

Esa-Pekka Salonen

Concerto  
for alto saxophone  
and orchestra

Score

LSC-cc.7

788.7

5175ch

## Orchestration

2 Flutes (2nd doubling piccolo)  
2 Oboes (2nd doubling english horn)  
2 Clarinets in B (2nd doubling bass clarinet)  
2 Bassoons  
4 Horns in F  
3 Trumpets in B  
3 Trombones  
Tuba  
Harp

Celesta/Piano (with third pedal)

Percussion:

- 1) xylophone, 2 cymbals, maracas, vibraphone, 4 wood blocks
- 2) bell plates (5 different pitches), marimba, crotales (chrom.  $c^1 - c^3$ ), 4 temple blocks
- 3) antique cymbals, tubular bells, 6 suspended cymbals, 6 cowbells, campanelli, 4 log drums, 4 rototoms, vibraphone
- 4) tam-tam, bell-tree (or metal chimes), glass chimes, marimba, 2 wood blocks, 2 temple blocks

Strings

Alto saxophone solo

All notation is made at the actual pitch except the parts of the piccolo, xylophone, campanelli, crotales and double bass.

# Concerto for alto saxophone and orchestra

Senza misura

Esa-Pekka Salonen

1

SASS. 4" ca.

6 6

*f* libero

*pp* sub, non cresc.

PIANO

15 7

*ff*

*f. v.*

PERC. 3

ANTIQUE CYMBALS

*ff*

*f*

*mp* leggero

5 5

*f* *ff*

SASS.

*pp*

(pochissimo)

*f* pesante

<sup>†</sup> Similar articulation for all the brass instruments.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- PICC.** (Piccolo)
- FL. I** (Flute I)
- 1** (Flute II)
- OB.** (Oboe)
- 2** (Oboe II)
- 1** (Clarinet I)
- 2** (Clarinet II)
- 1** (Bassoon I)
- 2** (Bassoon II)
- COR.** (Cor Anglais)
- 1** (Trumpet I)
- 2** (Trumpet II)
- 3** (Trumpet III)
- 4** (Trumpet IV)
- 1** (Trombone I)
- 2** (Trombone II)
- 3** (Trombone III)
- TBN.** (Tuba)
- PIANO**
- PERC.** (Percussion)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The percussion part at the bottom includes a drum kit (snare, tom, cymbal) and a mallet part. The piano part includes a grand piano and a harpsichord. The percussion part includes a variety of instruments including a snare drum, tom, cymbal, and a mallet part.

6

PICC.

FL. I

OB.

CL.

FAG.

COR.

TR.

TBN. 2

TUBA

PIANO

PERC.

*sfz*

*sempre ff*

*fff*

*mp*

*ff*

*secco*

*†*

Repeating the same clusters.

8

PICC. *furiato*  
*ff*

FL. 1 *furiato*  
*ff*

OB. 1 *furiato*  
*ff*

OB. 2 *furiato*  
*ff*

CL. 1 *furiato*  
*ff*

CL. 2 *furiato*  
*ff*

FAG. 1 *furiato*  
*ff*

FAG. 2 *furiato*  
*ff*

COR. 1  
2  
3  
4

TR. 1  
2  
3

TBN. 1  
2  
3

TUBA  
*p* *ff*

PIANO  
*sempre fff poss.*

PERC. *prende COPPIA DI PIATTI*

PICC. FL. 1 OB. 2 CL. 2 FAG. 2 COR. 4 TR. 2 TBN. 2 TUBA PIANO PERC.

*fff* *fff* *fff*

COPPIA DI PIATTI *l.v.* prende MARACAS *con tutta forza*



12

*con tutta forza*

PICC. 1 2 3 4

FL. 1 2 3 4

OB. 1 2 3 4

CL. 1 2 3 4

FAG. 1 2 3 4

*con tutta forza*

COR. 1 2 3 4

TR. 2 3 4

TBN. 2 3 4

TUBA 1 2 3 4

*con tutta forza*

PIANO 1 2 3 4

MARACAS 1 2 3 4

PERC. 1 2 3 4

*con tutta forza*

prende CORNO INGLESE

prende CL. BASSO

sord.

sord.

sord.

sord.

muta in CELESTA

non l.v.

mf ben articolato

prende CROTALI

prende ALMGLOCKEN

non l.v.

non l.v.

non l.v.

non l.v.

\_\_\_\_\_

\_\_\_\_\_

16

TR. 2

3

1

PERC. 3

4

*ff*

*mf*

*f*

*ff*

*f*

*p non l.v.*

*mf (sempre)*

prende 6 PIATTI SOSPESI

18

OB. 1

ff poss.

COR. ING

ff poss.

FAG.

1

ff poss.

2

ff poss.

PERC. 1

mf sempre

21

CL. B

leggiere

pp

p

prende CL.

1

con sord.

leggiere

p

via sord.

2

con sord.

leggiere

p

via sord.

3

con sord.

leggiere

p

via sord.

4

con sord.

leggiere

p

via sord.

