

# HARRY PATCH

Sebastian ADAMS

*To Francis and Corrie, for their immeasurable contribution to  
the composition of this piece*

a quartet for flute, horn in f, violoncello and piano

in eight untitled movements

## performance notes

This work may only be performed when prefaced with a solo work for each of the four instruments involved.

The performers may choose any solo pieces they wish to play, with the exception of the horn player, who must play the *Appel Interstellaire* from Messiaen's *Des canyons aux étoiles*.

**Three loudspeakers, three long lengths of audio cable and an audio interface are required in the seventh movement of *Harry Patch*.**

The three loudspeakers should be placed in three locations outside the auditorium of varying distance and preferably variable acoustic. The passages in cue-sized notation at the end of the seventh movement are to be recorded during the rehearsal period by the performers, and played back through the relevant speaker (each instrument is marked near, medium or far). Some thought is required to record and sequence this effectively and efficiently. Parts for these passages are available from the composer on request.

*Harry Patch* must be performed in the lowest lighting possible. There are specific lighting cues in several movements, which must be obeyed unless an alternative solution can be provided which obtains both less light and greater atmosphere.

If stand lights are to be used, they **must** be switched off when a player is not involved in a movement.

The third movement consists of off-stage horn. The movement is in four sections, taking place in four 'stations' in the vicinity of the auditorium. The first station should be reasonably far away from the auditorium, the second should be quite close (and preferably with significant natural echo), the third very far away, and the fourth so far away that the instrument can barely be heard.

The piece should only be performed in the context of a concert series that also contains Messiaen's *Quatuor pour la fin du temps*, and is intended as a sequel to that work.

*Harry Patch* was premiered in July 2015 by Miriam Kaczor, Hannah Miller, Yseult Cooper Stockdale and David Adams. It was written with each of these individuals in mind at all times.

The premiere was the culmination of Kirkos Ensemble's Blackout series, a series of three concerts in almost total darkness centred on big works for four musicians. The previous concerts centred on the *Quatuor* and on Reich's *Different Trains*, and included specially composed pieces by (in order of performance) Kevin Volans, Roger Doyle, Ed Bennett, Robert Coleman, Tom Lane, Seán Clancy and Raymond Deane, as well as an existing work by Gráinne Mulvey. The final concert also included works by Sculthorpe, Froberger and Roxanna Panufnik.

**Duration:** roughly one hour and five minutes

## **a note about *harry patch***

Harry Patch was the last surviving soldier known to have fought in the trenches in World War One. Post-war, he led an unremarkable life until he was shunted into the spotlight by the sheer genetic fluke of having outlived thousands of other men. Seen by the media and the public as a glorious hero, once interviewed he turned out to have anti-war views, saying “war isn’t worth one life”. *Harry Patch* is entirely unprogrammatic, Patch being the figurehead rather than the main character, but that quote was the germ for the whole piece, having given myself the brief of having to bookend a series beginning with *Quatuor pour la fin du temps* and middling with *Different Trains*. Messiaen looks out from war with hope, with total belief in a gracious higher power, Reich looks back to document atrocity, thinking how easily he could have been in the position of the people he interviewed. Mine is rooted in the present, a meditation on the futility of war and the tragic unchangeability of the human condition. In the climax of the seventh movement, the pointless clattering of the piano answers Messiaen, saying “sorry, you were wrong.”

**Sebastian Adams**

# Harry Patch

S. Adams (March - June 2015)

for quartet of flute, horn, violoncello and piano

## I.

Players should memorise bars 1 and 2 as the piece will begin in darkness.  
Stand lights for flute, cello and piano should be fully illuminated by bar 3.  
No other light is to be used on stage.  
The piece should begin while the final bars of Messiaen's *Appel Interstellaire* continue.

Flute

Violoncello

Piano

Fl.

Vc.

Pno.

♩ = 54

con sord.  
sul tasto

ppp

→ sul pont.

3

8va

sempre ppp

3

8vb

sempre ppp

3

8va

8vb

8va

8vb

pizz.

arco  
(nat.)

sul tasto

poco vib. → grotesque vib.

6

Fl.

Vc.

Pno.

*sul pont.*

*3*

*arco nat.*

*poco vib. → grotesque vib.*

*loco*

*3*

*8vb*

*8vb*

*8vb*

8

Fl.

Vc.

Pno.

*pizz.*

*arco*

*semi*

*sul tasto*

*8va*

*8vb*

*(8)*

10

Fl.

Vc.

Pno.

*port.*

*(sul tasto)*

*15ma*

*3*

*15ma*

*3*

*8vb*

*(loco)*

12

Fl.

Vc.

Pno.

*espressivo*

*sempre ppp*

*(loco)*

*arco nat.*

*15ma*

*tone*

14

Fl.

Vc.

Pno.

*port.*

*tr.*

*semi*

*p*

16

Fl.

Vc.

Pno.

