

**CONCERTO GROSSO**  
ERIC SHANFIELD



## CONCERTO GROSSO

Eric Shanfield

ENS.2025.8 | 7.26.25-8.3.25 | 15'

Soli Group:	Piccolo	Contrabass Trombone
	Flute	
Tenor Saxophone in Bb	Alto Flute in G	Timpani (4)
Synthesizer	Bass Flute	
Electric Guitar	Oboe	Strings
Bass Guitar	English Horn in F	
Drum Set	Eb Clarinet	
	Clarinet in Bb	
	Bass Clarinet in Bb	
	Contrabass Clarinet in Bb	
	Bassoon	
	Contrabassoon	

>Score is *concert*.

>Soli group: Tenor sax. Analogue synth (such as a Korg) with square (warm, clean tone) and sawtooth waves (rich, noisy tone). Set the global dynamic at the beginning (dynamics are assumed to be constant and polyphony is not required). Use a solid body electric guitar, played with a pick. Electric guitar is played both clean and with the following pedals: Fuzzbox (with chorus), and heavy distortion. The bass guitar (4 or 5 string, fretted or not), is performed clean with fingers or pick. The electric and bass guitars should have volume pedals. Drum set includes: kick drum, snare drum, 2 hanging toms, floor tom, hi-hat, ride cymbal, and crash cymbal.

>This soli ensemble should *never* be amplified separately through a PA system unless the *entire* orchestra is amplified. The synth, electric guitar, and electric bass should have their own amps located next to them on stage. The tenor sax may use a contact mic with amp if desired. The drums should probably be unamplified and ideally either partially or completely isolated. The soli group ought ideally be provided with dedicated monitors.

>Although the contrabass trombone performs only six notes at the conclusion of the piece, its inclusion is necessary, both musically and theatrically. Do not use a tuba (nor tenor/bass trombones which cannot play the low B). Bell in the air—blast!

>String complement: 12.10.8.6.4—16.14.12.10.8 depending on the volume of the soli group and hall acoustics.

>Though not strictly necessary, the composer generally prefers first and second violins to sit antiphonally.

>Pizzicato string glissandi are performed by plucking the first note then sliding the finger to the second without re-attacking.

>Natural harmonics notated as quarter tones sound in the harmonic series approximately as written; use the indicated string and do not adjust intonation.

## CONCERTO GROSSO

My *Concerto Grosso* was inspired by European composers such as Enno Poppe and Bernhard Lang who have creatively used rock ensembles in a purely classical setting. Rather than attempting to adapt popular tropes to the classical world, this piece instead tries to imagine what a contemporary classical piece using an embedded rock group might sound like within the composer's specific sound world. Comprised of paired cycles of constantly shifting, permuting polyphonic lines entwined and entangled together, this *Concerto Grosso* highlights a prismatic orchestration foregrounding woodwinds and strings in continuous flux. Within this context, the soli group featuring tenor sax, analogue synth, electric guitar, bass guitar, and drums is heard both together as a unit and as individual soloists; even the drum set is usually used to carry melodic shapes rather than provide a rhythmic backbone. There are three movements: Metal, Machine, and Music.



# CONCERTO GROSSO

## I. METAL

Eric Shanfield

♩ = 92

①

Piccolo

Flute

Alto Flute

Oboe

English Horn

Clarinet in Eb

Clarinet in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Bassoon

Contrabassoon

Contrabass Trombone

TACET MOV. I

Timpani

E, G, A, D

Tenor Saxophone

Synthesizer

Noisy Sawtooth Wave

f sempre

Electric Guitar

Heavy Distortion

Arpeggios

Bass Guitar

Clean

Drum Set

Violin I

Violin II

Viola

Violoncello

Contrabass

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④

⑤

Picc. *f*

Fl. *f* 3 *p*

A. Fl. *norm.* *f* *p*

Ob. *p* *f*

Eng. Hn. *p* *f*

E♭ Cl. *f* *norm.* *p* 5 *f*

Cl. *f* *norm.* *p* *f*

B. Cl. *p* *p* 5 *f*

Cb. Cl. *p* *f*

Bsn. *p* *f* *f* *f*

Cbsn. *f* *f*

Timp.

Ten. Sax. *p* *f*

Synth.

E. Gtr. *Clean* *p* *f* *Fuzzbox + Chorus* *f* *Heavy Distortion* 3 *f* 3

E. Bass *p* *f* *f* *f*

Dr. *p* *f* *f* *p* 2

Vln. I ④ ⑤ *div.* *f* *unis.* 3 *p* *f* *p* 3 3

Vln. II *div.* *f* *unis.* 3 *p* *f* *p* 3

Vla. *p* *f* *p* *f* *p* *div. 3* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *div. 3* *f* *p* *f* *p*

Cb. *p* *f* *p* *f* *p* *f*

6 7

Picc. *p* *f p* *f*

Fl. *p* *f p* *f*

A. Fl. *p* *f p* *f*

Ob. *p* *f p* *f*

Eng. Hn. *p* *f p* *f*

E♭ Cl. *p* *f p* *f*

Cl. *p* *f p* *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

Timp.

Ten. Sax. *p* *f p* *f*

Synth.

E. Gtr. *f*

E. Bass *f*

Dr. *f*

Vln. I *f* *div.* *unis.* *p* *f*

Vln. II *f* *div.* *unis.* *p* *f*

Vla. *f* *div. 3* *p* *f p* *f*

Vc. *f* *div. 3* *p* *f p* *f*

Cb. *f*



10 11

Picc. *f* *p*

Fl. *f* *p*

A. Fl.

Ob. *f* *p* *f* *p*

Eng. Hn. *f* *p* *f* *p*

E♭ Cl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *p* *f*

Cbsn.

Timp.

Ten. Sax. *f* *f* *p* *f*

Synth.

E. Gtr. *f* *gliss.*

E. Bass *f* *p* *f* *p*

Dr. *p* *f*

Vln. I 10 11 *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f*

Cb. *pizz.* *p* *f*

12

The musical score for page 9 of "Concerto Grosso - I. Metal" features a variety of instruments and complex musical notation. The woodwind section includes Piccolo, Flute, Alto Flute, Oboe, English Horn, Eb Clarinet, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, and Contrabassoon. The brass section includes Tenor Saxophone, Synthesizer, Electric Guitar, Electric Bass, and Drums. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and includes various dynamics (p, f), articulations (gliss., arco), and performance instructions (flz.). A second "12" is circled in the Violin I part.

