

**OLTRE IL CONFLITTO**  
**(OR WHY I BRIEFLY ESCAPED TO BERLIN)**

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# LEGEND

## General

Inspired by Scorsese's "Wolf of Wall Street" this piece starts *in medias res* with very high level of energy which does not stop until the very end. In order to transmit the principal idea, musicians should give their best to maintain the elevated expression throughout the piece.

### Special accidentals:

- ‡ - a 1/4-ton up
- ‡ - a 1/4-ton down
- ## - a 3/4-ton up
- ‡ - a 3/4-ton down
- ‡ ‡ ‡ - a 1/6-ton up
- ‡ ‡ ‡ - a 1/6-ton down

### Special note heads:

- ◊ - quaver symbol for half air (woodwinds) or half pressed (strings)
- ◊ - minim symbol for half air (woodwinds) or half pressed (strings)
- ◊ - air sound (woodwinds) or harmonic (strings)
- - arrow indicates the transition between normal and special note head

### Trill:

Trills can behave as follows:

- tr* ~~~~~ - normal
- tr* ~~~~~ → slower - getting slower
- tr* ~~~~~ → faster - getting faster

or they can be double:



The player should exchange irregularly between the two notes in brackets.

### Tremolo:

Tremolos can have three various speeds:

- ≡ - slow
- ≡≡ - medium
- ≡≡≡ - fast

but they can also accelerate or decelerate:

- ≡-----≡≡≡ e.g. From slow to fast

## Vibrato:

n. v.  
 vib. ~~~~~  
 vib. molto ~~~~~  
 vib. molto ~~~~~ → n. v.

- abbrev. For non vibrato
- normal vibrato
- extreme vibrato
- transition (e.g. extreme vibrato to no vibrato)

## Repetition:



Repeat the Figure in brackets as long as the arrow points. The Figure should be out of tempo, Following the accelerando and ritardando signs.



The ostinato in the bassoon part in bar 199 consists of 4 Figures, which can be played in any desired

order, as long as the 1<sup>st</sup> Figure isn't repeated twice, the 2<sup>nd</sup> not more than 2x, the 3<sup>rd</sup> not more than 3x and the 4<sup>th</sup> not more than 4x in the row. The note heads in the brackets are the suggested pitch variations. The bassoonist can decide how often he wants to implement them.

## Woodwinds

### Common techniques:

bisb.

Abbreviation For timbral trill known as bisbigliando.

flz.

Abbreviation For Flutter tongue.

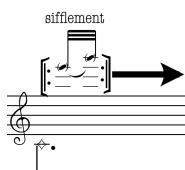


Harmonics - only the third and Fourth partials are being used in this piece.



Multiphonics - the basic pitch is written normally, the sounding partials are written in brackets and smaller. Try to Find the multiphonic whose partials best correspond with the given pitches.

## Flute:



Soufflement or whistle tones - lightly fluctuating tones in the very high register based on harmonic series. The sounding result is a faint, whistle flute sound in this very high register.



Pizzicati - short percussive sounds with specific pitch.

If pizzicato stands alone, lip pizzicato is preferred, if there is a series of pizzicato notes one after each other, tongue pizzicati are preferred.

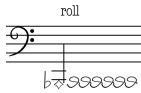


Tongue ram - a Forceful explosive effect which sounds a major seventh lower than written (thus 2 note heads).

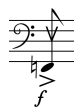


Jet whistle - a Forceful loud attack of air. The embachure is completely closed while air is forced with a strong digaphragm impulse.

### Bassoon:



Roll - obtained by a stronger lip pressure on the reed. More pressure equals more speed (Follow the indications in the score).



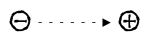
Brassy effect - similar to pizzicato sound, achieved by use of air pressure from the diaphragm, always quite loud.

[a]-----||

Vocalisation - Form the mouth hole, so that produced pitches sound as close as possible to the given vowel (French spelling: a, é, i, o, ou, u).

[a, o, ou]-----||

The same effect - change vowel on every attack.



Damping - the plus means *with damping* the minus means *without it*. (e.g. slowly change from normal to damped).

GS

Abbrev. for ghost sound - eerie sound with a lot of air noise.

VM

Abbrev. for velvet mode - sound color that resembles brass instruments.

## Strings

### Detuning:



This sign requires continuous glissando with left hand in order to create undulation for a quartertone above and below the given pitch. The right hand executes the given rhythm. The hands are not coordinated.



Scordature is only to be made in cello at the very end of the piece (bar 375), where the cellist is supposed to discord the C-string major second lower while playing. The notes from the bar 376 onwards are written with transposition.

### Abbreviations:

(pos.)ord.

- play normally

m.s.p.

- molto sul ponticello

s.p.

