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I hereby recommend that the thesis prepared under my supervision by Dan F. Gutwein

entitled Chamber Concerto 1980

be accepted as fulfilling this part of the requirements for the degree of D.M.A. Composition

Approved by:

Darrell Handel

Joel Hoffman

CHAMBER CONCERTO 1980

FOR FLUTE, OBOE, VIOLONCELLO, HARPSICHORD, GUITAR, AND TWO HARPS

DANIEL GUTWEIN

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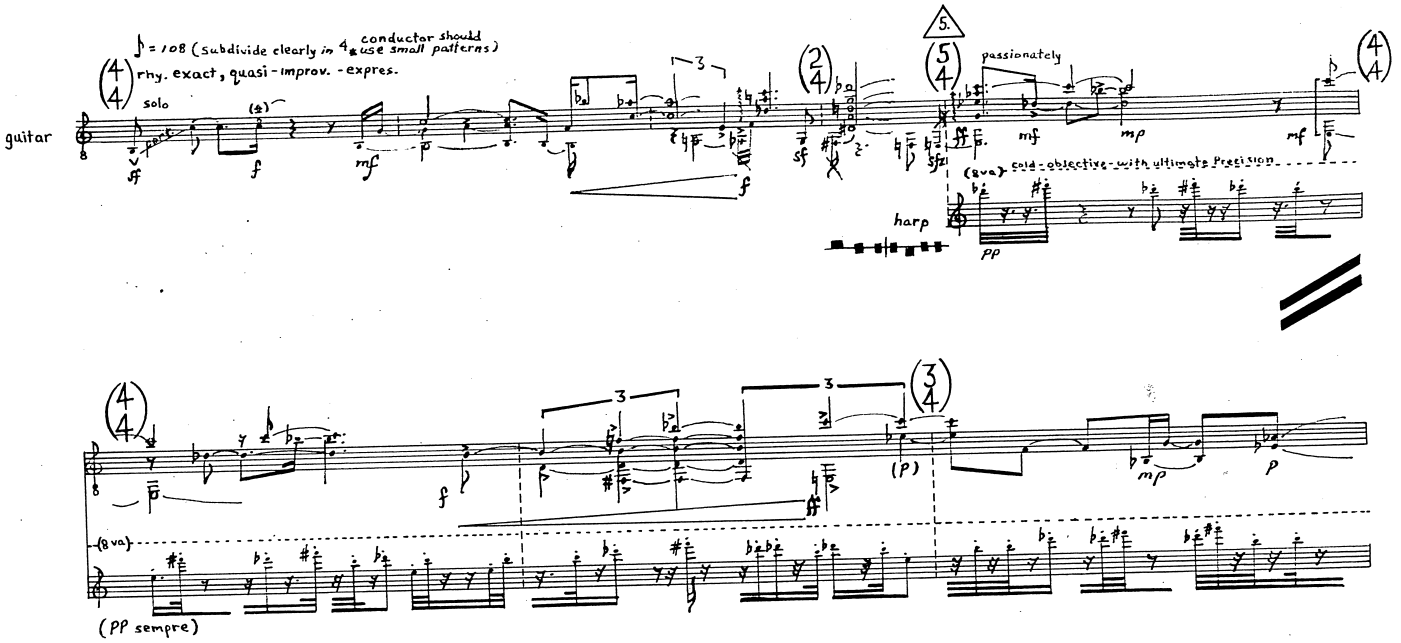
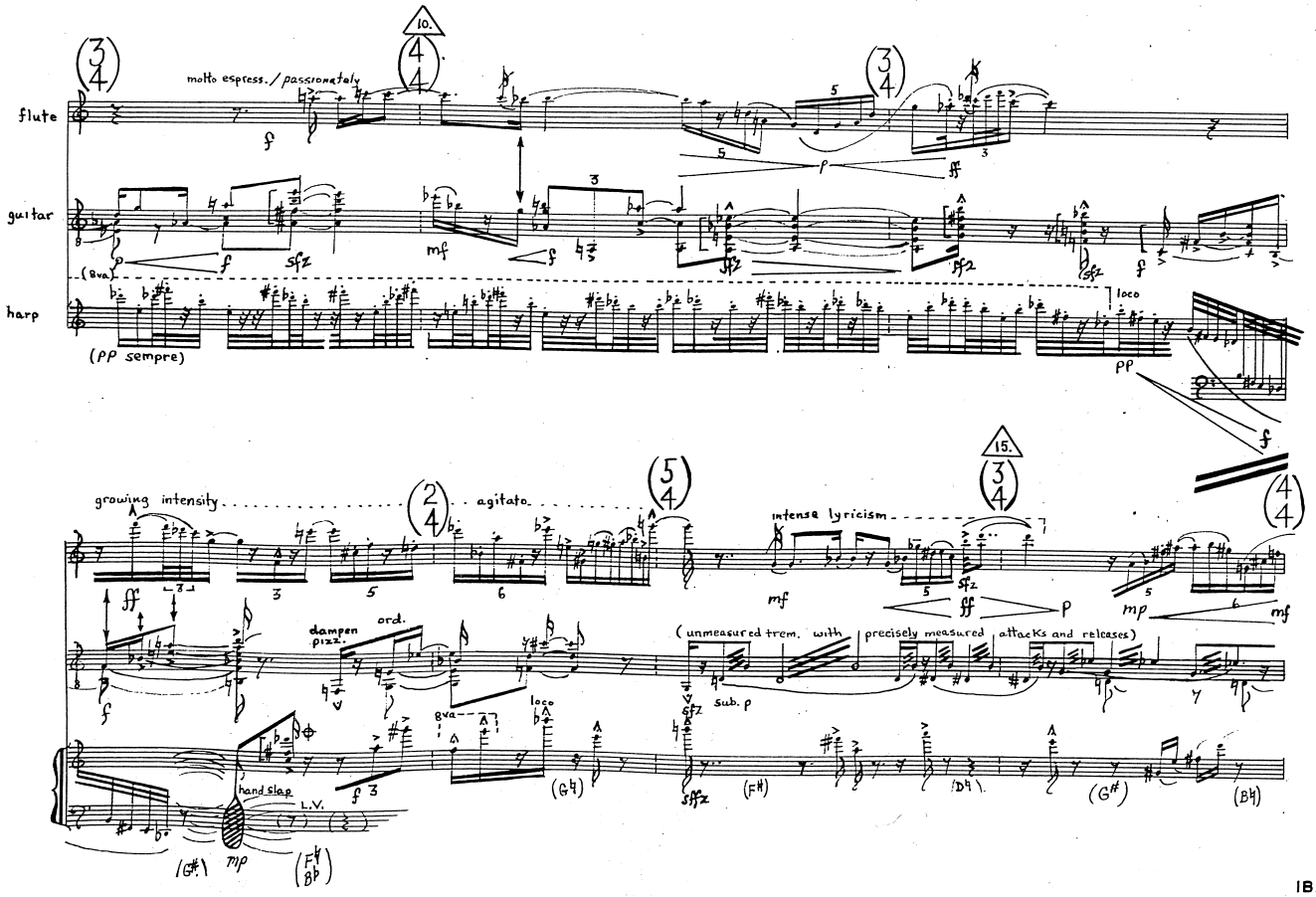
OPTIONAL INSTRUMENTATION: If two harps are not available, harp II may be replaced by an eighty-eight key Fender Rhodes electric piano. All volume settings must match the natural dynamic range of harp I.

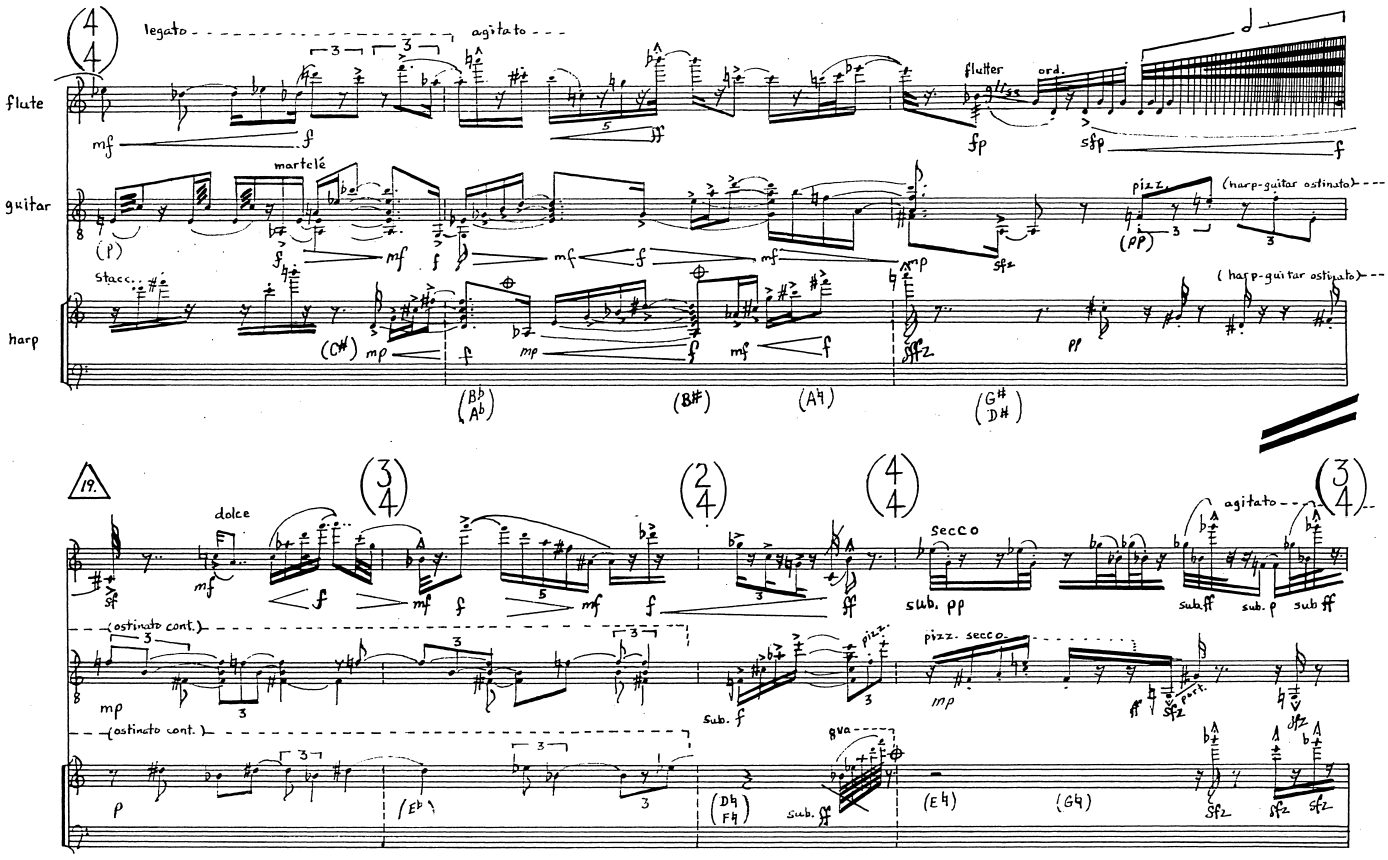
mus
C.U.
151.M83
.G97
copy 2

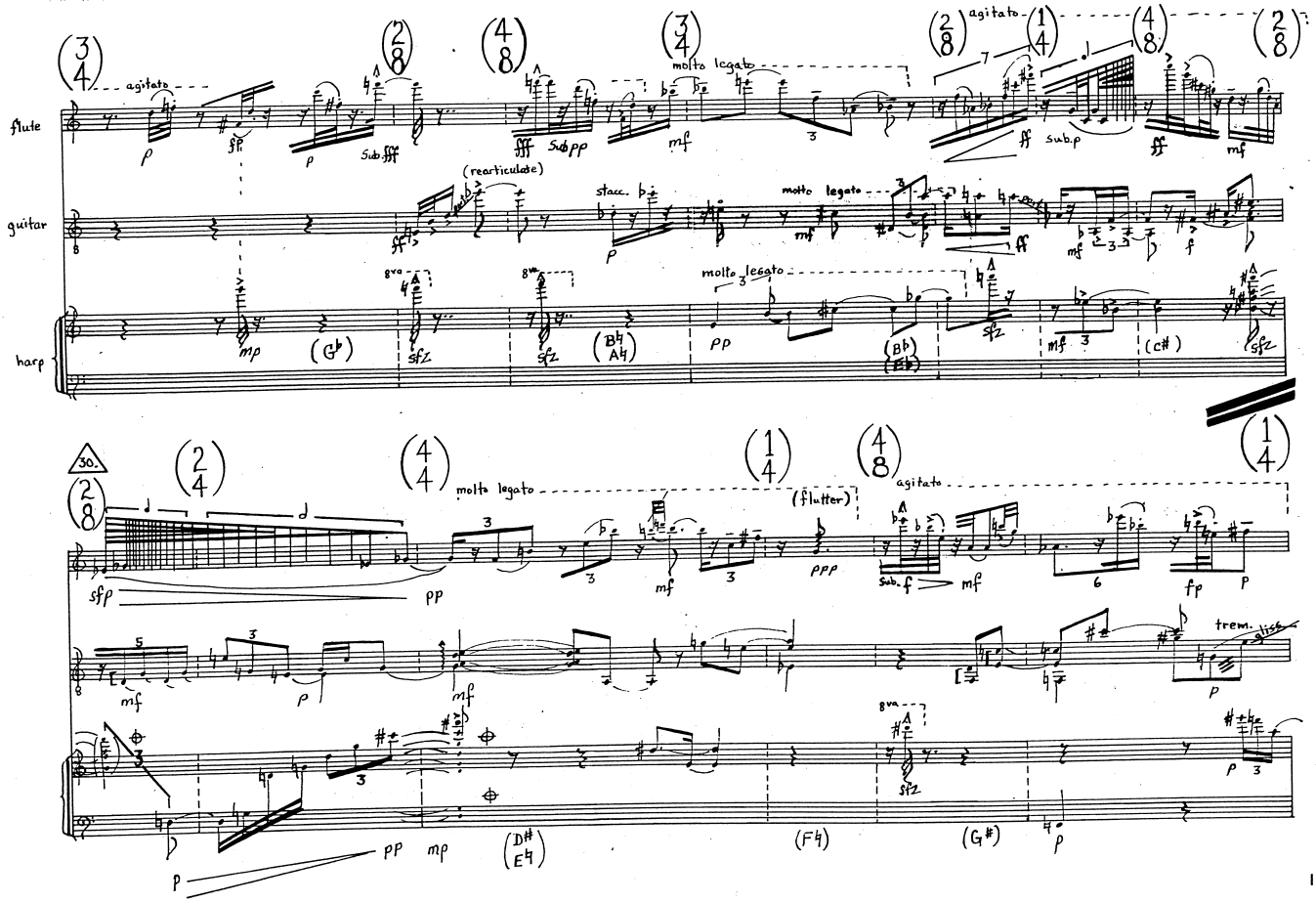
movement
n
e



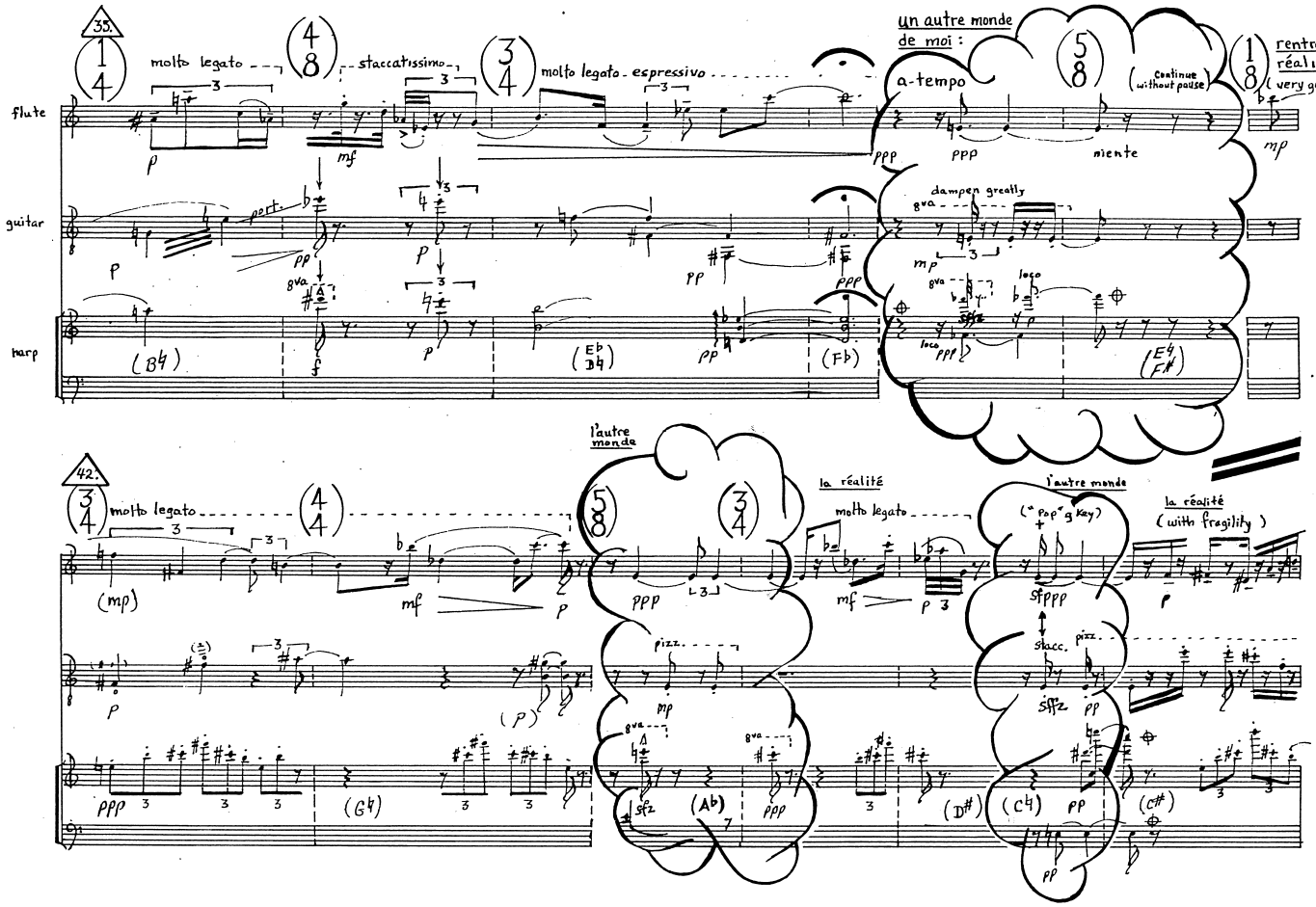
N.B. "Cloud Notation"
pp. 1E and 1F notation in "clouds" is played without change of tempo, unless otherwise indicated. Clouds highlight parenthetical musical events.


10.
15.
flute
guitar
harp
molto espress./passionately
(8va)
(PP sempre)
loco
PP
growing intensity
agitato
intense lyricism
dampen
ord.
pizz.
(unmeasured trem. with precisely measured attacks and releases)
sub. p
8va
hand slap
L.V.
mp

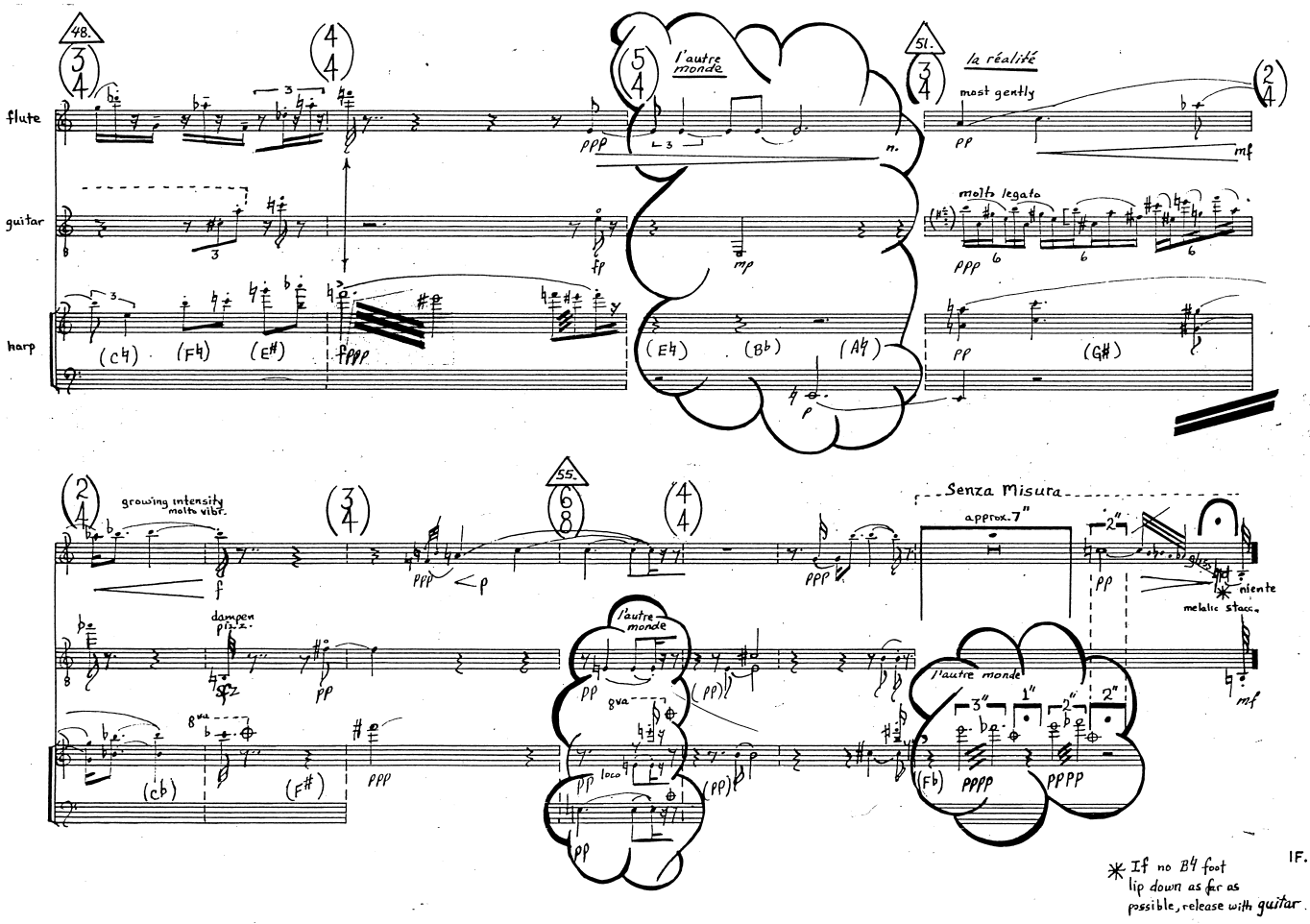

legato
agitato
flute
flutter
ord.
guitar
martelé
pizz.
(harp-guitar ostinato)
harp
Stacc.
19.
dolce
secco
agitato
(ostinato cont.)
pizz. secco
8va


flute
guitar
harp
agitato
molto legato
(rearticulate)
stacc.
sub.p
(flutter)
trem.
30.

ID.


35.
molto legato
staccatissimo
molto legato - espressivo
un autre monde de moi :
a-tempo
(continue without pause)
rentre à réalité
(very gently)
flute
guitar
harp
dampen greatly
42.
molto legato
l'autre monde
la réalité
molto legato
l'autre monde
(a pop'g key)
la réalité
(with fragility)
pizz.
stacc.
pizz.

IE.



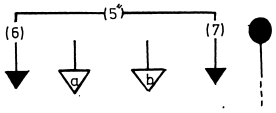
* If no B♮ foot lip down as far as possible, release with guitar.

IF.

movement two

notation:

pg. 2B example



NONMETRIC NOTATION:

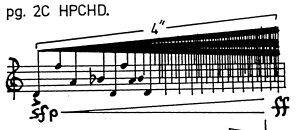
BLACK CUE ARROWS indicate main beats, stresses, or junctures.
WHITE CUE ARROWS, labeled alphabetically, indicate conducted subdivisions.
SECOND DURATIONS are marked from cue to cue, or phrase to phrase.
BLACK CIRCLE CUE indicates nonconducted passage or phrase, with free interaction between parts.

Durations are not measured by a spacial unit (i.e. 1 inch = 1 second); however, all nonmetric notations are spacially arranged relative to the length of the second duration bracket.

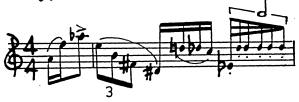
pg. 2B VLC.

DURATION BEAMS depict relative length of note, white note-heads relatively longer than black, black note-heads with two beams are twice as fast as those with one beam. Spaces between beams indicate pauses.

pg. 2C HPCHD.

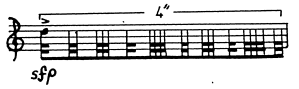


ACCELERANDO BEAMS



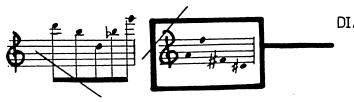
RITARDANDO BEAMS

pg 2C GUI.

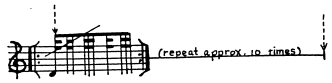


ERRATIC REPETITION extremely fast

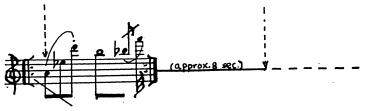
duration..... second bracket used in nonmetric passages, metric note-value used in metered passages & bracketed headless stems depict repeated notes.

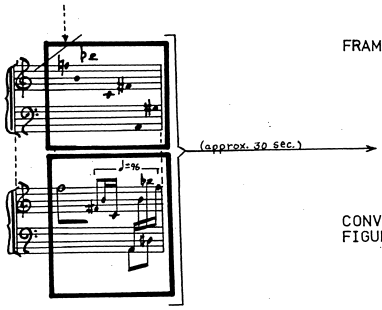


DIAGONAL SLASH through beam, flag, or frame, means play as fast as possible. (see frame notation)



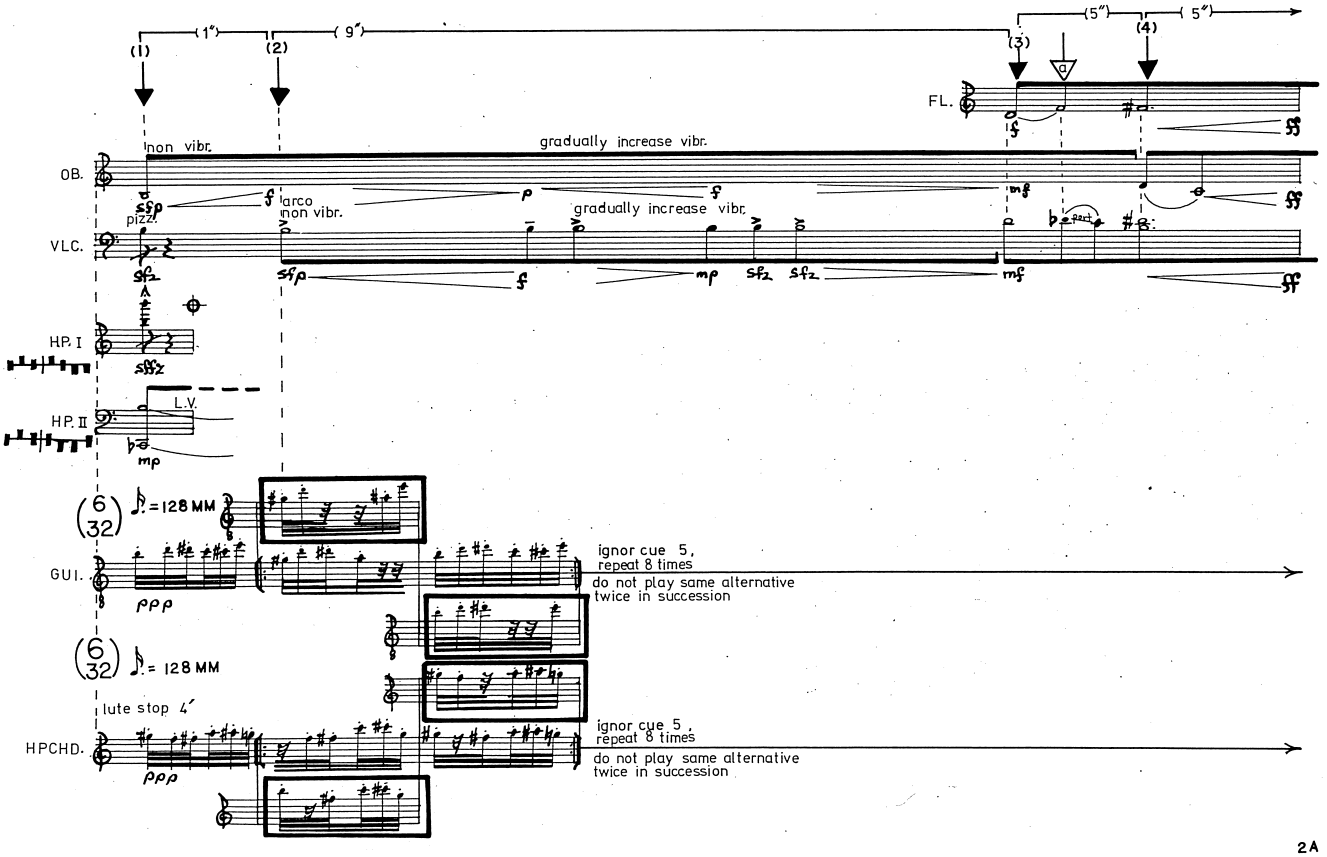
INDETERMINANT REPEAT usually initiated and terminated on cue.
→ One stops or begins new material on cue regardless of completion of material in repeat brackets. If "ignor cue x, play x seconds or repeat x times" is written; above rule is canceled, play to next cue and proceed accordingly. Approximate numbers of seconds or repeats in parentheses are only practice aids subject to main rule. Dotted line after termination-cue means complete bracketed material before stopping.

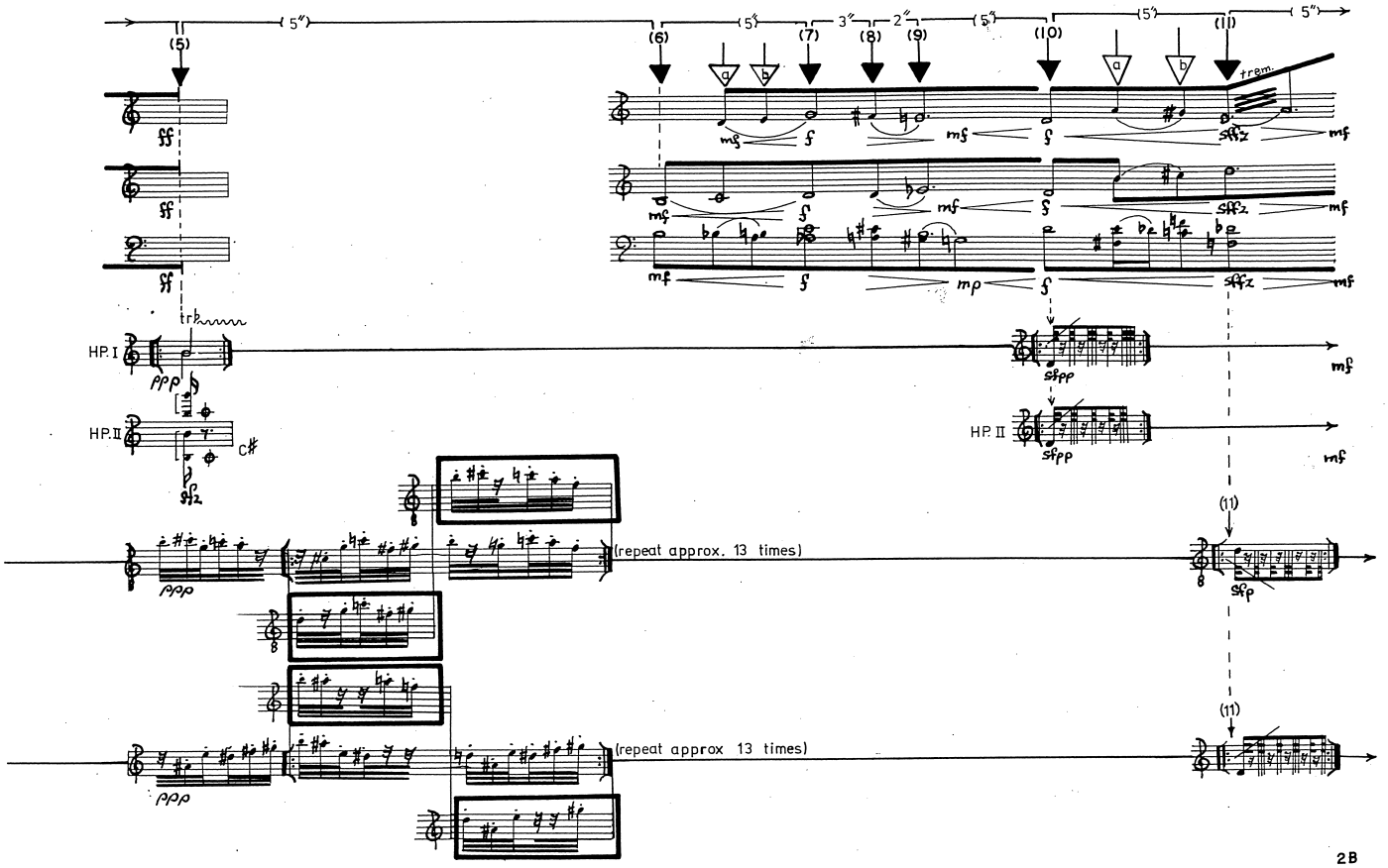


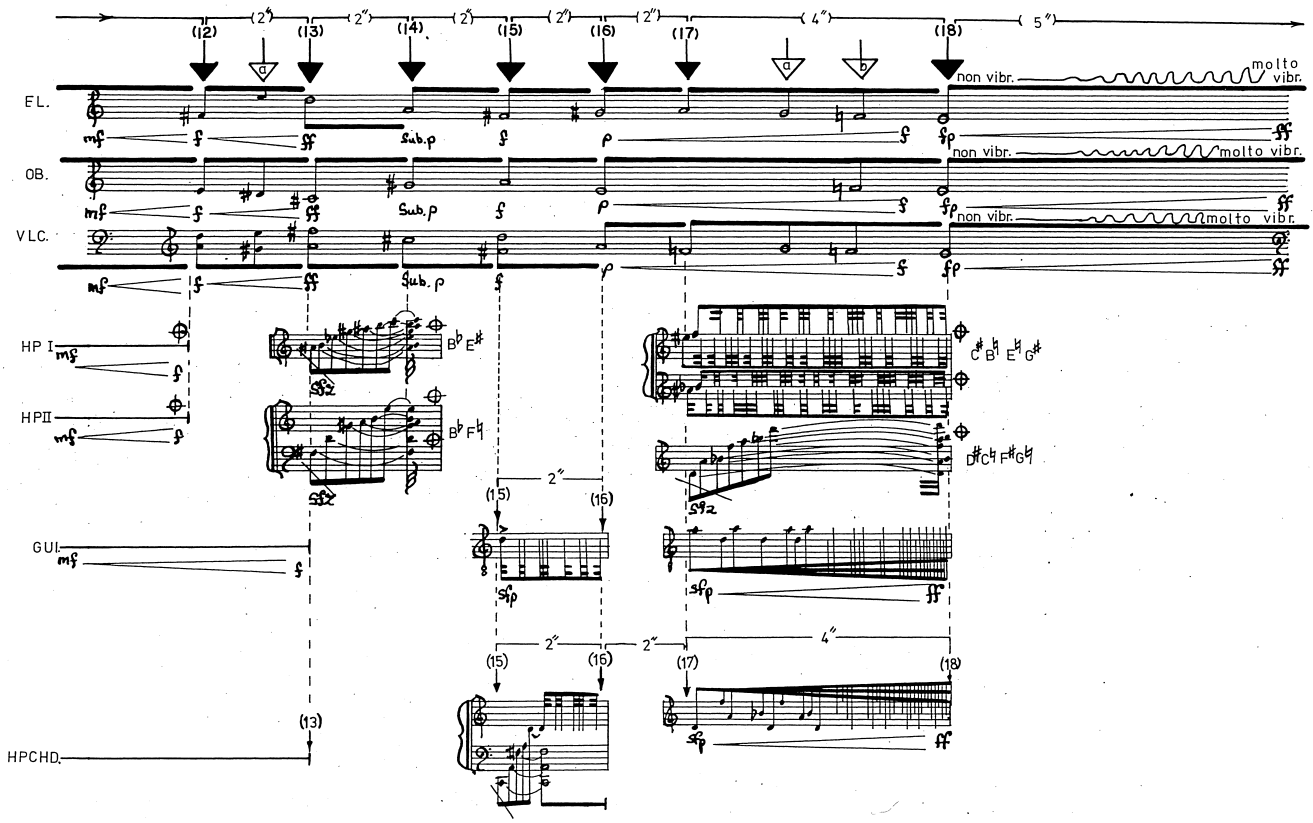


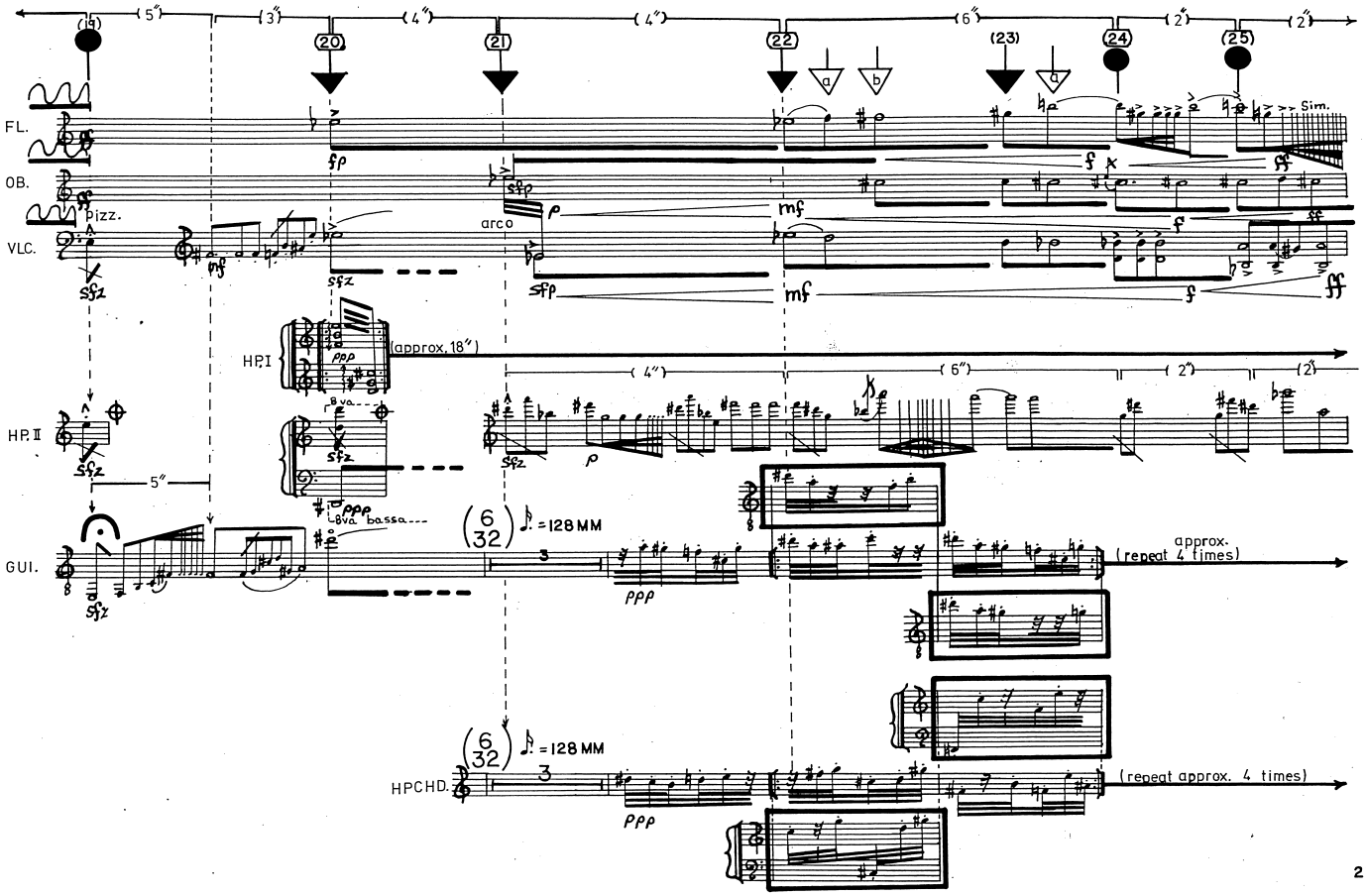
FRAME NOTATION indicates performer choice. Stemless note-heads are unordered elements with which to improvise. Stacked frames depict alternative materials from which the performer chooses, completing one before choosing another, without pause, in random order. Initiation and termination is subject to same procedures as indeterminant repeat.