13 14

Picc. *p* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f* *f*

A. Fl. *f* *p* *f* *p* *f* *f*

Ob. *p* *p* *f* *f* *f* *f*

Eng. Hn. *p* *p* *f* *f* *f* *f*

E♭ Cl. *p* *p* *f* *p* *f* *f*

Cl. *p* *p* *f* *p* *f* *f*

B. Cl. *p* *p* *f* *f* *f* *f*

Cb. Cl. *p* *p* *f* *f* *f* *f*

Bsn. *p* *p* *f* *f* *p* *p*

Cbsn. *p* *f* *p* *f* *p* *f*

Timp. *f* *p*

Ten. Sax. *p* *p* *f* *p* *f* *f*

Synth. *f* *f* *f* *f* *f* *f*

E. Gtr. *f* *f* *f* *f* *f* *f*

E. Bass *f* *f* *f* *f* *f* *f*

Dr. *p* *f* *p* *f* *p* *f*

Vln. I 13 14 *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *p* *f* *p* *f* *p* *f*

[Fuzzbox + Chorus] Arpeggios

8a-IV

15

16

Picc. -  
 Fl. -  
 A. Fl. -  
 Ob. -  
 Eng. Hn. -  
 Eb Cl. -  
 Cl. *p* *f*  
 B. Cl. *f*  
 Cb. Cl. -  
 Bsn. *f* *p* *f*  
 Cbsn. *p* *f*  
 Timp. -  
 Ten. Sax. *p* *f*  
 Synth. -  
 E. Gtr. *f*  
 E. Bass *f*  
 Dr. *f* (bell)  
 Vln. I *f* *p* *f*  
 Vln. II *f* *p* *f*  
 Vla. *p* *f*  
 Vc. *f* *p* *f*  
 Cb. *p* *f*

17 18

Picc. *f p f p f*

Fl. *f p f p f*

A. Fl. *p f*

Ob. *p f*

Eng. Hn. *p f*

E♭ Cl. *f p f*

Cl. *p f f p f p f*

B. Cl. *p f f p*

Cb. Cl. *f p*

Bsn. *p f*

Cbsn. *p*

Timp. *f*

Ten. Sax. *f p f p*

Synth.

E. Gtr. *f p f p*

E. Bass

Dr. *p f p f p*

Vln. I *p f*

Vln. II *p f*

Vla. *p f*

Vc. *pizz. p f arco f*

Cb. *pizz. p f (pizz.) f*



21 22

Picc. *f* *p* *f* *p* *f*

Fl. *f* *p* *p* *f* *p* *f*

A. Fl. *f* *p* *p* *f* *p*

Ob. *f* *f* *f* *f*

Eng. Hn. *f* *f* *f*

E♭ Cl. *f* *norm.* *f* *p* *f* *f*

Cl. *f* *norm.* *p* *p* *f*

B. Cl. *p* *f*

Cb. Cl. *f*

Bsn. *p* *f* *f*

Cbsn. *f*

Timp.

Ten. Sax. *f* *f*

Synth.

E. Gtr. *f* *Heavy Distortion* *f* *f*

E. Bass *f* *f*

Dr. *f* *f*

21 22

Vln. I *f* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *p* *f* *p*

Vla. *p* *f* *f* *f* *p* *p* *f* *p*

Vc. *p* *f* *f* *f* *f* *pizz.* *f*

Cb. *p* *f* *f* *f* *f* *pizz.* *f*

23 24

Picc. *f* *p* *f* *p*

Fl. *f* *p* *f* *p*

A. Fl.

Ob. *f*

Eng. Hn.

E♭ Cl. *f* *p* *f* *p*

Cl. *p* *f* *p*

B. Cl.

Cb. Cl. *f*

Bsn. *f*

Cbsn.

Timp. *f*

Ten. Sax.

Synth.

E. Gtr. *f*

E. Bass *f*

Dr. *f* *p* *f* *p*

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *pizz.*

Cb. *f*

25

Picc. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

A. Fl. *f*

Ob. *f*

Eng. Hn. *f*

E♭ Cl. *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

Timp.

Ten. Sax. *f* *f*

Synth.

E. Gr. *f*

E. Bass *f*

Dr. *p* *f* *p* *f*

25

Vln. I *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

Vc. *f* *arco*

Cb. *f*

26 27

Picc. *p* *f* *f* *p* *f* *p*

Fl. *p* *f* *f* *p* *f* *p*

A. Fl. *f* *f* *p* *f* *p*

Ob. *f* *f* *p* *f* *p*

Eng. Hn. *f* - - - - -

E♭ Cl. *p* *f* *f* *p* *f* *p*

Cl. *p* *f* *f* *p* *f* *p*

B. Cl. *f* - - - - -

Cb. Cl. *f* - - - - -

Bsn. *f* - - - - -

Cbsn. *f* - - - - -

Timp. *f* - - - - -

Ten. Sax. *f* - - - - -

Synth. - - - - -

E. Gtr. *f* - - - - -

E. Bass *f* - - - - -

Dr. *p* *f* *f* - - - - -

26 27

Vln. I *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *f* *p* *f*

Vla. *p* *f* *f* *p* *f*

Vc. *f* *f* - - - - -

Cb. *f* - - - - -

28 29

Picc. *f p f p<sup>3</sup> f*

Fl. *f p f p<sup>3</sup> f*

A. Fl. *f p f p<sup>3</sup> f*

Ob. *f p f p<sup>3</sup> f*

Eng. Hn.

E♭ Cl. *f p f p<sup>3</sup> f*

Cl. *f p f p<sup>3</sup> f*

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

Timp.

Ten. Sax. *f* *flz.* *norm.*

Synth.

