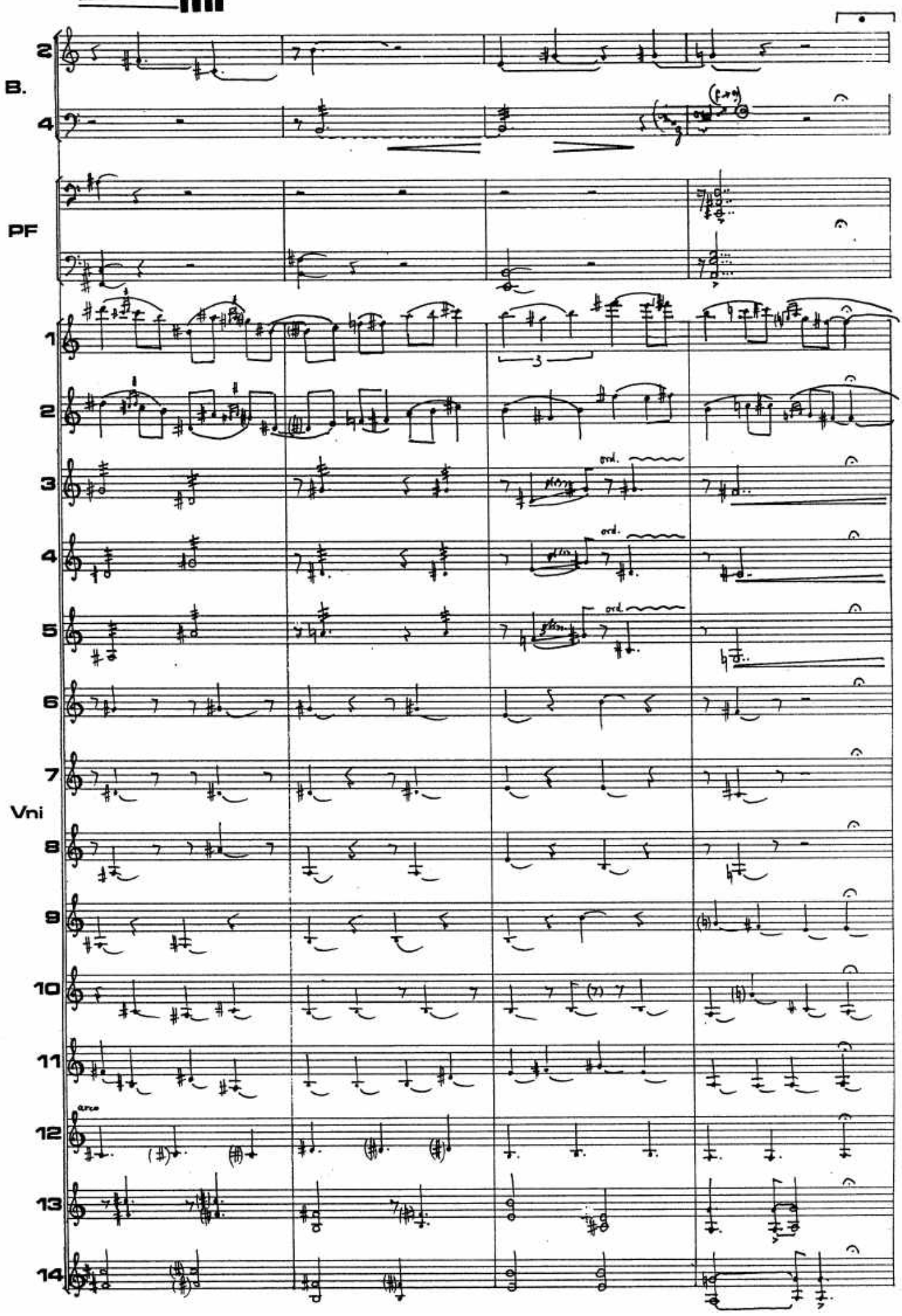

crescendo
Fl.
1
2
S.
Cr.
1
cantabile
Tr.
1
2
3
B.
2
Ar.
PF
ppp
Vni
1
2
Cb.
1
2

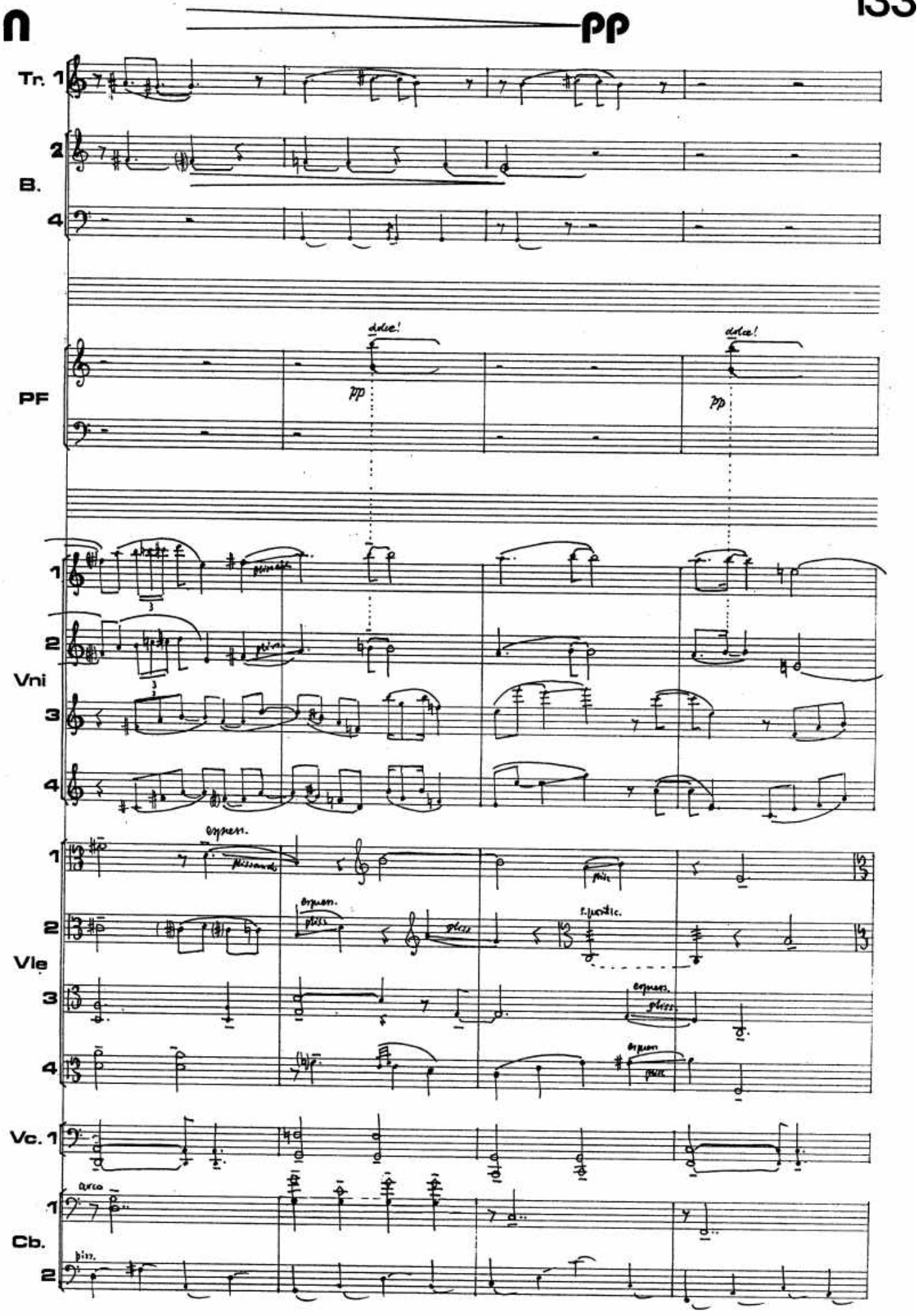

crescendo
Fl.
1
2
S.
cantabile
Cr.
1
Tr.
1
2
3
B.
2
Ar.
PF
Vni
1
2
Cb.
1
2

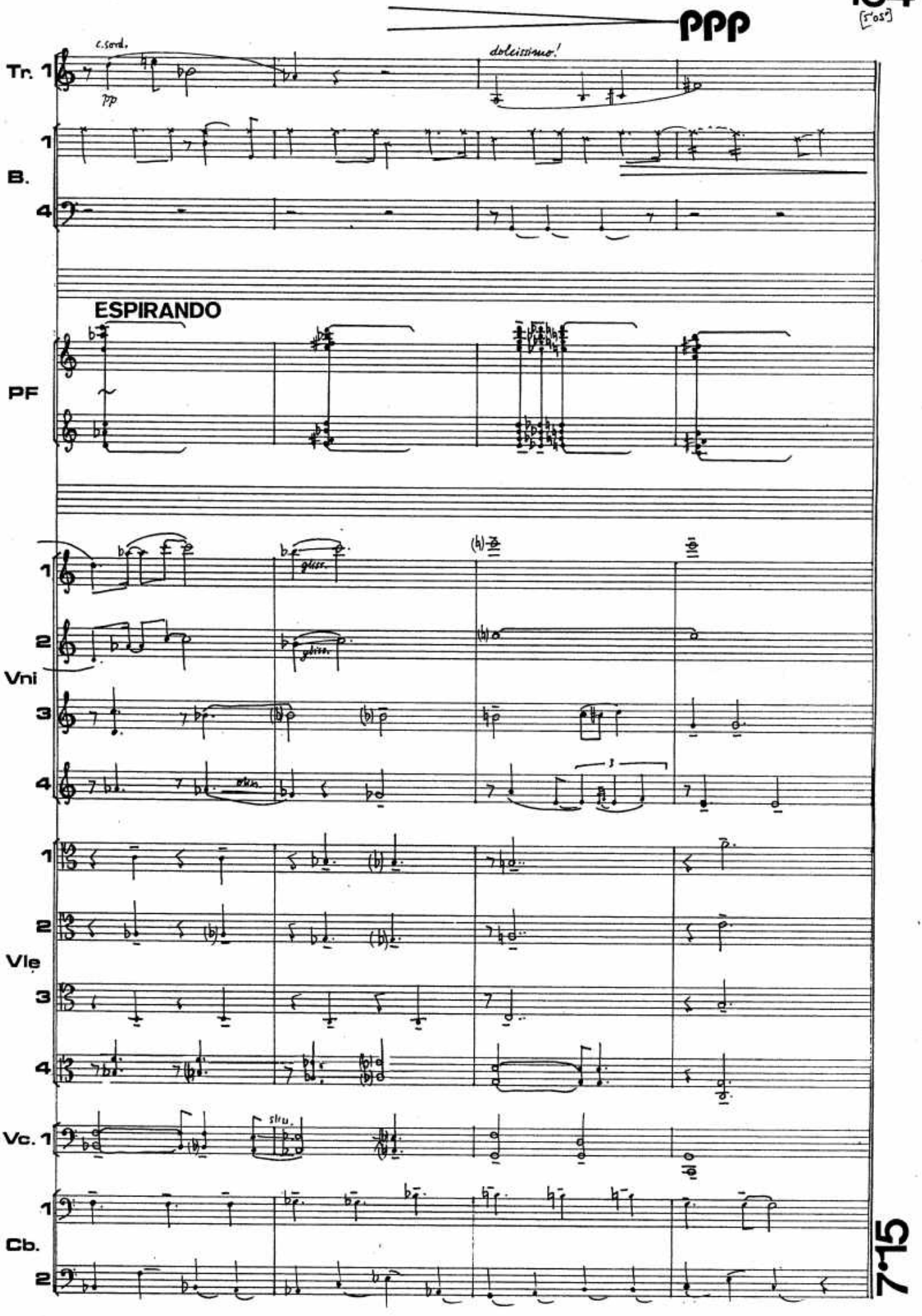

ff energico
Ob.
S.
solo
Cr. 1
Trn.1
B. 2
PF
SPIRITUOSO
Vni
Vc.
Cb.


mf
Ob.
S.
Solo!
Cr. 1
(+!)
Trn.1
frullato
B. 2
Q
PF
ff
f
mf
mp
Vni
Vc.
Cb.

