



Peter Eötvös

Foundation

SERIES

Bella

HESPERUS

FOR SOLO VIOLA AND ENSEMBLE

BRÁCSA SZÓLÓRA ÉS KAMARAEGYÜTTESRE

SCORE – PARTITÚRA



EDITIO MUSICA BUDAPEST

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FOR PERSAL

MÁTÉ BELLA

HESPERUS

FOR SOLO VIOLA AND ENSEMBLE
BRÁCSA SZÓLÓRA ÉS KAMARAEGYÜTTESRE

2017

SCORE – PARTITÚRA



EDITIO MUSICA BUDAPEST

Universal Music Publishing Editio Musica Budapest Ltd
H-1370 Budapest, P.O.B. 322 • Tel.: (361) 236-1100 • Telefax: (361) 236-1101
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The piece was commissioned by the Ensemble InterContemporain in 2017.
A darab az Ensemble InterContemporain megrendelésére készült, 2017-ben.

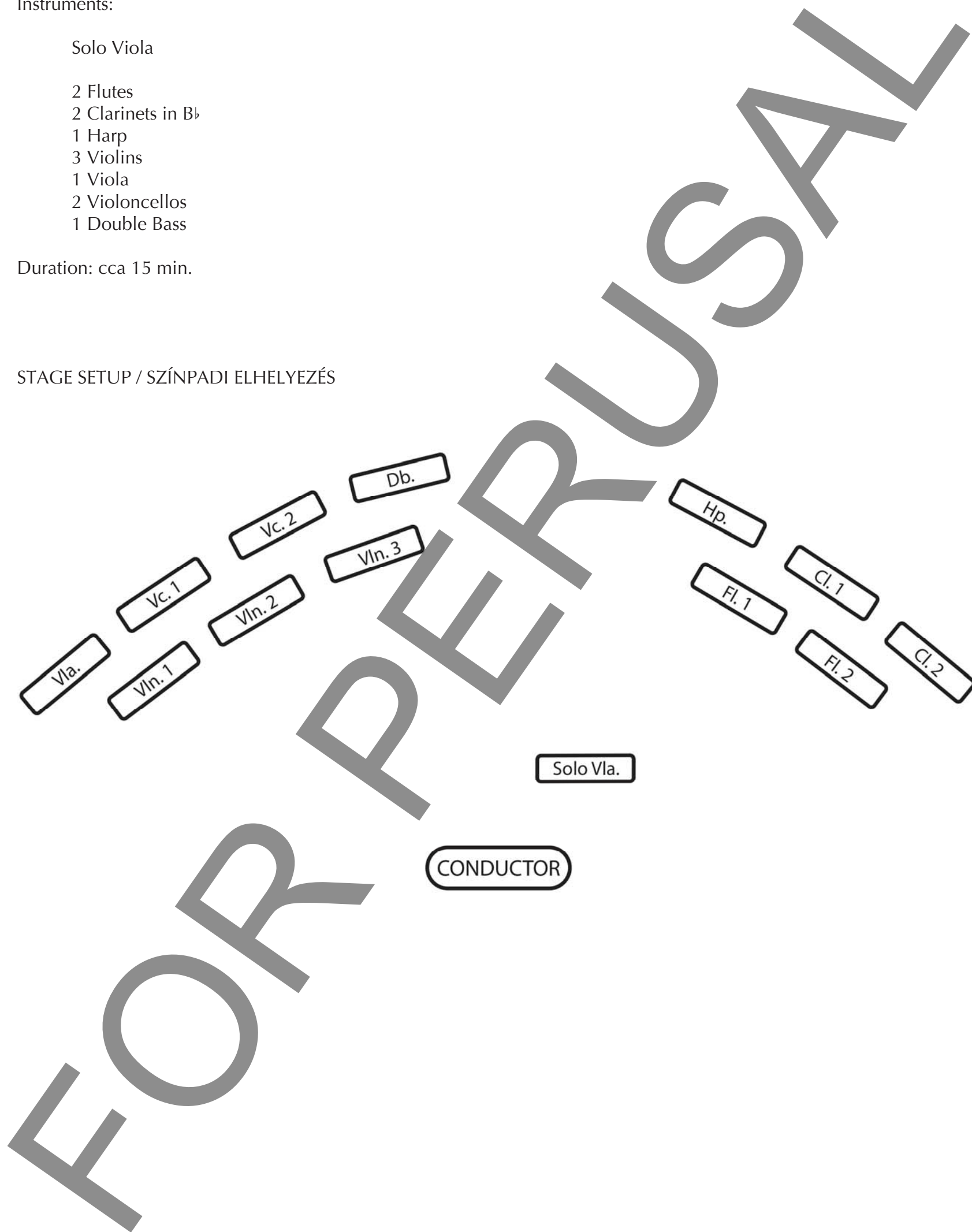
Instruments:

Solo Viola

2 Flutes
2 Clarinets in B \flat
1 Harp
3 Violins
1 Viola
2 Violoncellos
1 Double Bass

Duration: cca 15 min.

STAGE SETUP / SZÍNPADI ELHELYEZÉS



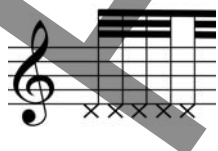
Abbreviations and symbols / Rövidítések és szimbólumok:

| | |
|-------------------------|--|
| ord. | ordinario |
| s.p. | sul ponticello (extremely close to the bridge) / (nagyon közel a hídhhoz) |
| s.t. | sul tasto |
| c.l. salt. | col legno saltando |
| sim. | simile |
| vib. | vibrato |
| molto vib. | molto vibrato (fast, rich vibrato) / (gyors, telt vibrato) |
| senza vib. | senza vibrato |
| trem. | tremolo |
| gliss. | glissando (continuous slide from the starting note to the end note) / (két hang között folyamatosan csúszva) |
| frull. | frullato |
| flz. | flutterzunge |
| ♯ | quarter sharp / negyedhanggal magasabb |
| ♯ | three-quarter sharp / három negyedhanggal magasabb |
| ♭ | quarter flat / negyedhanggal mélyebb |
| ♭ | three-quarter flat / három negyedhanggal mélyebb |
| senza vib. → molto vib. | continuous change between the two playing modes / folyamatos váltás a két játékmód között |
| s.t. → s.p. | continuous change between the two playing modes / folyamatos váltás a két játékmód között |
| ; | caesura (extremely short break) / cezúra (nagyon rövid szünet) |

Woodwinds / Fafúvósok:



70% air and 30% tone. / 70% levegő és 30 % zenei hang.



Key-noise (use more keys together for the louder sound). / Billentyűzaj (több billentyűvel a nagyobb hangerő érdekében).



jet whistle (overblowing), doloroso / jet whistle (átfújás), doloroso

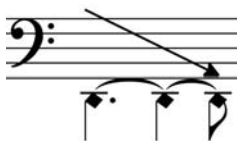


slap tongue



just air / csak levegő

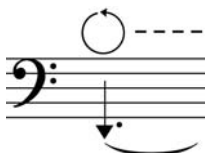
Harp / Hárfa:



Nail scrape: slide slowly with fingernail on the string vertically from top to bottom. / Kaparás körömmel: lassan húzzuk végig a körmöt a húron, fentről lefelé.



String rub: one or two fingers are rubbed back and forth vertically on the strings. / Húrdörzsölés: egy vagy két ujjal vertikálisan dörzsöljük a húrt.



Slow 'circular' whistling sounds: slowly moving the palm across the strings in the lowest two octaves producing various kinds of "sound-carpets": soft continuous murmuring sounds. / Lassú, „körkörös”, „fütyülő” hangok: lassan mozgassuk a tenyerünket a két alsó oktáv húrjain, folyamatosan morajló „hangzás-szőnyeget” létrehozva.



Whistling sounds are produced by placing the palm horizontally over the strings then sliding it quickly upwards or downwards, the palm is staying on the string after the effect. / „Fütyülő” hangok, melyeket a tenyér horizontális húrre helyezése utáni gyors fel-le csúsztatásával hozhatunk létre. A tenyér maradjon a húron az effektus után.