E. Gtr. *f*

E. Bass *f*

Dr. *f*

28 29

Vln. I *p f p f*

Vln. II *p f p f*

Vla. *p f p f*

Vc. *p f p f*

Cb. *p f*

30

31

Picc.   
 Fl.   
 A. Fl.   
 Ob.   
 Eng. Hn.   
 Eb Cl.   
 Cl.   
 B. Cl.   
 Cb. Cl.   
 Bsn.   
 Cbsn.   
 Timp.

Ten. Sax.   
 Synth.   
 E. Gtr.   
 E. Bass   
 Dr.

30

31

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

32

Picc. *f*

Fl. *f*

A. Fl. *f*

Ob. *f* *p* *f* *p* *f*

Eng. Hn. *f* *p* *f* *p* *f*

E♭ Cl. *p* *f*

Cl. *f* *p* *f* *p* *f*

B. Cl. *f* *p* *f* *p* *f*

Cb. Cl. *p* *f* *p* *f*

Bsn. *p* *f* *p* *f*

Cbsn. *p* *f* *p* *f*

Timp. *f*

Ten. Sax. *f* *3* *3*

Synth. *come sopra*

E. Gtr. *f*

E. Bass *f*

Dr. *f* *p* *f* *p* *f*

Vln. I *f* *p* *p* *f* *p*

Vln. II *p* *f* *p* *p* *f* *p*

Vla. *p* *f* *p* *p* *f* *p*

Vc. *p* *f* *p* *p* *f* *p*

Cb. *p* *f* *p* *p* *f* *p*

32

33 34

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Timp. Ten. Sax. Synth. E. Gtr. E. Bass. Dr.

33 34

Vln. I Vln. II Vla. Vc. Cb.

35 36

Picc. *p < f* *p < f* *f* *p* *f*

Fl. *f* *p* *f*

A. Fl. *f* *p* *f*

Ob. *f* *p* *f*

Eng. Hn. *f* *p* *f*

E♭ Cl. *f* *f* *f*

Cl. *f* *f* *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

Timp. *f*

Ten. Sax. *f* *f* *f*

Synth. *f*

E. Gtr. *f* *Picked Arpeggios* *Arpeggios*

E. Bass *f* *f* *f*

Dr. *f* *f* *f* *p < f > p f* *p < f > p*

Vln. I *p < f* *p < f* *f* *p* *f*

Vln. II *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

Vc. *p < f* *p < f* *p* *f*

Cb. *p* *f*

37 38

Picc. *f* *f* *f* *f* *f* *ff*

Fl. *f* *f* *f* *f* *f* *ff*

A. Fl. *f* *p* *f* *p* *f* *ff*

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

Eng. Hn. *f* *p* *f* *p* *f* *ff*

E♭ Cl. *f* *f* *f* *f* *f* *ff*

Cl. *f* *f* *f* *f* *f* *ff*

B. Cl. *f* *p* *f* *f* *f* *ff*

Cb. Cl. *f* *p* *f* *f* *f* *ff*

Bsn. *f* *p* *f* *f* *f* *ff*

Cbsn. *f* *p* *f* *f* *f* *ff*

Timp. *f* *p* *ff*

Ten. Sax. *f* *ff*

Synth. *f* *ff*

E. Gtr. *f* *ff*

E. Bass *f* *ff*

Dr. *f* *f* *p* *f* *p* *ff*

Vln. I 37 38 *f* *p* *f* *f* *ff*

Vln. II *f* *f* *f* *f* *f* *ff*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *f* *f* *ff*

# CONCERTO GROSSO

## II. MACHINE

♩ = 84

①

Piccolo

Flute

Alto Flute

Oboe

English Horn

Clarinet in Eb

Clarinet in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Bassoon

Contrabassoon

Contrabass Trombone

TACET MOV. II

Timpani

C, G, Ab, D

Tenor Saxophone

Synthesizer

Electric Guitar

Bass Guitar

Drum Set

Violin I

Violin II

Viola

Violoncello

Contrabass

Score details: The score is for Concerto Grosso II, Machine, by Eric Shanfield. It features a woodwind section (Piccolo, Flute, Alto Flute, Oboe, English Horn, Clarinet in Eb, Clarinet in Bb, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Bassoon, Contrabassoon), a brass section (Contrabass Trombone), a percussion section (Timpani, Drum Set), and a contemporary ensemble (Tenor Saxophone, Synthesizer, Electric Guitar, Bass Guitar). The woodwinds and strings play a melodic line with dynamic markings of *f* and *p*. The electric guitar and bass guitar play a rhythmic accompaniment with dynamic markings of *p* and *f*. The synthesizer and drum set provide a modern, electronic texture. The score includes performance instructions such as "TACET MOV. II" for the Contrabass Trombone and "col legno" for the strings. The tempo is marked as ♩ = 84. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The key signature is one flat (Bb major/F minor) and the time signature is 4/4.

②

Picc. *f* *f* *p*

Fl. *p* *f* *p* *f* *p*

A. Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Ob. *f* *p*

Eng. Hn. *f* *p*

E♭ Cl. *f* *p*

Cl. *f* *p* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

Cb. Cl. *p* *f* *p*

Bsn. *f* *p* *p*

Cbsn. *f* *p* *p*

Timp. *f* *p*

Ten. Sax. *f* *p* *f* *p*

Synth.

E. Gtr.

E. Bass

Dr. *f*

Vln. I *f* *p*

Vln. II *col legno* *f*

Vla. *pizz.* *f* *pizz.* *f*

Vc. *pizz.* *f*

Cb. *arco* *p* *col legno* *f*

③ ④

Picc. -

Fl. *f* *p*

A. Fl. *fz.* *f* *p*

Ob. -

Eng. Hn. *f* *p*

E♭ Cl. -

Cl. *f* *p*

B. Cl. -

Cb. Cl. -

Bsn. -

Cbsn. -

Timp. -

Ten. Sax. *f* *p* *f* *p* *p* *f* *p* *f*

Synth. -

E. Gtr. Clean *p* *f* Heavy Distortion Fuzzbox + Chorus *f* *f*

E. Bass *p* *f* *f*

Dr. *p* *f* *p* *f* *f*

Vln. I ③ ④

Vln. II -

Vla. (pizz.) *f*

Vc. (pizz.) *f*

Cb. arco *p*

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl., A. Fl., Ob., Eng. Hn., Eb Cl., Cl., B. Cl., Cb. Cl., Bsn., Cbsn.) and brass section (Timp., Ten. Sax., Synth., E. Gtr., E. Bass, Dr.) are positioned in the upper half. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is in the lower half. The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The woodwinds and brass play sustained notes with some movement. The strings play a rhythmic accompaniment with sixteenth-note patterns and triplets. The electric guitar and electric bass play a driving, rhythmic line. The drums provide a steady beat with occasional accents. The dynamic markings range from piano (p) to forte (f). The score is marked with a circled 5 (⑤) at the beginning of the first measure of the woodwind and string sections.