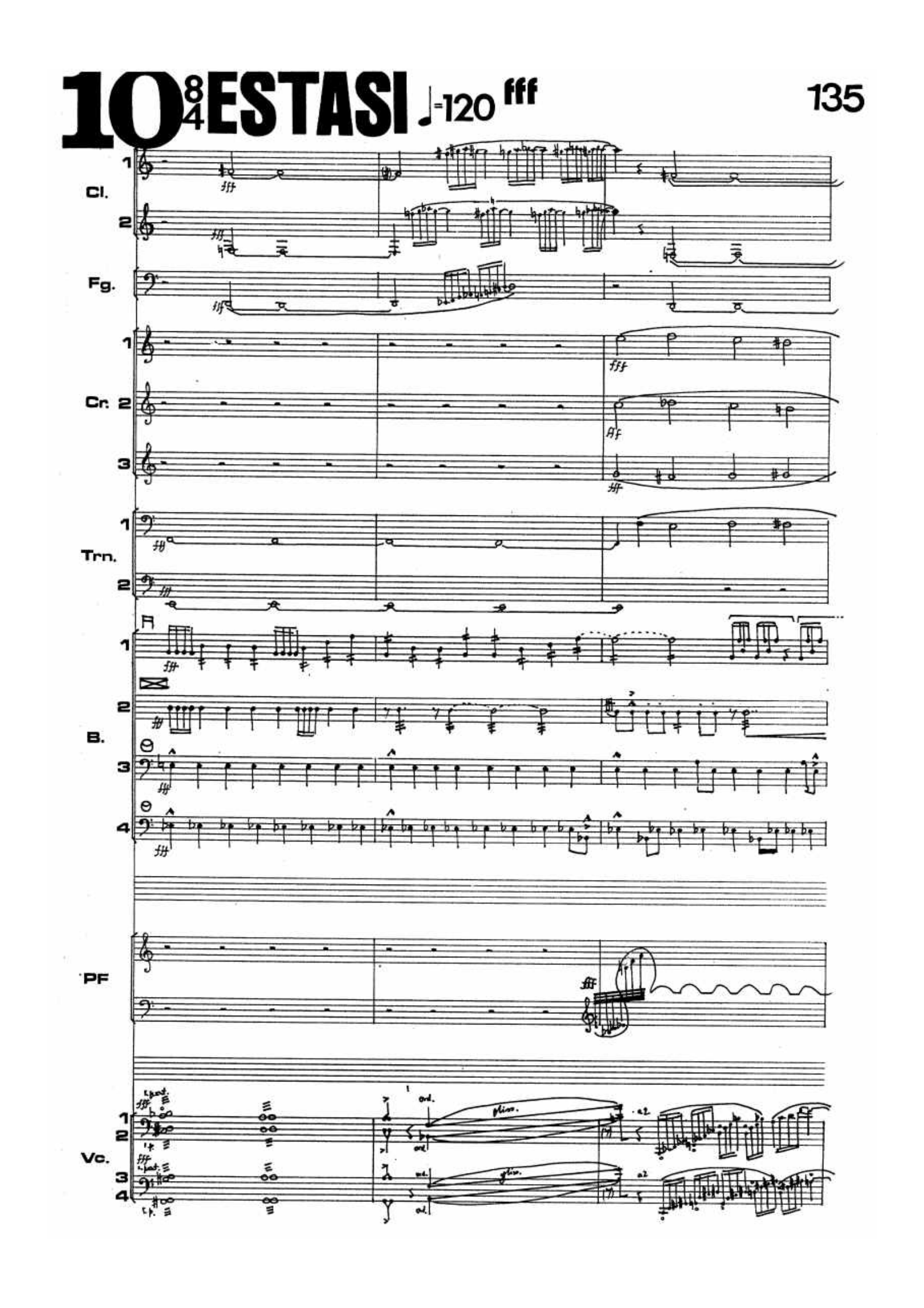

PP soave
B.
PF
ANIMATO
Vni

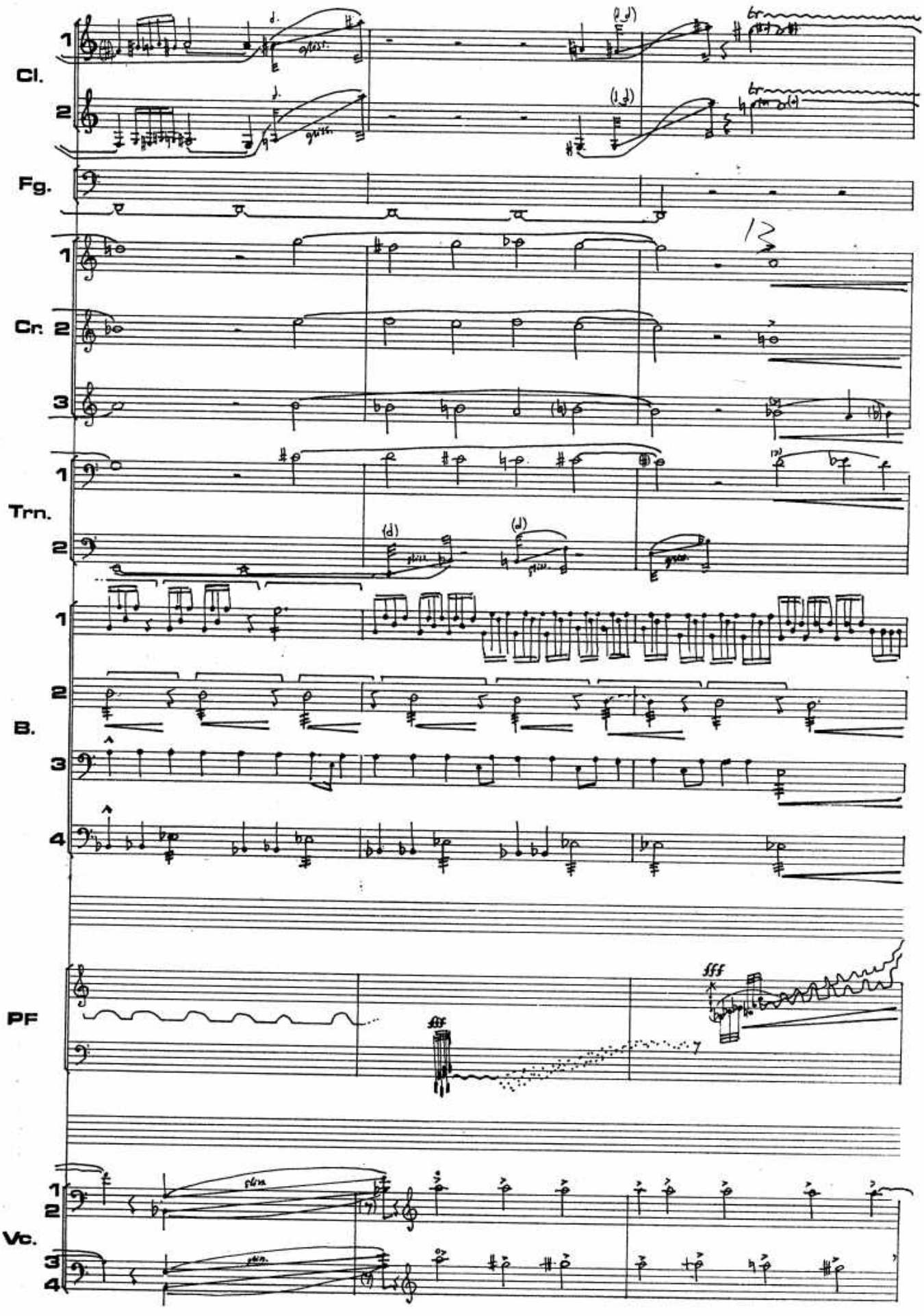

mf
B.
PF
Vni
ord.
arco

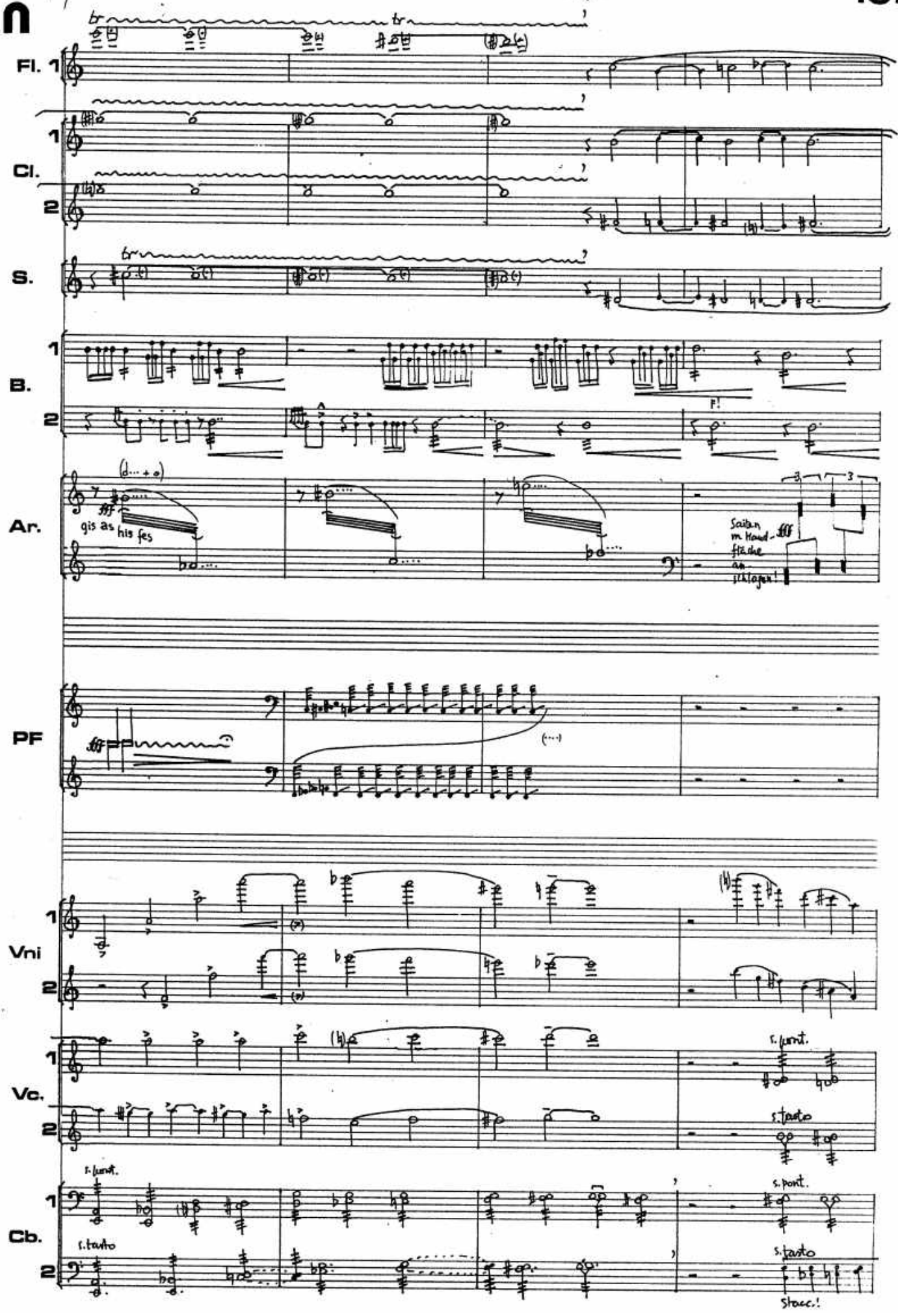

pp
Tr. 1
2
B.
4
dolce!
dolce!
PF
pp
pp
1
2
Vni
3
4
espress.
espress.
espress.
espress.
espress.
1
2
Vle
3
4
Vc. 1
arco
1
Cb.
pizz.
2

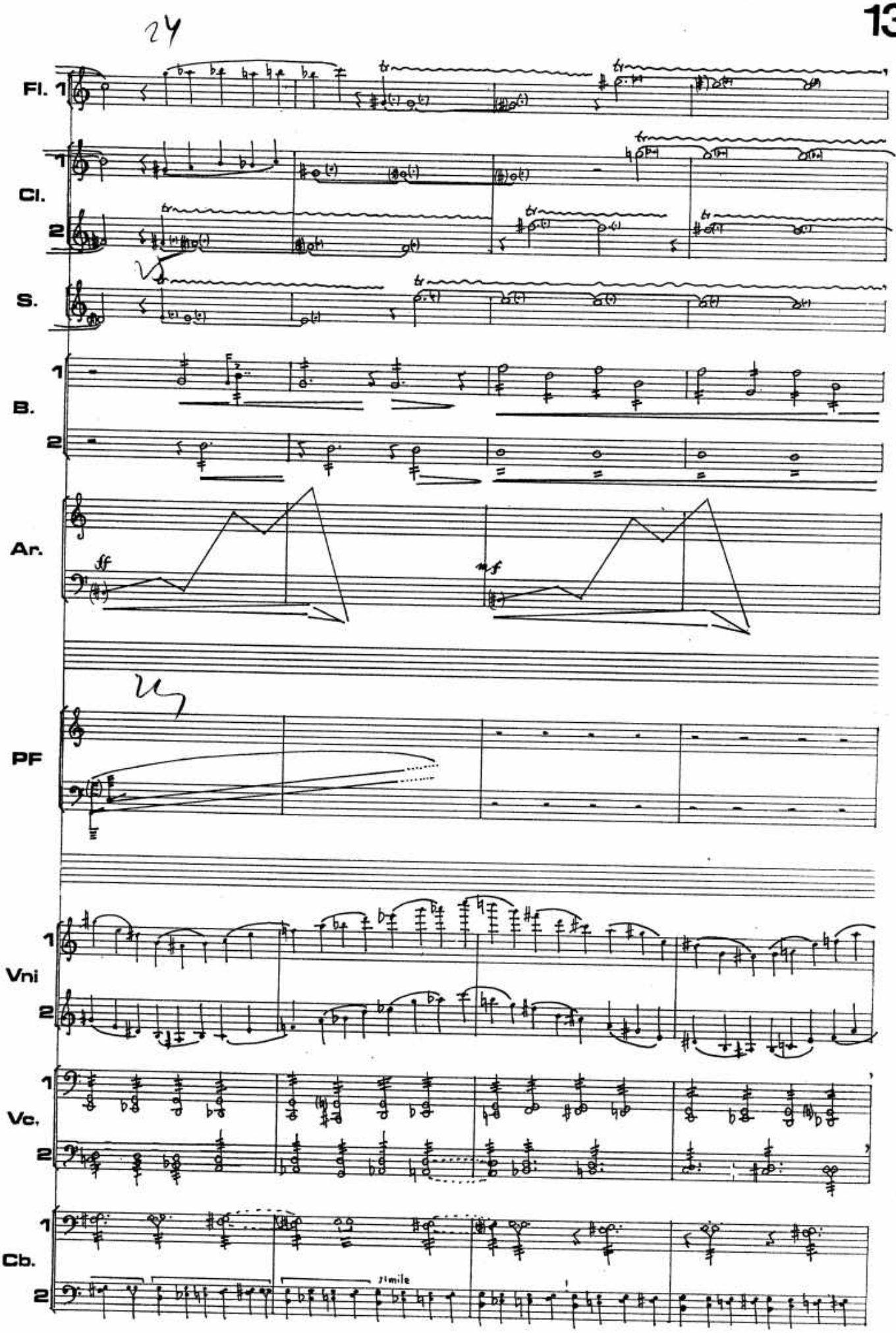

ppp
c.sord.
pp
dolcissimo!
Tr. 1
B.
1
4
ESPIRANDO
PF
gliss.
Vni
1
2
3
4
Vle
sim.
Vc. 1
Cb.

