

**THE MOON HAS SET, DOGS ARE SLEEPING**  
**for piano, saxophone, accordion, double bass and orchestra**

**JONAS LIE SKAARUD**

**2026**

**SCORE**

# THE MOON HAS SET, DOGS ARE SLEEPING

Jonas Lie Skaarud

## INSTRUMENTATION:

2 flutes (1st doubling piccolo, 2nd doubling alto)

2 oboes

2 clarinets in Bb (2nd doubling bass clarinet)

2 bassoons

2 horns in F

2 trumpets in C

2 trombones

Tuba

Soloists:

Piano

Alto saxophone (tuned -50 cents)

Accordion

Double bass (tuned + 50 cents)

percussion 1: vibraphone, small suspended cymbal, tam-tam, glockenspiel, harmonica in F and A

percussion 2: gran cassa, crotales, big suspended cymbal, harmonica in C and E

Harp

Strings (minimum: 6-5-4-3-2)

SCORE IN C (NB! octave transposing instruments: Piccolo: in sounding pitch / Double basses in orchestra: transposed / Double bass in soloist part: in sounding pitch)

DURATA: ca. 22'

Written between autumn 2025 and spring 2026

Written for Sanae Yoshida, POING and The Norwegian Radio Orchestra

First performance: 23rd April 2026 at Jakobkirken, Oslo, Norway (conductor: Ilan Volkov) during Only Connect festival of sound 2026

Funded by KUPP/ The Norwegian Composer Fund

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PERFORMANCE NOTES

GENERAL:

- Accidentals apply for the whole bar.
- There should be no vibrato at any time in any instrument.
- Arrows signify a transition (e.g. from one playing position to another)

Microtonal signs:

♭̣ = 50 cents (quartertone) lower / ♯̣ = 50 cents (quartertone) higher / ♭̣̣ = approx 25 cents lower / ♯̣̣ = approx 25 cents higher

WOODWINDS

Airy tone = clear tone, but with air (around 70% tone, 30% air) – notated with diamond notehead

Very airy tone = more air than tone (around 50% tone) – notated with square notehead

BRASS

- Multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus)
- Mutes: mutes are used for the purpose of playing quiet at very low dynamics, not to alter the sound characteristics. Therefore, choose a mute straight, bucket or practice mute as needed.
- Square noteheads: air (no pitch, noise only)
- Air sounds are marked with either **F-** or **SH-**:  
F-: dark, hollow soun  
SH-: bright, white noise

PERCUSSION

Reibstock (vibraphone):

The reibstock is used the same way as a bow: draw it vertically across the extended edge of the bar. It will create a sustained sound with a tremolo effect.

Harmonicas:

Each percussionist has 2 harmonicas (can be provided by the composer).

It is to be played either on the upper or lower part (thus changing octaves), and the player should either inhale or exhale (which creates different chords). “Upper part / exhale”, “Lower part / inhale” etc. is always written over the notes.

HARP

Scordatura:

The following strings are to be tuned down by 50 cents:



## STRINGS

Preparation with paperclip (viola):

When indicated in the score, prepare the string with paperclip. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). Place them as shown in the picture below:



The sound result should be a rather whispering, noisy and overtone rich sound.

Be extremely cautious of dynamics/bow pressure, as the paperclips might fall off easily if too much dynamics/bow pressure is applied.

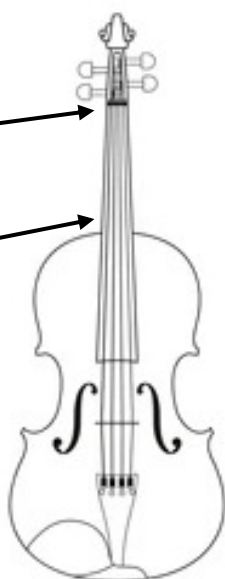
### Bow positions:

Sul pont.: normal sul ponticello

Nut: As close to the end of the fretboard as possible. Here: →

Upper bout: where the body of the instrument starts. Here: →

Ord.: normal bow position



### Other techniques:

Col legno battuto / col legno tratto: bow with the wood

1 / 2 col legno / arco: bow with both wood and hair

## SOLOISTS:

### Alto saxophone:

- Alto saxophone is to be tuned down by 50 cents
- Multiphonics are up to the performer to choose. It should match the tones / chords of the other soloists, based on the notated tone. Close dyad multiphonics are preferred (clean multiphonics with few and clear intervals)

