

Andreas Tsiartas

Thrus

[ˈθrus]

•

for orchestra

Full score

2020/21

Instrumentation

2 Flutes (1st doubling piccolo/ 2nd doubling alto flute)
2 Oboes
2 Clarinets in B^b (2nd doubling bass clarinet in B^b)
2 Bassoons (2nd doubling contrabassoon - with extensions G¹ and A¹)
4 Horns in F
3 Trumpets in B^b (1st doubling picc. trumpet in B^b/ 2nd doubling in D)
2 Trombones (2nd doubling bass trombone)
Percussion (2)*
Harp
Piano (with additional items)
Strings (8, 8, 6, 5, 4)- Double basses 3 and 4 with five strings.

NB: Throughout the work, strings are divided in stands, unless otherwise indicated.
Celli are divided as 2+2+1.

* *Batt. 1:* bass drum, tam-tam, marimba (A²-C⁷), chain, 1 woodblock (small block), suspended cymbal (16" +).

Batt. 2: vibraphone, xylophone, glockenspiel, crotales (C⁷-C⁸), 1 suspended cymbal 16" +, chimes (G⁴-C⁵ chromatic).

-See further on for additional items/ specifications required-

Full score in C

Thrus *for orchestra* (2020-21)

Thrus (Gr: Θροῦς), is one of those literary words in Greek, made up of consonants and vowels which sonically depict the meaning of the actual word: in this case, the 'rustling of leaves'. It could also be translated as a soft, yet unremitting noise, a kind of whisper or murmur. The word can be traced back in older Greek literary sources and interpreted as 'the remnants of a reverberation' - a kind of a sonic debris. In other sources, we find references to an even more ancient word, the verb throō (θροώ) which is used to connotate an uproar, or just a loud voice.

*-Andreas Tsiartas, June 2021/
Revised June 2022*

Duration: ca. 11 minutes
www.andreastsiartas.net

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Additional specifications/ items required:

For the contrabassoon:

- 2 extensions G¹ and A¹ for the contrabassoon (tube-shaped, b. 177 and 284).

For the piano:

- 1 metal chain (small size), a small piece of rope (to tie it firmly on the one side of the chain) and a piece of cloth upon which the metal chain will be placed, when not used.
- 1 wooden block (see immediately below, guidelines).
- Loose bow hair (3 sets: G#6, B^b5, F#4) firmly bound on both edges.
- 1 regular superball.

Piano preparation guidelines:

- On all occasions, please press and pre-hold the sustain pedal in order to perform in the interior of the piano and to avoid any damage to the dampers' sensitive felts.
- **Bow hair:** prepare the 3 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair in order to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. **Please, do not use fishing net**, as this will create a different sound!
- **Chain:** Use a small sized chain, firmly bound on the piano on one side. Use a cloth to place the chain upon, when requested to remove the chain in order to avoid any noise.
- **Block:** performers usually use a heavy item to generate the percussive sound required, wrapped up in felt or cashmere lining underneath to firmly dampen the strings. Dimensions (indicatively- as it varies in piano construction for the range required): 8cm width x max. 24 cm length (height flexible). In any case, the resulting sound should be **very percussive**, dry and should mingle well with the timbre of the other instruments at the specific passages requested.

For the harp:

- Loose bow hair (2 sets: G2, B2) firmly bound on both edges.

Harp preparation guidelines:

- Prepare the 2 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (since the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. **Please, do not use fishing net**, as this will create a different sound!

For percussion:

- **Coin:** with which to rub the surface around the rim of the bass drum.
- **Bows:** 2+2 double bass bows (🎻) for each *batteria*. At least one bow for each *batteria* should be very well rosined to sustain the passage at “**M**”.
- **Chain:** with an adjacent hard surface, upon which to strike the chain.
- **Mallets:**

Batteria 1

- 🎵 2 hard (xylophone) mallets
- 🥁 1 bass drum mallet
- 🎵 4 softest marimba mallets
- 🎵 1 superball (SB) mallet (regular)

Batteria 2:

- 🎵 1 cluster mallet for the vibraphone (covering its entire range)
- 🎵 2 hard (xylophone) mallets
- 🥁 2 drum sticks
- 🎵 2 rawhide mallets (for chimes)

Percussion guidelines:

- For the bowed cymbals solo at letter **M**: For *batteria* 2, ideally on a large Wuhan cymbal - if not available, use the 16”+ suspended cymbal. Choose one that can create the effect of a rich/ homogenous/ voluminous yet smooth and dense multiphonic sound, which can be sustained long and give the impression of the after-resonance of the orchestra’s texture at **M** (to be performed, as if a ‘cadenza’).
- Bowed pitches (harmonics)-Batt.1/ b. 59 and b. 115: Please mark and prepare (e.g., with stickers) the positions on the tam-tam, in advance.

For violins I, II and violas (for each player):

- 1 metallic practice mute (*sordina da studio*), which will create the desired timbre for the passages required.

General notes:

- All extended techniques/ notational symbols used in the work are given their detailed explanation further on, unless indicated in the score.
- Rests: the smallest rest in the piece is the single caesura ‘ (like a breathing rest).
- Accidentals apply for a single bar.
- Trills throughout the piece **as fast as possible**.
- Dynamics: for letters **D, G, K**, bring dynamics to the forefront to enliven the static spectral chords.
- Two kinds of slurs: regular and dashed slurs. The dashed slurs imply binding the indicated phrases musically but also as ‘Bartók slurs’, when for example in trill-passages.

Desired orchestral layout on stage:

The work has been composed with the following orchestral layout in mind (from left to right): Violins I, II, Violas, Celli and Double basses.

Behind Violins I/II (from left to right): Harp and Piano, Woodwinds, Horns.

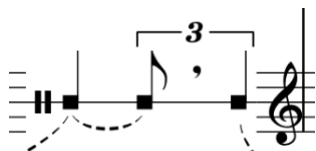
Behind Woodwinds and Horns (from left to right): Trumpets, Trombones.

Behind Trumpets and Trombones: Percussion 1 and 2 (in antiphonal position across stage).

General notation glossary:



Treble clef with an 'octave-higher' marking:
octave higher than written.



Where applicable, some instruments may alternate between two kinds of staves: one for the regular five-line staff and the other one a single line for non-pitched passages (air or noise textures).



Note stem used for non-metric tremolo (i.e. of short duration).



Smaller size note-heads (usually in brackets) indicate the desired pitch to be heard, or the resulting pitch (either from harmonics, or other techniques).
For clarinets only this is reversed: the resulting sound as diamond-shaped note-heads.



Note-head pointing upwards:
indicating highest pitch (range).



Feathered figures indicate a relative number of pulsating beats and are not to be taken literally. The culmination of feathered figures combined, usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation should be performed vividly and in a fast speed, independently from the passage's tempo.

sfzp  *sfzp*

Acute *sforzando* and *subito piano* (quasi *pp*) with gradual crescendo up to the next acute *sforzando*/ *piano*, etc. (NB: *sfz* accentuations, always in relation to the respective context of the dynamics).

(*senza*) → *SP* → *MSP* → *XSP*

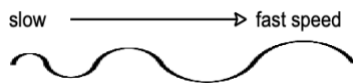
From *ordinario* (*senza pont.*) to *poco ponticello* (*SP*), towards medium *pont.* (*MSP*), to extreme *ponticello* (*XSP*).

MFL → *XFL* (*XST*)

From medium *flautando* / *sul tasto* (*MFL*), to extreme *flautando* / *sul tasto* (*XFL*).

senza vibr. → *Vibr* → *XVibr*

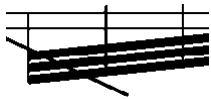
From *senza vibrato* (*ord.*) to some *vibrato* (*Vibr*), towards *extreme vibrato* (*XVibr*).



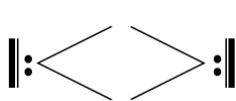
Intensifying vibrato wave: Speed **and** amplitude given in respective passages.



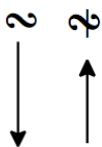
Microtonal accidentals used in the piece: quarter flat/ sharp, 1/8 higher and lower.



Figures crossed diagonally with a line: to be performed rapidly, despite tempo indications for the specific passage.



'Micro-dynamics': minimal *cresc./ decresc.* fluctuations upon the given starting and finishing dynamics. For strings, with the bow/ For winds and brass with breathing. It should create an overall tapestry of micro-fluctuations. Individual speed of these fluctuations is given for each instrument involved.



'Stur-like' symbols above arrows, indicate the beginning and ending of a non-metrical passage. The crossed sign cancels the previous one, returning thus, to time signature as indicated. **Note:** The non-metrical quality refers to the textures in the passages (e.g., individual tempo acceleration of the figures), and as such, the overall pace and time signatures **should be taken in mind.**

Instrument-specific glossary:

Woodwinds (general remarks first and then individual)



From pure air sound to full pitch (i.e. ord.):
 There are four stages (marked in the score as ①/ ②/ ③/ ④): a white circle is pure air (①), black circle is reg. pitch (④). Two intermediate stages, one with more air and some pitch (②), applied for delicate whistle tones (WT), as well as with passages with a minimum of pitch (explained further below as **aeolian sound A**) and the other one, with more pitch and some air (③), which is used for the **aeolian sound B** used in the piece.



