Antonio Gervasoni

# Piano Concerto

## ‘Farewell’

Lima, July, 2020

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## Instrumentation

2 Flutes (2nd also Piccolo)
2 Oboes
2 Clarinets in B♭
2 Bassoons
2 Horns in F
2 Trumpets
Trombone
Tuba
Timpani
Percussion (4 players)
- Triangle
- Clash Cymbals
- Suspended Cymbal
- Shaker
- Jawbone or Vibraslap
- High Wood Block (1)
- Low Wood Block (2)
- Snare Drum
- Cajon
- Gong
- Bass Drum

Glockenspiel (played by one of the percussion players)
Harp
Piano (soloist)
Strings

## Dedication

To the memory of Kael Zollner, who taught me so much with just his smile and his joy for life.

## Programme Notes

The idea of writing a piece for Kael came up in my mind in the days after his death. I was about to start my master's programme at the University of Birmingham and had already decided that I wanted to write a symphonic work. My original idea was to write a symphony, but somehow I couldn't see myself writing a symphony in his memory. I felt something was wrong with that idea and then I remembered that he once told me he liked the piano; it was then that I thought a piano concerto would be a better choice. I will not deny the parallelism with Berg's violin concerto. In a sense, it is precisely this similarity which made me think that the idea was even more appropriate than a symphony.

I didn't want to just write a concerto and put his name on the dedication. I wanted the piece to be very special, so my first idea was to write four movements instead of the usual three, each with a title that would start with a consecutive letter of his name. I chose four adjectives with musical interpretations — adjectives that could be used to describe a piece of music — and I wrote them in English not only because I was about to start a master's degree in the UK, but also because I needed the first one to start with the letter K, which is not used in Spanish.

Nevertheless, I felt that the above was not enough. Something was missing. I wanted the piece to be even more personal. A few days went by and then I remembered that he was very fond of Neruda's '20 poems and a song of despair'. I immediately bought a copy and, after reading all the poems, I chose four that in my mind reflected the titles of the movements.

Each movement is then related to a poem in that book: the first movement (Kind) to poem 6 ('I remember you as you were last autumn...'); the second movement (Adventurous) to poem 9 ('Drunk with pines and long kisses...'); the third movement (Emotional) to poem 15 ('I like for you to be still: it is as though you were absent...'); and finally, the fourth movement (Lively) to poem 14 ('Every day you play with the light of the universe...').

I must clarify one thing. It is not that I relate these poems to Kael himself. Neruda wrote them for his lovers, so they don't apply to Kael. Some isolated words or phrases might work, but my idea was simply to be inspired by something that inspired him; to write music related to something he admired, nothing else.

Finally, it was never my intention to write a piece with a dark and mortuary mood. I always knew he never would have liked that. Instead, I opted for a lighthearted piece, with some occasional tender moments, of course, but joyfuyl in general. Therefore, this concerto does not seek to remember his death, but to celebrate his life.

Antonio Gervasoni
Lima, July 2020

## About the Titles

In addition to describing the character of each movement, when placed one on top of the other (as in a programme), the titles, with their first letters, form the name of the dedicatee. For this reason, they must always be displayed in English. If a translation is needed, it can be placed alongside, italicized, or in parentheses.