- sul ponticello






s.t.

- sul tasto


ord. - - - -> s.p.

- transition from one position to the other (e.g. ordinario to sul ponte)

## Pressure:

-  - very faint pressure
- press. ord. - normal pressure
-  - slightly elevated pressure
-  - strong pressure
-  - distortive pressure
-  - transition from one state to the other (e.g. slight to distortive pressure)

## Damping:

- con sord. - use small rubber mute on the base of the bridge
-  - damp the string with the left hand

5  
16

7  
16

8  
16

5  
16

177

Fl. *p* *f*

Bs. [a]- [a, c]- *p* *f*

Vi. *p* *f*

Vc. *p* *f* *mp*

et. press. ord.

vib. molto

pos. ord. press. ord.

7  
16

5  
16

7  
16

11  
16

182

Fl. *p* *mp* *mf*

Bs. [a, c, cu]- *p* *mp* *mp*

Vi. *p* *mp* *mf*

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

m.s.p.

11  
16 **Stremato**  
*rallentando*

12  
16

11  
16

12  
16

**Allegro assai** ♩=120-126

186

Fl. *mp* *mp* *mp* *pp* *f*

Bs. *p*

Vi. *mp* *mp* *mp* *mp* *f*

Vc. *mf* *p* *f* *p* *mf* *pp* *mp* *mp*

muta in contrafagotto

**Incosciente**

4  
16

5  
16

6  
16

190

Bs. *p* *f*

Vc. *mp* *mp*

cresc. poco a poco

3  
16

6  
16

9  
16

3  
8

194

Bs. *f* *pp* *mf* *pp* *mf* *p* *f*





9/8 4/8 6/8 7/8

220

Fl. *acc.* *rit.* *a tempo* *tr* *faster*

Bs. *VM* \* utiliser les mêmes figures comme avant

Vi. *rit.* *acc.* *a tempo* *m.a.p.* *acc.* *a tempo* *acc.* *a tempo* *rit.*

Vc. *mp* *mp* *mp* *rit.* *mp* *mp* *mp* *mp* *mp* *mp*

8/8

224

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

Bs. *f* *pp*

Vi. *a tempo* *p* *acc.* *a tempo* *pp* *press. ord.*

Vc. *f* *pp* *acc.* *rit.* *ord.*

10/8 tempo libero 5/16 a tempo 6/8

226

Fl. *tr* *slower* *mf* *f* *tr* *faster*

Bs. *f subito* *pp*

Vi. *mf* *mp* *press. ord.* *rit. molto* *f* *decresc. poco a poco* *rit. molto* *f* *decresc. poco a poco* *rit. molto* *f* *decresc. poco a poco*

Vc. *mf* *mp* *press. ord.* *rit. molto* *f* *decresc. poco a poco* *rit. molto* *f* *decresc. poco a poco*

6/8 9/16 6/8

229

Fl. *ff* *ff* *ff* *pp subito* *rit.*

Bs. *f* *p subito* *mf* \* utiliser les mêmes figures comme avant

Vi. *m.a.p.* *ff* *pp subito* *slower* *pp* *pp* *p* *mf*

Vc. *m.a.p.* *ff* *pp subito* *slower* *pp* *pp* *p* *mf* *acc.* *press. ord.*

7  
8

6  
8

233 *a tempo* *acc.* ----- *a tempo*

Fl. *p* *mp* *f* *ad libitum* *mp* *mf*

Bs. *ff subito* *p* *attendre la fin de la phrase de la flûte*

VI. *p* *mf* *m.a.p.* *press. ord.* *pos. ord.* *attendre la fin de la phrase de la flûte*

Vc. *a tempo* *rit.* ----- *a tempo* *press. ord.* *pos. ord.* *attendre la fin de la phrase de la flûte*

*mf* *p* *f* *p* *f* *p* *f* *p* *f* *p*

**E** Presto  $\text{♩} = 200$   $\text{♩} = 400$   
 6 Trepido  $\text{♩} = 400$   
 16 7 16

6 *accelerando*  
 8

236 *tr* ----- *faster* *tr* ----- *slower*

Fl. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *5* *quasi staccato*

Bs. *muta in fagotto* *quasi staccato*

VI. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *quasi staccato*

Vc. *tr* ----- *faster* *tr* ----- *slower* *tr* ----- *quasi staccato* *ord.*

*ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

5 3 5 7 5 9  
 16 16 16 16 16 16

241

Fl. *mp*

Bs. *mp*

VI. *s.a.t.* *ord.* *con sord.* *ord.*

Vc. *s.a.t.* *con sord.* *s.a.t.* *ord.*

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

247

Fl.

Bs.

VI. *tr.a.p.* *ord.*

Vc. *ord.*