Aeolian Sound A:

Applied within marking number ②;
 Note-head used to indicate a minimum amount of pitch within air, yet NOT quite a whistle tone, nor an aeolian tone, rather something in-between.



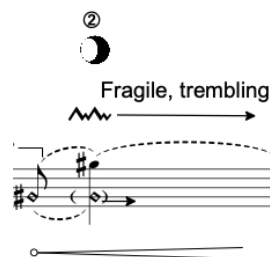
Aeolian Sound B:

Applied within marking number ③;
 Air with some pitch, more audible than the one above.
 Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics).



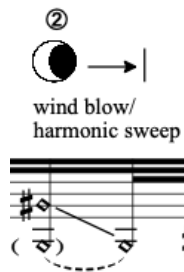
Note head used for passages containing textures of harmonics.

Piccolo

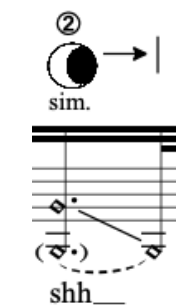


Fragile and trembling, containing small parts of neighbouring pitches (hence the curved zigzag line).

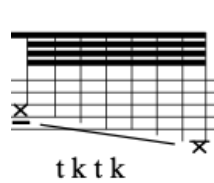
C flute and Alto Flute (shared examples)



A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches sounding in-between
(like a wind blow).



A very fast harmonic sweep though the indicated pitch range,
this time on the sound **sh**. The effect is more important than the pitches
sounding in-between (like a wind blow).

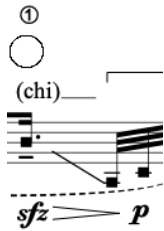


Percussive and palatal t/k fast descending scale (closed
embouchure).

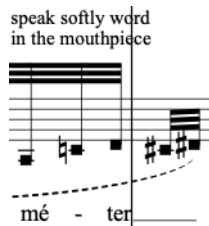


Aeolian Sound B:

Applied within marking number ③; Air with some audible pitch.
Soft and delicate – created with a slightly curved direction of the air
in the embouchure, resulting in sounding two octaves higher (quasi
harmonics); In this case with added key-click sounds.



Bright towards a dark palatal approximant 'chi' air sound transition (closed embouchure).



In addition to performing the passage, speak softly the words in the mouthpiece (in-between spoken and whispered, clear but introverted, **not** evocative).

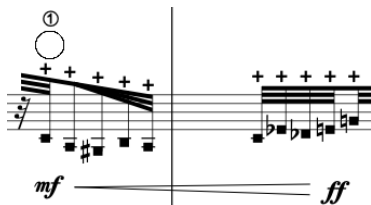


Inhale/ exhale in the mouthpiece:
arrow indications upwards and downwards respectively.



Pure -t- palatal sound (without air).

Alto Flute only:



(+) Key-click sound with some air (on these fingerings).

Oboe:

Given the multiphonic fingering, gradually vary air speed and create (naturally occurring) vibrations. Further on, gradually vary the tuning of the multiphonic in quartertones (again through air). While climaxing towards *f*, lift the bell of the

instrument up so that the sound travels more distinctly amid the orchestra setting. Both oboes perform this sound idea in different timings (given in score). This should create intense interference, which is the main scope of this sound idea. Ideally (and if possible) start with the given pitch before gradually fingering the complete multiphonic (given here with a small circle above - a D6/ eighth of a tone higher, at the beginning).

Multiphonics for the oboe:

(1)

(2)

(3)

NB: The fingerings (and numbers of multiphonics) shown here are credited to Veale, Mahnkopf, *The Techniques of Oboe Playing*, Baerenreiter, 2002. Many thanks to the oboist Christos Tsogias-Razakof for his valuable practical help on these.

Clarinets (B^b, Bass Clarinet B^b):

For both clarinets

① key- click sound (on these pitch fingerings)

mf

(+) Key-click sound with some air (on these fingerings).

Clarinet in B^b

3

Harmonic: top pitch is the desired sounding one (fundamental **not** audible)

ppp -

pp

Timbral trill (bisb.).

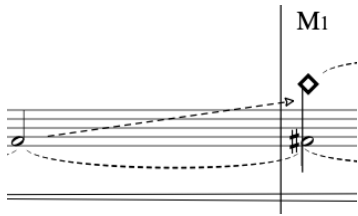
bisb.

mf

Bisb. on the given harmonic.

pp *mp* *p*

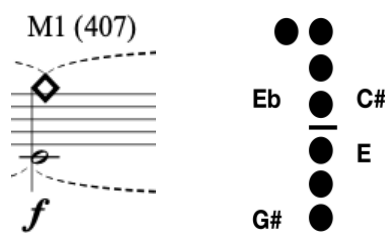
Harmonic bisb.:
Bisb. with 2 different harmonics,
resulting in the same pitch in pulsation - as indicated.



Starting from *dal niente* upon the given fundamental of the multiphonic, build up the desired multiphonic gradually (multiphonic in details further down as M₁).

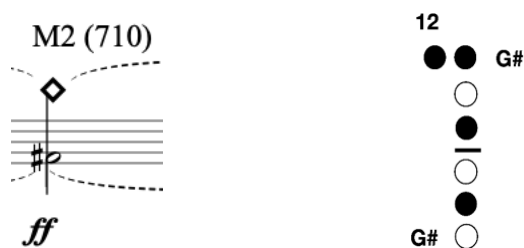
Multiphonics for the B^b clarinet:

(1)



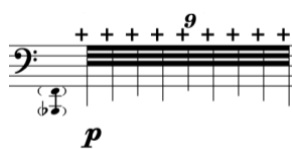
On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, *Multiphonics für Klarinette mit deutschem System*, Germany: Ebenos, 2003, No. 407). If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, C₄ (sounding) within *f* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

(2).




On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, No. 710). If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, F#₄ (sounding) within *ff* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.


Bassoon



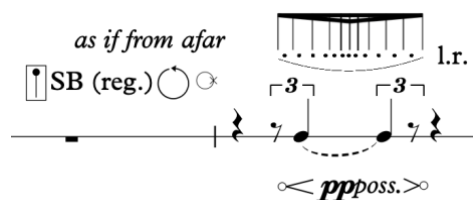
(+) Key-click sound only (on given fingering range). Dynamics apply for key-click force.

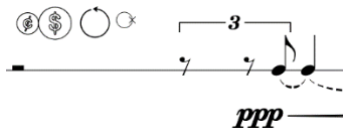
Percussion (general notation):


 Indication to perform in the centre / at the rim, respectively.


 Indication for circular motion.

Bass Drum

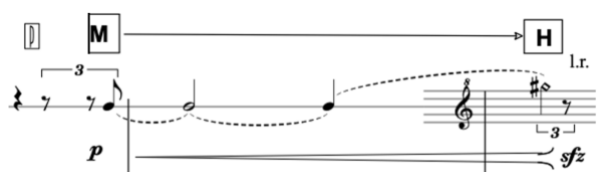
as if from afar

 Roll circularly the superball (SB) mallet around the rim, in a slow/ medium pace and varied pressure (eventually it will jump up irregularly, as if *ricochet*). Use two SB's (left and right hand), if preferable.


 Rub the surface around the rim with a coin, in a slow/ medium pace.

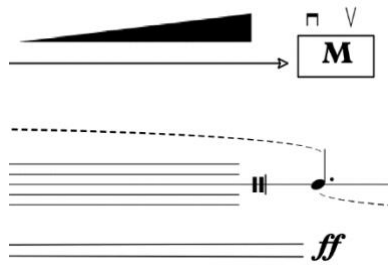
Tam-tam/ Cymbals



Indications of the desired texture attributes when bowing:
 a dense multiphonic texture (M);
 extracting and sustaining a high partial (H).

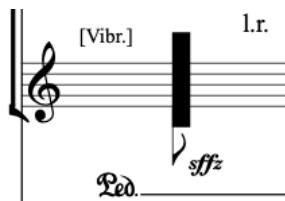

 Find/ prepare and 'mark' a spot on the Tam-tam (and on cymbal bat. 2/ b. 110) where a high G[#] and later on a high B^b partial resound, when bowed. **Important:** Use a double bass bow/

Cymbals only

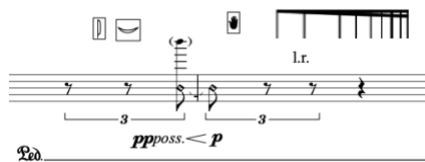


Start by bowing the cymbal as accustomed vertically. Then gradually vary bow change/ velocity/ position/ pressure ad lib. General tendency: create volume - a rich multiphonic sonority. Later on in the passage, when reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume. This abrupt change should assimilate to a distorted strumming on an electric guitar. Then crescendo/ vary bow pressure/speed anew until further indicated.

Vibraphone



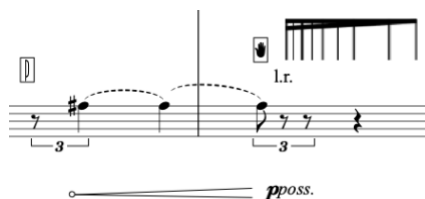
Cluster mallet upon the entire range of the vibraphone.



Harmonic on vibraphone: using your fingernail, press the middle of the specific pitch/key, while bowing with the other hand. This will produce a sounding partial two octaves higher (some harmonics are too fragile, but it is desired so). **Pulsation:** either as a natural interference with the other instruments, OR artificially with the



palm (see below as in crotales), OR, use the motor for as long as the pedal to create the vibration as imperceptibly as possible.