*poco portamento* (glissando while trilling, with a spiccato bow - aim to pass the written notes at the correct time)

*15ma*

*pp*

17

Fl.

Vc.

Pno.

*poco portamento*

*quasi gliss.*

*poco portamento*

*15<sup>ma</sup>*

*p*

18

Fl.

Vc.

Pno.

*tone*

*poco vib. → grotesque vib.*

*→ poco sul pont.*

*pp*

*f*

*pp*

20

Fl.

Vc.

Pno.

*sul tasto*

*port.*

*pp*

*8<sup>va</sup>*

*sul pont.*

22

Fl.

Vc.

Pno.

sul tasto

8va

3

23

24

Fl.

Vc.

Pno.

*pp*

*poco vib. → grotesque vib.*

8va

25

25

Fl.

Vc.

Pno.

pizz.

arco sul tasto

8va

3

26



26

Fl.

Vc.

Pno.

*sul pont.*

(8)

3

28

Fl.

Vc.

Pno.

*poco vib. → grotesque vib.*

*→ sul tasto*

*semi*

3

8vb

8vb

8vb

30

Fl.

Vc.

Pno.

*poco portamento*

*8va*

*port.*

*port.*

3

15ma

8vb

# A2

**62-65**

## A2ii

# B1

**A**  $\text{♩} = 176$

29

Fl. *ppp* scurry *non cresc.*

Vc. *ppp* scurry *non cresc.*  
[artificial harmonics sounding at the written pitch are the ideal sound]

## C

B Andante (♩ = 88)

37

Fl. *G.P.*

Vc. *G.P.*

*pp cantabile, molto espressivo ma non vibrato*

*pp cantabile, molto espressivo*

43

Fl. *ppp* *pp*

Vc. *ppp* *pp* *ppp*

## C2

46

Fl. *C* *D*

Vc. *ppp* *ppp* *ppp* *pppp*

50

Fl. *E*

Vc. *ppp* *ppp* *pppp*

55

Fl.

Vc.

58

Fl.

Vc.

S. Adams

From Harry Patch  
for solo Horn in F

To Hannah Miller

# From Harry Patch

S. Adams (2015)  
(rev. 2017)  
version: 25/03/2017

off stage - begin at Station One (see performance notes)

**Molto Moderato con libero (c. ♩ = 66)**

Horn in F

*mf* *ugly* *p* *ppp* *molto legato* *lontano*

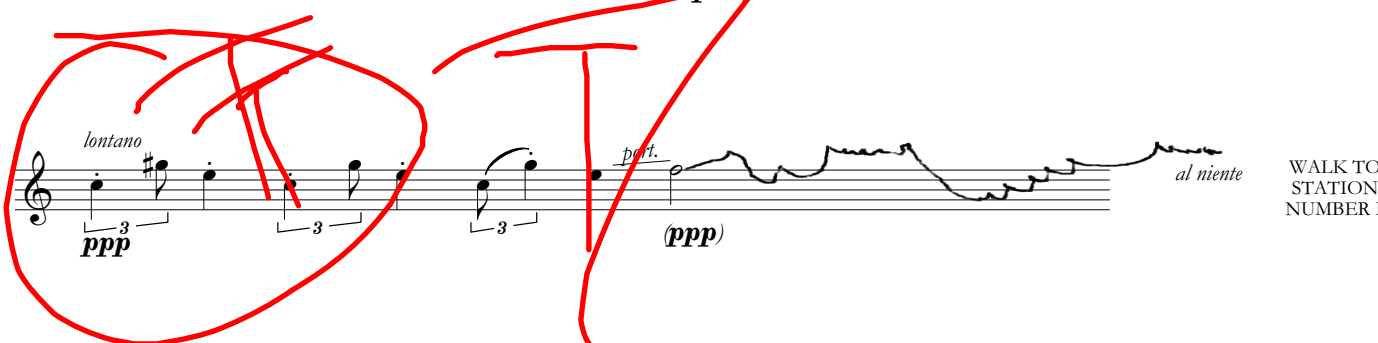
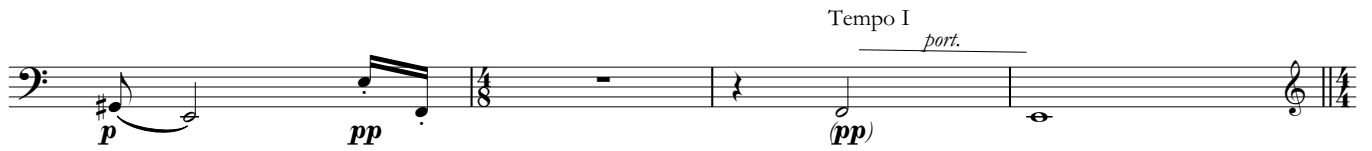
*mf* *ugly* *pp* *p* *pp*