PERC. 1

mf (sempre)

23

PICC. *pp stacc* *prende FLAUTO* *ritardando*

FL. I *pp stacc*

PERC. 1 *mf (sempre)*

2 *ppp* *non l.v.*

CROTALI

(rit.)  $\text{♩} = 92$

PERC. 1 *diminuendo* *niente*

Ⓐ a tempo ( $\text{♩} = \text{ca. } 80$ )

3 4

COR. 1, 2 *a 4 senza sord.* *gliss* *fff*

TR. 2 *ff*

3 *ff*

TBN. 2 *ff*

3 *ff*

TUBA *ff*

CEL. *Ped* *3*

ARPA *DO♯, RE♯, MI♯, FA♯, SOL♯, LA♯, SI♯* *mf* *l.v.*

Tempo ( $\text{♩} = \text{ca. } 80$ )

30

SASS. *p* *espr.*

CEL. *p* *mf* *ff* *p* *mf* *mf* *mf*

ARPA *p* *sfz* *mf* *LA* *LA*

PERC. 3 6 PIATTI SOSPESI con spazzola *pp* *mp*

32

SASS. *p* *pp* *mf* *f* *p legg.*

CEL. *p* *sfz* *f*

ARPA *sfz* *mf* *sfz* *p* *f* *p* *DO* *RE* *MID* *FAB* *SOL*

PERC. 3 *p*

34

SASS. *f* *ff* *p* (*espr.*)

CEL. *p* *pp* *mf* *f* *p* *f*

ARPA *mf* *p* *sfz* RE $\flat$  FA $\sharp$

PERC. 3 *p*

36

SASS. *p sub.* *p* *ff*

CEL. *p legg.*

ARPA *p* *sfz* *p* *f* *p legg.* DO $\sharp$ , SOL $\sharp$ , LA $\sharp$ , SI $\flat$

PERC. 3 *f* *p* *ff* *non l.v.* *p*

38

SASS. *p* *ff* *p* *ff* *p legg* *ff*

CEL. *ff* *mf* *sfz*

ARPA *f* *mf*

PERC. 3 *pp* *p legg.* *ppp sub*

5 7 3 5

40

SASS. *ff* *fff* *pp legg.* *mf* *f*

CEL. *f*

ARPA *f*

PERC. 3 *f* *l.v.*

3 4 5 4 3 4 5 4

(DO#), REb, Mib, FAb, SOLb, (LA#), SI#

5  
4

42

SASS.

5

*f*

5

*f*

*ff*

*ff*

*p*

4  
4

CEL.

5

*p*

*fff*  
*poss.*

*pp*

*mf*

*p*

*f*

*p*

*f*

5  
4

ARPA

*mp*

*f*

*p*

*p*

*f*

*ff*

*pp*

PERC. 3

5

44

SASS.

*f*

*pp legg.*

*mf*

*f*

3  
4

CEL.

*mf*

*f*

*p*

*mf*

3  
4

ARPA

*p legg.*

*mf*

*f*

PERC. 3

6

5

*p*



46  $\frac{3}{4}$  5 4 4

SASS. *f* *p* *f* *f sempre*

CEL. *ff*

ARPA *f* *ffz* *p* *f* *p*

PERC. 3

48  $\frac{4}{4}$

SASS. *ff* *pp* *pp*

CEL. *ppp legg.* *sfz* *l.v.*

ARPA *ppp legg.* *FA# sfz* *l.v.*

PERC. 2 *MARIMBA* *con bacch. molle*

PERC. 3 *ppp legg.* *sfz* *l.v.*

50

SASS *cresc molto* *fff*

CEL. *ff ben marcato* *5* *7* *pp sub.* *Ped*

ARPA *mf* *fff près de la table*

PERC. 2 *mp (sempre)*

52

COR. ING. *ppp espr* *da niente*

CEL. *(Ped)* *f v.* *pp* *f secco* *Ped*

PERC. 1 *VIBRAFONO (motor off)* *con bacch. dura* *f secco* *p* *Ped*

PERC. 2 *ffmp*

55

COR.ING.

CEL.

PERC.

*pochissimo* *ff* *Zeit lassen!* *pp* *subito* *niente*

*ff secco*

(b) Senza misura

60

SASS.

*pp espressivo, ma non cresc.*

COR.ING.

PIANO

*p sulle corde (sempre con 3° pedale)*

1) *pp espr.*

2) *arco motor on!* *mf l.v.*

PERC. 1

*mp sempre*

CAMPANE con bacch. molle

PERC. 2

*con bacch. dura* *mf secco* *f sub.*

PERC. 3

*PPP Ped. sempre*

1) Sass. and Cor. Ing. follow each other. The parts are cued.

2) Slow glissandi on the strings, alternating the speed. 3rd pedal down, so that the chord marked above appears.

The musical score consists of four staves: SASS., COR.ING., PIANO, and PERC. (PERCUSSION). The score is divided into measures 2, 2a, and 2b, which are indicated by circled numbers and arrows pointing to specific measures.

- SASS. (Saxophone):** Measure 2 starts with a forte (*f*) dynamic. Measure 2a continues with a forte (*f*) dynamic. Measure 2b starts with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic.
- COR.ING. (Cor Anglais):** Measure 2 starts with a mezzo-forte (*mf*) dynamic. Measure 2a continues with a mezzo-forte (*mf*) dynamic. Measure 2b starts with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic.
- PIANO:** Measure 2 starts with a mezzo-forte (*mf*) dynamic. Measure 2a continues with a mezzo-forte (*mf*) dynamic. Measure 2b starts with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic.
- PERC. (Percussion):** Measure 2 starts with a mezzo-forte (*mf*) dynamic. Measure 2a continues with a mezzo-forte (*mf*) dynamic. Measure 2b starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic.