8

Picc. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

A. Fl. *f* *p* *f*

Ob. *p sempre*

Eng. Hn. *f* *p* *f*

E♭ Cl. *f*

Cl. *f* *p* *f*

B. Cl. *p* *f* *p* *f*

Cb. Cl. *p* *f* *p*

Bsn. *p* *f*

Cbsn. *f*

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass

Dr.

Vln. I *f* *p* *f* *p* *pizz.*

Vln. II *f* *col legno*

Vla. *arco* *p sempre*

Vc. *pizz.* *f*

Cb. *col legno* *f* *arco* *p*

9

10

Picc. *f* *p*

Fl. *f* *p* *f*

A. Fl. *f* *p* *f*

Ob. *p*

Eng. Hn. *p*

E♭ Cl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

B. Cl. *f* *p*

Cb. Cl. *p*

Bsn. *f* *p*

Cbsn.

Timp.

Ten. Sax. *f* *p* *f* *p*

Synth.

E. Gtr. *p*

E. Bass *p*

Dr. *p*

9 (pizz.) *f* *p* *f* *p*

Vln. I *f* *p* *f* *p*

Vln. II

Vla. *p*

Vc. *arco* *p* *pizz.* *f*

Cb. *II*

10 (pizz.) *f* *p* *f* *p*



12 13

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass

Dr.

Detailed description of the score for measures 12-13: This section includes staves for Piccolo, Flute, Alto Flute, Oboe, English Horn, E♭ Clarinet, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Timpani, Tenor Saxophone, Synthesizer, Electric Guitar, Electric Bass, and Drums. Measure 12 shows various woodwinds and strings with dynamics like *p* and *f*. Measure 13 features more complex woodwind and string passages, including triplets and sixteenth-note runs. The electric guitar part in measure 13 is marked with a box labeled "Fuzzbox + Chorus".

12 13

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. arco

pizz.

arco

pizz.

Detailed description of the score for measures 12-13: This section includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 12 shows the strings with dynamics like *p* and *f*. Measure 13 features more complex string passages, including sixteenth-note runs and triplets. The Viola part in measure 13 is marked with "con sord. arco". The Violoncello part in measure 13 is marked with "arco". The Contrabass part in measure 13 is marked with "pizz.". The electric guitar part in measure 13 is marked with a box labeled "Fuzzbox + Chorus".

14

15

Picc. -

Fl. -

A. Fl. -

Ob. -

Eng. Hn. *p* *f* *p* *f* *p* *f* *p*

E♭ Cl. -

Cl. - *p* *f*

B. Cl. *p* *f* *p* *f*

Cb. Cl. *p* *f*

Bsn. *p* *f* *p* *f*

Cbsn. *p* *f*

Timp. *p sempre*

Ten. Sax. *p* *f* *p* *f* *p* *f* *p*

Synth. -

E. Gtr. *p* *f* *p* *f* *p* *f* *p*

E. Bass *p* *f* *p* *f* *p*

Dr. *p* *<f* *p* *<f*

14

15

Vln. I *p* *p* *f* *p* *f* *p*

Vln. II *p* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p*

Cb. *p* arco

Picc. -

Fl. -

A. Fl. *p* *f*

Ob. *p* *f* *p*

Eng. Hn. -

E♭ Cl. -

Cl. -

B. Cl. *p* *f* *p* *f*

Cb. Cl. *p* *f*

Bsn. *p* *f* *p*

Cbsn. *p* *f*

Timp. -

Ten. Sax. *f* *p* *p* *f* *f* *p* *f* *f* *p* *f*

Synth. *p* *f*

E. Gtr. *p* *f*

E. Bass *p* *f* *p* *f* *p* *f*

Dr. *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vln. I *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

Vla. *f*

Vc. *p* *f* IV

Cb. -

18

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Timp.

Ten. Sax. Synth. E. Gtr. E. Bass. Dr.

18

Vln. I Vln. II Vla. Vc. Cb.

19 20

Picc. *p* *f* *p* *f*

Fl. *p* *f* *p* *f*

A. Fl. *p* *f* *p* *f*

Ob. *f* *p* *f*

Eng. Hn. *f* *p* *f*

E♭ Cl. *f* *p*

Cl. *p* *f* *f* *p*

B. Cl. *p* *f*

Cb. Cl. *p* *f*

Bsn.

Cbsn.

Timp.

Ten. Sax. *f* *p* *f* *f* *p*

Synth. *f* *p*

E. Gtr. *p* *f* *p*

E. Bass *f* *p* *f* *p*

Dr. *f* *f*

19 20

Vln. I *p* *p* *f* *p* *senza sord.*

Vln. II *f* *senza sord. col legno*

Vla. *p* *p* *f* *p* *senza sord.*

Vc. *f* *f* *f* *pizz.*

Cb. *f* *col legno*

21

22

Picc. -

Fl. -

A. Fl. -

Ob. -

Eng. Hn. -

E♭ Cl. -

Cl. -

B. Cl. -

Cb. Cl. -

Bsn. -

Cbsn. -

Timp. -

Ten. Sax. *f* *p* *f* *p* *p* *f* *f* *p* *p*

Synth. *f* *f* *f* *f*

E. Gtr. *f* *f* *f* *f*

E. Bass *f* *f* *f* *f*

Dr. *f* *p* *p* *f* *p*

21

22

Vln. I -

Vln. II *arco* *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f* *arco* *p* *f* *p*