*port.* *ugly* *lontano* *ppp* *mp* **As Fast As Possible**

11

*mp* **Tempo I** *mf* *poco dolce* *p* *mf* **As Fast As Possible** *meccanico*

*cantabile* *molto dim.* *pp* *mf* **Tempo di Fanfare** **Tempo I**



STATION  
NUMBER II

Moderato con libero (c. ♩ = 72)  
(quasi cadenza)  
*accel.*

*pp* *mp* *mf*

3 3 6

*pp*

55 **Doloroso** (♩ = 60) *tranquillo*

*As Fast As Possible* *In tempo*

*p*

*As Fast As Possible* *In tempo* (♩ = 60)

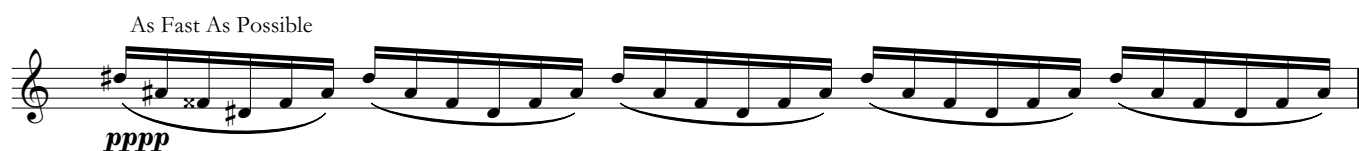
*p*

*lacrmosa*

*AFAP*

*In tempo* (♩ = 60) **AFAP, but In Tempo**

*p* *p giocoso*



WALK TO STATION  
NUMBER III



SECTION  
BER III

Molto Moderato con libero  
(c. ♩ = 66)

Doloroso  
(♩ = 54)

Molto Moderato (c. ♩ = 66)

(c. ♩ = 66)

*ppp molto legato*

*p*

*ppp*

*p*

♩ = 88 Meccanico

♩ = 66

♩ = 88 Meccanico

♩ = 66

*p dolorosa*

Doloroso  
(♩ = 60)

♩ = 96 Meccanico

*p ugly*

♩ = 66

*dolorosa*

*this is a good note*

Doloroso  
(♩ = 66)

♩ = 96 Meccanico

*gliss.*

*dolce*

*pp*

*dolce*

*gliss.*

*pp*

*you can't do this bar  
8ve lower, right?*

AFAP

*mf*

*legato*

♩ = 88

*p dolce*

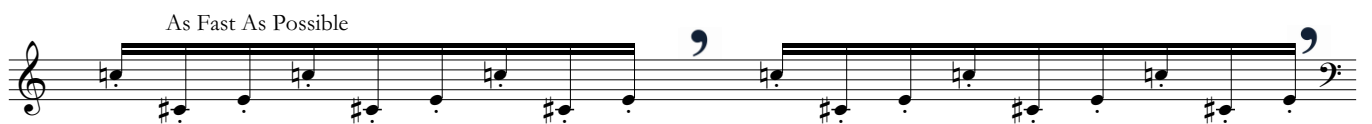
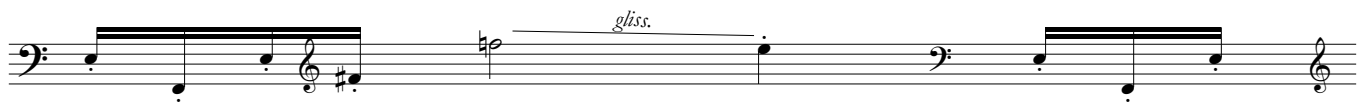
*gliss.*

*gliss.*

♩ = 66

As Fast As Possible

*poco rubato*





*Almost inaudible to audience*

*molto legato*



♩ = 66

mp

*mp*

*mp*

niente

## IV.

Grave (♩ = c. 50)

Violoncello

*p molto sostenuto*

Grave (♩ = c. 50)

Piano

*p*

6

Vc.

Pno.

11

Vc.

*f*

Pno.

*p*

*f*

17

Vc.

*p*

*p non cresc.*

**A**

**A**

Pno.

*p*

24

Vc. *poco cresc.* *p*

Pno. *poco cresc.* *p*

29

Vc. *f* **B**

Pno. *f* *p* **B**

35

Vc. *pp* *p* *mp* *p* *poco cresc.* *cresc.* *f*

Pno. *p* *poco cresc.* *cresc.* *f*

41

Vc. *mp* *mf* *p*

Pno. *non dim.* *p*

46

Vc. *f* *f*

Pno. *ff secco* *mf* **C**

50

Vc.

Pno.

*p*

*sf poco cresc.*

*sf sf sf sf cresc. sf*

54

Vc.

Pno.

*f*

*ff*

*sf*

*cresc. molto*

*fff*

Meno Mosso ( $\text{♩} = \text{c. } 44$ )

**D**

*Red.*

57

Vc.

Pno.

*cresc.*

*Red.*

58

Vc.

Pno.

*cresc.*

*quasi legato pp*

**E**

**F**

Tranquillo ( $\text{♩} = \text{c. } 44$ )  
senza vibrato

*pp sotto voce*

*Red.*

*ffff*

63

Vc.