Additional markings include "arco" and "mp con ped. (l.v.)" for the PIANO part, and "METAL CHIMES" and "GLASS CHIMES" for the PERC. part. The score also includes a wavy line for the PIANO part in measure 2b and a trill for the PERC. part in measure 2b.

1) Cor. Ing stops together with the C# of Sass

2) Piano stops 1-2 sec. after 2b

3) At 2b

4) Rapid, unequal trills with both instruments.

The musical score is arranged in five systems. The first system includes SASS. (Saxophone), COR.ING. (Cornet), COR. (Corns), and PIANO. The second system includes COR. (Corns) and PIANO. The third system includes PIANO and PERC. (Percussion). The fourth system includes PERC. (Percussion). The fifth system includes PERC. (Percussion). The score includes various dynamics such as *f*, *ff*, *pp*, *mp*, *mf*, *secco*, and *con ped.*. It also includes performance instructions like *poch.*, *come prima*, *con bacch. dura*, and *3° ped.*. The score is marked with circled numbers 3, 3a, and 3b, and numbered annotations 1) through 6).

1) Corni do not enter exactly together

2) Not together!

3) Vibrafono stops 1-2 sec. after ③.

4) Marimba stops after the 4th Cor. but before the 2nd.

5) Perc. 4 stops 1-2 sec. after ③a.

6) Piano stops before ③b.

3c 4

SASS.

COR. ING.

1. 2.

COR.

3. 4.

PIANO

1.

2.

PERC.

3.

4.

*f* *p* *ff*

*mf* *pp*

*mp* *pp* *dim.*

*mp* *pp* *dim.*

*arco* *l.v.* *arco* *mp*

*f* *mp (sempre)*

*ppp (sempre)*

*mp*

†) Diminuendo al niente before ⑤

4a 4b 4c

SASS. *pp* *f*

COR. ING.

1. 2. COR.

3. 4.

PIANO

1. *con bacch. dura* *mf secco* *arco* *mp l.v.*

2. *f*

PERC.

3. *mf secco* <sup>†</sup>

4.

†) Campana immediately after the beginning of the marimba figure.

5

6

SASS

ff

f

p

f

pp

COR.ING

p

mf

1. 2

COR.

3. 4

PIANO

3° ped.

come prima

†)

1

2

mp come prima

PERC.

3

mf secco

ff

ppp con ped.

4

†) Stop immediately at ⑥, non l.v.



SASS.

COR.ING.

COR.

PIANO

PERC.

6a

6b

7

*f*

*mp*

*mf*

*ff*

*p*

*pp*

*cresc.*

*accel.*

*mf*

*arco*

*mf l.v.*

*con bacch.*

*pp*

*cresc.*

*accel.*

*mf*

*cresc. 1)*

*poco cresc. 1)*

*mf*

1) *Crescendo after 6b.*

2) *At 7 stop immediately (absolutely silent between 7 and 8).*

8

9

SASS. *p espr.* *ff* *f* *mf* *p*

COR.ING. *pp*

1. *pp*

2. 3. 4. *ppp* *gliss.* *pp* <sup>1)</sup>

PIANO *come prima* *3<sup>o</sup> ped.* *(b♭)*

1. *arco* *mf l.v.* *2)*

2. *prende bacch. dura*

PERC. *3* *mp secco* *ppp con ped.*

4. *mp*

1) The semitone glissando is produced by the right hand (o—⊖). It begins immediately at 8).  
1st Cor. remains half-stopped.

2) Vibra.: pedal up at 9).

10

10a

SASS.

COR.ING.

COR.

PIANO

PERC.

1)

2)

3

8

3

8

3

8

prende Tam-tam

1) Corni may take breath, if needed.

2) Accelerando  $\rightarrow$  = ca. 80, no more!  
The conductor should wait until this point has been reached and then continue in the  $\text{♩} = 80$  tempo.  
This and the following section are to be "attacca".

(C)

 $\frac{3}{8}$  ♩ = ca. 80
61 *pp subito*

FL. 1. 2

CL. 1. 2

*mp stacc.*

*p stacc.*

*p stacc.*

 $\frac{3}{8}$ 

COR. 3. 4

TR. 1. 2. 3

*con sord.*

*pp stacc.*

*con sord. (cup)*

*pp stacc.*

*con sord. (cup)*

*pp stacc.*

*con sord. (cup)*

*pp stacc.*

 $\frac{3}{8}$  ♩ = ca. 80

PERC. 1. 2. 3. 4

*pp*

*pp*

*pp*

TAM-TAM sulla tavola<sup>†)</sup>

con bacch. di metallo

*f secco*

<sup>†)</sup> It is recommended that the Tam-tam is placed on a table in a horizontal position.

65 *sempre pp!*

FL. 1. 2

CL.

2

1 *con sord.*  
*pp stacc.*

2 *con sord.*  
*pp stacc.*

COR.

3

4

1

TR. 2

3

PERC.