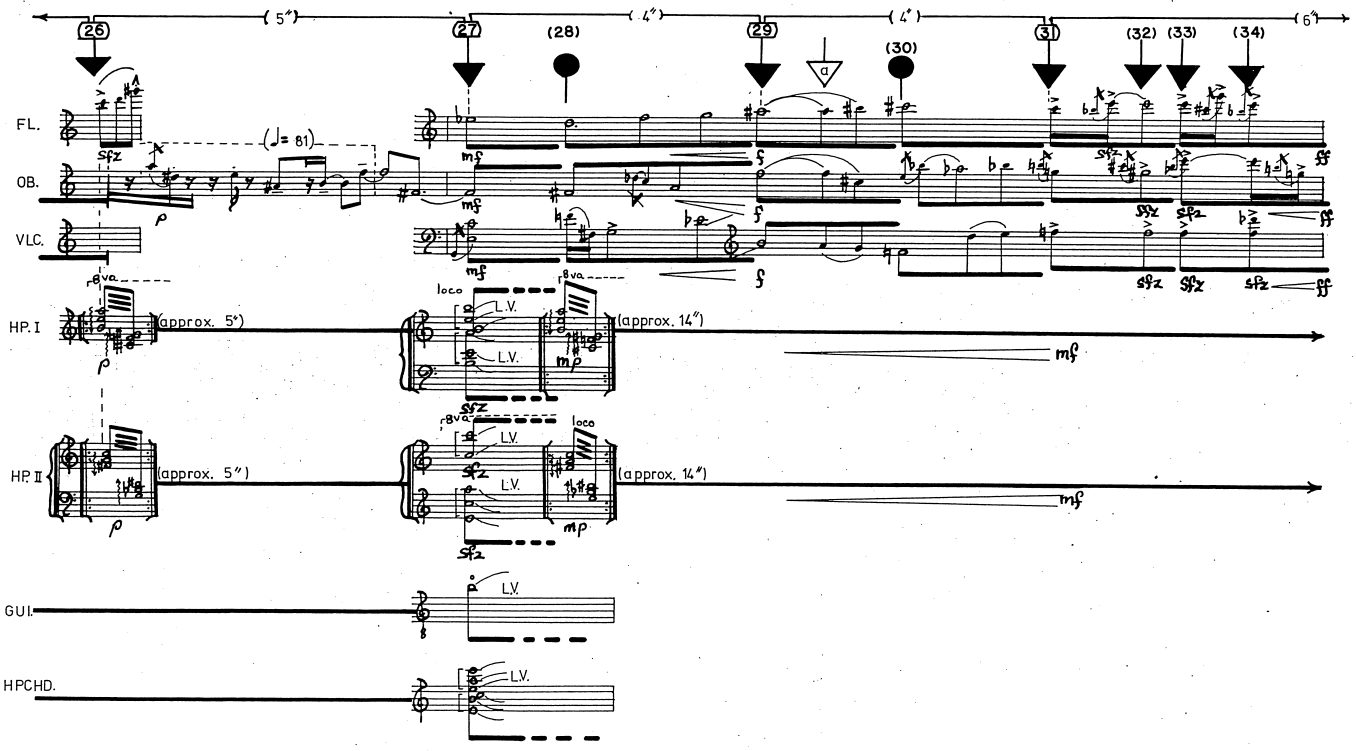
CONVENTIONAL METRIC PHRASES & FIGURES IN NONMETRIC CONTEXTS are bracketed and given tempo and note-value indications. (See lower frame in above example.)

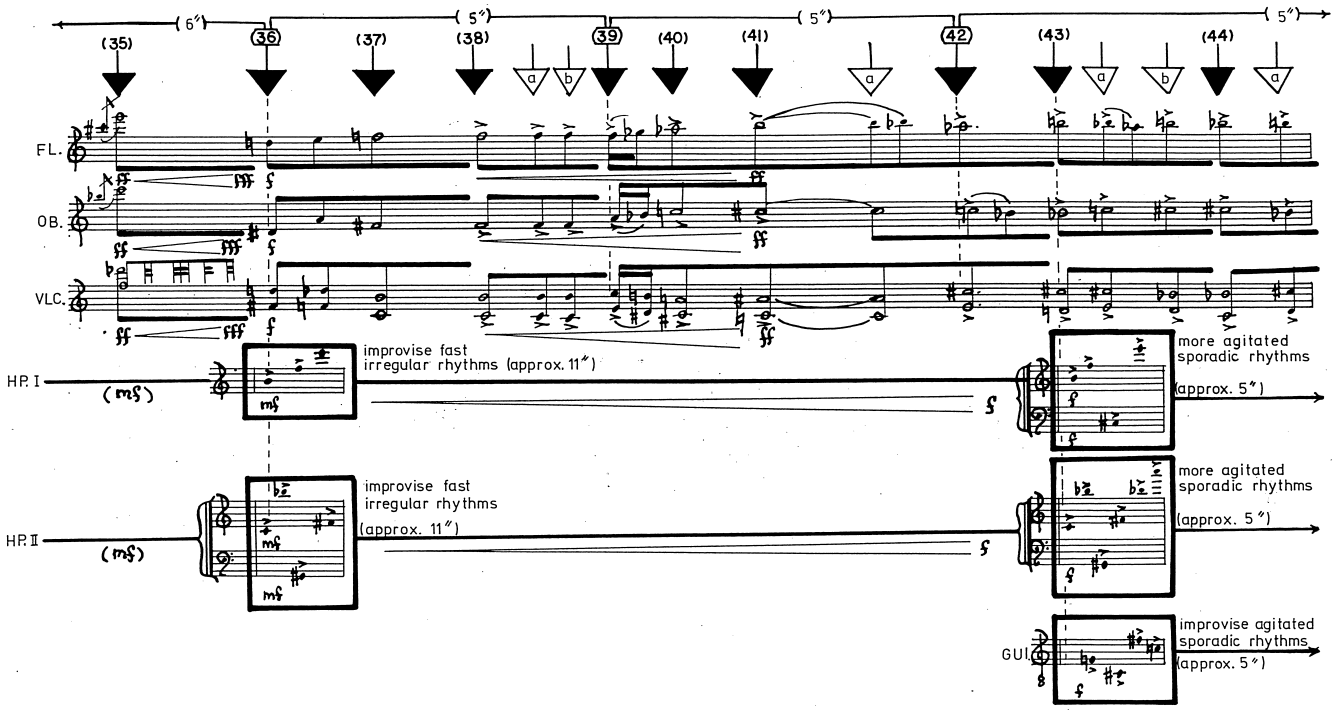

(1")
(9")
(5")
(5")
(1)
(2)
(3)
(4)
FL.
non vibr.
gradually increase vibr.
OB.
pizz.
arco
non vibr.
gradually increase vibr.
VLC.
HP. I
HP. II
L.V.
(6/32) ♪. = 128 MM
GUI.
ppp
ignor cue 5,
repeat 8 times
do not play same alternative
twice in succession
(6/32) ♪. = 128 MM
lute stop 4'
HPCHD.
ppp
ignor cue 5,
repeat 8 times
do not play same alternative
twice in succession

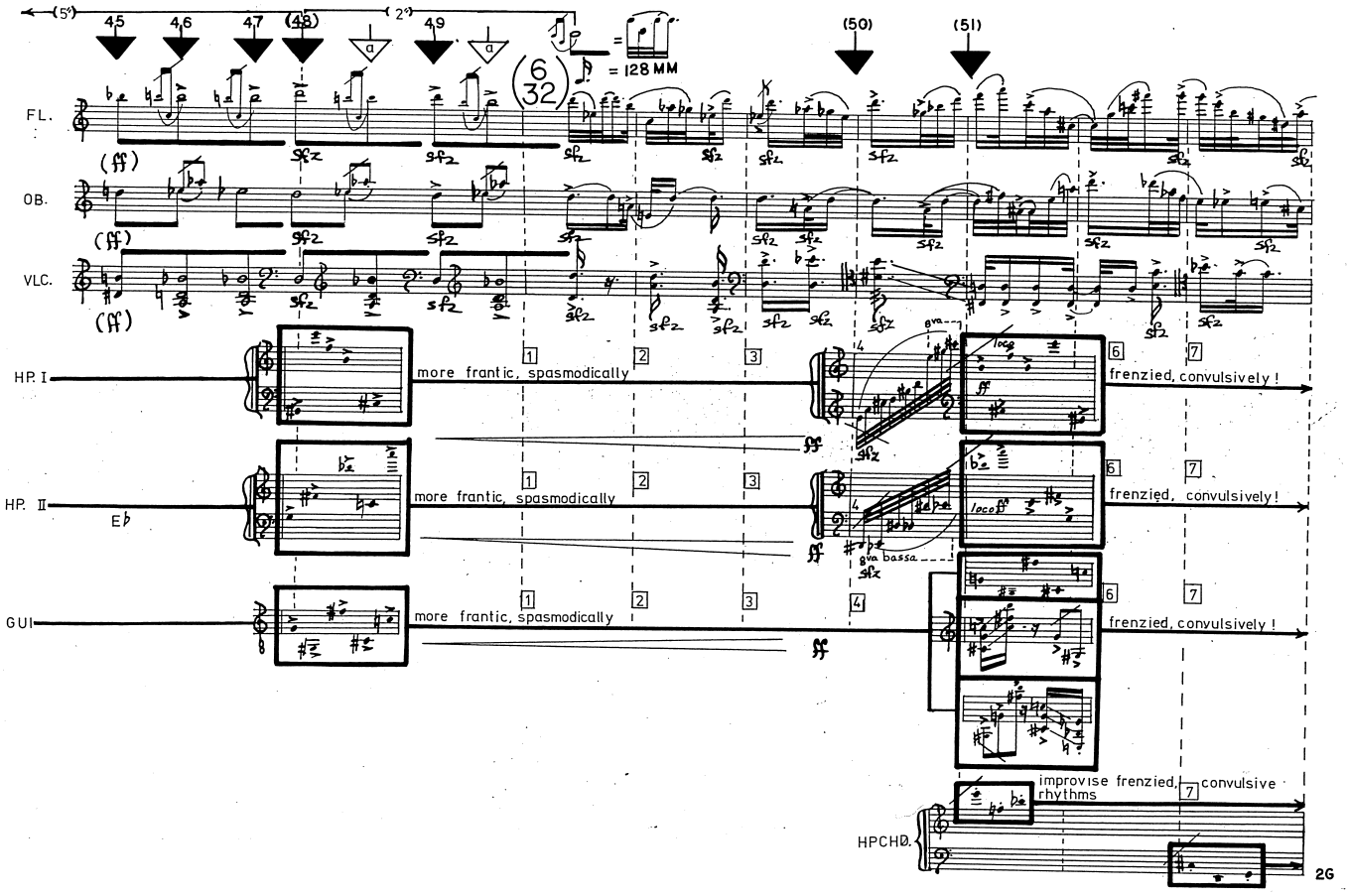

(5")
(5)
(6)
(7)
(8)
(9)
(10)
(11)
3"
2"
a
b
trem.
ff
mf
f
mp
sffz
trb
HP. I
HP. II
ppp
sfpp
sfp
C#
(repeat approx. 13 times)
(repeat approx 13 times)

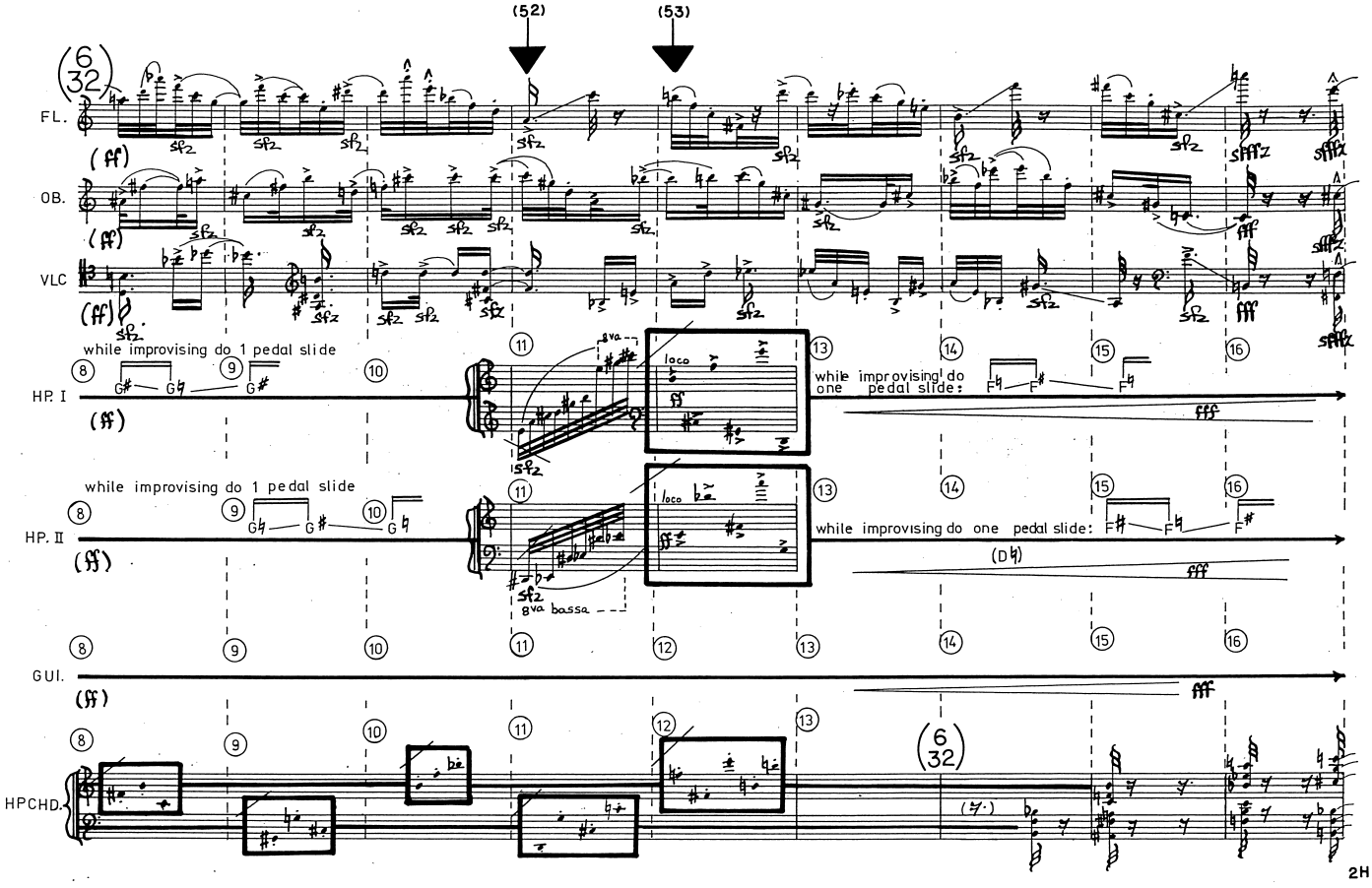

(12)
(13)
(14)
(15)
(16)
(17)
(18)
(2")
(2")
(2")
(2")
(2")
(4")
(5")
non vibr.
molto vibr.
EL.
OB.
VLC.
HP I
HPII
GUI.
HPCHD.
B♭ E♯
B♭ F♮
C♯ B♮ E♮ G♯
D♯ C♮ F♯ G♮
2"
4"
sfp
sfz

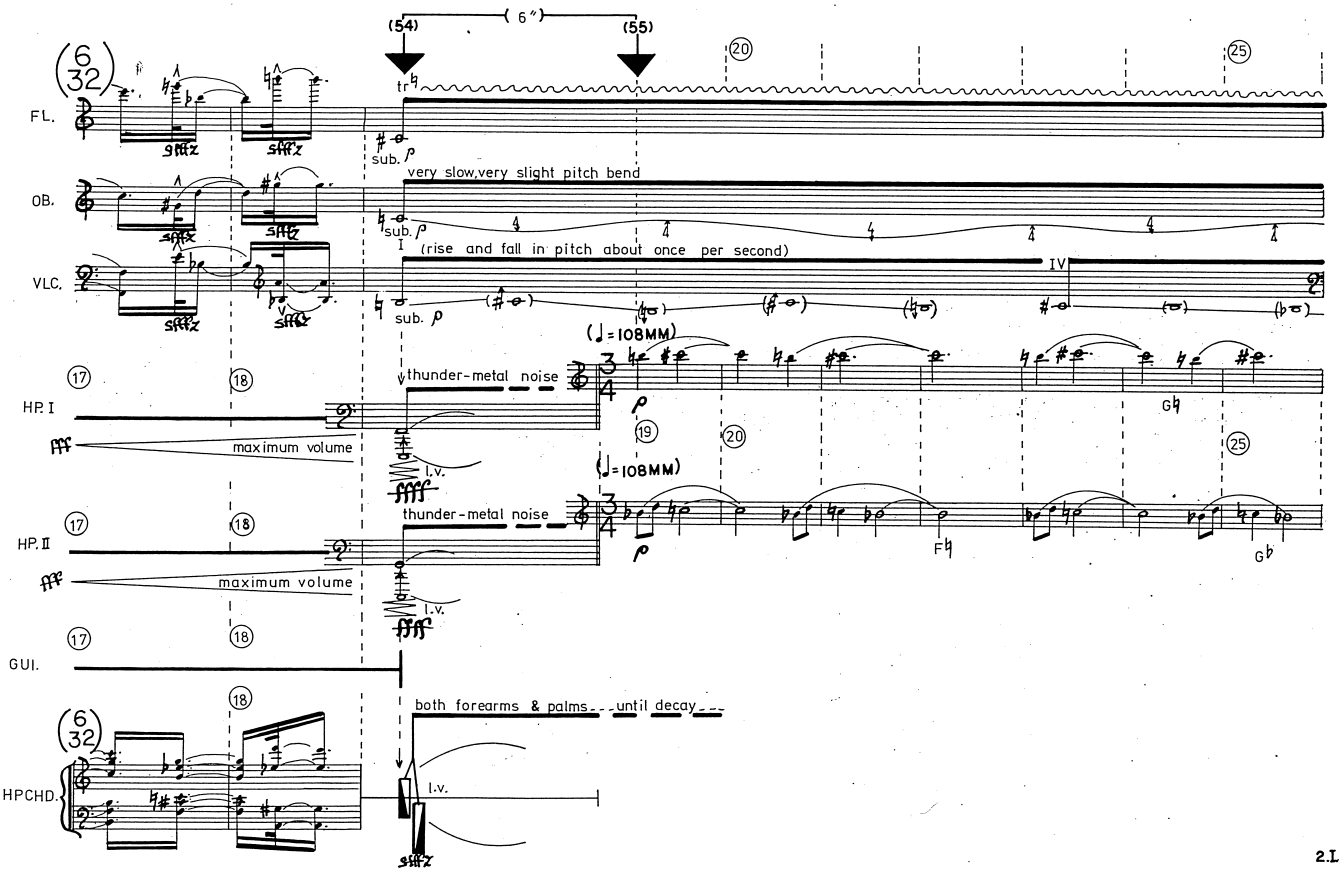

(19)
5″
3″
20
4″
21
4″
22
6″
(23)
24
2″
25
2″
a
b
a
Sim.
FL.
OB.
Pizz.
VLC.
arco
HP.I
(approx. 18″)
HP.II
5″
GUI.
8va bassa
(6/32) ♪. = 128 MM
approx.
(repeat 4 times)
HPCHD.
(6/32) ♪. = 128 MM
(repeat approx. 4 times)

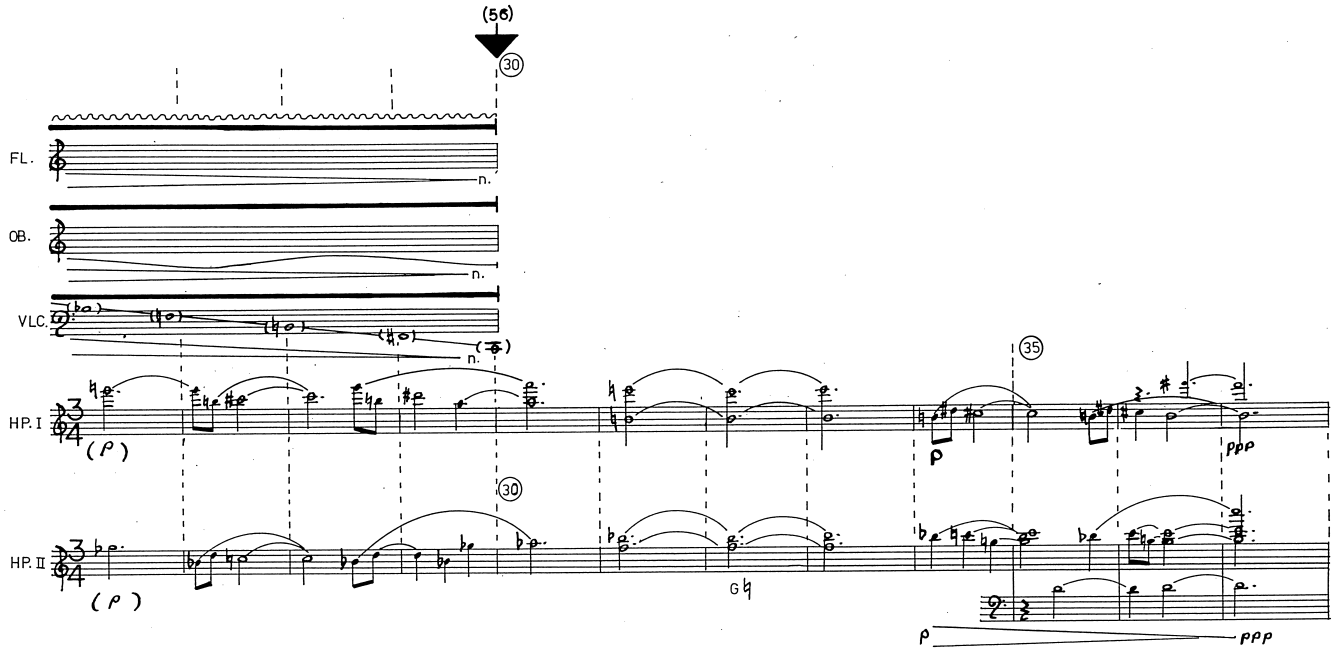

(5")
(4")
(4")
(6")
26
27
(28)
29
(30)
31
(32)
(33)
(34)
FL.
OB.
VLC.
HP. I
HP. II
GUI.
HPCHD.
(♩= 81)
(approx. 5")
(approx. 14")
(approx. 5")
(approx. 14")
8va
loco
L.V.

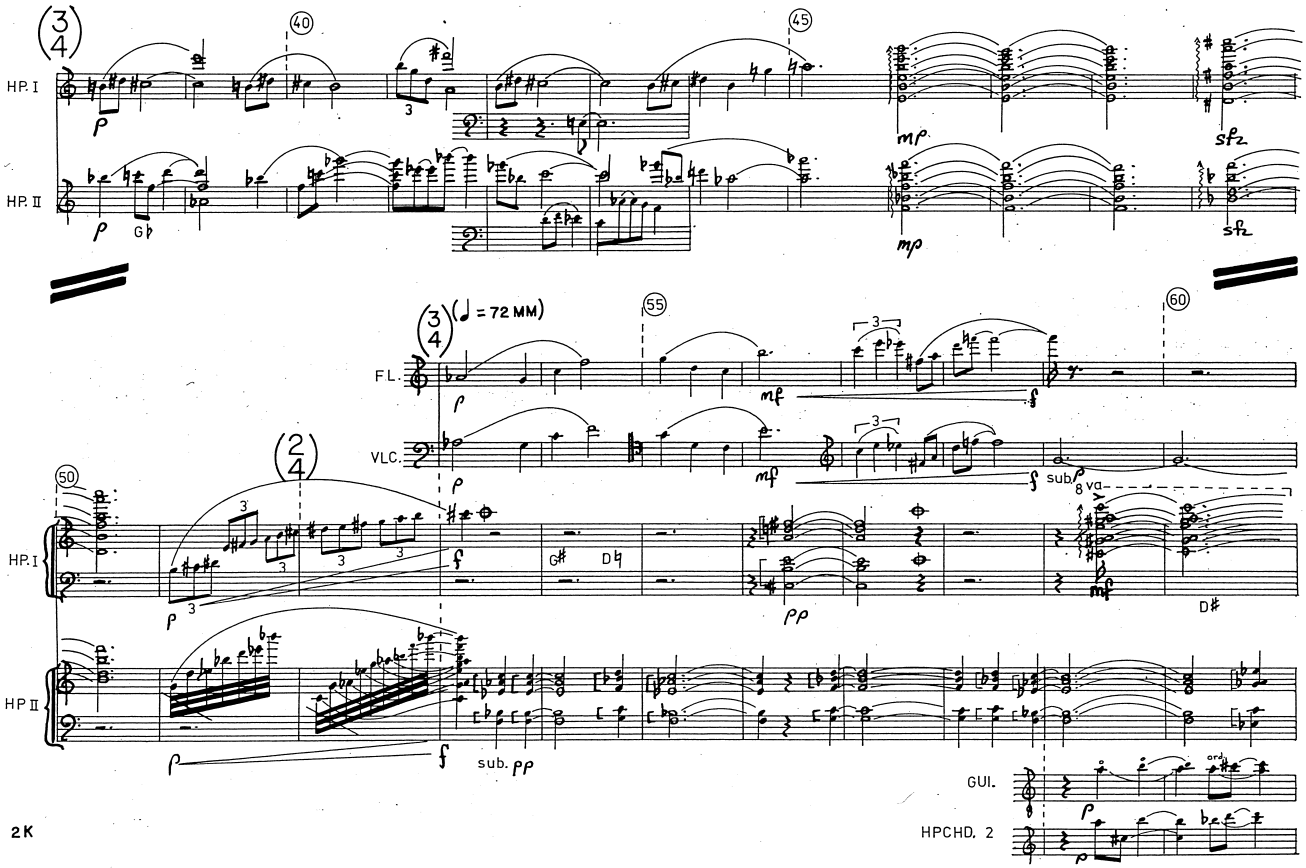

6″
5″
5″
5″
(35)
(36)
(37)
(38)
(39)
(40)
(41)
(42)
(43)
(44)
a
b
a
a
b
a
FL.
OB.
VLC.
HP. I
(mf)
improvise fast
irregular rhythms (approx. 11″)
more agitated
sporadic rhythms
(approx. 5″)
HP. II
(mf)
improvise fast
irregular rhythms
(approx. 11″)
more agitated
sporadic rhythms
(approx. 5″)
GUI.
improvise agitated
sporadic rhythms
(approx. 5″)

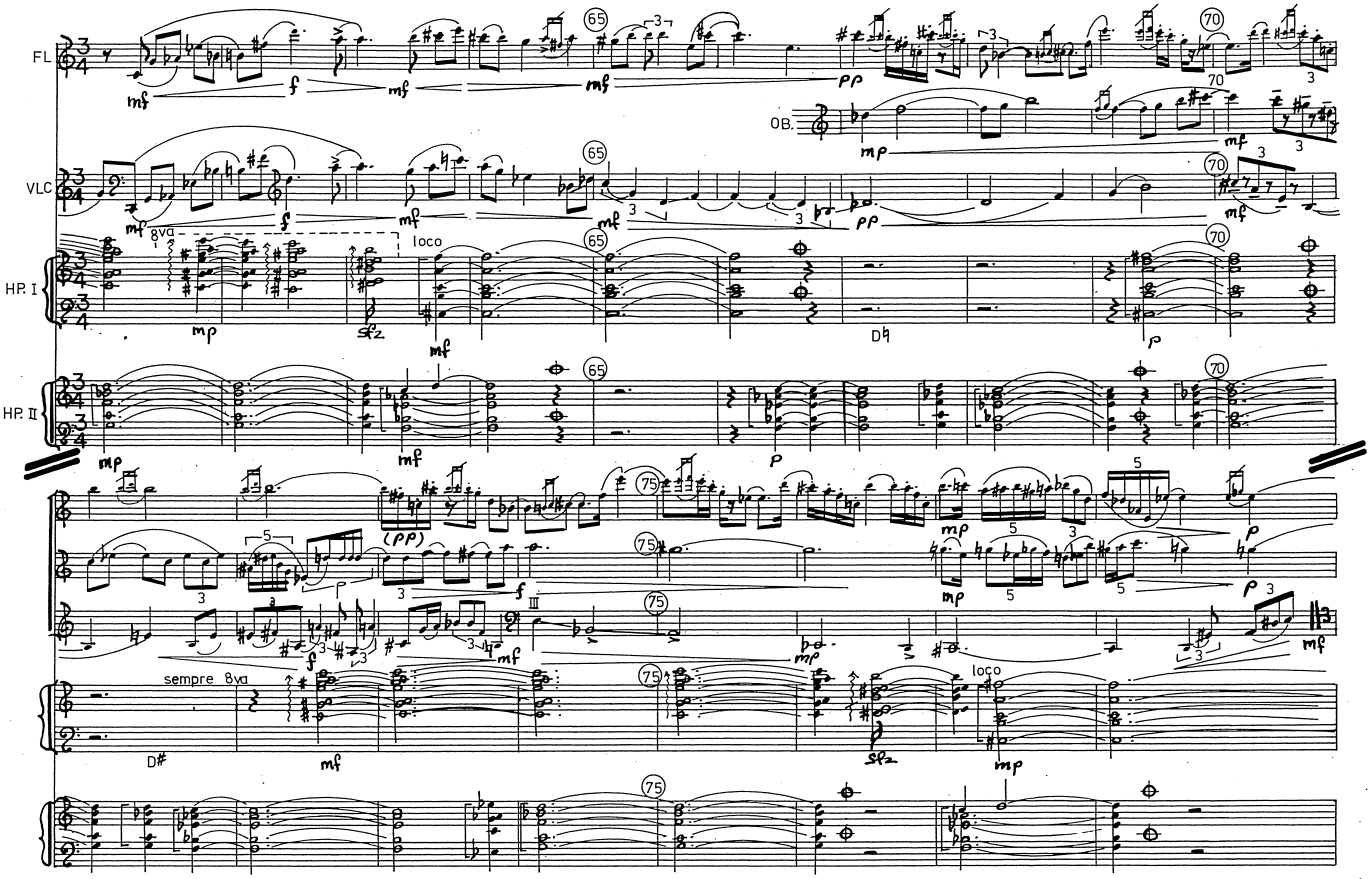

(5")
4.5
4.6
4.7
(48)
2")
4.9
(50)
(51)
= 128 MM
6/32
FL.
OB.
VLC.
(ff)
HP. I
more frantic, spasmodically
frenzied, convulsively !
HP. II
E♭
GUI
improvise frenzied, convulsive rhythms
HPCHD.
2G

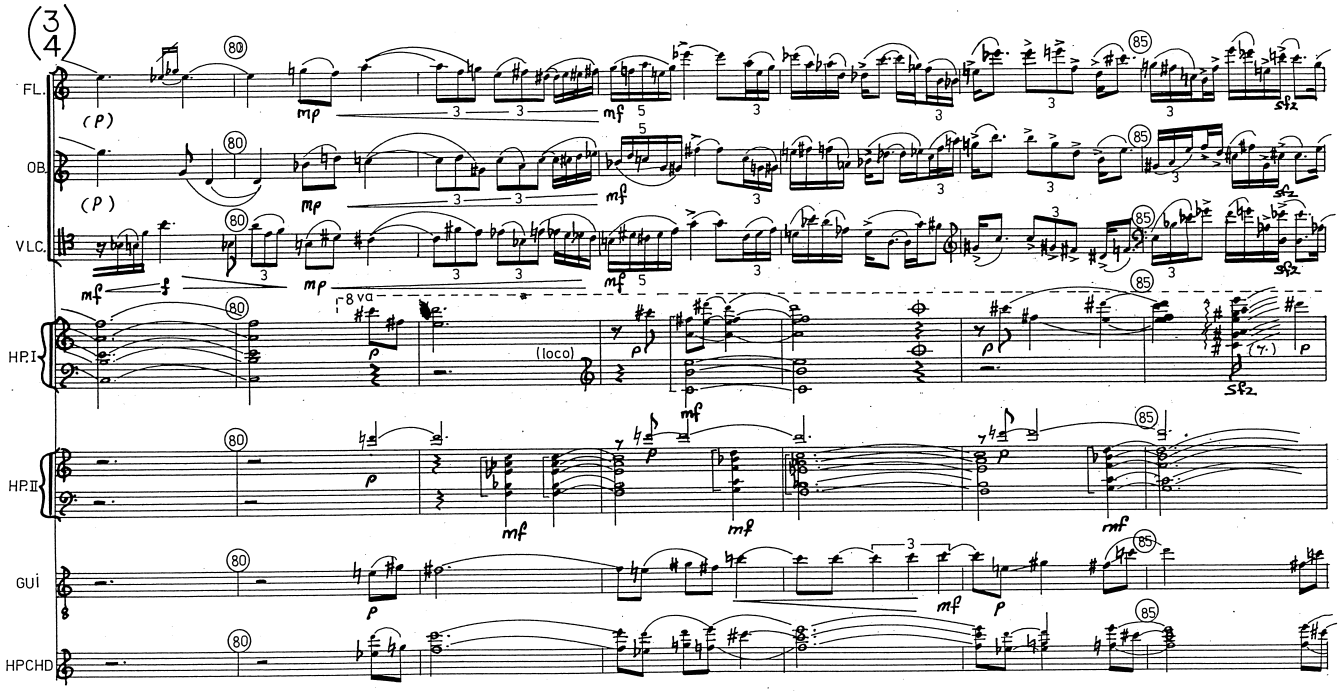

(52)
(53)
FL.
OB.
VLC
HP. I
HP. II
GUI.
HPCHD.
while improvising do 1 pedal slide
while improvising do one pedal slide:
8va
loco
8va bassa
(D♮)
2H