### Piano:

- Harmonics are up to the performer to choose. Sounding notes are notated with diamond note (with. «harm.» above)
- X-noteheads: sulle corde / pizzicato – play on the strings of the piano

### Accordion:

- In general notes may be changed between hands other than notated, depending on what is most convenient.
- Quartertone notation = tone bends

### Double bass:

- Double bass is to be tuned up by 50 cents
- M: multiphonic – multiphonics are up to the performer to choose, but should match the timbre/tonality of the other soloists.

## for piano, alto saxophone, accordion and orchestra

## Jonas Lie Skaarud

The image displays a page from a musical score, likely for a symphony orchestra. The page is divided into several systems, each containing multiple staves for different instruments. The tempo is marked as 3/4 = 52, with the instruction "As quiet as possible, subdued but pastoral". The score includes various dynamics such as *ppp* (pianissimo) and *p* (piano). There are also performance instructions like "See performance notes regarding mutes" and "See performance notes". The instruments listed include Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb, Bass Clarinet, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Tuba, Percussion I, Percussion II, Harp, Piano, Alto sax (Tuned down 50 cents), Accordion, Double bass, and SCORDATURA. The score is written in 6/4 and 3/4 time signatures. The page number 10 is visible in the top right corner.

15

C FLUTE

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭-CL.

B. CL.

Bsn. 1

Bsn. 2

B

PICCOLO

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Multiphonic  
(upper note to be sung)

GLOCKENSPIEL  
always l.v.  
(unless anything else specified)

VIBRAPHONE  
bowed

Perc. I

Perc. II

CROTALES  
bowed

Hp.

15

B

Pno.

Sax.

Acc.

D.B.

15

B

VLN. I

VLN. II

VLA.

VLC.

D.B.

III ord.

ord. III

IV mut

upper bout

non div., open strings

29

C FLUTE

ppp

ppp

ppp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

29

B 7th

D 7th

ppp

ppp

ppp

ppp

ppp

gliss.

ppp

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

pp

with stick

ppp

ppp

29

Pmo.

Sax.

Acc.

D.B.

29

VLN. I

VLN. II

VLA.

VLC.

D.B.

3

3

upper bout

nut

III

IV

upper bout

nut

(div a 2)

39 **C** ♩ = 48 5/4 3/4 5/4 2/4

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Perc. I  
Perc. II  
Hp.  
Pno.  
Sax.  
Acc.  
D.B.  
VLN. I  
VLN. II  
VLA.  
VLC.  
D.B.

**C** ♩ = 48 5/4 3/4 5/4 2/4

**C** ♩ = 48 5/4 3/4 5/4 2/4

**C** ♩ = 48 5/4 3/4 5/4 2/4

\*for readability strings and partial numbers for harmonics are not notated in the score. only in the double bass part

[illegible]

56 3/4 D

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

56 3/4 D

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

56 3/4 D

Perc. I

Perc. II

Hp.

56 3/4 D

Pno.

Sax.

Acc.

D.B.

56 3/4 D

VLN. I

VLN. II

VLA.

VLC.

D.B.

63

3

4

E

2

4

4

4

3

8

5

8

2

4

3

8

2

4

3

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

63

3

4

E

2

4

4

4

3

8

5

8

2

4

3

8

2

4

3

8

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

3

4

GLOCKENSPIEL

2

4

4

4

3

8

5

8

2

4

3

8

2

4

3

8

Perc. I

HARMONIKA IN C

upper part / exhale

CROTALES

with stick

HARMONIKA IN C

upper part / exhale

CROTALES

Perc. II

ppp

près de la table

ppp

ord.

Hp.

63

3

4

E

2

4

4

4

3

8

5

8

2

4

3

8

2

4

3

8

harm.

ppp

Pno.

airy tone

ppp

Sax.

8<sup>va</sup>

ppp

Acc.

