L'Icône St. Nicolas

for violin, percussion and nine instruments

David Gompper

St. Nicolas, Russian, mid-19th century, Volga Region; wood, tempera, gesso, silver leaf

L'Icône St. Nicolas (December 2008) for violin, percussion and nine instruments, and the earlier **Ikon** (September 2008) for violin and piano are both a musical representation of a 19th-century Russian house icon of St. Nicolas acquired by the composer in Tallinn, Estonia in June 2008.

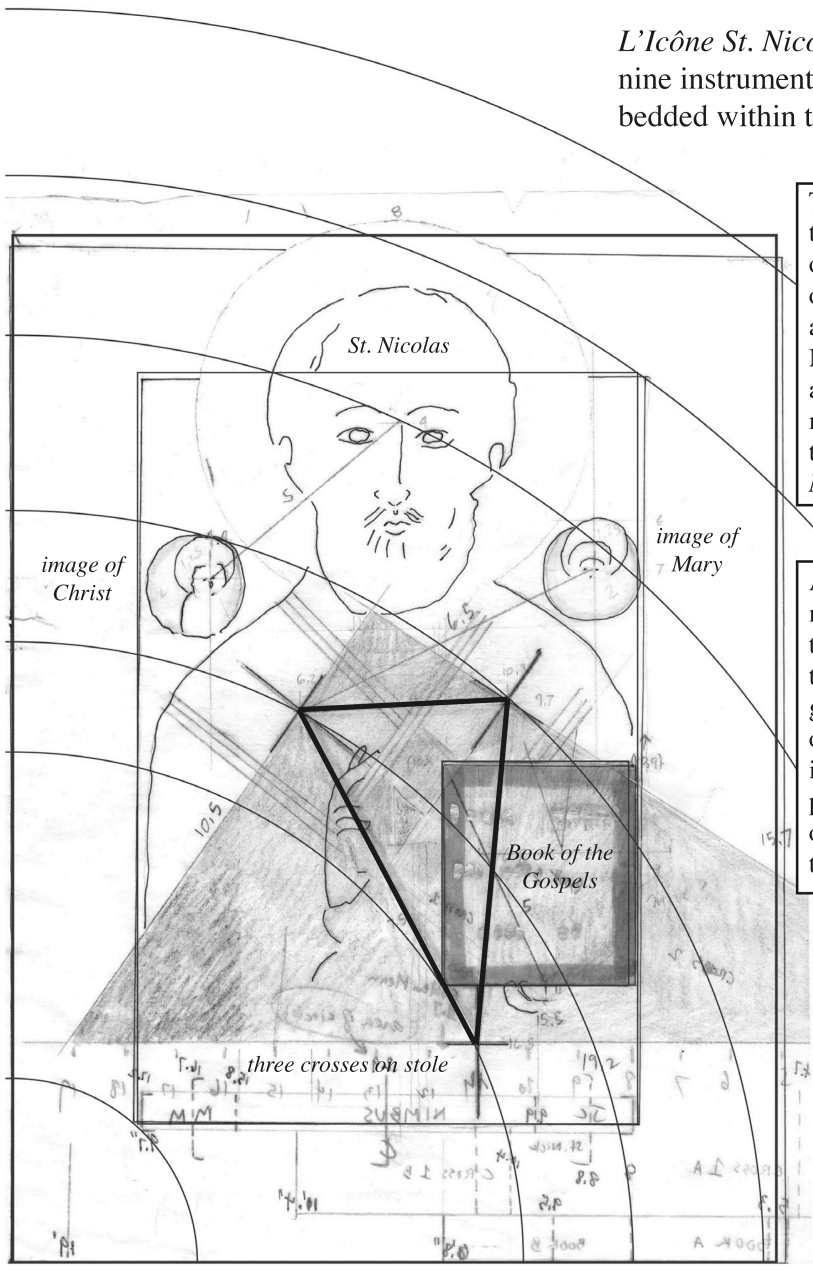
Three elements are present in the iconic rendering: a triangle (created from the crosses of the stole), a square (book of the Gospels), and three circles (in which the figures of the saint, as well as Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed specifically through a "window" created by the triangle. The 36x36 matrices are themselves based on collections of trichords (3x3).

Although popularized in western myth as Santa Claus, St. Nicolas was known for his generosity to children, justice for the oppressed, and the struggle to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3.

Both works are formalized in three sections, and follow in general ways not only the scansion of the Lord's Prayer, in Russian, but the musical rendering of three ideas: the linear (the word), the vertical (space), and the connection between the two in the way a member of the Eastern Orthodox Church might sign the cross (top, down, right, left).

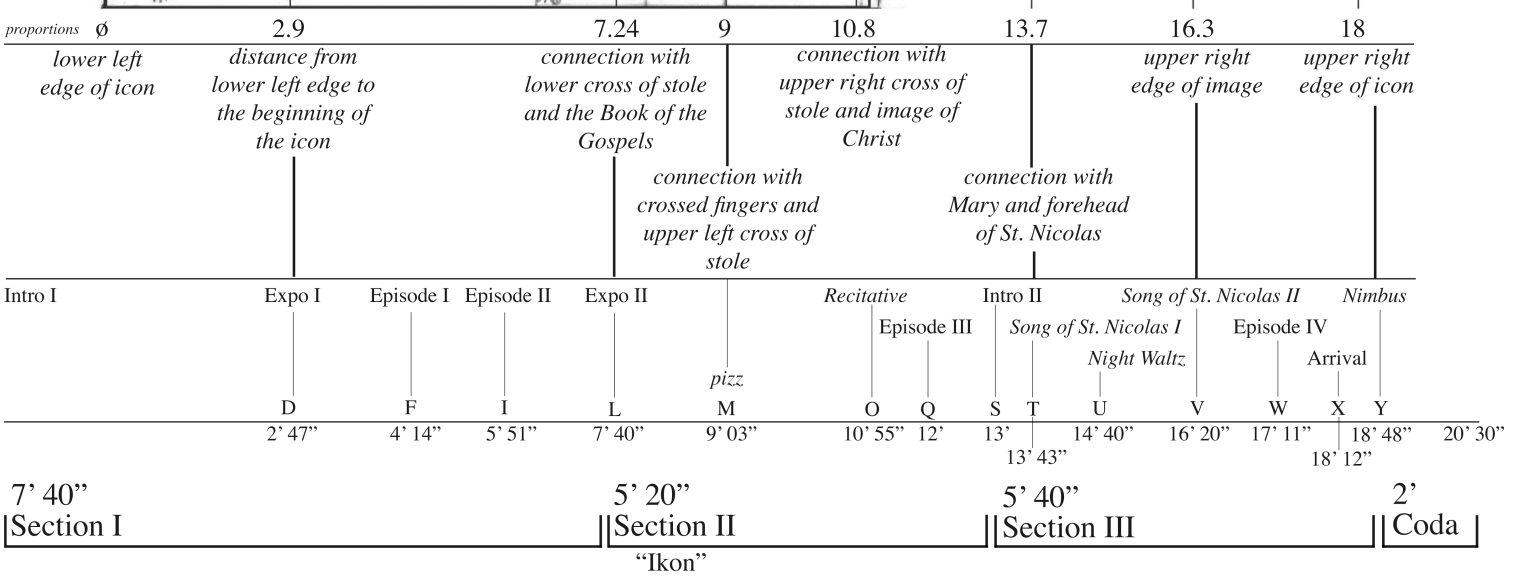
Ikon was premiered on a 14-recital tour of the MidWest and East Coast (September/October, 2008) by Wolfgang David, violin and the composer at the piano. **L'Icône St. Nicolas** was premiered by Jeff Milarsky and the Manhattan Sinfonietta (Aaron Boyd, violin & Tom Kolor, percussion) in Merkin Hall, New York on February 17, 2009.

L'Icône St. Nicolas (2008), for violin, percussion and nine instruments. A shorter work entitled *Ikon* is embedded within the larger work, starting at Letter L.



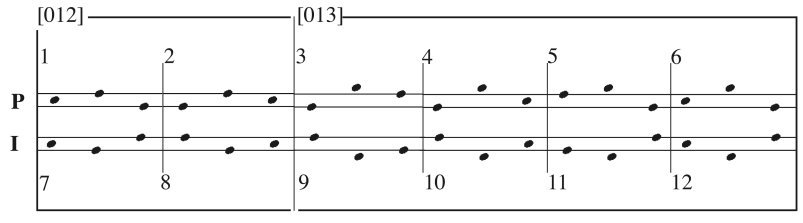
Three basic geometric shapes pervade: a triangle (made from the three crosses drawn on his stole), rectangle (representing the Book of the Gospels) and three circles (surrounding all three images, each of Christ, Nicolas and Mary). A compass can be used to determine an approximate placement of each of the elements, and these resulting numbers determine the duration of each section within *L'Icône St. Nicolas*.

All pitch content was derived from a 36x36 matrix in three levels. One can image these three layers (think of a three-dimensional tic-tac-toe) being placed "behind" the icon, to suggest the belief by some that the contemplation of an icon is like looking through a window into the spiritual realm. In this instance, only pitch collections that appeared through the openings created by the three shapes were used to construct the melodic and harmonic material.



Derivation of pitches - three 36 x 36 matrices

Step #1: In order to develop a 3D pitch-matrix, I began at the smallest level with 12 motions, or "crosses" using [012] and [013] cells.



Step #2: created the first of three 36x36 grids. Each core forms a 9-note set, and the four vertical trichords (the pitches in CAPS in block x) form an aggregate. Segments *y* & *z* to the right are created by applying one of 12 motions from the chart above to the pitch **in bold** found in segment *x*. Block A is then transposed up a P5 to form Block B, but with different motions applied (6, 3, 12, 9). Block C is again transposed up a P5, with the remaining motions applied (1, 7, 4, 10).

Block A

	x	*y*	*z*
8	A 1 $b^{\flat}$ $a^{\flat}$ / **F$^{\sharp}$** 12 e g / C 11 b d — E 8 d $e^{\flat}$ / C$^{\sharp}$ 10 $b^{\flat}$ c / F 2 g $f^{\sharp}$ — B$^{\flat}$ 4 $d^{\sharp}$ b / G 9 e f / G$^{\sharp}$ 5 a $f^{\sharp}$ — D 6 e $c^{\sharp}$ / B 7 $b^{\flat}$ c / E$^{\flat}$ 3 $f^{\sharp}$ f	**E** *this segment is the same as x, but transposed down M2*	**F** *x, transposed up m2*
2	E B F A / **C$^{\sharp}$** G$^{\sharp}$ D F$^{\sharp}$ / G C D$^{\sharp}$ B$^{\flat}$	**E$^{\flat}$**	**D**
5	D A D$^{\sharp}$ G / **B** F$^{\sharp}$ C E / F B$^{\flat}$ C$^{\sharp}$ G$^{\sharp}$	**C**	**A**
11	B F$^{\sharp}$ C E / **G$^{\sharp}$** E$^{\flat}$ A C$^{\sharp}$ / D G B$^{\flat}$ F	**G**	**B$^{\flat}$**

Step #3: created a second 36x36 grid. Same core, but blocks B & C are transposed up a M3. This allowed a unique vertical collection. Emphasis is on pitch aggregation

A F$^{\sharp}$ C$^{\sharp}$ B G$^{\sharp}$

B B$^{\flat}$ F E$^{\flat}$ C

C D A G E

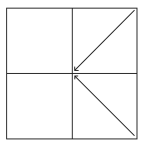
Block B

	x	*y*	*z*
6	E 1 f $e^{\flat}$ / **C$^{\sharp}$** 12 b d / G 11 $f^{\sharp}$ a — B 8 a $b^{\flat}$ / G$^{\sharp}$ 10 f g / C 2 d $c^{\sharp}$ — F 4 $a^{\flat}$ $f^{\sharp}$ / D 9 b c / D$^{\sharp}$ 5 e $c^{\sharp}$ — A 6 b $g^{\sharp}$ / F$^{\sharp}$ 7 f g / B$^{\flat}$ 3 $c^{\sharp}$ c	**E$^{\flat}$**	**C**
3	F C F$^{\sharp}$ B$^{\flat}$ / **D** A D$^{\sharp}$ G / G$^{\sharp}$ C$^{\sharp}$ E B	**F**	**E**
12	C$^{\sharp}$ G$^{\sharp}$ D F$^{\sharp}$ / **B$^{\flat}$** F B D$^{\sharp}$ / E A C G	**A$^{\flat}$**	**B**
9	C G C$^{\sharp}$ F / **A** E B$^{\flat}$ D / E$^{\flat}$ A$^{\flat}$ B F$^{\sharp}$	**F$^{\sharp}$**	

Block C

	x	*y*	*z*
1	B 1 c $b^{\flat}$ / **G$^{\sharp}$** 12 $f^{\sharp}$ a / D 11 $c^{\sharp}$ e — F$^{\sharp}$ 8 e f / E$^{\flat}$ 10 c d / G 2 a $g^{\sharp}$ — C 4 $e^{\flat}$ $c^{\sharp}$ / A 9 $f^{\sharp}$ g / B$^{\flat}$ 5 b $g^{\sharp}$ — E 6 $f^{\sharp}$ $e^{\flat}$ / C$^{\sharp}$ 7 c d / F 3 $a^{\flat}$ g	**A**	
7	G$^{\sharp}$ E$^{\flat}$ A C$^{\sharp}$ / **F** C F$^{\sharp}$ B$^{\flat}$ / B E G D	**E**	
4	C$^{\sharp}$ G$^{\sharp}$ D F$^{\sharp}$ / **B$^{\flat}$** F B D$^{\sharp}$ / E A C G	**D$^{\flat}$**	
10	F$^{\sharp}$ C$^{\sharp}$ G B / **D$^{\sharp}$** B$^{\flat}$ E G$^{\sharp}$ / A D F C	**C**	

Step #4: created a third 36x36 plane based on the second grid. Difference is that the upper & lower right quadrants are flipped diagonally to mimic the "crossing" of elements.



Step #5: application. The grid is mapped onto the icon. In the example to the left, a "window" reveals 81 pitches (3x27). The corners (B, C-sharp and C) generate all [012] sonorities. The top line (starting with B-flat, C, G, F, A-flat, D, B, C-sharp) serves, for instance, as the violin line at letter Y. The trichords that are connected as shown are used for the Recitative section at letter O.

Instrumentation

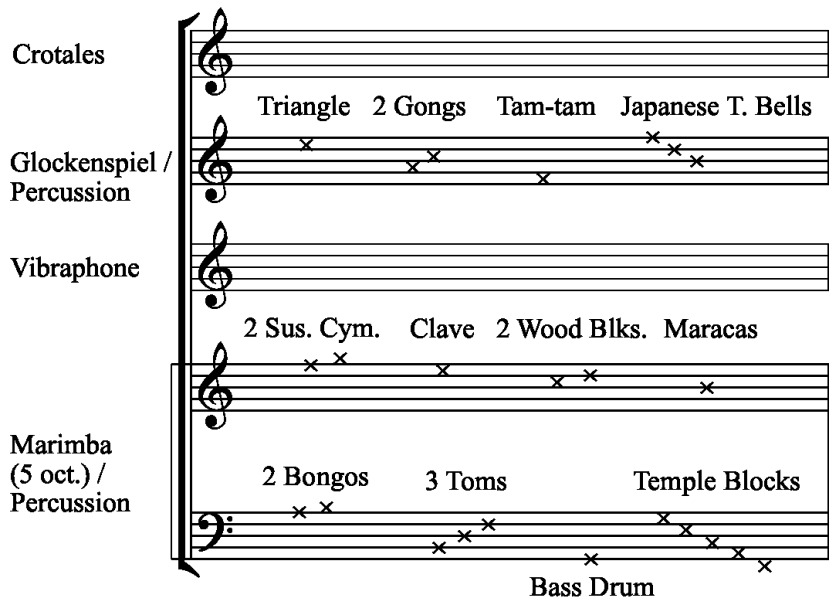
Flute (doubling piccolo)
Oboe
Clarinet in B♭
Horn in F

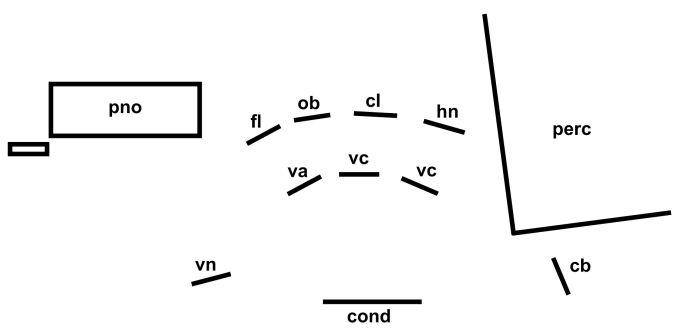
Percussion
- Crotales
- Glockenspiel
- Marimba (5-octave)
- Vibraphone
- Triangle (medium)
- 2 gongs (high, low)
- Tam-tam (large)
- 3 Japanese Temple Bells (D, F#, A)
- 2 sus. cymbals (high, low)
- Clave
- 2 Wood Blocks
- Maraca
- 2 Bongos (high, medium)
- 3 Toms (high, medium, low)
- Bass Drum
- 5 Temple Blocks

Piano (doubling Celesta)

Solo Violin
Viola
2 Violoncelli
Contrabass (C-extension)

Transposed Score
Duration: 20’