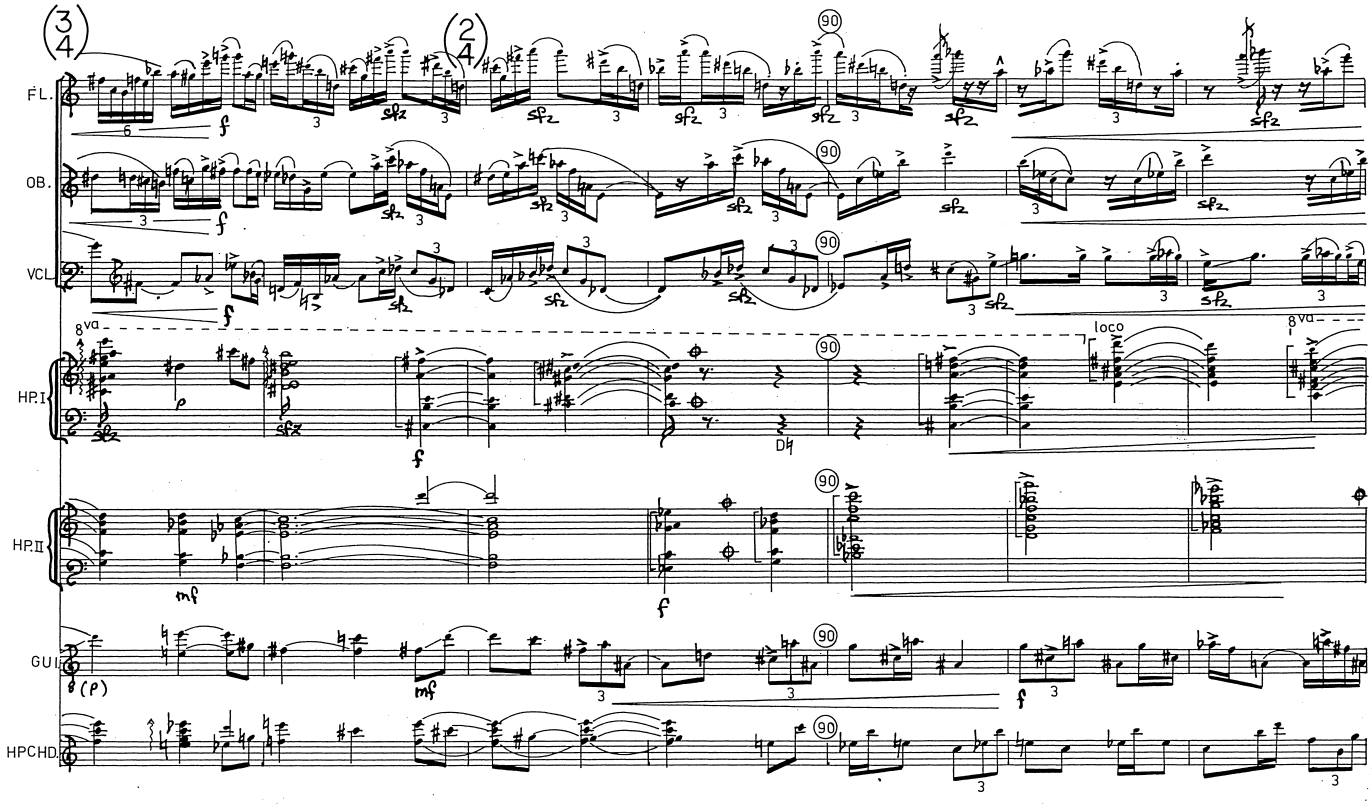

(54)
6"
(55)
FL.
OB.
VLC.
HP. I
HP. II
GUI.
HPCHD.
sub. p
very slow, very slight pitch bend
(rise and fall in pitch about once per second)
IV
(♩=108MM)
thunder-metal noise
maximum volume
l.v.
both forearms & palms - - - until decay - - -
G♮
F♮
G♭

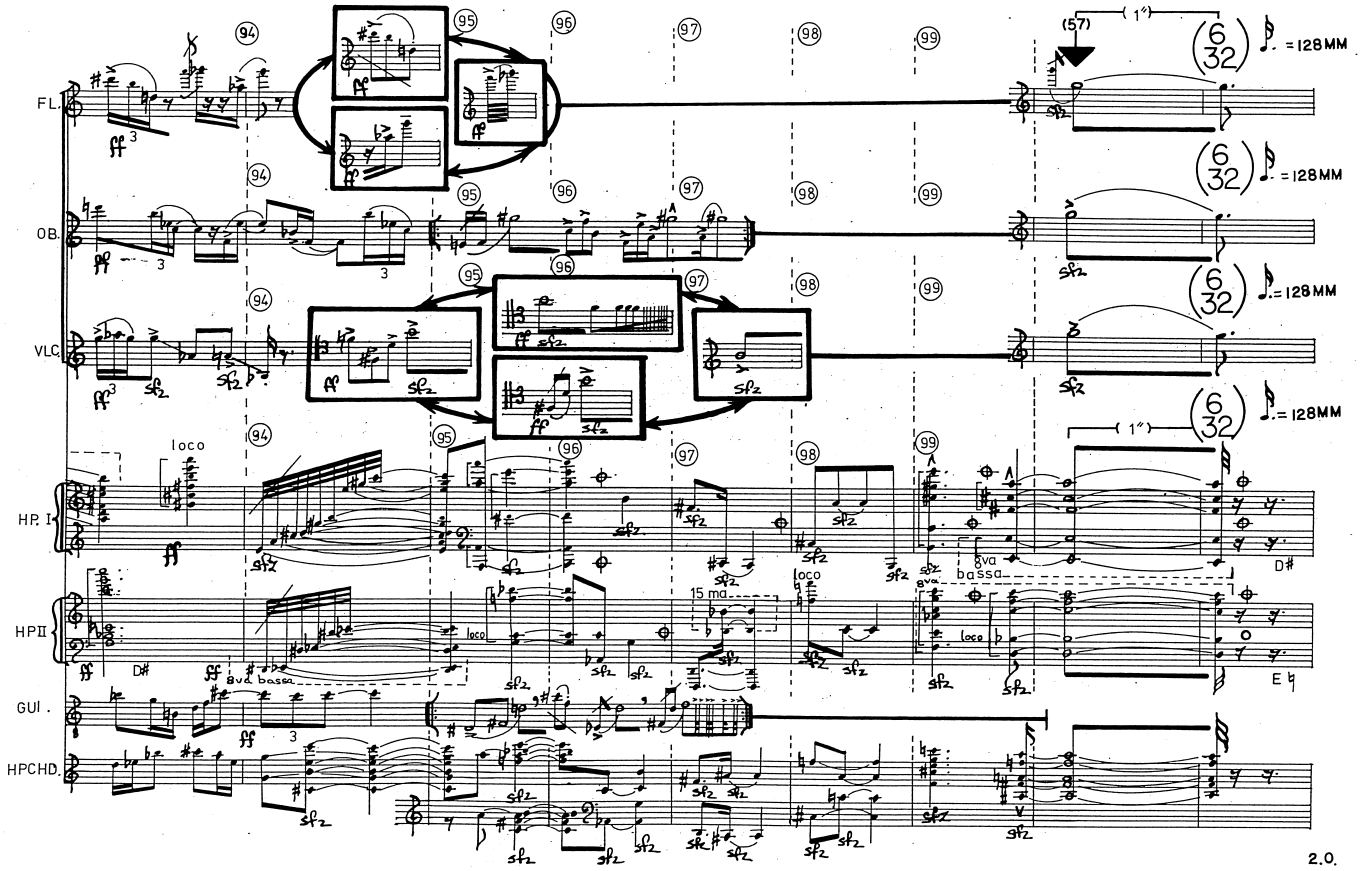

(56)
30
FL.
n.
OB.
n.
VLC.
n.
35
HP. I
(p)
p
ppp
30
HP. II
(p)
G♮
p
ppp

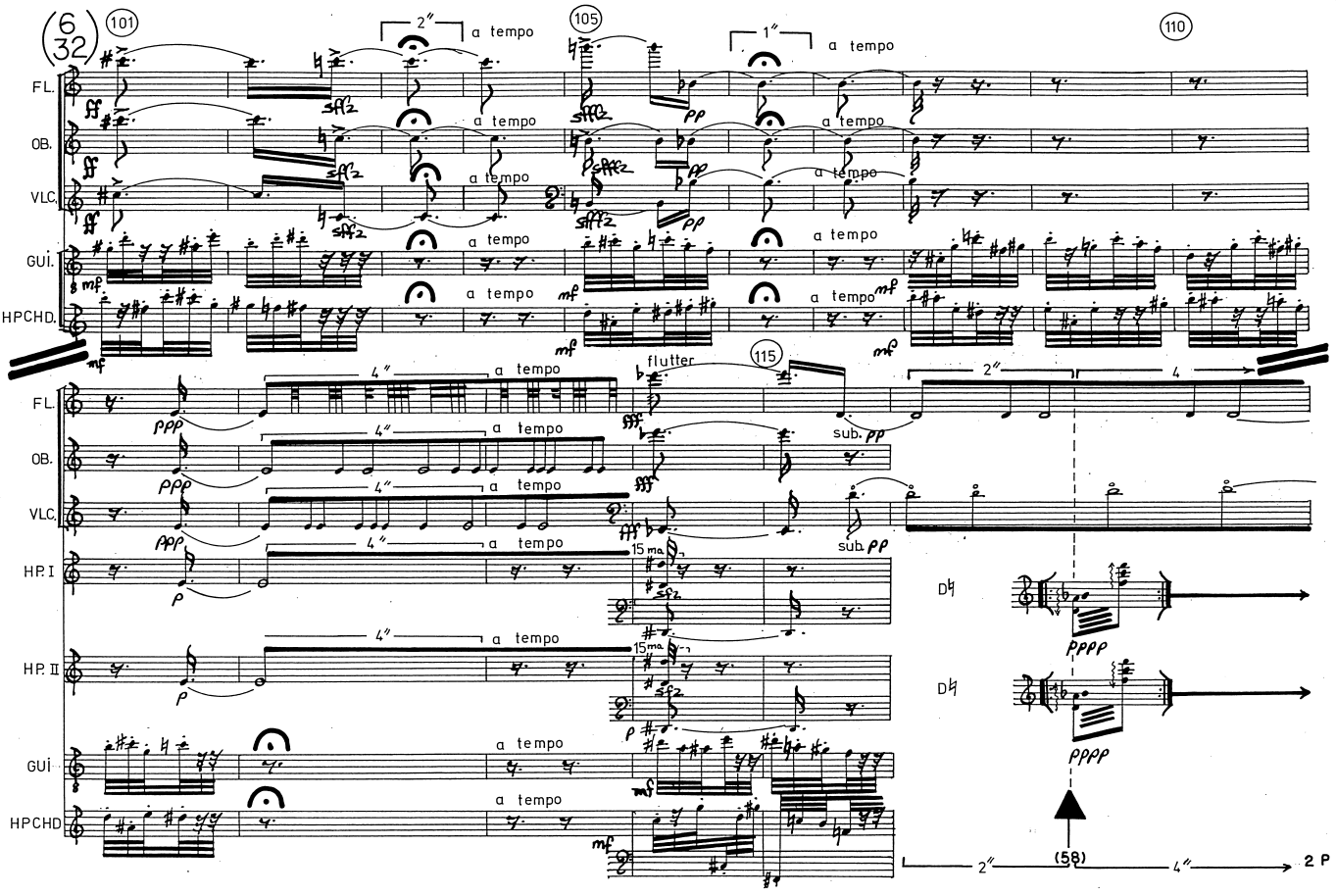

HP. I
HP. II
F.L.
VLC.
GUI.
HPCHD. 2
(♩ = 72 MM)
sub.
8va
ord.

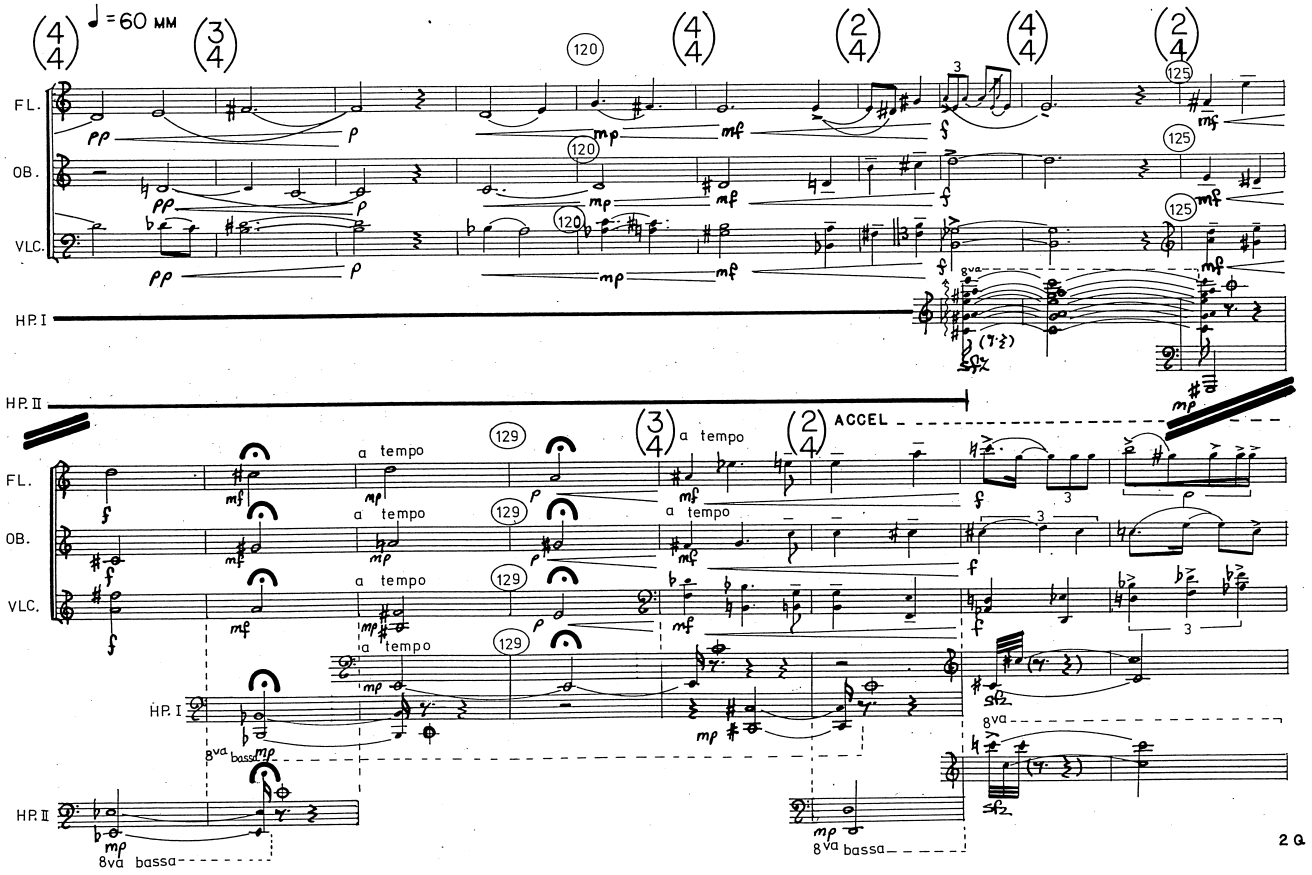

FL
OB.
VLC
HP. I
HP. II
8va
loco
sempre 8va
D♭
D♯

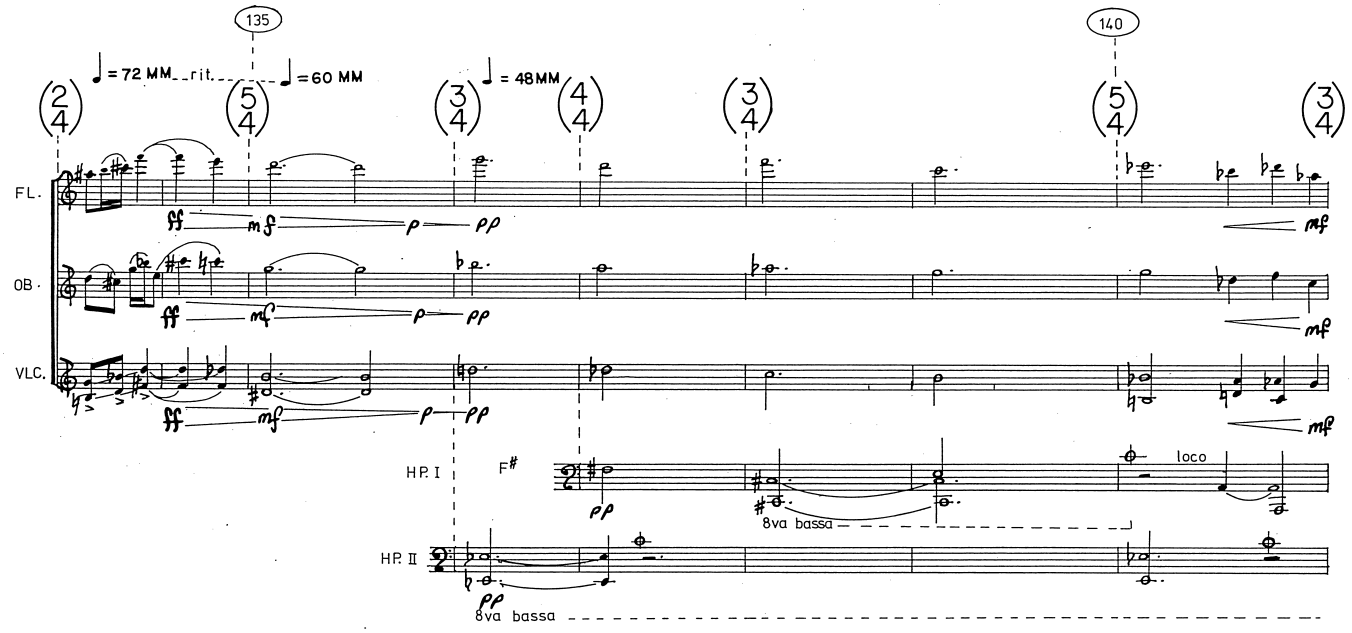

FL.
OB.
VLC.
HP.I
HP.II
GUI
HPCHD
(loco)
8va

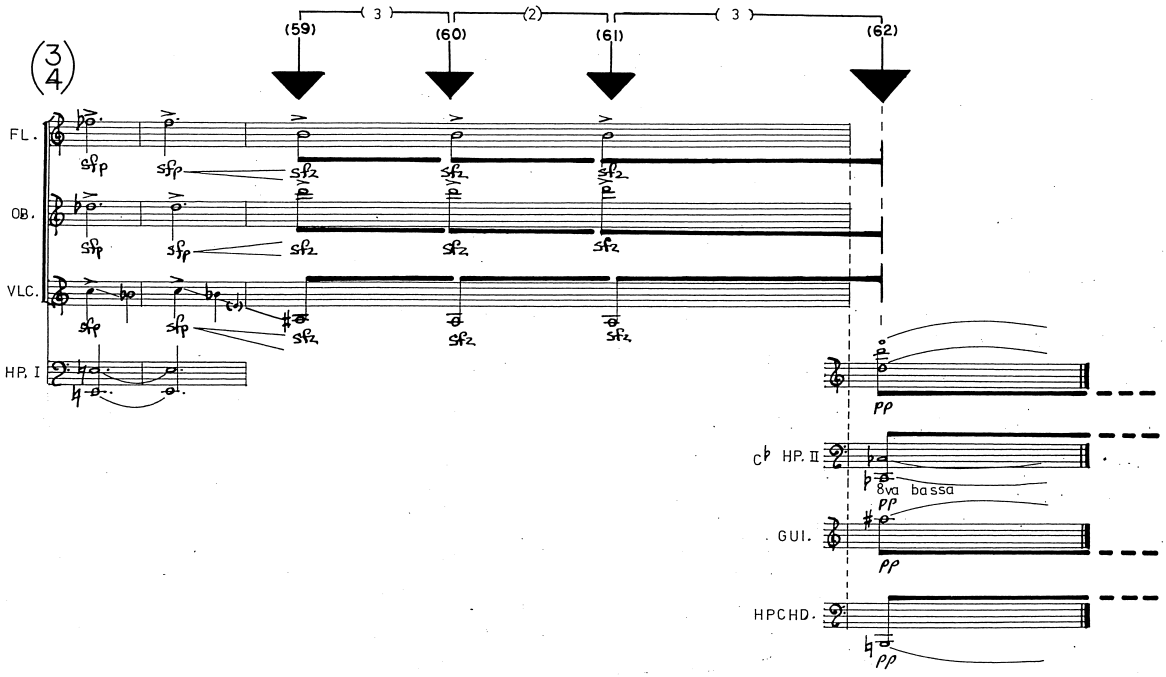

FL.
OB.
VCL
HP.I
HP.II
GUI
HPCHD.
8va
loco
DH


FL.
OB.
VLC.
HP. I
HP II
GUI.
HPCHD.
94
95
96
97
98
99
(57)
1"
(6/32) = 128MM
loco
8va bassa
15 ma
D♯
E♭


6/32
101
105
110
115
FL.
OB.
VLC.
GUI.
HPCHD.
HP. I
HP. II
2″
1″
4″
a tempo
flutter
sub. pp
15ma
D♮
pppp
(58)
2 P


♩ = 60 MM
FL.
OB.
VLC.
HP. I
HP. II
120
125
129
a tempo
ACCEL
8va
8va bassa


135
140
♩ = 72 MM rit. ♩ = 60 MM
♩ = 48MM
FL.
OB.
VLC.
HP. I
HP. II
F#
loco
8va bassa
8va bassa


(3)
(4)
(59)
(60)
(61)
(62)
FL.
OB.
VLC.
HP. I
C♭ HP. II
8va bassa
GUI.
HPCHD.

three movement

instructions:

MOVEMENT THREE CAN BE PLAYED LIKE A GAME:

The oboe soloist may choose one of three introductory passages, A, B, or C. They are written as cues in both the cello and harpsichord parts. When the oboe begins, each of the other performers should follow the cues, noting which introduction is being played. The oboist's choice of material will determine which materials the others are allowed to play.

Some of the materials have a "dual-function, and are compatable with either one of two oboe solos. For example: harpsichord $\frac{A}{B}$ may be played with oboe solo A or B, cello material $\frac{B}{C}$ may be played with oboe solo B or C; Whereas, cello single-function A must be played with oboe solo A. In the course of the movement dual-function materials will split into their respective single-function components ($\frac{B}{C}$ to B and C materials), or two single-function materials will merge to a dual-function (A and B to $\frac{A}{B}$). In each case, the performer makes his choice of new material based on the introduction chosen by the oboist.

In the event the oboist chooses introduction C, he must later choose either D or E materials. These are signals to the other performers, and preceed their choices by 8 and 13 measures respectively. Oboe D and E are provided as cues in the cello and harpsichord parts.

Moving from one material to the next should be done without a break or a change in tempo.

PARTS AND FORMAL SCHEMA:

Movement three can result in a total of 21 different versions, depending on the oboist's choice of materials. It is impossible to construct a vertically alined score and impractical to include 21 different score arrangements, since dual-function materials occur at different places from version to version. Therefore, only parts and a formal schema-inventory of performance alternatives have been provided. This movement was intended to be performed without the conductor.

MEASURE NUMBERS

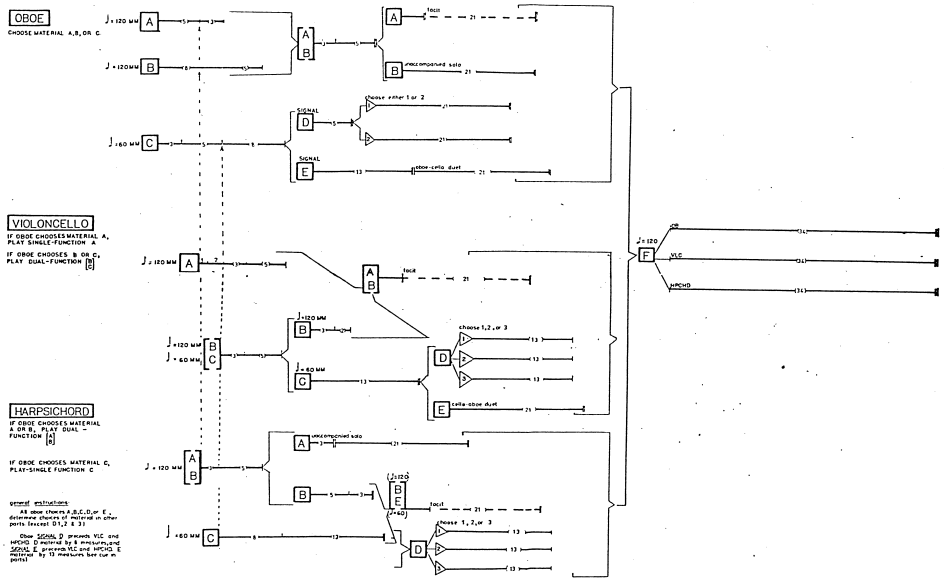
Dual-Function materials have two sets of measure numbers which occur in each part at the beginning of each staff. The numbers on top and bottom belong to the versions represented by the top and bottom letters respectively. For example $\begin{bmatrix} A \\ B \end{bmatrix}$ 9 10 11 / 14 15 16

OPTION TO "GAME-PERFORMANCE"

Rehearsal and practice time can be reduced considerably by choosing only one version or "path" of the formal schema, and eliminating the possibility of a "game-performance".

movement three:

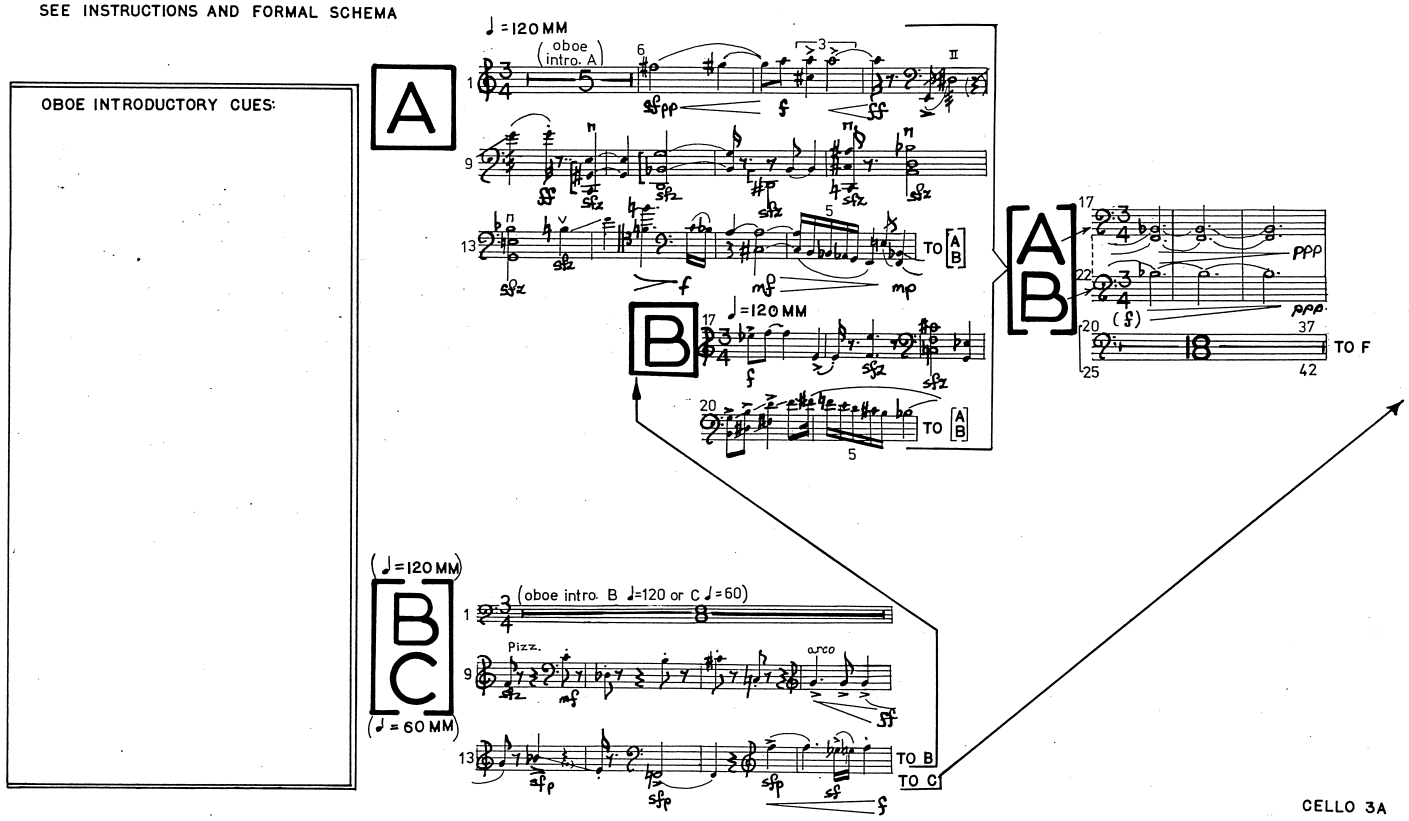
A FORMAL SCHEMA - INVENTORY OF PERFORMANCE ALTERNATIVES

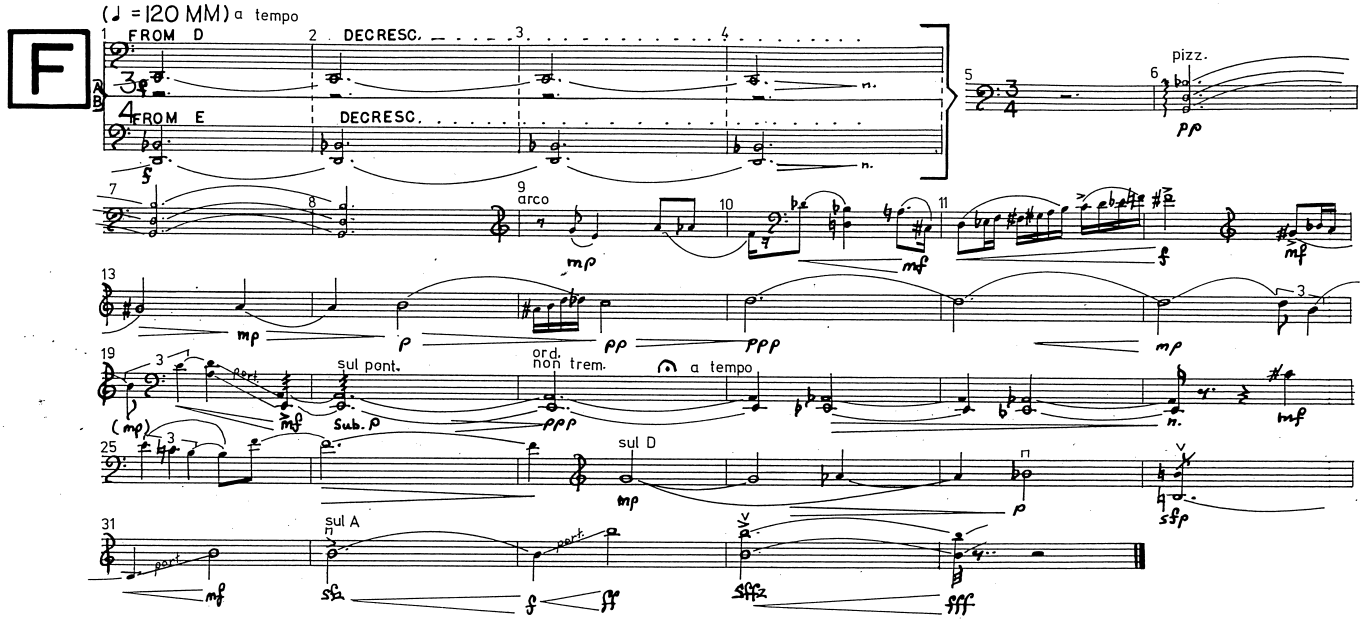


violoncello: MOVEMEMENT THREE

SEE INSTRUCTIONS AND FORMAL SCHEMA

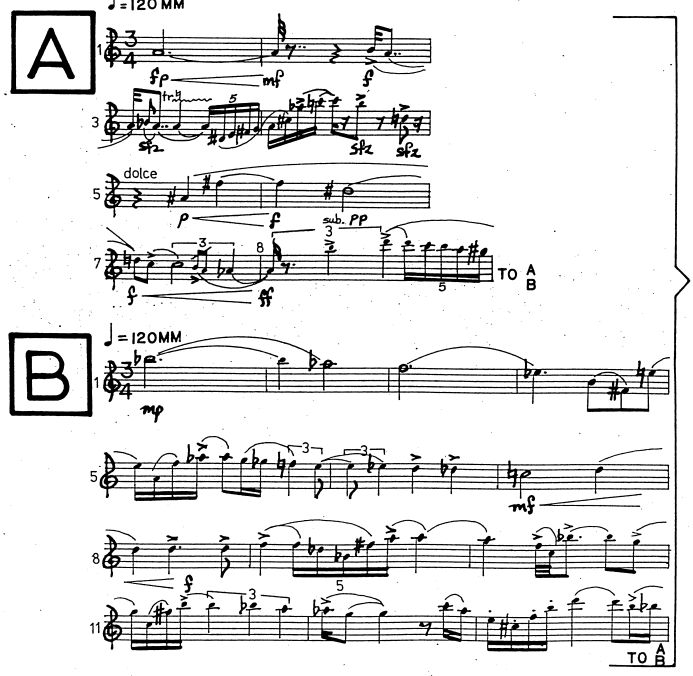
OBOE INTRODUCTORY CUES:

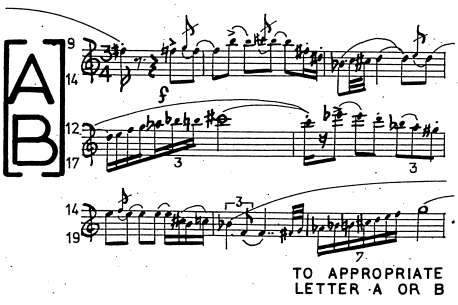


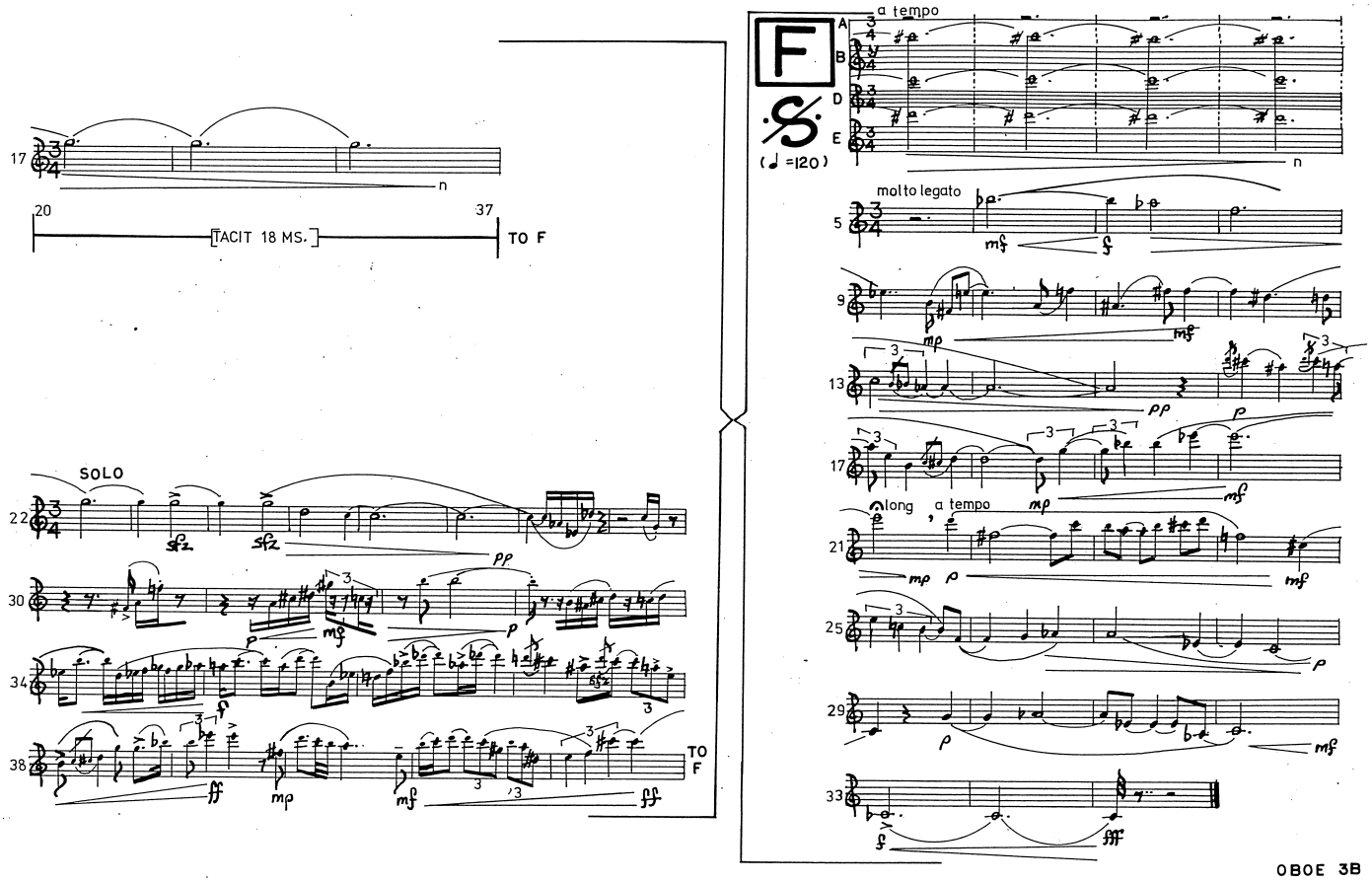

F
(♩ = 120 MM) a tempo
FROM D
DECRESC.
FROM E
DECRESC.
pizz.
arco
sul pont.
ord.
non trem.
a tempo
sul D
sul A

oboe: MOVEMENT THREE

CHOOSE A B OR C (pg 3c)





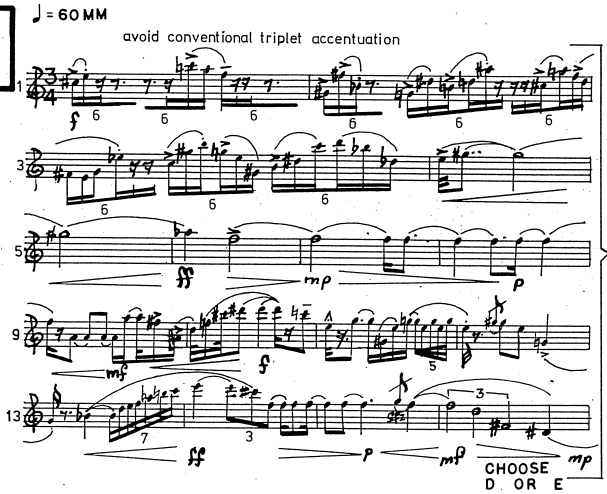


17
n
20
37
TACIT 18 MS.
TO F
SOLO
22
30
34
38
TO F
F
a tempo
A
B
D
E
(♩ =120)
n
molto legato
5
9
13
17
long
a tempo
21
25
29
33

C

♩ = 60 MM

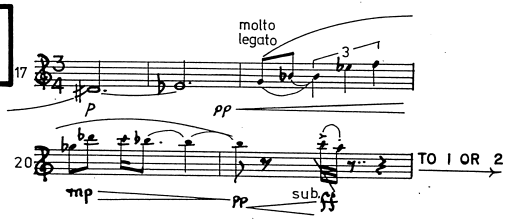
avoid conventional triplet accentuation



CHOOSE D OR E SIGNALS TO VLC. + HPCHD.