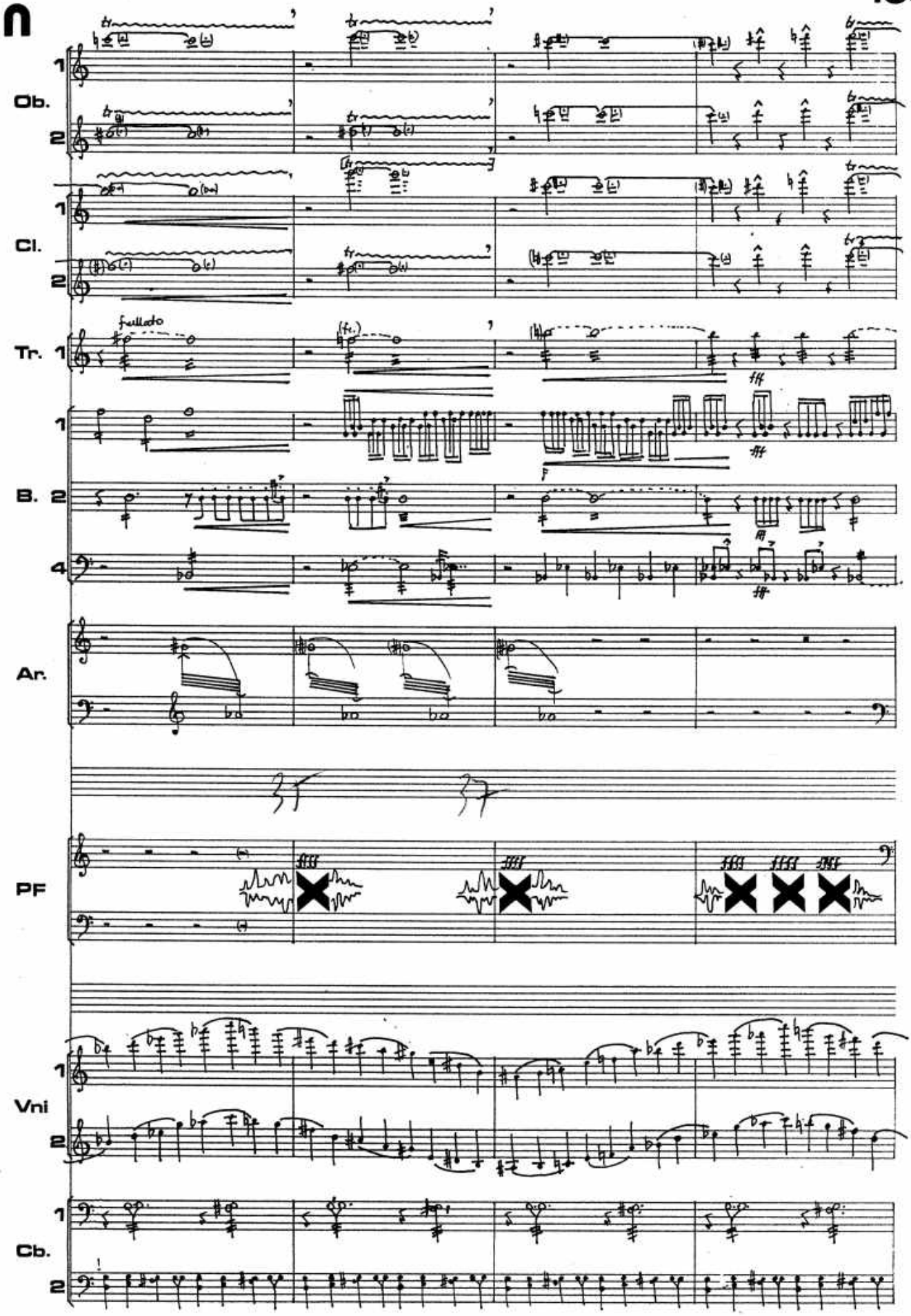
10 ESTASI

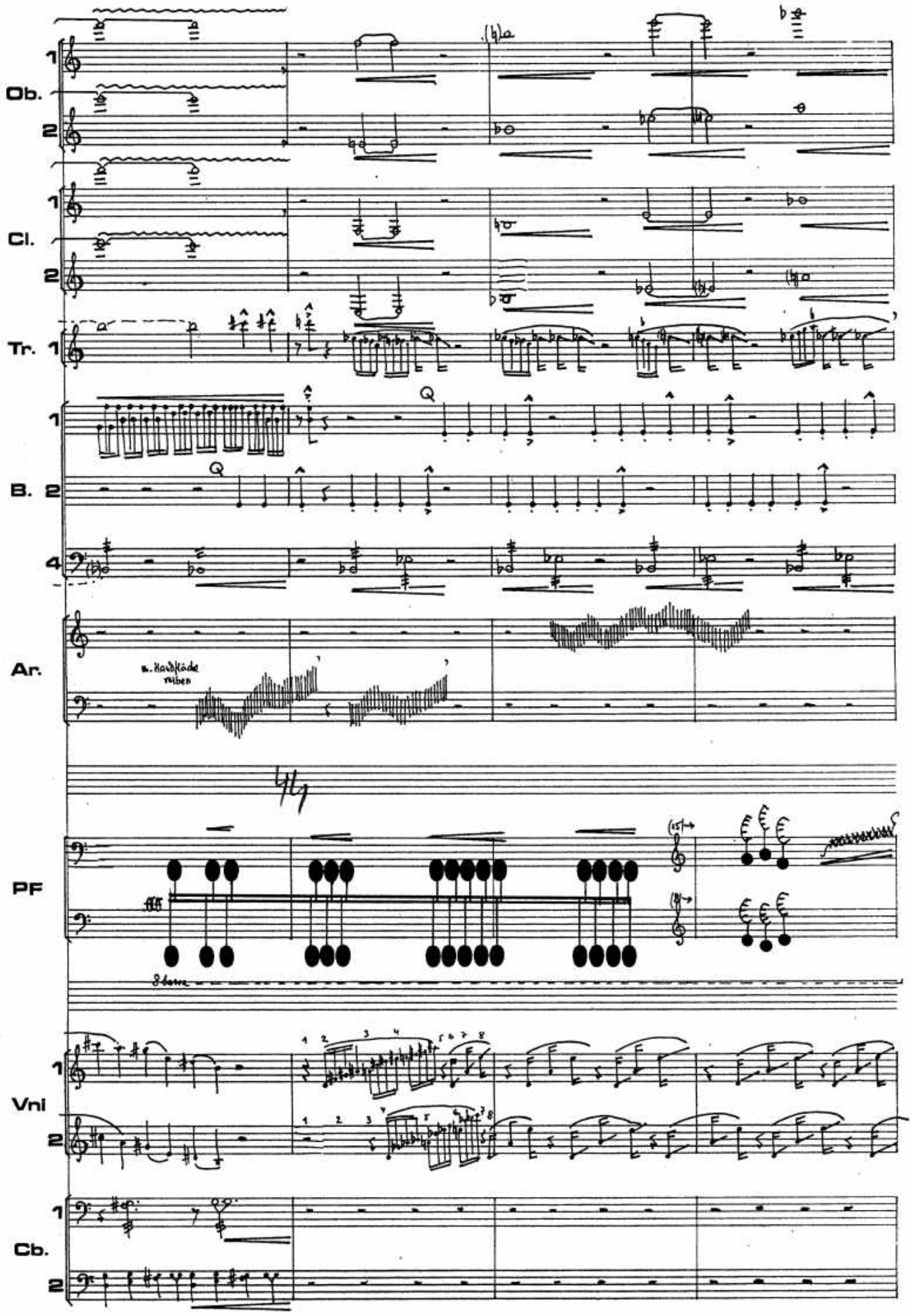


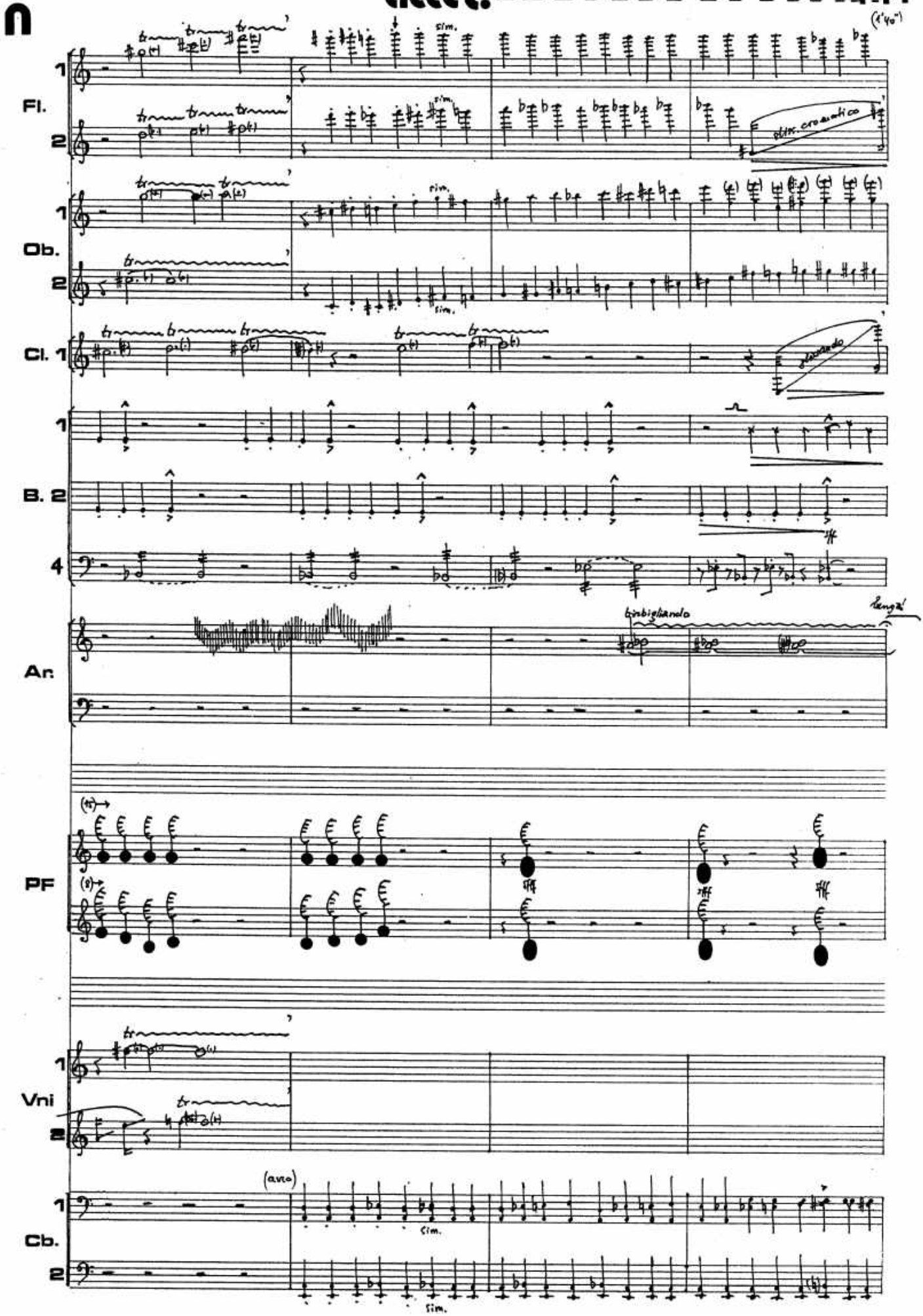

Cl.
1
2
Fg.
Cr.
1
2
3
Trn.
1
2
B.
1
2
3
4
PF
fff
ff
Vc.
1
2
3
4

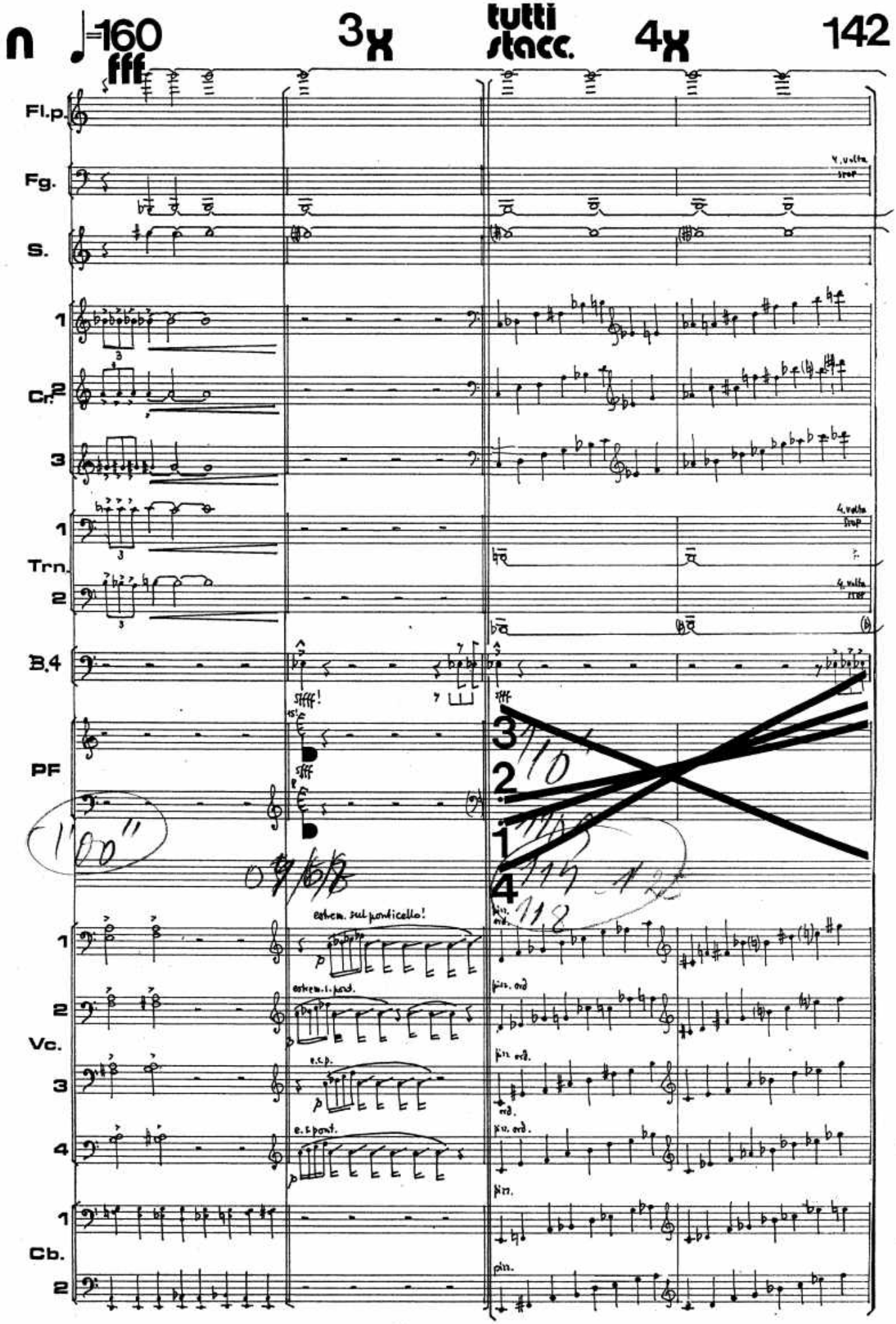

Fl. 1
Cl. 1
Cl. 2
S.
B. 1
B. 2
Ar.
gis as his fes
Saiten m Handfläche an schlagen!
PF
Vni 1
Vni 2
Vc. 1
Vc. 2
s. pont.
s. tasto
Cb. 1
Cb. 2
s. pont.
s. tasto
s. pont.
s. tasto
Stacc.!