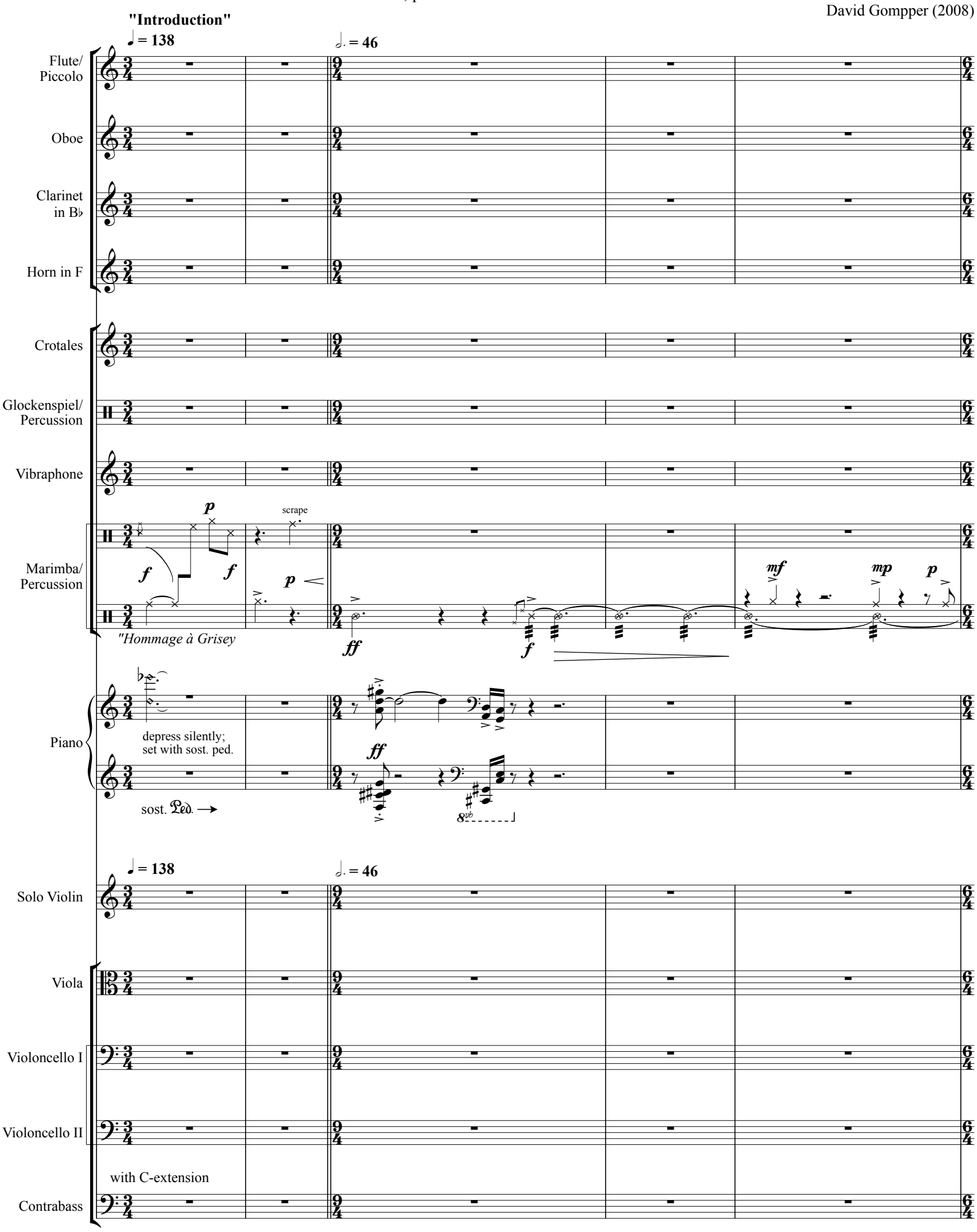
Transposed Score

for Jeff Milarsky and the Manhattan Sinfonietta

L'Icône St. Nicolas

for violin, percussion and nine instruments

David Gompper (2008)



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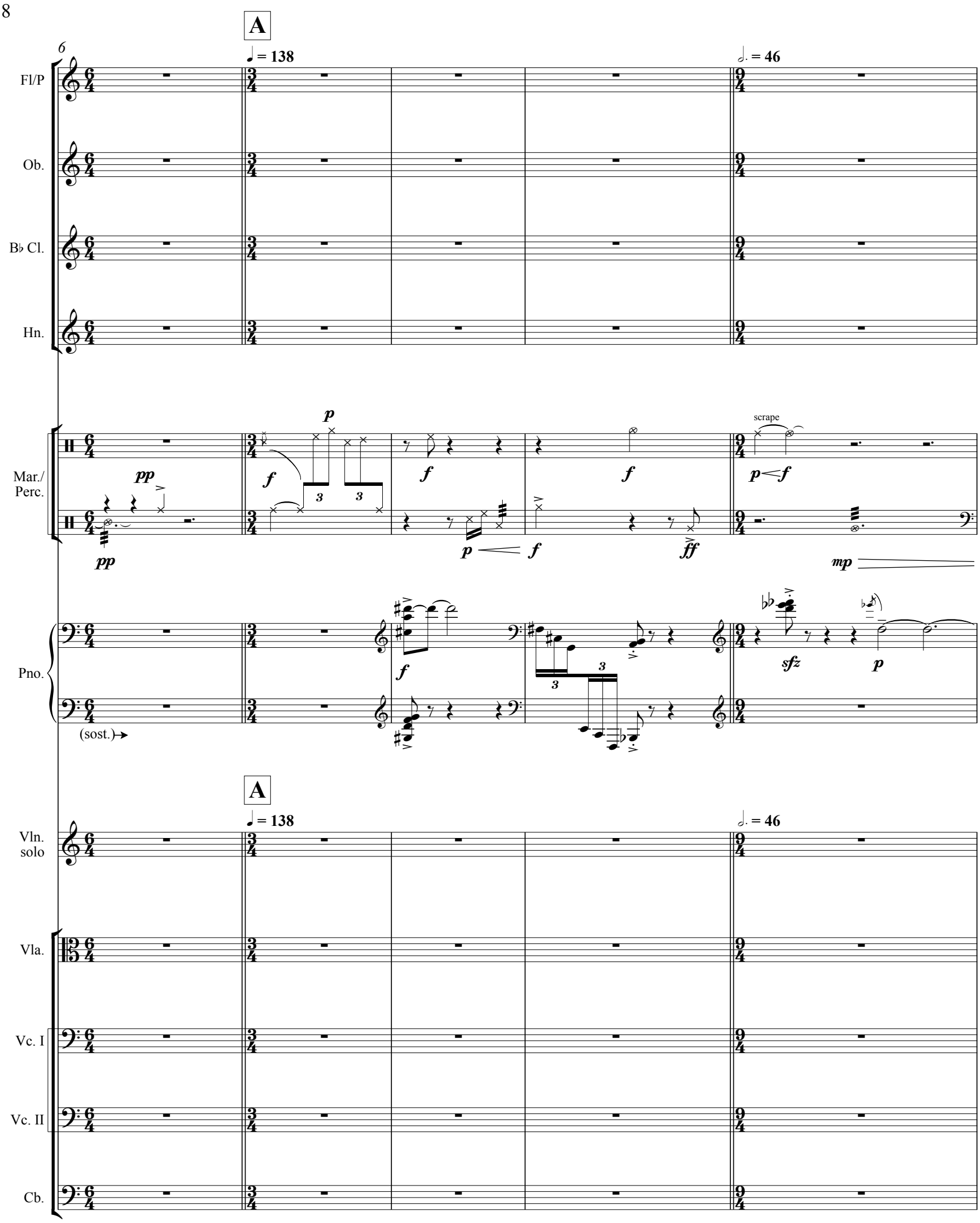

A
6
♩ = 138
𝅗𝅥. = 46
Fl/P
Ob.
B♭ Cl.
Hn.
Mar./
Perc.
pp
f
p
ff
mp
scrape
Pno.
sfz
(sost.)
A
♩ = 138
𝅗𝅥. = 46
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.

11

Piccolo

Picc.

Ob.

B♭ Cl.

Hn.

(Maraca)

p (Clave)

pp

ppp

pp

Mar./
Perc.

(Mar.) *murmuring*

(Toms)

pp

Pno.

(sost.)

Vln.
solo

Vla.

pp

Vc. I

Vc. II

Cb.

14

Picc.

Ob.

choose three color-fingerings from Veale, pg. 29

M1 M2 M3 M1

p

B♭ Cl.

Hn.

(Marimba)

Mar./
Perc.

pp

f

3

3

Pno.

(sost.)

Vln.
solo

p

Vla.

Vc. I

II *harmonic gliss.*

II *p* III

Vc. II

Cb.

16

B

♩ = 138

Picc.

Ob.

B♭ Cl.

p

pp

(in F)

Hn.

ppp

Mar./
Perc.

mp

p

pp

f

p

Pno.

f

(sost.)

Ped.

B

♩ = 138

Vln.
solo

sul pont.

5

mp

p

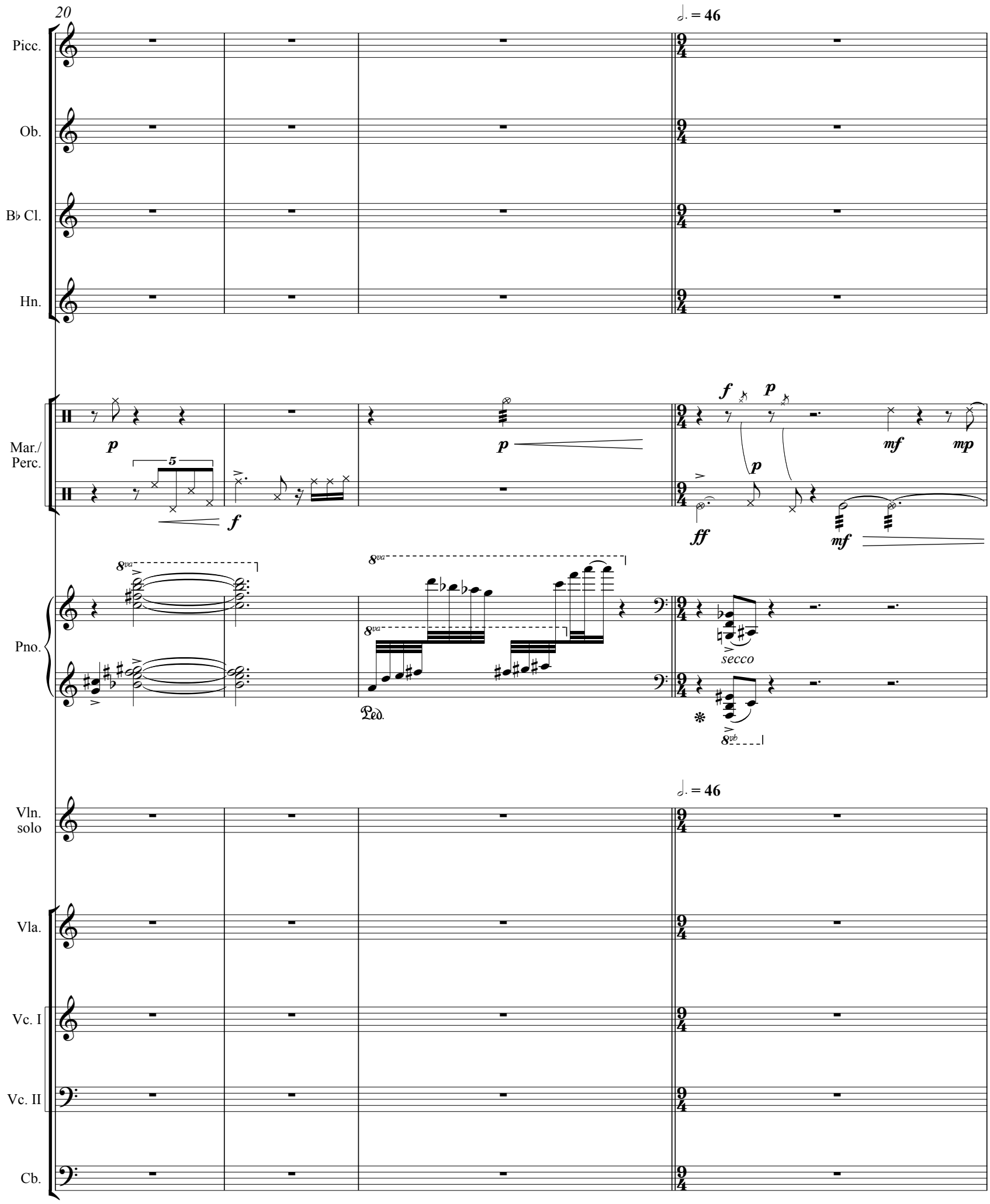
Vla.

Vc. I

mp

Vc. II

Cb.


20
♩. = 46
Picc.
Ob.
B♭ Cl.
Hn.
Mar./
Perc.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.
p
f
ff
mf
mp
5
8va
8vb
secco
Ped.
✻

24

covering end-hole with pinky finger produces fundamental and overtone

Picc.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

(Mar.)

(Toms)

Pno.

Vln. solo

col legno

III

Vla.

Vc. I

Vc. II

Cb.

27

Picc.

fade out

Ob.

B♭ Cl.

pp

p

Hn.

(Mar.)

Mar./
Perc.

pp

f

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

( )

p

Cb.

29

Picc.

Ob.

B♭ Cl.

pp

Hn.

pp

Mar./
Perc.

3

3

3

Pno.

p

mf — p

Ped.

Vln.
solo

p match picc.

ord.

pp

Vla.

8va

pp

Vc. I

pp

Vc. II

Cb.

suono reale

p

31

f.t.

C

♩ = 138

Picc.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pizz.

arco

poco

36

♩. = 46

Picc.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

(Gong) scrape (l.v.)

echo

sul pont.

ord.

sul tasto

sul pont.

pizz.

alternate fingerings: choose from p. 31
or p. 130, lower left (R. Dick)

41

Picc.
Ob.
B♭ Cl.
Hn.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

f.t. f.t.

ord.

sul pont.

nat.

arco

pizz.

arco ric.

44

Picc.

f.t.

p

Ob.

B♭ Cl.

Hn.

p

Mar./
Perc.

(Cym.)

p

Pno.

p

cresc.

3

Ped.

Vln.
solo

p

s.p.

Vla.

p

ord.

mp

Vc. I

p

s.p.

3

nat.

s.p.

3

nat.

s.p.

nat. *tr*

mp

Vc. II

sul pont.

3

nat.

sul pont.

3

nat. *tr*

mp

Cb.

nat.

p

mp

mf

alternate fingerings (pg. 35)

46

Picc.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

(W. Blk.)

(T. Blk.)

(Bongos)

Pno.

Vln. solo

sul pont.

Vla.

sul pont.

Vc. I

sul pont.

Vc. II

Cb.

47 *alternate fingerings (pg. 28)*

Picc. — *f*

Ob. — *mf* *f*

B♭ Cl. — *mf* *f*

Hn. — *f*

(Cym.) (W.B.)

Mar./ Perc. — *p* *f*; (T.B.)

Pno. — *f*; Ped.

Vln. solo — ord. sul pont. ord.

Vla. — ord. sul pont. — *f* *p*

Vc. I — nat. sul pont. — *f* *p*

Vc. II — sul pont. nat. — *f* *sf p* *sf p* *sf p*

Cb.

48

♩ = 138

Picc.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

or Veale 171 or 172

M4

(Gongs)

(W.B.)

(Bongos)

sul pont.

ord.

nat.

50

Picc.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

54

f.t.

Picc.

dim.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Mar./
Perc.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

59

choose two color fingerings from pg. 30

Picc.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pp M5 Veale, pg. 32 ppp ppp p

M6 f f f f

nat. p nat. p nat. p nat. p

echo p f

p p pp

5

f

8vb

3 3 3 3

4

D **Exposition I**

63

♩. = 46

Picc.

Ob.

B♭ Cl.

Hn.

To Fl.

f

f

f

(Gongs) (Tam-tam)

Glock./ Perc.

scrape ***p*** ***pp***

Mar./ Perc.

(Mar.)

f ***p*** ***sfz***

Pno.

p *secco*

D

♩. = 46

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

mp ***mp*** ***mp***

p

mp ***mp***

p ***sf*** ***sf*** ***p***

65

Picc.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Mar./
Perc.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

66

Picc.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

cresc.

Pno.

f

8vb

Vln.
solo

Vla.

sf

Vc. I

Vc. II

Cb.

p

67

Picc.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

8va

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

68

Picc.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

8va

f

ff

(B)

sul pont.

nat.

p

70

rit.

♩ = 138

Flute

Picc.

Ob.

B♭ Cl.

Hn.

pp

mp

Mar./
Perc.

Pno.

♩ = 138

rit.