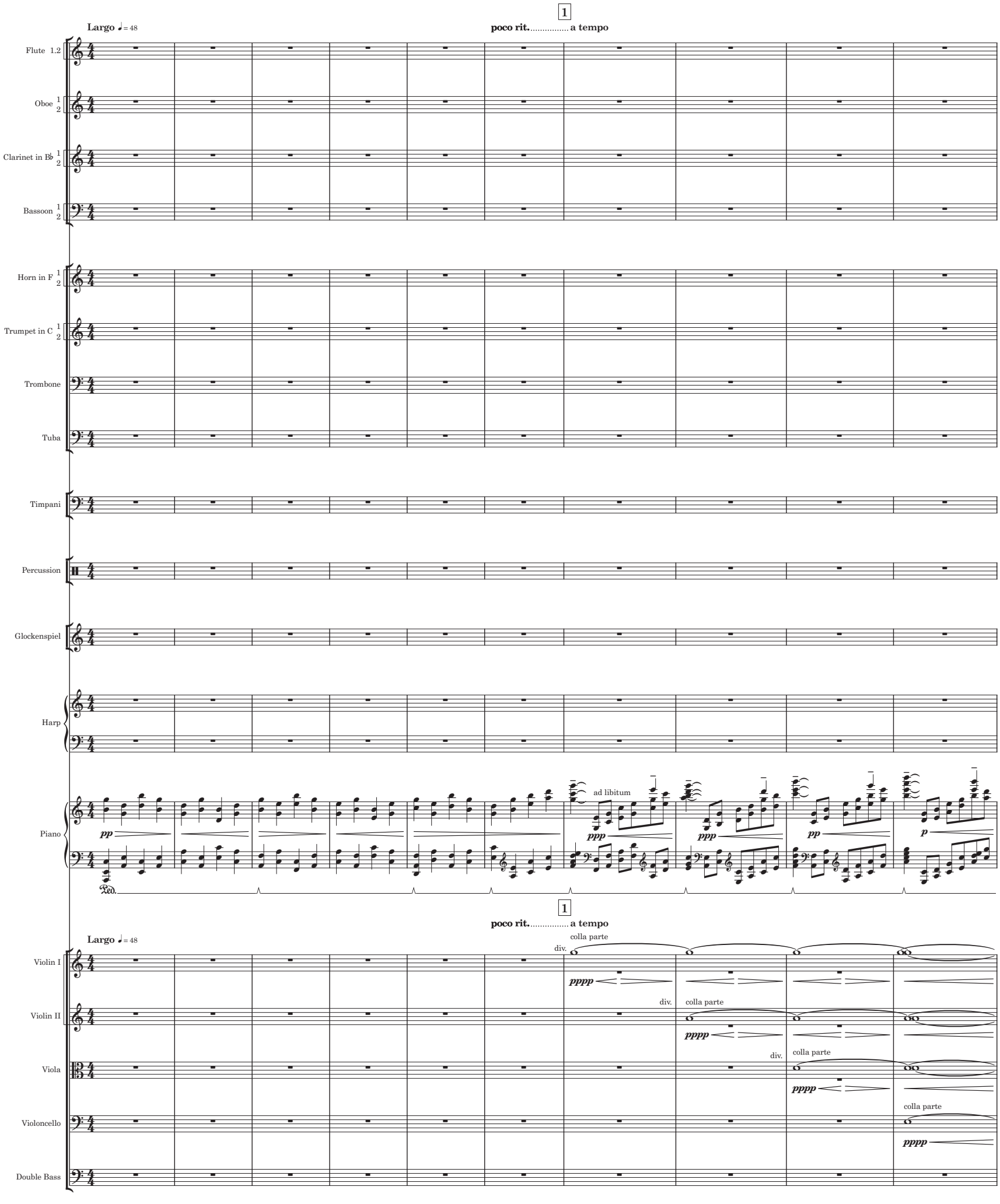
*To the memory of Kael Zollner*

# Piano Concerto

## ‘Farewell’

Antonio Gervasoni

## 1. Kind




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11

2 **ritardando** ..... **Meno mosso ad lib.**

3 **Molto p. mosso** **ritardando** ..... **Meno mosso ad lib.**

Fl. 1.2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

unis.

div.

21

4

Molto p. mosso rit. ..... T. Iº

accel. poco a poco ..... rit. ..... T. Iº

rit. ..... a tempo

poco rit. .....

Fl. 1 2

Ob. 1 2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

Perc.

Suspended Cymbal

Glock.

Hp

sempre arpeggiando

Pno.

Molto p. mosso

rit. ..... T. Iº

accel. poco a poco ..... rit. ..... T. Iº

rit. ..... a tempo

poco rit. .....

div.

unis.

Vln. I

Vln. II

Vla.

Vc.

D. B.

33

5 a tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Hp

Pno.

5 a tempo

Vln. I

Vln. II

Vla.

Vc.

D. B.

*ppp* *pppp* *pp* *tr* unis. Ped.

41

6

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
1
Bsn.
2
1
Hn.
2
1
Tpt.
2
Tbn.
Tba.
Hp
Pno.
6
Solo
Vln. I
gli altri
Vln. II
Vla.
Vc.
D. B.

pp ppp p

Ped.

Solo
gli altri
unis.
div.

7

accelerando ..... Adagio ♩= 60

47

Fl. 1

Picc.

Ob. 1 2

Cl. 1 2

1 Bsn. 2

1 Hn. 2

1 Tpt. 2

Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p* *pp* *f* *ppp* *tr*

Picc.

To Fl.

7

accelerando ..... Adagio ♩= 60

51

1 Fl.
2 Fl.
Ob. 1 2
Cl. 1 2
1 Bsn.
2
1 Hn.
2
1 Tpt.
2
Tbn.
Tba.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

55

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

pp mp p ppp

1.

div.

unis.

59

8

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Pno.

8

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

62

1 Fl.

2

1 Ob.

2

Cl. 1 2

Bsn. 1 2

1 Hn.

2

Tpt. 1.2

Tbn.

Tba.

Timp.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

ppp mp pp p legato 6

9

65

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

quasi trillo

Db C♮ Bb | Eb F♮ G♮ Ab

gliss.

pizz.

arco

dim.

10

68

Fl. 1 2

Ob. 1.2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Perc.

Sus. Cym.

Glock.

Hp

D♭ C♭ B♯ | E♭ F♭ G♭ A♭

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

72

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2

pp mf pp mf pp mf

11 12

79

Fl. 1.2 — a 2 — mf

Ob. 1 2 — mf p mf p

Cl. 1 — mf p mf p — pp

Cl. 2 — mf p mf p — pp

Bsn. 1 — mf p mf p mf — pp

Bsn. 2 — mf p mf p mf — pp

Hn. 1 — mf p mf p mf — pp

Hn. 2 — mf p mf p mf — pp

Tpt. 1 — mf p mf p mf — pp

Tpt. 2 — mf p mf p mf — pp

Tbn. — mf p mf p mf — pp

Tba. — mf p mf p mf — pp

Timp. — mf p tr mf — ppp

Perc.

Glock.

Hp

Pno. — mf — p mf — p — pp cresc.