Superball on the soundboard: the superbail stick is used to rub along the soundboard. It is necessary to apply a considerable amount of pressure on the handle in order to produce the required sound. / A hárfa hangszekrényén superbail-lal játszva: folyamatosan végighúzza a hárfa testén. Megfelelő nyomást kell gyakorolni a felületre, hogy a kívánt hangeffektus megszólaljon.



Superball stick on notated strings. / Superball-lal játszva a jelölt húrokon.



Percussion effect: knocking on the instrument with left palm. /
Perkusszív effektus: bal tenyérrel üssük meg a hangszertestet.



Slide with the tuning key in the notated direction, immediately after plucking the string with left hand. / Hangolókulccsal a glissando irányának megfelelően csúszni, rögtön azután, hogy bal kézzel megpengettük a húr.



Pinch the string with thumb and index finger. /
Csípjük meg a húr hüvelyk- és mutatóujjal.



Play with fingernail, in the middle of the string. / Körömmel játszuk a húr közepén.



Tremolo with metal tuning key (from top to bottom between the strings). /
Tremolo a fém hangolókulccsal (fentről lefelé, a húrok között).



Bartók-pizzicato: the string is plucked close to the bottom so that it snaps the soundboard. /
Bartók-pizzicato: a hangszekrény közelében megpendített húr a hangszekrényhez csapódik.



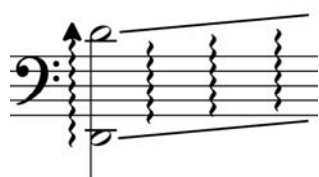
Vibrato of a single string can be produced by pressing the string between the tuning pin and the bridge pin. / Egyetlen húr vibratója: gyakoroljunk nyomást a húr a hangolócsavar és a híd felfüggesztéséhez tartozó csavar között.



The thunder glissando is a fast and loud sound played by the left hand on the lowest strings. The strings are played with force so they rattle against each other creating a metallic thunder-like sound. / Thunder-glissando: bal kézzel játszott, gyors és hangos glissando a hárfa legmélyebb húrjain. Erőteljes pengetés esetén a húrok összezörrennek egymással, fémes, mennydörgés-szerű effektust hozva létre.



The bisbigliando glissando is produced by playing several fast glissandi one after another with alternating hands in a stationary interval, for example a fifth. This stationary interval moves toward the notated direction. Bisbigliando glissandi can be played with fingers or the fingernails. / Bisbigliando-glissando: sok gyors glissando egymás után, váltakozó kézzel, a megadott intervallumban (például egy kvinten), olyan módon, hogy az adott intervallum a glissando irányának megfelelően csúszik. Az effektus játszható ujjal vagy körömmel.



Slow cluster glissando (rolling surf effect): the harpist holds his/her palm open and horizontal and slides the four fingers and the thumb slowly and repeatedly across the strings; the slides have to play medium speed. / Lassú „cluster”-glissando („gördülő szőrí”-effektus): a hárfás nyitott tenyérrel, kezét a húrral párhuzamosan tartva, négy ujjával és hüvelykujjával egyszerre csúszik a húrokon, közepes sebességgel.



Muting strings with one hand; the other hand plays on the same strings. / Egyik kezünkkel fogjuk le a húr, a másikkal pedig pengessük ugyanott.

Strings / Vonósok:



irregular changes of bow / szabálytalan vonóváltások



Play on the corpus (wooden part of the instrument) with the hair of the bow gently. A suitable place must be found in order to realize differences in timbre (dark/light). / Játsszunk a hangszer testén, gyengéden húzva a vonó szőrét. Olyan helyet keressünk, amely alkalmas lehet a különböző hangszínek (sötét/világos) megszólaltatására.



constantly accelerating bow changes / folyamatosan gyorsuló vonóváltások



constantly slowing bow changes / folyamatosan lassuló vonóváltások



arpeggio on four strings, behind the bridge (arco) / arpeggio négy húron, a híd mögött (arco)



Percussion effect: knocking on the top of the instrument with four fingers together. / Perkusszív effektus: kopogjunk a hangszer testen négy ujjal egyszerre.



Harmonic trill: to be played at medium speed. / Üveghang-trilla, közepes sebességgel.



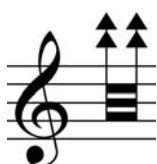
Double harmonic trill on open strings: to be played at medium speed. / Dupla üveghang-trilla üres húrokon, közepes sebességgel.



Improvisation with harmonics (sul IV on Viola). / Improvizáció felhangokkal (a brácsa IV. húrján).



Col legno saltando on open strings. / Col legno saltando, üres húrokon.



The highest possible pitches on the given strings (undetermined pitches). / A hangszer lehető legmagasabb hangjai (meghatározatlan hangmagasságok).



Note values in brackets mark the duration of the glissandi. / A zárójelben jelzett időtartam mutatja a glissando hosszát.

FOR PÉRUSSA

FOR PERUSAL

Hesperus

for solo viola and ensemble

Máté BELLA
(*1985)

$\text{♩} = 70$

The score is written for a solo viola and an ensemble. The ensemble includes Flute 1 and 2, Clarinet in B \flat 1 and 2, Harp, Violin 1, 2, and 3, Viola, Violoncello 1 and 2, and Double Bass. The tempo is marked as quarter note = 70. The score features various musical notations, including dynamics (ppp, mp, p), articulation (sempre), and performance instructions such as "light" sound, nail scrape, and string rub. The Harp part includes specific performance instructions: ***) Nail scrape: slide slowly with fingernail on the string vertically from top to bottom. The string parts (Violin 1-3, Viola, Violoncello 1-2) feature a complex rhythmic pattern with 3:2 and 4:6 ratios, and a "light" sound instruction. The Viola solo part is marked with a 6/8 time signature and includes performance instructions: **) Nail scrape: slide slowly with fingernail on the string vertically from top to bottom. The Double Bass part is marked with a 6/8 time signature and includes performance instructions: ***) String rub: one or two fingers are rubbed back and forth vertically on the strings.

*) Play on the corpus (wooden part of the instrument) with the hair of the bow gently. A suitable place must be found in order to realize differences in timbre (dark/light).
**) Nail scrape: slide slowly with fingernail on the string vertically from top to bottom.
***) String rub: one or two fingers are rubbed back and forth vertically on the strings.

6

Hp. *p mp mp ppp p ppp*

Vln. 1 *p ppp*

Vln. 2 *ppp p pp*

Vln. 3 *pp p pp p*

Vla. *ppp pp*

Vc. 1 *ppp pp*

Vc. 2 *ppp sempre*

Db. *ppp sempre pp*

* "light" sound

* "light" sound

3:2 5:4 3:2 3:2 5:4 3:2 4:6 3:2 3:2 4:6 3:2 3:2 4:6 3:2 3:2 4:6 3:2

* Slow circular whistling sounds: slowly moving the palm across the strings in the lowest two octaves producing various kinds of "sound-carpets": soft continuous murmuring sounds.

11

Hp. *sf sf sf*

Vla. solo *ppp sempre*

Vln. 1 *pppp sempre*

Vln. 2 *ppp pppp sempre*

Vln. 3 *ppp pppp sempre*

Vla. *ppp*

Vc. 1 *p pp ppp*

Vc. 2 *p pp*

Db. *ppp p pp*

secco

trem. very fast

trem. very fast

trem. very fast

3:2 5:4 3:2 3:2 4:6 3:2 3:2 4:6 3:2 3:2 4:6 3:2

** Whistling sounds are produced by placing the palm horizontally over the strings then sliding it quickly upwards or downwards, the palm is staying on the string after the effect.

15

Hp. *sf sf sf sf sf sf*

Vla. solo *ppp* *ppp* *pp* *ppp* *ppp* *sempre* trem. very fast

Vln. 1

Vln. 2

Vln. 3

Vla. *pppp* *sempre* trem. very fast

Vc. 1 *pppp* *sempre* trem. very fast

Vc. 2 *ppp* *pppp* *sempre* trem. very fast

Db. *ppp* *pppp* *ppp*

*) The harmonics are notated transposed, sounds an octave lower.