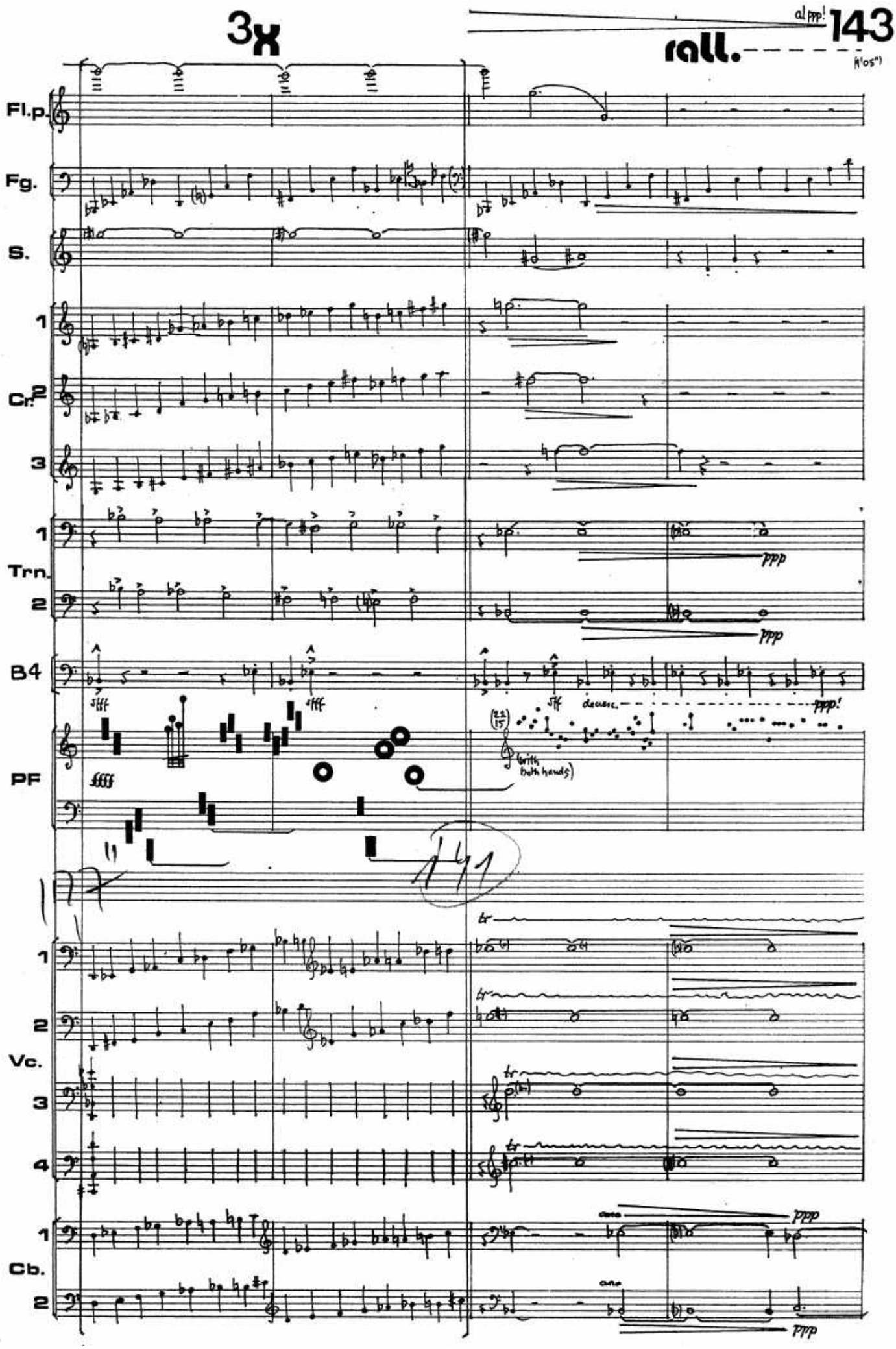

24
Fl. 1
Cl. 1
2
S.
B. 1
2
Ar.
ff
mf
PF
Vni 1
2
Vc. 1
2
Cb. 1
2
simile

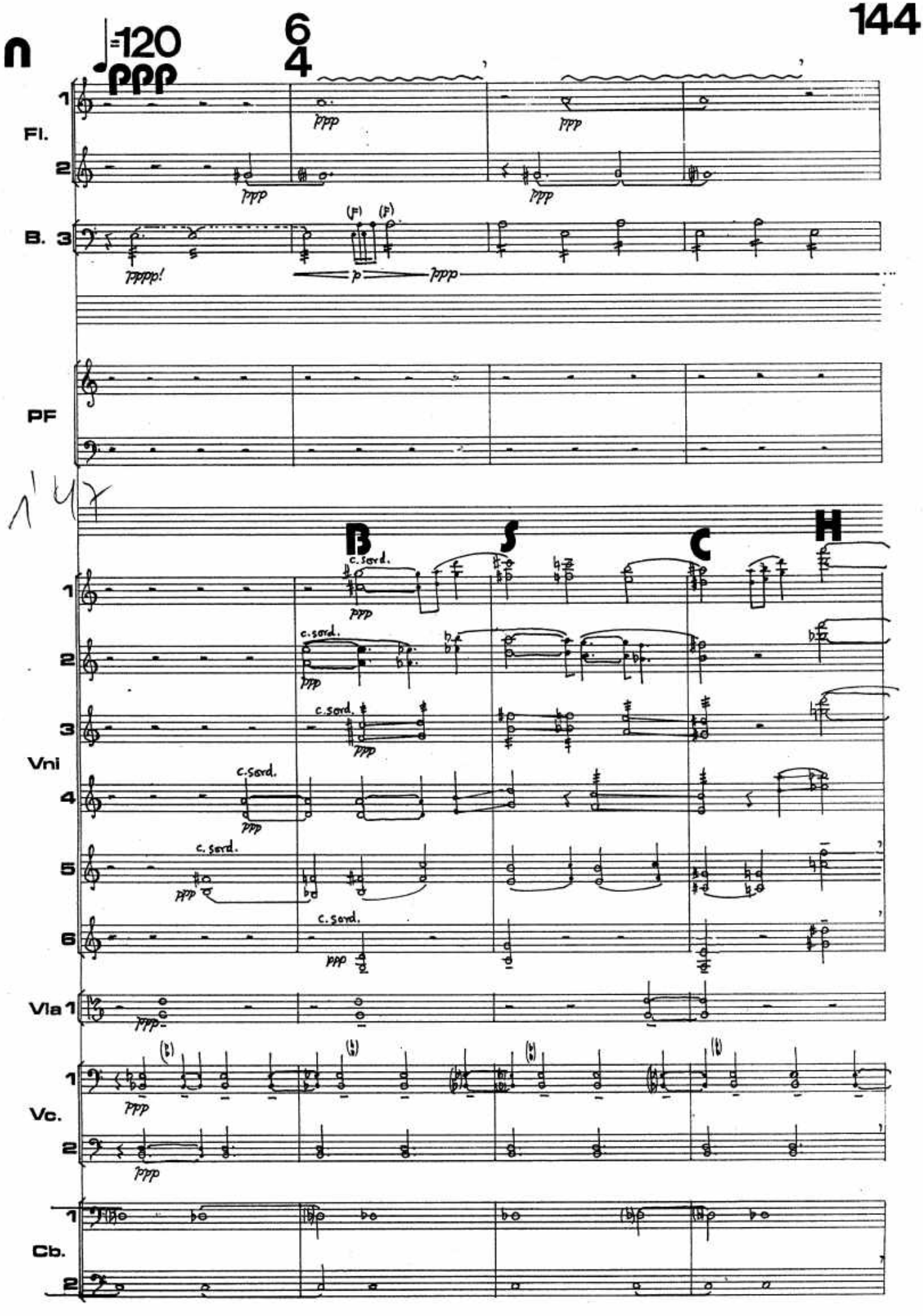

n
Ob.
Cl.
Tr.
B.
Ar.
PF
Vni
Cb.
fullato

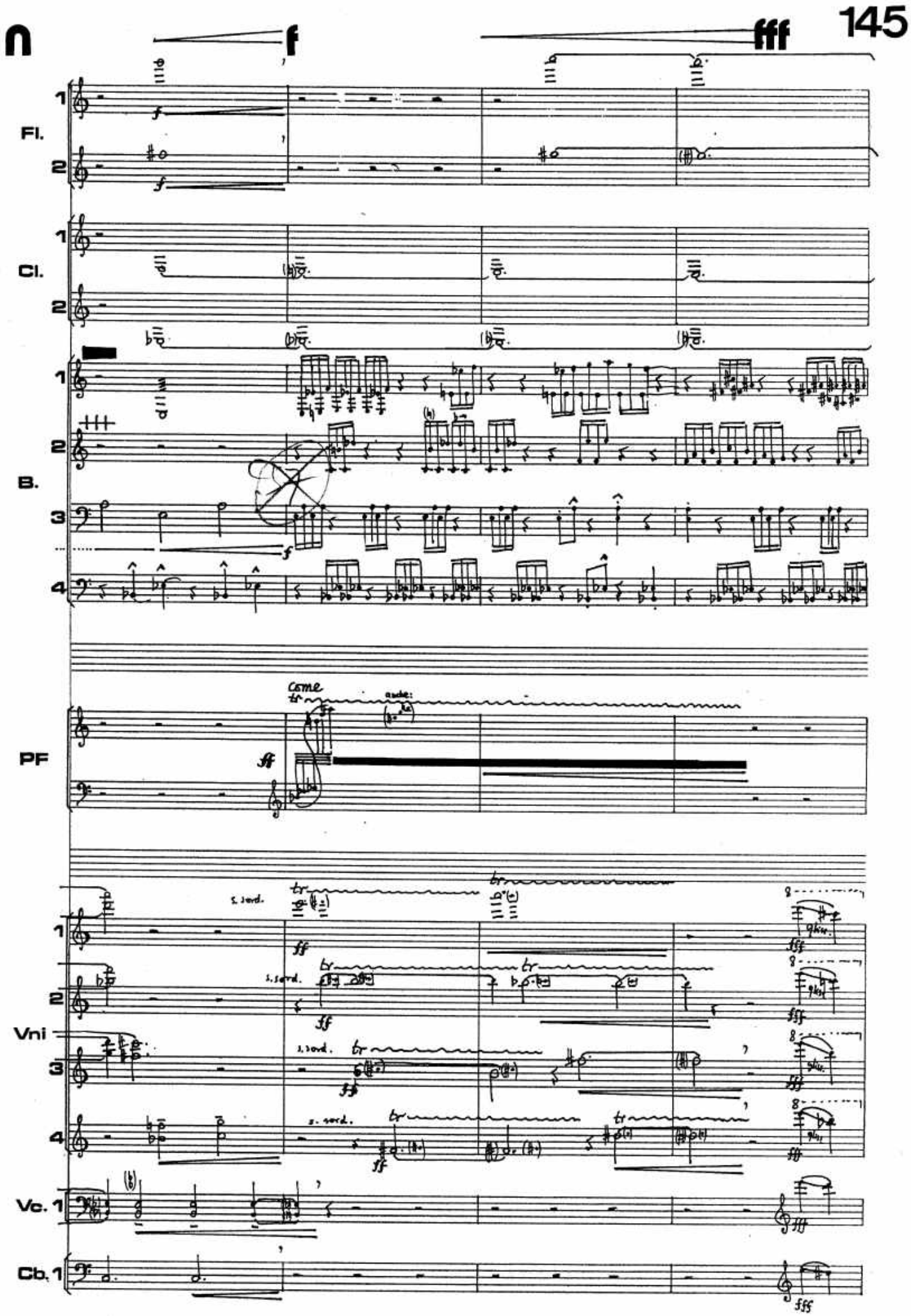

Ob.
Cl.
Tr.
B.
Ar.
PF
Vni
Cb.