Vln.
solo

Vla.

p

Vc. I

f *p*

Vc. II

f *p*

Cb.

f *p*

E

72

♩. = 46 A tempo

Fl.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

8vb

E

♩. = 46 A tempo

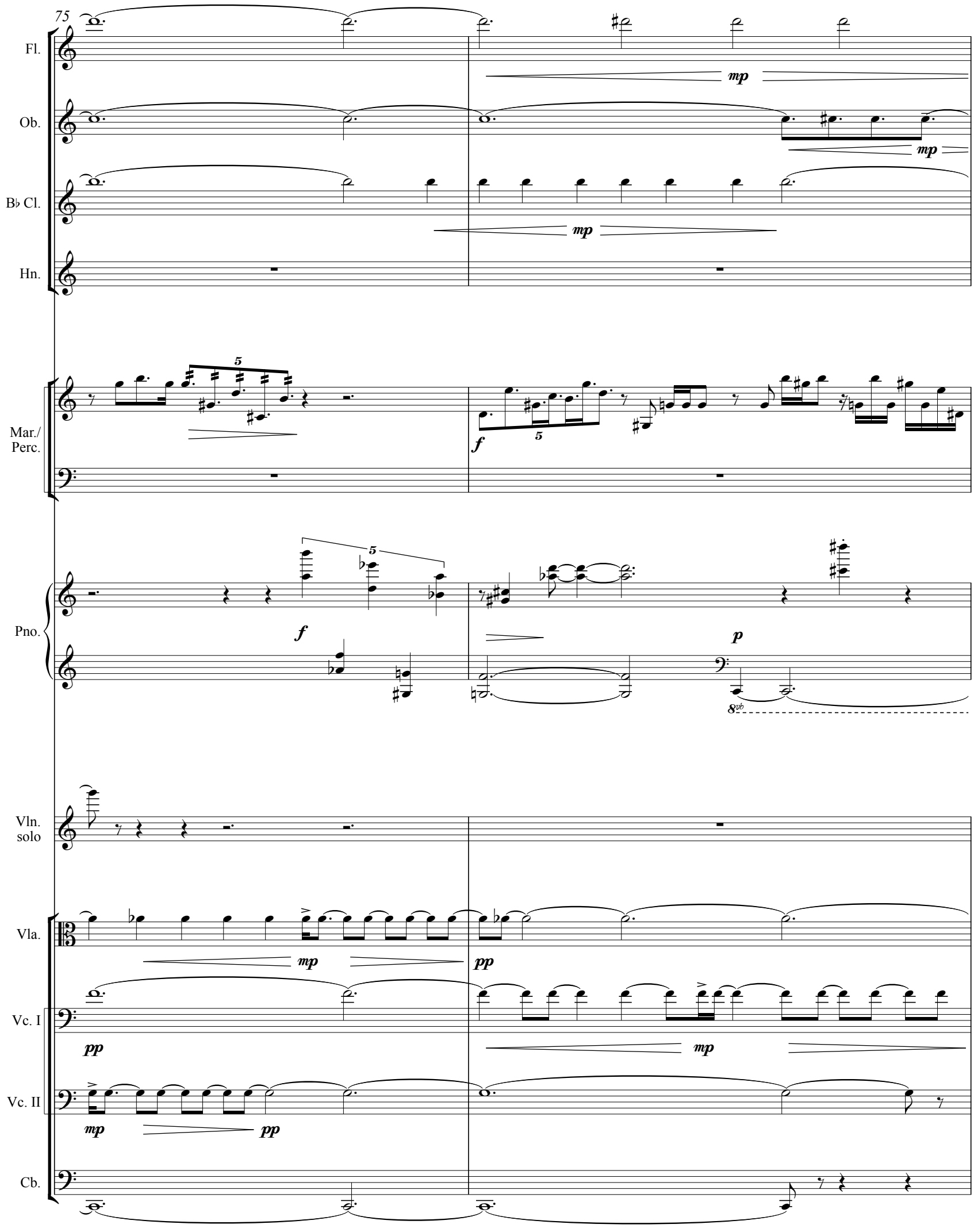
Vln.
solo

Vla.

Vc. I

Vc. II

Cb.


75
Fl.
Ob.
B♭ Cl.
Hn.
Mar./
Perc.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.
mp
f
p
pp
8vb

77

Fl.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

3

Pno.

(8)

Vln.
solo

p

f

5

Vla.

p

Vc. I

p

Vc. II

p

Cb.

78

Fl.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

79

Fl.
mf
p

Ob.
mf
p

B♭ Cl.
f

Hn.
f

Mar./
Perc.

Pno.
p
6
loco
3
8vb
p
f

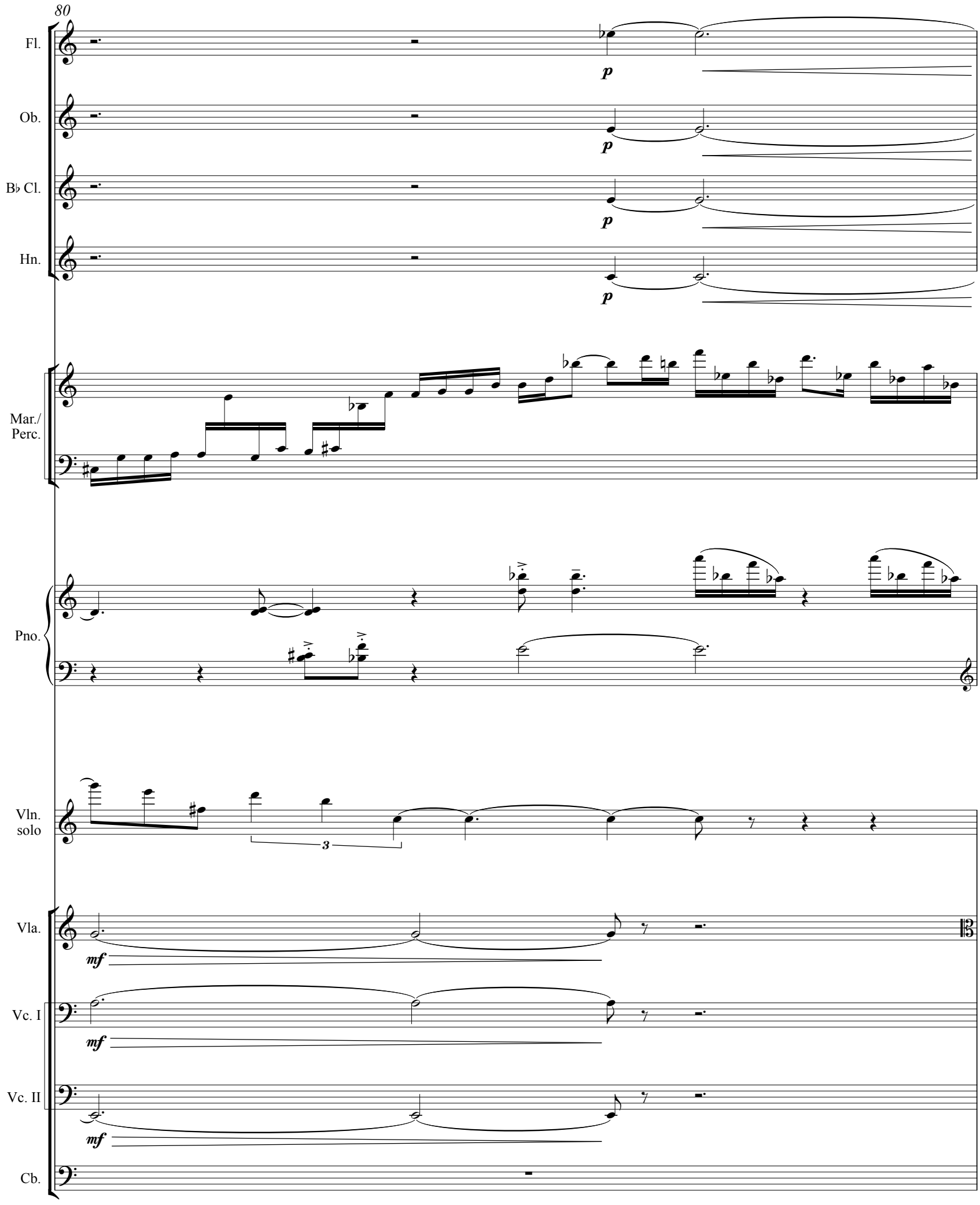
Vln.
solo
tr
p

Vla.
mf
3

Vc. I
p
3

Vc. II
p
3

Cb.
pizz.
sf


80
Fl.
Ob.
B♭ Cl.
Hn.
Mar./
Perc.
Pno.
Vln.
solo
3
Vla.
Vc. I
Vc. II
Cb.
p
mf

81

Fl.
Ob.
B♭ Cl.
Hn.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

mf

82

Fl.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

f

cresc.

Vln.
solo

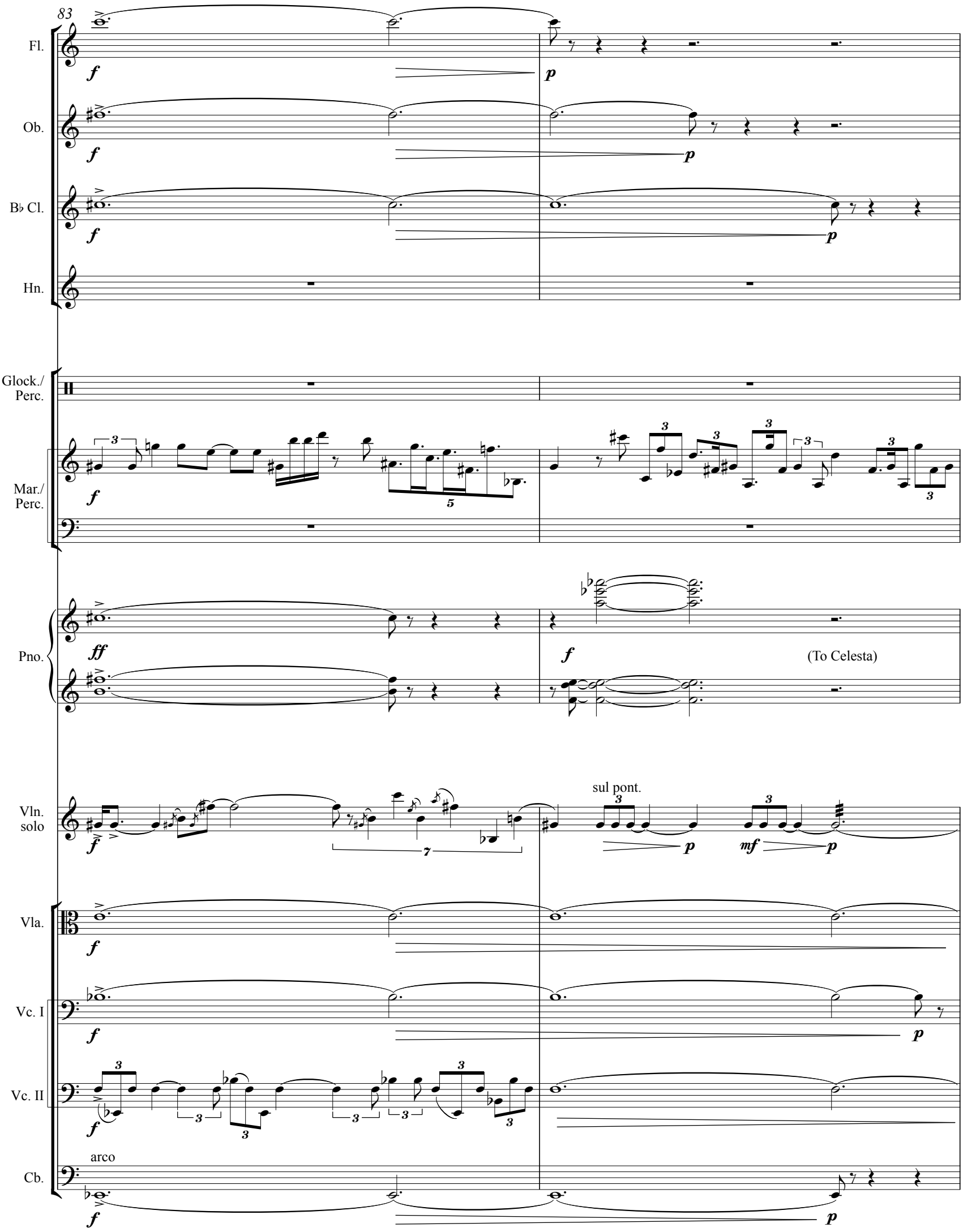
f *p* *f* *p*

Vla.

Vc. I

Vc. II

Cb.


83
Fl.
Ob.
B♭ Cl.
Hn.
Glock./
Perc.
Mar./
Perc.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.
(To Celesta)
sul pont.
arco

85

F **Episode I**

♩ = 69

← ♩ = ♩ →

Fl.

Ob.

B♭ Cl.

Hn. + *sim.* ***pp***

Glock./ Perc.

Mar./ Perc. 3 ***pp*** (To Vib.)

(Celesta) ***p***

Cel.

F

♩ = 69

← ♩ = ♩ →

Vln. solo nat. 3 ***ff*** ***f p*** ***f***

Vla. ***p*** 3 ***mp*** < ***mf*** ***p*** ***pp*** pizz. ***f***

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

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

Cb. pizz. ***f***

90

Fl.
Ob.
B♭ Cl.
Hn.
Crot.
Glock./ Perc.
Vib.
Cel.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

p
p
p
pp
pp
arco
pizz.
f
arco
p

93

Fl.

Ob.

B♭ Cl.

Hn.

(Crotales)

Crot.

(Glock.)

Glock./
Perc.

(Vib.)

Vib.

p

Cel.

Vln.
solo

arco

Vla.

Vc. I

f

pizz.

Vc. II

Cb.

95

Fl.

Ob.

B♭ Cl.

p

Hn.

Crot.

Glock./
Perc.

Vib.

Pno.

Vln.
solo

pizz.

Vla.

sf

Vc. I

sf

Vc. II

sf

Cb.

sf

97

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./
Perc.

Vib.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

arco

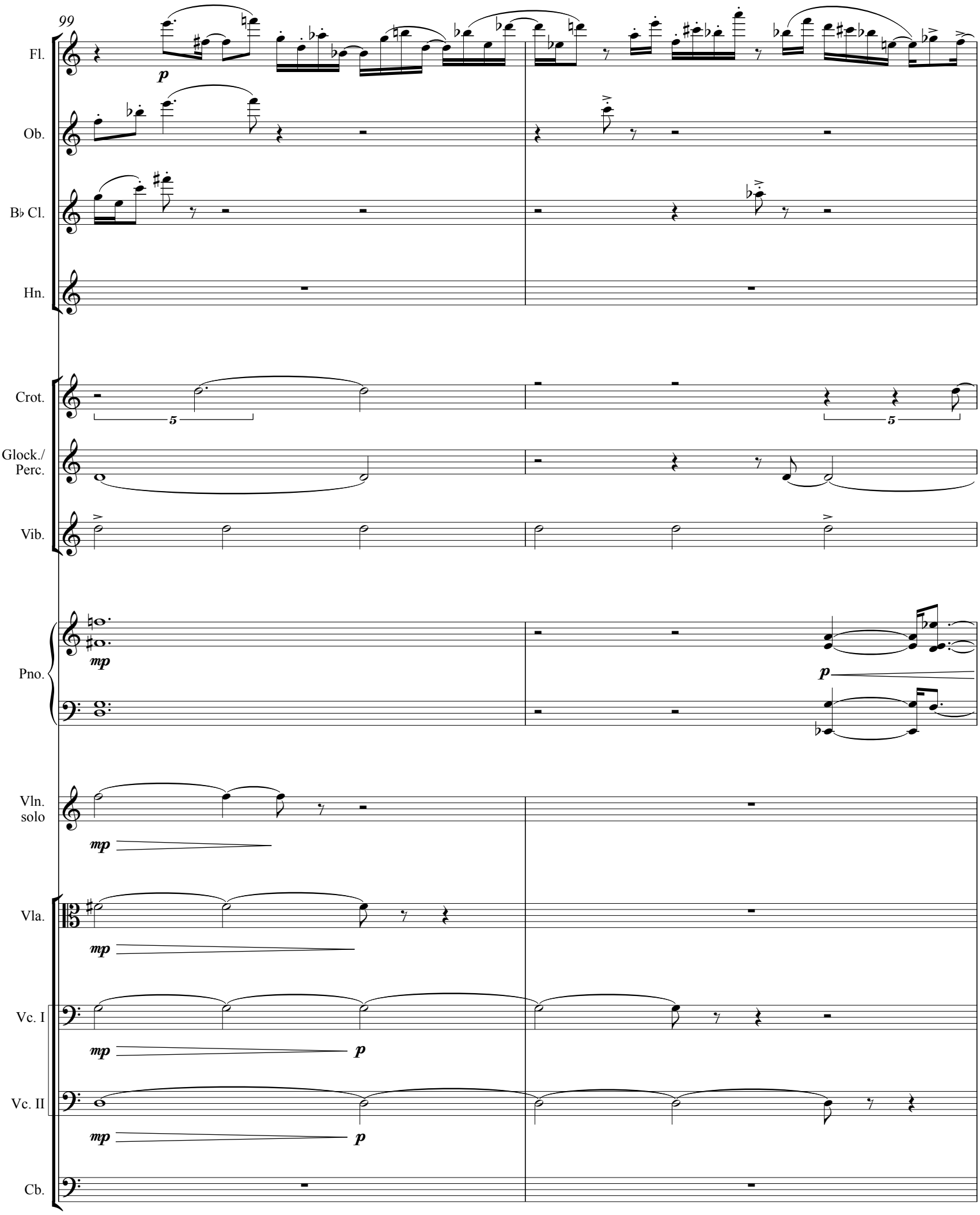
p

arco

p

arco

p


99
Fl.
Ob.
B♭ Cl.
Hn.
Crot.
Glock./
Perc.
Vib.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.
p
mp
5

101

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./
Perc.