18

Vla. solo *sfz* *pizz.* *sfz*

Vln. 1

Vln. 2

Vln. 3

Vla. *pppp* *sempre* trem. very fast

Vc. 1

Vc. 2

Db. *ppp* *sempre* *pppp* *sempre* trem. very fast

**) Constantly accelerating bow changes.

21 **6/8** **6/8** **6/8**

Hp. **6/8** **6/8** **6/8**

Vla. solo **6/8** **6/8** **6/8** arco *ppp*

Vln. 1 *pppp* *sempre* *detaché*

Vln. 2 *pppp* *sempre* *detaché*

Vln. 3 *pppp* *sempre* *detaché*

Vla. *pppp* *sempre* *detaché*

Vc. 1 *pppp* *sempre* *detaché (sul III)*

Vc. 2 *pppp* *sempre* *detaché (sul III)*

*) Superball on the soundboard: the superball stick is used to rub along the soundboard. It is necessary to apply a considerable amount of pressure on the handle in order to produce the required sound.

24 **6/8** **4/8** **6/8**

Vla. solo *pp* *ppp*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vla.

Vc. 1

Vc. 2

Db. *ppp* *sempre*

27 $\frac{6}{8}$ $\frac{3}{8}$ pizz. 0 $\frac{6}{8}$

Vla. solo *pp* *sfz*

Vln. 1

Vln. 2

Vln. 3

Vla. *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Db. *p*

30 $\frac{6}{8}$ 0 $\frac{2}{2}$ arco $\frac{6}{8}$

Vla. solo *sfz* *ppp*

Vln. 1 *ppp* pizz. 0 arco pizz. 0 arco *ppp*

Vln. 2 *ppp* pizz., 0 arco pizz. 0 arco *ppp*

Vln. 3 *ppp* pizz., 0 arco (!) pizz. arco pizz., 0 arco *ppp*

Vla.

Vc. 1

Vc. 2

Db. *ppp sempre*

33 **6/8** **6/8** **6/8**

Vla. solo *pp* *ppp*

Vln. 1 arco pizz. arco pizz. arco

Vln. 2 pizz. arco pizz. arco pizz. arco

Vln. 3 pizz. arco pizz. arco pizz.

Vla. arco pizz. 0 arco pizz. 0 arco

Vc. 1 arco pizz. 0 arco pizz. 0 arco

Vc. 2 pizz. 0 arco pizz. 0 arco pizz. arco

Db.

35 **6/8** **6/8** **6/8**

Vla. solo *pp* *p* *pp* *ppp* gliss. sul III

Vln. 1 pizz. arco 0 0 cresc. pizz. arco pizz. arco pizz.

Vln. 2 0 0 cresc. pizz. arco pizz. arco pizz. arco

Vln. 3 arco pizz. arco 0 0 cresc. pizz. arco pizz. arco

Vla. pizz. arco pizz. arco 0 0 cresc. pizz. arco (!) pizz. arco

Vc. 1 pizz. arco pizz. arco arco pizz. arco pizz. 0 0 cresc.

Vc. 2 pizz. arco pizz. arco pizz. arco pizz. arco 0 0 cresc.

Db. *pp* *ppp*

*) Grace notes are on the beat.

38

Vla. solo *gliss.* *p* *pp* *ppp* *pizz.* *arco* *sfz* *sfz* *sfz*

Vln. 1 *arco* *pizz.* *arco*

Vln. 2 *pizz.* *arco* *pizz.* *arco* *pizz.*

Vln. 3 *pizz.* *arco* *pizz.* *arco*

Vla. *pizz.* *arco* *pizz.* *arco*

Vc. 1 *III, IV* *pizz.* *arco* *pizz.* *arco* *cresc.*

Vc. 2 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Db. *p*

*) Arpeggio on four strings, behind the bridge (arco).

40

Vla. solo *arco* *pp* *p* *pp*

Vln. 1 *pizz.* *arco* *pizz.* *arco*

Vln. 2 *arco* *pizz.* *arco*

Vln. 3 *pizz.* *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.* *arco*

Vc. 1 *pizz.* *arco* *pizz.* *arco*

Vc. 2 *pizz.* *arco* *pizz.* *arco*

Db. *ppp* *p*

43 $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

Vla. solo *p* *pp* *p* *pp* *p* *pp*

Vln. 1 *pp* *pizz.* *arco*

Vln. 2 *pp* *pizz.* *arco* *pizz.* *arco*

Vln. 3 *arco* *pp* *pizz.* *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.* *arco* *pp*

Vc. 1 *pizz.* *arco* *pp* *pizz.* *arco*

Vc. 2 *pizz.* *arco* *pp*

Db. *ppp sempre*

*) Percussion effect: knocking on the top of the instrument with four fingers together.

46 $\frac{2}{8}$ $\frac{2}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

Vla. solo *p* *pp*

Vln. 1 *pizz.* *arco* *cresc.* *pizz.* *arco*

Vln. 2 *cresc.* *pizz.* *arco* *pizz.*

Vln. 3 *arco* *cresc.* *pizz.* *arco*

Vla. *pizz.* *arco* *cresc.* *pizz.* *arco*

Vc. 1 *pizz.* *arco* *cresc.* *pizz.* *arco*

Vc. 2 *pizz.* *arco* *cresc.* *pizz.* *arco*

Db.

Fl. 1 *ppp* *f* *ppp* *f* *ppp*

Fl. 2 *f* *ppp* *f* *ppp* *f* *ppp*

Cl. 1 *ppp* *f* *ppp* *sf* *ppp* *f* *ppp*

Cl. 2 *ppp* *f* *ppp* *sf* *ppp* *f*

Hp. *sf* *ppp* *f*

Vla. solo *p* *mp* *mf* *mp*

Vln. 1 *p* *dim.*

Vln. 2 *arco* *p* *dim.*

Vln. 3 *p* *dim.*

Vla. *p* *dim.*

Vc. 1 *p* *dim.*

Vc. 2 *p* *dim.*

Db. *fp* *mp*

*) 70% air and 30% tone
 **) Key-noise (use more keys together for the louder sound).
 ***) jet whistle (overblowing), 'doloroso'
 ****) 'slap tongue'
 *****) Percussion effect: knocking on the instrument with left palm.
 *****) Slide with the tuning key in the notated direction, immediately after plucking the string with left hand.

52

Fl. 1 *f* *ppp* *f* *ppp* *f* *ppp*

Fl. 2 *f* *ppp* *f* *ppp* *f* *ppp*

Cl. 1 *sf* *ppp* *f* *ppp* *sf* *f*

Cl. 2 *ppp* *sf* *ppp* *f* *ppp* *sf* *ppp*

Hp. *ppp* *gliss.* *sf* *ppp*

Vla. solo *p* *fp*

Vln. 1 *pp* *dim.*

Vln. 2 *pp* *dim.*

Vln. 3 *pp* *dim.*

Vla. *pp* *dim.*

Vc. 1 *pp* *dim.*

Vc. 2 *pp* *dim.*

Db. *pp* *ppp*

(take down the tuning key)

6/8 3/8 6/8 4/8

This musical score page features the following instruments and parts:

- Fl. 1:** Flute 1, measures 55-56, 60-61, 65-66. Dynamics: *f*, *ppp*.
- Fl. 2:** Flute 2, measures 55-56, 60-61, 65-66. Dynamics: *ppp*, *f*, *ppp*, *f*.
- Cl. 1:** Clarinet 1, measures 55-56, 60-61, 65-66. Dynamics: *ppp*, *f*, *pp*.
- Cl. 2:** Clarinet 2, measures 55-56, 60-61, 65-66. Dynamics: *f*, *ppp*, *pp*.
- Hp.:** Harp, measures 55-56, 60-61, 65-66. Dynamics: *cresc.*
- Vla. solo:** Viola solo, measures 55-56, 60-61, 65-66. Dynamics: *f*, *fp*, *mf*, *f*, *fp*. Includes *gliss.* markings.
- Vln. 1:** Violin 1, measures 55-56, 60-61, 65-66. Dynamics: *ppp*.
- Vln. 2:** Violin 2, measures 55-56, 60-61, 65-66. Dynamics: *ppp*.
- Vln. 3:** Violin 3, measures 55-56, 60-61, 65-66. Dynamics: *ppp*.
- Vla.:** Viola, measures 55-56, 60-61, 65-66. Dynamics: *pp*, *dim.*
- Vc. 1:** Violoncello 1, measures 55-56, 60-61, 65-66. Dynamics: *pp*, *dim.*
- Vc. 2:** Violoncello 2, measures 55-56, 60-61, 65-66. Dynamics: *pp*, *dim.*
- Db.:** Double Bass, measures 55-56, 60-61, 65-66. Dynamics: *pp*, *ppp*.