15<sup>ma</sup>

ppp

D.B.

ppp

63

3

4

E

2

4

4

4

3

8

5

8

2

4

3

8

2

4

3

8

8<sup>va</sup>

Vln. I

Vln. II

REMOVE PAPERCLIP

Vla.

REMOVE PAPERCLIP

Vlc.

D.B.

[illegible]

44

81

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

44

81

G

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

44

81

GLOCKENSPIEL

Perc. I

Perc. II

Hp.

44

81

G

Pno.

Sax.

Acc.

D.B.

44

81

G

Vlins. 1-2

Vlins. 3-4

Vlins. 5-6

VLN. I

VLN. II

VLA.

VLC.

D.B.

88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

88

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

88

Pno.

Sax.

Acc.

D.B.

88

VLN. I

VLN. II

VLA.

VLC.

D.B.

94

544644HJ=7234

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

94

544644HJ=7234

Pno.

Sax.

Acc.

D.B.

94

544644HJ=7234

VLN. I

VLN. II

VLA.

VLC.

D.B.

Musical score for measures 105-114. The score is divided into three systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Percussion I & II, Harp, and Piano. The second system includes Saxophone, Accordion, Double Bass, and Violins I & II. The third system includes Violins I & II, Viola, Violoncello, and Double Bass. The score features various time signatures (2/4, 3/8, 3/4, 6/8) and dynamic markings (ppp, pp, pp). The tempo is marked as quarter note = 78. The score is for measures 105-114.

[illegible]

121

24

54

34

24

54

24

44

34

24

64

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Bsn. 1

Bsn. 2

24

54

34

24

54

24

44

34

24

64

44

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

24

54

34

24

54

24

44

34

24

64

44

Perc. I

Perc. II

Hp.

121

24

54

34

24

54

24

44

34

24

64

44

Pno.

Sax.

Acc.

D.B.

121

24

54

34

24

54

24

44

34

24

64

44

VLN. I

VLN. II

VLA.

VLC.

D.B.

III / 6

IV / 6

III / 5

III / 2

III / 5

IV / 6

III / 3

IV / 3

II / 5

IV / 6

III / 4

IV / 10

131

4/4

K

3/4

5/4

3/4

4/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

131

4/4

K

3/4

5/4

3/4

4/4

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Perc. I

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Perc. II

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Hp.

131

4/4

K

3/4

5/4

3/4

4/4

Pno.

Sax.

Acc.

D.B.

131

4/4

K

3/4

5/4

3/4

4/4

VLN. I

VLN. II

VLA.

VLC.

D.B.

131

4/4

K

3/4

5/4

3/4

4/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

131

4/4

K

3/4

5/4

3/4

4/4

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Perc. I

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Perc. II

4/4

VIBRAPHONE

soft mallets

(dead stroke)

pppp

3/4

5/4

3/4

4/4

Hp.

131

4/4

K

3/4

5/4

3/4

4/4

Pno.

Sax.

Acc.

D.B.

131

4/4

K

3/4

5/4

3/4

4/4

VLN. I

VLN. II

VLA.

VLC.

D.B.

139

2/4 6/4 (no air) 3/4 4/4 3/4

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭-CL.

B. CL.

Bsn. 1

Bsn. 2

139

2/4 6/4 3/4 4/4 3/4

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

139

2/4 6/4 3/4 4/4 3/4

Perc. I

Perc. II

Hp.

139

2/4 6/4 3/4 4/4 3/4

Pno.

Sax.

Acc.

D.B.

139

2/4 6/4 3/4 4/4 3/4

VLN. I

VLN. II

VLA.

VLC.

D.B.

3 4 **L** PICCOLO

146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

3 4 **L**

146

Pno.

Sax.

Acc.

D.B.

3 4 **L** DIV. 1

146

VLN. I

VLN. II

VLA.

VLC.

D.B.

1 / 6 5 III / 10 5 1 / 5 5 III / 10 5 II / 6 5

M

148

Fl. 1

*ppp*

Fl. 2

*ppp*

Ob. 1

Ob. 2

B♭-Cl.

*ppp*

B. Cl.

*ppp*

Bsn. 1

Bsn. 2

6

4

6

8

M

148

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

6

4

6

8

CYMBAL

bowed

Perc. I

*ppp*

Perc. II

*p*

Hp.