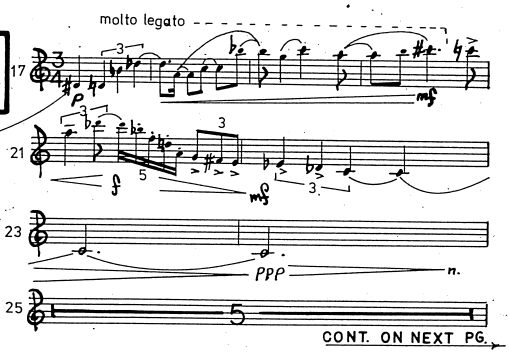
SIGNAL

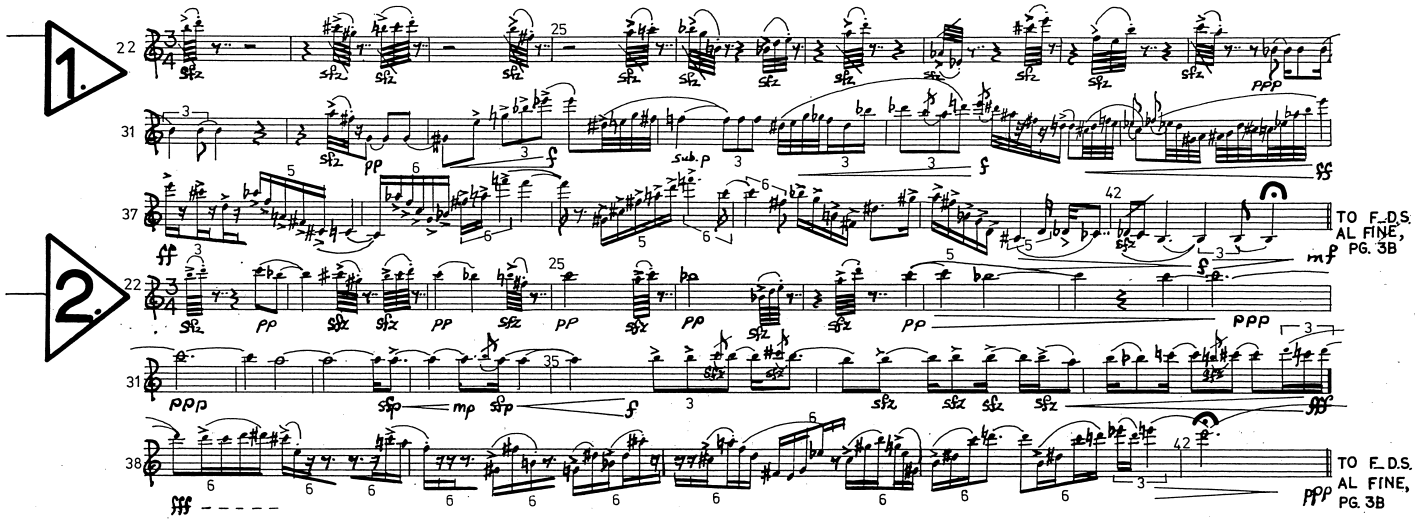
D

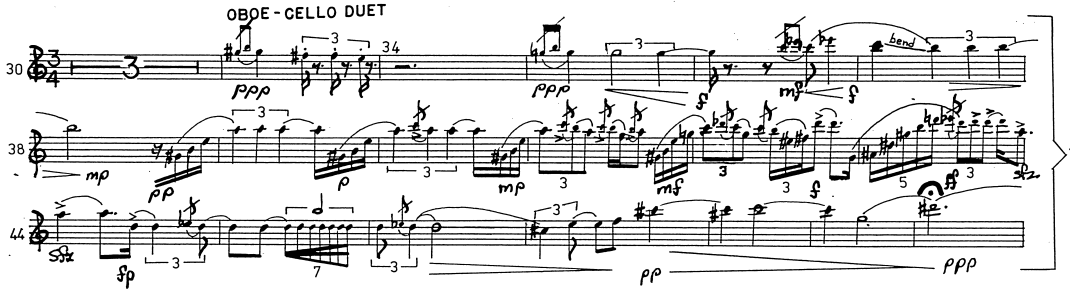


SIGNAL

E



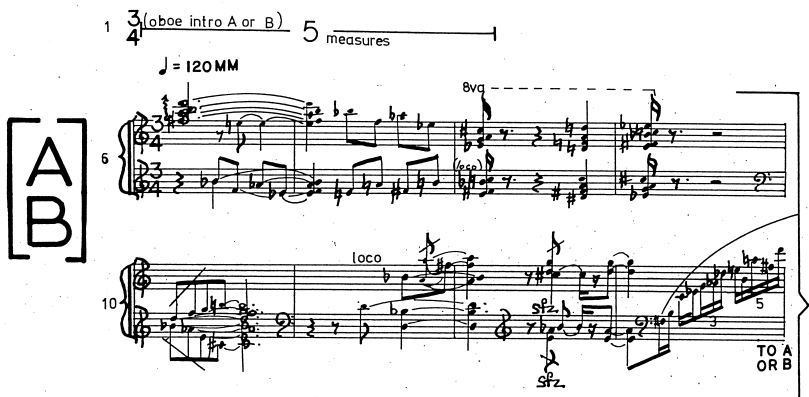

1.
2.
TO F. D.S. AL FINE, PG. 3B
TO F. D.S. AL FINE, PG. 3B


OBOE - CELLO DUET
bend
TO F – D.S. AL FINE, PG. 3B

harpsichord: MOVEMENT THREE

SEE INSTRUCTIONS AND FORMAL SCHEMA

OBOE INTRODUCTORY CUES:



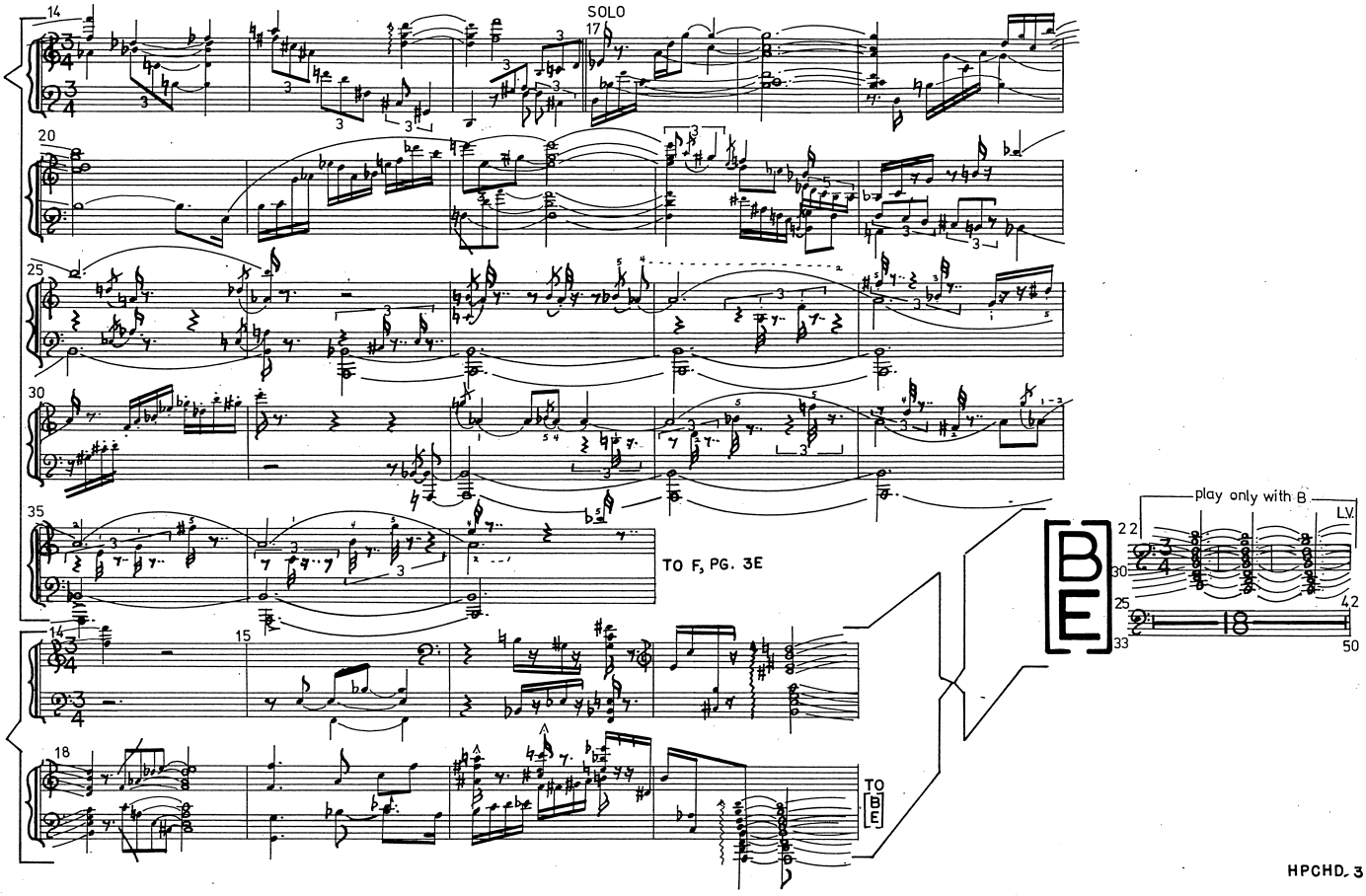
A

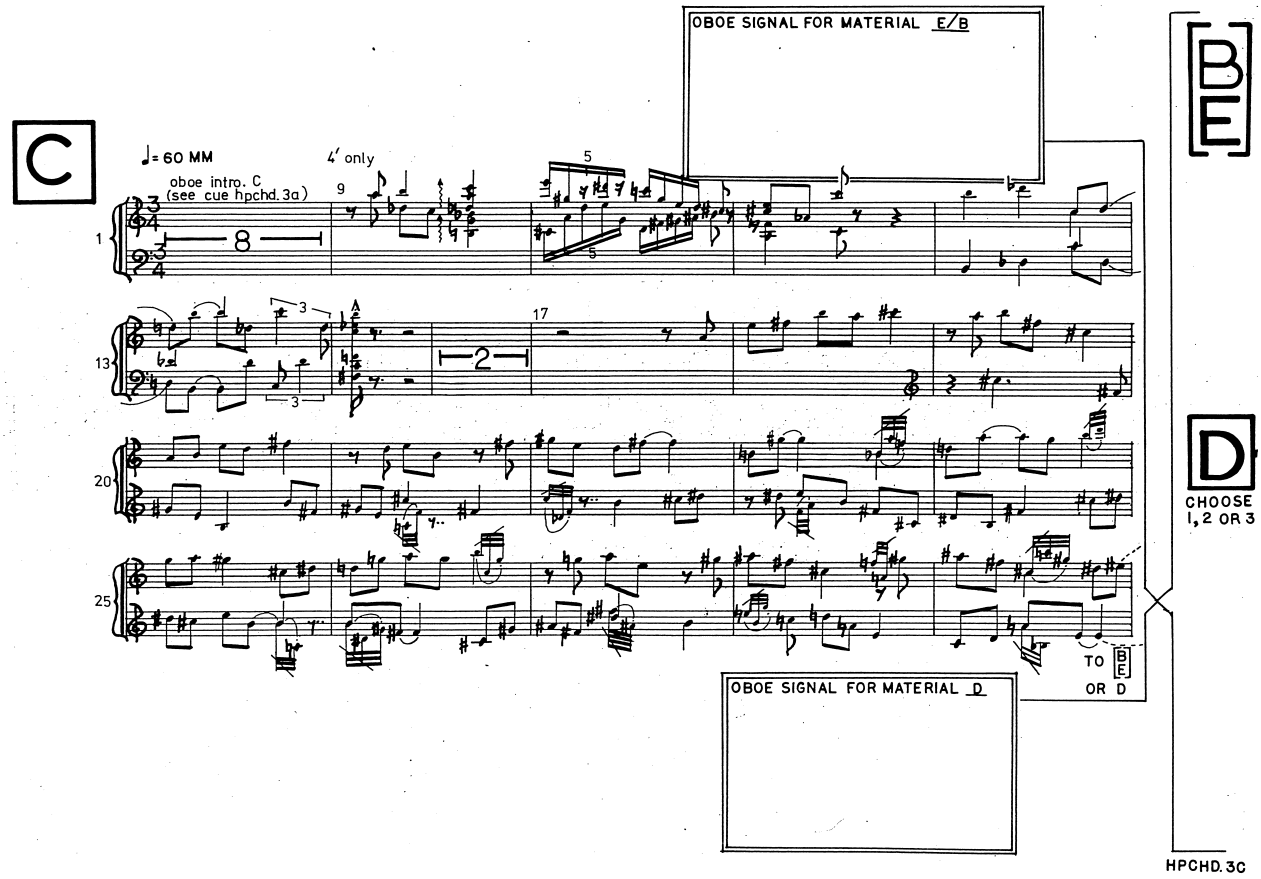
B

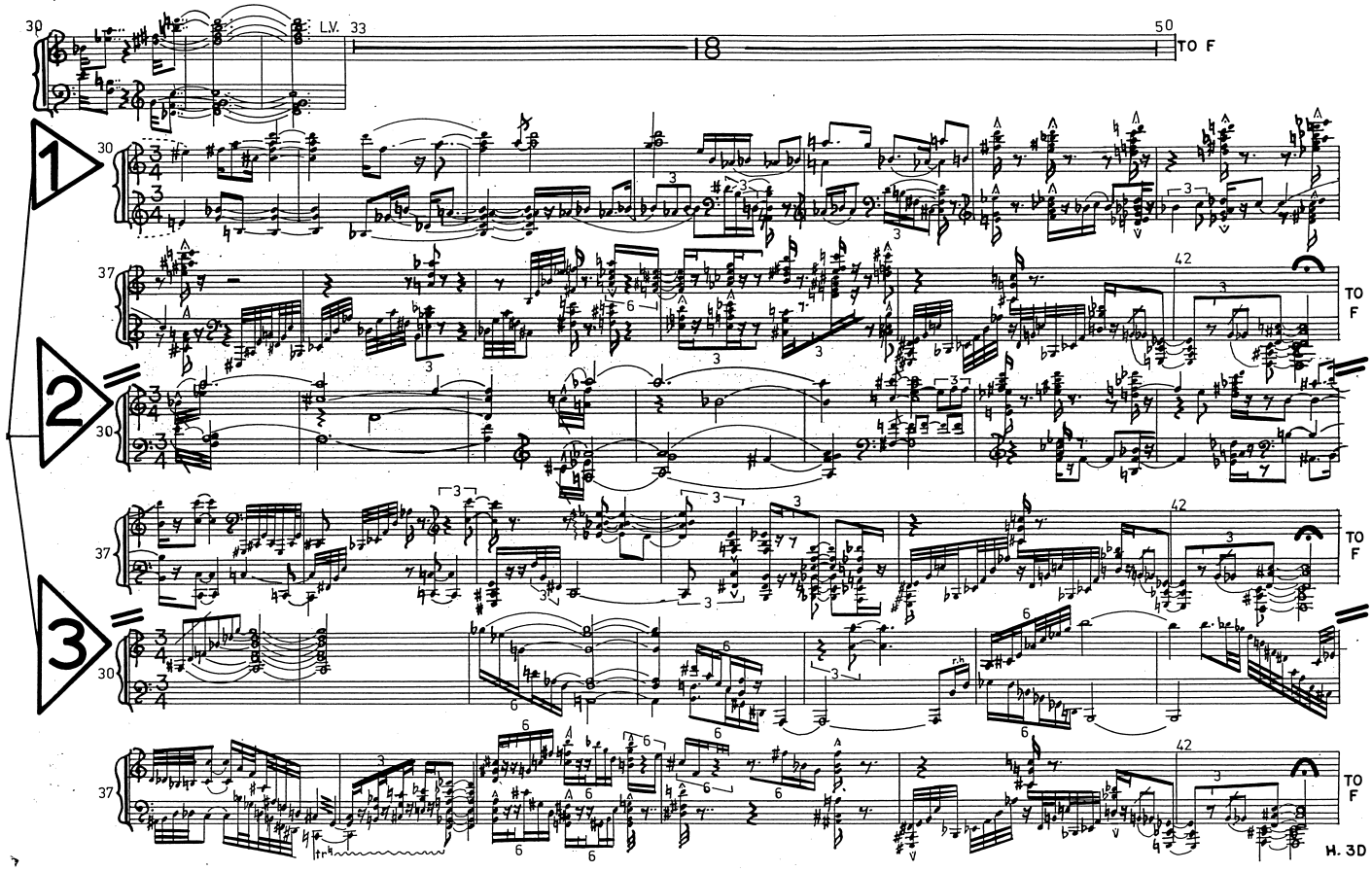
A

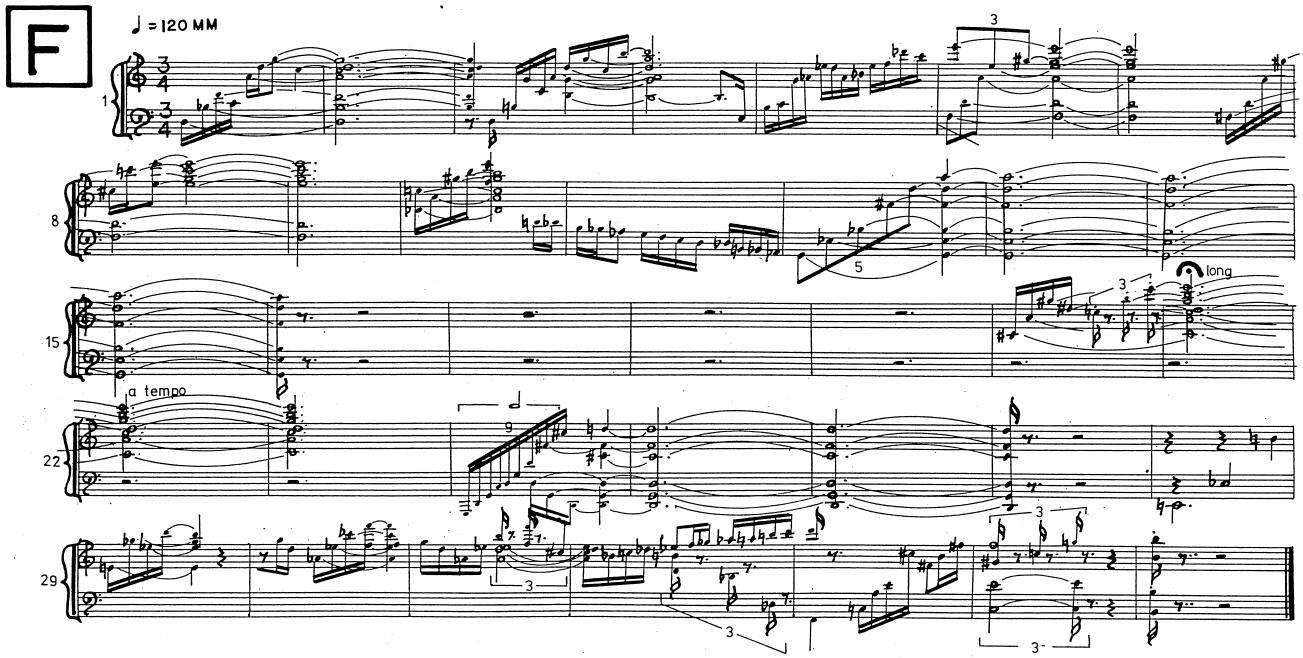
B

HPCHD. 3A

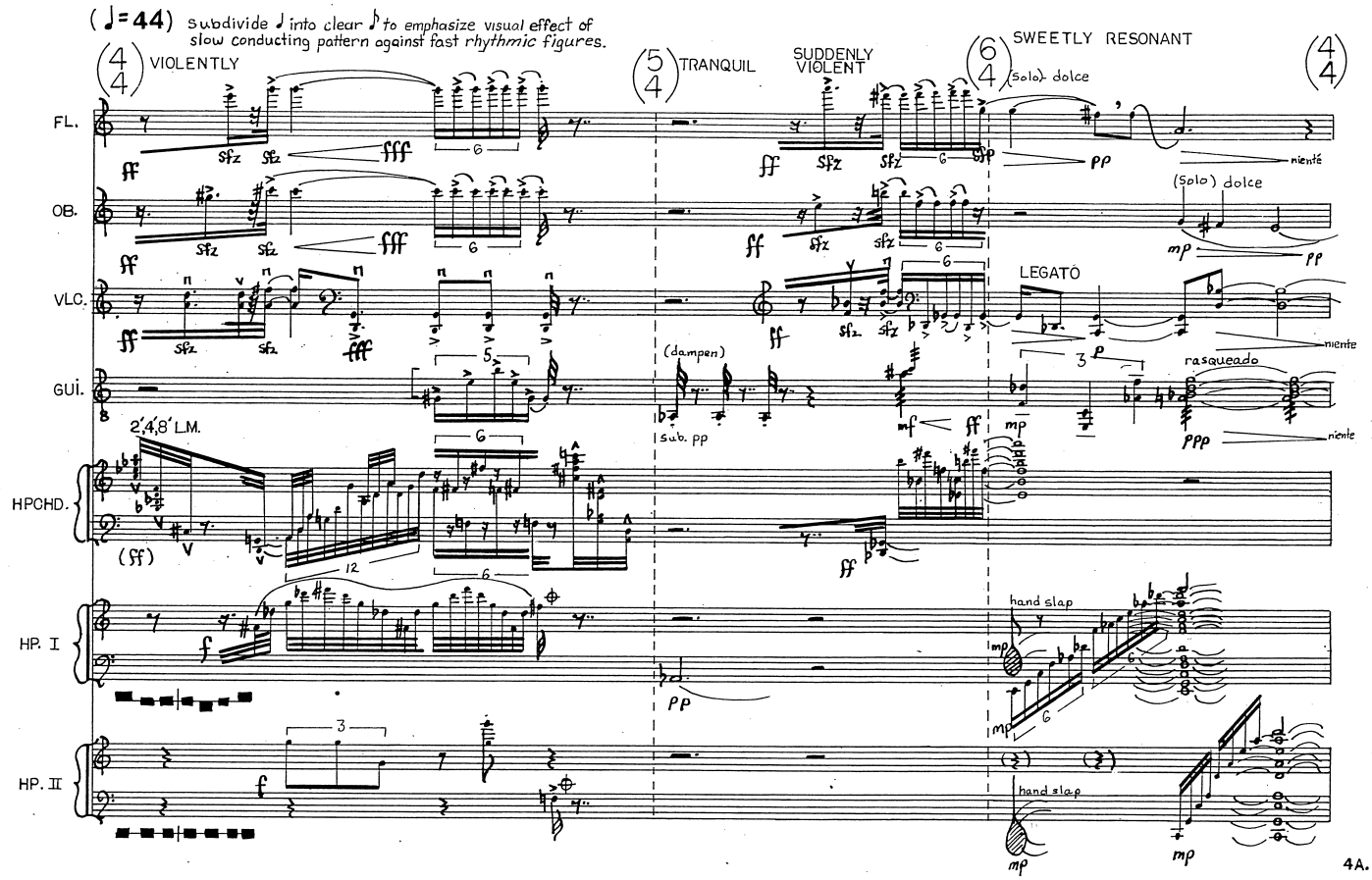

SOLO
TO F, PG. 3E
TO B E
play only with B
L.V.

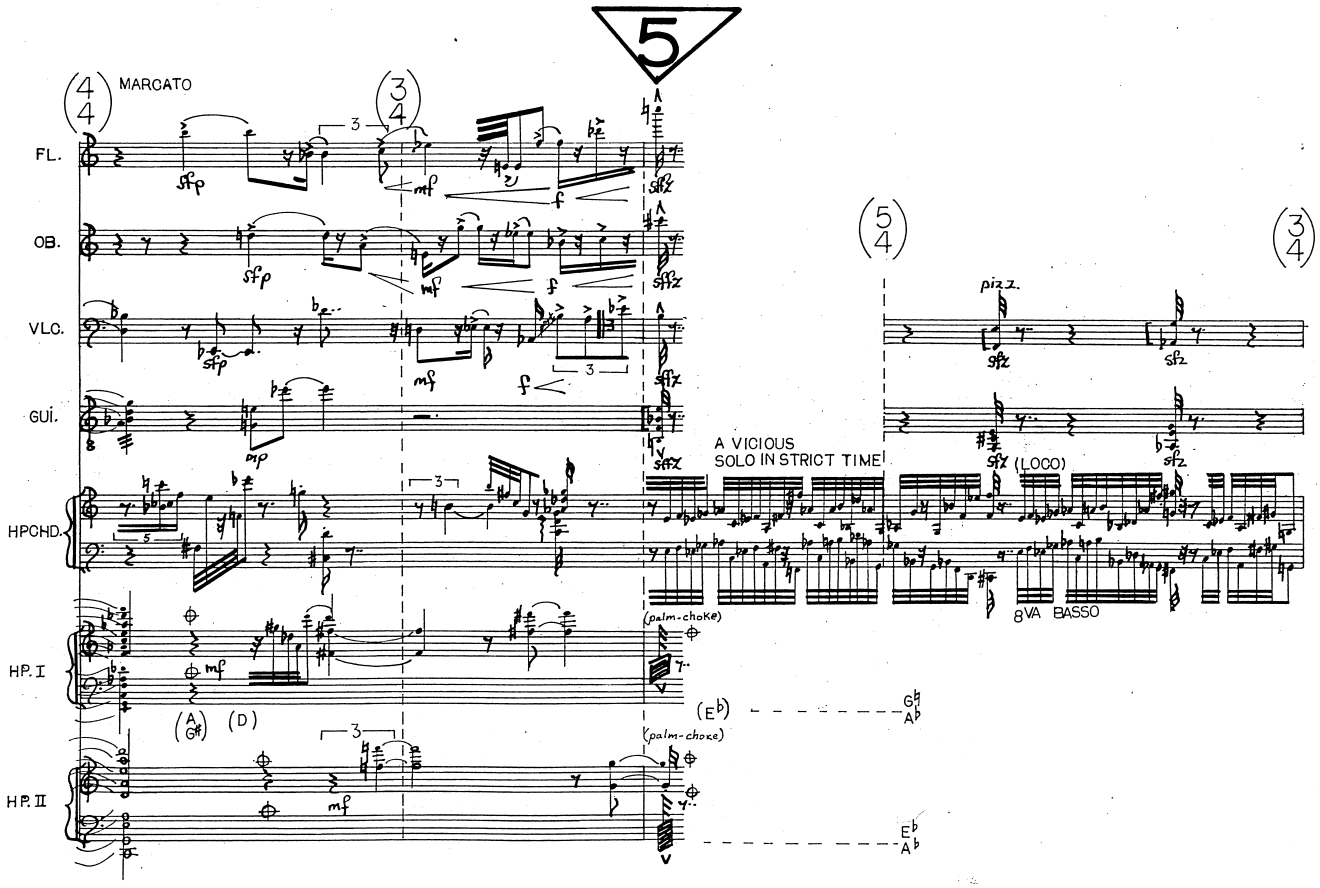

C
♩= 60 MM
4' only
oboe intro. C
(see cue hpchd. 3a)
OBOE SIGNAL FOR MATERIAL E/B
B
E
D
CHOOSE
1, 2 OR 3
TO B E OR D
OBOE SIGNAL FOR MATERIAL D
HPCHD. 3C