Crotales



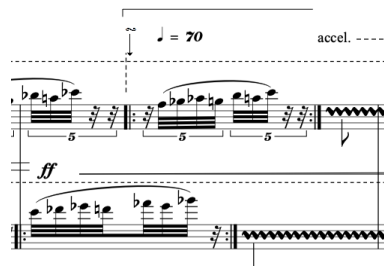
Bow the indicated pitches and then, when lifting the bow attempt creating a vibration on the sound, with the palm of your hand (as intense, as possible).

Marimba

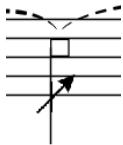
[Marimba]
 soft mallets (1-3, 2-4)


Perform this passage with 4 soft marimba mallets (2 x 2), in the lowest range, as given. The sound should be dark and haunting. You may also use bass drum mallets (it makes the sound even darker and more resonant). Repeat the figure within the repetition bars for as long as indicated.

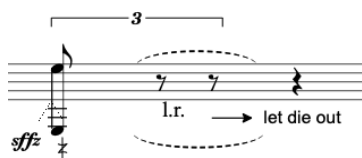
Harp:



Repeat the figure within the repetition bars for as long as suggested by the horizontal curve (within the time and tempo given).

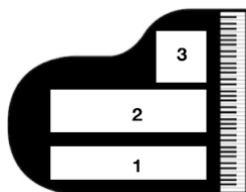


Bowed string
 (See guidelines above)
 Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.



'Thunder effect':
 strumming the lowest octave that causes the wire strings to strike each other.

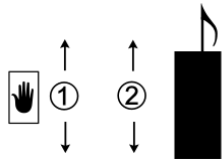
Piano:



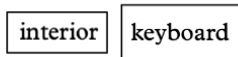
The interior of the piano is to be divided roughly in three major range parts, indicated where applicable, as ①, ②, ③, from lowest to highest range.



Cluster marking: Range indicated.



Slap the interior strings of the piano with the hand palm on the range area indicated:
Numbers correspond to the division of the piano area as mentioned above, lowest range (①) to the middle range (②).
Arrows indicate the higher and lower part of these ranges, e.g. ①↑, the higher parts of the low bass range etc. (ranges approximate depending on the piano model).



Indications of whether performing, inside the interior of the instrument, or at the keyboard.



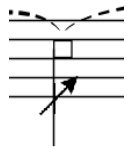
Gradually lifting up the right pedal allowing the sound and its overtones to die out gradually.



Place a block (see 'preparation guides' above) to dampen the strings, creating the dry/ percussive sound required. The crossed sign: remove the block.



X - shaped note-heads are within the dampened range and will sound **very** dry/percussive, as opposed to the other regular keys/ notes. Placing the solid block (as above) will dampen the range from approximately F3 to C5. Passages/ figures such as these, are pianistically conceived as open-palm reach fingering.



Bowed string
(See guidelines above)

Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.

♩ = 70 accel. -----

ff

Repeat the figure within the repetition bars for as long as suggested by the horizontal curve (within the time and tempo given).

① SB

p *mp* *pp*

gliss. very close to the dampers

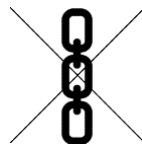
gliss.

3 l.r.

Gliss. across the iron frame of the lowest range (indicated in score as range ①), with the superball (SB) mallet, ending up into the lower strings; then gliss. on the strings until reaching indicated pitch. It should create a counter effect to the glockenspiel sound at these passages and it should be performed as if within a single gesture.

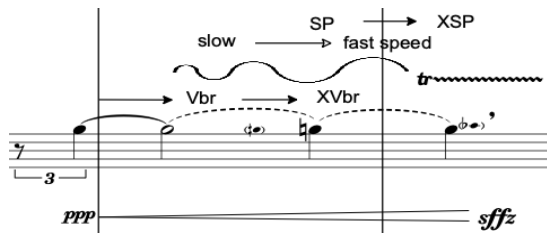


let die out



Respectively: place chain across the lowest bass octave of the piano strings/ let chain rattle until it dies out (or according to the pedalling of the passage)/ remove chain.

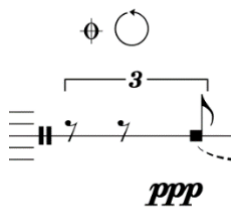
Strings (general remarks):



The string parts are structured with the following layers of notation (from bottom -above the stave- to top): articulation indications; vibrato indications (with speed indications - often leading to trills); bow pressure indications (see below); *ponticello* and */* or *sul tasto* indications; tempo indications (not shown here).



Bow pressure (increase/ sustain max. pressure/ decrease).



Circular bowing:

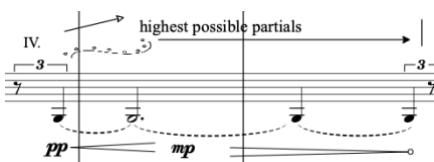
VIOLINS ONLY: Dampen (sufficiently) the strings with left hand: high position.

Bow circularly and softly, with a slow to medium pace on all 4 strings.

For *sfz*: bow near the left-hand fingers/ on the higher part of the bow.

NB: Dynamics in this passage suggest noise intensity and **NOT** velocity of bowing.

CELLI ONLY: position the left palm towards/ close to the bridge, dampening all the strings (sufficiently). Bow (as much circularly as possible) within this space between palm and bridge: this produces a better sound for the desired effect, on cello. Slow to medium pace!



A harmonic gliss. on the open string indicated (gliss. on the first harmonics until you reach higher partials, and then gliss. within the highest possible partials, in a free order upwards and downwards - slow/ medium pace).

Violins/ Violas



Practise mute on/off

presto possibile (individual tempo with Vln II)

sffzp

Repeat the figure within the repetition bars for as long as suggested by the curve (within the time and tempo given).

MSP → XSP

pp

From the last regular note-head given (e.g. D⁶), start a rapid gliss. towards the highest range of the instrument (unless range specifically indicated). Within this highest range perform small, non-metric, yet rapid glissandi (with the left hand, NOT the bow). Use two fingers (left hand) to achieve glissando “tremolando”, when in the high position. Use the bow only for the non-metric tremolo (z).

Violoncelli/ Double basses

XST → XSP

ff

‘Scratching sound’: starting on the pitch indicated, gradually apply pressure to more than two strings with left palm, while applying **extreme** pressure on the bow in rapid non-metric tremoli; glissando until the end, upon the indicated dynamics; Pitch (in brackets) during the gliss., is an indication of position.

This page of a musical score, numbered 2, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- Perc. 1** and **Perc. 2** (Percussion)
- Vln. I** (Violin I), consisting of four staves: Vln. I/S1, Vln. I/S2, Vln. I/S3, and Vln. I/S4.
- Vln. II** (Violin II), consisting of four staves: Vln. II/S1, Vln. II/S2, Vln. II/S3, and Vln. II/S4.
- Vla.** (Viola), consisting of three staves: Vla./S1, Vla./S2, and Vla./S3.
- Vc.** (Violoncello), consisting of three staves: Vc./S1, Vc./S2, and Vc./S3.
- Db.** (Double Bass), consisting of one staff: Db./S1.

The score includes various musical notations such as notes, rests, dynamics (pp, p, mf, f, ppmp, ppp), and performance instructions like 'sim.' and 'div. a 2'. The page is densely packed with musical notation across 10 systems.

Fl. ¹⁹ *p* *mf* *pp* change to Alto Flute

Ob. *p* *mf* *pp*

Cl. *p* *mf* *pp*

Hn.

Tpt. *pp* *mp*

Tbn. *pp*

Perc. 1 *p*

Perc. 2 *p*

Pno. *p*

Vln. I/S1 *p* *mp* *p* *pp*

Vln. I/S1 *mp* *p* *pp*

Vln. I/S2 *mp* *p* *pp*

Vln. I/S2 *mp* *p* *pp*

Vln. I/S3 *mp* *p* *pp*

Vln. I/S3 *p* *mp* *p* *pp*

Vln. I/S4 *mf*

Vln. II/S1 *mf* *pp*

Vln. II/S1 *mf* *pp*

Vln. II/S2 *mf* *pp*

Vln. II/S2 *pp*

Vln. II/S3 *mf* *pp*

Vln. II/S4 *mf* *pp* *detaché a punta d' arco*

Vla. /S1 *mf* *pp*

Vla. /S2 *mp* *p* *pp*

Vla. /S2 *mp* *p* *pp*

Vla. /S3 *mp* *p* *pp*

Vla. /S3 *p* *mp* *p* *pp*

Vc. /S1 *p* *ppp*

Vc. /S2 *p* *ppp*

Vc. /S2 *p*

Vc. /S3 *p*

Db. /S1 *p*

This page of the musical score covers measures 25 through 30. The instruments and their parts are as follows:

- Hn.** (Horn): Measures 25-26 show a triplet of notes marked *pppp*, followed by rests.
- Tpt.** (Trumpet): Measures 25-26 show a triplet of notes marked *ppp*, followed by rests.
- Tbn.** (Tuba): Measures 25-26 show a triplet of notes marked *ppp*, followed by rests.
- Vln. I** (Violin I): Divided into sections I/S1, I/S2, and I/S3. These staves feature complex melodic lines with frequent dynamic changes (e.g., *p*, *pp*, *ppp*) and performance markings such as *MSP* and *XSP*.
- Vln. II** (Violin II): Divided into sections II/S1, II/S2, and II/S4. Similar to the Violin I sections, these staves contain intricate melodic passages with dynamic shifts and performance markings.
- Vla.** (Viola): Divided into sections /S2 and /S3. These staves provide harmonic support with melodic fragments, often marked with dynamics like *p* and *pp*.
- Vc.** (Violoncello): Section 5. This staff remains mostly silent with rests, indicating it is not playing in this section.
- Db.** (Double Bass): Section /S1. This staff shows a rhythmic pattern of notes in measures 29 and 30, marked with *p* and *mp*.