*pp* *ppp*

Pno.

70

Vc.

*ppp*

Pno.

74

Vc.

Pno.

**F**

79 Freely, without counting

Vc.

*pp* *pp* *pp* *pp* *pp* *pp*

86

Vc.

## V

Amorphous (♩ = 48)

Flute *mf* *p* *p* *mp*

Horn in F *p* *pp* *pp* *pp*

Violoncello *f* *p* *f* *p* *p*

Piano *mp* *mp* *pp*

**A**

Presto Impetuoso (♩ = 144)

8 Fl. *mf*

Hn.

Vc.

**A**

Pno. *ff feroce*

*8<sup>vb</sup>*

*And.*

*martellato*

10

Fl.

Hn. *ff*

Vc.

Pno.



13

Fl. *f*

Hn.

Vc. *ff*

Pno.

*8vb*

*8vb*  
*Red.*

15

Hn. *ff*

Vc. *gliss.*  
*ppp*

Pno.

(8)

(8)

17

Hn.

Vc.

Pno.

19

Vc.

Pno.

21

Fl.

Vc.

Pno.

22

Hn.

Vc.

Pno.

23

Hn.

Vc.

(end of glisses)

*fff*

3 3 5 6

(quasi trem.)

Pno.

(8)

(8)

Red.

25 **B**

Fl. *fff staccatissimo*

Hn. *fff staccatissimo*

Vc. *fff*

**B**

Pno. (loco)

(8)-----

26 poco accel. (a tempo)

Fl. G.P. G.P. G.P.

Hn. G.P. G.P. G.P.

Vc. G.P. G.P. G.P.

poco accel. (a tempo)

Pno. G.P. *ff sempre martellato* G.P. G.P.

8<sup>va</sup>

Pno.

G.P. G.P. G.P. G.P.

(8)

38

Fl.

Hn.

Vc.

Pno.

**C** Misterioso (♩ = 60)

*p* *mp*

*pp* *pp*

*p*

**C** Misterioso (♩ = 60)

*fff*

3 3

42

Fl.

Hn.

Vc.

Pno.

**D**

With a little freedom

*p espressivo* *poco cresc.* *meno* *poco cresc.* *p*

*pp* *poco ad lib.*

**D**

*subito p*

48

Hn.

Vc.

*dim.* *poco cresc.* *push semis* *(sf)* *(mp)* *p*

*alternate fingering?*

*pp* *sempre diminuendo*

**E** ♩ = 90

54

Fl.

Hn.

Vc.

*pp*

*pp* mournful

59

*poco rubato*

*take time*

*poco f*

*p*

*dim.*

63

*poco rall.*

*a tempo*

*lontano*

*sempre pp*

66

Poco meno mosso

rit.

Fl.

Hn.

Vc.

*p*

*subito pp*

*(pp)*

*poco cresc.*

*subito pp*

70

**F** Celestial (♩ = 60)

Fl.

Vc.

*pp*

*pp*

*ppp*

**F** Celestial (♩ = 60)

Pno.

*p*

*pp*

Red.

75 **G** Barren ( $\text{♩} = 60$ )

Fl. *ppp*

Hn.

Vc. *sul pont.* *ppp*

Pno. **G** Barren ( $\text{♩} = 60$ ) *ppp senza pedale*

82

Fl.

Hn. *espressivo, dolce - ma lontano* *ppp* *perdendosi* *ppp* *ppp*

Vc.

Pno.

87 **H**

Fl. *ppp*

Hn. *ppp*

Vc. *ppp*

Pno. **H**

92

Fl.

Vc.

*ppp* (3 8ves above open string)

Pno.

100

Hn.

*ppp* > *ppp* >

Pno.

108

Fl.

Hn.

Vc.

J

J

Pno.

117

Fl. *ppp* **K**

Hn. G.P. G.P. G.P. G.P.

Vc. G.P. G.P. G.P. G.P.

Pno. **K**

125

Fl. *pp* *8va*

Pno. *pp*

129

Fl. *pp*

Vc. *pp*

Pno. (8)

131

Fl. *ppp*

Vc. *ppp* *gloss.*

Pno. *pp* (8)



133

Fl.

Vc.

Pno.

*gliss.*

(8)

135

Fl.

Vc.

Pno.

*Sul C pppp lontano*

*gliss.*

*15<sup>ma</sup>*

*3 8ves and a 5th above open A*

(8)

137

Fl.

Hn.

Vc.

Pno.

**L**

*(a flat D#)*

**ppp** *grating*  
*(very heavy bow pressure)*

142

Fl.

Pno.

*8va*

**ppp**

**pp**

**ppp**

145

Celestial ( $\text{♩} = 54$ )

Fl.

Hn.

Vc.

Pno.

*pp* *ppp* *pp* *pp* *tempo not necessarily strict*

8va

M Celestial ( $\text{♩} = 54$ )

Red.