11 12

Vln. I — mf — pp

Vln. II — mf

Vla. — mf — pp

Vc. — mf — p — pp

D. B. — mf — p — pp

88

Fl. 1.2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Sus. Cym.

legato

13

95

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

a 2

Hn. 1 2

1 Tpt. 2

Tbn.

Tba.

Timp.

Perc.

Clash Cymbals
Bass Drum

Glock.

Hp

D♮ C♮ B♮ | E♮ F♭ G♮ A♮

gliss.

cresc.

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

D. B.

98

Fl. 1 2

Ob. 1.2

Cl. 1.2

a 2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

100

14

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

a 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Cl. Cym.
B. Dr.

Perc.

Hp

gliss.

Pno.

legato

Ped.

14

Vln. I

Vln. II

Vla.

Vc.

D. B.

103

15

Fl. 1

Picc.

To Picc.

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

legato

15

Vln. I

Vln. II

Vla.

Vc.

D. B.

106

16

Fl. 1

Picc.

Ob. 1 2

Cl. 1.2

Bsn. 1 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Pno.

16

Vln. I

Vln. II

Vla.

Vc.

D. B.

109

17

Fl. 1

Picc.

Ob. 1 2

Cl. 1 2

1

Bsn.

2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Sus. Cym.

Pno.

legato

dim.

17

Vln. I

Vln. II

Vla.

Vc.

D. B.

114

18

Fl. 1

Picc.

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Perc.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp mf p cresc. mf dim.

Db Cb Bb | Eb Fb Gb Ab

Ped.

19

117

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Sus. Cym.
+ Cl. Cym. & B. Dr.

gliss.

Ped.

120

20

1 Fl.

To Fl.

2

1 Ob.

2

1 Cl.

2

Bsn. 1.2

Hn. 1 2

1 Tpt.

2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

+ Cl. Cym.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

div.

Fl. 1.2
1 Ob. 2
1 Cl. 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

123 a 2
Sus. Cym.
unis.

# 2. Adventurous

**Vivace** ♪. = 148

Flute 1
Piccolo
Oboe 1 2
Clarinet in B♭ 1.2
Bassoon 1 2
Horn in F 1 2
Trumpet in C 1.2
Trombone
Tuba
Timpani
Percussion
Bass Drum
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Fl. 1

Picc.

Ob. 1 2

Cl. 1.2

Bsn. 1 2

a 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hp

gliss.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

14

1

Fl. 1

Picc.

Ob. 1 2

Cl. 1.2

Bsn. 1.2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

dim.

cresc.

1

Vln. I

Vln. II

Vla.

Vc.

D. B.

20

Fl. 1
Picc.
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

2

D♮ C♮ B♭ | E♭ F♮ G♮ A♭

gliss.

cresc.

a 2

26

Fl. 1
Picc.
Ob. 1 2
Cl. 1.2
Bsn. 1 2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Clash Cymbals

3

4

32

Fl. 1

Picc.

To Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1 2

a 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

+ Cl. Cym.

Perc.

Wood Block 1

Hp

D♮ C♯ B♮ | E♮ F♯ G♮ A♮

gliss.

gliss.

Pno.

cresc.

3

4

Vln. I

Vln. II

Vla.

Vc.

D. B.

38

1 Fl.

2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

tr

*p* *f*

Perc.

Perc.

Shaker

Hp

Pno.

under

Vln. I

Vln. II

Vla.

Vc.

pizz.

D. B.

pizz.

44

5

Fl. 1.2

a 2.

pp

ppp

Ob. 1.2

pp

ppp

Cl. 1.2

ppp

ppp

Bsn. 1.2

ppp

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Perc.

Suspended Cymbal (scrape)

pp

sim.

Perc.

ppp

Hp

ppp

Pno.

ppp

5

Vln. I

pp

Vln. II

pp

div.

ppp

Vla.

pp

ppp

Vc.

pp

arco

div.

ppp

D. B.

pp

arco

ppp

51

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

ppp mp

non arpegg.

59

6

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

a 2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

Timp.

Perc.

Snare Drum

Pno.

8va

Vln. I

Vln. II

Vla.

Vc.

D. B.

div.

unis.

pizz.

mp pp

ppp < mf

p f

66

Fl. 1.2
Ob. 1.2
Cl. 1 2
Bsn. 1.2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

7

mp

1. 2.

f

ppp < f

mp

W. Bl. 1

(8)

cresc.

pp < mp < pp

unis.

pizz.

arco

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

72

1.
2.

Cl. Cym.

Sn. Dr.

(8)

div.

unis.

arco

arco

77

Fl. 1
Picc.
Ob. 1.2
Cl. 1.2
1
Bsn.
2
1
Hn.
2
Tpt. 1.2
Tbn.
Tba.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

pp mp p dim.

8

82

Fl. 1

Picc.

To Fl.

Ob. 1 2

Cl. 1 2

1 Bsn. 2

1 Hn. 2

Tpt. 1.2

Tbn.

Tba.

Timp.

+ Cl. Cym. & B. Dr.

let ring always

Sn. Dr.

Perc.

W. Bl. 1
Caj.

(basic rhythm, improvise freely if desired)

Perc.