58

Fl. 1 *f* *pp*

Fl. 2 *ppp* *pp*

Cl. 1

Cl. 2

Hp. *pp*

Vla. solo *fp*

Vln. 1 *dim.*

Vln. 2 *dim.*

Vln. 3 *dim.*

Vla. *ppp* *dim.*

Vc. 1 *ppp*

Vc. 2 *ppp*

Db. *pp*

60

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

sul IV

gliss.

mf *mp* *fp*

cresc.

pppp

dim.

p *pp*

This musical score page contains measures 62 through 66. The instruments and their parts are as follows:

- Fl. 1 & Fl. 2:** Flute parts with a *cresc.* marking.
- Cl. 1 & Cl. 2:** Clarinet parts.
- Hp.:** Harp part.
- Vla. solo:** Solo Viola part with a *gliss.* marking and dynamic changes from *mf* to *mp* to *p*.
- Vln. 1, 2, 3:** Violin parts.
- Vla.:** Viola part with a *pppp* marking.
- Vc. 1 & Vc. 2:** Violoncello parts with *pppp* markings.
- Db.:** Double Bass part with *ppp* and *fp* markings.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark is visible across the page.

64 **6/8**

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

p

ppp

p

ppp

pp

mp

p

gliss.

gliss.

gliss.

p cresc.

senza vib.

gliss.

67 **6/8**

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

p

ppp

p

ppp

p

ppp

p

ppp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

mp

dim.

s.p.

0

ord., senza vib.

gliss.

mf > *mp* > *p*

p

s.p.

*)

*) Constantly slowing bow changes.

70

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

4/8

6/8

gliss.

p

ppp

p

ppp

p

ppp

p

cresc.

cresc.

ord., senza vib.

gliss.

mf

mp

p

pp

p

s.p.

73

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

4/8

6/8

gliss.

ppp

p

ppp

p

ppp

p

ppp

cresc.

cresc.

ord., senza vib.

gliss.

gliss.

gliss.

mf

mp

p

p

s.p.

mp

dim.

s.p.

76

Fl. 1

Fl. 2

Cl. 1

Cl. 2

mp sempre

mp sempre

Hp.

gliss.

p

ppp

p

ppp

Vla. solo

gliss.

gliss.

gliss.

gliss.

gliss.

p ord., senza vib.

mf

mp

Db.

79

Fl. 1

Fl. 2

Cl. 1

Cl. 2

mp

dim.

mp

dim.

Hp.

gliss.

gliss.

gliss.

gliss.

gliss.

p

ppp

p

ppp

p

Vla. solo

gliss.

gliss.

cresc.

s.p.

0

0

ord.

p

Db.

This musical score page contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with complex rhythmic patterns and slurs.
- Cl. 1 & 2:** Clarinet parts with slurs and dynamic markings.
- Hp. (Harp):** Features glissando markings and dynamic changes from *ppp* to *p* and *mp*.
- Vla. solo:** Solo violin part with *s.p.* (sordina) marking and dynamic changes from *mf* to *mp*.
- Db. (Double Bass):** Provides a steady bass line.

Measure numbers 82, 84, and 85 are clearly marked. The score includes various musical notations such as slurs, glissando lines, and dynamic markings like *ppp*, *p*, *mp*, *mf*, and *dim.*.

86

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

p

ppp

p

ppp

p

gliss.

gliss.

gliss.

gliss.

gliss.

p

s.p.

pizz.

ppp

90

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

ppp

p

ppp

p

gliss.

ord.

gliss.

gliss.

gliss.

tr

sim.

tr

gliss.

tr

p

mp

mf

mp

mf

*) Harmonic trill: to be played at medium speed.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

mp \rightarrow *p*

mf

mp

mf

dim.

gliss.

tr

tr

gliss.

tr

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

p

mp

p

mp

dim.

dim.

s.p. 0 0

ord.

gliss.

gliss.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

p

pp

mf

dim.

dim.

gliss.

tr

tr

tr

100

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hp.

Vla. solo *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p* *mf* *tr*

102

Fl. 1 *dim.*

Fl. 2 *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Hp. *dim.*

Vla. solo *s.p.* *0 0* *ord.* *f* *mf* *tr*

104

Fl. 1 *frull.*

Fl. 2 *frull.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Hp.

Vla. solo *gliss.* *mf* *tr* *tr* *mp*

30 106

Fl. 1 *sim.*

Fl. 2 *sim.* *ppp*

Cl. 1 *bisbigliando* *tr*

Cl. 2 *dim.* *bisbigliando* *tr*

Hp. *dim.*

Vla. solo *gliss.* *gliss.* *tr* *gliss.*

p *mf* *p*

108

Fl. 1 *ppp* (!)

Fl. 2 *ppp* (!)

Cl. 1 *sim.* *tr* *ppp* (!)

Cl. 2 *ppp* *sim.* *tr* *ppp* (!)

Hp. *ppp* (*)

Vla. solo *tr* *gliss.* *ord.* *poco a poco s.p.*

mp *p* *mp*

*) Pinch the string with thumb and index finger.

110

Fl. 1 *gliss.* *ppp* *p* *ppp*

Fl. 2 *ppp* (!) *gliss.* *ppp* *p*

Cl. 1 *tr* *ppp* (!)

Cl. 2 *tr* *ppp*

Hp. *ppp* (**)

Vla. solo *s.p.* *tr* *ord.* *s.p.*

mf *p* *fp* *mp* *p*

***) Play with fingernail, in the middle of the string.

113

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

ord. 6 s.p. 4 ord. ric. 6

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

ppp *p* *ppp* *ppp* *p* *ppp*

gliss. *tr* *dim.*

116

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

s.p. sempre (s.p.)

f *p*

ppp *p* *ppp* *ppp* *ppp* *ppp*

gliss. *tr*

118

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

(trillo sul III)

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

ppp *p* *ppp* *pppp* *pppp* *ppp*

gliss. *tr*

mp

32 120

Fl. 1 *pppp* *gliss.* *pp* *pppp* *pppp* *gliss.*

Fl. 2 *pp* *pppp* *pppp* *gliss.* *pp* *pppp*

Cl. 1 *pppp* *pp* *pppp* *pppp* *pp* *pppp*

Cl. 2 *pppp* *tr* *pppp* *pppp* *pp* *pppp*

Hrp. *pppp* *pp* *pppp*

Vla. solo *(tr)* *pp*

122

Fl. 1 *pp* *pppp* *pppp* *pppp*

Fl. 2 *pppp* *gliss.* *pp* *pppp*

Cl. 1 *pppp* *pppp* *ppp*

Cl. 2 *pppp* *pp* *pppp*

Hrp. *pppp* *pp* *pppp*

Vla. solo *(trillo sul III)* *p* *ppp* *cresc.*

*) just air
 **) Constantly accelerating bow changes.