4

*f secco (sempre)*

*tutti crescendo*

69

SASS. *mp stacc. cresc. molto*

FL. I. 2 *a2 cresc. molto*

CL. 1 *cresc. molto*

CL. 2 *cresc. molto*

COR. 1 *cresc. molto*

COR. 2 *cresc. molto*

COR. 3 *cresc. molto*

COR. 4 *cresc. molto*

TR. 1 *cresc. molto*

TR. 2 *cresc. molto*

TR. 3 *cresc. molto*

PIANO *p secco cresc. molto*

PERC. 1 *p secco cresc. molto*

PERC. 4 *ff secco ff secco ff secco ff secco*

*tutti ff* *p*

73

SASS. *ff* *dim.* *p*

FL. 1, 2 *ff* *dim.*

CL. 1 *ff* *dim.*

CL. 2 *ff* *dim.*

COR. 1 *ff* *dim.* *p*

COR. 2 *ff* *dim.* *p*

COR. 3 *ff* *dim.* *p*

COR. 4 *ff* *dim.* *p*

TR. 1 *ff* *dim.* *p*

TR. 2 *ff* *dim.* *p*

TR. 3 *ff* *dim.* *p*

PIANO *ff* *dim.* *Ped.*

PERC. 3 *ff* *dim.* *Ped.* *6 ALMGLOCKEN* *ff dim. molto* *pp*

PERC. 4 *ff* *fff l.v.*

†) Non tremolo, ma misurato

==

2) Use a very light metal stick.

poco *sfz* *pppp* poss.

poco sfz



86

SASS.

CL. B.

PIANO

(Ped)

1

15

2

3

4

ERC.

pppp

poco sfz

pppp

[illegible]

95

SASS.

FL. I

CL. B.

PIANO

PERC.

1

2

3

4

5:6

4:6

7:6

*mp*

*ppp*

*secco*

*Ped*

*ppp*

*Ped*

*Ped*

*Ped*

5:6

*f*

*pppp*

*poco sfz pppp*

*poco sfz pppp*

100

SASS.

FL. I

PIANO

PERC.

1

2

3

4

5:4

5:6

*ppp*

*sfz*

*sfz*

*pp*

5:6

*mf*

*poco marc.*

*ppp*

*Ped*

*(Ped)*

*Ped*

*Ped*

7:6

*poch. marc.*

*sfz*

*p*

*pppp*

*poco sfz pppp*

*poco sfz pppp*

*poco sfz pppp*

105

SASSO

OB. I

CL.B.

PIANO

ERC.

1

15

2

3

4

*ppp*

*pp*

*p*

*f*

*sfz*

*poco sfz*

*pppp*

*marc.*

*secco*

*molto*

*5:6*

*poch. marc.*

*Ped.*

[illegible]

115

SASS

CL. B.

PIANO

PERC.

1

2

3

4

*pppp* (*poco*) *mp* *poco sfz* *pppp* *pppp*

*mf sub.* *ppp*

5:6 4:6

*p* *f* *pppp*

120

SASS

CL. 1

TR. 1

PIANO

PERC.

1

2

3

4

*ppp* *f* *Ped.* *ppp* *poco sfz* *pppp* *p* *p*

*con sord. (straight)* *5:4* *sfz* *pp*

*2:3* *p*

*mp*

*(senza ped.)*

*Ped.*

130

SASS.

CL. B.

PIANO

1

2

3

4

PERC.

*ppp*

*mf sub.*

*ppp*

*Ped*

*p*

*pppp*

*sfz pppp*

*sfz pppp*

135

SASS.

CL. B.

PIANO

PERC.

1

2

3

4

*ppp*

*Ped.*

*sffz*

*sffz*

*sffz*

*ppp*

*ppp*

*sffz*

*ppp*

140

SASS.

CL. B.

PIANO

PERC.

1

2

3

4

*f sub.*

*cresc.*

*7:6*

*4:6*

*ff*

*f cresc.*

*ff*

*ppp*

*ff sub.*

*prende CAMPANELLI*

*mf*

*pppp (sempre)*

*(Ped sempre)*

†) From this bar exactly in tempo.

145

CL. 1 *mf* *p* *f* *ff* *pp sub.*

CL. B *mf*

PIANO *ben marcata sempre*

1 *secco* *5:4* *fff sub.* *furioso* *fff* *ppp con ped.*

PERC. 2 *fff*

4 *cresc.* *5:6* *4:6*

ritardando →  $\text{♩} = \text{ca. } 72$

150

CL. 1 *dim. al niente*

1 *fff* *l.v.*

PERC. 2 *fff*

3 *fff*

4 *fff*

†) 2-5 times.

## Senza misura

155

ARPA

*mf* *mf* *mp* *mf* *mf* *mp*

DO#, REb, Mib, FA#, SOLb, LAB, Sib

1

*mf secco* *mp* *pp con ped.*

PERC. 2

15

*ppp*

3

CAMPANELLI

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

ARPA

*p l.v.* *p* *mf* *pp* *p*

1

*mf secco* *f* *pp ped.* *p secco*

PERC. 2

15

*ppp* *mp* *ppp* *mf* *pppp sempre*

3

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

†) The beginning of the ritardando-figure is in the same tempo as in the preceding bar.