5

Vib.

Pno.

f

Vln.
solo

pp

Vla.

pp

Vc. I

pp

Vc. II

Cb.

102

G

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./
Perc.

Vib.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

cresc.

cresc.

cresc

dead strokes

(pizz.)

104

Fl.

Ob.

B♭ Cl.

Hn.

cresc. poco a poco

Crot.

Glock./ Perc.

Vib.

mf

Pno.

mp

f

Vln. solo

5 *pp* *mf* 5 *pp* 5 *f*

Vla.

5 *pp* *mf* 5 *pp* *f*

Vc. I

5 5 *pp* *mf* 5 *pp* *f*

Vc. II

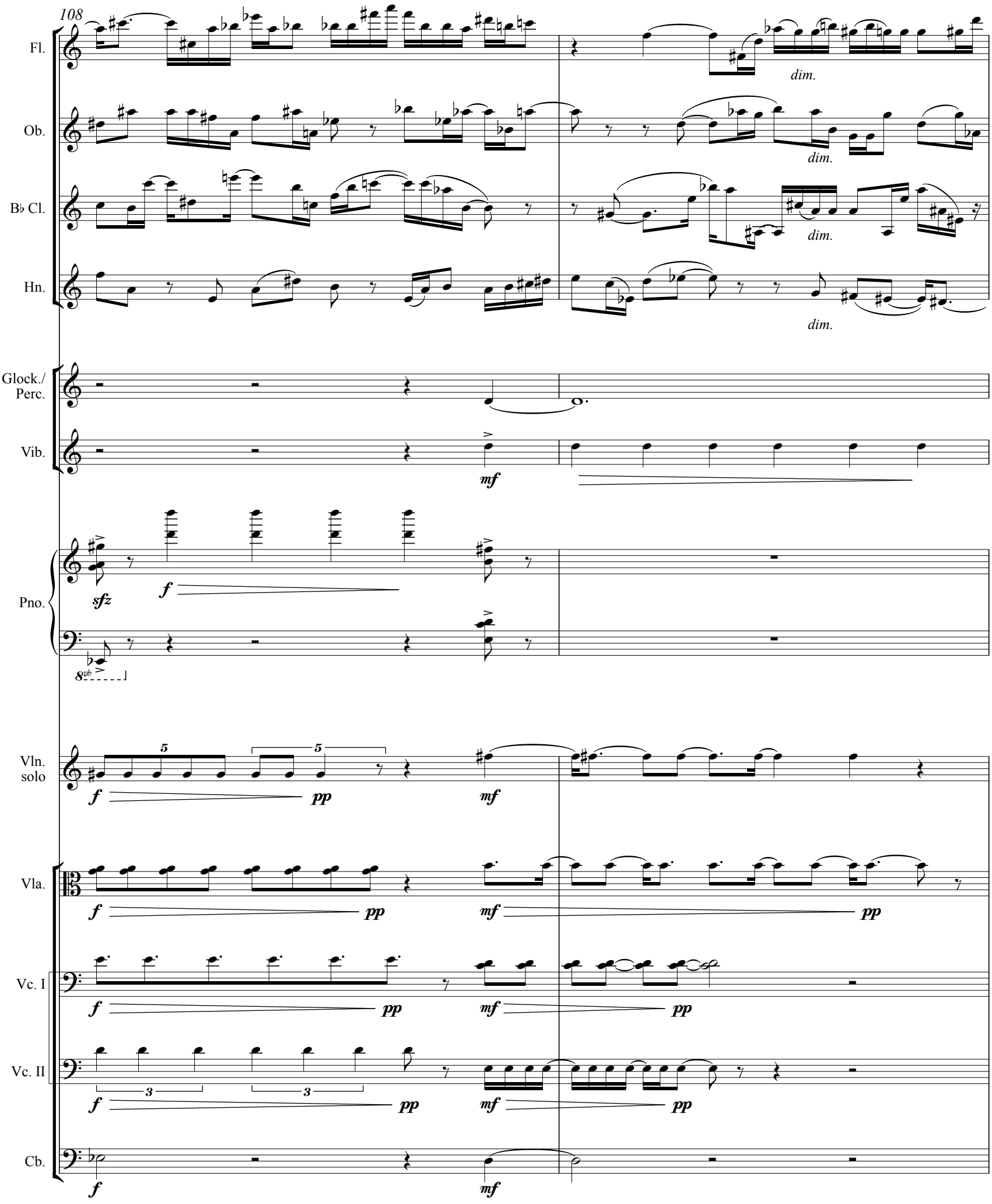
5 *pp* 5 *mf* 5 5 *pp* *f*

Cb.

mf *f*

106

Fl.
Ob.
B♭ Cl.
Hn.
Crot.
Glock./ Perc.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.


108
Fl.
Ob.
B♭ Cl.
Hn.
dim.
dim.
dim.
dim.
Glock./
Perc.
Vib.
mf
Pno.
sfz
f
8vb
Vln.
solo
f
pp
mf
Vla.
f
pp
mf
pp
Vc. I
f
pp
mf
pp
Vc. II
f
pp
mf
pp
Cb.
f
mf

110

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

cresc.

112

H

♩ = 104

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

H

♩ = 104

Vln. solo

Vla.

Vc. I

Vc. II

arco

Cb.

115

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

119

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

dead strokes

Pno.

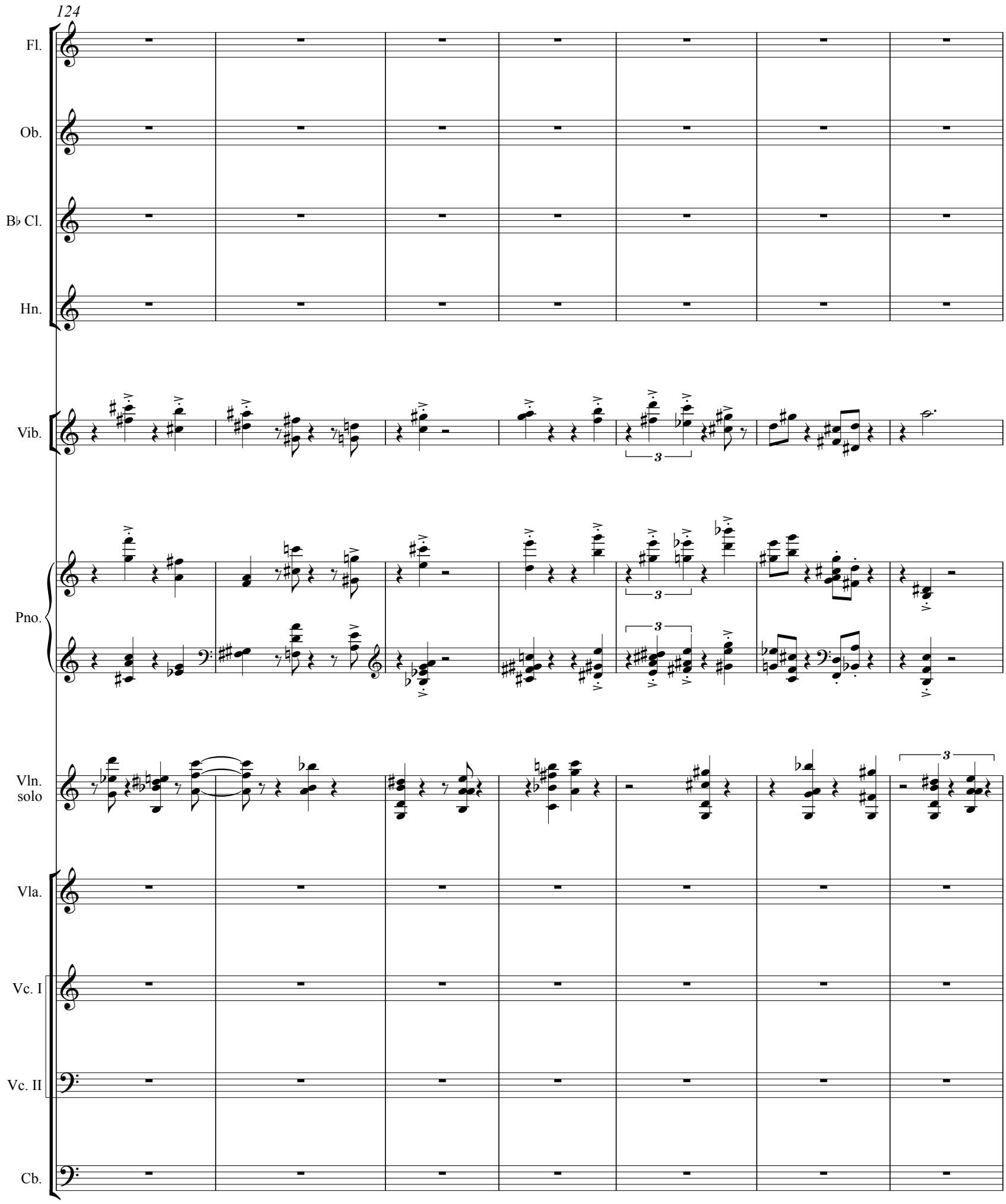
Vln. solo

Vla.

Vc. I

Vc. II

Cb.


124
Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.
3

I **Episode II**

131

Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

pp *legato*
p
pizz.
(pizz.)
Ped.

136

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

Ped.

Vln. solo

Vla.

pizz.

Vc. I

arco

Vc. II

arco

Cb.

140

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

pp

(no pedal)

*

Vln. solo

Vla.

arco

Vc. I

Vc. II

pizz.

arco

Cb.

pizz.

144

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

148

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

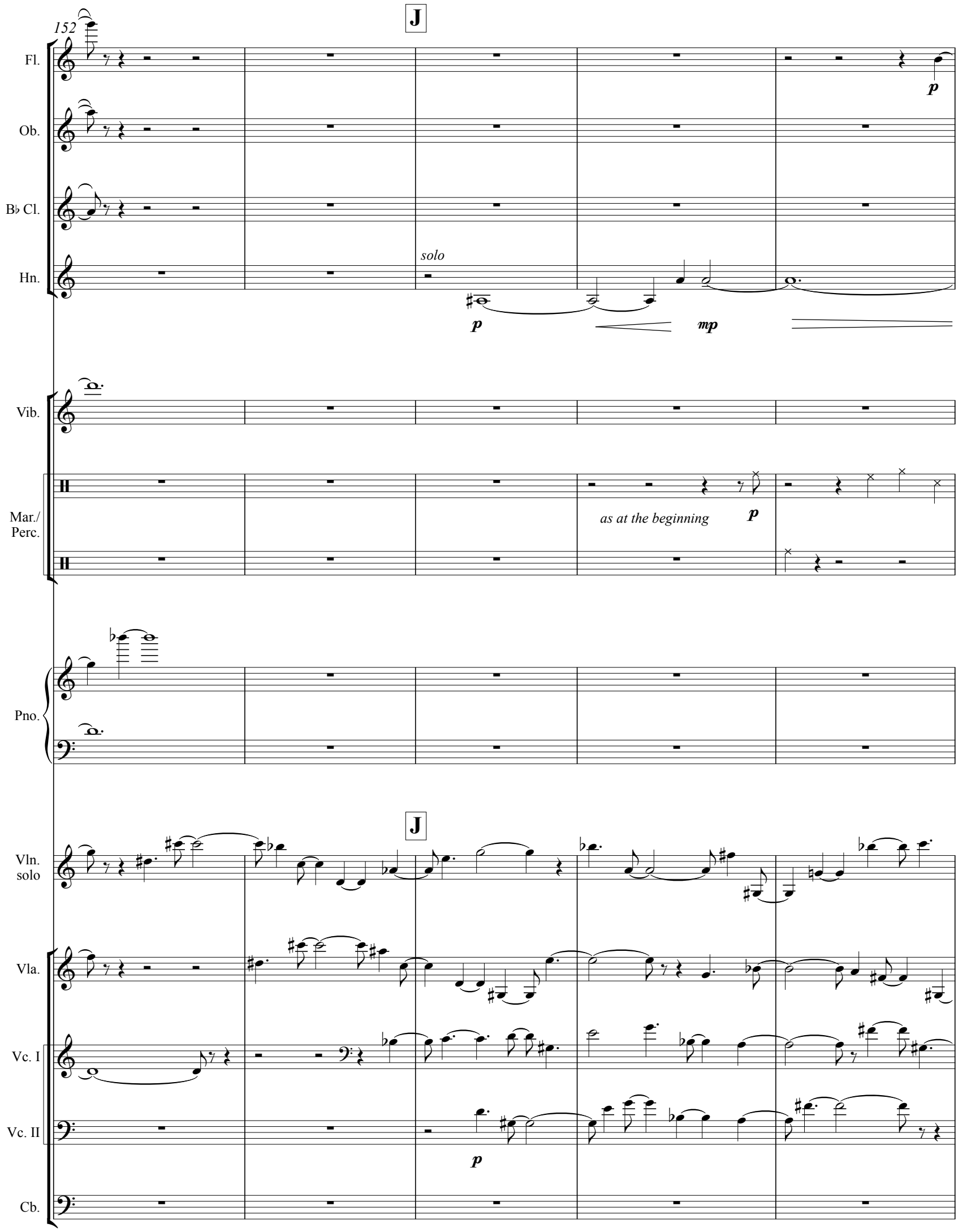
Vln. solo

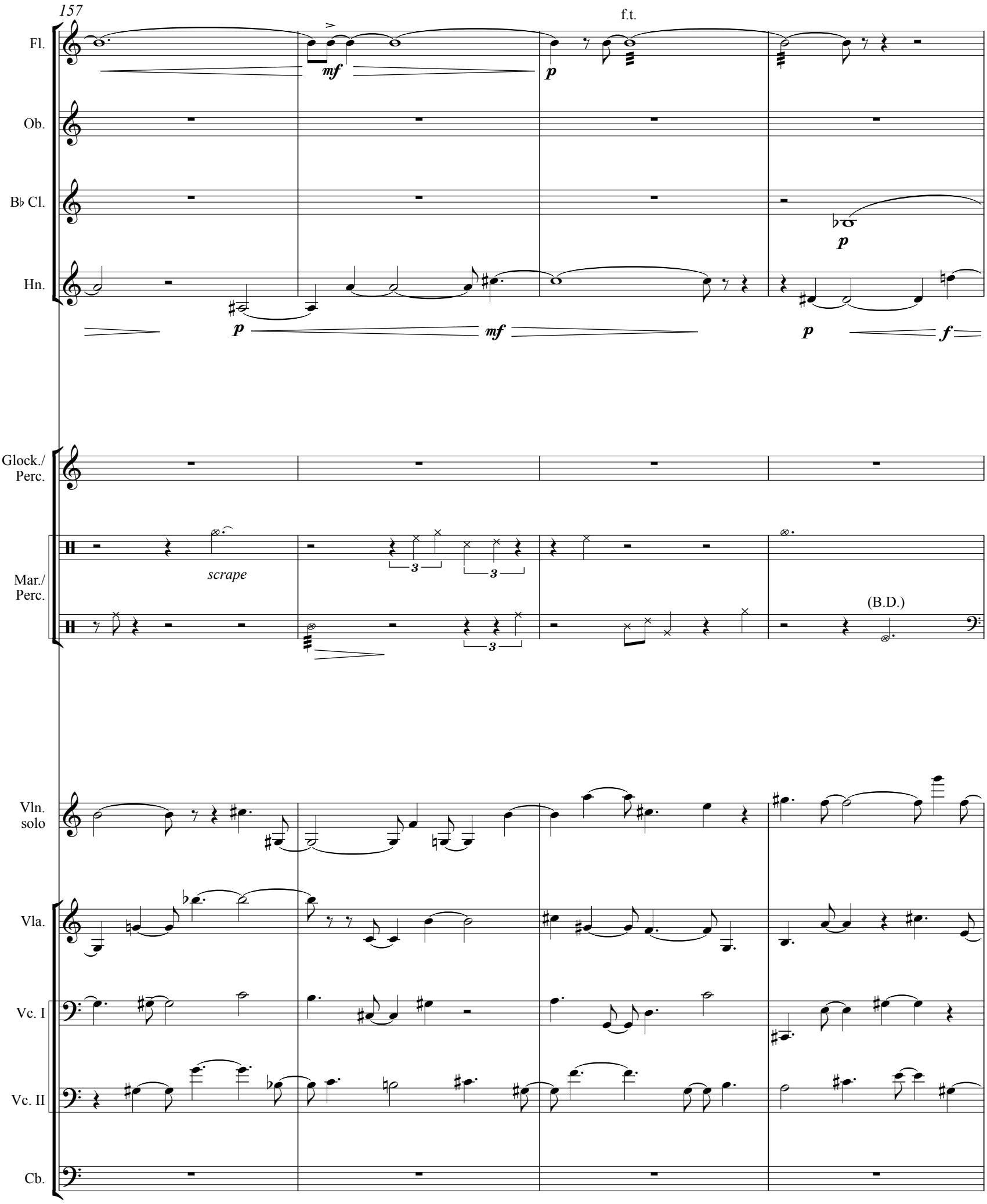
Vla.