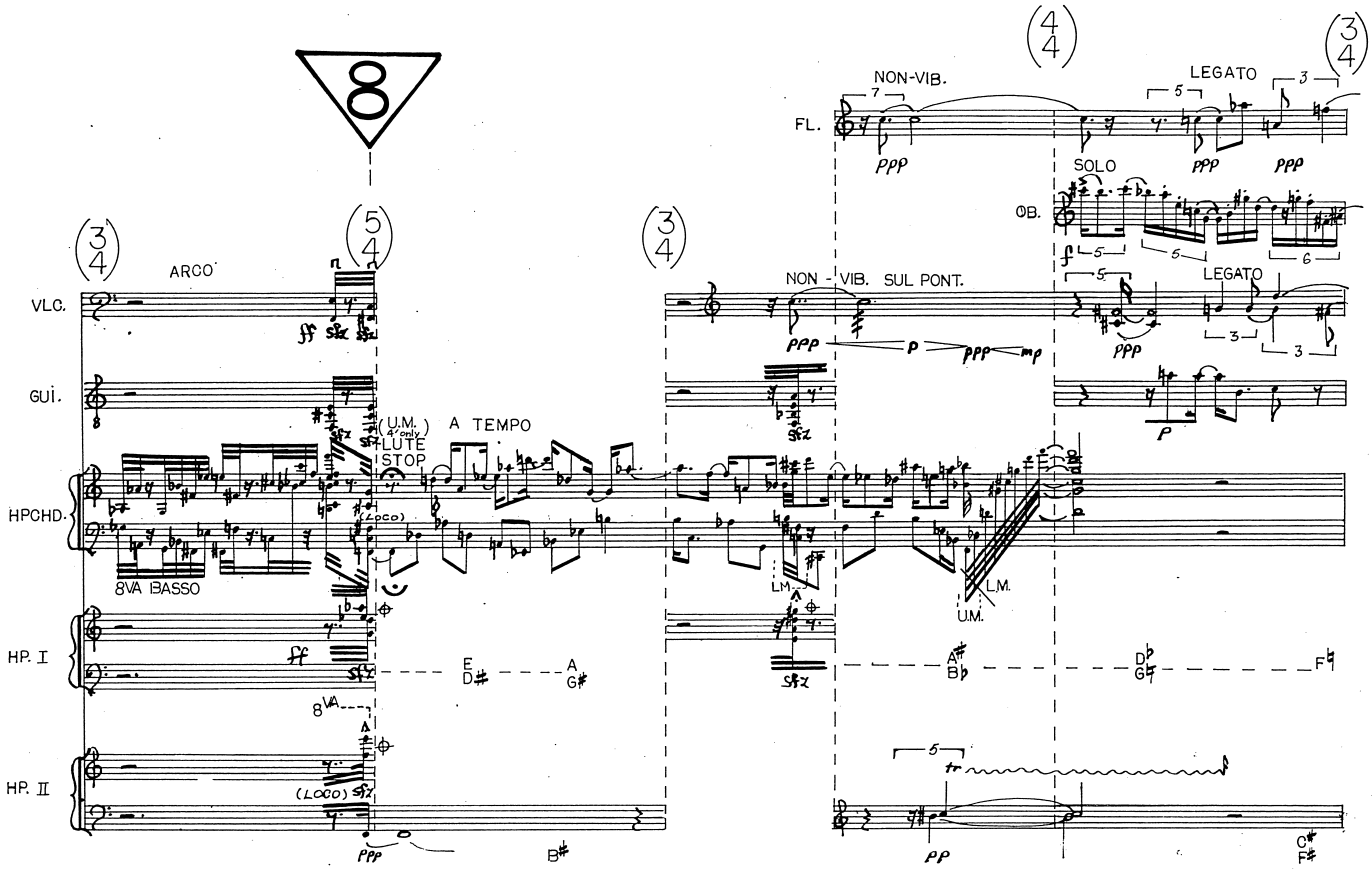

30
L.V.
33
50
TO F
1
2
3
37
42
TO F
H. 3D

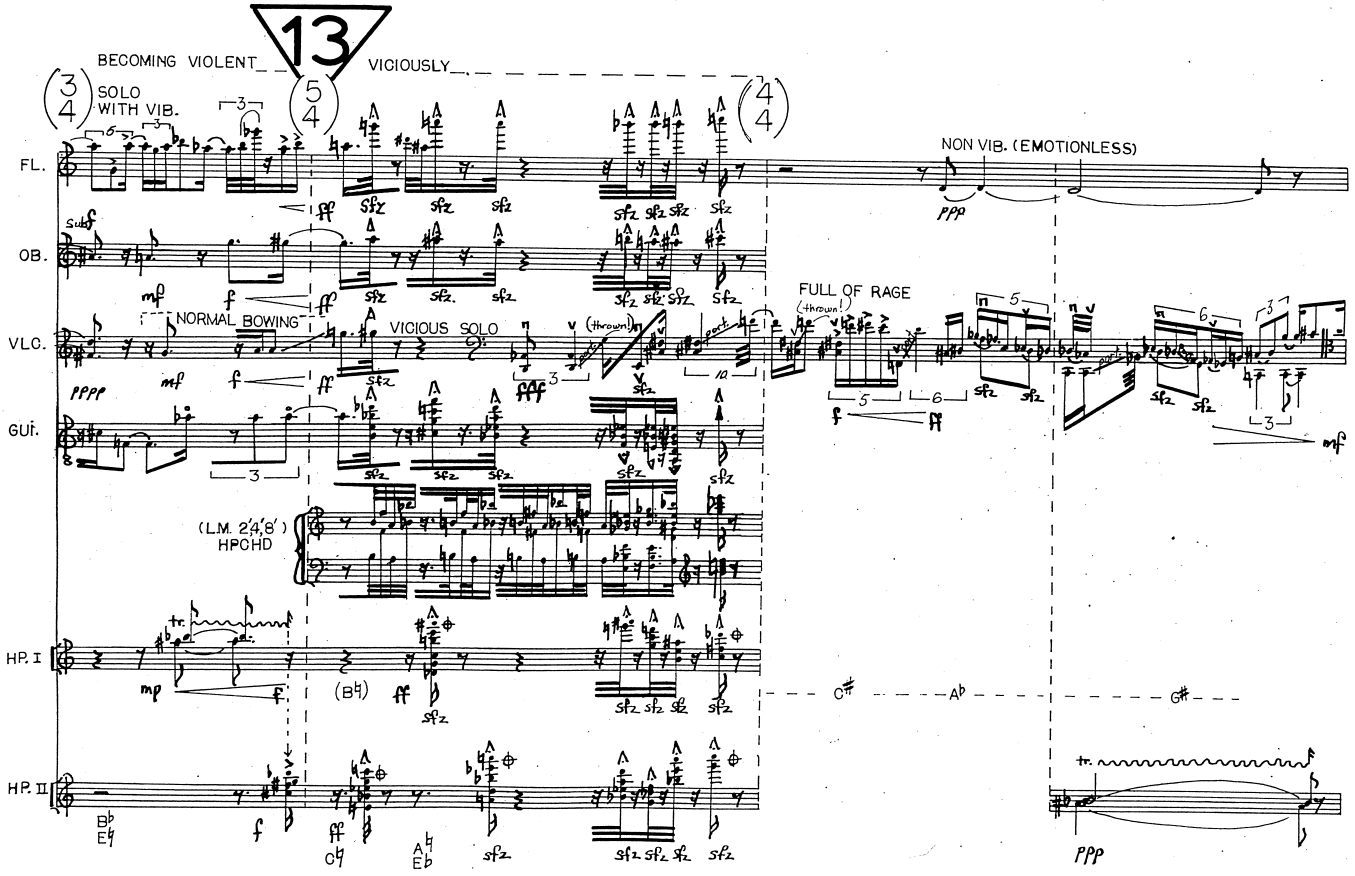

F
♩ = 120 MM
1
8
15
long
a tempo
22
29

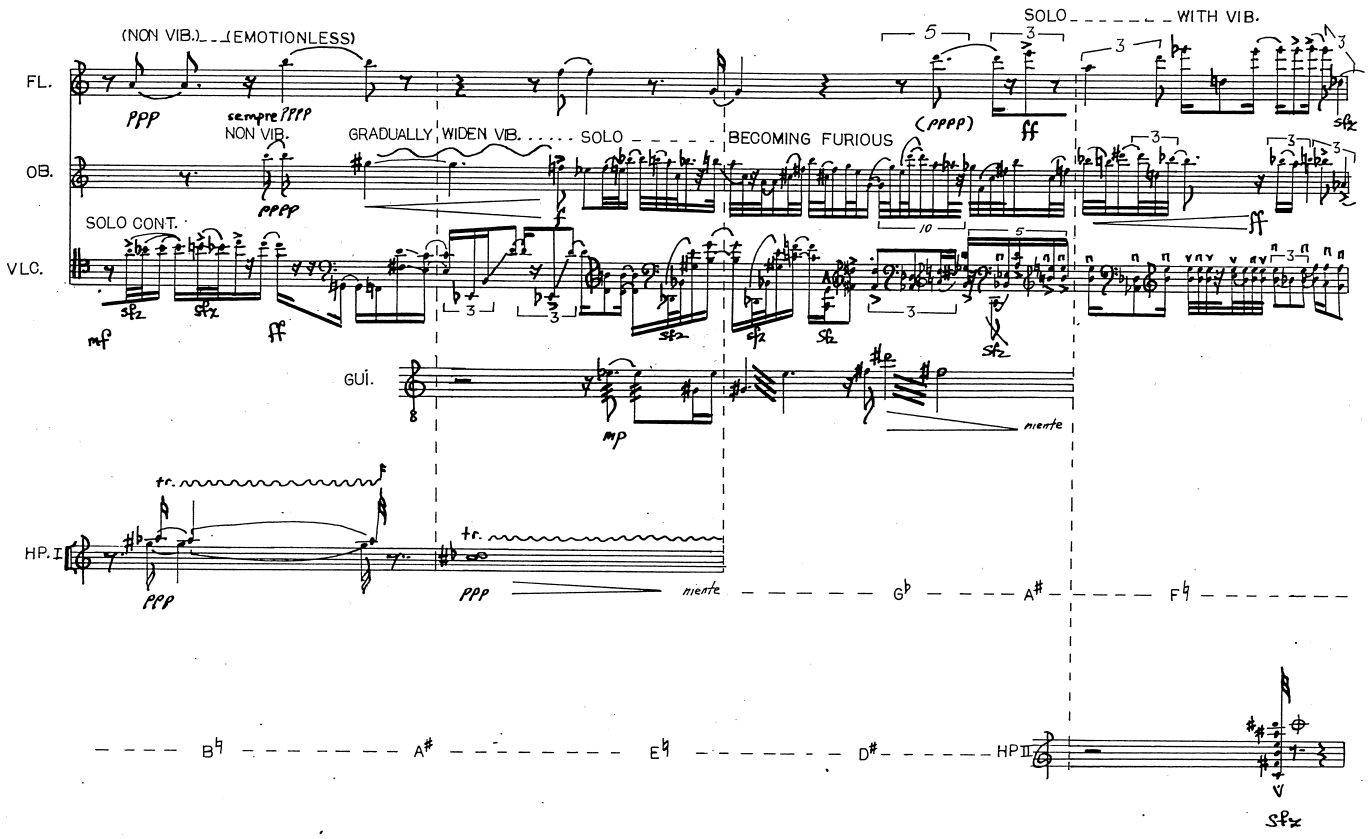
f
movement
u
r

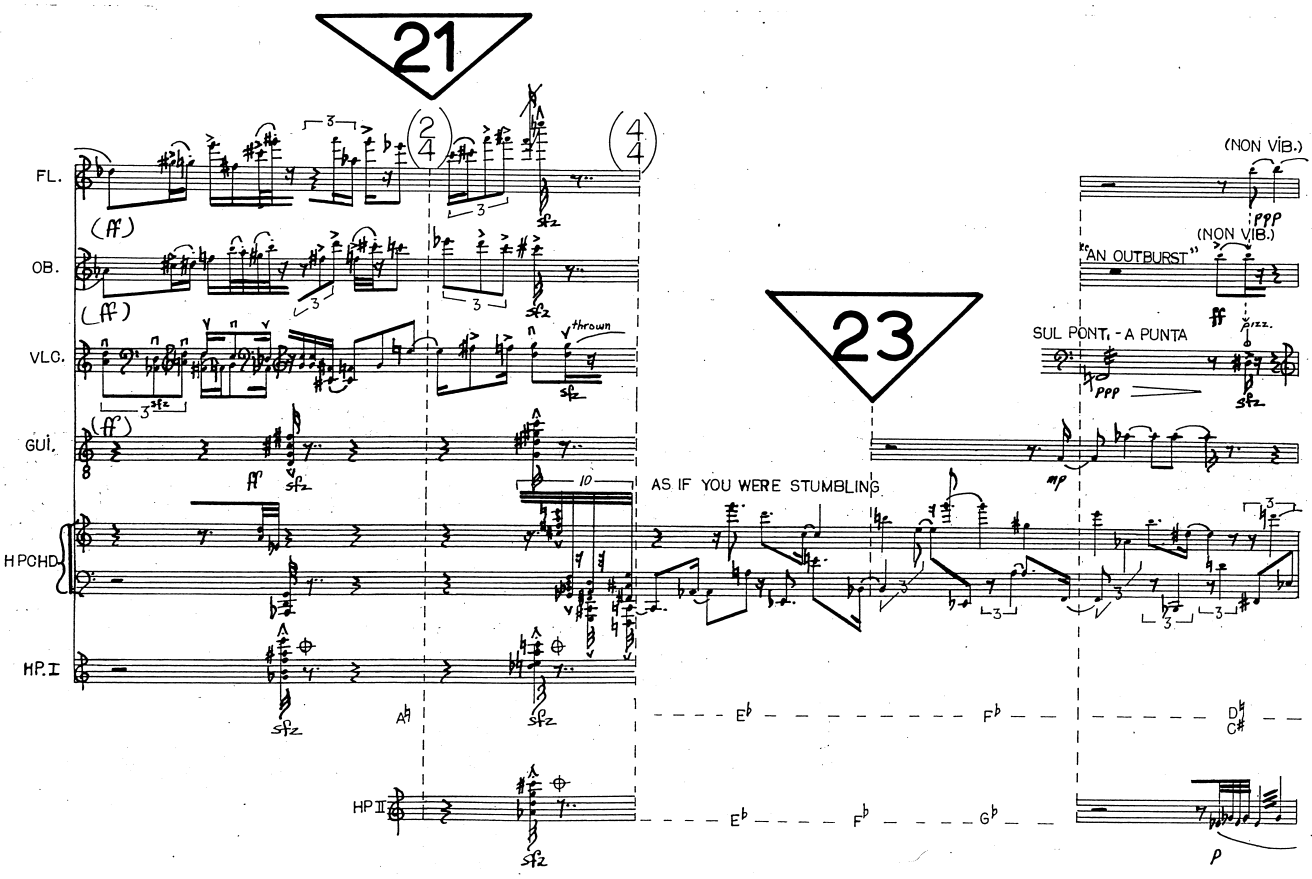

(♩=44) subdivide ♩ into clear ♪ to emphasize visual effect of slow conducting pattern against fast rhythmic figures.
VIOLENTLY
TRANQUIL
SUDDENLY VIOLENT
SWEETLY RESONANT
(Solo) dolce
FL.
OB.
VLC.
GUI.
HPCHD.
HP. I
HP. II
2',4',8' L.M.
(dampen)
sub. pp
LEGATO
rasqueado
hand slap
niente

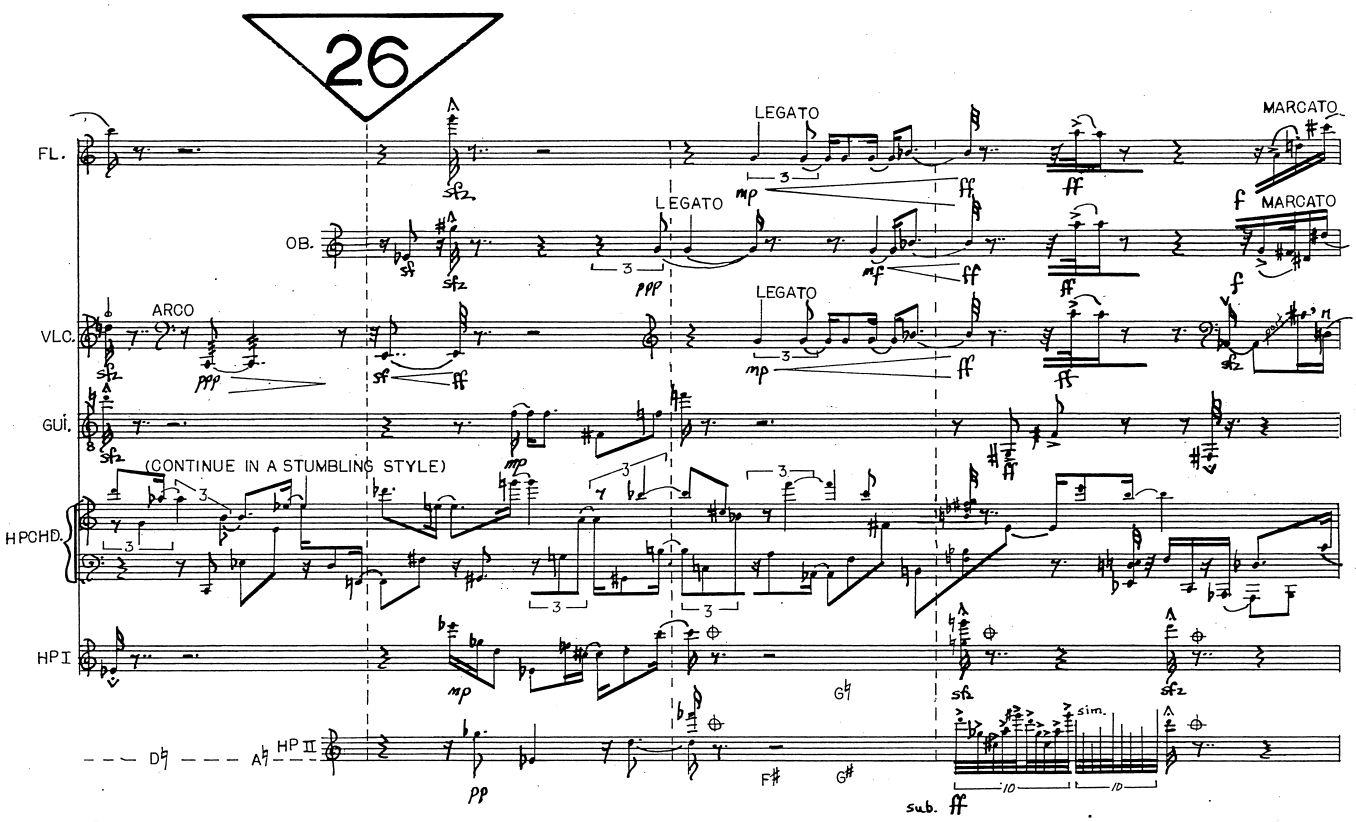

5
MARCATO
FL.
OB.
VLC.
GUI.
HPCHD.
HP. I
HP. II
A VICIOUS
SOLO IN STRICT TIME
pizz.
(LOCO)
8VA BASSO
(palm-choke)
(palm-choke)

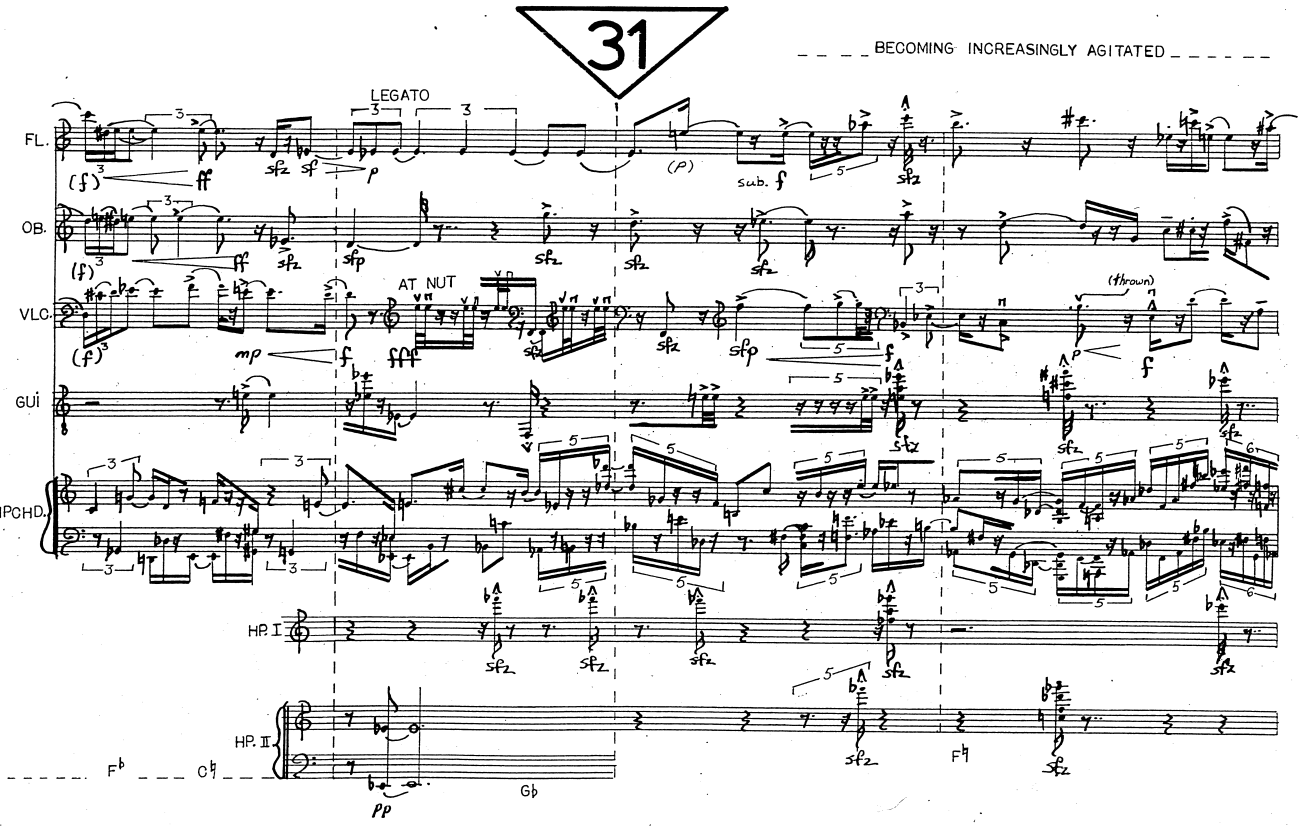

8
(3/4)
(5/4)
(3/4)
(4/4)
(3/4)
FL.
NON-VIB.
LEGATO
OB.
SOLO
VLC.
ARCO
NON - VIB. SUL PONT.
LEGATO
GUI.
HPCHD.
(U.M.) 4' only LUTE STOP
A TEMPO
8VA BASSO
L.M.
U.M.
HP. I
HP. II
8VA
(LOCO)

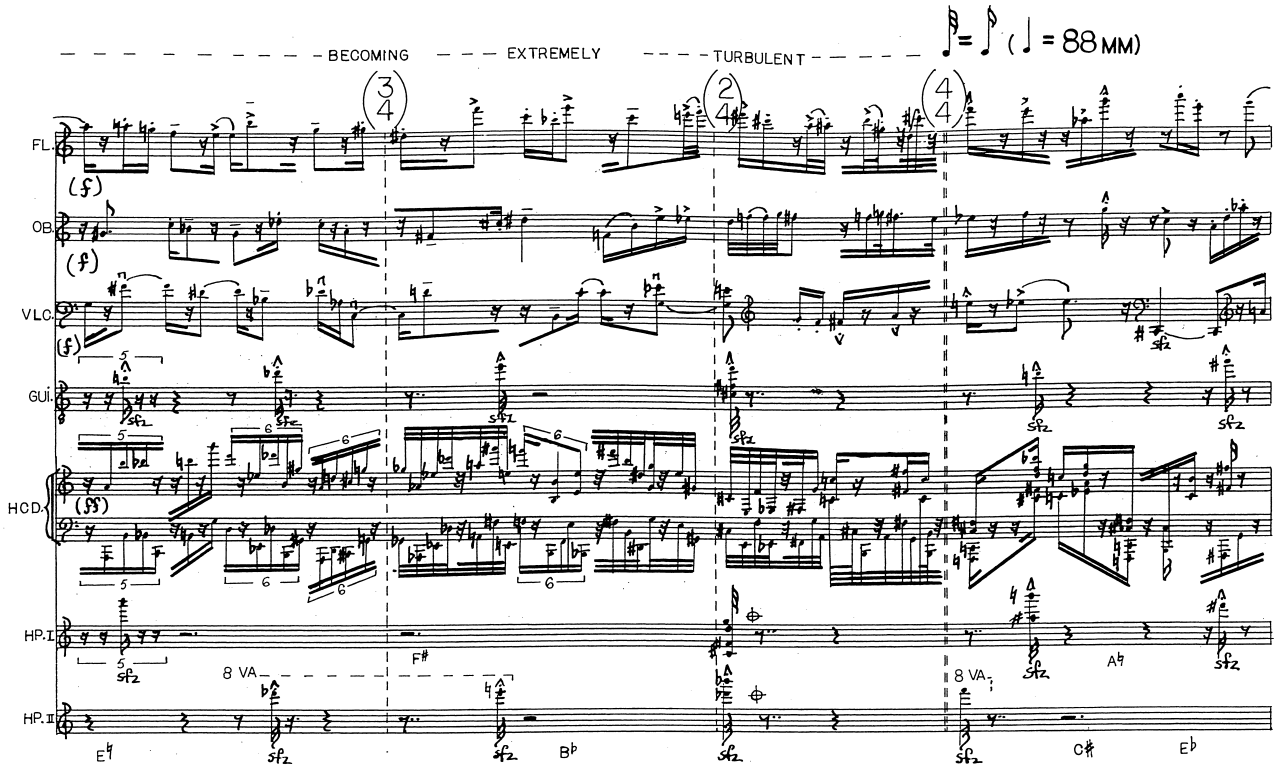

13
BECOMING VIOLENT
VICIOUSLY
SOLO WITH VIB.
NON VIB. (EMOTIONLESS)
FL.
OB.
NORMAL BOWING
VICIOUS SOLO
FULL OF RAGE
(thrown!)
VLC.
GUI.
(L.M. 2'4'8') HPCHD
HP. I
HP. II
C♯
A♭
G♯

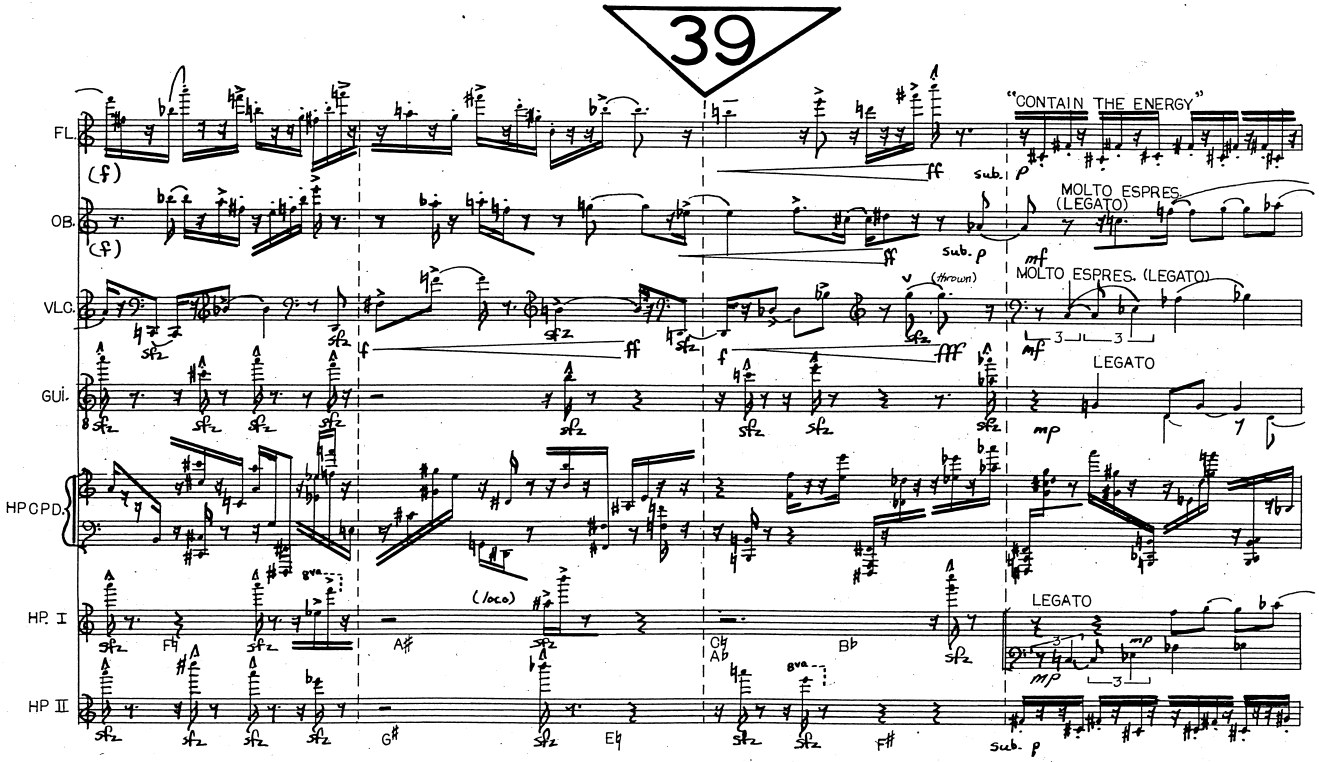

(NON VIB.)
(EMOTIONLESS)
SOLO
WITH VIB.
FL.
ppp
sempre ppp
NON VIB.
GRADUALLY WIDEN VIB.
SOLO
BECOMING FURIOUS
(pppp)
ff
OB.
pppp
SOLO CONT.
VLC.
mf
ff
GUI.
mp
niente
HP. I
tr.
ppp
G♭
A♯
F♮
B♮
A♯
E♮
D♯
HP II
sfz

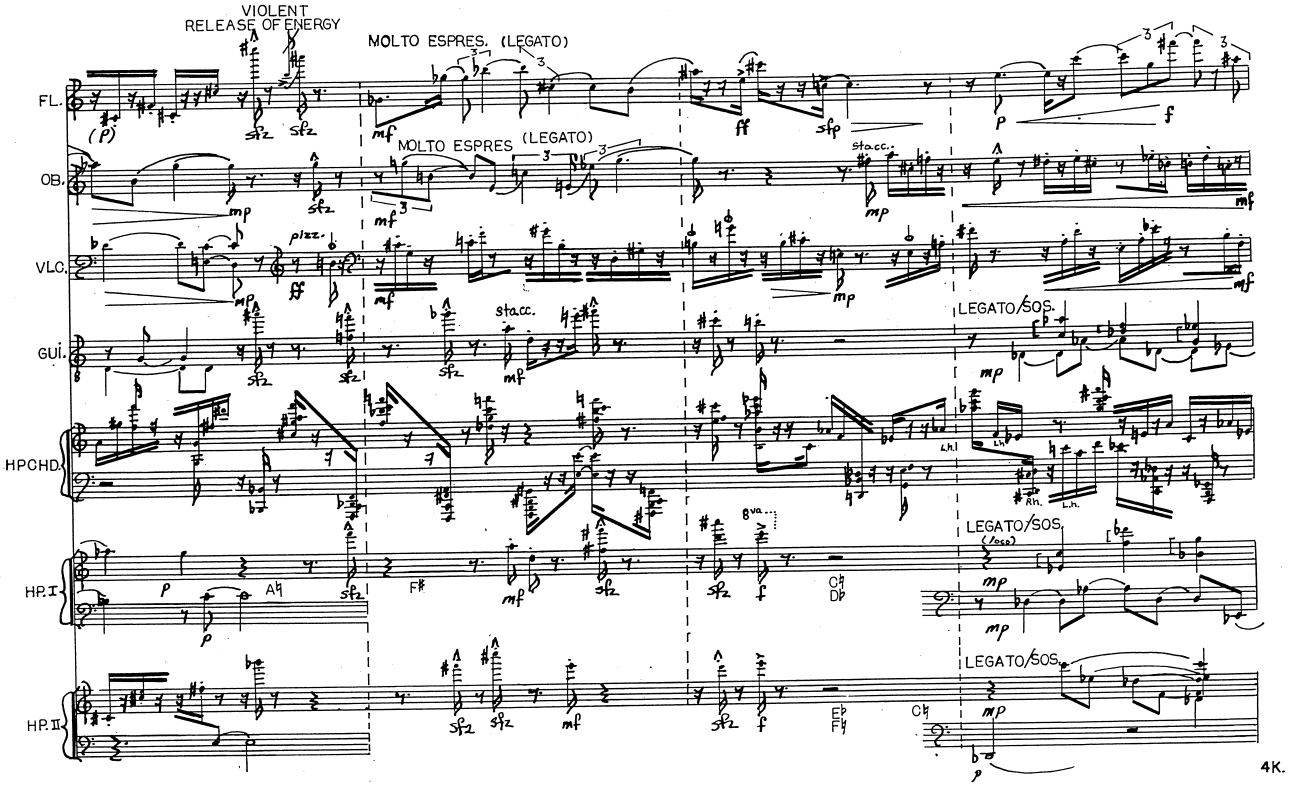

21
23
FL.
OB.
VLC.
GUI.
HPCHD
HP.I
HP II
(2/4)
(4/4)
(ff)
thrown
AS IF YOU WERE STUMBLING
(NON VIB.)
"AN OUTBURST"
SUL PONT. - A PUNTA
ppp
ff
mp
p

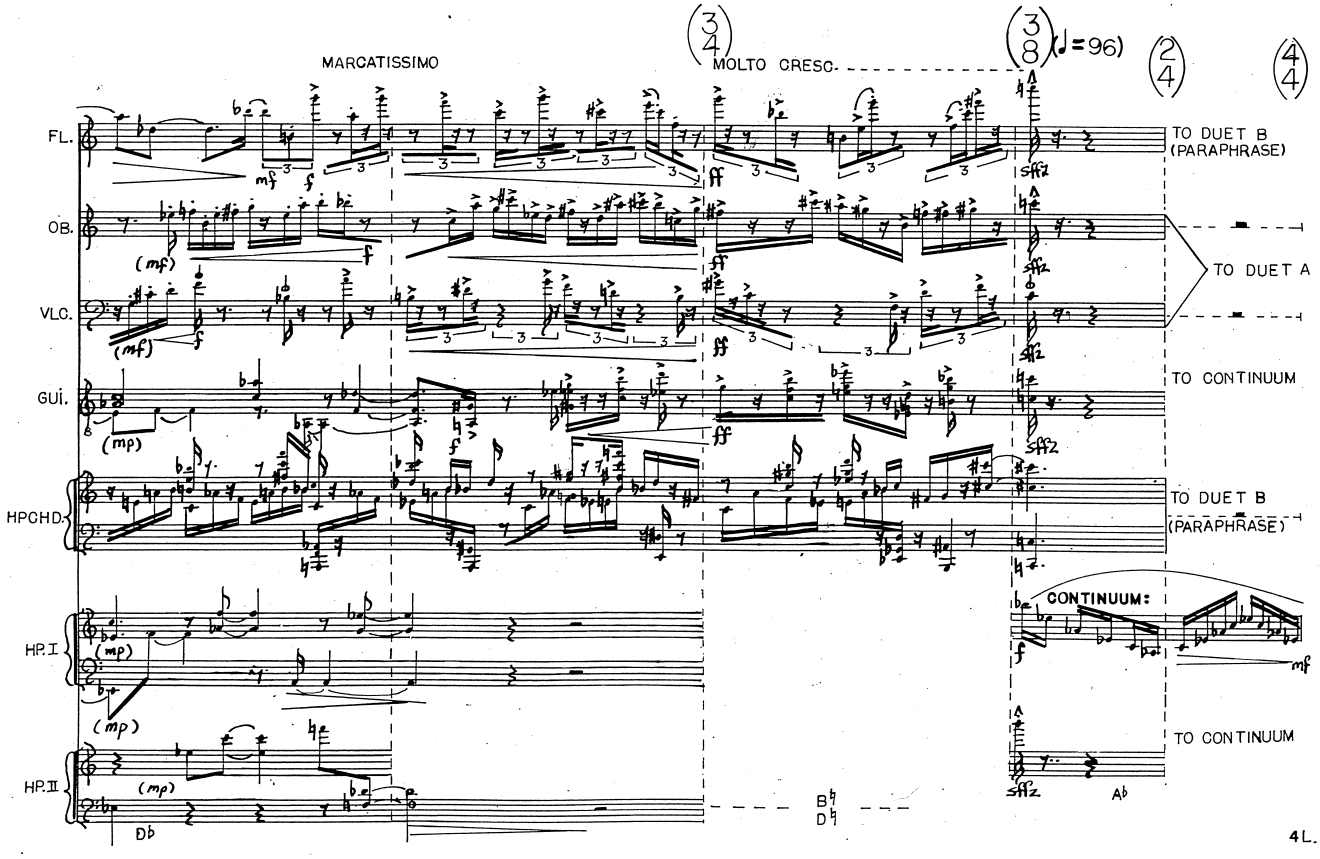

26
FL.
OB.
VLC.
GUI.
HPCHD.
HPI
HP II
ARCO
LEGATO
MARCATO
(CONTINUE IN A STUMBLING STYLE)
sim.
sub.

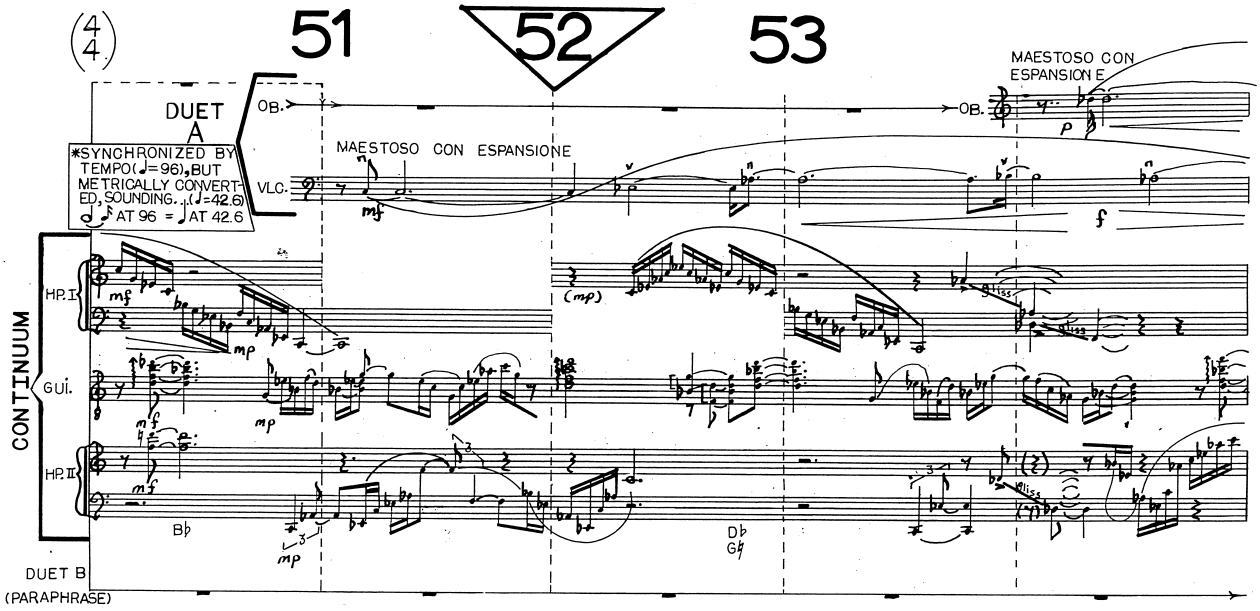

31
BECOMING INCREASINGLY AGITATED
LEGATO
FL.
OB.
VLC.
AT NUT
(thrown)
GUI
HPCHD.
HP. I
HP. II
sub. f
pp
Gb
F♭
C♮
F♮


BECOMING
EXTREMELY
TURBULENT
♪= ♪ (♩ = 88 MM)
FL.
OB.
VLC.
GUI.
HCD.
HP.I
HP.II
8 VA
8 VA
F♯
A♭
E♭
B♭
C♯
E♭


39
FL.
OB.
VLC.
GUI.
HP CPD.
HP. I
HP II
"CONTAIN THE ENERGY"
MOLTO ESPRES. (LEGATO)
MOLTO ESPRES. (LEGATO)
LEGATO
LEGATO
(thrown)
(loco)
sub. p
sub. p
sub. p
8va
8va
F♮
A♯
C♮
A♭
B♭
G♯
E♮
F♯

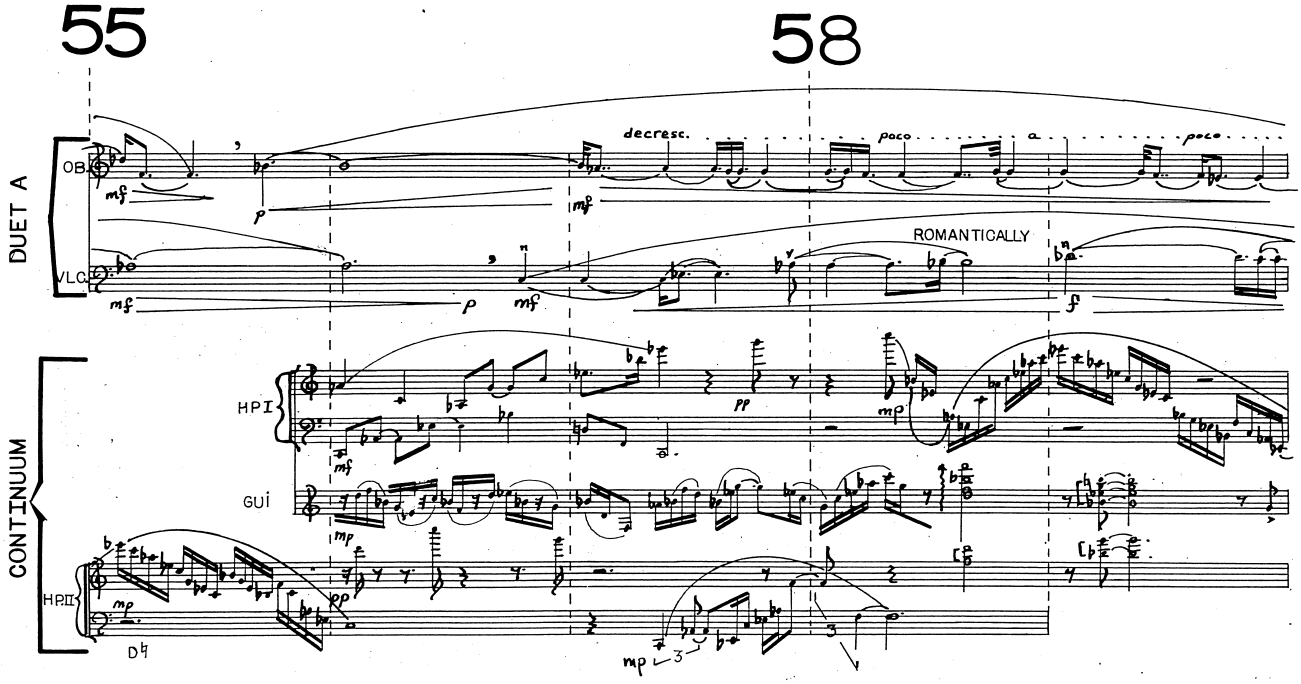

VIOLENT
RELEASE OF ENERGY
MOLTO ESPRES. (LEGATO)
MOLTO ESPRES (LEGATO)
FL.
OB.
VLC.
GUI.
HPCHD.
HP.I
HP.II
LEGATO/SOS.
LEGATO/SOS.
LEGATO/SOS.
sta.cc.
pizz.
8va