ARPA

*mp non l.v.* *pp non l.v.* *pp l.v.*

1 *pp secco* *ppp con ped. (sempre)*

PERC. 2 *15*

3 *15* *ppp* *ppp* *mp* *ppp*

ARPA

*mp* *pp sempre*

1

PERC. 2 *15*

3 *15* *pp* *pppp sempre*

ARPA

†)

1

PERC. 2 *15*

3 *15*

†) After this sign Arpa and Perc. 1-3 play to the repeat sign, *diminuendo* and *ritardando* and stop.

♩ = 96 - 112

SASS. *p* sempre

4 5 4  
8 8 8

1. SILOFONO  
*pp* meccanico sempre †)

2. MARIMBA I  
*pp* meccanico sempre †)

PERC. 3. TAMBURI DI LEGNO  
*ppp* meccanico sempre †)

4. MARIMBA II  
*pp* meccanico sempre †)

3  
SASS. *4*  
*8*

1.

2.

PERC. 3.

4.

†) Con bacch. semi-dura.

5

SASS.

PERC.

1

2

3

4

7

SASS.

PERC.

1

2

3

4

3 8

4 8

\_\_\_\_\_

13

SASS

4 8

5 8

4 8

PIANO

4 8

5 8

4 8

PERC

1

2

3

4

15

SASS.

PIANO

PERC.

1

2

3

4

4/8

5/8

4/8

18

SASS.

PIANO

PERC.

1

2

3

4

4/8

7/8

5/8

20

SASS.

PIANO

PERC.

1

2

3

4

22

SASS.

PIANO

PERC.

1

2

3

4

*p*

*p*

*f sub.*

*f sub.*

*f sub.*

*f sub.*

24

SASS

*ff sub.* *D sempre*

PIANO

*mf* *D* *mp*

PERC.

1 *f* *D*

2 *f* *D*

3 *f* *D*

4 *mf* *6*

26

SASS.

PIANO

PERC.

1

2

3

4

pp

p

f

p

5:3

6

6

28

SASS.

PIANO

PERC.

1

2

3

4

*ff*

30

SASS.

PIANO

PERC.

1

2

3

4

*mf*

*f*

*mf*

*ff*

*f*

*p*

*f*

*mf*



32

SASS. *ff secco*

PIANO *prende PIANO*

PERC. 1 *ff* 2 *mf* 3 *f* 4 *f*

7 16

34  $\text{♩} = 84$  *Tutti poco a poco crescendo*

SASS. *fff* *p* *fff* *p*

PIANO *fff* *p* *fff* *p*

PERC. 1 *fff* *p* 2 *fff* *p* 3 *fff* 4 *fff*

7 16 5 16 3 8 5 16

37

SASS.

PIANO

PERC.

1

2

3

4

5 16

6 8

5 16

7:6

5:3

3

6:5

7:5

6

7

5:3

5:3

39

SASS.

PIANO

PERC.

1

2

3

4

5 16

11 16

9 16

7:6

3

9:6

7:8

6

*f cresc. sempre*

5

5:3

8:6

7:6

6

*f secco cresc. sempre*

7:6

7:6

13:10

3

7:6

5

5

9:6

5:3

5

6

5

8:6

*f cresc. sempre*

*f cresc. sempre*

*f cresc. sempre*



5 4  
16 8

47 *libero*

SASS. *fff* *ffff*

PIANO

5 4  
16 8

*Tutti gli strumenti improvvisando, con tutta forza!* †

1 4 WOOD BLOCKS

2 4 TEMPLE BLOCKS

PERC. 3 4 ROTOTOMS

4 2 WOOD BLOCKS W.BI.  
2 TEMPLE BLOCKS T.BI.

† Go imperceptibly from the improvised section to the exactly notated section.

(C)

53

SASS. *fff*

PIANO *fff* *secco*

PERC. (ROTOTOMS)

1 *ff* 7:6 11:10 5

2 *ff* 5 5 6 7

3 *fff* *ff*

4 *ff* 7:6 5:3 5

†) Perc. 1, 2 and 4 *poco a poco meno furioso!*

55

SASS.

PIANO

PERC.

1

2

3

4

57

SASS.

PIANO

PERC.

1

2

3

4

61

SASS

PIANO

PERC

62

63

64

7:6

*p*

*mp*

*pp*

*leggiero*





69

SASS

*mp* *pp* *p quasi espr* *pp* *p*

PIANO

*mp* *pp* *pp*

PERC.

1 *mp* *pp* *pp*

2 *mp* *pp* *pp*

3 *mp* *pp* *pp*

4 *mp* *pp* *pp*

72

SASS

*quasi espr.* *p sempre al fine, pochettino più espressivo*

PIANO

*ppp wie ein Hauch...*

PERC.

1 *ppp wie ein Hauch...*

2 *ppp wie ein Hauch...*

3 *ppp wie ein Hauch...*

4 *ppp wie ein Hauch...*

(e)

(EPILOGO)

75 (EPILOGO)

SASS.    
 3 4   
 8 8 *Tutti come una macchina, sempre piano*

PIANO 

1    
 3 4   
 8 8

2 

PERC. 