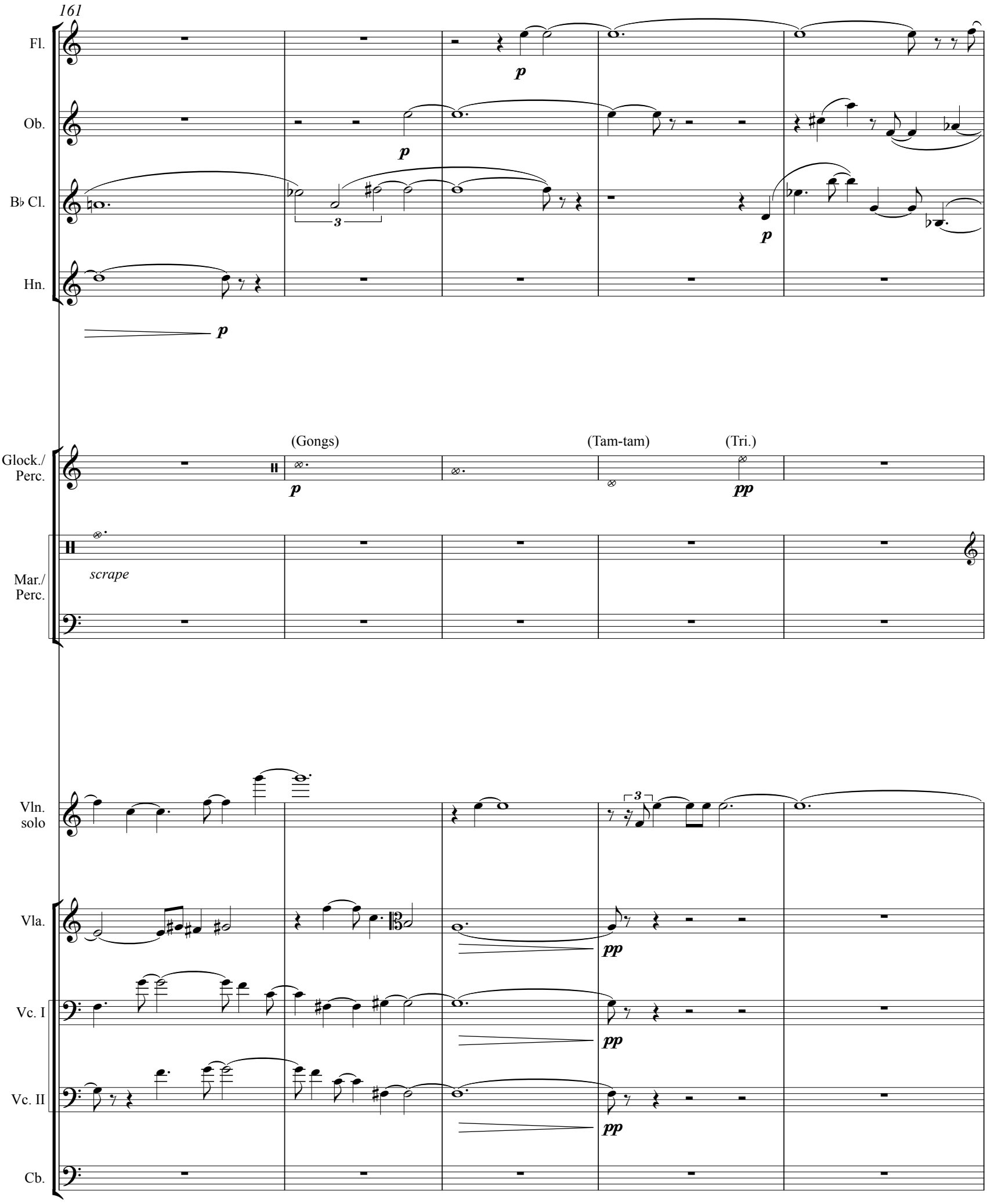
Vc. I

Vc. II

Cb.


J
152
Fl.
Ob.
B♭ Cl.
Hn.
solo
p
mp
p
Vib.
Mar./
Perc.
as at the beginning
p
Pno.
J
Vln.
solo
Vla.
Vc. I
Vc. II
p
Cb.


157
f.t.
Fl.
mf
p
Ob.
B♭ Cl.
p
Hn.
p
mf
p
f
Glock./
Perc.
Mar./
Perc.
scrape
3
3
3
(B.D.)
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.


161
Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Mar./ Perc.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.
p
3
(Gongs)
(Tam-tam)
(Tri.)
pp
scrape

166

Fl.

Ob.

B♭ Cl.

Hn.

+ *sempre*

Glock./
Perc.

(Mar.)

Mar./
Perc.

pp

Vln.
solo

Vla.

Vc. I

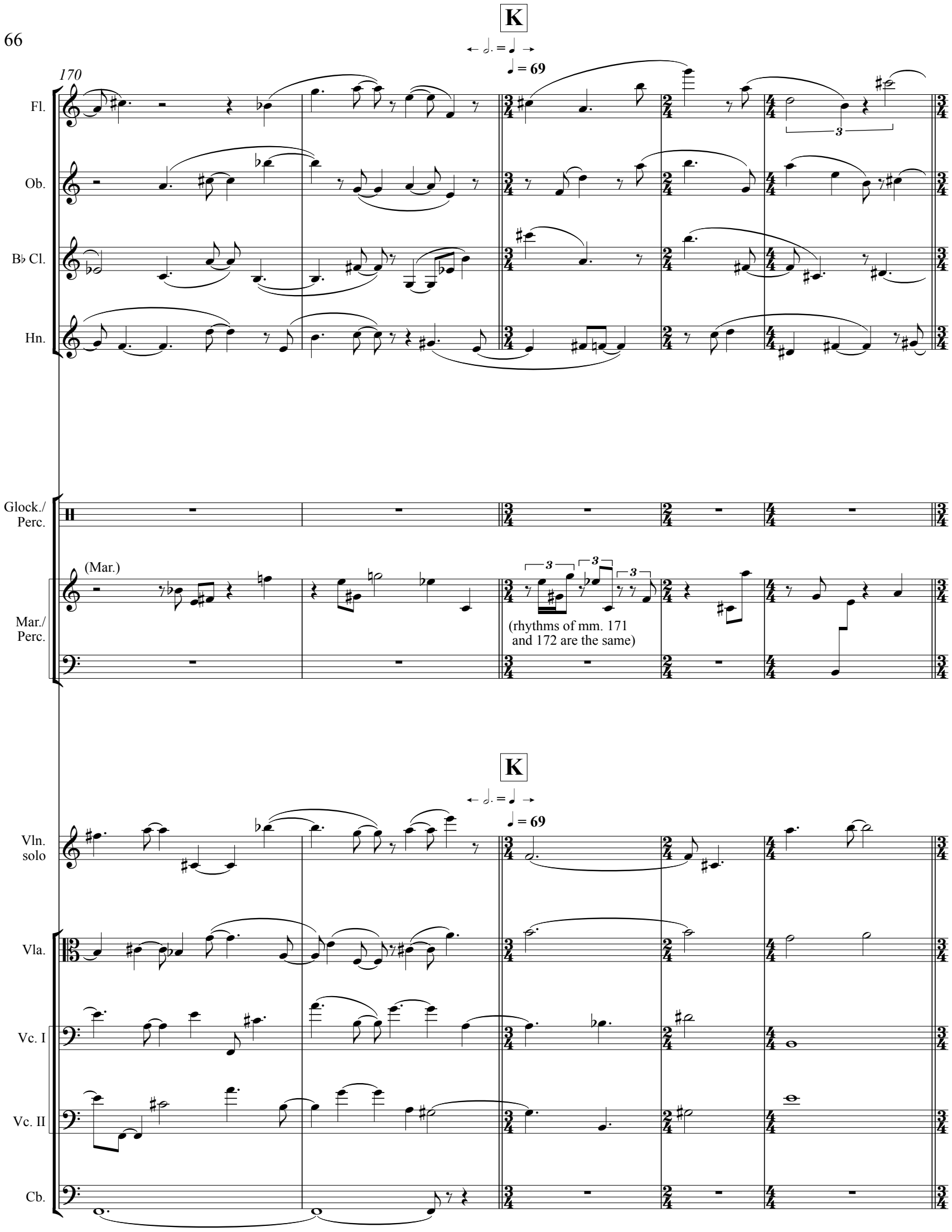
Vc. II

p ***mf*** ***p***

arco

Cb.

mf ***p***


K
♩. = ♩
♩ = 69
170
Fl.
Ob.
B♭ Cl.
Hn.
Glock./
Perc.
(Mar.)
Mar./
Perc.
(rhythms of mm. 171
and 172 are the same)
K
♩. = ♩
♩ = 69
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.

175

♩ = 56

L Exposition II
"Ikon"

Fl. pp

Ob. pp

B♭ Cl. pp

Hn. pp

Vib. p Ped.

Mar./ Perc. (To Vib.) mp

Pno. mute string with the L.H. nearest the pin-block Ped. mp p

♩ = 56

L
"Ikon"

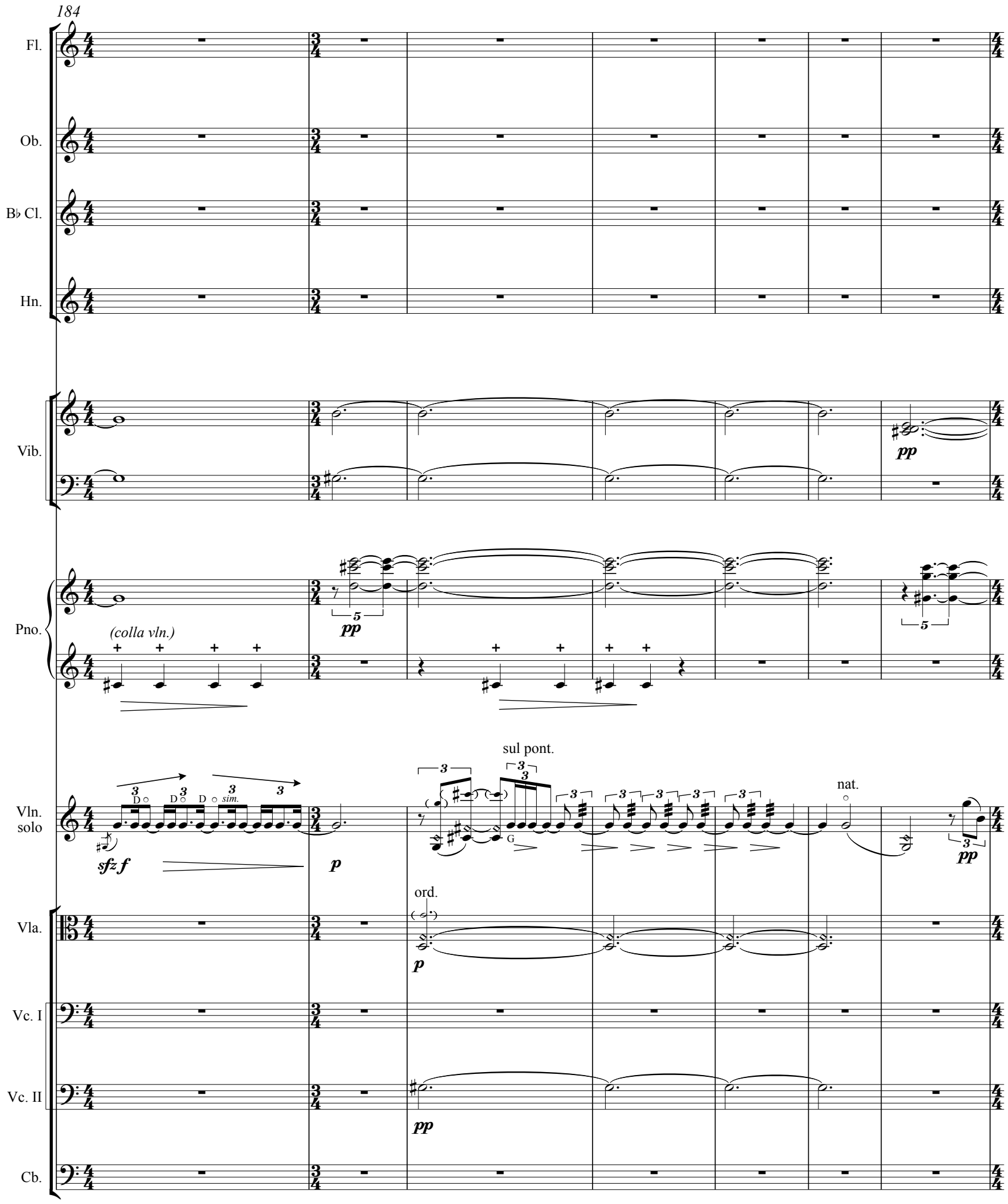
Vln. solo p mf p sfz f pp

Vla. sul pont. p mf p pp ppp

Vc. I p mf p pp

Vc. II p pp

Cb. p pp


184
Fl.
Ob.
B♭ Cl.
Hn.
Vib.
pp
Pno.
(colla vln.)
pp
5
5
Vln.
solo
D
D
D
sim.
sfz f
p
sul pont.
G
nat.
pp
ord.
Vla.
p
Vc. I
Vc. II
pp
Cb.

191

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

194

Fl.
mp
p
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
(Glock.)
Vib.
Ped.
Pno.
Ped.
Ped.
Vln. solo
L.H. pizz
sul pont.
nat.
LH pizz.
sul pont.
8va
nat.
8va
ppp
sfz p
Vla.
ord.
p
Vc. I
ord.
p
Vc. II
p
Cb.
pp

198

Fl.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Vib.

Pno.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

pp

pp

p

sul pont.

nat.