This page of a musical score, numbered 5, contains the following instruments and parts:

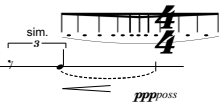
- Ob.** (Oboe): Features a melodic line with dynamics *pp*, *mp*, and *ppp*, and phrasing marks.
- Cl.** (Clarinet): Mirrors the Oboe part with dynamics *pp*, *mp*, and *ppp*.
- Perc. 2** (Percussion 2): Includes a section marked *ppp poss.* with a *L.L.* (Larghetto/Lento) marking.
- Vln. I** (Violin I): Consists of four staves (I/S1, I/S1, I/S2, I/S2, I/S3, I/S3, I/S4). Dynamics range from *p* to *ppp*. Includes markings for *XSP* and *MSP*.
- Vln. II** (Violin II): Consists of four staves (II/S1, II/S1, II/S2, II/S2, II/S3, II/S4). Dynamics range from *mp* to *pp*. Includes markings for *XSP* and *MSP*.
- Vla.** (Viola): Consists of three staves (I/S1, I/S2, I/S3). Dynamics range from *p* to *ppp*. Includes markings for *XSP* and *MSP*.
- Vc.** (Cello): One staff (5) with dynamics *pp*.
- Db.** (Double Bass): One staff (S1) with dynamics *pp*.

The score is characterized by complex rhythmic patterns, frequent dynamic shifts, and specific articulation marks such as *XSP* and *MSP*. Phrasing is indicated by brackets and slurs across multiple measures.

This page of a musical score, numbered 6, contains the following instruments and parts:

- Tpt.:** Trumpet part with dynamics *ppp* and *mp*.
- Perc. 1:** Percussion part with a snare drum (SB) and dynamics *pposs*.
- Pno.:** Piano part with dynamics *pp*.
- Vln. I:** Violin I section, divided into four staves (S1, S2, S3, S3). Dynamics range from *pp* to *pppp*. Includes performance instructions like *XSP* and *MSP*.
- Vln. II:** Violin II section, divided into four staves (S1, S2, S2, S4). Dynamics range from *p* to *ppp*. Includes performance instructions like *XSP* and *MSP*.
- Vla.:** Viola section, divided into two staves (S2, S3). Dynamics range from *pp* to *pppp*. Includes performance instructions like *XSP* and *MSP*.
- Vc.:** Violoncello section, divided into four staves (S1, S1, S2, S2). Dynamics range from *p* to *pp*. Includes performance instructions like *detaché a punta d' arco* and *XFL*.

The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth notes. It includes various dynamic markings and articulation symbols throughout.



Perc. 1

4
4

Vln. II/S1

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vln. II/S4

Vc. /S1

Vc. S1

Vc.

Vc. /S2

Vc. /S2

Vc. 5

Db.

Db. /S1

Db. /S1

Db. /S2

Db. /S2

Musical score for Percussion 1, Violins II (Vln. II/S1-S4), Violas (Vc. /S1, Vc. S1, Vc. /S2, Vc. 5), and Double Basses (Db. /S1, Db. /S1, Db. /S2, Db. /S2). The score includes various musical notations such as dynamics (ppp, pp, p, mp, mf, f, sfz), articulation (accents, slurs), and performance markings (SP, XSP, MSP, ORD). The Percussion 1 part features a rhythmic pattern with a 'sim.' marking and a 'ppp' dynamic. The Violins II parts include triplets and slurs. The Viola parts feature complex rhythmic patterns and dynamics. The Double Bass parts include slurs and dynamics. The score is divided into measures, with a 4/4 time signature indicated at the top right.

poco rall.

53

4/4 **2/4** **4/4** **3/4** **4/4**

Picc. *Fragile, trembling*

Perc. 1 [Tim-tam] *sim.* *p*

Vln. I Vln. I/S4 *pp* *mp* *ORD.* *poco rall.* **2/4** **4/4** **3/4** **4/4**

Vla. Vla. /S1 *pp* *mp* *ppp* *ORD.*

Vc. Vc. /S2 *ppp < pp > ppp* *XSP* *ORD.*

Vc. /S2 *ppp < pp > ppp* *XSP* *ORD.*

Vc. 5

Db. Db. /S1 *p > pp < mf* *XST* *IV.* *XSP* *MSP* *XST* *ORD.* *p > pp < mf*

Db. /S1 *p* *XSP* *IV.* *pp < p > pp* *IV.* *MSP* *XSP* *MSP* *XST* *ORD.* *ppp < p > pp < mf*

Db. /S2 *IV.* *MSP* *XSP* *MSP* *XSP* *V.* *MSP* *XST* *IV.* *MSP* *XSP* *MSP* *XST* *IV.* *MSP* *XSP* *MSP* *XST* *ORD.* *pp < p > pp < p* *p > pp < mf* *pp < p > pp < mf* *pp < p > pp < mf* *pp < p > pp*

Db. /S2 *XSP* *IV.* *pp < p > ppp* *IV.* *MSP* *XSP* *V.* *MSP* *IV.* *XSP* *ORD.* *pp < p > pp*

59

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
p *mp* Change To Fl.

Ob. *senza vibr.*
pp

Cl. *harmonic bisb.*
pp *mp* *p* *sim.* *mp* *mf* *p*

Tpt. *con sord.* *bisb.*
ppp *p* *pp* *con sord.* *bisb.*
ppp

Perc. *H* *Lr.*
sfz

Perc. 2 *[Vibr.]* *pp* *mp* *pp* *sim.*
pp

Pno. *interior* *pp_{poss}* *f* *keyboard*

Vln. I/S1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
ppp *< sfz >* *pp* *unis.* *MSP* *XSP* *MSP*

Vln. I Vln. I/S3 *unis.*
p *mp* *pp*
 *= with finger, NOT bow.

Vln. I/S4 *unis.*
p *mp* *pp*
 NB - harmonic only:
 resulting sound octave higher
 *= with finger, NOT bow.

Vln. II/S3 *unis.*
mp *mf* *p*
 *= with finger, NOT bow.

Vln. II Vln. II/S4 *unis.*
p *mp* *pp*
 NB - harmonic only:
 resulting sound octave higher
 *= with finger, NOT bow.

Vla. Vln. /S3 *unis.*
p *mp* *pp*
 *= with finger, NOT bow.

Vc. Vc. /S1 *unis.*
pppp *< sfz >* *pp*

5/4 4/4 2/4

Fl. 1. Change to Alto Flute

Fl. 2. key-click sound with some air

Cl. 1. *mp* *mf* *p*

B. Cl. 1. key-click sound with some air

Bsn. 1. key-click sound (on this fingering range) / no air / pitch

Hn. 1. *ppp* *p* *pp*

Tpt. 1. *mp* *p*

Tbn. 1. *ppp* *mf* *p*

Perc. 2. [Crotales] *ppp* *pp* [Xylophone] *ppp* at the tip of the mallets / on the edge of the key

Pno. *pp* *sfz* *p* *sfz* *mp* *sfz* *sfz*

senza *♩* ma leggerissimo possibile

accel.

Vln. I/S1 *sfz* *pp* *sfz* *pp* *sfz* *ppp*

Vln. I/S2 *ppp* *f* *p*

Vln. I/S3 *mp* *mf* *p*

Vln. I/S4 *mf* *pp* *mf* *f* *mp*

Vln. II/S1 *ppp* *f* *p* *ppp*

Vln. II/S3 *mp* *mf* *p* *mf* *f* *mp*

Vln. II/S4 *mf* *f* *mp* *f* *ppif*

Vla. /S3 *mf* *f* *mp* *f*

Vc. /S1 *sfz* *pp* *sfz* *pp* *sfz* *pp*

Vc. /S2 *mf* *f* *mp* *mf* *f* *mp*

*= with finger, NOT bow.

Vc. 5. *pizz.* *mp* *mf*

Db. /S1 *pizz.* *p* *mp*

Db. /S2

73

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Perc. 1

Perc. 2

with coin

normal

at the tip of the mallets/
on the edge of the key

at the tip of the mallets/
on the edge of the key

key- click sound with some air

Change to Clarinet
in Bb

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S4

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S4

Vla. /S1

Vla.

Vla. /S2

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

Db. /S1

XSP

MSP

col legno battuto (CLB)

arco ord.

Fl.
 speak the word softly in the mouthpiece
 wind blow/harmonic sweep

A. Fl.
 speak the word softly in the mouthpiece (shh)

Cl.
 ff

Perc. 1
 sfz pp pp $sf=mf > ppp$ ORD.