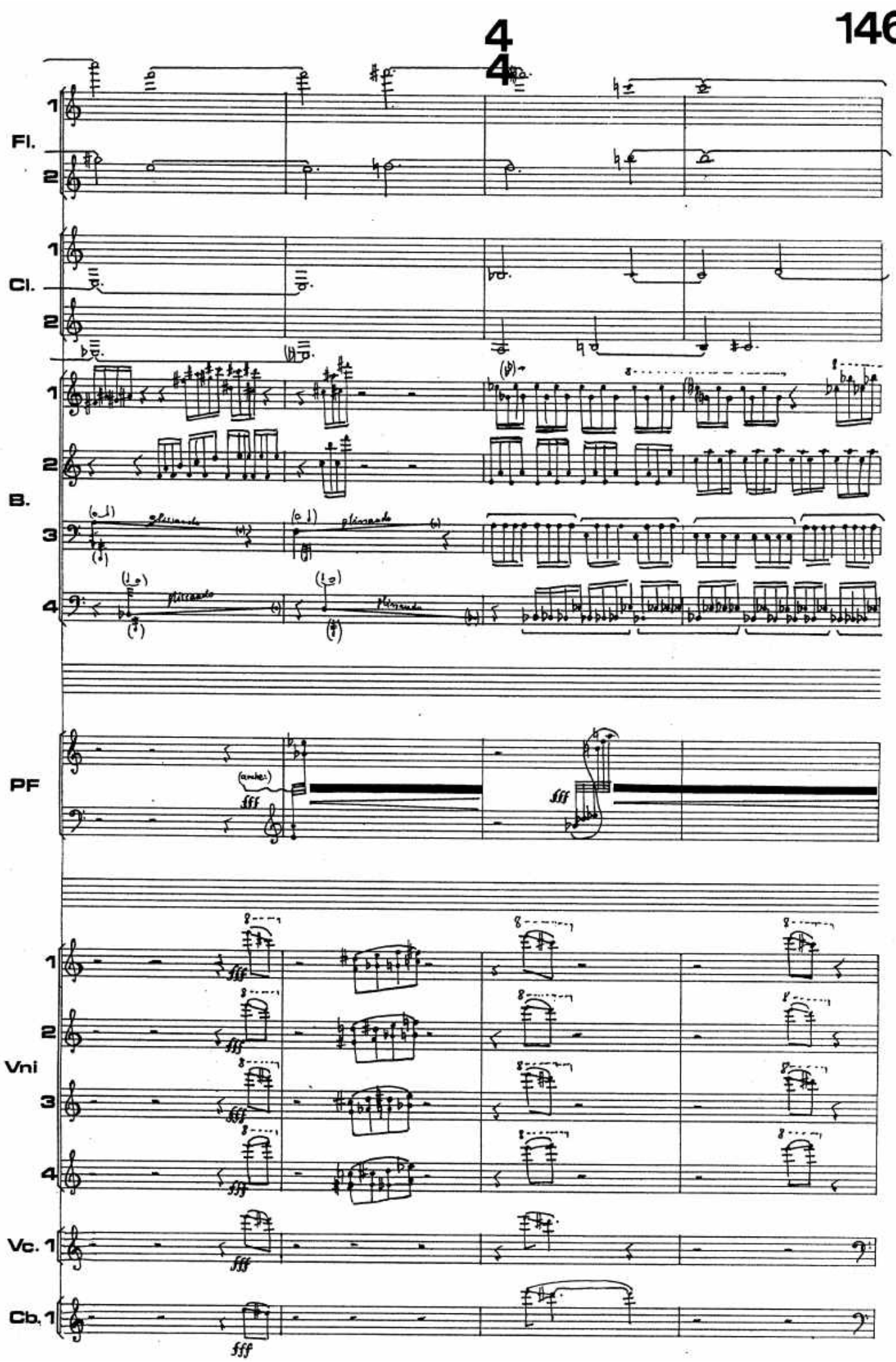

n
(1'40")
Fl.
Ob.
Cl.
B.
Ar.
PF
Vni
Cb.
sim.
(arco)

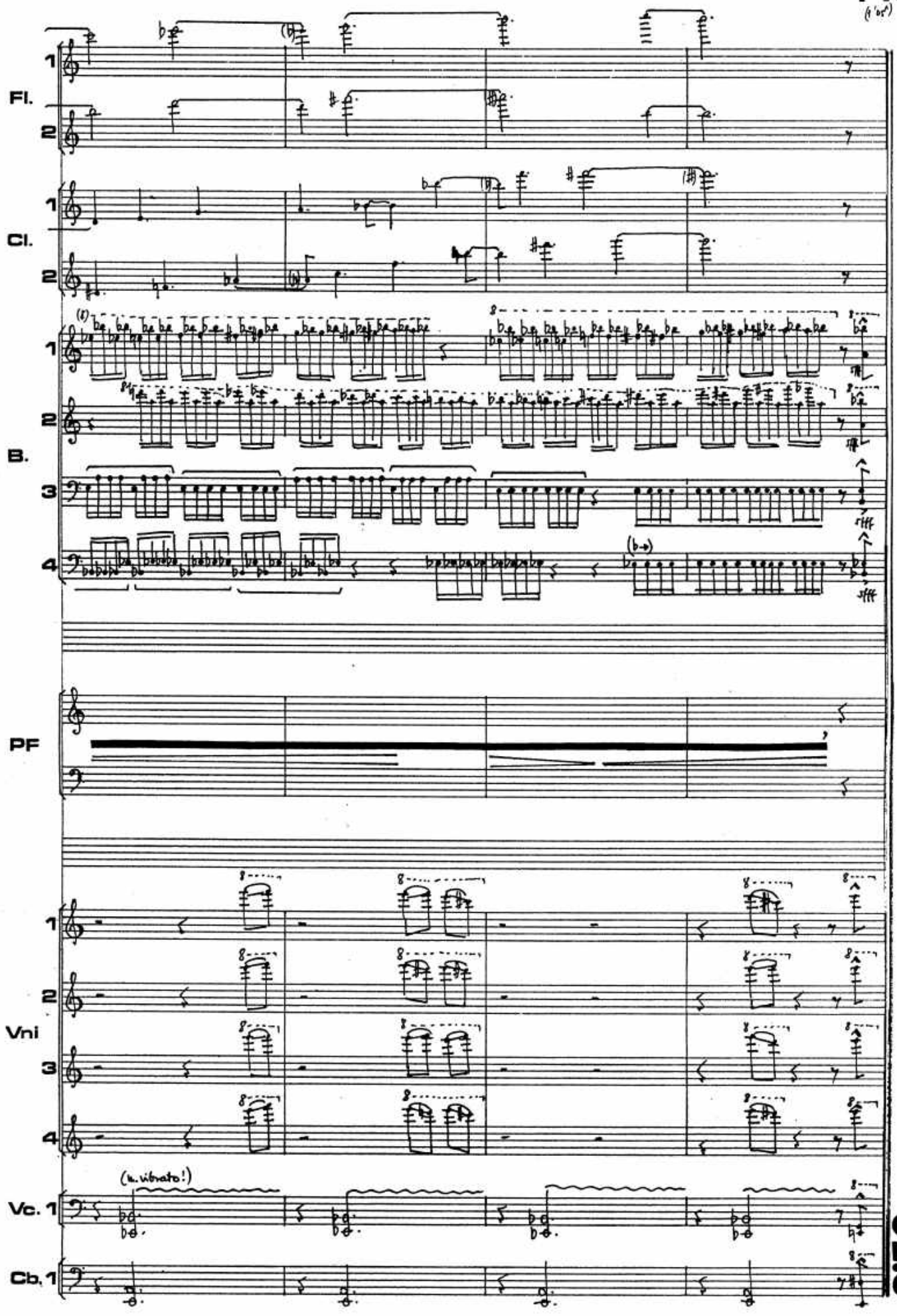

n
♩=160
fff
3x
tutti stacc.
4x
Fl.p.
Fg.
S.
Cr.
Trn.
B.4
PF
Vc.
Cb.
4. volta
sfff!
sfff
estrem. sul ponticello!
estrem. s. pont.
e.s.p.
e.s.pont.
pizz. ord.
pizz.
1'00"

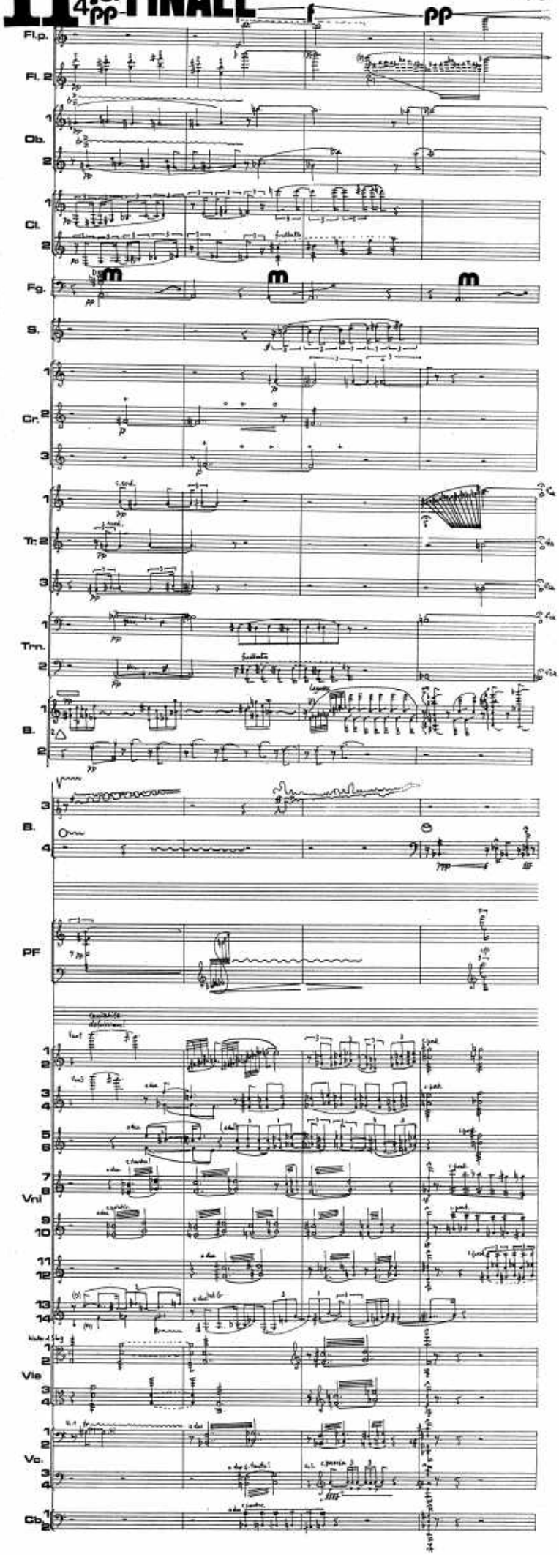

3x
rall.
al pp!
143
(1'05")
Fl.p.
Fg.
S.
1
Cr. 2
3
1
Trn.
2
B4
PF
1
2
Vc.
3
4
1
Cb.
2
fff
ffff
decresc.
ppp!
(with both hands)
ppp
ppp
ppp