Cb. *arco* *p* *f* *p*





26 27

Picc. *p* *f* *p* *f* *p* *f* *p* *f*

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

A. Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Ob. *p* *f* *p* *f* *p* *f* *p* *f*

Eng. Hn. -

E♭ Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Cb. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p* *f* *p* *f* *p*

Timp. *f* *p* *f* *p* *f* *p* *f* *p*

Ten. Sax. -

Synth. *f* *p* *f* *p* *f* *p* *f* *p*

E. Gtr. *f* *p* *f* *p* *f* *p* *f* *p*

E. Bass *f* *p* *f* *p* *f* *p* *f* *p*

Dr. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

Heavy Distortion Arpeggios

28

29

Picc.   
 Fl.   
 A. Fl.   
 Ob.   
 Eng. Hn.   
 Eb Cl.   
 Cl.   
 B. Cl.   
 Cb. Cl.   
 Bsn.   
 Cbsn.   
 Timp.   
 Ten. Sax.   
 Synth.   
 E. Gtr.   
 E. Bass   
 Dr.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

30 31

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Timp. Ten. Sax. Synth. E. Gtr. E. Bass. Dr.

30 31

Vln. I Vln. II Vla. Vc. Cb.

32

Picc. *p* 3

Fl. *p* 3

A. Fl. *p* *wide vib.* *f*

Ob. *p* *f* *p* 3

Eng. Hn. *p* *f*

E♭ Cl. *f* *p* *f*

Cl. *p*

B. Cl. *f* *p* *f* *p*

Cb. Cl.

Bsn. *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

Timp.

Ten. Sax. *p* *f* 3 *p*

Synth.

E. Gtr. *f* *p* *Clean* *f* *p* *Heavy Distortion* *f* *p* *Clean* *f* *p*

E. Bass *p* *p*

Dr. *p* 3 3

32

Vln. I *f* *p* 3 *p* 33 *f* *p* 3 *p*

Vln. II *f* *p* 3 *f* *p* 3 *f* *p* 3 *p*

Vla. *pizz.* *p* *arco* *f* *pizz.* *p* *arco* *p*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

34

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Timp. Ten. Sax. Synth. E. Gtr. E. Bass. Dr.

35

34

Vln. I. Vln. II. Vla. Vc. Cb.

35

Picc. *p* *f* *p* *f*

Fl. *p* *f* *p* *f* *p*

A. Fl. *p* *f* *p* *f* *f*

Ob. *f* *p* *p*

Eng. Hn. *f* *p*

E♭ Cl. *f* *p*

Cl. *f* *p* *f* *p* *f*

B. Cl. *f* *p*

Cb. Cl. *f* *f* *p*

Bsn. *f* *p*

Cbsn. *f*

Timp.

Ten. Sax. *f* *p*

Synth. *f* *p*

E. Gtr. *f* *p* *pizz.* *f* *p*

E. Bass *f* *f* *p*

Dr. *p*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *f* *p*

Vcl. *f* *p* *f* *p* *pizz.* *f*

Cb. *p* *f* *p* *pizz.*

**36**

**36** *pizz.*

Fuzzbox + Chorus  
Picked Arpeggios

Arpeggios

37

Picc. *f*

Fl. *f* *p* *f* *p*

A. Fl. *f* *f* *f*

Ob. *p*

Eng. Hn.

E♭ Cl.

Cl. *f* *p* *f* *p* *f*

B. Cl. *f* *p*

Cb. Cl. *p*

Bsn.

Cbsn.

Timp.

Ten. Sax.

Synth.

E. Gtr. *6* *3*

E. Bass

Dr.

37

(pizz.)

Vln. I *f* *p* *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *p*

Vc. *p* *arco* *pizz.* *f*

Cb. *p*

Picc. -

Fl. -

A. Fl. *f* *p* *flz.* *p* *norm.*

Ob. -

Eng. Hn. *f* *p*

E♭ Cl. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Cb. Cl. *p*

Bsn. *p*

Cbsn. *p*

Timp. *p*

Ten. Sax. *p* *f* *p* *slap-tongue* *f* *p* *norm.*

Synth. *f*

E. Gtr. *Clean* *f* *Heavy Distortion* *Bend* *Clean* *p*

E. Bass *p* *f* *p*

Dr. *p* *f* *p* *f*

Vln. I -

Vln. II -

Vla. *pizz.* *f*

Vc. *f* *p* *(pizz.)*

Cb. *p* *pizz.*

# CONCERTO GROSSO

III. MUSIC

**♩ = 104**

The score is divided into two systems. The first system includes:

- Piccolo
- Flute
- Alto Flute (flz., norm.)
- Oboe
- English Horn
- Clarinet in Eb (flz., norm.)
- Clarinet in Bb (flz., norm.)
- Bass Clarinet in Bb
- Contrabass Clarinet in Bb
- Bassoon
- Contrabassoon
- Contrabass Trombone
- Timpani (C, G, A, E)
- Tenor Saxophone
- Synthesizer
- Electric Guitar
- Bass Guitar
- Drum Set

The second system includes:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass (pizz.)

The score features various musical notations including dynamics (p, f), articulation (accents), and performance instructions (flz., norm., pizz.).

①

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Cb. Tbn. Timp. Ten. Sax. Synth. E. Gtr. E. Bass. Dr. Vln. I. Vln. II. Vla. Vc. Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Alto Flute, Oboe, English Horn, E-flat Clarinet, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon) and brass section (Trombone, Timpani) are mostly silent, marked with rests. The Tenor Saxophone part is highly active, featuring dynamic markings of *f*, *p*, and *f*, along with triplets and a *sweep* effect. The Synthesizer part includes a *Noisy Sawtooth Wave* effect. The Electric Guitar part is marked with *Fuzzbox + Chorus* and *Clean* effects, and includes a *sweep* triplet. The Electric Bass part provides a steady accompaniment. The Drum part features a complex rhythmic pattern with various dynamics. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is mostly silent, marked with rests.