Vln. I
 Vln. I/S2
 sfz sfz $sfmf$ p $sfmp$ pp sfp ppp $sim.$ $ORD.$
 (CLB)

Vln. I/S4
 arco ord.
 sfz mf sfz $sfmf$ p $sfmp$ pp sfp ppp $sim.$ $ORD.$
 (CLB)

Vln. II
 Vln. II/S2
 sfz sfz $sfmf$ p $sfmp$ pp sfp ppp $ORD.$
 (CLB)

Vln. II/S4
 arco ord.
 sfz mf sfz $sfmf$ p $sfmp$ pp sfp ppp $sim.$ $ORD.$
 (CLB)

Vla. I
 Vla. /S1
 $sfmp$ ppp $ORD.$

Vla.
 Vla. /S3
 pp p $sfmp$ ppp $ORD.$

Vc. /S1
 $sfmp$ ppp $ORD.$

Vc.
 Vc. /S2
 sfz sfz sfz $sfmf$ p $sfmp$ pp sfp ppp (CLB) $ORD.$

Vc. 5
 sfz pp p $sfmf$ ppp

Db. /S1
 sfz pp p $sfmf$ ppp XSP

♩ = 90 Più mosso

86

Fl. *phy - sin... sfzp mp sfzp chlo - c mp*

A. Fl. *sfzp phy - sin... sfzp chlo - c mp*

Ob. 1. *MI vary air speed, create vibrations and interference. mf bell up*

Ob. 2. *MI vary air speed, create vibrations and interference. mf bell up*

Cl. 1. *mp*

Cl. 2. *p*

Bsn. 1. *p*

Hn. 2. *p*

Tpt. *Piccolo Trumpet in B♭ con sord. ('straight') 1. p*

Perc. 2. *[Vibr] p*

Pno. *interior p*

3/4 4/4 ♩ = 90 Più mosso

Vln. I Vln. I/S2 *unis. XFL p*

Vln. I/S3 *div. XFL p*

Vln. I/S3 *div. XFL p*

Vln. I/S4 *unis. XFL p*

Vln. II/S3 *XFL div. 1. 2. p*

Vln. II Vln. II/S4 *unis. XFL mp*

Vla. Vla./S1 *unis. XFL p*

Vla. Vla./S2 *XFL p*

Vla. Vla./S2 *XFL p*

Vla. Vla./S3 *unis. XFL p*

Vc. Vc./S1 *1. XFL p*

Vc. Vc./S2 *unis. XFL p*

Vc. 5. *pp sfzp ppp ORD. p*

Db. Db./S1 *pp sfzp ppp ORD. div. p*

Db. Db./S2 *p*

Db. Db./S2 *div. p*

D ♩ = ♩ = 70

♩ = ♩ = 90 L'istesso mosso come sopra

This section of the score covers measures 93 to 102. It includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), and Trumpet (Tbn.). The woodwinds play sustained notes with dynamic markings ranging from *pppp* to *f*. The Piccolo Trumpet part includes a section marked "senza sord." and "senza vibr.". Percussion parts (Perc. 1, Perc. 2, Pno.) are also present. A rehearsal mark "D" is placed at the beginning of the section. A tempo change to 90 bpm is indicated at measure 99. Performance instructions include "gradually vary the tuning of the multiphonic (in quartertones)" and "ORD." for the Oboe parts.

D ♩ = ♩ = 70

♩ = ♩ = 90 L'istesso mosso come sopra

This section of the score covers measures 93 to 102 for the string ensemble. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play sustained notes with dynamic markings ranging from *pppp* to *f*. A rehearsal mark "D" is placed at the beginning of the section. A tempo change to 90 bpm is indicated at measure 99.

rall.

Picc. ¹⁰²

Fl.

Cl.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tbn.

Perc. 2

Pno.

Detailed description: This block contains the musical staves for woodwinds and percussion. The Piccolo part starts at measure 102. Dynamics include pppp, ppp, p, and pp. Performance markings include 'ORD.' (order) and 'cymb.' (cymbal). The Piano part has a dynamic of p.

rall.

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S3

Vln. I/S4

Vln. II

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vla. /S1

Vla. /S2

Vla. /S2

Vla. /S3

Vc. /S1

Vc. /S2

Vc. 5

Db. S1

Db. /S2

Db. /S2

Detailed description: This block contains the musical staves for strings and double basses. It includes parts for Violin I (I/S2, I/S3, I/S4), Violin II (II/S2, II/S3, II/S4), Viola (Vla. /S1, Vla. /S2, Vla. /S2, Vla. /S3), Violoncello (Vc. /S1, Vc. /S2, Vc. 5), and Double Bass (Db. S1, Db. /S2, Db. /S2). Dynamics range from pppp to p. Performance markings include 'MSP' (musical score page), 'ORD.' (order), 'SP' (score page), and 'XSP' (extra score page). A 'unis.' (unison) marking is present in the Violin II/S2 part.

♩ = 70

rall.

semplce-pesante 4/4

Picc. *pp*

Cl. *ORD.*

Tbn. *pppp*

Perc. 1 *M* *mp* *H* Attain, hold and sustain this B flat, ideally, for as long as indicated.

Perc. 2 *M* *mp* *H* Attain, hold and sustain this B flat, ideally, for as long as indicated.

Hp. *pp* *bisb.*

Pno. *mp* *L.L.*

♩ = 70

rall.

XSP 4/4

Vln. I/S1 *M* *L.* *ppp*

Vln. I/S2

Vln. I/S3

Vln. I/S3 *6.* *L.L.* *pppp*

Vln. I/S4 *ppp* *pppp*

Vln. II/S1 *M*

Vln. II/S2 *pp* *pp* *with finger, NOT bow.*

Vln. II/S3 *ppp* *pppp*

Vln. II/S4

Vla. *ppp* *pp* *pp* *with finger, NOT bow.*

Vla. /S3 *pp* *ppp*

Vc. /S1 *ppp* *pppp*

Vc. /S2

Vc. 5 *MSP* *ORD.* *pppp*

Db. S1 *MSP* *pppp* *MSP* *XSP* *MSP* *ORD.*

Db. /S2 *pppp* *MSP* *XSP* *ppp*

Db. /S2 *MSP* *pppp* *XSP* *MSP*

♩ = 60

E ♩ = ♩ = 60 accel.

117 **4/4**

Picc. *mp*

Cl. a 2 *sfpp*

Hn. *sfpp*

Perc. 1 Lr. [marimba] *mf*

Perc. 2 Lr. [xylophone-sounding pitch] *mf*

Hp. Lr. *mp*

♩ = 60

E ♩ = ♩ = 60 accel.

4/4

Vln. I/S1 *pp* *ppp* *p* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vln. I/S2 *ppp* *pp* *pppp*

Vln. I/S3 *ppp* *pp* *pppp*

Vln. II/S1 *ppp* *pp* *ppp* *p* *ppp* *pp* *ppp* *p*

Vln. II/S2 *ppp*

Vla./S1 *ppp*

Vc./S1

Vc./S2 *ppp* *pp* *pppp*

Db./S2 MSP ORD

Db. XSP ORD

Db./S2 XSP *pppp*

122

Picc.

Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

slow → fast speed

Vibr

XVibr

slow

Oscil. 1/4

medium

ORD.

valve trill

slow

Oscil. 1/4

medium

fast speed

Vibr

XVibr

valve trill

slow

Oscil. 1/4

medium

fast speed

Vibr

XVibr

valve trill

slow

Oscil. 1/4

medium

fast speed

Vibr

XVibr

valve trill

valve trill

(ossia: small valve gliss)

Vln. II/S1

Vln. II

Vln. II/S2

Vla.

Vc. /S1

Vc. /S2

Db. S1

Db.

Db. /S2

Stands 2 and 3 unisoni

senza vibr.

Vibr

slow → medium → fast speed

MSP

one bow

XSP

Stands 2 and 3 unisoni

senza vibr.

Vibr

slow → fast speed

MSP

one bow

XSP

MSP

sim.

Stid. 1 unis.

Picc. 131

Fl.

Ob. 1.

Ob. 2.

Cl.

Hn. 1.

Hn. 2. (ossia: small valve gliss.)

Hn. 3. (ossia: small valve gliss.)

Picc. Tpt.

Tpt.

Tbn. 1.

Perc. 1.

Perc. 2.

Vln. II/S1

Vln. II

Vln. II/S2+S3

Vla./S1

Vla.

Vla./S2+S3

Vc./S1

Vc.

Vc./S2

Db. S1

(♩ = 140)

F ♩ = 70 (♩ = 140)

137

Picc. **5/8** **2/4**

Fl.

Ob.

Ob.

Cl.

Bsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Perc. 1

Perc. 2

(♩ = 140)

F ♩ = 70 (♩ = 140)

151

Vln. I Vln. I/S1-S3

Vln. II/S1

Vln. II

Vln. II/S2+S3

Vla. Vla./S1

Vla. /S2+S3

Vc. Vc. /S2

Db. Db. S1

143

Picc. *mf* *p* *mf* *p* *mf*

Fl. *pp* *pp* *p*

Ob. *mf* *f* *mp* *mf*

Cl. *ppp* *pp* *ppp* *pp* *p*

Bsn. *f* *mf* *f* *mf* *f*

Hn. *pp*

Picc. Tpt. *f* *mf* *f* *mf* *f*

Tpt. *f* *mf* *f* *mf* *f*

Perc. 1

Perc. 2 *p* *mf*

Pno. *p*

Vln. I/S1-S3 *detaché* *mf* *f* *mf* *f* *mf* *mf* *f* *mf*

Vln. I *div.* *pp* *sfz* *pp*

Vln. II/S1-S3 *ORD.* *f* *mf* *mf* *f* *mf* *f*

Vln. II *div.* *ppp* *p*

Vla. *div.* *pp* *sfz* *p*

Vc. /S2

Vc. *pp* *p* *pp* *pp*

Db. S1 *ppp* *pp* *ppp* *pp*

Db. /S1

Db. /S2 *pp* *p* *pp* *pp*

Db. /S2 *pp* *p* *pp* *pp*

150

Picc. *mf* *p* *mf* *mp* *mf* *mp*

Fl. *pp* *p* *mp* *p* *mp* *mf* *mp* *mp* *mf*

Ob. [M2] *mp*

Cl. 1.

Cl. *pp* *p* *mp* *p* *mp* *mf* *mp* *mp* *mf*

Hn. *p* *ppp* *p* *mp* *p* *mp* *mf* *mp*

Hn. *pp* *p* *pp* *p* *mp* *p*

Perc. 1 *f* *mf* *ff* *f* *ff*

Perc. 2 [Glockenspiel]

Hp. *mf* *ff* *♩ = 70* *accel.* *presto possibile*

Pno. *mf* *ff* *♩ = 70* *accel.* *presto possibile*

Vln. I/S1-S3 *f* *mf* *mf* *ff* *mf* *ff* *ff-p* *presto possibile (individual tempo with Vln II)*

Vln. I/S4 *p* *mp* *p* *mp* *mf* *mp* *mf* *f* *presto possibile (individual tempo with Vln I)*

Vln. II/S1-S3 *mf* *ff* *mf* *ff-p*

Vln. II/S4 *pp* *p* *mp* *mp* *mp* *mf* *f*

Vla. /S3 *pp* *p* *mp* *p* *mp* *mf* *mp* *mf* *f*

Vc. /S2 *ppp* *pp* *p* *pp* *p* *mp* *p*

Vc. *pp* *ppp* *p* *pp* *mp* *p*

Db. S1 *p* *pp* *p* *mp* *p* *mp* *mf* *mp*

Db. /S1 *ppp* *pp* *p* *pp* *p* *mp* *p*

Db. /S2 *p* *pp* *p* *mp* *p* *mp* *mf* *mp*

Db. /S2 *p* *pp* *p* *mp* *p* *mp* *mf* *mp*

allow overlapping of fingers

allow overlapping of fingers-perform these quasi staccato

♩ = 70

accel.

presto possibile

SP

XSP

presto possibile (individual tempo with Vln II)

presto possibile (individual tempo with Vln I)

G ♩ = 90 Più mosso ♩ = ♩ = 90

156

3/2 **2/4**

Fl. *mp* *mf* *f* vary air speed; create vibrations and interference. bell up

Ob. *mf* *f* vary air speed; create vibrations and interference. bell up

Ob. *f* Create vibration: interact with oboes and create naturally occurring interferences. bell up

Cl. *f* bell up

Cl. *mp* *mf* *f* bell up sim. *mp* *f*

Hn. *mf* *f*

Hn. *mp* *mf* *mp*

Picc. Tpt. con sord. *mf* *f* *mf* *f*

Perc. 2 *ff*

Hp. ca. 7" *fff* Lr.

Pno. ca. 7" *fff* Lr.

Install the chain (as quietly as possible)

G ♩ = 90 Più mosso ♩ = ♩ = 90

3/2 **2/4**

Vln. I ca. 4" *sfz* *ff* ORD.

Vln. I/S1+S2 *sfz* *ff* ORD.

Vln. I/S3 *sfz* *ff* ORD.

Vln. I/S4 *mf* *mf* *f*

Vln. II *ff* ORD.

Vln. II/S1-S3 *mf* *mf* *f* Lr.

Vln. II/S4 *mf* *mf* *f* Lr.

Vla. /S3 *mf* *mf* *f* Lr.

Vc. /S2 *mp* *mf* Lr.

Vc. 5 *mf* *mp* Lr.

Db. S1 *mf* *f* Lr.

Db. /S1 *mp* *mf* Lr.

Db. /S2 *mf* *f* Lr.

Db. /S2 *mf* *f* Lr.

Stand 3 units. *pp* *mp*

rall.

H ♩ = 70

♩ = ♩ = 70

164

Fl. (bell up) sim. (gradually vary the multiphonic's tuning - in quartertones) *p* *mp* ORD.

Ob. sim. (gradually vary the multiphonic's tuning - in quartertones) *mp* *f* ORD.

Ob. *f* ORD.

Cl. (bell up) sim. *mp* *f* ORD.

Cl. *p* *mp* *f* *pp* *ppp* rather medium speed 2. change to Cbsn.

Bsn. *ppp* *ppp* *ppp*

Hn. 1. Lontano mute rather slow speed *ppp*

Hn. *p* *mp* *ppp* *ppp* rather slow speed

Hn. con sord. (lontano sord.) 4. *pp* *p* *ppp* *ppp* rather slow speed

Picc. Tpt. *mf* *f* *mf* *sfz*

Tpt. Trumpet in D 2. con sord. ("harmon" sord. - extend the stem) *p* *mp* *ppp* *ppp* rather slow speed

Tbn. 1. T. Tbn. *ppp* *ppp* *ppp* rather slow speed

Perc. 1 [vib.]

Perc. 2 *pp* *pp* *pp*

rall.

H ♩ = 70

♩ = ♩ = 70

Vln. I/S1 stand 1 unis. *mp* *p* *ppp* *ppp* rather fast speed

Vln. I/S2 *ppp* *p* *ppp* *ppp* rather fast speed

Vln. I/S3 *ppp* *p* *ppp* *ppp* rather fast speed

Vln. I/S4 stand 4 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vln. II/S1 stand 2 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vln. II/S2 stand 2 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vln. II/S3 stand 3 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vln. II/S4 stand 4 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vla./S1 stand 1 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vla./S2 stand 2 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vla./S3 stand 3 unis. *ppp* *p* *ppp* *ppp* rather fast speed

Vc./S1 *ppp* *p* *ppp* *ppp* rather medium speed

Vc./S1 *ppp* *p* *ppp* *ppp* rather medium speed

Vc./S2 *ppp* *p* *ppp* *ppp* rather slow speed

Vc./S2 *ppp* *p* *ppp* *ppp* rather slow speed

Vc. 5 *ppp* *p* *ppp* *ppp* rather slow speed

Db. S1 *ppp* *p* *ppp* *ppp* rather slow speed

Db./S1 *ppp* *p* *ppp* *ppp* rather slow speed

Db./S2 *ppp* *p* *ppp* *ppp* rather medium speed

Db./S2 *ppp* *p* *ppp* *ppp* rather slow speed

rall.

I ♩ = 60 Ad Sanctum

3/4 **2/4** **3/4**

Picc. *pp*

Fl. *pp* *Lr.*

Cl. *mp* *p* *Lr.*

Bsn. *pp* *ca. 25 Hz-Use extension* *Change to Bassoon 2.*

Hn. *pppp* *ORD.*

Hn. *pp*

Hn. *mp* *pp* *ORD.*

Tbn. *pppp* *rather slow speed*

Hp. *p* *pppp* *Lr.*

rall.

I ♩ = 60 Ad Sanctum

3/4 **2/4** **3/4**

Vln. I/S1 *pp*

Vln. I/S2 *pp* *Lr.*

Vln. I/S2 *pp* *Lr.*

Vln. I/S3 *pp*

Vln. I/S4 *pppp* *rather fast speed*

Vln. II/S1 *ppp*

Vln. II/S2 *pp*

Vln. II/S3 *pp*

Vln. II/S4 *gliss.* *mp* *ppp*

Vla. /S1 *ppp*

Vla. /S2 *pp*

Vla. /S3 *ppp*

Vc. /S1 *ppp*

Vc. /S1 *ppp*

Vc. /S2 *ppp*

Vc. /S2 *p*

Vc. /S3 *ppp*

Db. S1 *pp*

Db. /S2 *ppp*

Db. /S2 *ppp*

This page of a musical score contains the following elements:

- Tempo and Meter:** The score is divided into measures with various time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 2/4, 3/4, and 4/4.
- Instrumentation:** The staves are labeled as follows:
 - Picc. (Piccolo)
 - Fl. (Flute)
 - Tbn. (Trombone, 1. T. Tbn.)
 - Perc. 2 (Percussion 2)
 - Vln. I/S1, Vln. I/S2, Vln. I/S3, Vln. I/S4 (Violin I)
 - Vln. II/S1, Vln. II/S2, Vln. II/S3, Vln. II/S4 (Violin II)
 - Vla./S1, Vla./S2, Vla./S3 (Viola)
 - Vc./S1, Vc./S2 (Violoncello)
- Performance Instructions:** The score includes numerous performance markings such as *pp*, *mp*, *mf*, *ff*, *sfz*, *sf*, *sfmp*, *sfp*, *ppp*, *pppp*, *detaché a punta d'arco*, *s. vibr.*, *stand 1 unis.*, *stand 2 unis.*, *stand 3 unis.*, *stand 4 div.*, *MSP*, *XSP*, *slow*, *fast speed*, *Vibr.*, *XVibr.*, *senza vibr.*, *highest possible partials*, and *III.*
- Rhythmic and Articulation Markings:** The score features various rhythmic notations, including slurs, accents, and specific articulation marks.