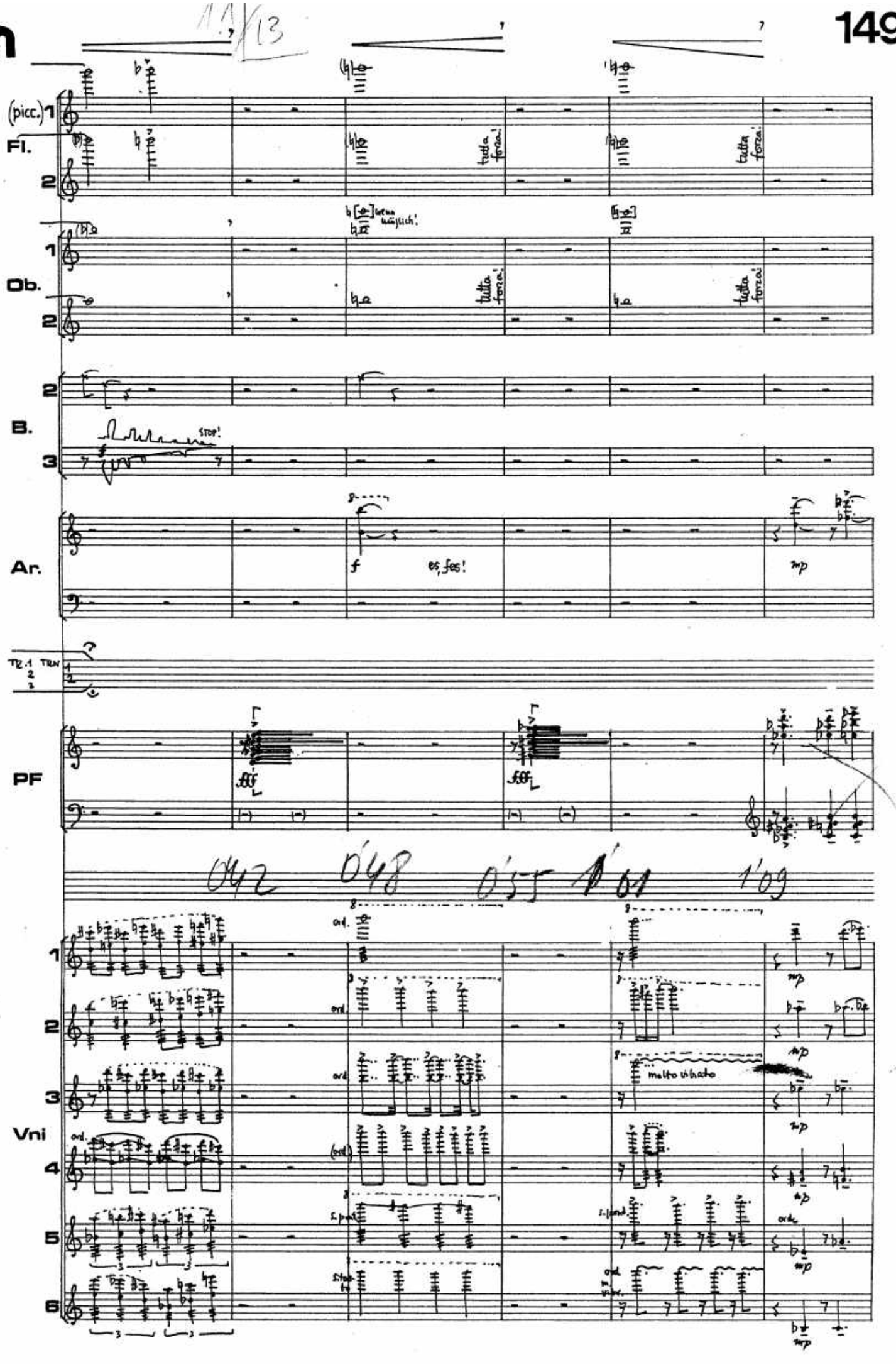

n
♩=120
ppp
6
4
Fl.
B.
PF
Vni
Vla
Vc.
Cb.
B
S
C
H
c. sord.
pppp!
p
ppp

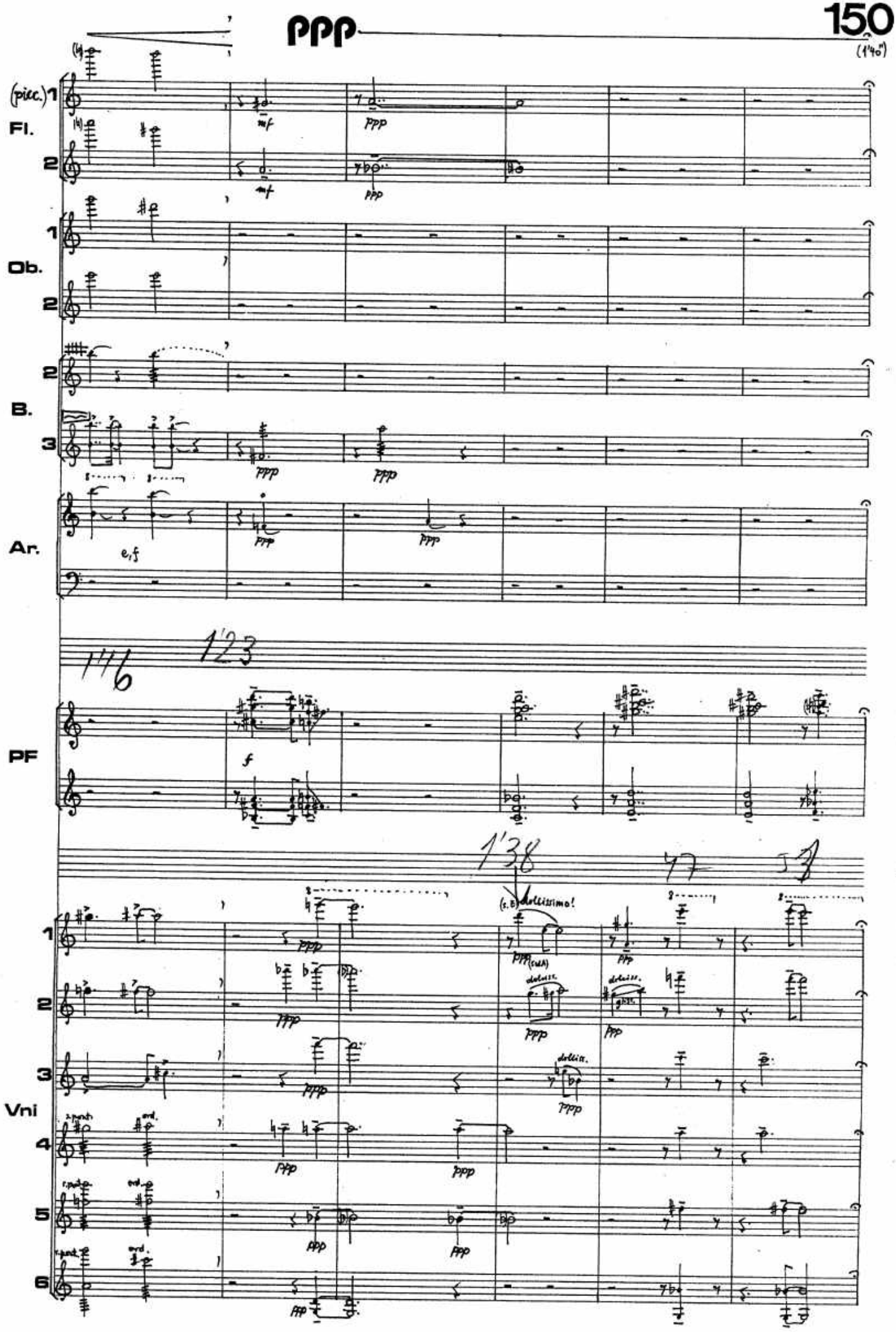

n
f
fff
Fl.
Cl.
B.
PF
come
Vni
s. sord.
Vc. 1
Cb. 1

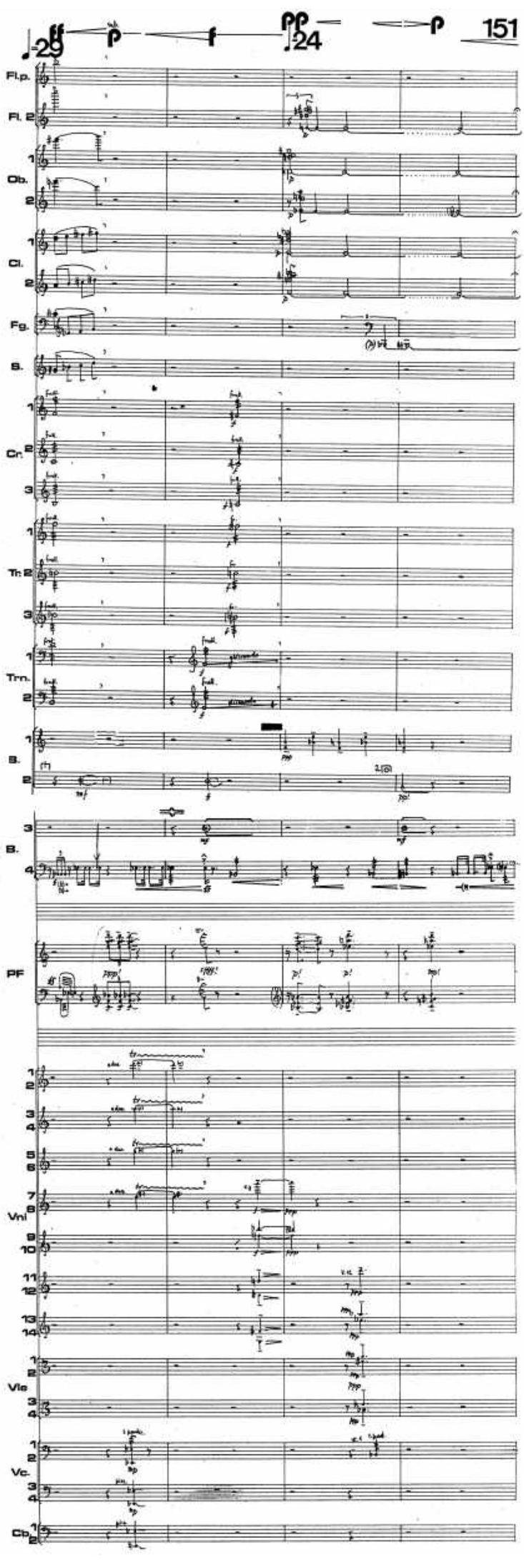

4
4
Fl.
1
2
Cl.
1
2
B.
1
2
3
4
PF
(arco)
fff
Vni
1
2
3
4
Vc. 1
Cb. 1
fff

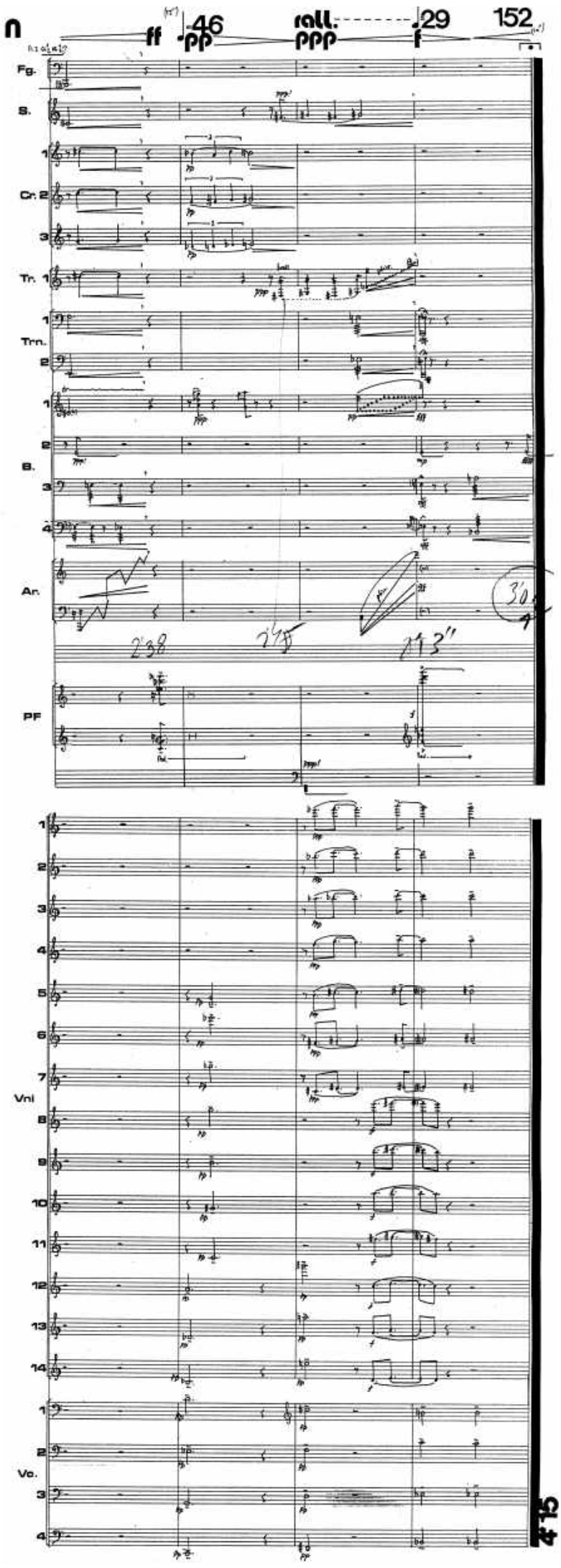

Fl.
1
2
Cl.
1
2
B.
1
2
3
4
PF
Vni
1
2
3
4
(n. vibrato!)
Vc. 1
Cb. 1


Fl.p.
Fl. 2
Ob.
Cl.
Fg.
S.
Cr.
Tr. 2
Trm.
B.
PF
Vnl
Vla
Vc.
Cb.


n
(picc.)
Fl.
Ob.
B.
Ar.
PF
Vni
tutta forza!
wenn möglich!
stop!
es, fes!
molto vibrato
ord.
0'42
0'48
0'55
1'01
1'09

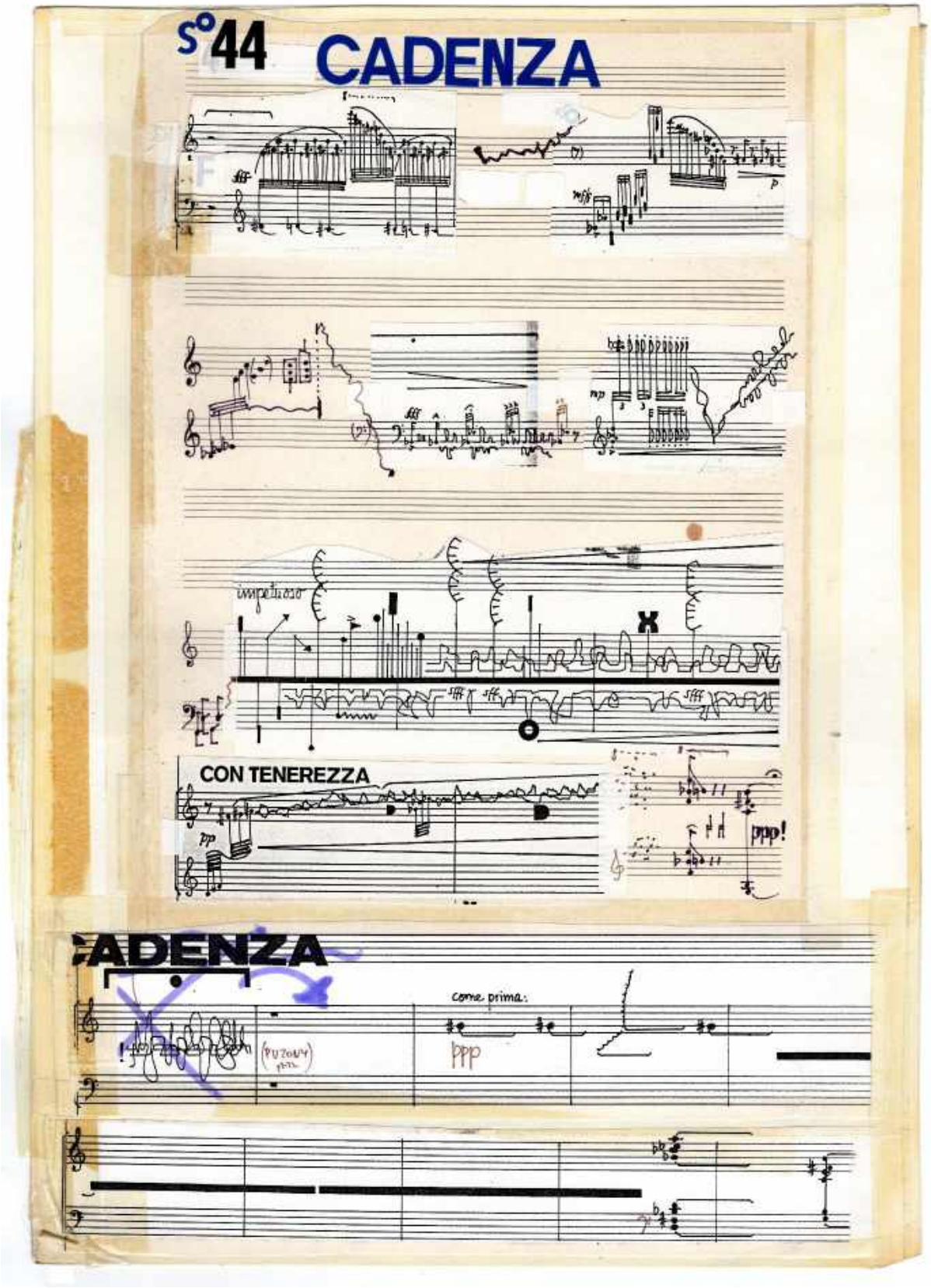

ppp
(1'40")
(picc.) 1
Fl.
2
mf
ppp
Ob.
1
2
B.
2
3
ppp
Ar.
e,f
1'46
1'23
PF
f
1'38
47
(s.B) dolcissimo!
dolciss.
Vni
1
2
3
4
5
6
r.pont.
ord.