6

4

6

8

M

148

Pno.

Sax.

Acc.

D.B.

6

4

6

8

M

148

Vlins. 1-3

*ppp*

Vlins. 4-6

*ppp*

Vlins. 1-3

*ppp*

Vlins. 4-5

*ppp*

Vla. 1-2

*ppp*

Vla. 3-4

*ppp*

Vlc.

*ppp*

D.B.

*ppp*

6

4

6

8



[illegible]

[illegible]

This page of the musical score contains the following elements:

- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets, B. Clarinet, Bassoons 1 & 2, Horns 1 & 2, C. Trumpets 1 & 2, Trombones 1 & 2, and Tuba.
- Brass:** Horns 1 & 2, C. Trumpets 1 & 2, Trombones 1 & 2, and Tuba.
- Percussion:** Glockenspiel, Vibraphone (with reibstock), and two other percussion parts (Perc. I and II).
- Strings:** Violins I & II, Viola, Violoncello, and Double Bass.
- Piano:** Pno.
- Tempo and Time Signatures:** The score alternates between a slow section (♩ = 48) and a faster section (♩ = 110). Time signatures include 7/8, 3/4, 4/4, and 3/4 Q.
- Dynamics and Articulation:** Various dynamics are used, including *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo). Articulation includes accents, slurs, and specific instructions like "very airy tone flz" and "unis."
- Performance Instructions:** Boxed instructions such as "SENZA SORD" (without mutes) and "VIBRAPHONE reibstock" are present.

187

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

airry tone

airry tone

no air

no air

*p*

*pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

187

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

*pp*

*pp*

*ff*

*ff*

*ff*

*ff*

*ff*

Perc. I

Perc. II

Hp.

bowed (2 bows)

TAM-TAM  
scrape edge with metal stick

GRAN CASSA

PED.

*pp*

*ff*

*ff*

*ff*

187

Pno.

Sax.

Acc.

D.B.

187

VLN. I

VLN. II

VLA.

VLC.

D.B.

col legno tratto div.

col legno tratto div.

non div. arco

non div. arco

*ppp*

*ppp*

*ff*

*ff*

*ff*



[illegible]

[illegible]

[illegible]

68

T

♩ = 84

247

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl.

B. Cl.

Bsn. 1

Bsn. 2

68

T

♩ = 84

247

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

68

Perc. I

Perc. II

Hp.

68

T

♩ = 84

247

Pno.

Sax.

Acc.

D.B.

68

T

♩ = 84

VLN. I

VLN. II

VLA.

VLC.

D.B.

3 U 4  
4  $\text{♩} = 42$  (  $\text{♩} = 84$  ) 4

$$\begin{array}{cc} 3 & 4 \\ 4 & 4 \end{array}$$

3 U 4  
4 ♩ = 42 ( ♩ = 84 ) 4

3 U 4  
4 ♩ = 42 ( ♩ = 84 ) 4

(normal bow speed)

*ppp*

[illegible]

VLC.

(normal bow speed)

*ppp* (normal bow speed)

*ppp* (normal bow speed)

*ppp* (normal bow speed)

div. a 2

IV / 6

*ppp* (normal bow speed)

III / 4

IV / 6

265

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

265

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hrp.

265

Pno.

Sax.

Acc.

D.B.

VLN. I

VLN. II

VLA.

VLC.

D.B.

270

V

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

270

V

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

270

V

Pno.

Sax.

Acc.

D.B.

V

VLN. I

VLN. II

VLA.

VLC.

D.B.

274

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

274

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

274

Perc. I

Perc. II

Hp.

274

Pno.

Sax.

Acc.

D.B.

VLN. I

VLN. II

VLA.

VLC.

D.B.

1 / 10

II / 12

11

12

10

III / 12

II / 12

III / 12

II / 10

8

10

III / 12

III / 4

IV / 6

III / 4

III / 3

III / 4

IV / 5

27864

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Musical score for woodwinds and brass instruments. The system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl., B. Cl., Bsn. 1, and Bsn. 2. The music is in 6/4 time and features complex melodic lines with many slurs and ties.

27864

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Musical score for horns and tubas. The system includes Hr. 1, Hr. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, and Tuba. The music is in 6/4 time and features sustained notes with some melodic movement.