*picc: ideally bb. 191-204 octave higher
- if oct. higher, then dynamics a bit less
than indicated here.*

The musical score is organized into systems for various instruments. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tbn.), and Harp (Hp.). The middle system includes Violins I (Vln. I/S1, Vln. I/S2, Vln. I/S3, Vln. I/S4), Violins II (Vln. II/S1, Vln. II/S2, Vln. II/S2, Vln. II/S3, Vln. II/S4), Viola (Vla./S1, Vla./S2, Vla./S3), and Cello/Double Bass (Vc./S1, Vc./S1, Vc./S).

Key performance instructions and dynamics include:

- Tempo/Articulation:** *SP* (Sostenuto), *XSP* (X-tremamente Sostenuto), *Vbr* (Vibrato), *slow*, *fast speed*.
- Standings:** *stand 1 unis.*, *stand 2 unis.*, *stand 3 unis.*
- Dynamics:** *mf*, *mp*, *f*, *ff*, *sfzp*, *sfz*, *pp*, *ppp*, *pposs.*, *sfmp*, *sfanf*, *p*, *pp*.
- Other:** *1.*, *3.*, *4.* (first endings), *g* (grace notes), *g* (accents).

The score is written in 4/4 and 3/4 time signatures, with a key signature of one flat (B-flat).

192 **4/4** **2/4** 20

Picc. *mf* *f* *mf*

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

Ob.

Cl. *mf* *f* *mf* *ff* *sfpp*

Hn. 1. *sfpp*

Hn. 2. *sfpp* *sfz* *sfpp* *sfz* *sfpp*

Hn. 3. *sfz* *sfpp* *sfz* *sfpp*

Tpt. Piccolo Trumpet in Bb 1. *sfpp* *sfz* *sfpp* *sfpp*

Tpt. 2. D Tpt. *sfpp* *sfz* *sfpp*

Tpt. 3. Bb *sfpp*

Tbn. *sfpp* *sfz* *sfpp*

B. Tbn. *pp* *sfpp* *sfz* *sfpp*

Hp. *fff* *fff* *ffposs*

4/4 **2/4**

Vln. I/S1 *fff* *fff* *ffposs*

Vln. I/S2 *pp* stand 2 unis.

Vln. I/S3 *mf* stand 3 unis.

Vln. I/S4 *mp* *p* *mp* *mf* *mp* *mf* *mp* stand 4 unis.

Vln. II/S1 *sfmf* *fff* *ffposs* stand 1 and 2 unis.

Vln. II/S2 *fff* *fff* *ffposs*

Vln. II/S2 *sfmf* *fff* *ffposs*

Vln. II/S3 *ppp* stand 3 unis.

Vln. II/S4 *mp* *p* *mp* *mf* *mp* *mf* *mp* stand 4 unis.

Vla./S1 *pp* stand 1 unis.

Vla./S2 *pp* stand 2 unis.

Vla./S3 *pp* stand 3 unis.

Vc./S1 *mp* *pp* stand 1 unis.

Vc./S2 *pp* stand 2 unis.

Vc. 5 *pp*

Db. S1 stand 1 unis.

Db. /S2 stand 2 unis.

J ♩ = 70 A tempo

rall.

194 **2/4**

Picc. *ff* *mf* *f* *mp*

Fl.

Ob. *sfz* *sfz* *f* *ff* *mf* *mf*

Cl.

Bsn. *sfz* *mf* *sfz* *mf* *sfz* *mp* *sfmf* *p*

Hn. *rip gliss.* *sfz* *mf* *ff* *sfz* *mp* *mf*

Hn.

Hn.

Tpt. *sfz* *mf* *sfz* *mf* *To Tpt. 1.* *sfmf*

Tpt. *sfz* *mf* *sfz* *mf* *sfz* *mp* *sfmf* *p*

Tbn. *sfz* *mf* *sfz* *mf* *sfz* *mp* *sfmf* *p*

B. Tbn. *pedal note* *sfz* *mp* *mf* *sfz* *p*

Perc. 1 *softest marmba mallet* *sfz* *mf*

Perc. 2 *[Tubular bells]* *Lr.* *[Glockenspiel]* *pp*

Hp. *Prepare bow hair* *let die out*

Pno. *Interior* *let chain sound die out* *f* *let chain sound die out*

J ♩ = 70 A tempo

rall.

195 **2/4**

Vln. I/S1 *g* *mp* *mf*

Vln. I/S2 *ff* *mf* *ff* *mf* *ff* *mp* *f*

Vln. I/S3 *ff* *mf* *ff* *mf* *ff* *mp* *f*

Vln. I/S4 *ff* *mf* *ff* *mf* *ff* *mp* *mf*

Vln. II/S1+S2 *stand 1 and 2 units.* *g* *mp* *mf*

Vln. II/S3 *ff* *mf* *ff* *mf* *ff* *mp* *f*

Vln. II/S4 *ff* *mf* *ff* *mf* *ff* *mp* *mf*

Vla. /S1 *ff* *mf* *ff* *mf* *ff* *mp* *f* *p*

Vla. /S2 *ff* *mf* *ff* *mf* *ff* *mp* *f* *p*

Vla. /S3 *ff* *mf* *ff* *mf* *ff* *mp* *f* *p*

Vc. /S1 *ff* *mf* *ff* *mf* *ff* *mp* *f* *p*

Vc. /S2 *ff* *mf* *ff* *mf* *ff* *mp* *mf*

Vc. /S3 *ff* *mf* *ff* *mf* *ff* *mp* *f*

Db. S1 *stand 1 and 2 units.* *ff* *mf* *ff* *mf* *ff* *mp* *f* *p*

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). It also includes Percussion 1 and 2 (Perc. 1, Perc. 2) and Harp (Hp.). The score features various dynamics such as *mp*, *p*, *mf*, *pp*, *sfz*, *sf*, *ppp*, and *f*. Performance instructions include *biab.*, *ORD.*, *solo 2.*, *To Tenor Tbn.*, and *ppp_{poss.}*. The tempo is marked as ♩ = 60.

Musical score for strings, including Violin I (Vln. I/S1, Vln. I/S2, Vln. I/S3, Vln. I/S4), Violin II (Vln. II/S1+S2, Vln. II/S3, Vln. II/S4), Viola (Vla./S1, Vla./S2, Vla./S3), Violoncello (Vc./S1, Vc./S2, Vc. 5), and Double Bass (Db. S1, Db. /S2). The score includes detailed dynamics such as *mp*, *p*, *mf*, *pp*, *ppp*, *pppp*, *f*, and *ppp_{poss.}*. Performance instructions include *MSP*, *XSP*, *gliss.*, *gliss. very close to the dampers*, *stand 1 unit.*, and *stand 1 and 2 units.*. The tempo is marked as ♩ = 60.

K ♩ = 30 (♩ = 60)

209

Hn. *p* *ppp*

Hn. *pp* *p* *ppp*

Tpt. *pp^{oss.}* *pp* Trumpet in Bb

Perc. 1 [Marimba] soft mallets (1-3, 2-4) *pppp*

Perc. 2 *f*

Hp.

Pf. *sim.* *mf* *f* *gliss.* *mf* *mp* *mf*

K ♩ = 30 (♩ = 60)

Vln. I/S1

Vln. I/S2 *p* *pp* *pp* *p*

Vln. I/S3 *p* *pp*

Vln. I/S4

Vln. II/S1 *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vln. II/S2 *pp* *ppp* *pp* *ppp*

Vln. II/S3 *pp* *p* *ppp*

Vln. II/S4

Vla./S1

Vla./S2 *pp* *p* *ppp* div.

Vla./S3 *ppp* *pp* *ppp*

Vc./S1 *pp* *p* *ppp*

Vc./S2 *p* *pp* *ppp* *pp*

Vc./S3 *pp* *p* *ppp*

Db. S1 *pp* *p* *ppp*

214

Picc. *mp* *bisb.* $\frac{2}{2}$ $\frac{2}{4}$

Fl. *mf*

Ob. 1. *mf*

Cl. 1. *ff* *M1*

Cl. 2. *mf* *bisb.*

Hn. $\frac{3}{4}$ stopped ('echo-horn') 1. *mf*

Perc. 1

Perc. 2 [Crotals] *pp*

Pno. *f*

Vln. I Vln. I/S2 *pp* *div.* *stand 2 div.* *XFL III/7* $\frac{2}{2}$ $\frac{2}{4}$ *f*

Vln. I/S2 *f*

Vln. II Vln. II/S2 *div.* *stand 2 div.* *XFL I/3* $\frac{2}{2}$ $\frac{2}{4}$ *f*

Vln. II/S2 *f*

Vln. II/S3 *pp* *ppp* *stand 3 div.* *XFL II/5* $\frac{2}{2}$ $\frac{2}{4}$ *mf*

Vln. II/S3 *sfmf*

Vla. /S2 *stand 2 div.* *XFL II/5* $\frac{2}{2}$ $\frac{2}{4}$ *ff*

Vla. /S2 *XFL I/2* $\frac{2}{2}$ $\frac{2}{4}$ *f*

Vc. /S2 *> pp*

$\text{♩} = \text{♩} = 90$ Più mosso
Accentuate dynamic fluctuations

2/4

Picc. *pp* *ppp* *p* *ppp*

Fl. *p* *mp* *pp* *pp* *p*

Ob. *p* *p* *mp*

Ob. *mp* *pp*

Cl. *pp* *p*

Cl. *p* *mp* *pp* *pp* *p*

Hn. *pp* *mp* *pp*

Perc. 2 [Vib.] *ppp_{poss.}*

Pno. *mf*

$\text{♩} = \text{♩} = 90$ Più mosso
Accentuate dynamic fluctuations

2/4

Vln. I Vln. I/S2 *mp* *mf* *p* *p*

Vln. I/S2 *sfmf* *p* *p*

Vln. II Vln. II/S2 *mp* *mf* *p* *p* *mp*

Vln. II/S2 *mp* *sfmf* *p* *pp* *sfp*

Vln. II/S3 *p* *p* *mp* *pp*

Vln. II/S3 *p* *p* *sfmp* *pp*

Vla. /S2 *mf* *f* *mp*

Vla. /S2 *mp* *mp* *mf* *pp*

Picc. *ppp* *pp* *ppp* *pp* Change to Piccolo

Fl. *ppp* *ppp* *pp*

Cl. *ppp*

Hn. *ppp* *pp* *ppp* ORD.