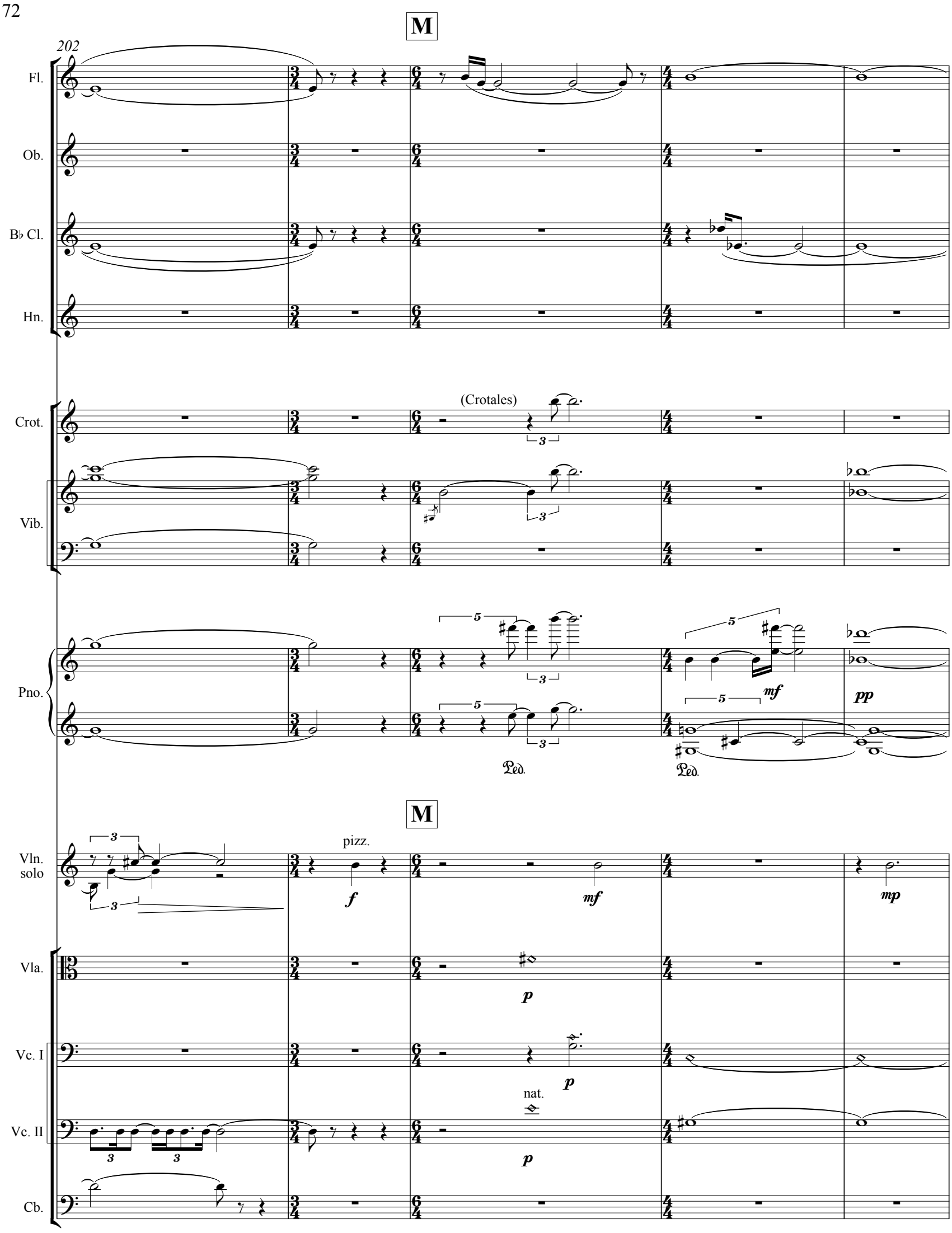
mp

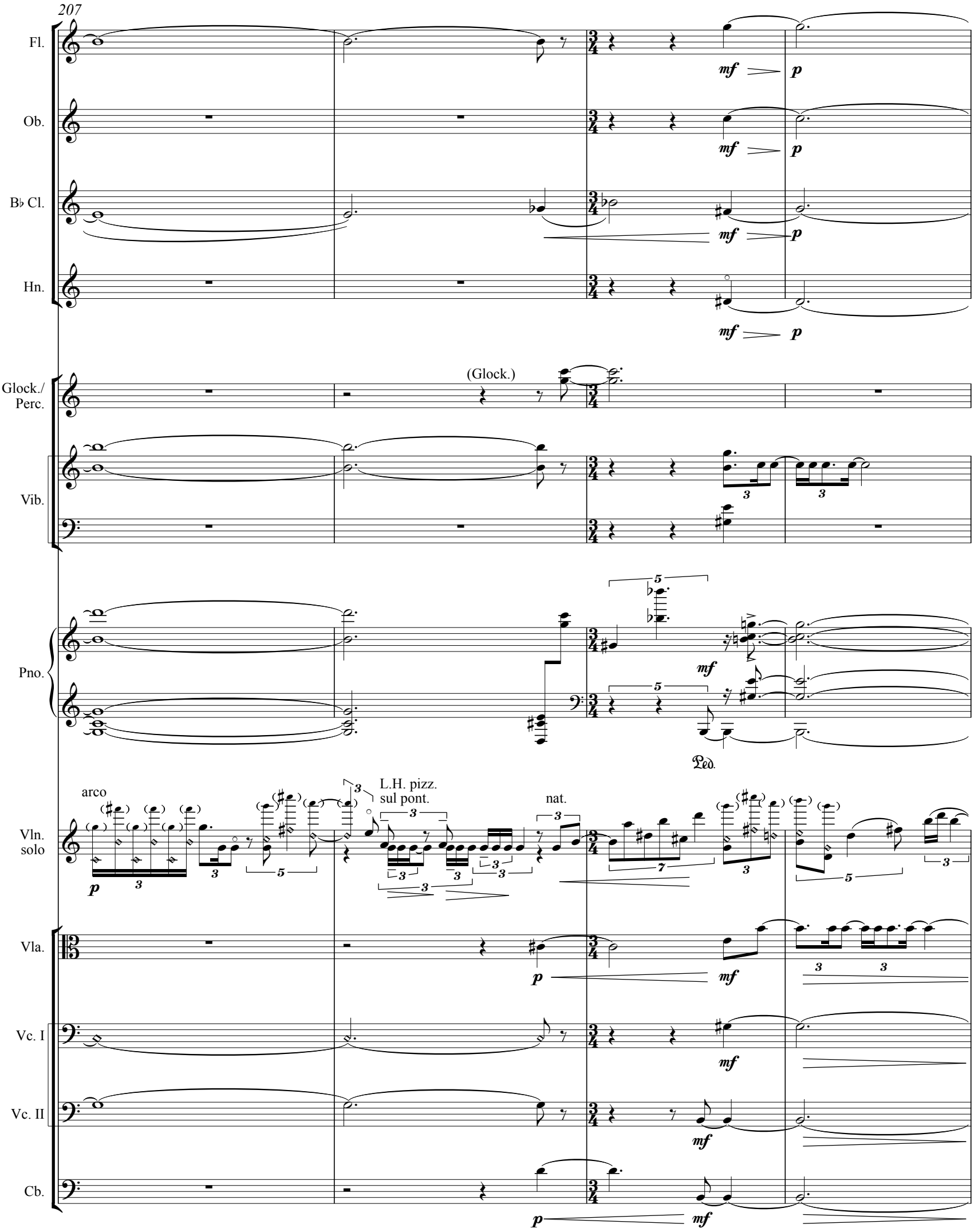
LH pizz.

sul pont.

mp

p


M
202
Fl.
Ob.
B♭ Cl.
Hn.
(Crotales)
Crot.
Vib.
Pno.
Ped.
Ped.
M
Vln. solo
pizz.
Vla.
Vc. I
Vc. II
nat.
Cb.


207
Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
(Glock.)
Vib.
Pno.
Ped.
Vln. solo
arco
L.H. pizz. sul pont.
nat.
Vla.
Vc. I
Vc. II
Cb.
mf
p

211

Fl.

Ob.

B♭ Cl.

Hn.

mp

Glock./
Perc.

Vib.

Pno.

Vln.
solo

sul pont.

ord.

Vla.

p

mp

mf

p

mf

Vc. I

p

Vc. II

p

Cb.

p

N

poco accel. - - - - - - - - - - A tempo

215

f.t.

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

N

poco accel. - - - - - - - - - - A tempo

Vln. solo

pizz.

arco

pizz.

Vla.

Vc. I

Vc. II

sul pont.

ord.

Cb.

218

Fl.

Ob.

mf

pp

B♭ Cl.

Hn.

Glock./
Perc.

dead stroke

f

Vib.

dead stroke

f

ord.

p

Pno.

Vln.
solo

sul pont.
arco

p

pizz.

sfz

sul tasto
arco

p

pizz

sfz

arco

p

pizz.

sfz

Vla.

Vc. I

Vc. II

Cb.

222

Fl.

Ob.

mf

pp

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

arco

p

sfz

pizz.

sul pont.
arco

nat.
arco

Vla.

Vc. I

Vc. II

Cb.

225

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

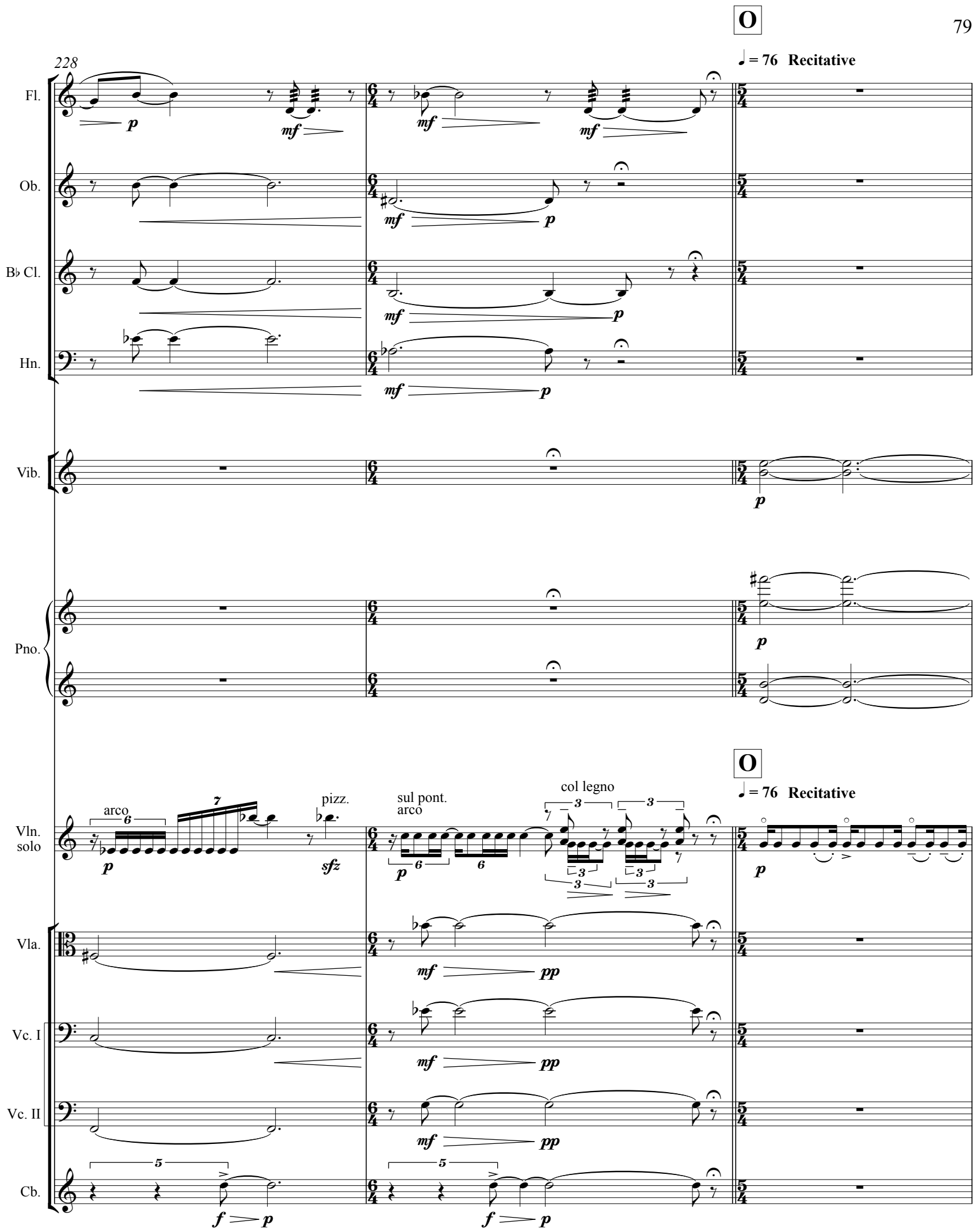
Vc. II

Cb.

mf *p* *pp* *mf*

arco pizz. sul pont. arco pizz. arco pizz

p *sfz* *p* *sfz* *p* *sfz*


228
O
♩ = 76 Recitative
Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
arco
pizz.
sul pont.
arco
col legno
Vla.
Vc. I
Vc. II
Cb.

231

Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

1 2 3 4 5

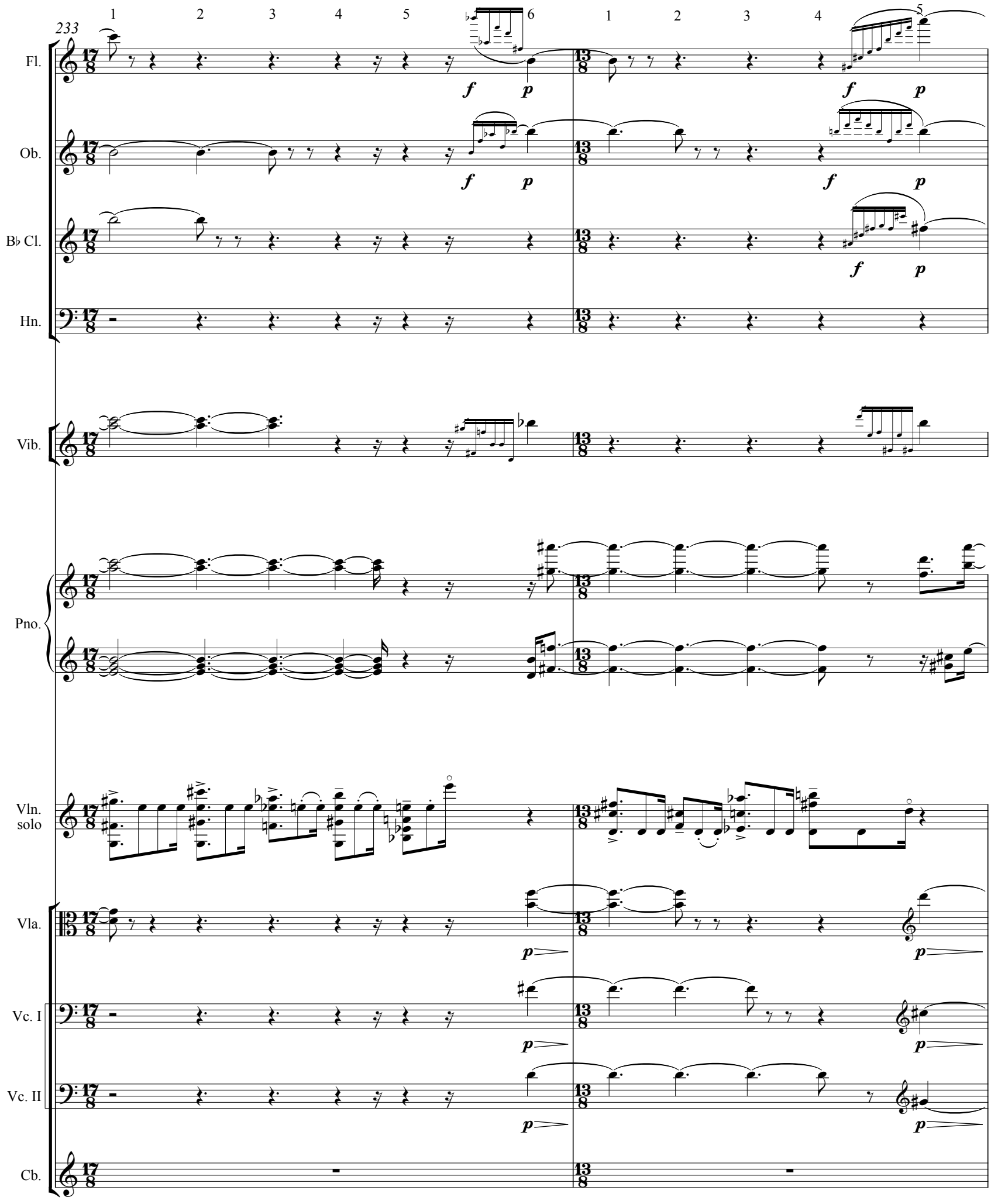
f *p*

Ped.

s.p. nat. s.p. nat. *sim*

mute

p


233
Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

235

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

238

Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

240

P

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

p

sfz

8va

Vln. solo

pizz.

arco

pizz.

mute off

Vla.

Vc. I

Vc. II

Cb.

243

Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

p
pp
mp
cresc.
8va
arco
pizz.
sfz

Q **Episode III**

246

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Hn.

Vib. *p*

Pno. *f* Ped. Ped.

Q

Vln. solo arco *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

248

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

250

Fl.
Ob.
B♭ Cl.
Hn.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

254

R

Fl.

Ob.

B♭ Cl.

Hn.

>p

p

p

p

Vib.

Pno.

mf

loco

8vb

Ped.

R

Vln. solo

3

8va

sul pont.

pp

5

5

sul pont.

Vla.

p

6

6

6

Vc. I

3

mf

p

Vc. II

3

mf

p

Cb.

mf

p

260

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

nat.

sul pont.

265

Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Vib.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

(Gongs)
scrape
pizz.
Ped.

271

S "Song of St. Nicolas I"

♩ = 84

Fl.

Ob.

B♭ Cl.

Hn.

ppp

pp

Glock./ Perc.

p p

Vib.

Mar./ Perc.

(Mar.)

Pno.

(8)

S

♩ = 84

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

ppp

278

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pp

pp

pp

arco

pp

pp *legato*

pp *legato*

285

poco rit.

Fl.

Ob.

B♭ Cl.

Hn.

Mar./
Perc.

Pno.

secco

Ped.

poco rit.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

290

T A tempo

Fl.

Ob.

B♭ Cl.

Hn.

p

p

Mar./ Perc.

p ppp

p ppp

p

Pno.

T A tempo

espressivo

Vln. solo

pp molto legato

short

Vla.

pp

Vc. I

p

pp

Vc. II

p

Cb.

297

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

poco a poco cresc.

Vla.

Vc. I

Vc. II

Cb.

303

poco accel. (♩ = 90) (♩. = 60) rall.

Fl.
Ob.
B♭ Cl.
Hn.
Crot.
Glock./ Perc.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

cresc.
pp
p
mp
mf

U "Night Waltz"
♩. = 54

308

Fl. mf p

Ob. mf p

B♭ Cl. mf p

Hn. mf p

(High Gong)

Glock./ Perc. mp

Mar./ Perc. mf mp secco mf

echo

Pno. pp pp sost. Ped.

U

♩. = 54

Vln. solo pizz. f p nat. sul pont. arco f sfzp

Vla. pizz. sfz

Vc. I mf p pizz. sfz

Vc. II mf p pizz. sfz

Cb. pizz. sfz

313

Fl.

Ob.

B♭ Cl.

Hn.

(Med. Gong)

(Tam-tam)

Glock./
Perc.

mp

mp

Mar./
Perc.

Pno.

pizz.

sul pont.
arco

pizz.

sul pont.
arco

Vln.
solo

Vla.

col legno
arco

Vc. I

col legno
arco

Vc. II

Cb.

317

Fl.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Mar./
Perc.

Pno.

Vln.
solo

sul pont.

Vla.

Vc. I

pizz.

Vc. II

pizz.

Cb.

321

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

sost. Ped.

arco

sul pont.
arco

327

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

(sost.)

Vln. solo

pizz.

arco

Vla.

Vc. I

Vc. II

Cb.

333

Fl.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Mar./
Perc.

(B.D.)

p

Pno.

ppp

Vln.
solo

arco

col legno

col legno

Vla.

Vc. I

col legno

Vc. II

Cb.

sf

338

Fl.

Ob.

B♭ Cl.

Hn.

(Maraca)

Glock./ Perc.

Mar./ Perc.

Pno.

Ped.

Vln. solo

Vla.

ord.

Vc. I

col legno

Vc. II

Cb.

V "Song of St. Nicolas II"

344

♩ = 84

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

mp p

pp

pace Mark Weiger

nat. col legno nat. col legno nat.

short

ppp

353

Fl.

Ob.

B♭ Cl.

Hn.

Glock./
Perc.