149

Poco più mosso ( $\text{♩} = 60$ )

Barren ( $\text{♩} = 60$ )

Fl.

Hn.

Vc.

Pno.

Poco più mosso ( $\text{♩} = 60$ )

Barren ( $\text{♩} = 60$ )

15<sup>ma</sup>

*f* *poco accel.* *p*

G.P.

Red.

155

Fl.

Hn.

Vc.

Pno.

15<sup>ma</sup>

*ppp* *f* *ppp*

Red.

158

Fl.

Hn.

Vc.

Pno.

(15)

*f*

*ppp*

*f*

*p*

161

Fl.

Hn.

Vc.

Pno.

(15)

*pppp*

*pppp*

*pppp*

*ppp*

*f*

*p*

164

Fl.

Hn.

Vc.

Pno.

(15)

*pppp*

*pppp*

*pppp*

*ppp*

*f*

*p*

168

Fl.

Hn.

Vc.

Pno.

(15)

*ppp*

*f*

G.P.

G.P.

G.P.

G.P.

8<sup>vb</sup>

172

Fl.

Vc.

Pno.

(15)

*ppppp non vib.*

*ppppp*

*ppp*

*f*

*p*

175

Vc.

Pno.

(15)

G.P.

*ppp*

*f*

G.P.

*p*

178

Pno.

(15)

*ppp*

*(ppp)*

G.P.

G.P.

G.P.

G.P.

$\text{♩} = 72$

Fl. *pp sempre*  
*sempre molto legato*

2

3

4

5

6

7

8

9

10

11

12

13

14

Fl.

15

Fl.

16

Fl.

17

Fl.

18

Fl.

19

Fl.

21

Fl.

24

Fl.

25

Fl.

26

Fl.

27

Fl.

28

Fl.

29

Fl.

*pp pp sempre  
sempre molto legato*

*8va<sup>-</sup>  
fff possible*

*(sempre molto legato)*

30  
Fl.

31  
Fl.

32  
Fl.

33  
Fl.

34  
Fl.

35  
Fl.

36  
Fl.   
*fff possible pp molto legato fff possible*

40  
Fl.   
*pp sempre  
sempre molto legato*

42  
Fl.

43  
Fl.   
*fff possible*

45  
Fl.   
*pp sempre  
sempre molto legato*

47  
Fl.

48  
Fl.

49

Fl.

50

Fl.

51

Fl.

52

Fl.

53

Fl.

54

Fl.

55

Fl.

56

Fl.

57

Fl.

8va

*fff* possible

*pp* sempre  
sempre molto legato

8va

*fff* possible

59

Fl.

*pp* sempre  
sempre molto legato

60

Fl.


61


Fl.


62


Fl.





63 Fl. 


64 Fl. 


65 Fl. 


66 Fl. 


67 Fl. 


68 Fl. 



69 Fl. 





70 Fl. 

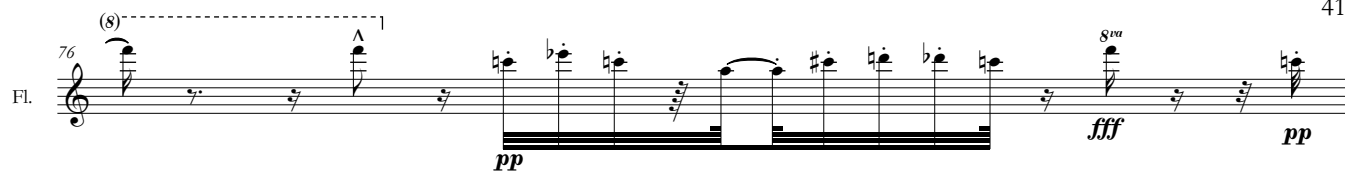
71 Fl. 

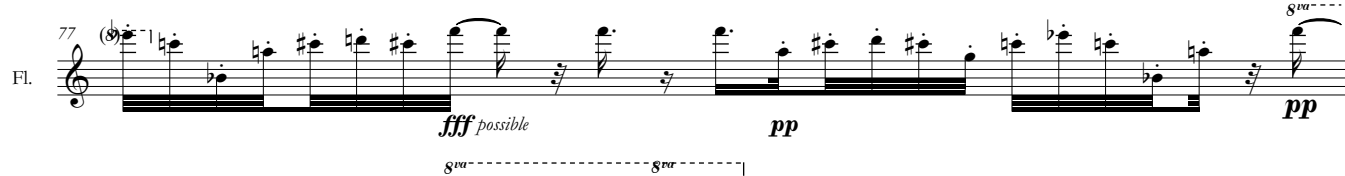
72 Fl.  (pp)


73 Fl. 


74 Fl.  8va  fff possible


75 Fl.  (8)  pp  8va  fff possible


Fl. (8)  *pp* *fff* *pp* *pp*


Fl. (8)  *fff possible* *pp* *fff possible* *pp* *pp*


Fl.  *pp* *pp* *pp* *pp* *pp*


Fl.  *fff possible* *fff possible* *fff possible* *fff possible* *fff possible*


Fl.  *pp* *pp* *pp* *pp* *pp*


Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*


Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Fl.  *ppp* *ppp* *ppp* *ppp* *ppp*

Meno mosso

Rêveur, presque lent (♩ = c. 50)

Fl.