Perc. 2 *ppp* *p*

Hp. *mp* *mp* *mf* *mf*

Bowing: as continuous, homogenous and as steady as possible.

humming or soft vocalise/ (ajust octave register appropriately)

Pno. *mp* *pp*

Vln. I *mp* *pp*

Vln. I/S2 *fmp* *pp*

Vln. II *pp* *pp* *p*

Vln. II/S2 *ppp*

Vln. II/S3 *pp* *p* *pp*

Vln. II/S3 *pp* *p* *pp*

Vla. /S2 *mp* *mf* *pp*

236

3/4 4/4 4/8

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 2

Hp.

Pno.

while removing, min. rattling of the chain desired.

[Wuhan cymbal or regular large cymbal - see guidelines in cover pages]

3/4 4/4 4/8

Vln. I

Vln. I/S1

Vln. II/S1

Vln. II

Vln. II/S2

Vla.

Vla./S1

Vc.

Vc./S1

tutti Violini I unis.

senza vibr.

slow

Vibr

sfpp

senza vibr.

tutti Violini II unis.

senza vibr.

solo 1.

senza vibr.

vibr.

slow

fast speed

SP

XSP

Xvibr.

tutti Violini unis.

senza vibr.

tutti violoncelli unis.

senza vibr.

sfpp

245

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

[Cymbal] Double bass bow (well rosined) M

H As before, attain a high H partial and sustain.

Hp.

Pno.

As soon as you remove the chain: Insert right pedal to capture the resonances from the other instruments

♩ = 100

accel.

♩ = 140

Vln. I

Vln. II

Vla.

Vc.

fast speed

slow

fast speed

XVibr

Vibr

MSP

XSP

slow

fast speed

Vibr

XVibr

(sim. bowing)

MSP

XSP

senza vibr.

slow

fast speed

Vibr

XVibr

(sim. bowing)

MSP

XSP

slow

fast speed

Vibr

XVibr

(sim. bowing)

MSP

XSP

253

Picc. *sfpp* *sfpp* *sfmp* *sfmf* *sf* *sf*

Fl. *sfmp* *sfmf* *sf* *sf*

Ob. *sfmp* *sfmp* *sfmf* *sf* *fff* *fff*

Cl. *sfpp* *sfmp* *sfmp* *sfmf* *sf* *sf*

Bsn. *sfmp* *sfmp* *sfmp* *sfmf* *sf* *sf* *sf* *sf*

Hn. con sord. *sfpp* *sfpp* *sfmp* *sfmf* *sf* *sf*

Hn. con sord. *sfpp* *sfpp* *sfmp* *sfmf* *sf* *sf*

Tpt. con sord. *sfpp* *a 2 (1+2)* *sfmp* *a 2 (2+3)* *sfmf* *a 2 (1+3)* *sfmf* *a 2 (2+3)* *sf* *a 3* *senza sord.* *f*

Tbn. con sord. (1+2) *mp* *sf*

Vary bow change/ velocity/ position/ pressure accordingly.
 General tendency: create volume, rich/dense M sonority/
 Antiphonal dialogue with perc. 2- cadenza à 2.

Perc. 1. *mf* *ff*

Perc. 2. *mp*

Double bass bow (well rosined)

poco rall. $\text{♩} = 120$ accel.

Vln. I *sfpp* *sfmp* *sfmp* *sfmf* *sf* *sf*

Vln. II *sfmp* *sfmp* *sfmf* *sf* *fff* *fff*

Vla. *sfmp* *sfmp* *sfmf* *sf* *fff* *fff*

Vc. *sfmp* *sfmp* *sfmp* *sfmf* *sf* *sf* *sf* *sf*

Db. tutti contrabassi unis. *sf* *sf*

♩ = 140

♩ = 70 (♩ = 140) - Libero, quasi una cadenza

258

Picc. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
Change to C flute

Fl. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
Change to Alto Flute

Ob. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

Cl. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

Cl. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
cl. 2 change to Bass Clarinet

Bsn. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

Hn. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
senza sord.

Hn. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
senza sord.

Tpt. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
shake - "lip trill"

Tbn. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
senza sord.

Perc. 1 $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

Perc. 2 $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

Pno. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET

When reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume. This abrupt change, should sound like a distorted strumming on an electric guitar. Cresc./ varied bow pressure/speed anew until further. Antiphonal dialogue with perc. 1- cadenza à 2.

(vary bow change/ velocity/ position/ pressure accordingly: general tendency, create volume, rich/dense M sonority)

When reaching max./dense volume, abruptly slower bow velocity/ reduce bow change, while sustaining the volume. This abrupt change, should sound similar to an abrupt distorted strumming on an electric guitar. Cresc./ varied bow pressure/speed anew until further. Antiphonal dialogue with perc. 1- cadenza à 2.

♩ = 140

♩ = 70 (♩ = 140) - Libero, quasi una cadenza

258

Vln. I $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
Theatrical gesture: place sordina but do not lower the instrument, make it seem that your next entrance is continuous from here.

Vln. II $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
Theatrical gesture: place sordina but do not lower the instruments, make it seem that your next entrance is continuous from here.

Vla. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
Theatrical gesture: Do not lower the instruments, make it seem that your next entrance is continuous from here.

Vc. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
intense "scratching" sound

Db. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{4}$ TACET
intense "scratching" sound

XSP

XST

ORD.

ORD.

O

Picc.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. I/S1+S2

Vln. I/S3+S4

Vln. II

Vln. II/S1+S2

Vln. II/S3+S4



A. Fl.

Cl.

B. Cl.

Bsn.

Vln. I

Vln. I/S1+S2

Vln. I/S3+S4

Vln. II

Vln. II/S1+S2

Vln. II/S3+S4

283

A. Fl. *ff* *mf* *mp* *ff* *mp* *ff* *mp* *ff* *ff* Change to C Flute

Cl. *ff* *mp* *ff* *mp* *ff* *fff* *fff*

B. Cl. *mp* *fff* *fff* cl. 2 change to Bb clarinet

Bsn. *f* *mf* *ff* *ff* 2. Contra-Bsn. (extension on A)

Perc. 2 *pp*

Hp. Quasi bisb. *mp* *pp* *sim.* *pp* *pp*
Près de la table

Pno. R.H: keyboard L.H: interior: press down with thumb on all 3 strings of the indicated pitch, so that it results in a percussive stroke. Gradually lift LH, as indicated by the arrow, and perform R.H. ord.
mp *mf* *pp*
senza Ped.

Vln. I/S1+S2 *mp* *p* (XSP) *only stand 1 unis.* *col legno battuto (CLB)*

Vln. I/S3+S4 *p* *mp* *p* *mf* *mp* *mf* *mp* *only stand 3 unis.* (XSP)

Vln. II/S1+S2 *p* *mp* *p* *mp* *p* *only stand 1 unis.* *col legno battuto (CLB)*

Vln. II/S3+S4 *p* *mp* *p* (XSP) *col legno battuto (CLB)*

Vla./S1 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

Vla./S2 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

Vla./S3 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

Vc./S1 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

Vc./S2 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

Vc. 5 *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *pp* *col legno battuto (CLB)*

290

Perc. 1. *ppp* *mf* *p* *mf* *p* *mf*

Perc. 2 *ff* *mf* *ff* *mf* *ff* *mf*

Hp. *ff* *mf* *ff* *mf* *ff*

Pno. *ff* *mf* *ff* *mf* *ff*

Vln. I/S3 *sfz* *sfz* *sfz* *sfz* *p* *sfmp* *pp*

Vln. II/S1 *sfmf* *p* *sfmp* *pp*

L. H. - interior:
Lift up L.H./
normal pitch sound.

rall. $\text{♩} = 60$ rall.

295

Perc. 1. *p* *mp* *pp*

Perc. 2 *ppp* *pp*

Hp. *mf* *ff* *mf* *f* *mp* *f* *p* *mf* *pp*

Pno. *mf* *ff* *mf* *f* *mp* *f* *p* *mf* *pp*

$\frac{4}{8}$ $\frac{8}{16}$