Mar./
Perc.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

360

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

mp

poco *p*

mp

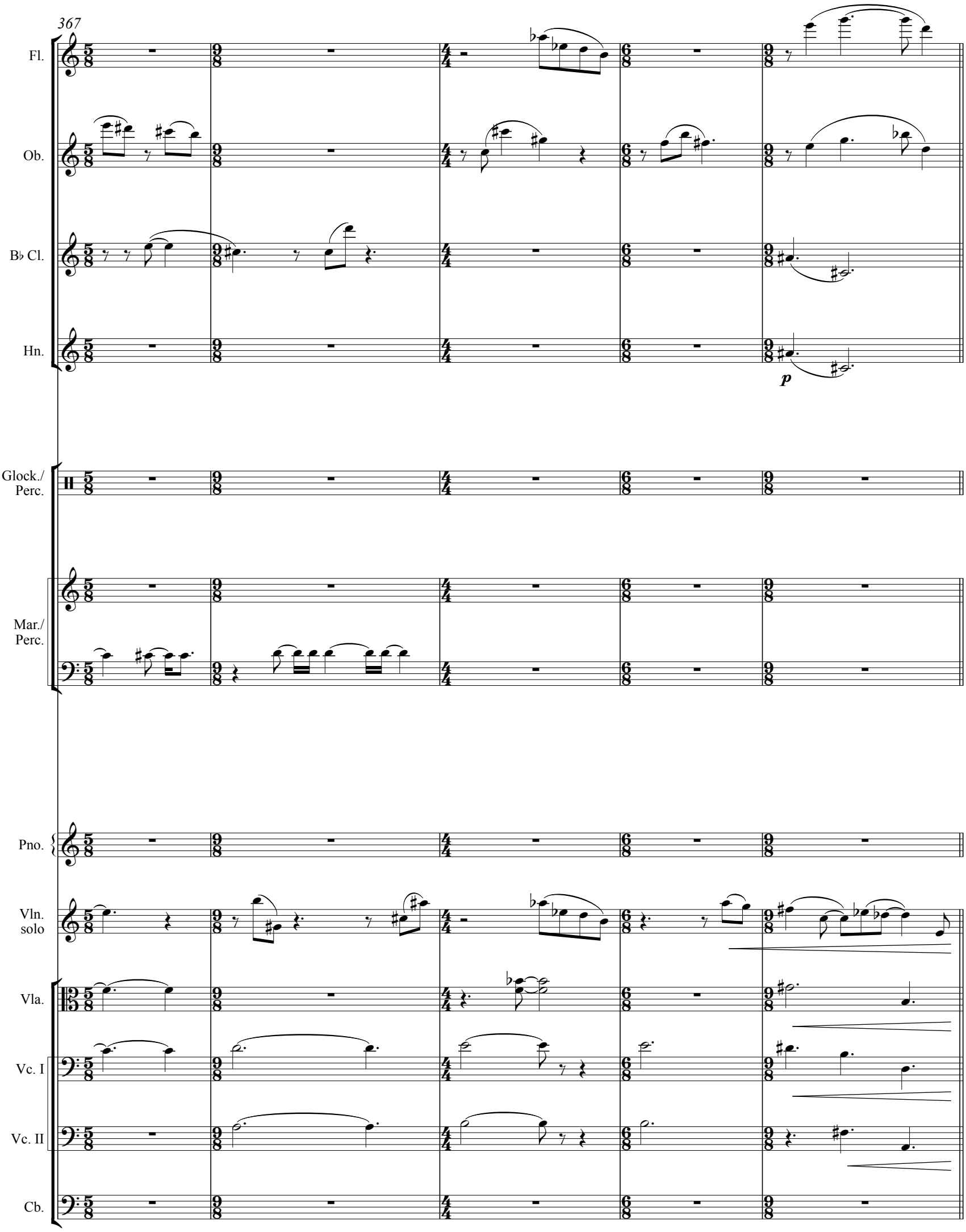
mf

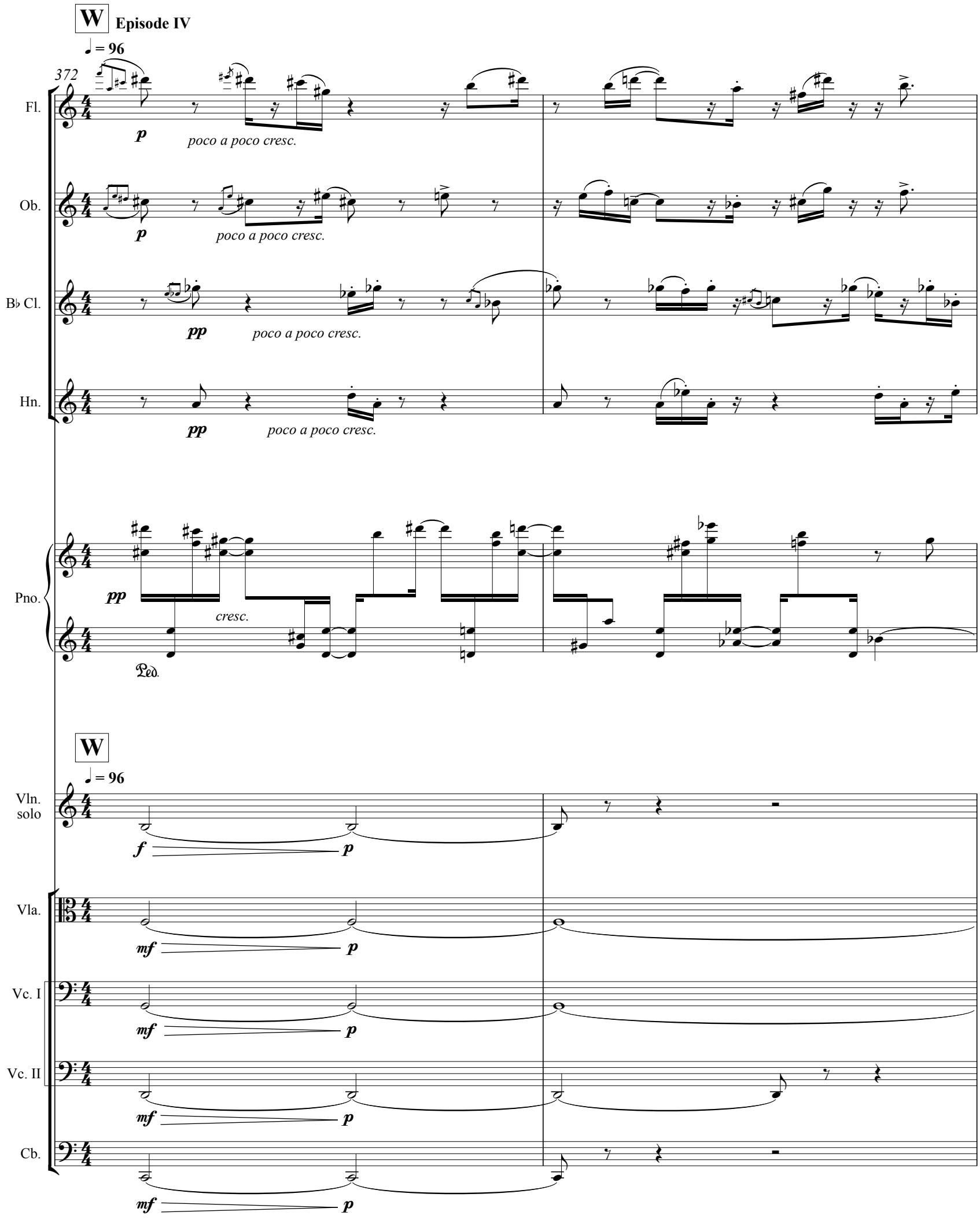
(Mar.)

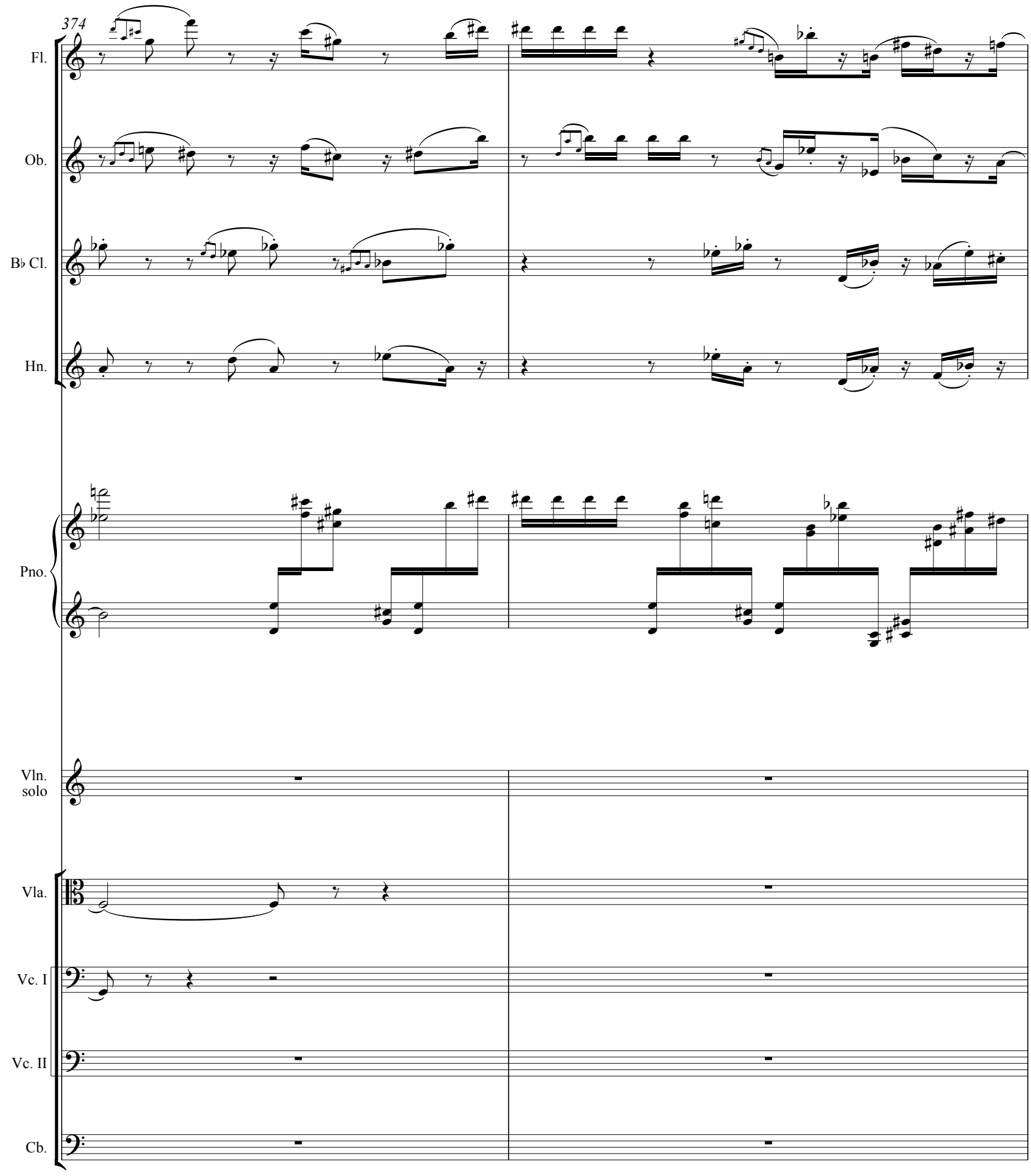
mf *p*

mf *p*

mf *p*


367
Fl.
Ob.
B♭ Cl.
Hn.
p
Glock./
Perc.
Mar./
Perc.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.


W
Episode IV
♩ = 96
372
Fl.
Ob.
B♭ Cl.
Hn.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.
p
poco a poco cresc.
pp
cresc.
Ped.
f
mf


374
Fl.
Ob.
B♭ Cl.
Hn.
Pno.
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.

376

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Vln. solo

Vla.

p *poco a poco cresc.*

Vc. I

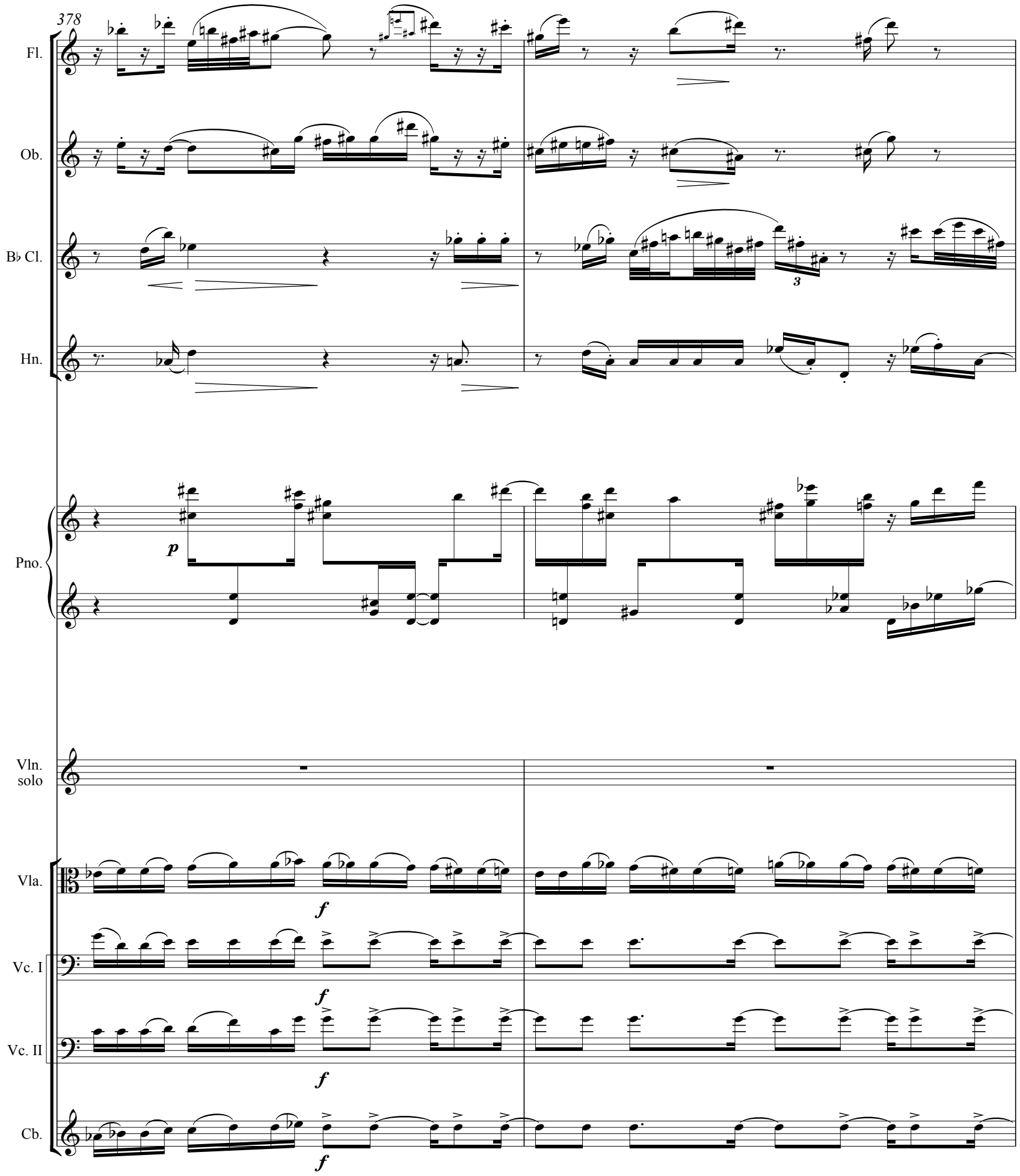
p *poco a poco cresc.*

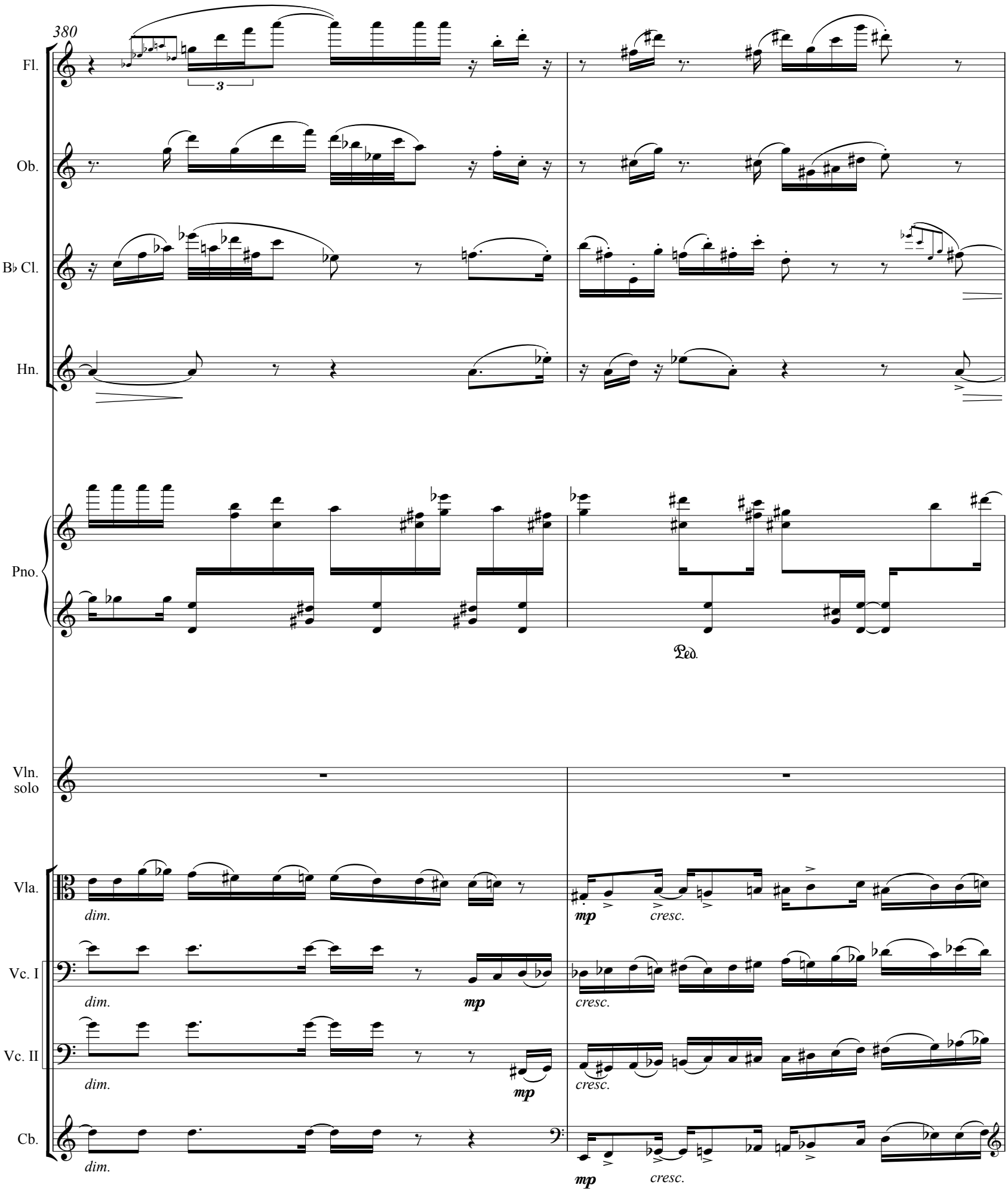
Vc. II

p *poco a poco cresc.*

Cb.

p *poco a poco cresc.*


378
Fl.
Ob.
B♭ Cl.
Hn.
Pno.
p
Vln.
solo
Vla.
f
Vc. I
Vc. II
Cb.


380
Fl.
Ob.
B♭ Cl.
Hn.
Pno.
Ped.
Vln. solo
Vla.
dim.
mp
cresc.
Vc. I
Vc. II
Cb.

382

Fl.