D♭ C♭ B♭ | E♭ F♭ G♭ A♭

gliss.

Hp

Pno.

8

div.

Vln. I

Vln. II

Vla.

pizz.

arco

Vc.

pizz.

arco

D. B.

88

1 Fl. 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

95

9

♪ = ♪

1 Fl.

2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Cl. Cym.

Perc.

W. Bl. 1
Caj.

Perc.

Hp

Pno.

9

♪ = ♪

Vln. I

Vln. II

Vla.

arco

Vc.

arco

D. B.

104

1 Fl.
2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

*f*
Sn. Dr.
*f*
*mf* *ff* *mf* *ff* *dim.* *cresc.*

117

10

1 Fl.

2

1 Ob.

2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

+ B. Dr.

Perc.

Perc.

Wood Blocks

Hp

Pno.

10

Vln. I

Vln. II

Vla.

Vc.

D. B.

129

11

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
W. Bl. 1
Caj.
Perc.
+ Cl. Cym.
Hp
D♭ C♭ B♭ | E♭ F♭ G♭ A♭
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

136

Fl. 1.2

Ob. 1.2

a 2

Cl. 1.2

Bsn. 1.2

a 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Jawbone
Shaker

Perc.

W. Bl. 1
Caj.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

142

Fl. 1.2

Ob. 1.2 — a 2

Cl. 1.2

Bsn. 1.2 — a 2 — *p*

Hn. 1.2 — *p*

Tpt. 1.2 — *p*

Tbn. — *p*

Tba. — *p*

Timp. — *tr* *mp* *tr* *mf* *tr* *tr*

Perc.

Perc.

Pno. — *dim.*

Vln. I

Vln. II

Vla.

Vc.

D. B.

147

Fl. 1.2 — *dim. poco a poco* — *pp*

Ob. 1.2 — *p*

Cl. 1.2 — *dim. poco a poco* — *pp*

Bsn. 1 2 — *f* *p* | *mf* *p* | *mf dim. poco a poco*

Hn. 1.2 — *mf* *p* | *mf* *p* | *mf dim. poco a poco*

Tpt. 1.2 — *mf* *p*

Tbn. — *mf dim. poco a poco*

Tba. — *mf dim. poco a poco*

Timp. — *tr* — *ppp*

Shak.

Perc. — *pppp*

W. Bl. 1
Caj.

Perc. — *dim. poco a poco*

Hp — *f dim. poco a poco*

Pno. — *pppp*

Vln. I — *p*

Vln. II — *p*

Vla. — *p*

Vc. — *dim. poco a poco*

D. B. — *dim. poco a poco*

154

12 ♪ = ♪

Fl. 1.2

Ob. 1 2

Cl. 1.2

Bsn. 1.2

ppp

Hn. 1.2

ppp

Tpt. 1.2

Tbn.

ppp

Tba.

ppp

Timp.

Triangle

Perc.

pp

B. Dr.
secco

Perc.

ppp

Hp

ppp

Pno.

(*) p mf

p mf

p mf

12 ♪ = ♪

Vln. I

Vln. II

Vla.

Vc.

pppp

D. B.

pppp

(*) Inside the piano: left hand in the lower part of the harp, right hand in the middle or upper part. Slap the strings with the palms. Try not to produce any speci fic tone. Do not press the sustain pedal! The resulting sound should resemble that of the Peruvian cajon. In order to maximise the surprise effect, wait until the last possible moment before standing up to reach the strings.

162

Fl. 1.2
Ob. 1 2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Tri.
B. Dr.

1.

mute

punta d'arco

div.

metà

ppp

p

mf

171

13

Fl. 1.2

Ob. 1 2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

ppp

pp

mf

p

open

(let ring)

W. Bl. 1
Caj.

(*)

tutti

pizz.

(*) Hit the strings with the nails instead of the palm.

178

14

Fl. 1.2

Ob. 1.2

Cl. 1.2

*pp*

Bsn. 1.2

Hn. 1 2

Tpt. 1.2

open

*pp*

Tbn.

open

*pp*

Tba.

Timp.

B. Dr.

Perc.

W. Bl. 1
Caj.

Perc.

Pno.

14

Vln. I

Vln. II

Vla.

Vc.

D. B.

184

15

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mp pp

189

16

Fl. 1.2

1

Ob.

2

Cl. 1.2

Bsn. 1.2

1

Hn.

2

Tpt. 1.2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

W. Bl. 1

Caj.

Perc.

Pno.

16

tap lightly with the fingers on the body of the instrument

Vln. I

Vln. II

Vla.

Vc.

D. B.

196

17

Fl. 1.2

1

Ob.

2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

(let ring)

Improvise freely, if desired

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

202

18

Fl. 1.2

1

Ob.

2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

B. Dr.

+ Tri.

Perc.

W. Bl. 1
Caj.

Perc.

Pno.

End of improvised part

Play as written

18

Vln. I

Vln. II

Vla.

Vc.

D. B.

209

Fl. 1.2

1

Ob.

2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc.

Perc.

mp

mp

Pno.

p mf

p mf

p mf

3 3

pp

Vln. I

col legno

p

Vln. II

col legno

p

Vla.

col legno

p

Vc.

col legno

p

D. B.

col legno

p

19

Vivace ♪. = 156

216

Fl. 1.2

1

Ob.