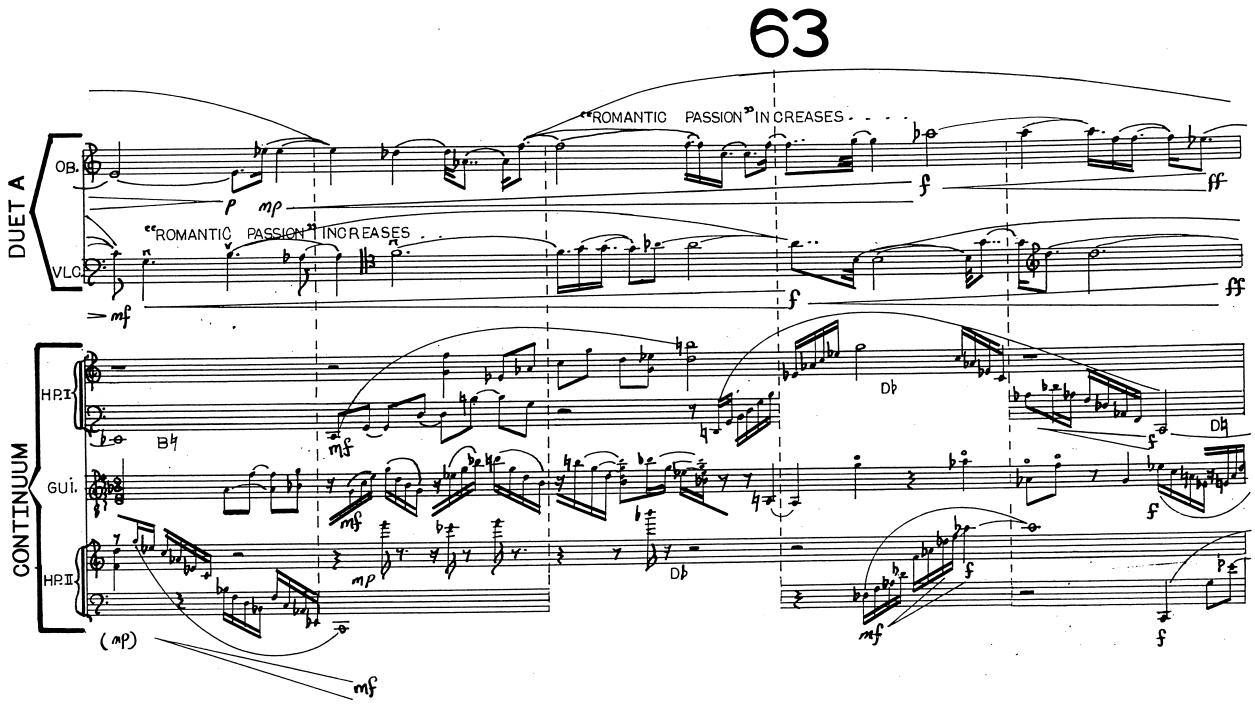

MARCATISSIMO
MOLTO CRESC.
(♩=96)
FL.
OB.
VLC.
GUI.
HPCHD.
HP.I
HP.II
TO DUET B (PARAPHRASE)
TO DUET A
TO CONTINUUM
TO DUET B (PARAPHRASE)
CONTINUUM:
TO CONTINUUM

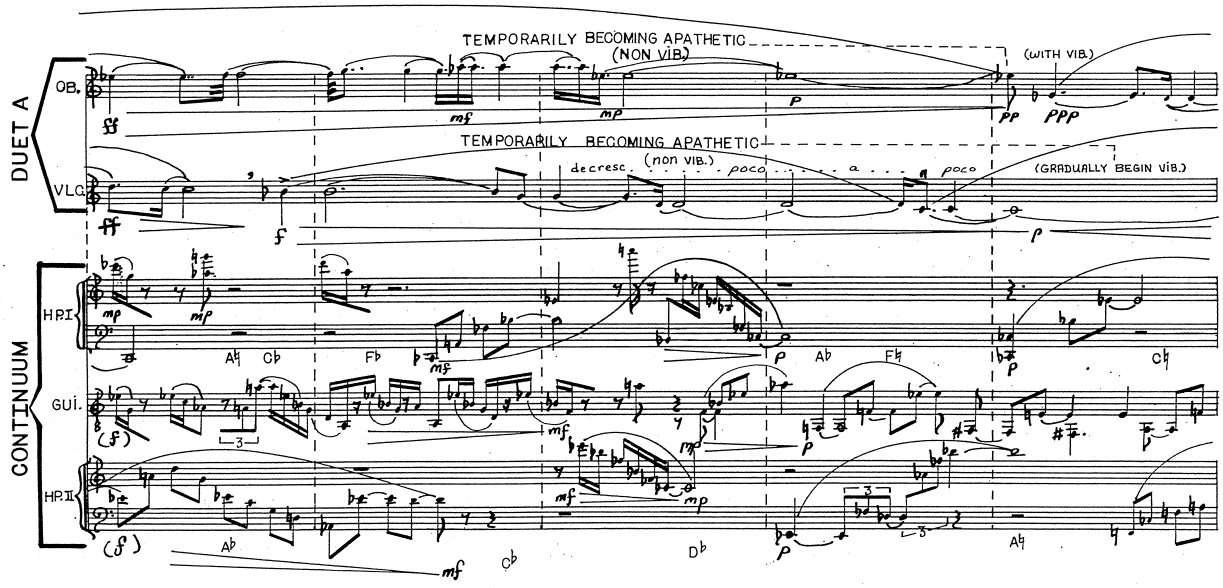


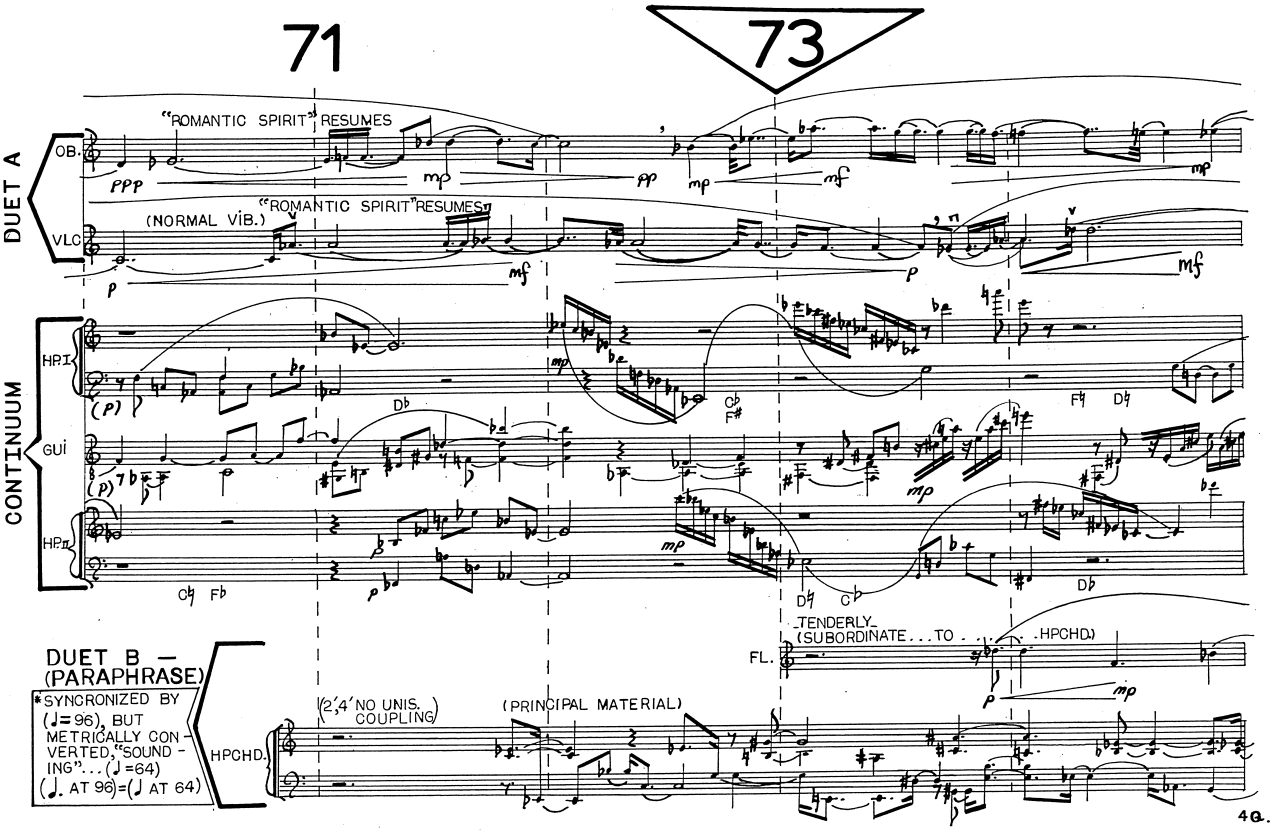
	3 : 2	
3 : 2		
96	64	42.6

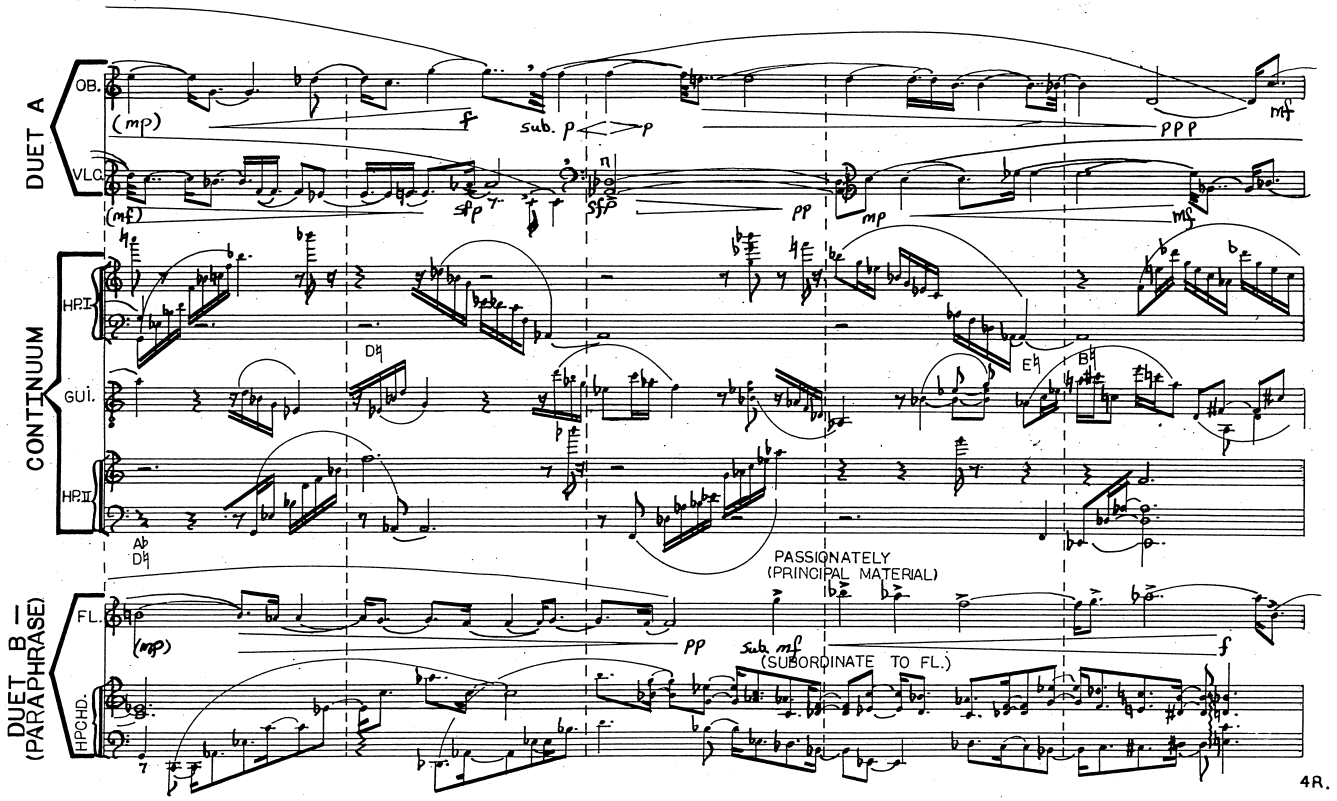
* THE "SOUNDING" TEMPI OF THE CONTINUUM, DUET-A, AND DUET-B (PARAPHRASE) ARE RELATED AS FOLLOWS: THIS DRAMATIC SECTION COMES TO A CLOSE AT THE SAME MOMENT ALL PERFORMERS "COME INTO PHASE." IN ORDER TO FACILITATE A DRAMATIC INTERPRETATION, DUET PERFORMERS ARE URGED TO PRACTICE, PRIVATELY, WITH THE "STUDY PARTS," NOTATED AT "SOUNDING" TEMPO.

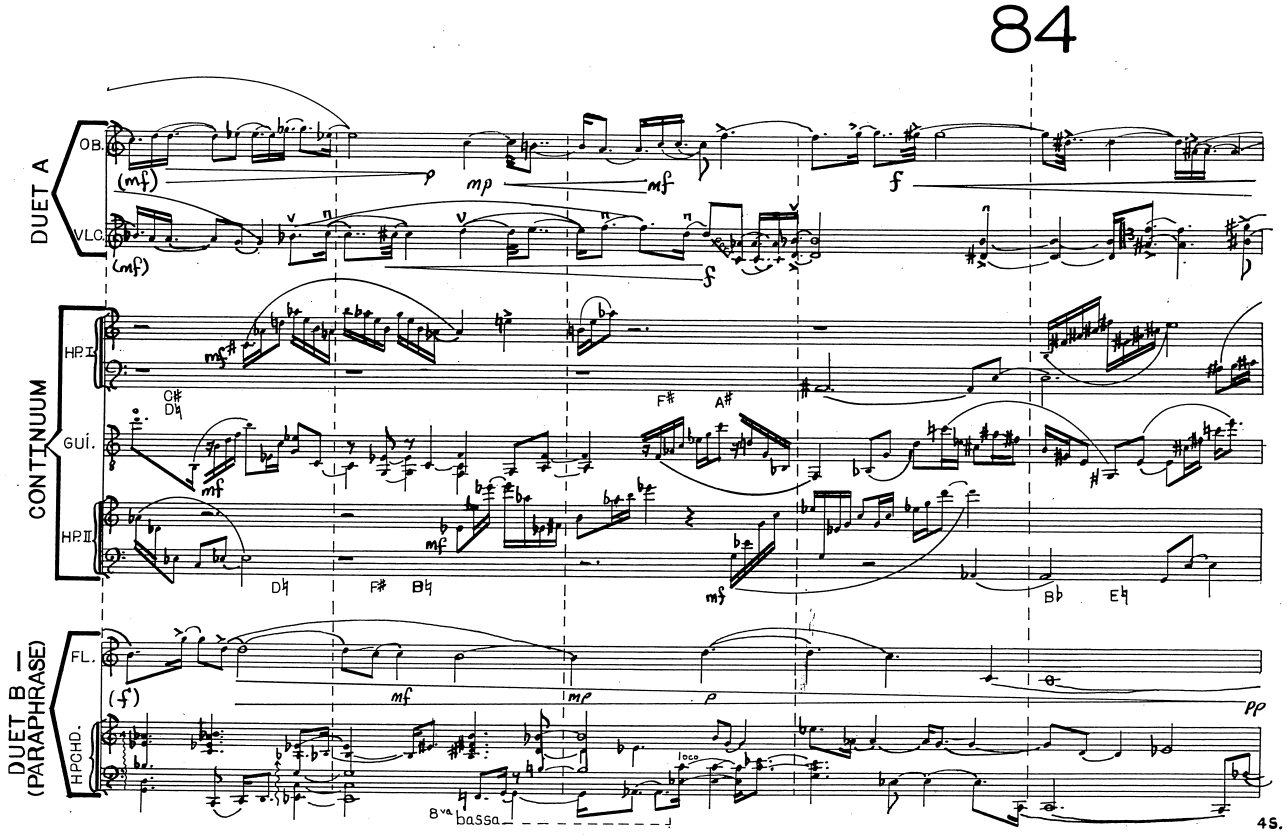

55
58
DUET A
OB.
VLC.
decresc.
poco
a
poco
ROMANTICALLY
CONTINUUM
HP I
GUI
HP II
D♮

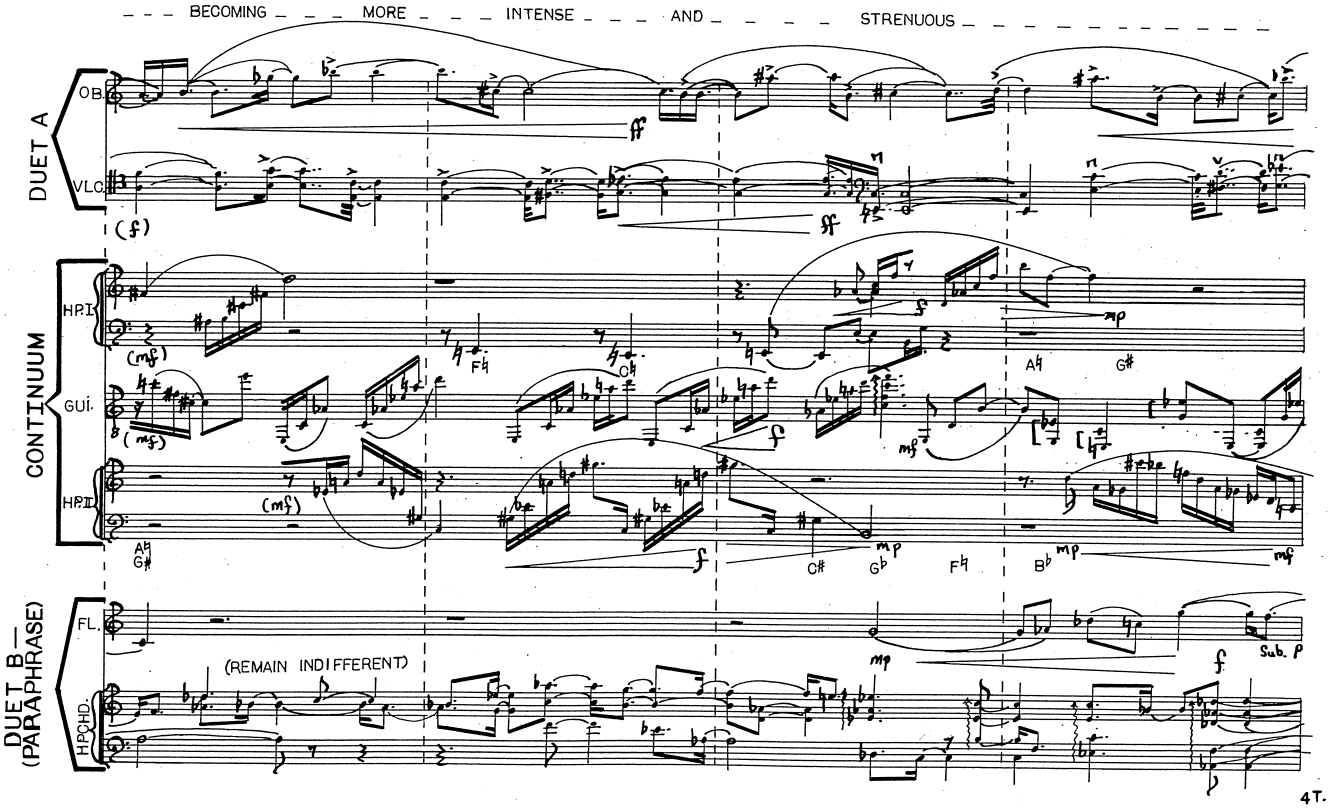

63
DUET A
OB.
VLC.
CONTINUUM
HP.I
GUI.
HP.II
"ROMANTIC PASSION" INCREASES
"ROMANTIC PASSION" INCREASES

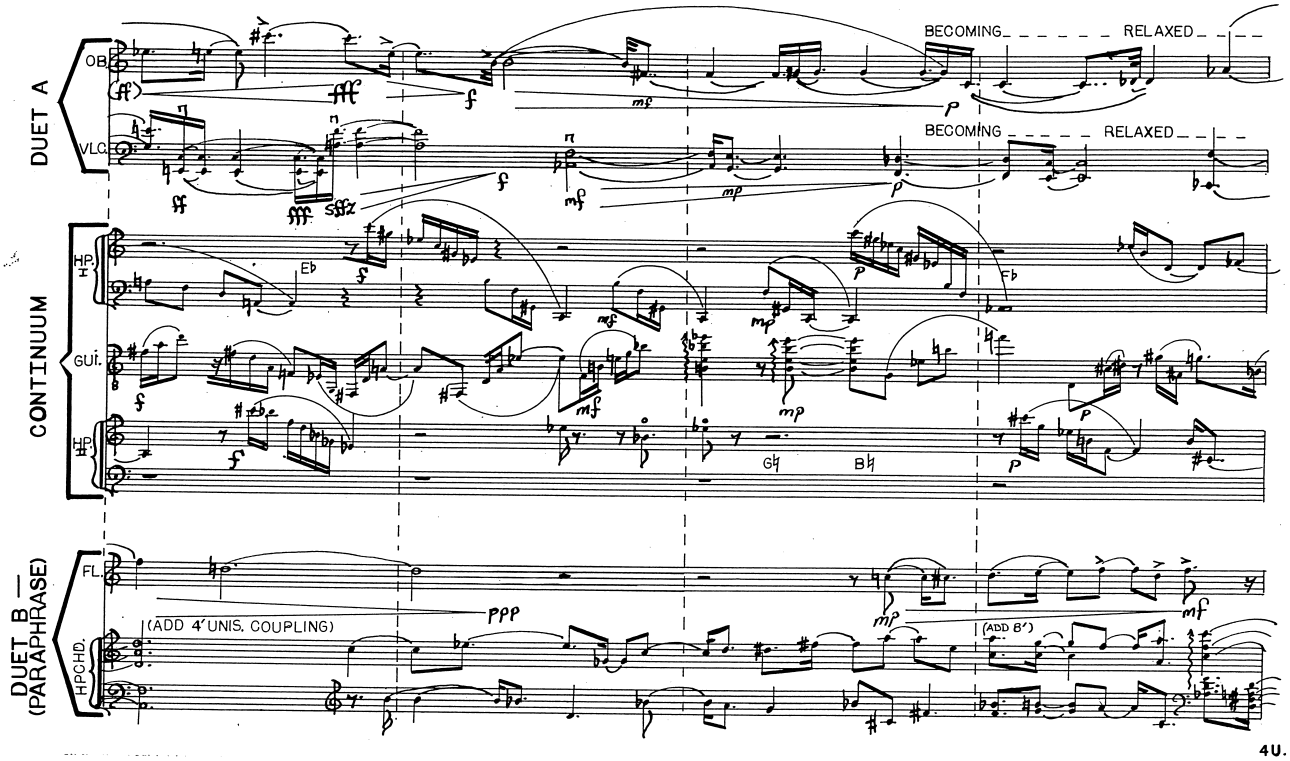

DUET A
CONTINUUM
OB.
VLC.
HP.I
GUI.
HP.II
TEMPORARILY BECOMING APATHETIC
(NON VIB.)
(WITH VIB.)
TEMPORARILY BECOMING APATHETIC
decresc.
(non VIB.)
poco
poco
(GRADUALLY BEGIN VIB.)

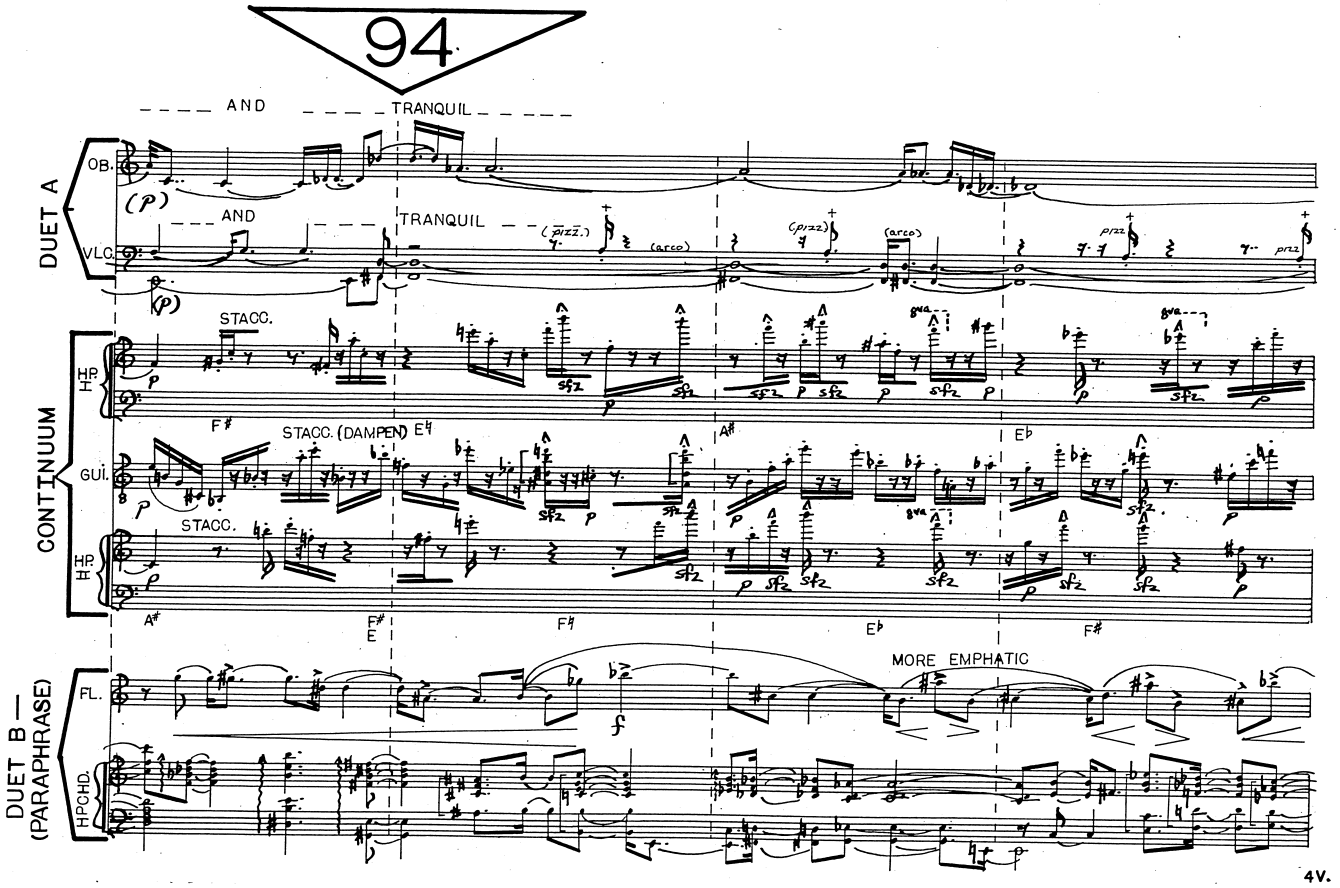

71
73
DUET A
OB.
"ROMANTIC SPIRIT" RESUMES
PPP
mp
pp
mp
mf
mp
VLC.
(NORMAL VIB.)
"ROMANTIC SPIRIT" RESUMES
p
mf
p
mf
CONTINUUM
HP.I
(p)
Db
Cb
F#
Fb
Db
GUI
(p)
mp
HP.II
Cb
Fb
p
mp
Db
C
Db
DUET B — (PARAPHRASE)
*SYNCRONIZED BY (♩=96), BUT METRICALLY CONVERTED, "SOUND-ING"... (♩=64) (♩. AT 96)=(♩ AT 64)
HPCHD.
(2',4' NO UNIS. COUPLING)
(PRINCIPAL MATERIAL)
FL.
TENDERLY (SUBORDINATE...TO...HPCHD.)
p
mp
40.

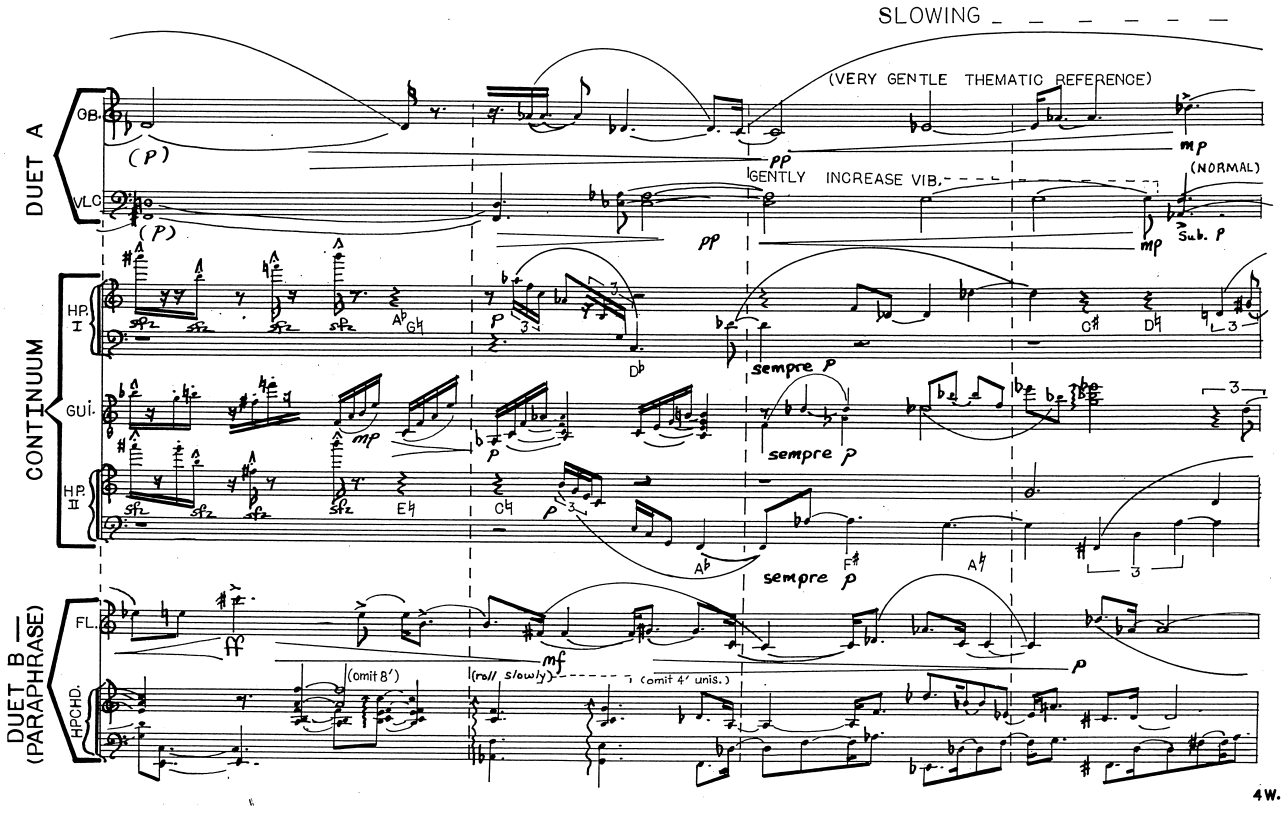

DUET A
OB.
VLC.
CONTINUUM
HP.I
GUI.
HP.II
DUET B —
(PARAPHRASE)
FL.
HPCHD.
PASSIONATELY
(PRINCIPAL MATERIAL)
(SUBORDINATE TO FL.)
4R.

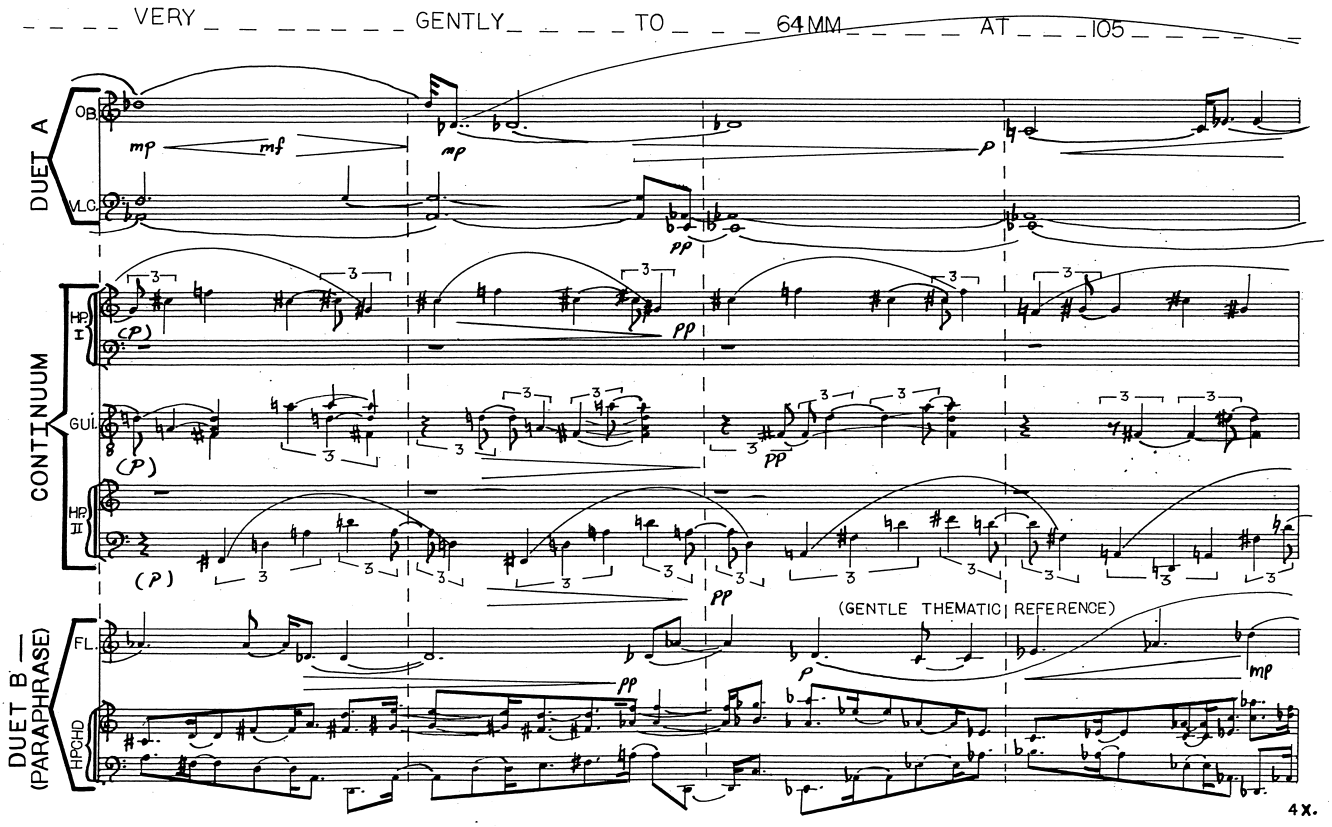

84
DUET A
OB.
VLC.
CONTINUUM
HP.I
GUI.
HP.II
DUET B —
(PARAPHRASE)
FL.
HPCHD.
8va bassa
4S.

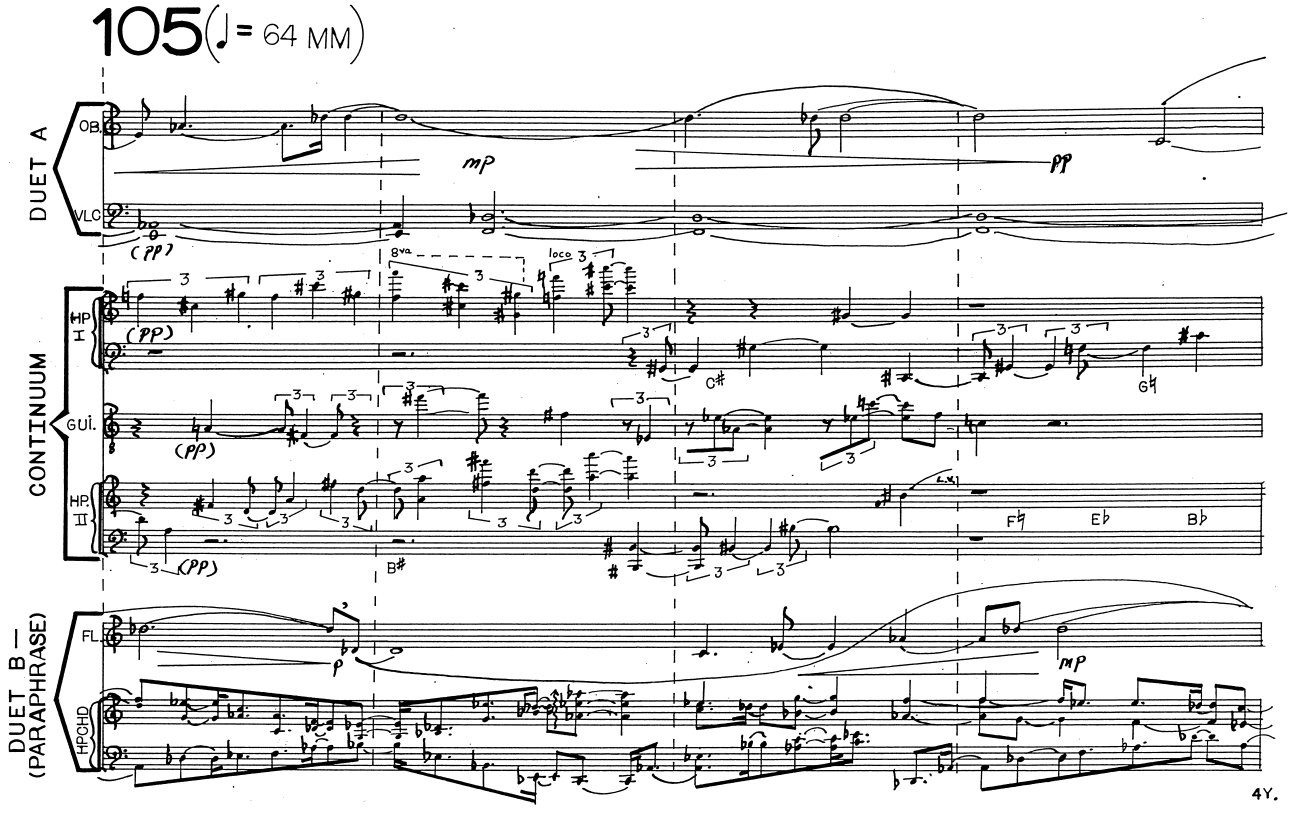

BECOMING MORE INTENSE AND STRENUOUS
DUET A
OB.
VLC.
CONTINUUM
HP.I
GUI.
HP.II
DUET B—
(PARAPHRASE)
FL.
HPCHD.
(REMAIN INDIFFERENT)
Sub. p
4T.