②

Picc.   
 Fl.   
 A. Fl.   
 Ob.   
 Eng. Hn.   
 Eb Cl.   
 Cl.   
 B. Cl.   
 Cb. Cl.   
 Bsn.   
 Cbsn.   
 Cb. Tbn.   
 Timp.   
 Ten. Sax.   
 Synth.   
 E. Gtr.   
 E. Bass   
 Dr.   
 Vln. I   
 Vln. II   
 Vla.   
 Vcl.   
 Cb. (pizz.) arco p pizz. arco 0 pizz. arco 0 pizz.

③

Picc. *f*

Fl. *flz.* *f* *p* *norm.* *f*

A. Fl. *p* *flz.* *f* *p*

Ob.

Eng. Hn. *f* *p*

E♭ Cl. *p*

Cl. *p* *f* *p*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *p* *f* *p*

Cbsn. *p* *f* *p*

Cb. Tbn.

Timp. *p*

Ten. Sax. *f* *p* *f* *p* *f*

Synth.

E. Gtr. *f* *p* *f*

E. Bass *f* *p*

Dr. *f* *p* *f* *p* *f*

④

Vln. I *p* *f*

Vln. II *f*

Vla. *p* *f* *pizz.* *p* *arco* *f*

Vc. *p* *f* *pizz.* *p*

Cb. *p* *f* *arco* *f*

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Heavy Distortion

(bell of ride cym.)

⑤

⑤

6 7

Picc. *p* *f* 3

Fl. *f* 3

A. Fl. *f* *norm.* 6 6 6 *p*

Ob. *p* *f* 3

Eng. Hn. *f* 3

E♭ Cl. *p* *f*

Cl. *p* 6 3 3 *f* *p* *f*

B. Cl. *p* 6 3 3 *f* *p* *f*

Cb. Cl. *p* *f*

Bsn. *p* *f*

Cbsn. *p* *f*

Cb. Tbn.

Timp. *f*

Ten. Sax. *f* 6 6 6 *p*

Synth.

E. Gtr. *f* *arpeggios* 3 3

E. Bass *p* *f* *f*

Dr. *p* *f* *choke* *f*

Vln. I 6 7 *f* *p* *f* *p* *p* 3 3 3 *f*

Vln. II *f* 3 *pizz.* *f* *p* *arco* 3 *f* 3 3 3 *f*

Vla. *f* 3 *p* *f* *p* *p* 3 3 *f* *f*

Vc. *f* 3 *pizz.* *f* *p* *arco* 3 *f* *f*

Cb. *p* *f* *f*



9 10

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f*  
 Fl. *f*  
 A. Fl. *f*  
 Ob. *f*  
 Eng. Hn. *f* *p* *f* *p*  
 Eb Cl. *f* *p* *f* *p*  
 Cl. *f* *p* *f* *p*  
 B. Cl. *f*  
 Cb. Cl. *f*  
 Bsn. *f* *p* *f* *p*  
 Cbsn. *f*  
 Cb. Tbn. *f*  
 Timp. E→F *f*  
 Ten. Sax. *f*  
 Synth. *f*  
 E. Gtr. *f* *f*  
 E. Bass *f* *f*  
 Dr. *p* *f* *p* *f*  
 Vln. I *f*  
 Vln. II *p* *f* *p*  
 Vla. *p* *f* *p*  
 Vc. *f*  
 Cb. *f*

11  
 11

12

13

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.





17 18

Picc. Fl. A. Fl. Ob. Eng. Hn. Eb Cl. Cl. B. Cl. Cb. Cl. Bsn. Cbsn. Cb. Tbn. Timp. Ten. Sax. Synth. E. Gtr. E. Bass. Dr.

Detailed description of the woodwind and string section score for measures 17 and 18. The score is written for a variety of instruments including Piccolo, Flute, Alto Flute, Oboe, English Horn, E-flat Clarinet, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Trombone, Timpani, Tenor Saxophone, Synthesizer, Electric Guitar, Electric Bass, and Drums. Measures 17 and 18 are marked with circled numbers. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p* (piano), *f* (forte), and *flz.* (flautando). The woodwinds and strings play intricate melodic lines, often with slurs and accents. The Tenor Saxophone part in measure 17 features a prominent sixteenth-note pattern with dynamic markings *f*, *p*, and *f*. The string parts provide a rhythmic foundation with various articulations and dynamics.

17 18

Vln. I Vln. II Vla. Vc. Cb.

Detailed description of the string section score for measures 17 and 18. The score is written for Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 17 and 18 are marked with circled numbers. The Violin I and II parts feature rapid sixteenth-note passages with dynamic markings *f* and *p*. The Viola part has a more melodic line with dynamic markings *f* and *p*. The Violoncello and Contrabass parts provide a rhythmic and harmonic support with dynamic markings *f* and *p*. The music is characterized by intricate rhythmic patterns and dynamic contrasts.

19

20

Picc. *f* 6 3 *p* 3 *f* *f* 3 *p*

Fl. *f* 6 3 *p* 3 *f* *p* 3 *f* *f* 3 *p*

A. Fl. *f* 6 3 *p* 3 *f* *p* 3 *f* *f* 3 *p*

Ob. *p* *f* *f* *p* *f* *p* *f* *p* *f* *p*

Eng. Hn. *p* *f* *f* *p* *f* *p* *f* *p* *f* *p*

E♭ Cl. *p* *f*

Cl. *p* *f*

B. Cl. -

Cb. Cl. -

Bsn. -

Cbsn. -

Cb. Tbn. -

Timp. -

Ten. Sax. *p* 3 6 3 *f*

Synth. 3

E. Gtr. *f* 3 3 *f* *Heavy Distortion*

E. Bass *p* *f* *loco* 3 *f*

Dr. *p* 3 6 3 *f* *p* *f* *p*

19

20

Vln. I *p* *f* *p* *f* *p* *f* *p*

Vln. II *p* *f* *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* 3 *p*

Cb. *p* *f* IV

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (with 'norm.' marking), Alto Flute (with 'norm.' marking), Oboe, English Horn, E-flat Clarinet, Clarinet (with 'norm.' marking), Bass Clarinet, Contrabass Clarinet, Bassoon, and Contrabassoon. The brass section includes Cymbal/Timpani, Tenor Saxophone, and Drums. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics and articulations. The Piccolo part has a circled '21' above it. The Flute and Alto Flute parts have 'norm.' markings. The E-flat Clarinet and Clarinet parts have 'norm.' markings. The Drums part has 'f' and 'p' markings. The Violin I part has a circled '21' above it. The Violin II part has 'p' and 'f' markings. The Viola part has 'p' and 'f' markings. The Violoncello and Contrabass parts are mostly silent.