2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

B. Dr.

W. Bl. 1

Caj.

Perc.

+ Cl. Cym.

W. Bl. 1

Cajon

Hp

non arpegg.

Pno.

19

Vivace ♪. = 156

Vln. I

Vln. II

Vla.

Vc.

D. B.

ord.

20

223

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

(D♮ C♮ B♭ | E♮ F♯ G♯ A♮)

Hp

Pno.

20

Vln. I

Vln. II

Vla.

Vc.

D. B.

229

21

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
W. Bl. 1 Caj.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

B. Dr.
Sn. Dr.
div.

235

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

a 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

241

22

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1 2

Hn. 1

Hn. 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Sn. Dr.

+ B. Dr.

W. Bl. 1
Caj.

Perc.

Perc.

Hp

legato

Pno.

22

Vln. I

Vln. II

Vla.

unis.

div.

Vc.

D. B.

*f* *p* *pp*

246

Fl. 1 2
Ob. 1.2
Cl. 1.2
Bsn. 1 2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Cl. Cym.
Perc.
Perc.
Hp
D♯ C♯ B♭ | E♮ F♯ G♮ A♮
Pno.
cresc.
Vln. I
Vln. II
Vla.
Vc.
D. B.

pp ff p mf mp ppp tr gliss.

# 3. Emotional

Largo ♩= 48 — poco accel. — molto ritardando — 1 a tempo

Flute 1.2
Oboe 1 2
Clarinet in B♭ 1.2
Bassoon 1 2
1 Horn in F 2
Trumpet in C 1.2
Trombone
Tuba
Timpani
Percussion
Glockenspiel
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

(**)

Suspended Cymbal
Gong

D♯ C G♯

feather out to back (*)

tutti div.

tutti

(*) One by one, from front to back, the musicians at each desk stop playing until only the musicians from the furthest desk remain.
(**) Niente haipins on the winds: descend to the lowest possible dynamic given the possibilities of the instrument and register.

poco accel. molto ritardando 2 a tempo poco accel.

Fl. 1.2 — ppp

Ob. 1 2 — ppp

Cl. 1.2 — ppp

Bsn. 1 2 — ppp

Hn. 1 2 — ppp

Tpt. 1.2 — ppp

Tbn. — ppp

Tba. — ppp

Timp. — p

Perc. — Sus. Cym. Gong — ppp

Hp

Pno. — pppp — p

poco accel. molto ritardando — a tempo — poco accel.

Vln. I — feather out — pppp — ppp — p — pppp

Vln. II — feather out — tutti unis. — div. — pppp — ppp — p — pppp

Vla. — feather out — tutti unis. — div. — pppp — ppp — p — pppp

Vc. — feather out — tutti div. — pppp — ppp — p — pppp

D. B. — feather out — tutti — div. — pppp — ppp — p — pppp

(*) Players may change the direction of the bow but, to maintain the legato, they must do so at different times.

16

**molto ritardando**

3 **a tempo**

Fl. 1.2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Perc.

Hp

Pno.

(Ped.)

**molto ritardando**

3 **a tempo**

Vln. I

Vln. II

Vla.

Vc.

D. B.

tutti unis.

tutti div.

div.

Fl. 1 2
Ob. 1.2
Cl. 1.2
Bsn. 1 2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

31 a 2

4

Fl. 1.2

Ob. 1.2

1 Cl.

2

Bsn. 1.2

1 Hn.

2

Tpt. 1.2

Tbn.

Tba.

Hp

Pno.

4

Vln. I

Vln. II

Vla.

Vc.

D. B.

36

5

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1.2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.
Sus. Cym.
Gong

Hp
sempre arpegg.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

41

6

molto ritardando ..... a tempo

poco accel. ..... molto ritardando

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

(Ped.)

Ped.

Vln. I

Vln. II

Vla.

Vc.

D. B.

div.

div. a 2

div. a 3

feather out

48

7 a tempo

poco accel. molto ritardando

Fl. 1 2

Ob. 1.2

Cl. 1 2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Sus. Cym.
Gong

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

feather out

unis.

56

8 a tempo

poco accel. molto ritardando

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1 2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

ppp pppp p dim. feather out unis. div. tr Ped.

poco accel. rit.

64 9

Fl. 1.2

Ob. 1 2

Cl. 1 2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Glock.

Hp

Pno.

9

poco accel. rit.

Vln. I

Vln. II

Vla.

Vc.

D. B.

# 4. Lively

**Allegro molto** ♩= 136

Flute 1.2

Oboe 1.2

Clarinet in B♭ 1.2

Bassoon 1.2

Horn in F 1.2

Trumpet in C 1.2

Trombone

Tuba

Timpani

Percussion

Glockenspiel

Harp

Piano

*ppp* *p* *ppp* *p* *pp* *mp*

Ped.

**Allegro molto** ♩= 136

Violin I

Violin II

Viola

Violoncello

Double Bass

7

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Hp

pp mf p f

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

D. B.

13

1 2

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Hp
Pno.
Vln. I
Vln. II
1
Vla.
2
1
Vc.
2
1
D. B.
2

pp p mf ppp

19

Fl. 1.2

1 Ob.

2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Hp

*f* *p* *mf* *pp*

Pno.