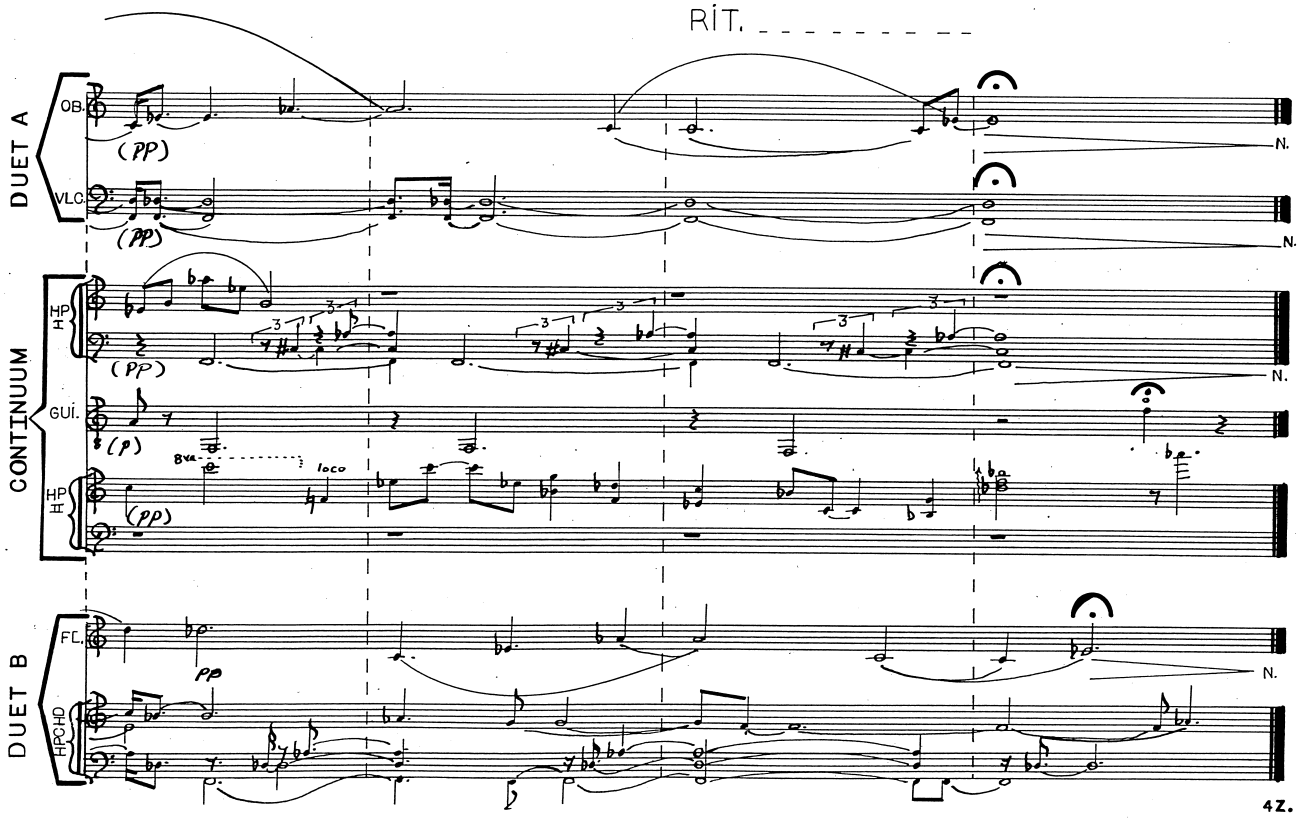

DUET A
OB.
VLC.
BECOMING
RELAXED
BECOMING
RELAXED
CONTINUUM
HP.
GUI.
HP.
Eb
Eb
G♮
B♮
DUET B —
(PARAPHRASE)
FL.
HPCHD.
(ADD 4' UNIS. COUPLING)
(ADD 8')


94
AND
TRANQUIL
DUET A
OB.
(P)
AND
TRANQUIL
VLC.
(P)
(pizz.)
(arco)
(pizz.)
(arco)
pizz.
CONTINUUM
HP.
STACC.
F♯
STACC. (DAMPEN)
E♮
A♯
E♭
GUI.
STACC.
HP.
A♯
F♯
E
F♯
E♭
F♯
DUET B —
(PARAPHRASE)
FL.
MORE EMPHATIC
HPCHD.
4V.

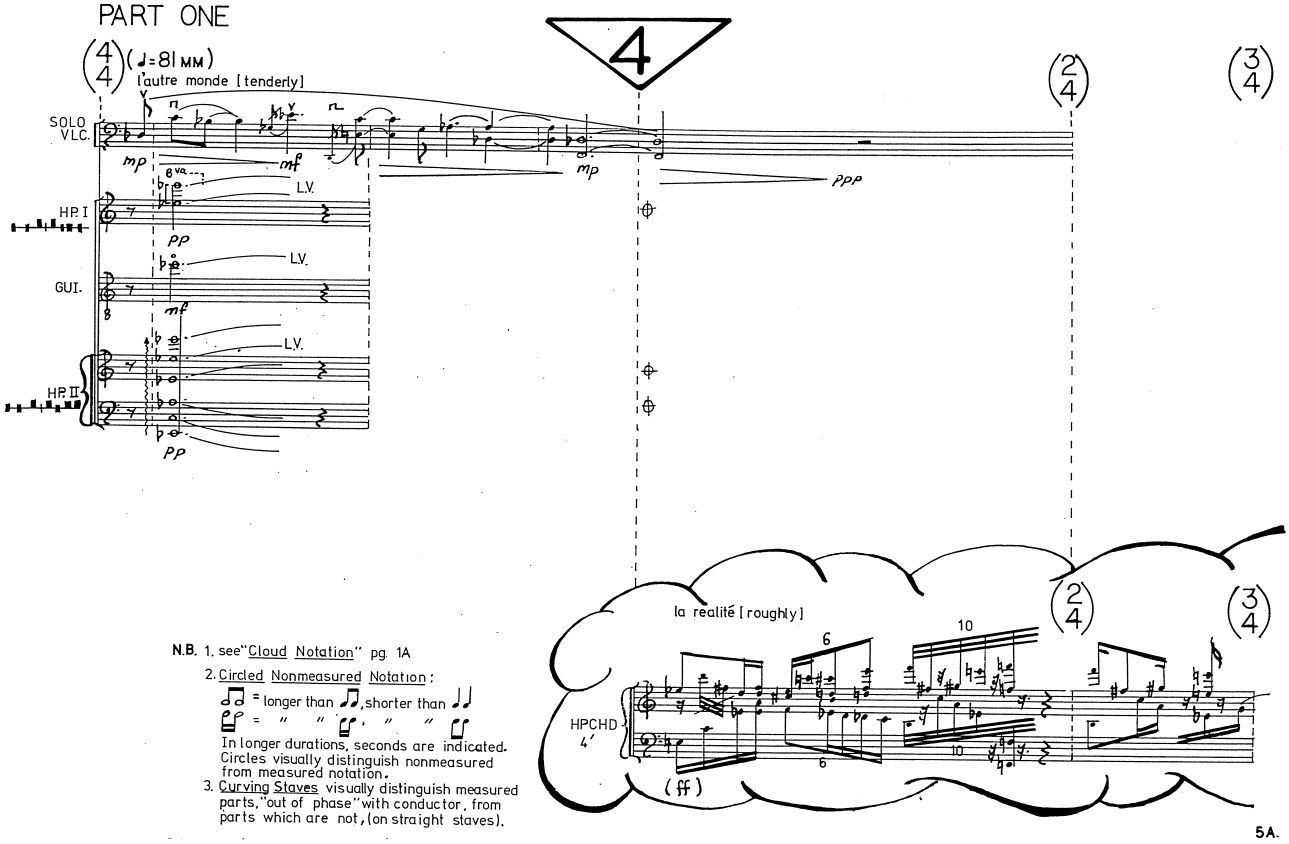

SLOWING
(VERY GENTLE THEMATIC REFERENCE)
DUET A
OB.
VLC
(P)
pp
GENTLY INCREASE VIB.
mp
(NORMAL)
Sub. P
CONTINUUM
HP. I
GUI.
HP. II
sempre P
mp
DUET B (PARAPHRASE)
FL.
HPCHD.
ff
mf
(omit 8')
(roll slowly)
(omit 4' unis.)
4W.


VERY
GENTLY
TO
64MM
AT
105
DUET A
OB.
VLC.
CONTINUUM
HP. I
GUI.
HP. II
DUET B — (PARAPHRASE)
FL.
HPCHD
(GENTLE THEMATIC REFERENCE)
4x.


105 (♩= 64 MM)
DUET A
OB.
VLC.
mp
pp
(pp)
8va
loco
CONTINUUM
HP. I
GUI.
HP. II
(pp)
C♯
G♮
F♮
E♭
B♭
B♯
DUET B — (PARAPHRASE)
FL.
HPCHD
p
mp

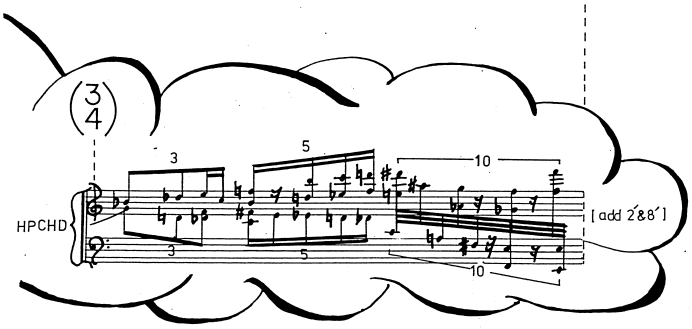

RIT.
DUET A
OB.
VLC.
(PP)
(PP)
N.
N.
CONTINUUM
HP
GUI.
HP
(PP)
(P)
8va
loco
(pp)
N.
DUET B
FL.
HPCHD
pp
N.

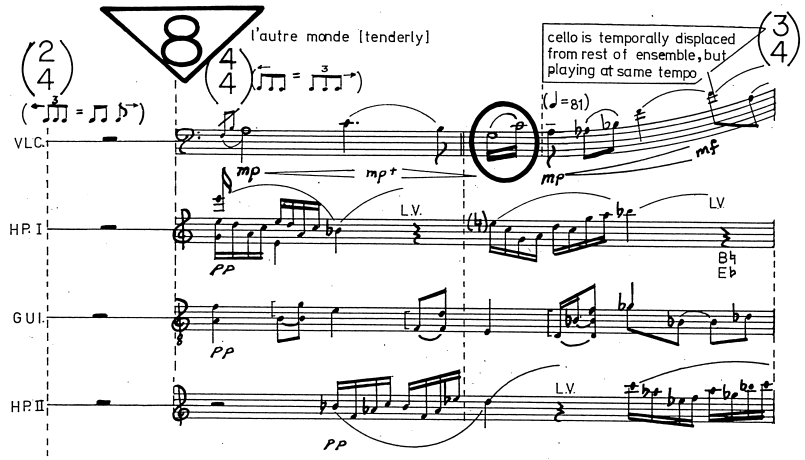
movement

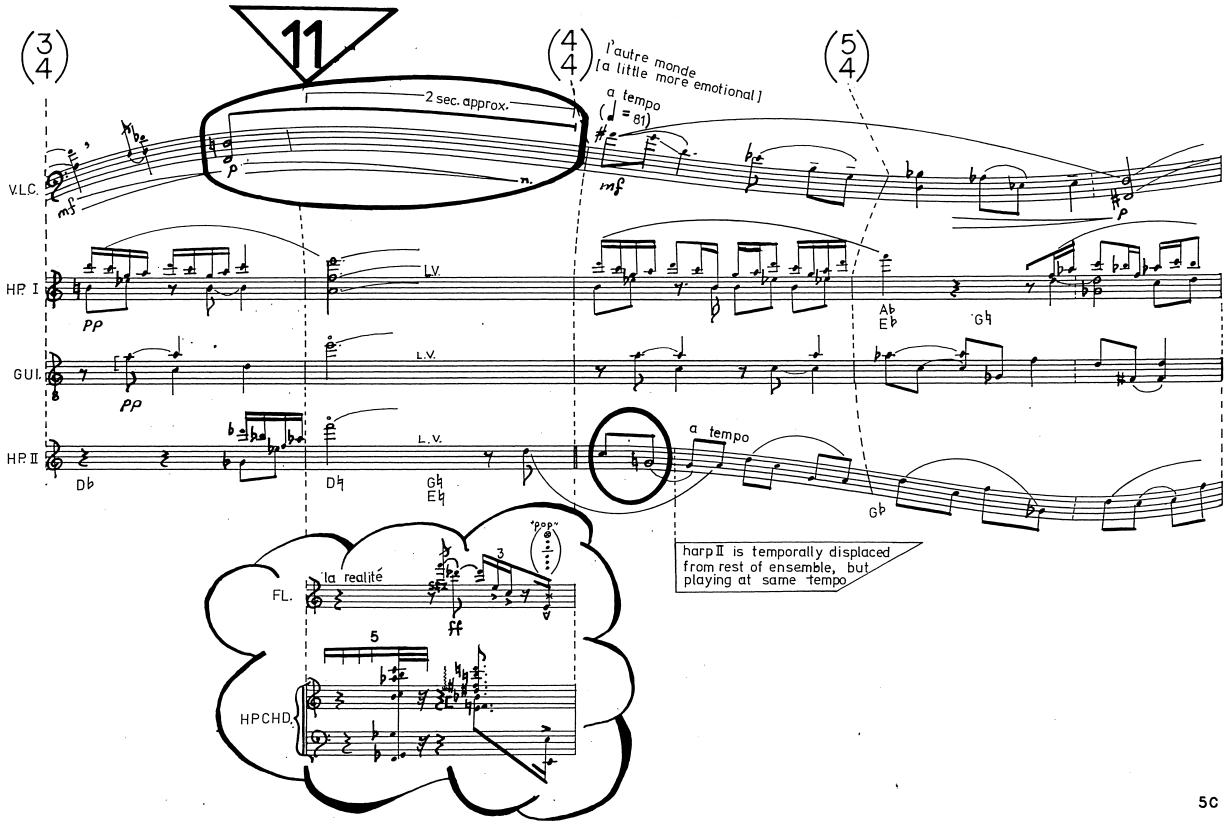


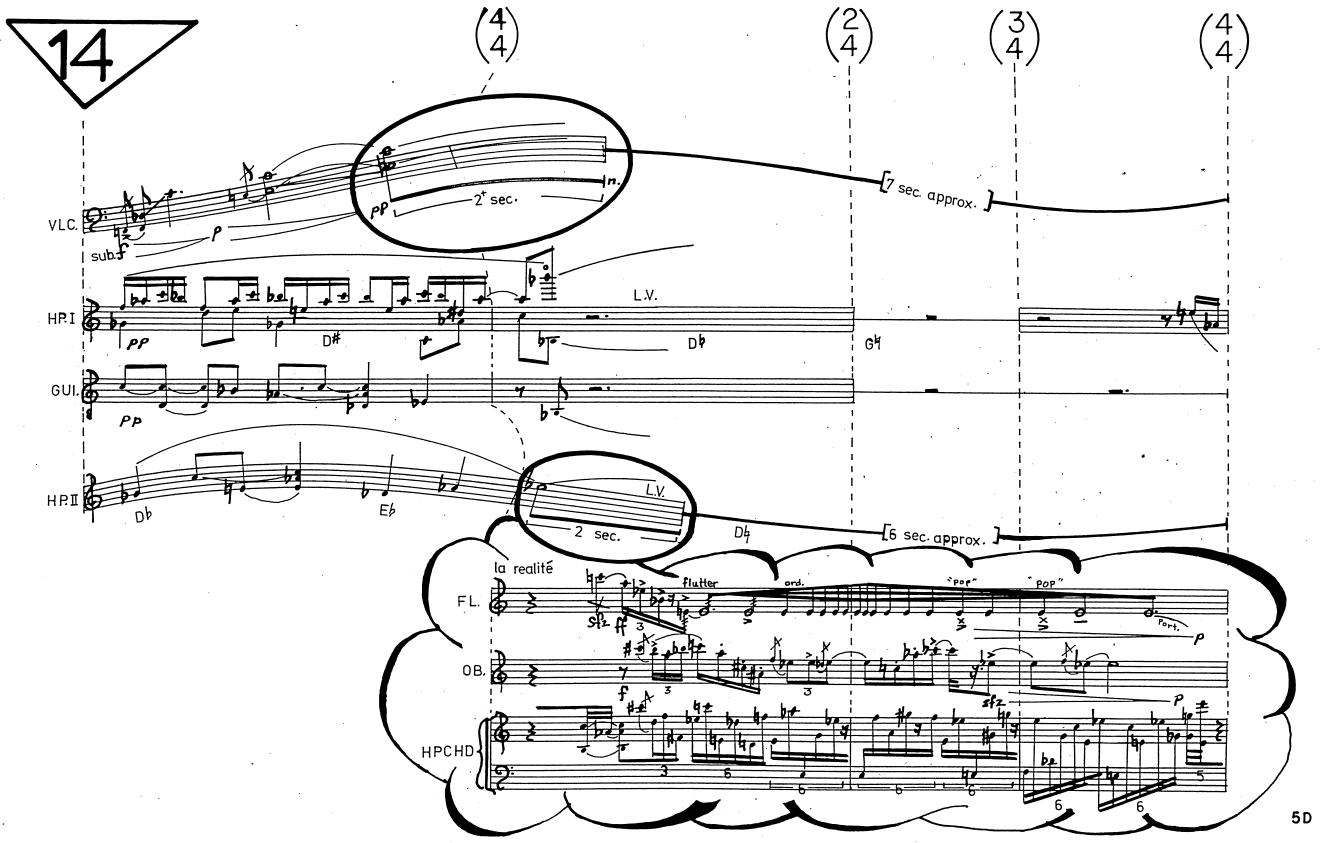
N.B. 1. see "Cloud Notation" pg. 1A

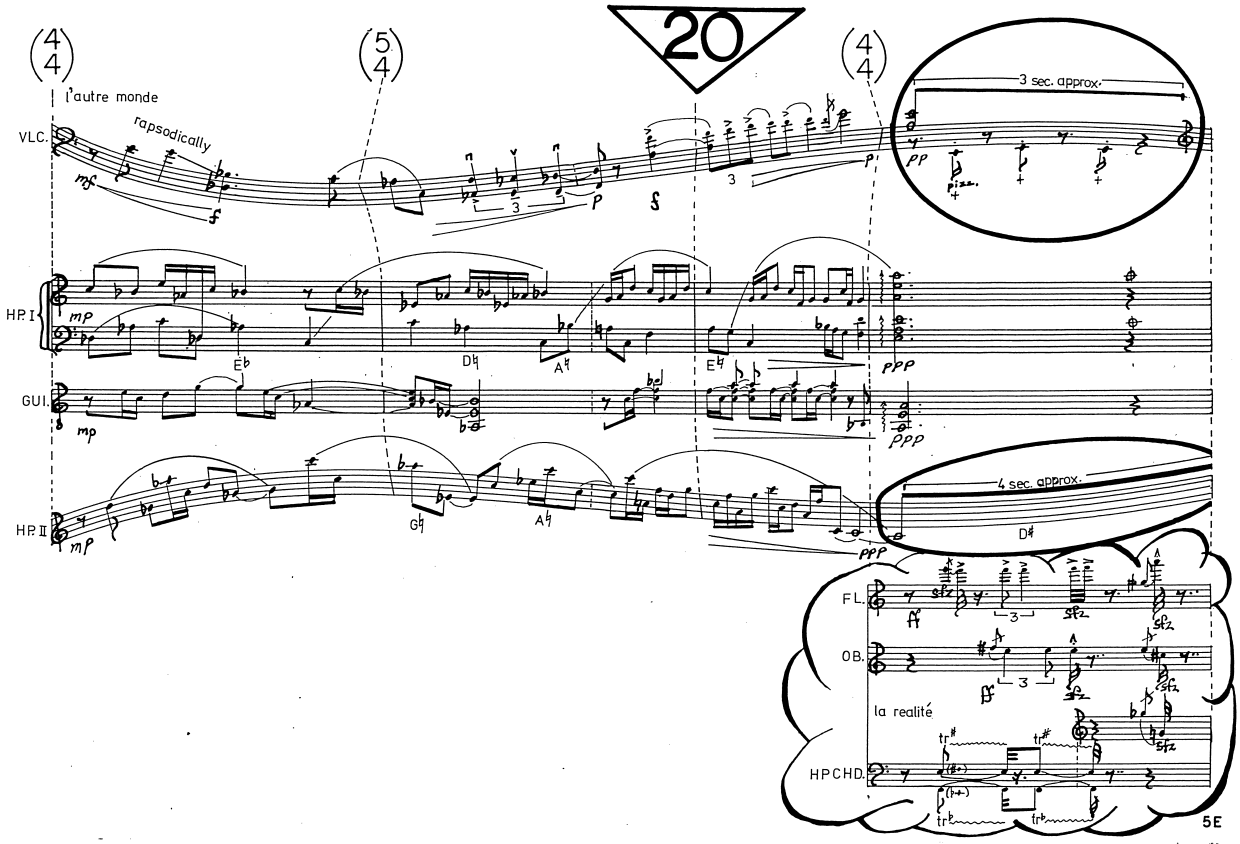
2. Circled Nonmeasured Notation:
   = longer than , shorter than
   = " " , " "
   In longer durations, seconds are indicated. Circles visually distinguish nonmeasured from measured notation.
3. Curving Staves visually distinguish measured parts, "out of phase" with conductor, from parts which are not, (on straight staves).

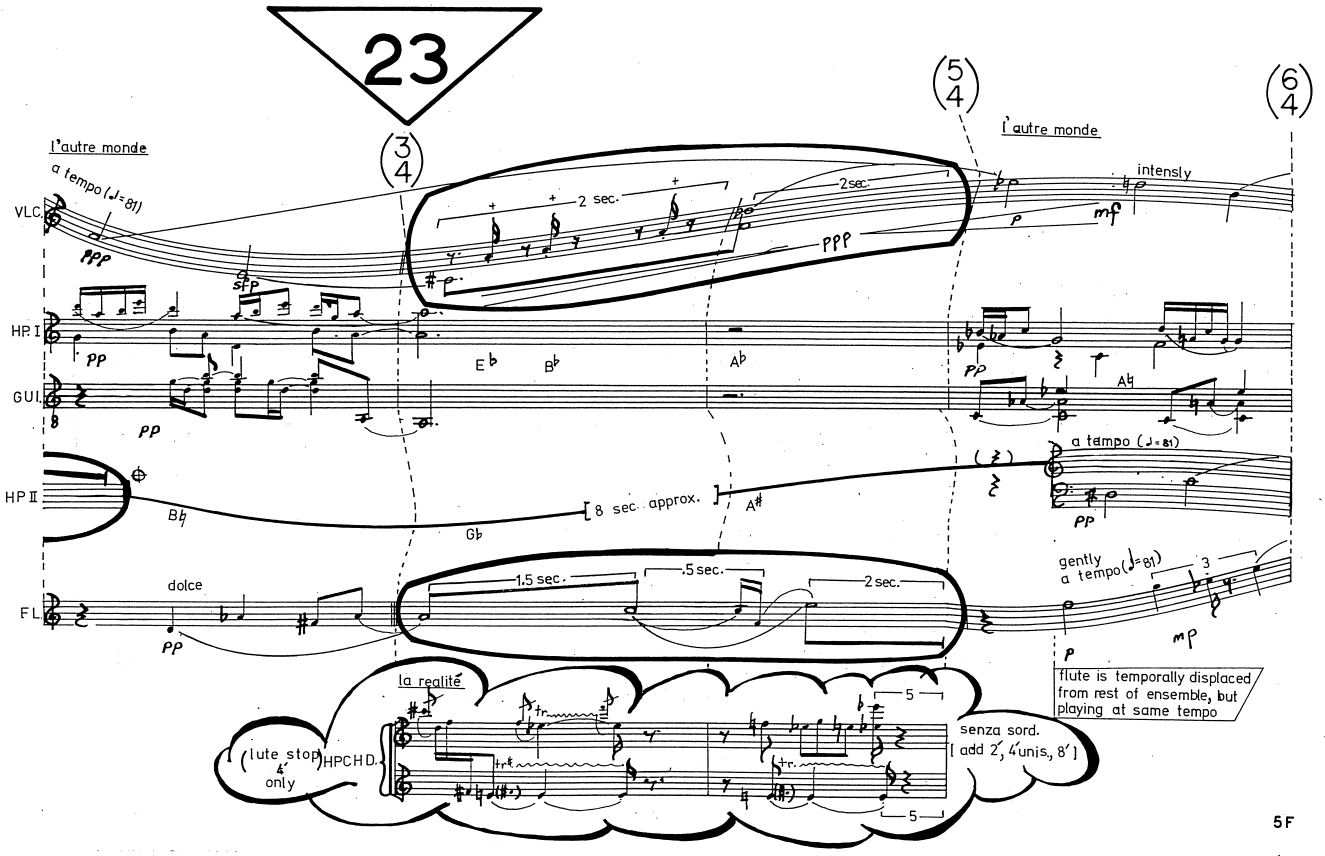

(3/4)
3
5
10
HPCHD
[add 2&8']

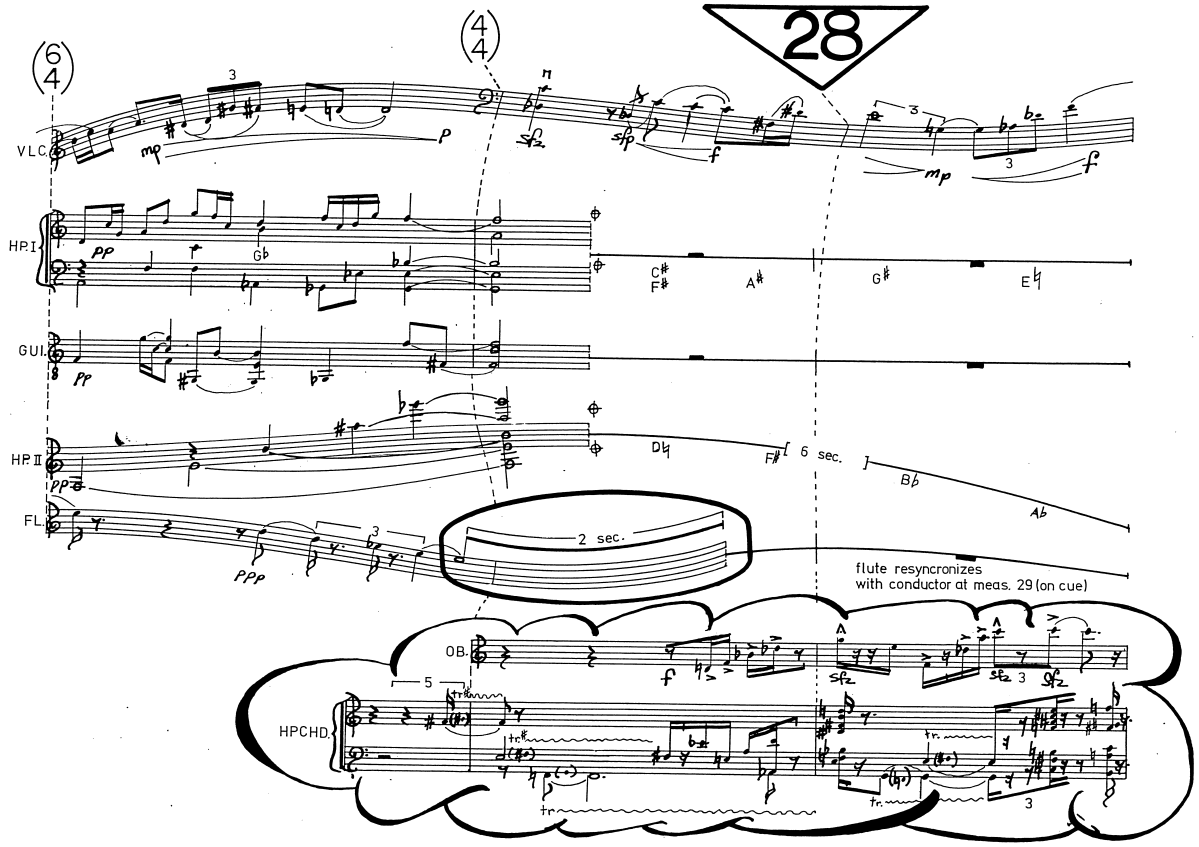

8
l'autre monde [tenderly]
(2/4)
(4/4)
cello is temporally displaced from rest of ensemble, but playing at same tempo
(3/4)
(♩=81)
VLC.
HP. I
GUI.
HP. II
mp
mp+
mf
pp
L.V.
B♮
E♭

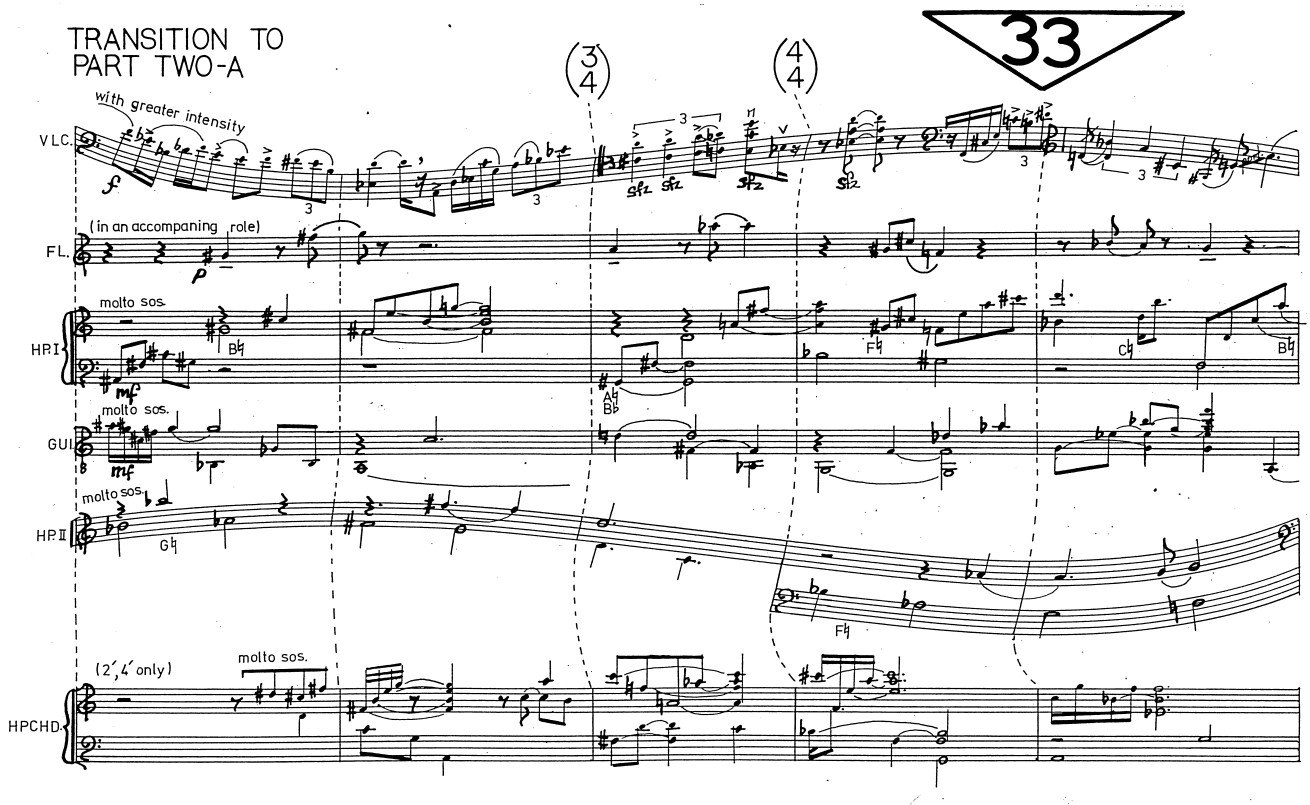

11
(3/4)
(4/4)
(5/4)
2 sec. approx.
l'autre monde
[a little more emotional]
a tempo
(♩ = 81)
V.L.C.
HP. I
GUI.
HP. II
L.V.
a tempo
harp II is temporally displaced from rest of ensemble, but playing at same tempo
la realité
FL.
HPCHD.