124

Fl. 1 *gliss.* *pp* *pppp* *pppp* *gliss.* *pp* *pppp*

Fl. 2 *pppp* *pp* *pppp*

Cl. 1 *(key noise)* *f* *f* *pppp* *ppp* *f*

Cl. 2 *(key noise)* *f* *pppp* *ppp* *f*

Hrp. *f*

Vla. solo *f*

126

Fl. 1 (key noise) *f* *pppp* *ppp* *gliss.*

Fl. 2 *pppp* *pp* *pppp* *f* *gliss.* (key noise)

Cl. 1 *f* *pppp* *ppp*

Cl. 2 *f* *pppp* *ppp* *f*

Hp. Pedal buzz. *f* *8^{va}* *senza vib.*

Vla. solo *p* *ffp* *dim.* *slap (molto vib.)*

Db. *f*

128

Fl. 1 *f* *f* *pppp* *ppp* *gliss.* *f*

Fl. 2 *f* *pppp* *ppp* *f*

Cl. 1 *f* *f* *pppp* *ppp*

Cl. 2 *f* *pppp* *ppp* *f*

Vla. solo *pp* *dim.*

130

Fl. 1 *f* *pppp* *ppp* *f*

Fl. 2 *f* *pppp* *ppp* *f* *f*

Cl. 1 *f* *f* *pppp* *ppp* *f*

Cl. 2 *f* *pppp* *ppp* *f* *f*

Vla. solo *arco, s.p. sempre* *tr*

Db. *ppp* *p*

*) Harmonic trill: to be played at medium speed.

34

132

Hp. **ppp** **mf**

Vla. solo **ppp**

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db. **ppp sempre**

***) Superball stick on notated strings.

6/8 3/4

134

134 $\frac{3}{4}$ ord. (sul IV) molto espressivo

Vla. solo **ppp** **p**

Vln. 1

Vln. 2

Vln. 3

Vla. **pppp sempre** molto s.p.

Vc. 1 **pppp sempre** molto s.p.

Vc. 2 **pppp sempre** molto s.p.

Db. **pppp sempre**

136

Vla. solo *mf* *mp*

Vln. 1 *molto s.p.* *pppp sempre*

Vln. 2 *molto s.p.* *pppp sempre*

Vln. 3

Vla.

Vc. 1

Vc. 2

Db. *tr*

138

Vla. solo *p*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db. *tr*

140

Vla. solo *mf* *f* 3

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

142

Vla. solo *mf* *mp* *mf*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

144

Vla. solo

f

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

146

Vla. solo

mf

p

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

148

Vla. solo

mp *mf*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

tr

Db.

150

Vla. solo

tr *gliss.*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

tr

Db.

152 *gliss.* *f* *mf* *tr*

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

154 *p* *fp* *tr* (trillo sul III)

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

cresc. *cresc.* *cresc.* *p*

40

156 *tr*

Vla. solo *mf* *p*

Vln. 1 *0 0*

Vln. 2 *0 0* *cresc.*

Vln. 3 *0 0* *cresc.*

Vla. *0 0* *cresc.*

Vc. 1

Vc. 2

Db. *tr* *mf* *p*

158 *tr*

Hp. *p*

Vla. solo *fp* *mf* *p* *fp* *mf* *p*

Vln. 1 *ppp* *0 0* *cresc.*

Vln. 2 *ppp* *0 0*

Vln. 3 *ppp* *0 0*

Vla. *ppp* *0 0*

Vc. 1 *ppp* *0 0*

Vc. 2 *ppp* *0 0*

Db. *tr* *ppp* *p* *ppp*

*) Tremolo with metal tuning key (from top to bottom between the strings).

160 $\frac{12}{8}$ senza vib. —————> molto vib. —————> senza vib.

Fl. 1 *pppp* —————> *f* —————> *pppp* *sempre*

Fl. 2 *pppp* —————> *f* —————> *pppp* *sempre*

Cl. 1 *pppp* —————> *f* —————> *pppp* *sempre*

Cl. 2 *pppp* —————> *f* —————> *pppp*

Hp. *pizz. **
f

Vla. solo $\frac{12}{8}$ *pizz.*
sfz

Vln. 1

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vla. *cresc.*

Vc. 1

Vc. 2

ord.
□ ∨

Db. *gliss.*
fp

*) Bartók-pizzicato: the finger plucks the string close to the bottom, then snaps the soundboard.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Harp

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

pppp

pppp

sf

gliss.

arco, s.p. sempre
grace notes are always on the beat
 **)

sf p

mp

sf p

pp

pp

cresc.

cresc.

gliss.

cresc.

gliss.

*) Slide with the tuning key in the notated direction, immediately after plucking the string with left hand.
 **) Improvisation with harmonics (sul IV on Viola).

This page contains the musical score for measures 162 through 165. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, whole notes, dynamic *pppp*.
- Fl. 2:** Treble clef, quarter notes, dynamic *pppp*.
- Cl. 1:** Treble clef, whole notes, dynamic *pp*.
- Cl. 2:** Treble clef, whole notes, dynamic *pp*.
- Hp.:** Bass clef, quarter notes with glissando markings, dynamic *sf*.
- Vla. solo:** Bass clef, quarter notes with dynamic markings *mf*, *sf*, *mf*, *f*, *mf*, *sf*, *mp*.
- Vln. 1:** Treble clef, sixteenth-note patterns, dynamic *cresc.*
- Vln. 2:** Treble clef, sixteenth-note patterns.
- Vln. 3:** Treble clef, sixteenth-note patterns, dynamic *pp*.
- Vla.:** Bass clef, sixteenth-note patterns, dynamic *pp*.
- Vc. 1:** Bass clef, sixteenth-note patterns, dynamic *pp*.
- Vc. 2:** Bass clef, sixteenth-note patterns, dynamic *pp*.
- Db.:** Bass clef, glissando markings, dynamic *gliss.*

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *ppp* *ppp*

Cl. 2 *ppp* *ppp*

Hp. *sf* *gliss.* *sf* *gliss.*

Vla. solo *mf sf mf* *sf mp*

Vln. 1

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vla. *cresc.*

Vc. 1

Vc. 2

Db. *gliss.* *pp*

164

Fl. 1 *ppp*

Fl. 2 *ppp* *ppp*

Cl. 1 *p*

Cl. 2 *p*

Hp. *sf* *gliss.*

Vla. solo *mf* *mp* *sf* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3

Vla. *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Db. *gliss.* *gliss.* *cresc.*

165

Fl. 1 *ppp*

Fl. 2 *p*

Cl. 1

Cl. 2 *pp*

Hp. *sf* *gliss.* *sf*

Vla. solo *sf mf* *f* *mf sf mf*

Vln. 1 *cresc.*

Vln. 2

Vln. 3 *p*

Vla. *p*

Vc. 1 *p*

Vc. 2

Db. *gliss.*

166

Fl. 1 *p*

Fl. 2 *pp*

Cl. 1 *pp* *pp*

Cl. 2

Hp. *gliss.* *sf*

Vla. solo *f* *sf f* *mp*

Vln. 1

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vla. *cresc.*

Vc. 1

Vc. 2 *p*

Db. *gliss.* *p*

167

Fl. 1 *pp* *pp*

Fl. 2 *pp*

Cl. 1 *mp*

Cl. 2 *mp*

Hp. *sf* *gliss.* *sf* *gliss.*

Vla. solo *sf* *mp* *p* *sf* *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3

Vla. *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Db. *gliss.* *gliss.* *cresc.*

168

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

Cl. 2 *p*

Hp. *gliss.* *sf*

Vla. solo *ff* *mf* *sf* *mf*

Vln. 1 *cresc.*

Vln. 2

Vln. 3 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2

Db. *gliss.*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

p

p

mf

sf

gliss.

sf ff

cresc.

cresc.

mp

gliss.

mp

170

Fl. 1 *p* *p*

Fl. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mp*

Hp. *gliss.* *sf*

Vla. solo *mf* *sfmf* *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3

Vla. *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Db. *gliss.* *gliss.* *cresc.*

171

Fl. 1 *mf*

Fl. 2

Cl. 1 *mp mp*

Cl. 2 *mp*

Hp. *sf* *gliss.* *sf* *gliss.*

Vla. solo *sf ff* *fff sf fff*

Vln. 1 *cresc.*

Vln. 2

Vln. 3 *mf*

Vla. *mf*

Vc. 1

Vc. 2

Db. *gliss.*

172

Fl. 1

Fl. 2 *mp mp*

Cl. 1 *f*

Cl. 2 *f*

Hp. *sf* *gliss.*

Vla. solo *f sf f*

Vln. 1

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vla.