Hn.

Vc.

*poco f espressivo*

Pno.

*pp*

3

5

8

Fl.

Hn.

Vc.

Pno.

11 **A** Presto Feroce (♩ = 125)

Fl. *ff* *(molto dim.)* *ff*

Hn. *f* *marcato*

Vc. *f* *gliss.* *(molto dim.)* *ff*

Pno. *ff*

13

Fl. *mf*

Hn.

Vc. *ff*

Pno. *8vb* *(loco)*

15

Fl. *mf* *mp*

Hn. *meno* *p*

Pno.

17

Fl.

Hn.

Vc.

Pno.

*pp*

*mp*

Measures 17-18. Flute, Horn, and Violoncello parts are mostly rests with a tremolo effect. Piano part has a melodic line in the left hand. Dynamics: *pp* for woodwinds, *mp* for piano.

19

Fl.

Hn.

Vc.

Pno.

Measures 19-20. Flute, Horn, and Violoncello parts have a melodic line with a tremolo effect. Piano part has a melodic line in the left hand.

21

Fl.

Hn.

Vc.

Pno.

Measures 21-22. Flute, Horn, and Violoncello parts have a melodic line with a tremolo effect. Piano part has a melodic line in the left hand.

23

Fl.

Hn.

Vc.

Pno.

*mp*

*mp*

Measure 23: Flute and Horn parts begin with a trill (marked with a sharp sign). Violoncello and Piano parts begin with a melodic line (marked with a sharp sign). The dynamic is *mp*.

Measure 24: Flute and Horn parts continue with the trill. Violoncello and Piano parts continue with the melodic line. The dynamic is *mp*.

25

Fl.

Hn.

Vc.

Pno.

*pp*

*pp*

*pp*

*pp*

*molto rit.*

*molto rit.*

Measure 25: Flute, Horn, and Violoncello parts begin with a melodic line. Piano part begins with a melodic line. The dynamic is *pp*.

Measure 26: Flute, Horn, and Violoncello parts continue with the melodic line. Piano part continues with the melodic line. The dynamic is *pp*.

Measure 27: Flute, Horn, and Violoncello parts continue with the melodic line. Piano part continues with the melodic line. The dynamic is *pp*.

The tempo marking *molto rit.* is present above the Flute part in measures 25 and 26.

**B** Rêveur, presque lent (♩ = c. 50)

Fl. *ppp inauspicious*

Hn. *mp espressivo*

Vc.

**B** Rêveur, presque lent (♩ = c. 50)

Pno. *pp*

30 *sempre ppp*

32

34

Fl.

Hn.

Pno.

Flute (Fl.) part: Measures 34-35. The melody starts with a slur over measures 34 and 35, featuring a series of eighth and sixteenth notes with various accidentals (flats and naturals). Horn (Hn.) part: Measures 34-35. The part consists of a single sustained note in measure 34, followed by a slur over measure 35. Piano (Pno.) part: Measures 34-35. The piano accompaniment is dense, featuring many sharps and complex chordal structures with slurs.

36

Fl.

Hn.

Vc.

Pno.

molto accel. . . . .

molto accel. . . . .

Flute (Fl.) part: Measures 36-37. The melody continues with a slur over measures 36 and 37, marked "molto accel.". Horn (Hn.) part: Measures 36-37. The part consists of a single sustained note in measure 36, followed by a slur over measure 37. Violoncello (Vc.) part: Measures 36-37. The part consists of a single sustained note in measure 36, followed by a slur over measure 37. Piano (Pno.) part: Measures 36-37. The piano accompaniment is dense, featuring many sharps and complex chordal structures with slurs, marked "molto accel.".



38 **C** Presto ♩ = 125 Allegro ♩ = 100

Fl. *ff* *mp*

Hn. *pp*

Vc. *f* *gliss.* *molto vib.* *f* *p* *gliss.* *mp senza vib.* *p* *pp*

**C** Presto ♩ = 125 Allegro ♩ = 100

Pno. *ff* *p*

44

Fl. *pp* *pp*

Hn.

Vc.

Pno. *8va*

48

Fl.

Hn.

Vc. *poco sul pont.* *ppp* *sempre ppp*

Pno.

54

Fl.

*ppp*

Hn.

Vc.

Pno.

*ppp*

56

Fl.

*sempre ppp*

Hn.

Vc.

Pno.

*sempre ppp*

8va

59

Fl.

$\text{♩} = 100$

**D**

*mf espressivo*

Hn.

Vc.

Pno.

$\text{♩} = 100$

(8)

**D**

62

Fl.

Hn.

Vc.