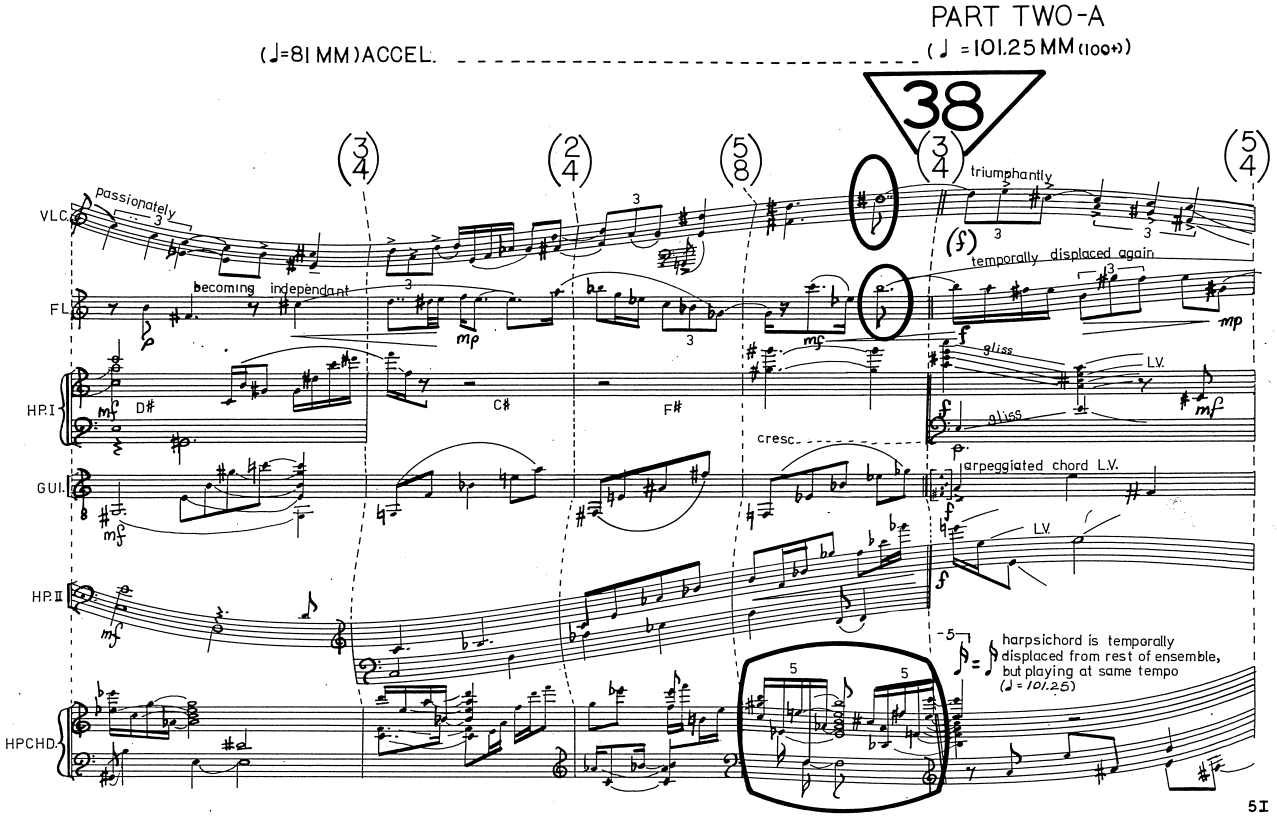

14
(4/4)
(2/4)
(3/4)
(4/4)
VLC.
sub f
p
PP
2" sec.
n.
7 sec. approx.
HP.I
PP
D#
L.V.
D♭
G♮
GUI.
PP
HP.II
D♭
E♭
L.V.
2 sec.
D♮
6 sec. approx.
la realité
FL.
flutter
ord.
"pop"
"pop"
Port.
OB.
HPCHD
5D

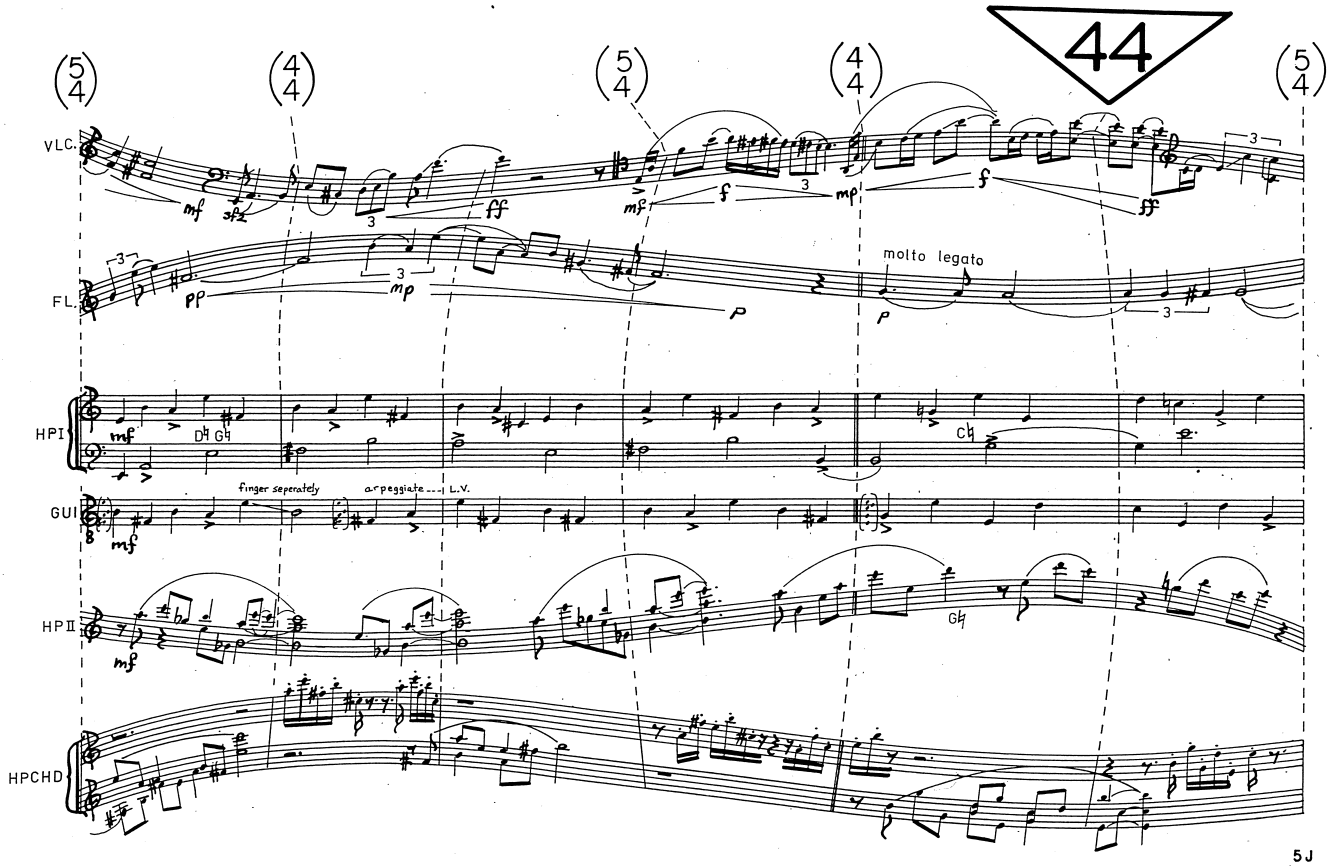

20
(4/4)
(5/4)
(4/4)
l'autre monde
rapsodically
VLC.
HP.I
GUI.
HP.II
3 sec. approx.
4 sec. approx.
FL.
OB.
la realité
HPCHD.
5E

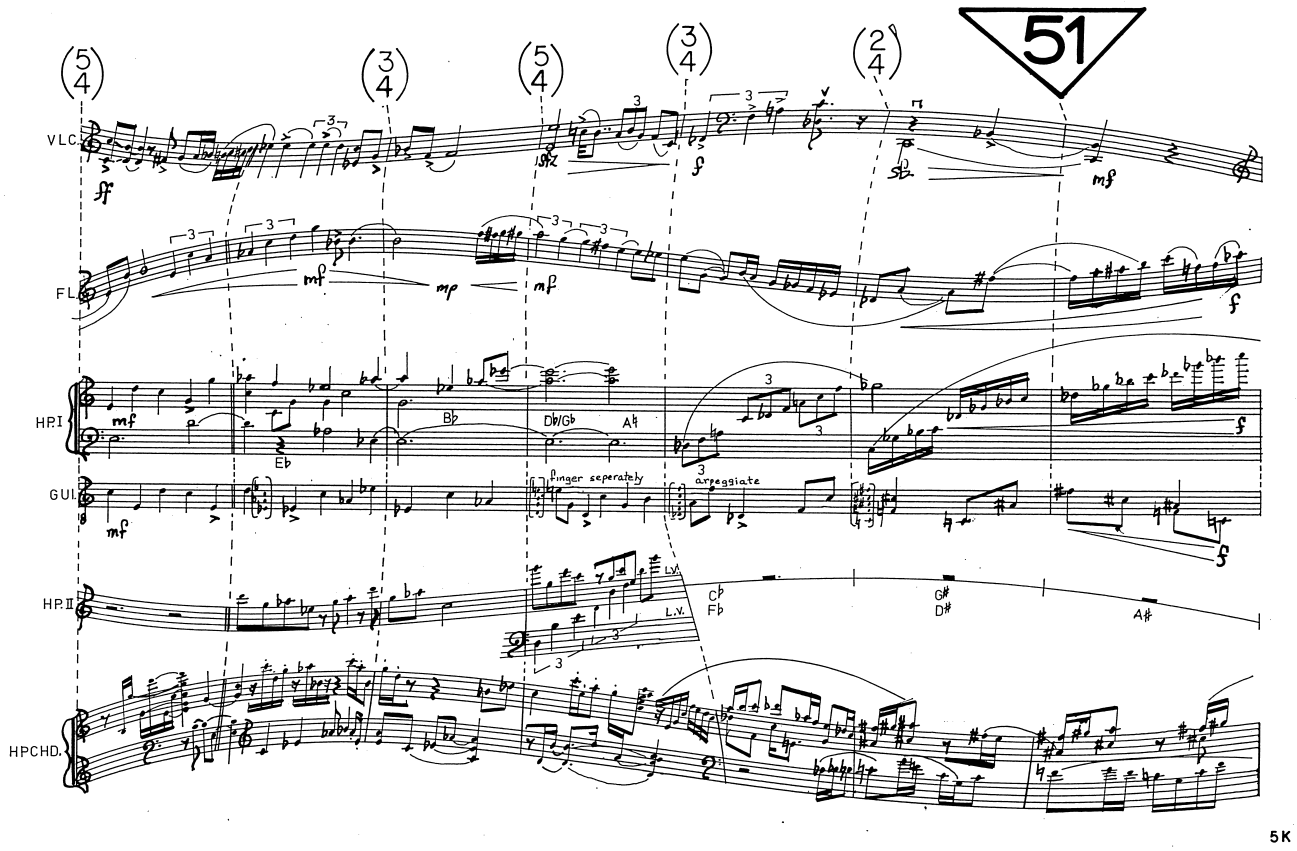

23
l'autre monde
a tempo (♩=81)
VLC.
HP. I
GUI.
HP II
FL.
dolce
2 sec.
2sec.
intensly
E♭
B♭
A♭
A♮
B♮
G♭
A♯
8 sec. approx.
1.5 sec.
.5 sec.
2 sec.
gently
a tempo (♩=81)
flute is temporally displaced from rest of ensemble, but playing at same tempo
la realité
(lute stop 4' only)
HPCHD.
senza sord.
[add 2', 4' unis., 8']

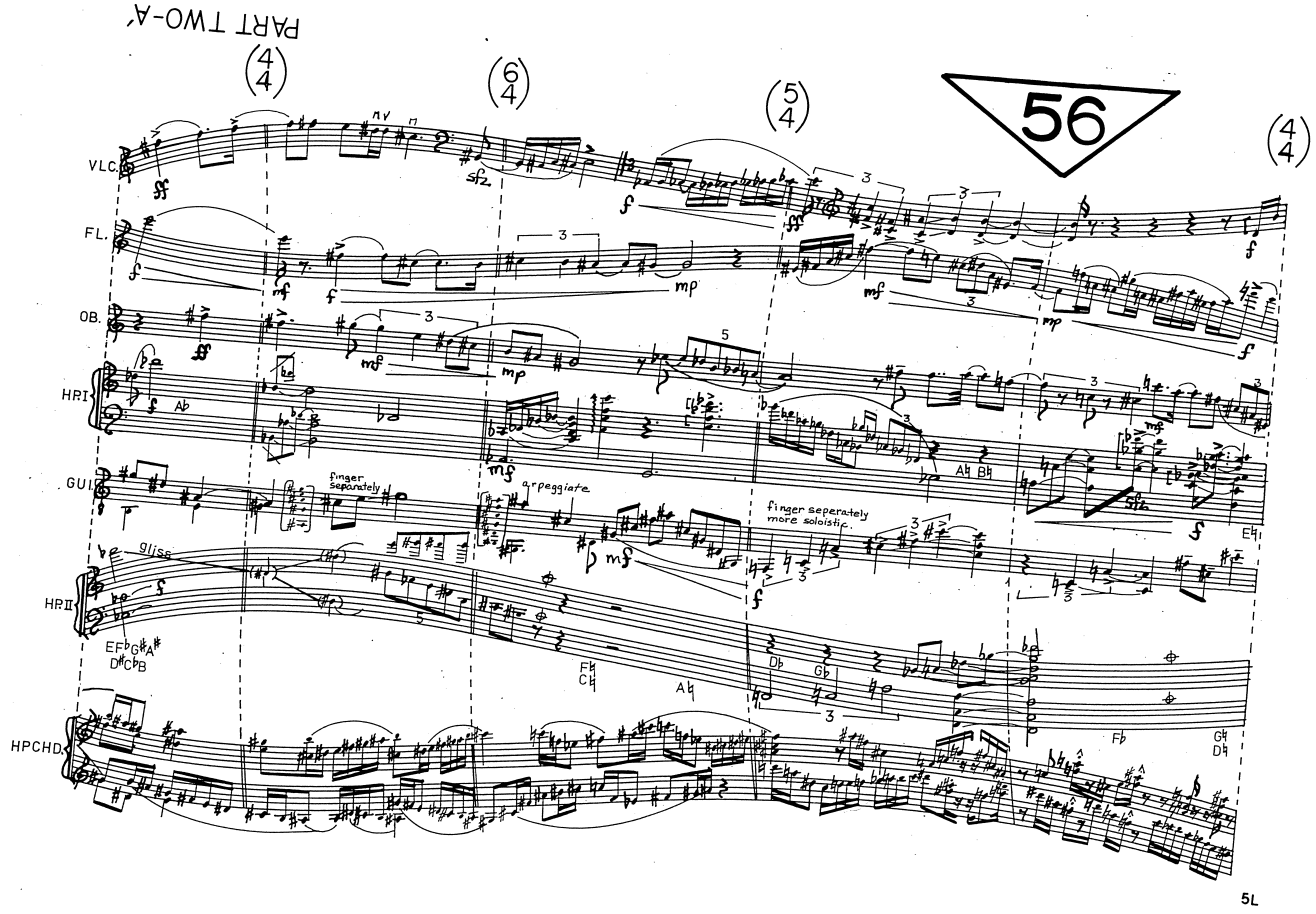

28
VLC.
HP.I
GUI.
HP.II
FL.
OB.
HPCHD.
2 sec.
6 sec.
flute resyncronizes
with conductor at meas. 29 (on cue)

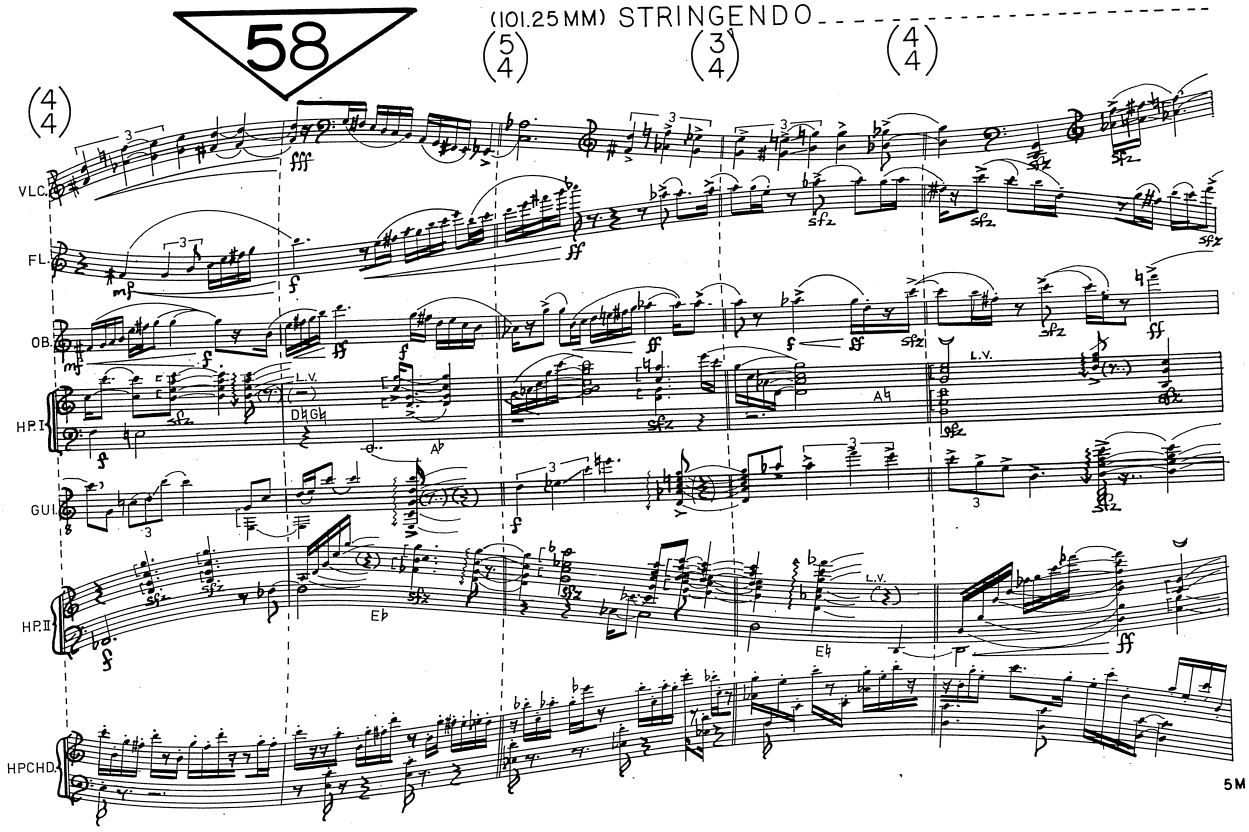

TRANSITION TO
PART TWO-A
33
(3/4)
(4/4)
with greater intensity
VLC.
(in an accompaning role)
FL.
molto sos.
HP.I
molto sos.
GUI.
molto sos.
HP.II
(2',4' only)
molto sos.
HPCHD.

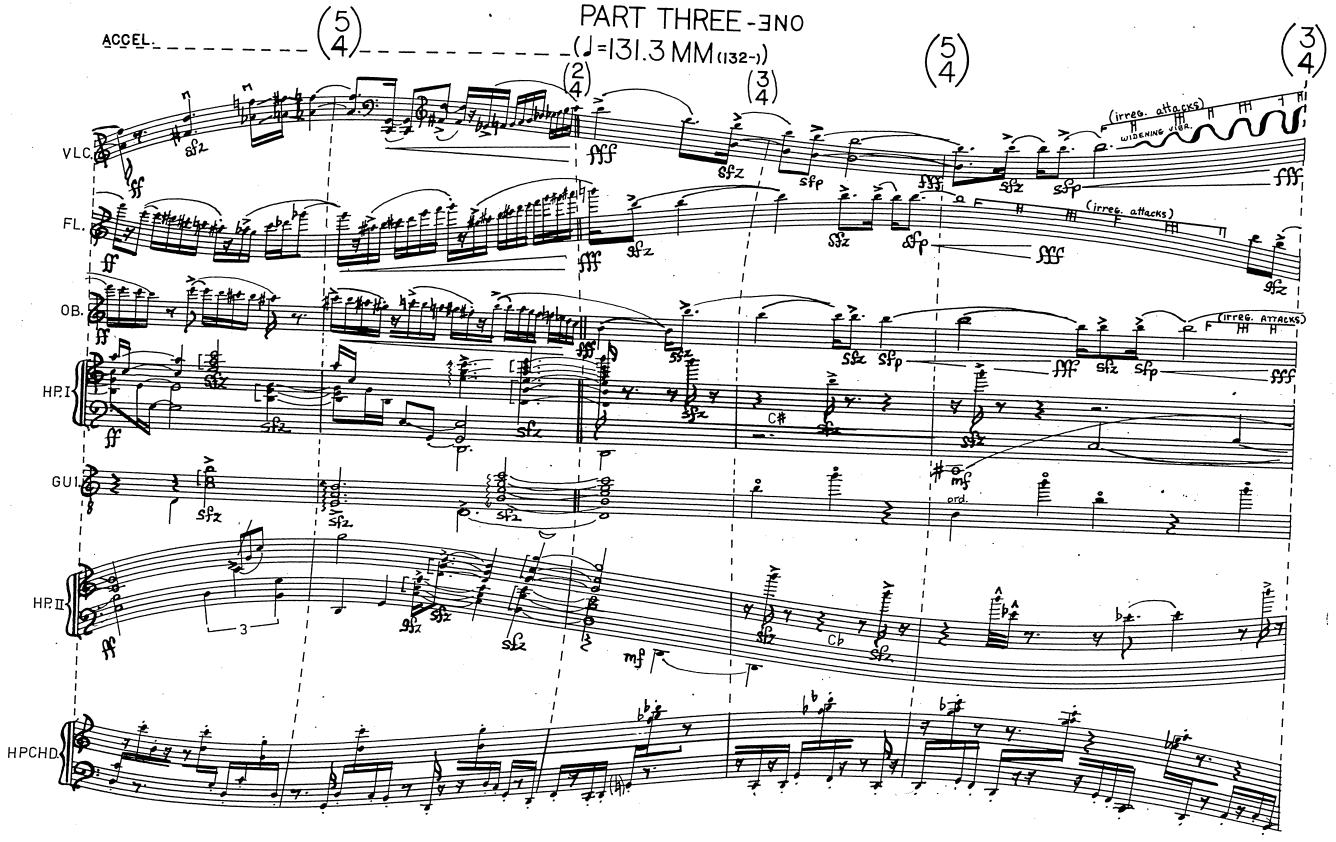

PART TWO-A
(♩=81 MM) ACCEL.
(♩ = 101.25 MM (100+))
38
VLC.
FL.
HP.I
GUI.
HP.II
HPCHD.
passionately
becoming independant
triumphantly
temporally displaced again
gliss
L.V.
cresc.
arpeggiated chord L.V.
harpsichord is temporally displaced from rest of ensemble, but playing at same tempo (♩ = 101.25)

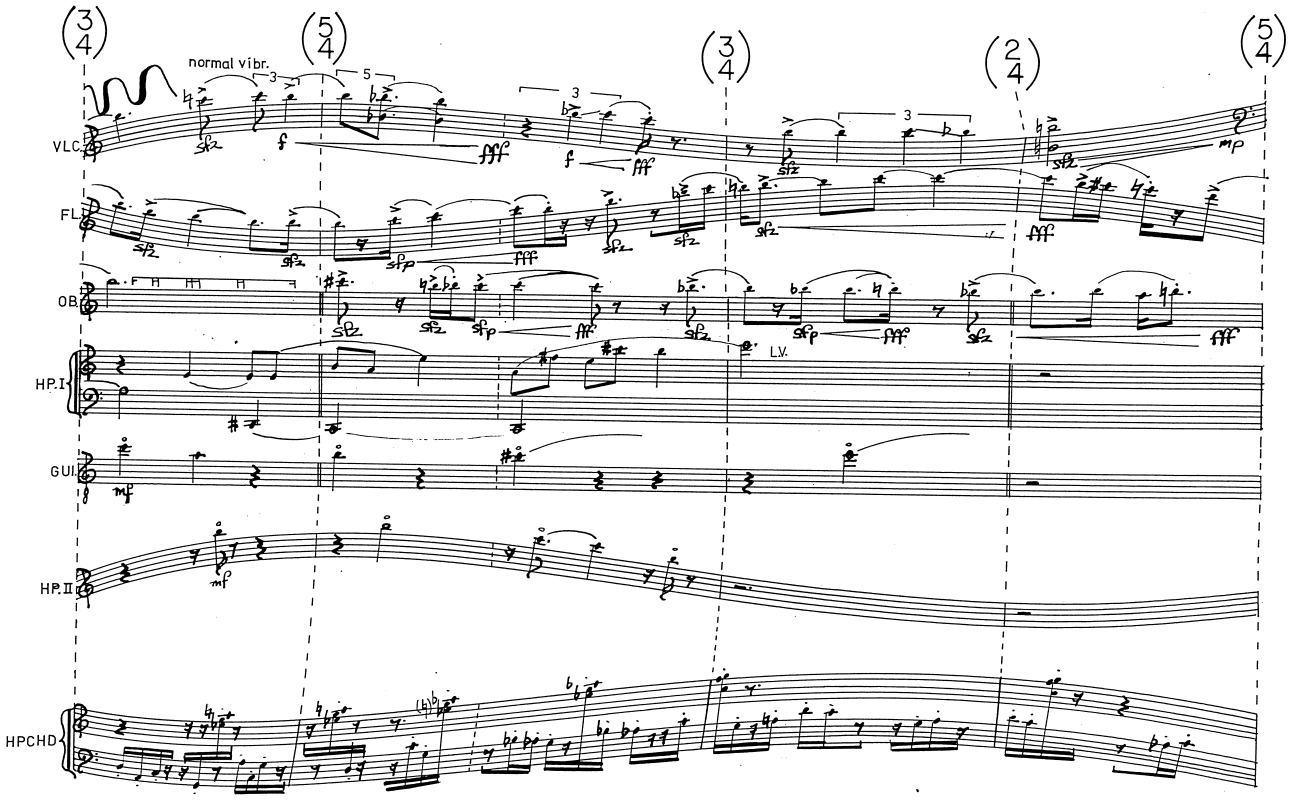

44
VLC.
FL.
HPI
GUI
HPII
HPCHD
molto legato
finger seperately
arpeggiate
L.V.

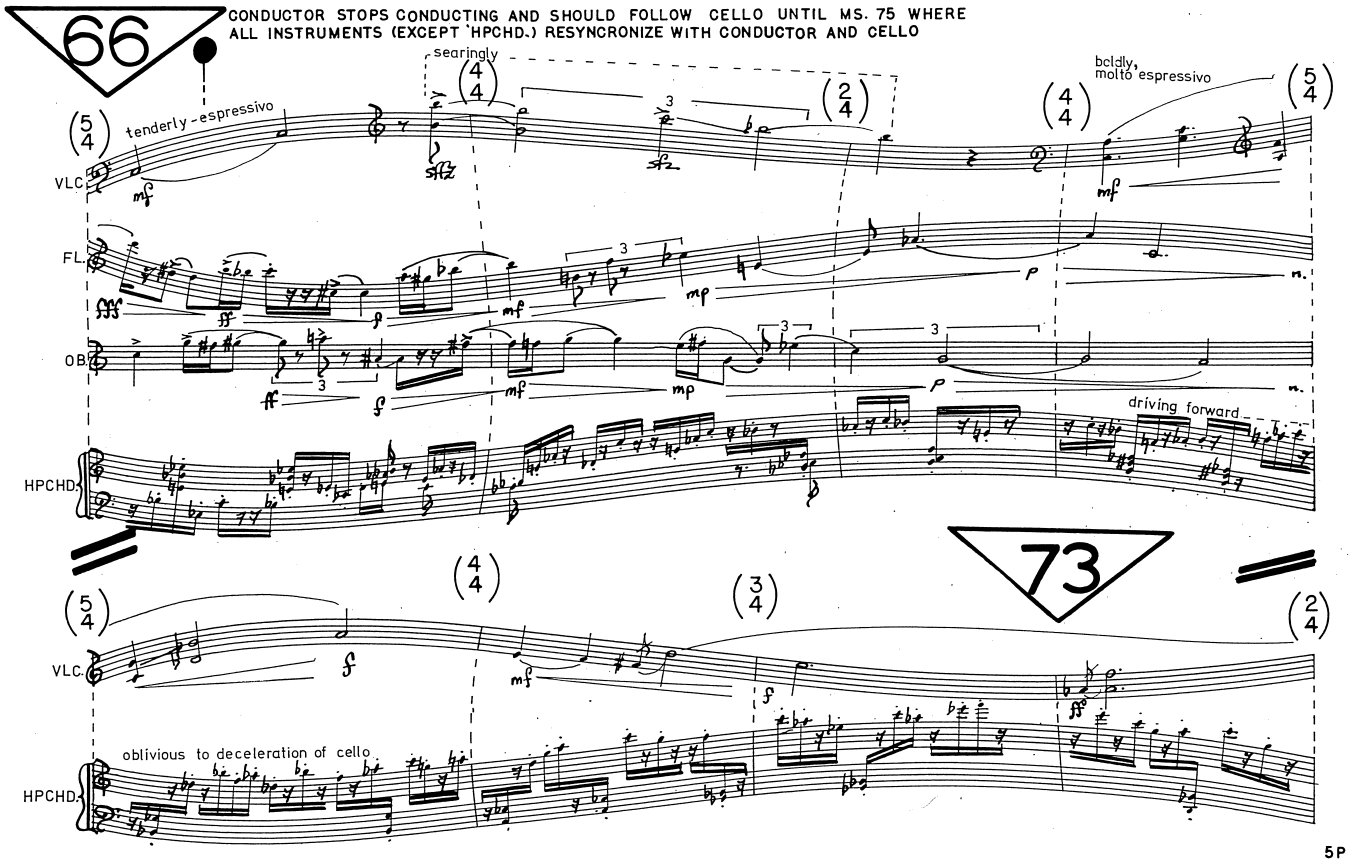

51
VLC.
FL.
HP.I
GUI.
HP.II
HPCHD.
Eb
Bb
Db/Gb
Ab
finger seperately
arpeggiate
L.V.
C♭
F♭
G♯
D♯
A♯

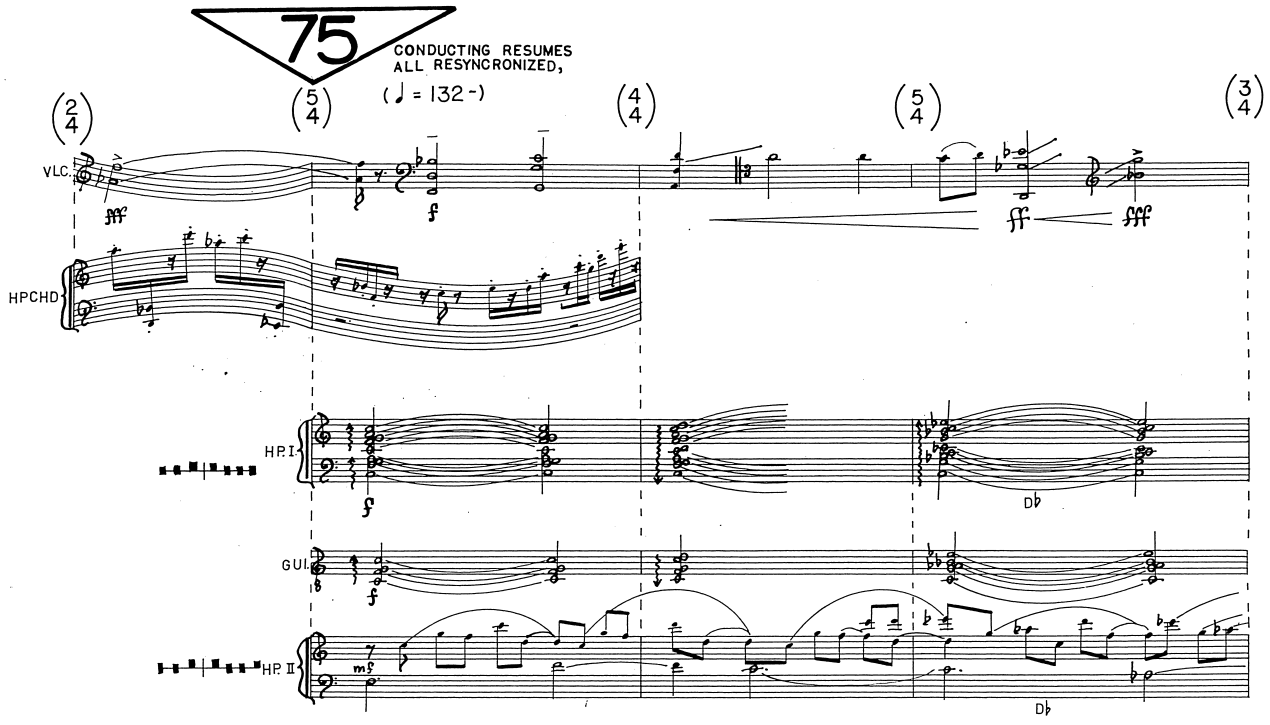

PART TWO-A'
56
VLC.
FL.
OB.
HRI
GUI
HRII
HPCHD.
finger separately
arpeggiate
finger seperately
more soloistic
gliss
5L

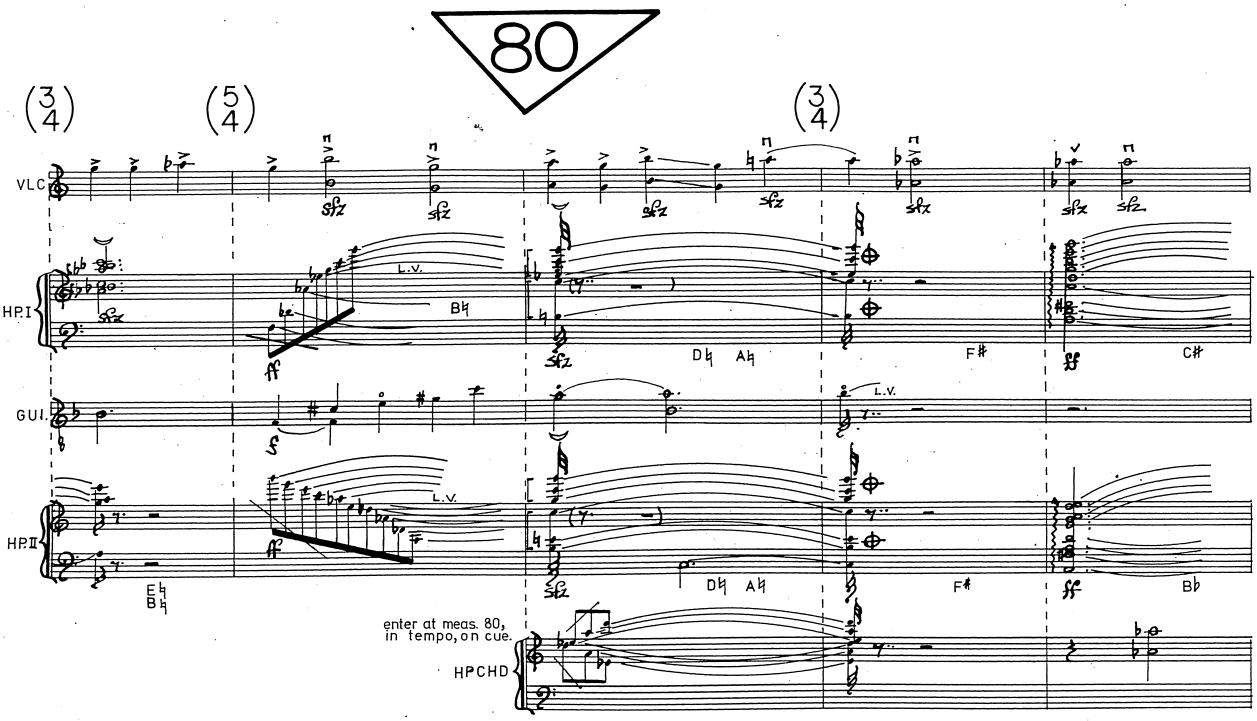

58
(101.25 MM) STRINGENDO
(5/4)
(3/4)
(4/4)
(4/4)
VLC.
FL.
OB.
H.P.I
GUI.
H.P.II
HPCHD.
L.V.
5M

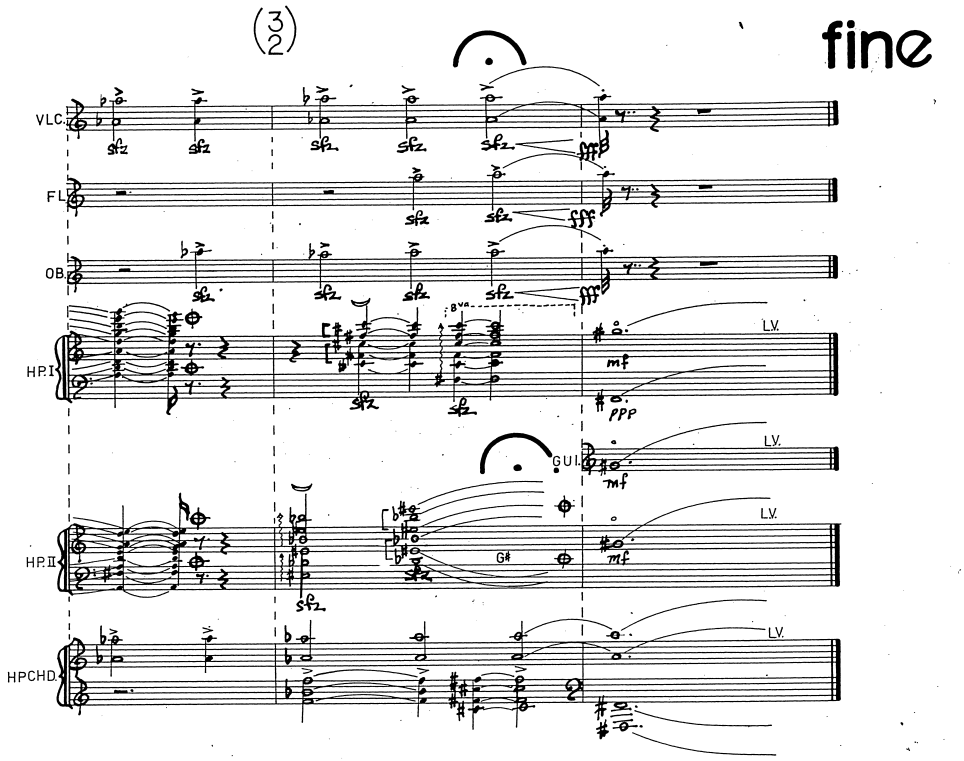

PART THREE - ONE
ACCEL.
(♩=131.3 MM (132-))
VLC.
FL.
OB.
HP.I
GUI.
HP.II
HPCHD.
(irreg. attacks)
WIDENING vibr.
(irreg. attacks)
(irreg. attacks)
ord.


(3/4)
(5/4)
(3/4)
(2/4)
(5/4)
normal vibr.
VLC
FL
OB
HP.I
GUI
HP.II
HPCHD
L.V.


66
CONDUCTOR STOPS CONDUCTING AND SHOULD FOLLOW CELLO UNTIL MS. 75 WHERE ALL INSTRUMENTS (EXCEPT HPCHD.) RESYNCRONIZE WITH CONDUCTOR AND CELLO
searingly
tenderly - espressivo
boldly, molto espressivo
VLC.
FL.
OB.
HPCHD.
driving forward
73
oblivious to deceleration of cello


75
CONDUCTING RESUMES
ALL RESYNCRONIZED,
(♩ = 132 -)
VLC.
HPCHD
HP. I
GUI.
HP. II
Db
Db


80
(3/4)
(5/4)
(3/4)
VLC
HP.I
GUI.
HP.II
HPCHD
L.V.
B♭
D♭ A♭
F♯
C♯
E♭
B♭
F♯
B♭
enter at meas. 80,
in tempo, on cue.


(3/2)
fine
VLC
FL
OB
HP.I
HP.II
HPCHD
8va
L.V.
mf
ppp
GUI
G#
sfz