Fl.p.
Fl. 2
Ob.
Cl.
Fg.
S.
Cr.
Tr. 2
Trn.
B.
PF
Vni
Vle
Vc.
Cb.


ff
pp
rall.
ppp
f
46
29
152
Fg.
S.
Cr. 2
3
Tr. 1
Trn.
B.
An.
PF
Vni
Vc.

Appendix 1

Piano solo cadenzas



Cadenza 1 (page 44, part 4 – **Nostalgia**) ↑

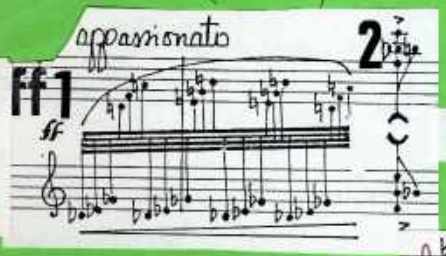
Cadenza 2 (page 102, part 8 – **Amoroso**) →

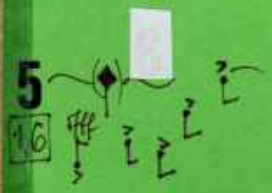
TUTTI – 6 TAKTÓW odmierzać!

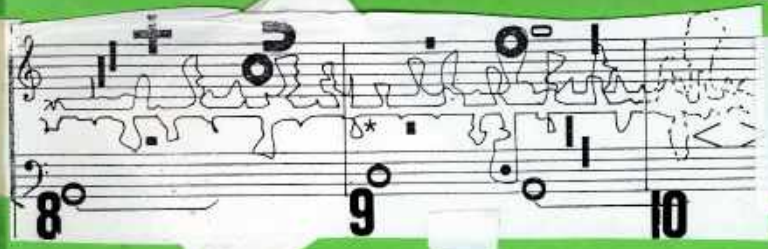
CADENZA

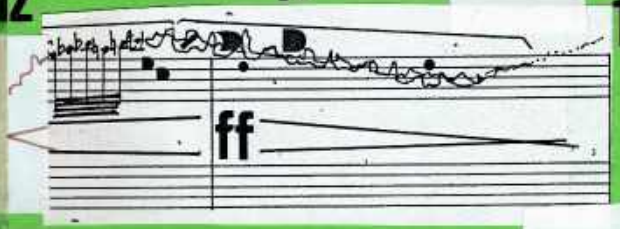
na tle perkusji
16 TAKTÓW

S° 102 (16 TAKTÓW)

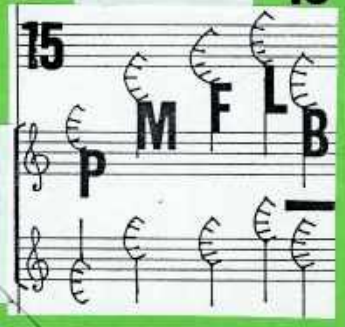








ja: cicho!



takt (17)

ORKIESTRA: OSTATNI TAKT

OSTATNIE CO TAKTU
NIE GRAM

Cadenza A & B (tape intermezzo before part 7 – **Notturno**)

CADENZA B

PIANO & COMPUTER

SINGLE ORNAMENTED

PASSAGES (ALL REG.S)