3 

4 

[illegible]

*attacca*

$\text{♩} = 54$

**SASS.**  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
*mp espressivo, rubato*

**PERC.**  $\frac{4}{4}$   
 1  $\text{p}$   
 2  $\text{p}$   
 3  $\text{p}$   
 4  $\text{p}$

**VL. I**  $\frac{4}{4}$   $\frac{5}{4}$   
 1 solo *con sord.*  $\text{pp}$  *quasi espressivo*  
 2 solo *con sord.*  $\text{mp}$   $\text{pp}$  *quasi espr.*  
 gli altri div. a 2  $\text{pp}$  *sul D, sul tasto, senza vibr.*

**VL. II**  $\frac{4}{4}$   $\frac{5}{4}$   
 1 sola *con sord.*  $\text{pp}$  *quasi espressivo*  
 2 sola

**VLE.**  $\text{pp}$  *sul G, senza vibr.*  
 le altre div. a 2  $\text{pp}$  *sul D, senza vibr.*

**VCL. div. a 2**  $\text{pp}$   $\text{pp}$   $\text{pp}$

**CB. div. a 2**  $\text{pp}$   $\text{pp}$

1) Harmonics sounding one octave lower.

2) Glissandi as in Mahler...

5/4 4/4

SASS.

1 solo

2 solo

VL. I

gli altri div. a 2

sul G senza vibr.

5/4 4/4

VL. II div. a 6

sul G molto vibrato, flautando sempre

pppp

sul G molto vibrato, flautando sempre

pppp

1 sola

2 sola

VLE.

le altre div. a 2

con sord.

pp quasi espr.

5/4 4/4

VCL. div. a 2

CB. div. a 2



7 4 3 4 7 4

SASS. *†) Zeit lassen!* 6:4 10:8 6:5

1 solo 5:4 3:2 5:4 3

2 solo 5:4 3

VL. I *pppp* *sul D sulla tastiera con vibr*

gli altri div. a 2 5:4

VL. II div. a 6 *come prima* *come prima*

1 sola 5:4 V 5:4

2 sola 5:4 II IV 5:4

VLE. *pp* *pp*

le altre div. a 2 3

VCL. div. a 2 *ppp* V

CB. div. a 2 *ppp* V 3 3

†) Conductor, give time for the grace-notes

7  
4

9

SASS.

5:4 5:4 6:4 7:4 5:4

2  
4

4  
4

1  
solo

2  
solo

VL. I

gli  
altri  
div.  
a 2

non div.

mp

VL. II  
div.  
a 6

7  
4

2  
4

4  
4

1  
solo

2  
solo

VLE.

le  
altre  
div.  
a 2

ppp

ppp

3  
IV V

7  
4

2  
4

4  
4

VCL.  
div.  
a 2

pp

CB.  
div.  
a 2

pp

5:4

4/4 6/4 4/4

11

SASS.

5:4 5:4 3 3 5:4

I solo

2 solo

VL. I

5:4 3 5:4 5:4

gli altri div. a 2

6:4 6:4

pppp

5:4 6:4

pppp

ancora come prima

VL. II div. a 6

ancora come prima

4/4 6/4 4/4

1 sola

2 sola

VLE.

3 3 5:4 3 3

le altre div. a 2

4/4 6/4 4/4

VCL. div. a 2

CB div. a 2



4 4 5 4 4 4

13 SASS. 5.4 3 3 5.4 3 3 4 4

PIANO *p* 3 7.6 Ped

PERC. 1 VIBRAFONO 1 col bacch. dura senza motore *p* 2:3  
3 VIBRAFONO 2 col bacch. dura senza motore *p* 5.4 *ff sub.* 4:3

1 solo 5.4 5.4 via sord. 4 4  
2 solo 3 5.4 via sord.

VL. I 3 gli altri div. a 2

VL. II div. a 6

1 sola 5.4 3 5.4 3 via sord. 4 4  
2 sola 5.4 5.4 3 5.4 via sord.

VCL. div. a 2 *p* *f* 3 *f* *p*

CB. div. a 2 *p* *f* *p*

†) imperceptible bow changes.

4  
4

PIANO

15

3  
4

5:4

5:3

5:4

4:3

5:4

5:3

3  
8

PERC.

1

3

5:3

5:4

2:3

5:4

5:4

7:6

2:3

5:4

3

4

3  
4

7:6

ff sub.

p

3  
8

VCL.  
div.  
a 2

CB.  
div.  
a 2

5:4

3  
8

PIANO

18

sfz

sfz

sfz

sfz

sfz

sfz

p sub.

5:4

4:3

3  
8

4  
4

PERC.

1

3

5:4

5:3

5:3

5:3

3  
8

4  
4

VCL.  
div.  
a 2

IV

sfz

p

3

2

CB.  
div.  
a 2

sfz

p

5:4

4  
4

21

SASS.

PIANO

PERC

VL. I  
tutti  
div.  
a 2

VL. II  
div.  
a 2

VCL.  
div.  
a 2

CB.  
div.  
a 2

*mf* *2:3* *mf*  
*liberamente*

*Ped.* *2:3* *Ped.* *5:3*

*5:3* *5:4* *3* *4:3* *5:4* *2:3* *7:6*

*sul E* <sup>†</sup> *mf* *9:8* *D*

*sul D* <sup>†</sup> *mf* *D*

*sul E* <sup>†</sup> *mf* *10:8* *D*

*sul A* <sup>†</sup> *mf* *11:8* *D*

*sfz*

*sfz*

*sfz*

*sfz*

<sup>†</sup> Quasi flageoletti: the string is lightly touched at the indicated place. No glissandi.