(Ped.)

1 Vln. I

2

1 Vln. II

2

1 Vla.

2

1 Vc.

2

1 D. B.

2

*mf* *ppp*

25

3 4

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Hp
Pno.
(Ped.)
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

mf ppp
mf ppp
mf p ppp
mp pp
mf pp
mf pp
mf pp
mf pp
mf pp
mf ppp
mf ppp
mf ppp
mf ppp
mf ppp
mf ppp
mf ppp
mf ppp

31

Fl. 1.2 — a 2 — p mf — f p

1 Ob. 2 — p mf — f p

Cl. 1 2 — pp mf — p mf — f p

Bsn. 1 2 — pp mp pp — mf p

Hn. 1 2 — pp mp pp — mf

Tpt. 1 2 — pp mp pp — mf

Tbn. — pp mp pp — f

Tba. — pp mp pp — mf

Suspended Cymbal

Perc. — p

Hp — gliss. — p f

Pno. — mf pp — f — (Ped.)

Vln. I — unis. — pp f

Vln. II — unis. — mf pp f

Vla. — unis. — mf pp f

Vc. — unis. — mf pp f

1 D. B. 2 — mf pp f

35

5

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Perc.

Sn. Dr.

+ B. Dr.

Hp

Pno.

(Ped.)

5

Vln. I

Vln. II

Vla.

Vc.

D. B.

unis.

40

1 Fl.

2

1 Ob.

2

1 Cl.

2

Bsn. 1 2

Hn. 1 2

1 Tpt.

2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

45

1 Fl.
2
1 Ob.
2
1 Cl.
2
Bsn. 1.2
Hn. 1.2
1 Tpt.
2
Tbn.
Tba.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

50

Fl. 1.2

1 Ob. 2

1 Cl. 2

Bsn. 1.2

Hn. 1.2

1 Tpt. 2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

*p* *pp* *ppp* *mp* *mf* *mf dim.*

54

Fl. 1.2 — a 2

1 Ob.

2

1 Cl.

2

Bsn. 1.2

Hn. 1.2

1 Tpt.

2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

58

6

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1.2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

Timp.

B. Dr.

Perc.

Glock.

Hp

Pno.

6

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

(mute)

pizz.

arco

div.

63

Fl. 1.2
Ob. 1.2
1 Cl.
2
Bsn. 1.2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2.
a 2
pizz.
arco

68

Fl. 1.2 — a 2 — ff — mf
Ob. 1 — mp — ff — p — mf
Ob. 2 — mp — ff — p — mf — pp
Cl. 1 — ff — p — mf
Cl. 2 — ff — mp — p — mf
Bsn. 1 2 — pp — ff — f — a 2 — p — mf
Hn. 1 2 — f — p — mf
Tpt. 1 — p — f — p — mf
Tpt. 2 — p — f — p — mf
Tbn. — pp — f — p — mp — p — mf
Tba. — p — f — p — mf
Timp. — tr — ppp — f — p — mf
Perc. — Sus. Cym. — + B. Dr. — ppp — f — p
Hp
Pno. — ff — p — f
Vln. I — f — p — mf
Vln. II — f — p — mf
Vla. — f — p — mf
Vc. — f — p — mf
D. B. — arco — p — f — p — mf

73

7

Fl. 1.2

1 Ob. 2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

1 Tpt. 2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

div.

tr

pp mp mf p pppp

78

Fl. 1.2

Ob. 1 2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

Timp.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

84

8

Fl. 1.2

Ob. 1 2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

Perc.

B. Dr.
secco

Hp

Pno.

8

Vln. I

Vln. II

Vla.

Vc.

D. B.

89

9

a 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1 2

Tbn.

Tba.

B. Dr.

Sus. Cym.

Perc.

Pno.

9

Vln. I

Vln. II

Vla.

Vc.