22

23

Picc.  
 Fl.  
 A. Fl.  
 Ob.  
 Eng. Hn.  
 Eb Cl.  
 Cl.  
 B. Cl.  
 Cb. Cl.  
 Bsn.  
 Cbsn.  
 Cb. Tbn.  
 Timp.  
 Ten. Sax.  
 Synth.  
 E. Gtr.  
 E. Bass  
 Dr.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a triplet of eighth notes in the second measure.
- Fl.**: Flute, playing a triplet of eighth notes in the second measure.
- A. Fl.**: Alto Flute, playing a triplet of eighth notes in the second measure.
- Ob.**: Oboe, playing a triplet of eighth notes in the second measure.
- Eng. Hn.**: English Horn, playing a triplet of eighth notes in the second measure.
- E♭ Cl.**: E-flat Clarinet, playing a triplet of eighth notes in the second measure.
- Cl.**: Clarinet, playing a triplet of eighth notes in the second measure.
- B. Cl.**: Bass Clarinet, playing a triplet of eighth notes in the second measure.
- Cb. Cl.**: Contrabass Clarinet, playing a triplet of eighth notes in the second measure.
- Bsn.**: Bassoon, playing a triplet of eighth notes in the second measure.
- Cbsn.**: Contrabass, playing a triplet of eighth notes in the second measure.
- Cb. Tbn.**: Cymbal/Timpani, playing a triplet of eighth notes in the second measure.
- Ten. Sax.**: Tenor Saxophone, playing a long note with a slur.
- Synth.**: Synthetizer, playing a long note with a slur.
- E. Gtr.**: Electric Guitar, playing a triplet of eighth notes in the second measure, with dynamics *f*, *p*, and *f*.
- E. Bass**: Electric Bass, playing a long note with a slur, with dynamics *p*, *f*, and *p*.
- Dr.**: Drums, playing a rhythmic pattern with dynamics *p* and *f*.
- Vln. I.**: Violin I, playing a long note with a slur, with dynamics *f* and *p*.
- Vln. II.**: Violin II, playing a triplet of eighth notes in the second measure, with dynamics *f* and *f*.
- Vla.**: Viola, playing a long note with a slur, with dynamics *p*, *f*, and *p*.
- Vc.**: Violoncello, playing a long note with a slur, with dynamics *p*, *f*, and *p*.
- Cb.**: Contrabass, playing a long note with a slur.

25

Picc. *f* 3

Fl. *f* 3

A. Fl.

Ob. *f*

Eng. Hn. *f*

E♭ Cl. *f*

Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

Cb. Tbn.

Timp. *f* 3

Ten. Sax.

Synth.

E. Gtr. *p* 3 *f* *p* *f* *p* 3 *f*

E. Bass *f* *p* *f*

Dr. *p* *f* *p* *f* *p* *f* *f* *p* *f*

Vln. I *f* *p* *f* *p*

Vln. II *f* 3 *f* *f* 3 *f* *pizz.* *f* *arco* *f* 3 *f* 3

Vla. *p* *f* *p* *f* 3 *f* *p* *f* *p* *f* 3

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f*



28 29

Picc. *p* *f* *p* *f*

Fl. *p* *f* *p* *f*

A. Fl. *p* *norm.* *p* *f* *p* *f*

Ob.

Eng. Hn. *p* *f*

E♭ Cl. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f* *p* *f*

Cb. Cl. *p* *f* *p* *f*

Bsn. *p* *f*

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax. *f* *f* *f*

Synth.

E. Gtr. *Fuzzbox + Chorus* *Heavy Distortion* *Fuzzbox + Chorus* *f* *f* *f*

E. Bass *f*

Dr. *p* *f* *p* *f* *p* *f*

Vln. I 28 29 *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *pizz.* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

30 31

Picc. *f* 3

Fl. *p* *f*

A. Fl.

Ob. *p* 6 *f*

Eng. Hn. *p* *f*

E♭ Cl. *p* *f*

Cl. *p* 6 *f*

B. Cl. *p* 6 *f* *p sempre*

Cb. Cl. *p* 6 *f* *p*

Bsn. *p* 6 *f* *p*

Cbsn. *p* 6 *f* *p*

Cb. Tbn.

Timp. *f* *p* *p* *f* *p*

Ten. Sax. *f* 3

Synth.

E. Gtr. *f* 3

E. Bass

Dr. *f* *p* *f* 3 *f*

Vln. I *p* *p* *f* *p* *p* *f* *p* *p* *f*

Vln. II *p* *p* *f* *p* *p* *f* *pizz.* *f*

Vla. *f* *arco* *p* *f*

Vc. *p* *f*

Cb. *p*

32

Picc. *f* 3

Fl. *f* 3

A. Fl.

Ob. *f*

Eng. Hn. *f*

E♭ Cl.

Cl. *f*

B. Cl.

Cb. Cl. *p sempre*

Bsn.

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax. *f* 3

Synth.

E. Gtr. *arpeggio* *f*

E. Bass

Dr. 3 6 3 3 3 6 3

Vln. I 32 *p* *f*

Vln. II (pizz.) *f*

Vla. *p* *f*

Vc.

Cb.

33 34

Picc. *p* *f* *fp* *f*

Fl. *p* *f* *p* *f* *p* *f*<sup>3</sup> *p* *f*

A. Fl. *p* *f* *p* *f*<sup>3</sup> *p* *f* *p*

Ob. *p* *f* *p*<sup>3</sup>

Eng. Hn. *p* *f*

E♭ Cl. *p* *f* *p*

Cl. *p* *f* *p*

B. Cl. *p* *f* *p*

Cb. Cl.

Bsn.