Vc. 1 *mf*

Vc. 2 *mf*

Db. *mf* *gliss.*

Fl. 1 *mp mp*

Fl. 2 *f*

Cl. 1

Cl. 2 *mf*

Hp. *gliss. sf*

Vla. solo *fff sempre sf*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3

Vla. *cresc.*

Vc. 1 *cresc.*

Vc. 2

Db. *gliss. gliss. cresc.*

174

Fl. 1 *f* *mf* *mf*

Fl. 2 *mf* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mf*

Hp. *sf* *gliss.*

Vla. solo *sf* *p* *sf* *gliss.* *sf* *gliss.* *sf* *gliss.*

Vln. 1

Vln. 2

Vln. 3 *f*

Vla. *f*

Vc. 1

Vc. 2 *cresc.* *f*

Db. *gliss.*

55

Fl. 1 *fff* *mf* *ffff* *mf* *ff* *mf*

Fl. 2 *fff* *mf* *f* *mf* *ffff*

Cl. 1 *fff* *mf* *fff* *mf* *f* *mf*

Cl. 2 *fff* *mf* *ff* *mf* *fff*

Hp. *sfz*

Vla. solo

Vln. 1

Vln. 2

Vln. 3 *f*

Vla. *f* *fff*

Vc. 1 *f* *fff*

Vc. 2 *fff*

Db. *f* *p*

*) vib.

*) Vibrato of a single string can be produced by pressing the string between the tuning pin and the bridge pin.

Fl. 1 *176*
fff *mf* *f* *mf* *fff*

Fl. 2 *mf* *ff* *mf* *fff* *mf* *f*

Cl. 1 *fff* *mf* *ff* *mf* *fff*

Cl. 2 *mf* *f* *mf* *fff* *mf* *ff*

Vla. solo *6/8*

Vln. 1

Vln. 2

Vln. 3 *fff*

Vla. *fff* *p*

Vc. 1 *p*

Vc. 2 *p*

Db.

177

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

6/8

7/8

6/8

mf *ff* *mf* *fff* *mf* *f* *mf* *ffff*

mf *fff* *mf* *ff* *mf* *fff* *mf* *f*

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

mf *fff* *mf* *f* *mf* *ff* *p*

fff *p*

fff *p*

p

179

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

mf *ff* *mf* *fff* *mf* *mp* *p* *ff*

mf *fff* *mf* *ff* *mf* *f* *p*

p *mp* *p* *ff* *p* *mf* *p*

mf *p* *f* *mf* *p* *mp* *p* *ff*

sfz

(sul II) *gliss.*

fp *fff* *mf*

c.l. salt.
sul IV, III
s.p. *con tutta la forza* → s.t.

fff

c.l. salt.
sul IV, III
s.p. *con tutta la forza* → s.t.

fff

c.l. salt.
sul IV, III
s.p. *con tutta la forza* → s.t.

fff

c.l. salt.
sul IV, III
s.p. *con tutta la forza* → s.t.

fff

c.l. salt.
sul IV, III
s.p. *con tutta la forza* → s.t.

fff

c.l. salt.
sul C
s.p. *con tutta la forza* → s.t.

*) thunder gliss.

8th

*) The thunder glissando is a fast and loud sound played by the left hand on the lowest strings. The strings are played with force so they rattle against each other creating a metallic thunder-like sound.

fff

Fl. 1 *p* *mf* *p* *f* *p* *mp* *p*

Fl. 2 *mp* *p* *ff* *p* *mf* *p* *f*

Cl. 1 *f* *p* *mp* *p* *ff* *p*

Cl. 2 *p* *mf* *p* *f* *p* *mp*

Hp. *p* *gliss.* *f* *p*

Vla. solo *fp* *ff* *f* *ff* *s.p.*

Vln. 1 *p* *ff* *molto s.p., (sul IV, III)***

Vln. 2 *p* *ff* *molto s.p., (sul IV, III)***

Vln. 3 *p* *ff* *molto s.p., (sul IV, III)***

Vla. *p* *ff* *molto s.p., (sul IV, III)***

Vc. 1 *p* *ff* *molto s.p., (sul IV, III)***

Vc. 2 *p* *ff* *molto s.p., (sul C)*

Db. *p* *ff*

*) The bisbigliando glissando is produced by playing several fast glissandi one after another with alternating hands in a stationary interval for example a fifth. This stationary interval moves toward the notated direction. Bisbigliando glissandi can be played with fingers or the fingernails.

***) Double harmonic trill on open strings: to be played at medium speed.

184 185 186

Fl. 1 *ff* *p* *mf* *p* *f* *p* *p* *pp*

Fl. 2 *p* *mp* *p* *ff* *p* *mf* *p* *mf*

Cl. 1 *mp* *pp* *mf* *pp* *p* *pp* *f* *pp* *mp*

Cl. 2 *p* *f* *pp* *mp* *pp* *mf* *pp* *p* *pp*

Hp. *gliss.*

Vla. solo *f* *gliss.* *sfz* *0* *0* *p* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Vln. 1 *p* *mf* *fff* *c.l. salt. sul III, II s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Vln. 2 *p* *mf* *fff* *c.l. salt. sul III, II s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Vln. 3 *p* *mf* *fff* *c.l. salt. sul III, II s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Vla. *p* *mf* *fff* *c.l. salt. sul III, II s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Vc. 1 *p* *mf* *fff* *c.l. salt. sul III, II s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Vc. 2 *p* *mf* *fff* *c.l. salt. sul G s.p. con tutta la forza* *s.t.* *s.t.* *s.p.*

Db. *p* *mf* *fff*

62

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

f *pp* *mp* *pp* *mf* *pp* *p* *pp* *f* *pp*

pp *p* *pp* *f* *pp* *mp* *pp* *mf* *pp* *p* *pp* *f*

pp *mf* *pp* *p* *pp* *f* *pp* *p* *ppp*

f *pp* *mp* *pp* *mf* *pp* *p* *pp* *mf*

ff *p*

fff *f* *ff* *mp*

molto s.p. (sul IV, III)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

molto s.p. (sul IV, III)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

molto s.p. (sul IV, III)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

molto s.p. (sul IV, III)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

molto s.p. (sul IV, III)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

molto s.p. (sul C)

tr

sul III, II flag. gliss.

gliss.

c.l. salt. sul IV, III s.p. → s.t. con tutta la forza

fff *p* *f* *ff*

fff *p* *f* *ff*

(sul II) gliss. *sfz* 0 0

188 7 63

Fl. 1 *mp pp mf pp ppp mp ppp pp ppp p ppp mf*

Fl. 2 *pp mp pp p ppp mf ppp ppp mp ppp*

Cl. 1 *mp ppp pp ppp mf ppp p ppp mp ppp pp ppp*

Cl. 2 *ppp p ppp mp ppp pp ppp mf ppp p ppp mp*

Hp. (bisbigliando gliss.) *p f p mp sempre* *) slow cluster glissando (rolling surf effect)

Vla. solo *ord. gliss. gliss. ff mf s.p. 0 mf ff mf*

Vln. 1 *p ff p molto s.p., sul II, I tr tr* *s.p. 0 p f*

Vln. 2 *p ff p molto s.p., sul II, I tr tr* *s.p. 0 p f*

Vln. 3 *p ff p molto s.p., sul II, I tr tr* *s.p. 0 p f*

Vla. *p ff p molto s.p., sul II, I tr tr* *s.p. 0 p f*

Vc. 1 *p ff p molto s.p., sul II, I tr tr* *s.p. 0 p f*

Vc. 2 *p ff p molto s.p., sul D tr tr* *s.p. 0 p f*

Db. *p ff p* *p mf*

*) Slow cluster glissando (rolling surf effect): the harpist holds his/her palm open and horizontal and slides the four fingers and the thumb slowly and repeatedly across the strings; the slides have to play medium speed