64

Perc. I

Perc. II

Hp.

Musical score for percussion and harp. The system includes Perc. I, Perc. II, and Hp. Percussion I has a simple rhythmic pattern, while Percussion II and the Harp have more complex, flowing lines.

27864

Pno.

Sax.

Acc.

D.B.

Musical score for piano, saxophone, accordion, and double bass. The system includes Pno., Sax., Acc., and D.B. The piano and saxophone parts have complex melodic lines. The accordion and double bass parts provide harmonic support with sustained notes and some rhythmic patterns.

64

VLN. I

Musical score for Violin I. The system includes VLN. I. The music is in 6/4 time and features a complex melodic line with many slurs and ties.

VLN. II

Musical score for Violin II. The system includes VLN. II. The music is in 6/4 time and features a complex melodic line with many slurs and ties.

VLA.

Musical score for Viola. The system includes VLA. The music is in 6/4 time and features a complex melodic line with many slurs and ties.

VLC.

D.B.

Musical score for Violoncello and Double Bass. The system includes VLC. and D.B. The music is in 6/4 time and features complex melodic lines with many slurs and ties.

[illegible]

286

3/4

3/8

2/4

3/4

4/4

3/8

3/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

286

3/4

3/8

2/4

3/4

4/4

3/8

3/4

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

3/4

3/8

2/4

3/4

4/4

3/8

3/4

Perc. I

Perc. II

Hp.

286

3/4

3/8

2/4

3/4

4/4

3/8

3/4

Pno.

Sax.

Acc.

D.B.

286

3/4

3/8

2/4

3/4

4/4

3/8

3/4

VLN. I

VLN. II

VLA.

VLC.

D.B.

GRAN CASSA

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

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ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

293

34

38

34

24

44

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

293

34

38

34

24

44

38

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

34

38

34

24

44

38

Perc. I

Perc. II

Hp.

293

34

38

34

24

44

38

Pno.

Sax.

Acc.

D.B.

293

34

38

34

24

44

38

VLN. I

VLN. II

VLA.

VLC.

D.B.

3  
8

4  
4

2  
4

3  
8

3  
8

3  
8

299

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

3  
8

4  
4

2  
4

3  
8

3  
8

3  
8

299

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

3  
8

4  
4

2  
4

3  
8

3  
8

3  
8

Perc. I

Perc. II

Hp.

3  
8

4  
4

2  
4

3  
8

3  
8

3  
8

299

Pno.

Sax.

Acc.

D.B.

3  
8

4  
4

2  
4

3  
8

3  
8

3  
8

299

VLN. I

VLN. II

VLA.

VLC.

D.B.

304

309

3  
8

2  
4

6  
4

4  
4

X

3  
4

5  
8

4  
4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

309

3  
8

2  
4

6  
4

4  
4

X

3  
4

5  
8

4  
4

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

3  
8

2  
4

6  
4

4  
4

3  
4

5  
8

4  
4

Perc. I

Perc. II

Hp.

309

3  
8

2  
4

6  
4

4  
4

X

3  
4

5  
8

4  
4

Pno.

Sax.

Acc.

D.B.

309

3  
8

2  
4

6  
4

4  
4

X

3  
4

5  
8

4  
4

VLN. I

VLN. II

VLA.

VLC.

D.B.

units: slow bowing  
arco very little bow pressure

ppp

4/4 2/4 4/4 3/4 4/4

Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. B. Cl. Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tuba

Perc. I Perc. II Hp.

Pno. Sax. Acc. D.B.

VLN. I VLN. II VLA. VLC. D.B.

315

unis.

div à 4

div à 3

(non div.)

bow on bridge, dampen strings (noise only)

ppp

BASS CLARINET  
airy tone  
ppp pp ppp

[illegible]

330

Y

44246434

FL. 1

(no air)

very airy tone

C FLUTE

ppp

FL. 2

ppp

Ob. 1

ppp

Ob. 2

ppp

B♭-Cl.

very airy tone

ppp (no air)

B. Cl.

(no air)

airy tone

(no air)

ppp

Bsn. 1

ppp

Bsn. 2

ppp

330

Y

44246434

Hr. 1

ppp

ppp

Hr. 2

ppp

C Tpt. 1

ppp

ppp

C Tpt. 2

ppp

Tbn. 1

ppp

ppp

Tbn. 2

ppp

Tuba

ppp

ppp

Perc. I

44

24

44

64

34

ppp

PED.