D. B.

94

10
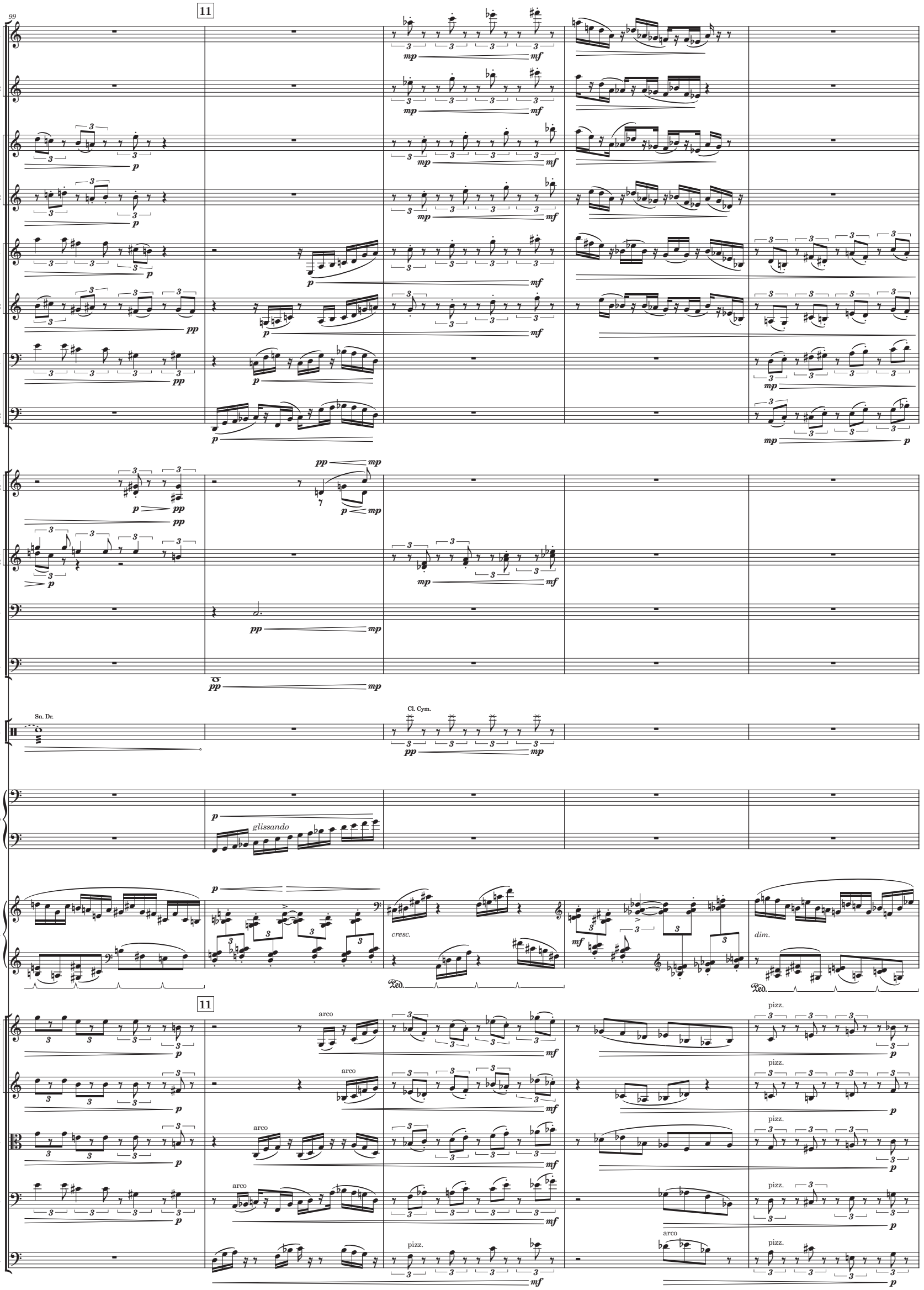
Fl. 1.2
1
Ob.
2
1
Cl.
2
1
Bsn.
2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2

Sn. Dr.

cresc.

pizz.


99
11
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Sn. Dr.
Cl. Cym.
Perc.
Hp
glissando
Pno.
cresc.
dim.
11
Vln. I
Vln. II
Vla.
Vc.
D. B.
arco
pizz.

104

12

1 Fl.
2
1 Ob.
2
1 Cl.
2
1 Bsn.
2
1 2 Hn.
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Sn. Dr.
+ Cl. Cym. & B. Dr.
gliss.
arco
div.
unis.
p cresc.
Ped.

109

1 Fl. 2 1 Ob. 2 1 Cl. 2 1 Bsn. 2 Hn. 1.2 1 Tpt. 2 Tbn. Tba. Timp. Perc. Pno. Vln. I Vln. II Vla. Vc. D. B.

B. Dr.

pp mp ppp mf p dim. p cresc.

114

13

1 Fl.
2
1 Ob.
2
1 Cl.
2
1 Bsn.
2
Hn. 1.2
1 Tpt.
2
Tbn.
Tba.
Timp.
Perc.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

ppp p pp mf ppp mp f dim. pizz. div.

119

14

Fl. 1.2
Ob. 1 2
Cl. 1 2
Bsn. 1.2
Hn. 1 2
Tpt. 1 2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Sn. Dr.
+ B. Dr.
secco
arco
pizz.

124

Fl. 1 2

Ob. 1 2

1 Cl. 2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*pp* *ppp* *mp* *mf*

1. 2.

129

15

1 Fl.
2
1 Ob.
2
1 Cl.
2
Bsn. 1.2
Hn. 1.2
Tpt. 1 2
Tbn.
Tba.
Perc.
Hp
Pno.
15
Vln. I
Vln. II
Vla.
Vc.
D. B.

B. Dr.
Cl. Cym.

glissando
cresc.
pizz.
arco

134

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Snare Drum
+ Gong

dim.
p cresc.
pizz.
arco
div.
unis.

16 **Largo** ♩= 48

139

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Perc.

Cl. Cym.
Sn. Dr.
Gong

Hp

Pno.

sempre arpegg.

**molto ritardando** ..... **a tempo**

Vln. I

Vln. II

Vla.

Vc.

D. B.

div.

div. a 3

144

Fl. 1 2

1

Ob.

2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

**molto rit.**..... **17** **Tempo I**

*pppp* *p* *ppp*

*tr*

div. a 2

unis.

feather out to back

*Ped.*

151

Fl. 1 2

1 Ob. 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Hp

Pno.