Fl. 1 *ppp ppp mp ppp pp > ppp p ppp mf*

Fl. 2 *pp > ppp p ppp mf ppp ppp mp ppp pp > ppp*

Cl. 1 *mf ppp pp > ppp p ppp mf ppp ppp mp ppp pp*

Cl. 2 *> ppp pp > ppp ppp mp ppp pp > ppp p ppp mf ppp*

Harp. *ord. gliss. gliss. sfz*

Vla. solo *p ff mp f mf p*

Vln. 1 *p mf p p mp*

Vln. 2 *p mf p p mp*

Vln. 3 *p mf p p mp*

Vla. *p mf p p mp*

Vc. 1 *p mf p p mp*

Vc. 2 *p mf p p mp*

Db. *p mf p p mp*

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza ,

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza ,

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza ,

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza ,

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza ,

fff

c.l. salt. sul G s.p. → s.t. con tutta la forza ,

fff

Fl. 1 *ppp ppp mp ppp pp > ppp p ppp mf ppp ppp mp*

Fl. 2 *p ppp mf ppp ppp mp ppp pp > ppp p ppp mf*

Cl. 1 *> ppp p > ppp mf ppp ppp mp > ppp pp = ppp p > ppp mf ppp*

Cl. 2 *ppp mp ppp pp = ppp p ppp mf ppp ppp mp ppp pp = ppp p*

Hp. *(bisbigliando gliss.) gliss. mf p*

Vla. solo *f gliss. mf gliss. f p fp f gliss. mf*

Vln. 1 *fp molto s.p. (sul IV, III) p mf*

Vln. 2 *fp molto s.p. (sul IV, III) p mf*

Vln. 3 *fp molto s.p. (sul IV, III) p mf*

Vla. *fp molto s.p. (sul IV, III) p mf*

Vc. 1 *fp molto s.p. (sul IV, III) p mf*

Vc. 2 *fp molto s.p. (sul IV, III) p mf*

Db. *fp molto s.p. p mf*

s.t. s.p. tr.

66

195

6/8

4/8

Fl. 1

ppp pp>ppp p ppp mf ppp mp sempre

Fl. 2

ppp ppp mp ppp pp>ppp mp sempre

Cl. 1

ppp mp>ppp pp>ppp p ppp mf ppp ppp mp ppp pp ppp p>ppp

Cl. 2

ppp mf ppp ppp mp ppp pp>ppp p ppp mf ppp ppp mp

Hp.

sfz mp sempre f sempre

Vla. solo

mf < f < ff mp f p

ord. *gliss. gliss.*

Vln. 1

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza,

p mp p p

Vln. 2

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza,

p mp p p

Vln. 3

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza,

p mp p p

Vla.

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza,

p mp p p

Vc. 1

fff

c.l. salt. sul III, II s.p. → s.t. con tutta la forza,

p mp p p

Vc. 2

fff

c.l. salt. sul G s.p. → s.t. con tutta la forza,

p mp p p

Db.

fff

p mp p p

*) Muting strings with one hand; the other hand plays on the same strings.

This page contains the musical score for measures 198-200. The score is divided into two systems by a bar line at measure 199. The first system (measures 198-199) is in 4/8 time, and the second system (measures 199-200) is in 6/8 time. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes playing rhythmic patterns with grace notes.
- Cl. 1 & 2:** Clarinets with dynamic markings such as *mf*, *ppp*, *mp*, and *sempre*.
- Harp (Hp.):** Playing sustained chords in the left hand and single notes in the right hand.
- Vla. solo:** Viola solo with glissando markings, dynamics *f* and *ff*, and *s.p.* (sul ponticello) markings.
- Vln. 1, 2, 3:** Violins with dynamics *mp* and *mf*, and *ord.* (ordine) markings.
- Vla.:** Viola with dynamics *mp* and *mf*, and *ord.*, *pizz.*, and *arco* markings.
- Vc. 1 & 2:** Violas with dynamics *mp* and *mf*, and *ord.*, *pizz.*, and *arco* markings.
- Db.:** Double Bass with dynamics *mp* and *mf*, and *fp* *sempre* markings.

Large diagonal text "PREVIEW" is overlaid across the score.

200

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Harp

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

mf sempre

ord.

mp

pizz.

arco

p

accents

201

202

203

204

205

206

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

6/8

arco

pizz.

s.p.

0

ord.

gliss.

p

6/8

204

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo
mp *gliss.* *mf*

Vln. 1
p *pizz.* *arco* *p* *p*

Vln. 2
p *pizz.* *arco* *p* *p*

Vln. 3
p *pizz.* *arco* *p* *p*

Vla.
p *pizz.* *arco* *p* *pizz.*

Vc. 1
p *pizz.* *arco* *p* *pizz.* *arco* *p*

Vc. 2
p *arco* *p* *pizz.* *arco* *p*

Db.

s.p. 0

This musical score page contains measures 206 through 211. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hp.), Violoncello solo (Vla. solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.).

Measure 206 begins with a dynamic of *p*. The Viola solo part includes the instruction "ord." above measure 207. The Violoncello 1 and 2 parts include "pizz." and "arco" markings. The Viola part includes "pizz." and "arco" markings. The Double Bass part has a long note with a fermata.

Measure 207 features a dynamic of *mp* for the Viola solo. The Violoncello 1 and 2 parts continue with *p* dynamics and "pizz." and "arco" markings. The Viola part continues with *p* dynamics and "pizz." and "arco" markings.

Measure 208 includes a dynamic of *p* for the Viola solo. The Violoncello 1 and 2 parts continue with *p* dynamics and "pizz." and "arco" markings. The Viola part continues with *p* dynamics and "pizz." and "arco" markings.

Measure 209 includes a dynamic of *mp* for the Viola solo. The Violoncello 1 and 2 parts continue with *p* dynamics and "pizz." and "arco" markings. The Viola part continues with *p* dynamics and "pizz." and "arco" markings.

Measure 210 includes a dynamic of *mf* for the Viola solo. The Violoncello 1 and 2 parts continue with *p* dynamics and "pizz." and "arco" markings. The Viola part continues with *p* dynamics and "pizz." and "arco" markings.

Measure 211 includes a dynamic of *mf* for the Viola solo. The Violoncello 1 and 2 parts continue with *p* dynamics and "pizz." and "arco" markings. The Viola part continues with *p* dynamics and "pizz." and "arco" markings.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *mp*, *mf*). The Viola solo part features glissando markings (*gliss.*) in measures 209 and 210.

208 $\frac{6}{8}$ $\frac{4}{8}$

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp. *mp sempre*

Vla. solo *s.p.* *ord.* *mp*

Vln. 1 *pizz.* *arco* *p*

Vln. 2 *pizz.* *arco* *p*

Vln. 3 *pizz.* *arco* *p*

Vla. *pizz.* *arco* *p*

Vc. 1 *pizz.* *arco* *p*

Vc. 2 *pizz.* *arco* *p*

Db.

210

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

p sempre

p sempre

p *mp* *mf*

pizz. *arco*

arco *pizz.*

arco *pizz.*

(arco) *p* *p sempre*

(arco) *p sempre*

pizz. *arco* *p* *p sempre*

s.p.
0

212

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

ord.

mp

p

gliss. (*b*)

mf

Vln. 1

pizz.

arco

p

Vln. 2

arco

p

p

p

pizz.

Vln. 3

arco

p

p

p

Vla.

Vc. 1

Vc. 2

(*arco*)

Db.