(b)

23 7 8 5 16

SASS.

ARPA

DO#, RE#, MI#, FA#, SOL#, LA#, SI#

PIANO

prende CELESTA

PERC.

7 8 5 16

VL. I div. a 2

sul A

9:8

VL. II div. a 2

sul G

11:8

7 8 5 16

VCL. div. a 2

CB. div. a 2

<sup>†</sup> Quasi flageoletti.

5/16 5/8 9/16 2/8 6/16

25

SASS. *mp* *pp* *pp leggiero* *f sub.* 4:3

CEL. *fffz*

ARPA *fffz*

PERC. *ffff secco* *ffff*

VL. I div. a 2 *mf cresc.* *f* *mf come prima*

VL. II div. a 2 *mf cresc.* *f* *mf come prima*

5/16 5/8 9/16 2/8 6/16

10:8 9:8 10:8 9:8

*mf cresc.* *f* *mf come prima*

*mf cresc.* *f* *mf come prima*

*mf cresc.* *f* *mf come prima*

*mf cresc.* *f* *mf come prima*

6/16 2/8 13/16 3/8

29

SASS.

*p* *mf* *p* *espressivo molto* *sfz* *p*

CEL.

*fffz* *fffz*

ARPA

*fffz*

6/16 2/8 13/16 3/8

1

PERC.

*fff* *fff* *fff*

3

*fff* *fff*

VL. I  
div.  
a 2

*mf* *ff* *mf* *ff*

6/16 2/8 13/16 3/8

VL. II  
div.  
a 2

*mf* *ff* *mf* *ff*

†) Non-diatonic quasi-flageoletti scales as fast as possible. No glissandi!

33

SASS.  $\frac{3}{8}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{2}{8}$   $\frac{6}{16}$   $\frac{5}{8}$

*f* *p* *mf* *pp* *f* *p espr.*

CEL. *fffz* *fffz* *fffz* *fffz*

ARPA *fffz* *fffz*

PERC. *fff* *fff* *fff*

VL. I div. a 2  $\frac{3}{8}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{2}{8}$   $\frac{6}{16}$   $\frac{5}{8}$

VL. II div. a 2  $\frac{3}{8}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{2}{8}$   $\frac{6}{16}$   $\frac{5}{8}$

$\dagger$  As before.

5 8 9 16 2 8 6 16 7 4

38

SASS

*p* *f* *f* *ten.* *p sub.*

CEL

*p* *col ped.* *l. v.*

ARPA

*fffz* *fffz* *près de la table* *l. v.*

5 8 9 16 2 8 6 16 7 4

PERC.

*fff* *fff* *fff*

*alla corda*

VL I div. a 2

*p* *ff* *p* *dim.* *pp*

VL II div. a 2

*p* *ff* *p* *dim.* *pp*

5 8 9 16 2 8 6 16 7 4



(C)

7  
4

2  
4

4  
4

42

SASS

da niente

*f* sub. *mp*

*mf* *p*

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

*ppp*

ARPA

DO#, REb, MIb, FAq, SOLq, LAB, SI#

*p normale*

*pp*

*f* / v.

7  
4

2  
4

4  
4

senza sord.

*pp* con calore

*poch. cresc.*

*mf*

senza sord.

*pp* con calore

*poch. cresc.*

*mf*

senza sord.

*pp* con calore

*poch. cresc.*

*mf*

senza sord.

*pp* con calore

*poch. cresc.*

*mf*

4 VLE.  
sole

7  
4

2  
4

4  
4

VCL.  
div.  
a 2

IV

*p*

V

*p*

CB.

III

*mp*

†) 6th natural harmonic on D-string.

4/4                      5/4                      4/4

45

SASS. *f sub. p*

*archi poco a poco crescendo*

1 solo *pp*  $\dagger$  5:4 3 5:4 5:4 3 5:6

2 solo *pp*  $\dagger$  5:4 5:4 3 5:4 5:4

VL. I 4/4                      5/4                      4/4

gli altri *pp*  $\dagger$  3

Vt. II *pp*  $\dagger$  3

VLE. div. a 2 *pp*  $\dagger$  5:4 5:4

4/4                      5/4                      4/4

VCL. div. a 2

CB.  $\circ$

$\dagger$  Flautando molto



50

6  
4

*sfz dim.*

*archi dim.*

1 solo

2

VL. I

gli altri

VL. II

VLE. div. a 2

VC. div. a 3

CB. div. a 2

6  
4

6  
4

6  
4

6  
4

52

SASS.

*ppp* *sfz* *dim poco a poco*

VI - Vle.:  
*pp* *ppp*

1 solo

2 solo

VL I

gli altri

VL II

6  
4

VLE. div. a 2

5:4

VCL. div. a 3

6  
4

CB. div. a 2

6  
4

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

55

SASS.

*pp* *dim.* *morendo* *niente*

5:4

Λ

VCL. div. a 3

*morendo* *niente*

Λ

CB. div. a 2

*morendo* *niente*

Λ

## Senza misura

60 61 *Presto, nervoso*

SASS. *ff* *p* *pp* *f*

ARPA *mf* (l.v.)