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax. *p* *f* *p* *f* *p* *f*<sup>3</sup> *fp* *f* *p*

Synth. *p*<sup>3</sup> *p*<sup>3</sup> *p*<sup>3</sup>

E. Gtr.

E. Bass

Dr. *p* *f* *p* *f*<sup>3</sup> *p* *f* *p*

33 34

Vln. I *p* *f*

Vln. II *p* *f* *arco*

Vla. *p* *f*

Vc.

Cb.

35

36

Picc. - Fl. - A. Fl. - Ob. - Eng. Hn. - Eb Cl. - Cl. - B. Cl. - Cb. Cl. - Bsn. - Cbsn. - Cb. Tbn. - Timp. - Ten. Sax. - Synth. - E. Gtr. - E. Bass - Dr.

35

36

Vln. I - Vln. II - Vla. - Vc. - Cb.



38

Picc. *p* *f* *3* *p* *f* *p*

Fl. *f* *3* *p* *f* *3* *p* *p* *f* *p*

A. Fl.

Ob. *p* *f*

Eng. Hn. *p* *f*

E♭ Cl. *f* *3* *p* *f*

Cl. *f* *3* *p* *f*

B. Cl. *f* *p* *f* *3*

Cb. Cl. *f* *p* *f* *3*

Bsn. *f* *p* *f* *3*

Cbsn. *f* *p*

Cb. Tbn.

Timp. A-B *f* *p*

Ten. Sax. *p* *3* *f*

Synth.

E. Gr. *p* *f*

E. Bass *p* *f* *3*

Dr. *p* *f* *3*

39

Vln. I *p* *f* *3* *p* *f* *p*

Vln. II *p* *f* *3* *p* *f* *p*

Vla. *p* *f*

Vc. *p* *f* *3* *p* *f* *sul pont.* *p* *f*

Cb. *f* *p* *sul pont.* *p* *f*

40

Picc. *f* *3* *p* *f* *p* *f*

Fl. *f* *3* *p* *f* *p* *f*

A. Fl.

Ob. *p* *f*

Eng. Hn. *p* *f*

E♭ Cl. *f* *3*

Cl. *f* *3*

B. Cl. *p* *f* *f* *3*

Cb. Cl. *f* *3*

Bsn. *f* *3* *p* *f*

Cbsn.

Cb. Tbn.

Timp.

Ten. Sax. *p* *f* *p* *f* *p* *f*

Synth. *5*

E. Gtr. *p* *f* *p* *f*

E. Bass *3* *p* *f* *3*

Dr. *p* *f* *p* *f* *p* *f*

Vln. I *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f*

Vla. *pizz.* *p* *f* *arco* *p* *f* *p* *f*

Vc. *p* *f* *norm.* *p* *f* *3* *p* *f*

Cb. *p* *f* *norm.* *p* *f* *3* *p* *f*



44

Picc. *p* *f* *fp*  
 Fl. *f* *fp*  
 A. Fl. *f* *fp*  
 Ob. *f* *fp*  
 Eng. Hn. *f* *fp*  
 Eb Cl. *p* *f* *p*  
 Cl. *f*  
 B. Cl. *f* *fp*  
 Cb. Cl. *f* *p* *f*  
 Bsn. *p* *f* *p*  
 Cbsn. *f* *p* *f*  
 Cb. Tbn. *f*  
 Timp. *f*  
 Ten. Sax. *f*  
 Synth. *f*  
 E. Gtr. *p* *f*  
 E. Bass *p* *f*  
 Dr. *p* *f*  
 Vln. I *p* *f* *p* *f*  
 Vln. II *pizz.* *f* *p* *arco* *f* *p*  
 Vla. *f* *p* *f* *p*  
 Vc. *f* *pizz.* *f* *p* *arco* *f* *p*  
 Cb. *f* *p* *f*

45 46

Picc. *f* 3 *p* 3 *f*

Fl. *f* 3 *p* 3 *f*

A. Fl. *f* 3 *p* 3 *f*

Ob. *f* *p* *f*

Eng. Hn. *f*

E♭ Cl. *f* *p* *f*

Cl. *f* *p* *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f* *p* *f*

Cbsn. *f* *p* *f*

Cb. Tbn.

Timp.

Ten. Sax.

Synth.

E. Gtr.

E. Bass *f* *p* *f*

Dr. *f*

Vln. I 45 46 *f* 3 *p* 3 *f* *f* 3

Vln. II *f* 3 *p* 3 *f* *f* 3

Vla. *f* 3 *p* 3 *f* *f* 3

Vc. *f* *p* *f*

Cb. *f* *p* *f*

47

Picc. -

Fl. *p* *f* *p* *f*

A. Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Eng. Hn. *p* *f* *p* *f*

E♭ Cl. -

Cl. -

B. Cl. *p* *f*

Cb. Cl. *p* *f*

Bsn. *p* *p* *f* *p* *f*

Cbsn. *p* *p* *f* *p* *f*

Cb. Tbn. -

Timp. *p* *f* *f* *f*

B → A

F → E

flz.

Ten. Sax. *p* *f*

Synth. -

E. Gtr. -

E. Bass -

Dr. -

47

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

48

Picc. *ff*

Fl. *p* *f* *p* *f* *p*

A. Fl. *p* *f* *p* *f* *p*

Ob. *p* *f* *p* *f* *p*

Eng. Hn. *p* *f* *p* *f* *p*

E♭ Cl. *p* *f* *p* *f* *ff*

Cl. *p* *f* *p* *f* *ff*

B. Cl. *p* *f* *p* *f* *ff*

Cb. Cl. *p* *f* *p* *f* *ff*

Bsn. *p* *f* *p* *f* *p*

Cbsn. *p* *f* *p* *f* *ff*

Cb. Tbn. *-*

Timp. *A→B* *p* *f* *ff*

Ten. Sax. *norm.* *ff*

Synth. *-*

E. Gtr. *ff*

E. Bass *ff*

Dr. *ff*

48

Vln. I *p* *f* *p* *f* *ff*

Vln. II *p* *f* *p* *f* *ff*

Vla. *p* *f* *p* *f* *ff*

Vc. *p* *f* *p* *f* *ff*

Cb. *p* *f* *p* *f* *ff*

49

50

50

*pavillon en l'air*  
*fff quasi solo in rilievo*

50

*8va*