Ob.

B♭ Cl.

3

Hn.

Pno.

Ped.

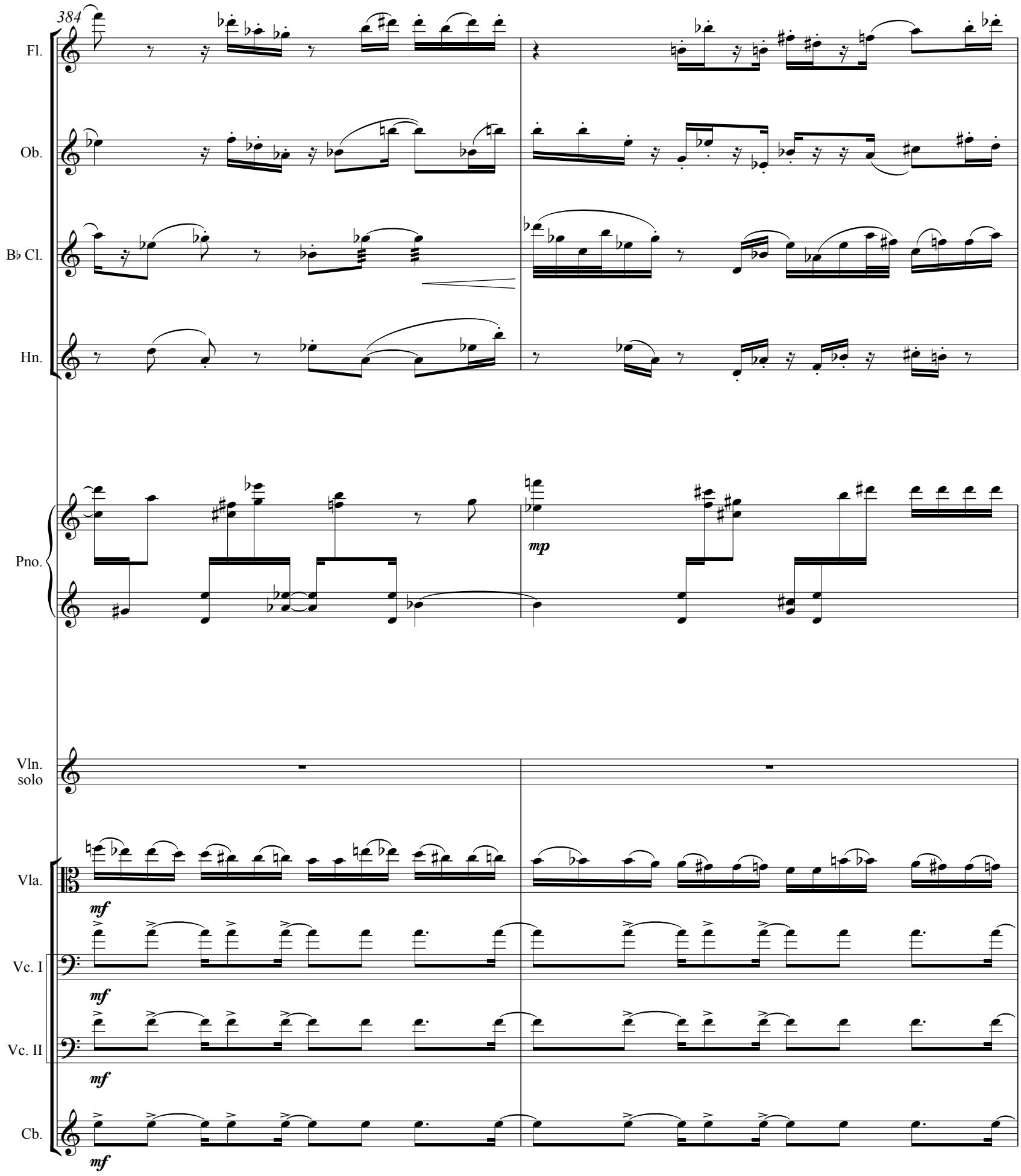
Vln.
solo

Vla.

Vc. I

Vc. II

Cb.


384
Fl.
Ob.
B♭ Cl.
Hn.
Pno.
mp
Vln.
solo
Vla.
mf
Vc. I
mf
Vc. II
mf
Cb.
mf

386

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

8va

3

mf

Vln. solo

Vla.

dim.

mf

cresc.

Vc. I

dim.

mf

cresc.

Vc. II

dim.

mf

cresc.

Cb.

dim.

mf

cresc.

388

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Vln.
solo

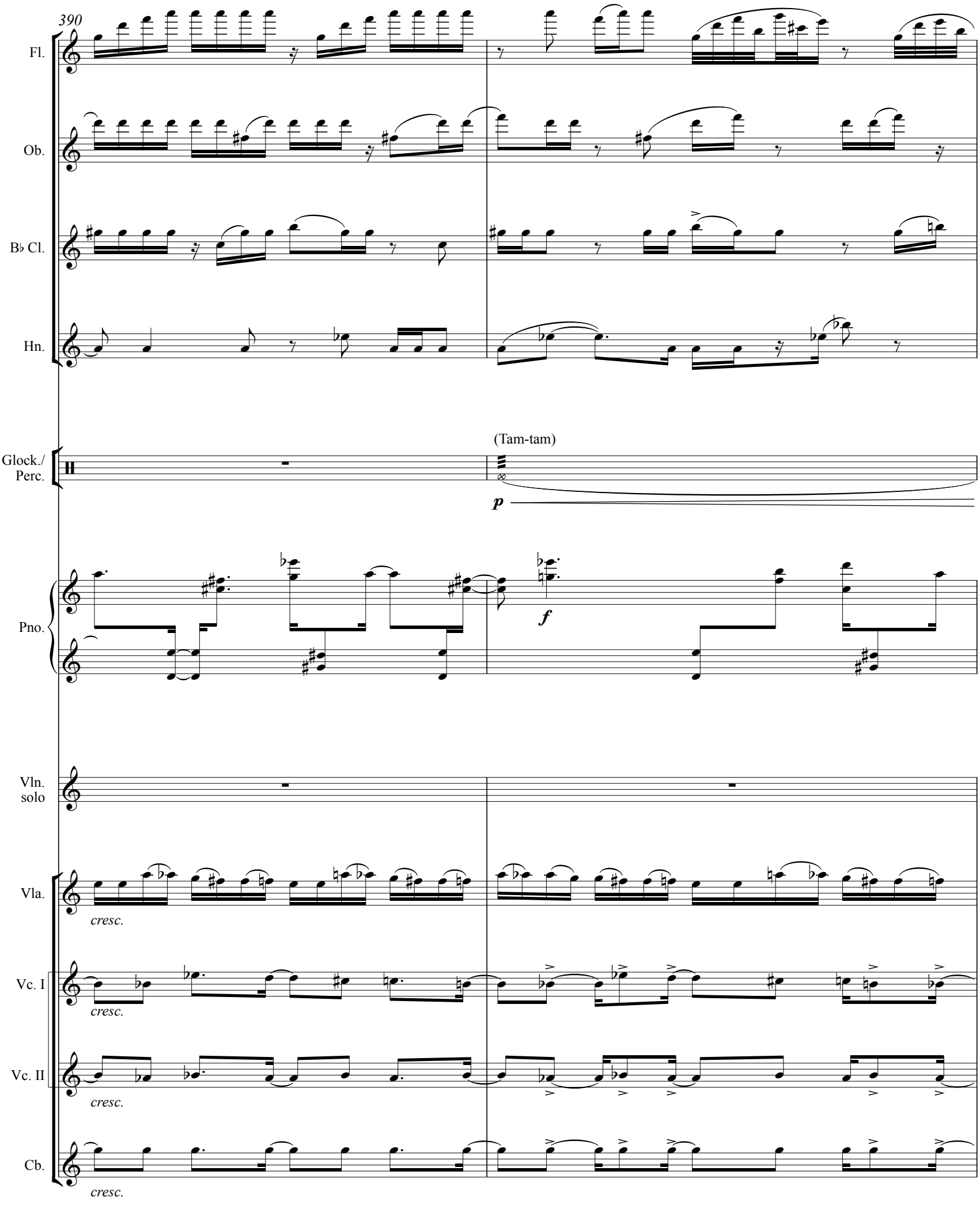
Vla.

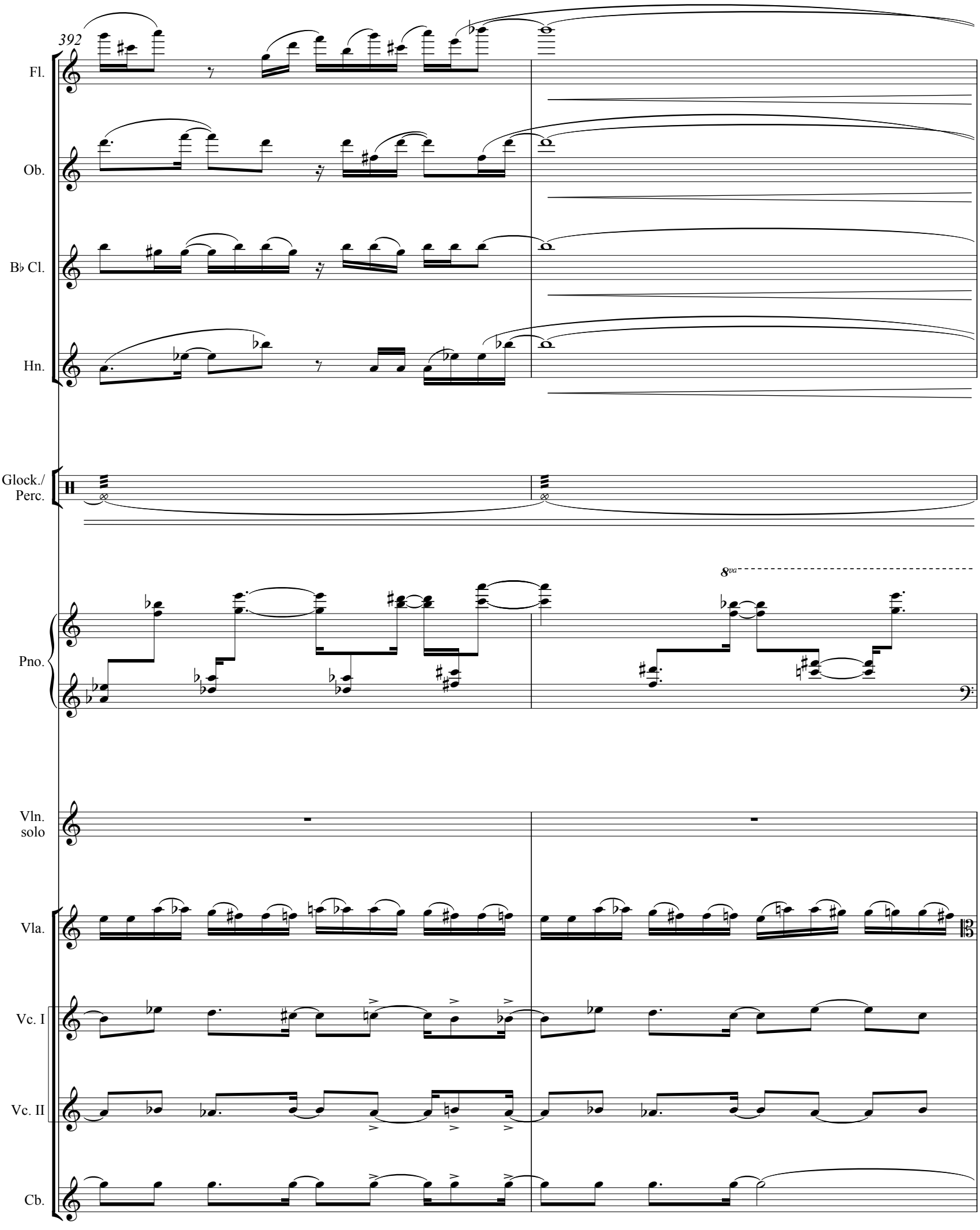
Vc. I

Vc. II

Cb.

f


390
Fl.
Ob.
B♭ Cl.
Hn.
Glock./
Perc.
(Tam-tam)
p
Pno.
f
Vln.
solo
Vla.
cresc.
Vc. I
cresc.
Vc. II
cresc.
Cb.
cresc.


392
Fl.
Ob.
B♭ Cl.
Hn.
Glock./
Perc.
Pno.
8va
Vln.
solo
Vla.
Vc. I
Vc. II
Cb.

394

X "Arrival"

molto rit. = 84 Meno mosso

Fl.

Ob.

B♭ Cl.

Hn.

(Tam-tam)

Glock./ Perc.

Pno.

Ped.

X

molto rit. = 84 Meno mosso

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

397

Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

(Sus. Cym.)

[arrival]

Ped.

402

To Picc.

Fl.
Ob.
B♭ Cl.
Hn.
Glock./ Perc.
Mar./ Perc.
Pno.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

p *pp* *mf* *dead stokes*

Y "Nimbus"
♩ = 64
play at ♩ = 76
407
①
Picc.
pp
play at ♩ = 76
Ob.
play at ♩ = 76
B♭ Cl.
play at ♩ = 76
Hn.
pp
(Crot.)
Crot.
pp
Glock./
Perc.
play with thin metal sticks
play at ♩ = 72
Vib.
Ped. pp
play at ♩ = 72
Pno.
pp
Ped.
Ped.
Y ♩ = 64
Vln.
solo
pp
cresc.
Vla.
pp
Vc. I
pp
Vc. II
pp
Cb.
pp

411

②

③

Picc.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

(Glock.)

pp

Vib.

Pno.

Vln. solo

f

Vla.

Vc. I

Vc. II

Cb.

415

④

Picc.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./
Perc.

Vib.

Pno.

Vln.
solo

dim.

Vla.

Vc. I

Vc. II

Cb.

419

⑤

play at ♩ = 64, with conductor

Picc.

p

play at ♩ = 64, with conductor

Ob.

p

play at ♩ = 64, with conductor

B♭ Cl.

5

ppp

Hn.

Crot.

Glock./
Perc.

Vib.

Pno.

play at ♩ = 64

Cel.

p

play at ♩ = 60, slower than conductor

Vln.
solo

p

calm

Vla.

Vc. I

Vc. II

Cb.

423

Picc.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./
Perc.

Cel.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.

427

Picc.

Ob.

B♭ Cl.

Hn.

(if possible, D, F♯ and A)
(Japanese Temple Bells)

Glock./
Perc.

ppp

Cel.

Ped.

Vln.
solo

pp

Vla.

Vc. I

Vc. II

Cb.

430

Picc.

Ob.

B♭ Cl.

Hn.

(Japanese Temple Bells)

Glock./
Perc.

Cel.

Vln.
solo

Vla.

Vc. I

Vc. II

Cb.