HIGH CHORDS

BASS NOTES

4-CHORDS

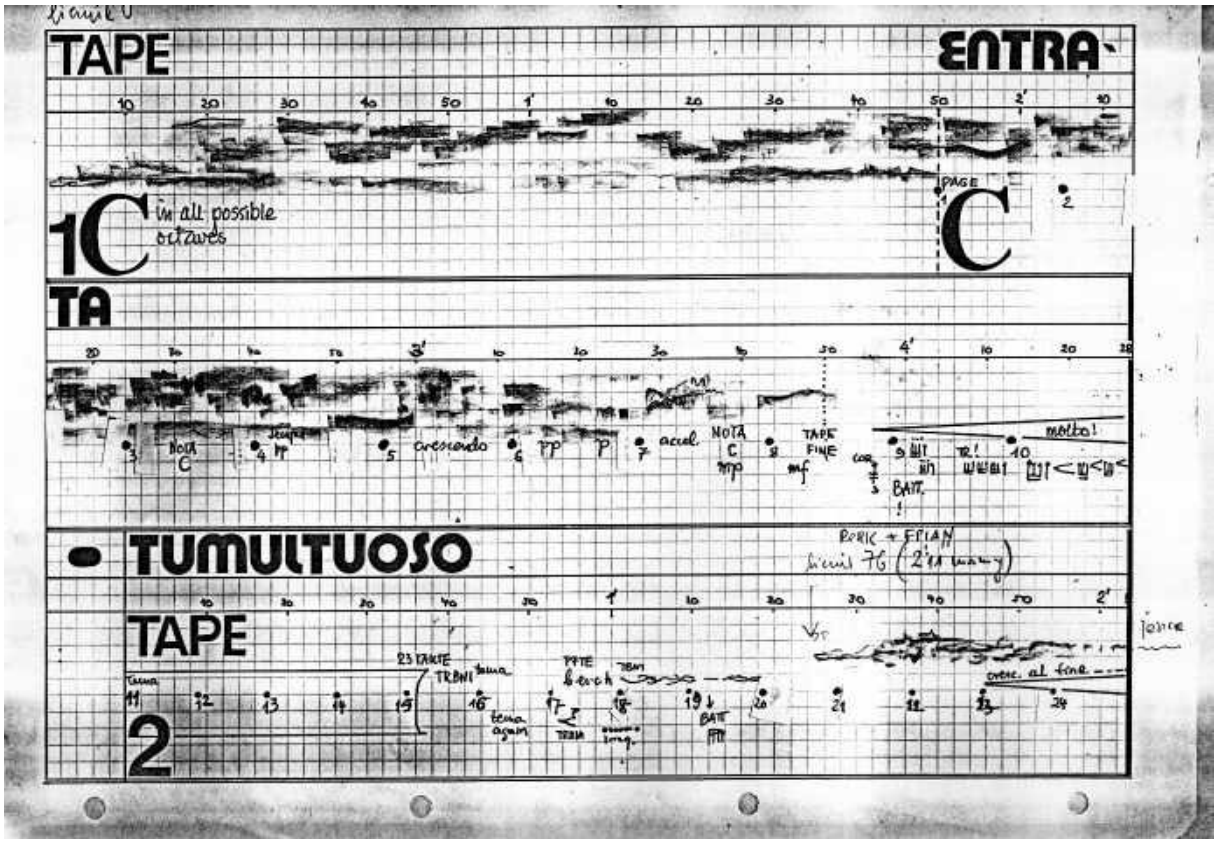
PASSAGES IN THE MIDDLE

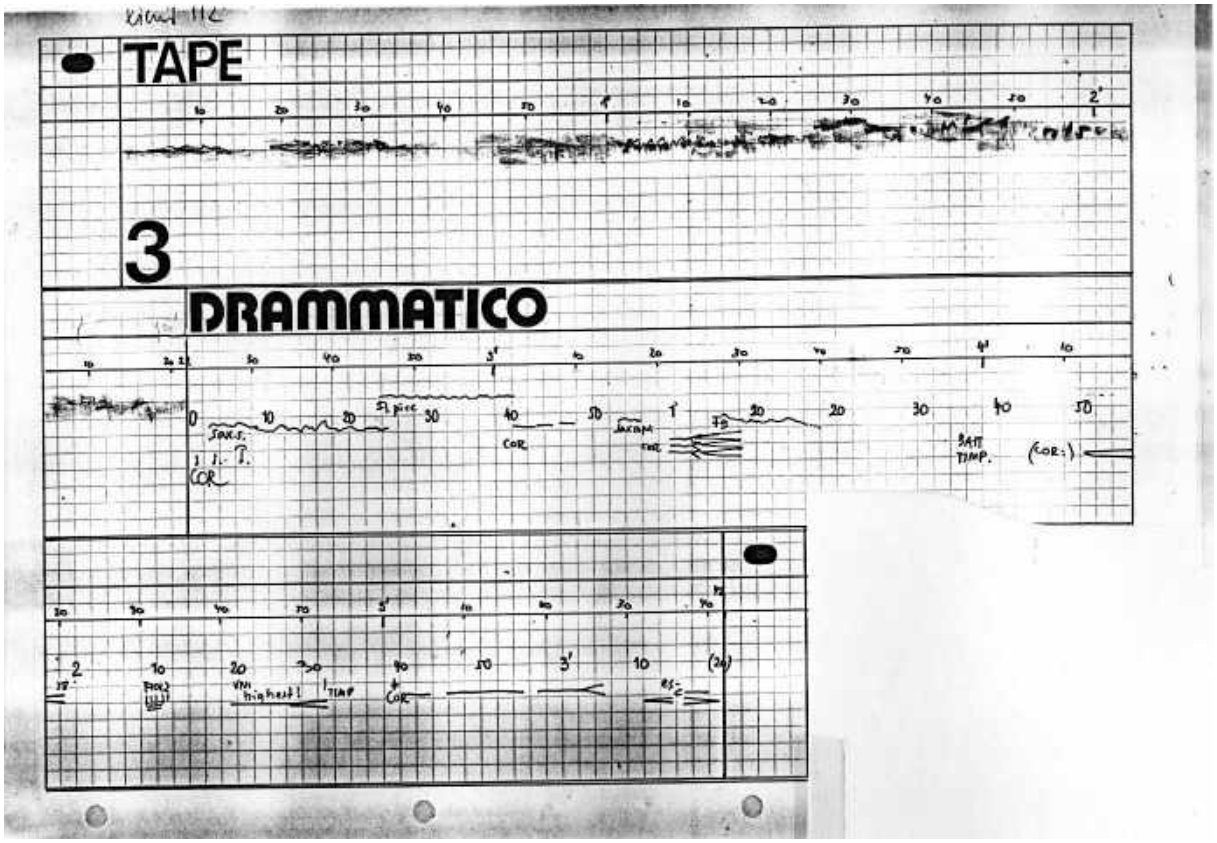
PSEUDO HARMONIES

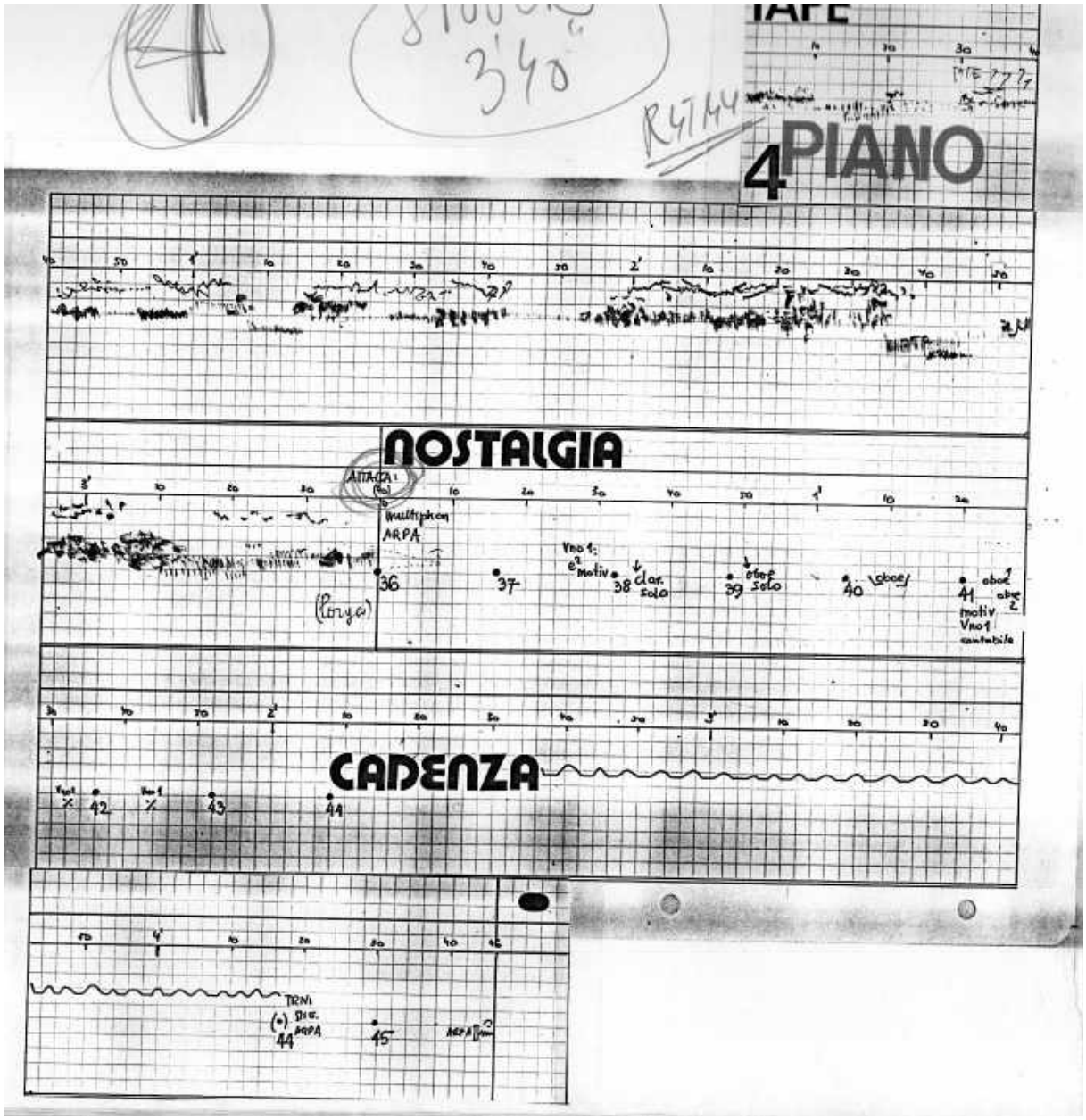
SINGLE

Appendix 2

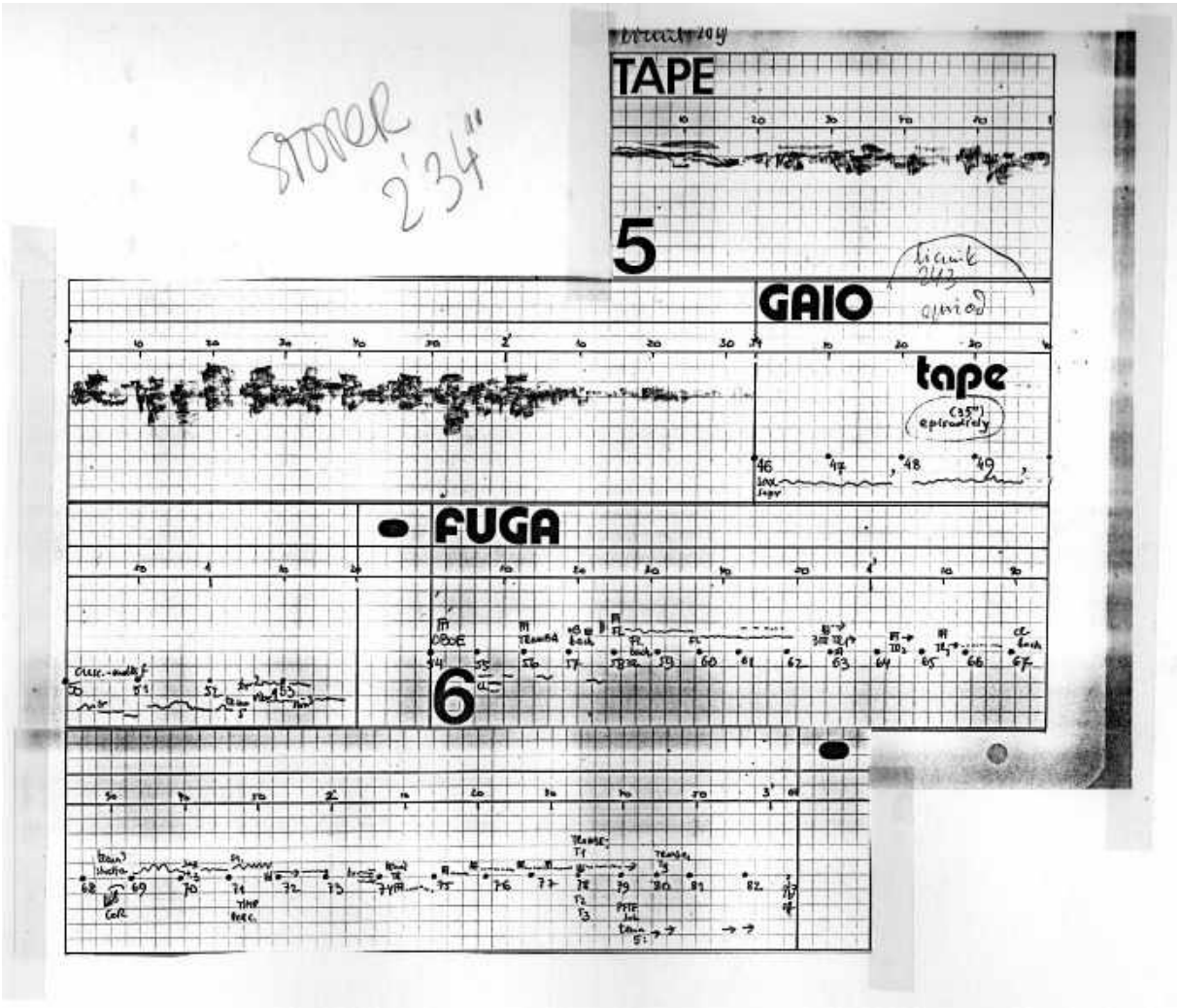
Tape diagrams


TAPE
ENTRA
1C
in all possible octaves
C
TA
TUMULTUOSO
TAPE
2


TAPE
3
DRAMMATICO



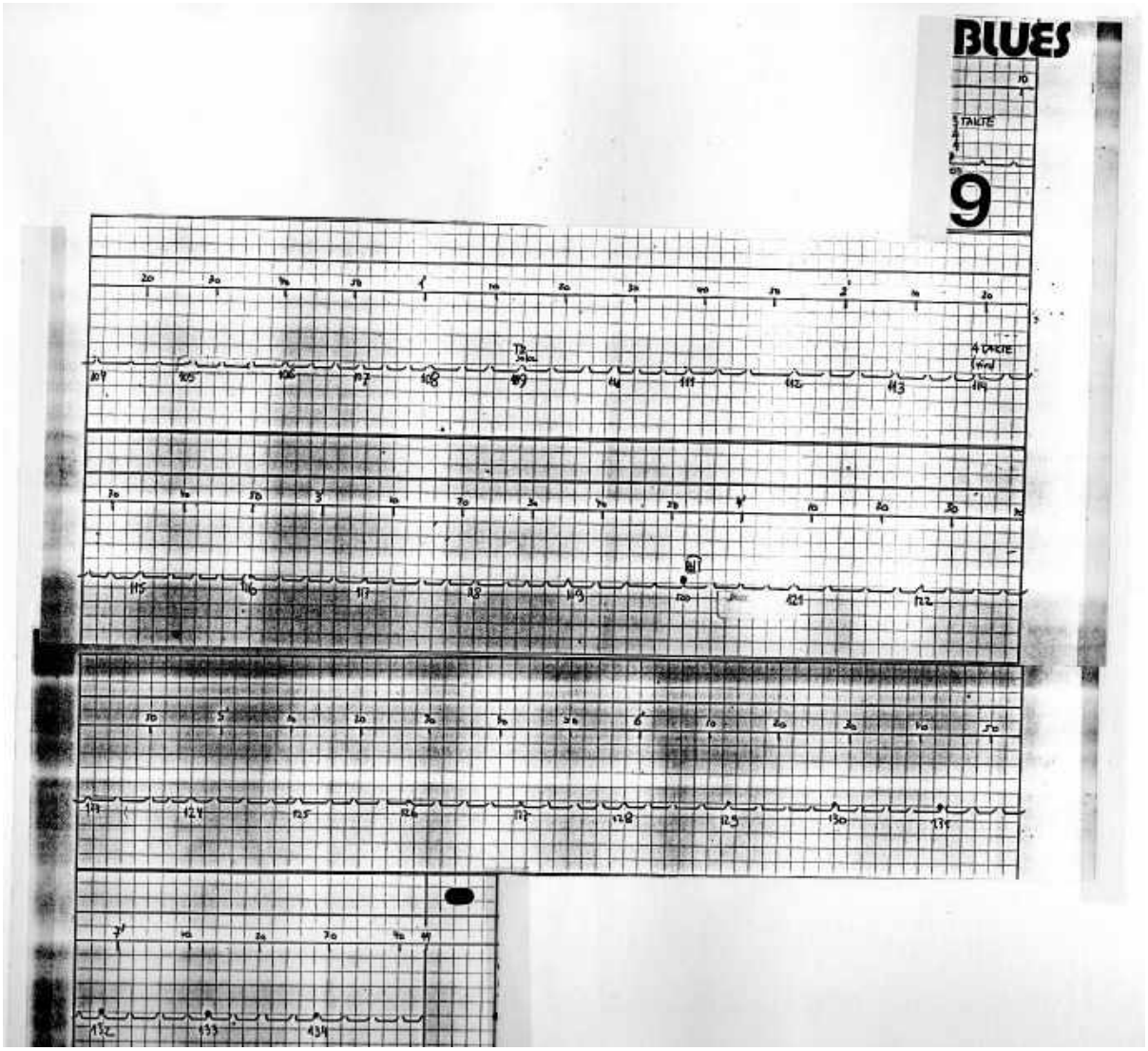
3'40"
4 PIANO
NOSTALGIA
ATTACCA
multiphon
ARPA
36
37
Vno 1:
e² motiv
38 clar. solo
39 oboe solo
40 oboe
41 oboe 1 oboe 2
motiv
Vno 1
cantabile
(Porya)
CADENZA
42
43
44
TRNI
(•) DIS.
44 ARPA
45

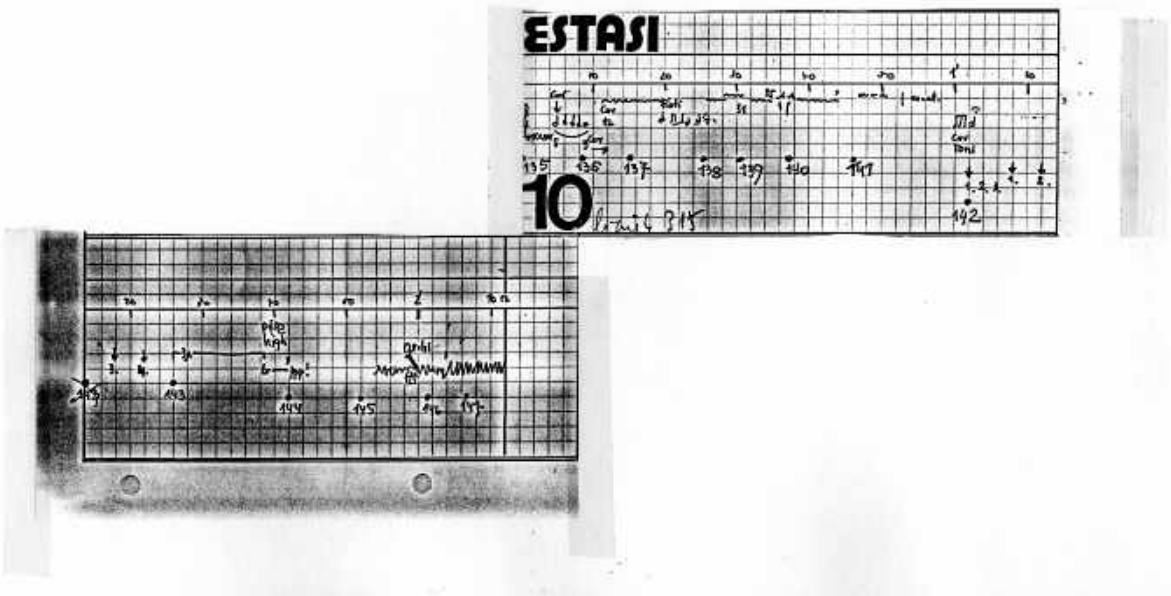

TAPE
5
GAIO
tape
FUGA
6

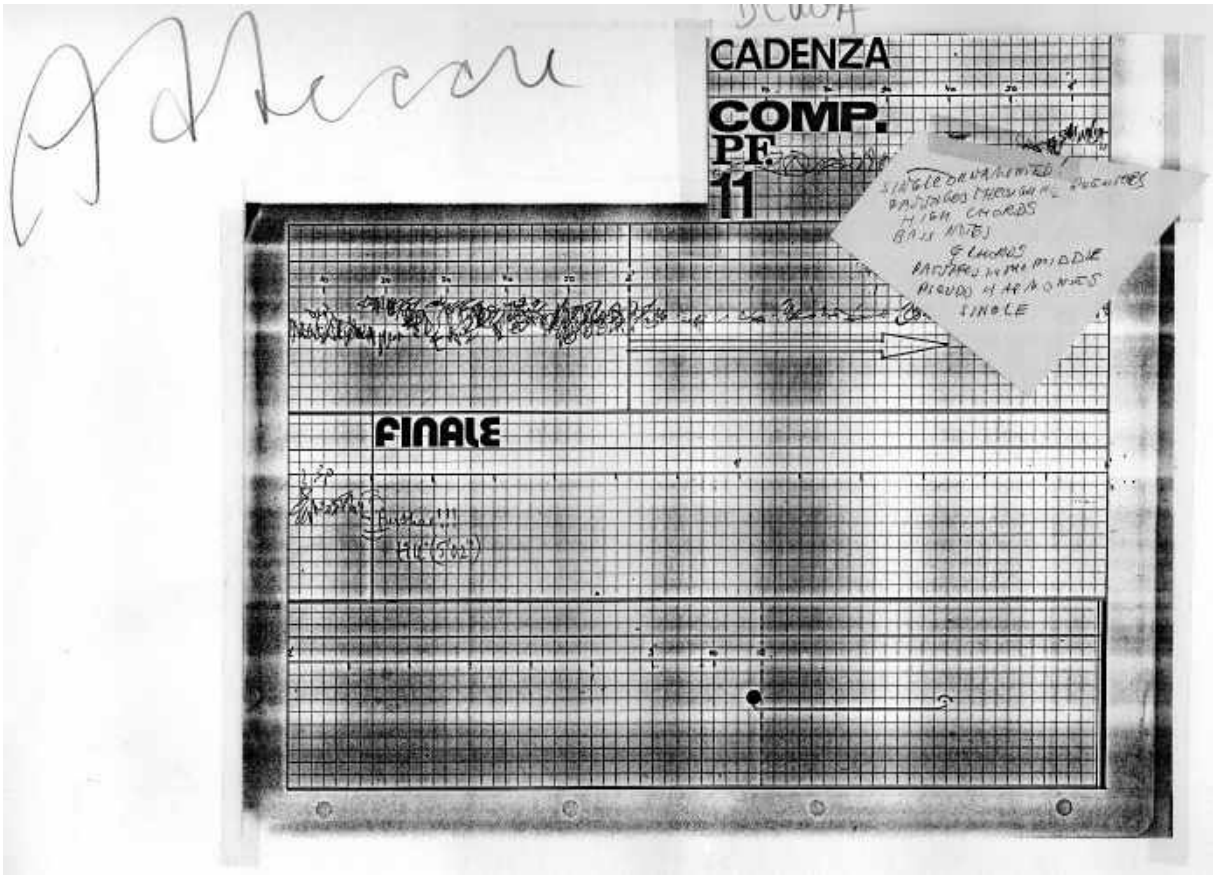
TAPE
7
CADENZA
COMP.
PF.
NOTTURNO

STOPER
2'06"

TAPE
8
AMOROSO
FIATI
CONCAGORE
GRAVE
(92)
(93)
A
libero
B
C
(94)
D
E
F
(95)
ACCAREZZEVOLE
a tempo
FFZ
melody
(96)
CON
TENEREZZA
(97)
(98)
(98)
(99)
LARGA-
MENTE
CADENZA
(100)
(101)
BRASS
(102)


BLUES
9


ESTASI
10


CADENZA
COMP.
11
FINALE