Pno.

*pp* *ppp* *pppp*

*ppp* *gliss.* *pp espressivo*

*8va* *loco* *pp* *pp* *8va* *loco*

*Red.*

65

Fl.

Hn.

Vc.

Pno.

*ppp* *pppp* *pp* *pppp*

*8va* *tr* *8va* *loco* *pp* *8va* *loco*

*Red.*

67

Fl.

Hn.

Vc.

Pno.

*ppp* *pp* *ppp* *pppp* *pppp*

*(8)* *tr* *tr* *8va*

*Red.* *8vb*

**E** **E**

69

Fl.

*pp*

Hn.

*ppp* (not stopped)

Vc.

(8)

*mf*

(loco) pizz. (secco)

Pno.

8va

8va

8va

71

Fl.

Hn.

Vc.

Pno.

(8)

(8)

72

Fl.

Hn.

Vc.

Pno.

8va

8va

The musical score is arranged in four systems, each containing staves for Flute (Fl.), Horn (Hn.), Violoncello (Vc.), and Piano (Pno.).  
System 1 (Measures 69-70):  
- Flute: Measure 69 has a trill on G4, followed by a quarter note A4. Measure 70 has a trill on G4, followed by a quarter note A4.  
- Horn: Measure 69 is a whole rest. Measure 70 has a trill on G3, followed by a quarter note A3.  
- Violoncello: Measure 69 has a trill on G2, followed by a quarter note A2. Measure 70 has a trill on G2, followed by a quarter note A2.  
- Piano: Measure 69 has a trill on G2, followed by a quarter note A2. Measure 70 has a trill on G2, followed by a quarter note A2.  
System 2 (Measures 71-72):  
- Flute: Measure 71 has a trill on G4, followed by a quarter note A4. Measure 72 has a trill on G4, followed by a quarter note A4.  
- Horn: Measure 71 has a trill on G3, followed by a quarter note A3. Measure 72 has a trill on G3, followed by a quarter note A3.  
- Violoncello: Measure 71 has a trill on G2, followed by a quarter note A2. Measure 72 has a trill on G2, followed by a quarter note A2.  
- Piano: Measure 71 has a trill on G2, followed by a quarter note A2. Measure 72 has a trill on G2, followed by a quarter note A2.  
Dynamic markings include *pp*, *ppp*, *mf*, and *ppp* (not stopped). Performance instructions include (loco) pizz. (secco) and 8va.

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73 **F**

Fl. *pp*

Hn. *pp*

Vc.

Pno. **F** (8) *8va* *8va*

Detailed description: This system covers measures 73 and 74. The Flute (Fl.) part starts with a trill in measure 73, followed by a long note in measure 74. The Horn (Hn.) part also has a trill in measure 73 and a long note in measure 74. The Violoncello (Vc.) part has a simple melodic line. The Piano (Pno.) part features a forte (F) dynamic. In measure 73, the right hand has a series of eighth notes, and the left hand has a simple accompaniment. In measure 74, the right hand has an 8va section (marked 8va) with a trill, and the left hand has a simple accompaniment.

74 *sempre non cresc.*

Fl. *sempre non cresc.*

Hn. *sempre non cresc.*

Vc. *non cresc.*

Pno. (8) *8va* *8va* *non cresc.*

Detailed description: This system covers measures 74 and 75. The Flute (Fl.) part has a trill in measure 74 and a long note in measure 75. The Horn (Hn.) part also has a trill in measure 74 and a long note in measure 75. The Violoncello (Vc.) part has a simple melodic line. The Piano (Pno.) part features a non crescendo (non cresc.) dynamic. In measure 74, the right hand has a series of eighth notes, and the left hand has a simple accompaniment. In measure 75, the right hand has an 8va section (marked 8va) with a trill, and the left hand has a simple accompaniment.

75 *accel.*

Fl. *accel.*

Hn. *accel.*

Vc. *accel.*

Pno. (8) *accel.*

Detailed description: This system covers measures 75 and 76. The Flute (Fl.) part has a trill in measure 75 and a long note in measure 76. The Horn (Hn.) part also has a trill in measure 75 and a long note in measure 76. The Violoncello (Vc.) part has a simple melodic line. The Piano (Pno.) part features an accelerando (accel.) dynamic. In measure 75, the right hand has a series of eighth notes, and the left hand has a simple accompaniment. In measure 76, the right hand has an 8va section (marked 8va) with a trill, and the left hand has a simple accompaniment.

76

Fl.

Hn.

Vc.

Pno.

79

83

Fl.

Hn.

Vc.

Pno.

84

Fl.

Hn.

Vc.

Pno.

*f*

*8va*

*(loco)*

85

Fl.

Hn.

Vc.

Pno.

*f*

*8va*

86

Fl.

Hn.

Vc.

Pno.