*pp* *mp* *pp* *mf* *pp cresc.*

(Ped.)

Vln. I

Vln. II

Vla.

*ppp*

1 Vc. 2

*ppp*

*ppp*

1 D. B. 2

*ppp*

157

18

Fl. 1

Picc.

Picc.

1 Ob.

2

1 Cl.

2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Timp.

Perc.

Sus. Cym.

+ Gong

+ Cl. Cym.

Hp

Pno.

(Ped.)

18
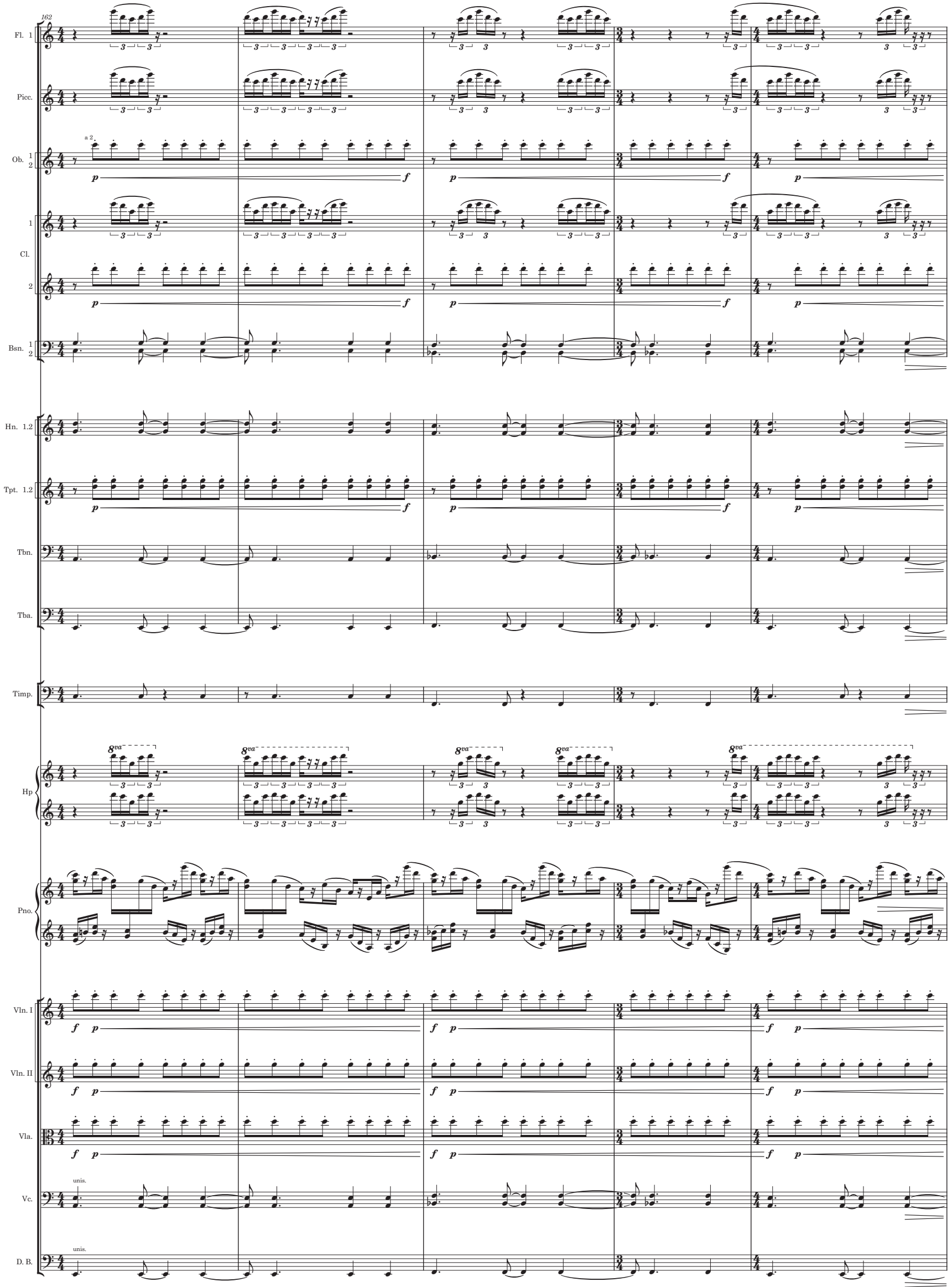
Vln. I

Vln. II

Vla.

1 Vc. 2

1 D. B. 2


162
Fl. 1
Picc.
Ob. 1 2
a 2
Cl. 1 2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
unis.
8va
p
f

167

19

Fl. 1
Picc.
Ob. 1.2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Sn. Dr.

a 2

8va

172

20

Fl. 1
Picc.
1 Ob.
2
1 Cl.
2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Sn. Dr.
+ Cl. Cym. & B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

178

Fl. 1
Picc.
1
Ob.
2
1
Cl.
2
Bsn. 1 2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

183

Fl. 1
Picc.
Ob. 1.2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1
Hn. 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Cl. Cym.
B. Dr.
Sn. Dr.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

188

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

+ Cl. Cym.

glissando

mp cresc.