DO $\flat$ , RE $\flat$ , MI $\flat$ , FA $\flat$ , SOL $\sharp$ , LA $\flat$ , SI $\flat$

VL. I *violente* *fff* *secco*

VL. II *fff* *secco*

VLE. *fff* *secco*

VCL. div. a 2 *fff* *secco*

CB. *fff* *secco*

*tutti pizz.* *l.v.*

SASS. *ff* *fff* *pp* *p* *pp*

SASS. *ff sub.* *pp* *ppp*

SASS. *p* *ff cresc.* *fff poss.* *cresc.*

<sup>†</sup> VI. I-II, Vle., Vcl.: Bartók-pizzicato.

(d)  $\text{♩} = 42$

62

SASS *con tutta forza*  $p$

4

4

1 solo *mf espr.*

2 solo *mf espr.*

VL. I *pp legato*

gli altri div. a 2 *pp legato*

VL. II *pp legato*

div. a 2 *pp legato*

1 sola *mf espr.*

VL. *pp legato*

le altre *pp legato*

1 solo *mf espr.*

VCL. 2 solo *mf espr.*

gli altri *pp legato*

unis. *pp legato*

1 solo *arco ff furioso*

CB. *arco pp legato*

gli altri div. a 2 *arco pp legato*

The musical score for "L'Espresso" by Luciano Berio is a complex work featuring a variety of instruments and vocal parts. The score is written in 5/4 time and includes the following parts:

- SASS.** (Saxophone): Features a melodic line with dynamic markings *mf espr.* and *f*.
- 1 solo** (Soloist): Plays a melodic line with 5/4 time signatures.
- 2 solo** (Soloist): Plays a melodic line with 5/4 time signatures.
- VL. I** (Violin I): Features a melodic line with dynamic markings *dim. sempre*.
- gli altri div. a 2** (Other Violins, divided into two parts): Features a melodic line with dynamic markings *dim. sempre*.
- VL. II** (Violin II): Features a melodic line with dynamic markings *dim. sempre*.
- gli altri div. a 2** (Other Violins, divided into two parts): Features a melodic line with dynamic markings *dim. sempre*.
- 1 sola** (Soloist): Plays a melodic line with 5/4 time signatures.
- VLE.** (Violoncello): Features a melodic line with dynamic markings *dim. sempre*.
- gli altri** (Other Violoncellos): Features a melodic line with dynamic markings *dim. sempre*.
- 1 solo** (Soloist): Plays a melodic line with 5/4 time signatures.
- 2 solo** (Soloist): Plays a melodic line with 5/4 time signatures.
- gli altri** (Other Violoncellos): Features a melodic line with dynamic markings *dim. sempre*.
- 1 solo** (Soloist): Plays a melodic line with 5/4 time signatures.
- gli altri div. a 2** (Other Violins, divided into two parts): Features a melodic line with dynamic markings *dim. sempre*.
- CB** (Cello): Features a melodic line with dynamic markings *dim. sempre*.
- gli altri div. a 2** (Other Violins, divided into two parts): Features a melodic line with dynamic markings *dim. sempre*.

The score is characterized by its complex rhythmic patterns, including 5/4 time signatures and various rests. The dynamic markings *dim. sempre* (diminuendo) are used throughout the score to indicate a gradual decrease in volume.



66

SASS.

I solo

VL. I 2 solo

gli altri

VL. II unis.

VLE. unis.

I solo

VCL. 2 solo

gli altri

CB. gli altri div. a 2

This musical score page contains measures 1 through 8. The instrumentation includes Soprano Saxophone (SASS.), Violin I (VL. I), Violin II (VL. II), Viola (VLE.), Violoncello (VCL.), and Contrabasso (CB.).  
Measure 1 features a key signature change to one flat (B-flat major/F minor) and a time signature change to 5/4.  
Measures 2-8 show complex rhythmic patterns with various rests and melodic lines. Notable annotations include:  
- SASS.: *p (ma espr.)* at measure 2.  
- VL. I: Solo parts with sixteenth-note runs and triplets.  
- VCL.: Solo part with a triplet in measure 7.  
- CB.: Divided parts starting from measure 8.

(e)

ritardando sempre al fine

68

SASS. *5:4* *5:4* *5:4* *5:4* *2.3* *(poch.)*

I solo

VL. I solo

gli altri

VL. II

I sola

VL. le altre

I solo

VCL. *3* *dim.* *3* *Zeit lassen* *espr.* *3*

gli altri

I solo

2 solo

C.B. *8* *8*

gli altri div. a 2

*pp tenerissimo*

*pp tenerissimo*

*pp tenerissimo*

*pp tenerissimo*

*pp tenerissimo*

70

SASS. *sotto voce* *ppp*

ARPA *colta parte* *sfz* *5:4*

VL I *solo* *ppp*

VL II *solo* *ppp*

VLE I *solo* *ppp*

VCL I *solo* *ppp*

CB. *solo* *ppp*

CB. *solo* *ppp*

FINE

22.7.1981

Milon - Helsinki,  
September 1980 - July 1981Revised Helsinki,  
July 1983

18' - 20'