*8va*

7

This musical score page contains measures 84, 85, and 86. The instrumentation includes Flute (Fl.), Horn (Hn.), Violoncello (Vc.), and Piano (Pno.).  
Measure 84: The Flute plays a melodic line with a slur. The Horn and Violoncello provide harmonic support. The Piano part features a complex texture with chords and a melodic line in the right hand, marked with a forte (*f*) dynamic and an *8va* (octave up) instruction. A *(loco)* marking is present above the piano staff.  
Measure 85: The Flute continues its melodic line. The Horn and Violoncello play sustained notes. The Piano part has a more active texture, with a forte (*f*) dynamic and an *8va* instruction. A *7* (seventh) chord is indicated at the end of the measure.  
Measure 86: The Flute plays a melodic line. The Horn and Violoncello play sustained notes. The Piano part features a complex texture with chords and a melodic line in the right hand, marked with a forte (*f*) dynamic and an *8va* instruction. A *7* (seventh) chord is indicated at the end of the measure.



87

Fl.

*ff*

Hn.

Vc.

Pno.

88

Fl.

*ff*

Hn.

Vc.

Pno.

89

Fl.

*ff*

Hn.

Vc.

Pno.

90

Fl. *ff*

Hn.

Vc.

Pno.

91

Fl. *ff*

Hn.

Vc.

Pno.

92

Fl. *ff* *molto rall.*

Hn.

Vc. *molto rall.*

Pno. *8va* *cresc.*

**J** Extatique (♩ = 42)

93

Fl. *fff*

Hn. *f*

Vc. *fff*

Pno. *fff*

94

Fl. *fff*

Hn. *fff*

Vc. *fff*

Pno. *fff*

*molto accel.*

95

Fl. *Ignore piano and stay at same speed*

Hn. *Ignore piano and stay at same speed*

Vc. *Ignore piano and stay at same speed*

Pno. *pp* *fff*

*molto accel.*

♩ = 40

96  $\text{♩} = 48$  molto accel.  $\text{♩} = 54$  59

Fl.

Hn.

Vc.

Pno.

*Red.*

97 molto accel.  $\text{♩} = 60$  *pppp*

Fl.

Hn.

Vc.

Pno.

*ppp*

98

Fl.

Hn.

Vc.

Pno.

107

Hn. Fr.

Hn. M.

Pno. N.

Fl.

Hn.

Vc.

Pno.

*poco f* *mourful*

*pp*

*ppp*

*pppp*

*ppp*

*pppp*

*pppp*

*ppp*

(8)

113

Hn. M. *ppp molto legato*

Fl. *ppp*

Hn. *pppp*

Vc. *pppp*

Pno. *ppp* *8va*

115

Fl. F. *ppp sempre legato*

Hn. M.

Fl. N. *ppp sempre legato*

Fl. *ppp*

Hn. *pppp*

Vc. *pppp*

Pno. (8) *ppp*

116

Fl. F.

Fl. N.

Fl.

Hn.

Vc.

*ppp sempre legato*

117

Fl. F.

Fl. N.

Fl.

Hn.

Vc.

Pno.

*pppp*

*pppp*

*ppp*

*8va*

*ppp*

118

Fl. F.

Fl. N.

*ppp sempre legato*

[illegible]



121  $\text{♩} = 66$  Record one tone lower and transpose electronically

Fl. F. *pppp*

Vc. F. *pppp* *gliss.*

Pno. F. *ppp* *15<sup>ma</sup>*

Fl. M. Continues in previous tempo

122

Fl. F.

Vc. F. *gliss.*

Pno. F. *15<sup>ma</sup>*

Pno. M. Transposed up major third *15<sup>ma</sup>*

Pno. N. *15<sup>ma</sup>*

Transposed up aug 4th

123

Vc. F.  $\text{♩} = 44$

Pno. F. *15<sup>ma</sup>*

Vc. M.  $\text{♩} = 44$

Pno.  $\text{♩} = 22$

$\text{♩} = 22$

attacca

During the closing section of the seventh movement, all light for performers should be gradually extinguished.

Light in the auditorium (i.e. lights for audience etc.) should also be totally extinguished during this section. The removal of light must be conducted in an atmospheric and dramatic manner.

The final movement should be played in complete darkness if possible, requiring the performer to learn it from memory.

Alternatively, the first bar may be played in darkness, then a dim spotlight raised on the player. This should then be gradually lowered over the course of the piece.

At the end of the piece, the performance space should be utterly dark.

## VIII.

Langsam, feierlich (♩ = 33)

Pno.

Pno.

Pno.

Pno.

Più agitato

Pno.

♩ = 27

Pno.

♩ = 33    ♩ = 27

25

Pno.

*poco f*

*pp*

*sub. f*

*p*

30

$\text{♩} = 20$

Pno.

*p*

*poco agitato*

*poco rit.*

34

Pno.

Pno.

*Gradually lay arm on a large selection of piano keys, silently. Move around slowly to enhance different harmonics. Vary tempo and dynamic slightly if wished, but do not fade out at the end.*

Pno.

Pno.

Pno.