Perc. II

ppp < pp

ppp

Hp.

330

Y

44246434

Pno.

ppp

ppp

PED. — PED. — sim.

Sax.

ppp

very airy tone

airy tone

ppp

Acc.

ppp

D.B.

ppp

play this section a quartertone lower (so the sounding result is no quartertones, or "normal" tuning)

ppp

330

Y

44246434

VLN. I

ppp

col legno tratto

ppp

arco

ppp

pizz.

ppp

ppp arco

VLN. II

ppp

col legno tratto

ppp

arco

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

VLA.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

VLC.

ppp

ppp

ppp

ppp

D.B.

ppp

III / 6

ppp

ppp

ppp

342

**Z**

4/4 3/4 4/4 5/4 2/4 4/4

PICCOLO

FL. 1

FL. 2

Ob. 1

Ob. 2

B<sup>b</sup> Cl.

B. Cl.

Bsn. 1

Bsn. 2

airy tone

(no air)

*ppp*

*f*

*ppp*

The musical score consists of three staves. The top staff is for Percussion I, the middle for Percussion II, and the bottom for Harp (Hp.). Above the Percussion I staff, time signatures are indicated: 4/4, 3/4, 4/4, 5/4, 2/4, and 4/4. The Percussion I part begins with a *ppp* dynamic and a pedal (PED.) instruction. The Percussion II part includes a "with stick" instruction. The Harp part has a single melodic line. The score concludes with a *ppp* dynamic and a "TAM-TAM" instruction for the Percussion I part.

342

**Z**

4/4 3/4 4/4 5/4 2/4 4/4

Pno.

PED. →

Sax.

airy tone

no air

ppp

ppp

ff

ff

ff

D.B.

ppp

ff

342

**Z**

4 4 3 4 4 5 4 4 2 4 4

VLN. I

pizz.

arco

ff

ff

VLN. II

col legno tratto

arco

ff

ff

VLA.

ff

ff

VLC.

ff

D.B.

ff

AA (♩ = 48) con forza

354

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

AA (♩ = 48) con forza

354

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

AA (♩ = 48) con forza

354

Pno.

Sax.

Acc.

D.B.

AA (♩ = 48) con forza

354

VLN. I

VLN. II

VLA.

VLC.

D.B.

361

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl.

B. Cl.

Bsn. 1

Bsn. 2

361

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

361

Pno.

Sax.

Acc.

D.B.

361

VLN. I

VLN. II

VLA.

VLC.

D.B.

BB

♩ = 102

367

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

BB

♩ = 102

367

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

5

4

4

4

Perc. I

Perc. II

Hp.

BB

♩ = 102

367

Pno.

Sax.

Acc.

D.B.

5

4

4

4

BB

♩ = 102

367

VLN. I

VLN. II

VLA.

VLC.

D.B.

5

4

4

4

bow on bridge, dampen strings (noise only)

ppp

bow on bridge, dampen strings (noise only)

ppp

bow on bridge, dampen strings (noise only)

ppp

bow on bridge, dampen strings (noise only)

ppp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

Pno.

Sax.

Acc.

D.B.

VLN. I

VLN. II

VLA.

VLC.

D.B.

CC

375

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

CC

375

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

GLOCKENSPIEL  
(dead stroke)  
ppp

Perc. II

CROTALES  
(dead stroke)  
ppp

Hp.

CC

375

Pno.

Sax.

ppp

Acc.

ppp

D.B.

CC

375

VLN. I

VLN. II

VLA.

VLC.

D.B.

382

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

382

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

382

Pno.

Sax.

Acc.

D.B.

382

VLN. I

VLN. II

VLA.

VLC.

D.B.

5  
4

387

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

5  
4

387

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

5  
4

Perc. I

Perc. II

Hp.

5  
4

387

Pno.

Sax.

Acc.

D.B.

5  
4

387

VLN. I

VLN. II

VLA.

VLC.

D.B.