214

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

ord.

mp

pizz.

arco

p

sempre

arco

p

sempre

arco

p

sempre

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

216 6 7 8

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

p — *mf* *gliss.* *mp*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

Detailed description: This page of a musical score contains ten staves. The top staff is for Flute 1 (Fl. 1), followed by Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hp.), Violin solo (Vla. solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The score is in 2/2 time. The Flute 1 staff has a '216' above the first measure and '6', '7', and '8' above the second, third, and fourth measures respectively. The Violin solo staff has a '6' above the second measure and '7' and '8' above the fourth and fifth measures. The Violin solo part includes dynamics *p*, *mf*, and *mp*, and a glissando (*gliss.*) marking. The Double Bass staff has a long, low note with a fermata across the entire page.

This page contains the musical score for measures 218 and 219. The score is written for a full orchestra and includes the following parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Harp (Hp.), Violin solo (Vla. solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.).

Measure 218 begins with a 7/8 time signature. Measure 219 begins with a 6/8 time signature. The Flute 1 part has a dynamic marking of *mp* at the start of measure 219. The Violin solo part has a dynamic marking of *p* at the start of measure 219 and a *gliss.* marking in measure 219. The Double Bass part has a dynamic marking of *p* at the start of measure 219.

220

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

pp sempre

mf

p

mp

gliss.

pizz. (sul III)

pp *mp* *p* *pp* *mf* *pp* *p* *p*

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

Musical score for orchestra and strings, measures 222-231. The score includes parts for Flutes 1-2, Clarinets 1-2, Horns, Violin Solo, Violins 1-3, Viola, Violoncello 1-2, and Double Bass.

Measures 222-231 are shown. The Violin Solo part (Vla. solo) is marked with *mf*, *p*, and *f*. The Viola part (Vla.) includes markings for *arco* and *pizz.* with dynamic markings *pp*, *mp*, *p*, and *mf*. The Violoncello parts (Vc. 1 and Vc. 2) include markings for *pizz. (sul II)* and *arco* with dynamic markings *mf*, *pp*, *mp*, *p*, and *mf*. The Violins 1-3 parts include dynamic markings *pp* and *mf*. The Viola part (Vla.) includes a marking for *pizz. (sul III)* with a dynamic marking of *mf*.

224 $\frac{15}{8}$ *pp* *sempre* $\frac{6}{8}$ $\frac{4}{8}$

Fl. 1 *pp* *sempre*

Fl. 2 *pp* *sempre*

Cl. 1

Cl. 2

Hp. *p* *sempre*

Vla. solo *mp* *p* *f* *gliss.* 0 *gliss.*

Vln. 1 *p* *mf* *pizz. (sul III)* *arco* *pp* *mp* *p* *pp* *mf* *pp*

Vln. 2 *mf* *pp* *mp* *arco* *p* *pp* *mf* *pp* *p*

Vln. 3 *pp* *mp* *p* *arco* *pp* *mf* *pp* *p*

Vla. *pp* *mp* *p* *arco* *(sul III)* *mp* *pp* *p* *pizz.* *mf*

Vc. 1 *pp* *mp* *p* *arco* *(sul I)* *mp* *pp* *p*

Vc. 2 *mf* *pp* *mp* *arco* *(sul I)* *p* *mp* *pp* *p*

Db.

This page of the musical score contains the following parts: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Hp., Vla. solo, Vln. 1, Vln. 2, Vln. 3, Vla., Vc. 1, Vc. 2, and Db. The music is written in 4/4 time and features various dynamics such as *p*, *mf*, *mp*, and *f*. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present. A large watermark reading 'FOR PREVIEW' is overlaid diagonally across the page.

228

Fl. 1 *ppp*

Fl. 2 *ppp*

Cl. 1

Cl. 2

Hp.

Vla. solo *p p mf*

Vln. 1 *pp p mf pizzo arco pp mp p mp*

Vln. 2 *pp p mf pizzo arco pp mp p mp*

Vln. 3 *mf pizzo arco pp mp p mp pp*

Vla. *p arco (sul I) p mp pp p*

Vc. 1 *mf pizzo arco pp mp p mp pp p*

Vc. 2 *p pizzo arco pp mp p mp*

Db.

231

Fl. 1 *sempre*

Fl. 2 *sempre*

Cl. 1 *ppp*

Cl. 2

Hp. *pp sempre*

Vla. solo *p* *mf* *mp*

Vln. 1 *mf* *pizz.* *p* *arco, sul I+II ** (sul III) *p* *mp*

Vln. 2 *pp < p* *mf* *pizz.* *p* *arco, sul I+II ** (sul III) *p* *mp*

Vln. 3 *p* *mf* *pizz.* *p* *arco, sul I+II ** (sul III) *p* *mp*

Vla. *mf* *arco* *mp* *p* *mp* *pp < p* *pizz.* *mf*

Vc. 1 *mf* *pizz.* *p* *arco (sul I)* *p* *mp* *pp < p*

Vc. 2 *pp < p* *mf* *pizz.* *p* *arco (sul I)* *p* *mp* *pp < p*

Db.

*) The highest possible pitches on the given strings (undetermined pitches).

233

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

sempre

ppp sempre

mf

mp

pizz.

arco

mf

p

p

p

mp

mp

mf

p

p

mp

mp

arco

*arco, sul I+II **

*arco, sul I+II **

pizz.

arco

mf

mp

p

p

p

mp

p

mp

pizz.

arco

mf

mp

p

p

p

mp

*sul D *)*

(d. d.)

gliss.

ppp cresc.

*) The highest possible pitches on the given strings (undetermined pitches).

235

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

ppp *sempre*

gliss. *p* *ppp*

pizz. *arco* *mf* *mp* *p*

mf *p* *mp* *p*

mp *p* *p* *p*

mf *p* *p* *p*

mf *p* *p* *p*

gliss.

238 $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$

Fl. 1 *mp* *p* *ppp*

Fl. 2 *p* *ppp*

Cl. 1 *mp* *p* *ppp* *gliss.* *p* *ppp* *mp* *p* *ppp*

Cl. 2 *gliss.* *p* *ppp* *mp* *p* *ppp* *gliss.* *p*

Hp.

Vla. solo $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ *p* *mp* *p* *mf*

Vln. 1 *p* *p* *p*

Vln. 2 *p* *p* *p*

Vln. 3 *p* *p* *p*

Vla. (arco) *mp* *p* *p*

Vc. 1 (arco) *mp* *mp* *p*

Vc. 2 (arco) *mp* *p* *p*

Db. *pp* *cresc.* *gliss.*

240 252 252 252

Fl. 1 *p ppp mp p ppp*

Fl. 2 *mp p ppp p ppp mp p ppp*

Cl. 1 *gliss. p ppp mp p ppp*

Cl. 2 *ppp mp p ppp p gliss. p ppp mp p*

Hp. *mp p ppp*

Vla. solo *p*

Vln. 1 *p p p*

Vln. 2 *p p p*

Vln. 3 *p p p*

Vla. *mp p p p*

Vc. 1 *p mp p p*

Vc. 2 *mp p p*

Db. *gliss.*

242 $\frac{6}{8}$

Fl. 1 *p* *ppp* *p* *ppp* *mp* *p* *ppp*

Fl. 2 *p* *ppp* *mp* *p* *ppp* *mp* *p*

Cl. 1 *mp* *p* *ppp* *mp* *p* *ppp*

Cl. 2 *ppp* *mp* *p* *ppp* *mp* *p* *ppp*

Hp. *mp* *p* *ppp*

Vla. solo *pizz., molto vib.* sul I *sul II* *sul III* arco (senza vib.) *gliss.* *sf* *sf* *sf* *p* *mp*

Vln. 1 *p* *p* *p*

Vln. 2 *p* *p* *p*

Vln. 3 *p* *p* *p*

Vla. *p* *p* *p*

Vc. 1 *p* *p* *p*

Vc. 2 *p* *p* *p*

Db. *p cresc.* *gliss.*

244

Fl. 1 *mp > p ppp mp > p ppp mp > p ppp*

Fl. 2 *ppp mp > p ppp mp > p ppp mp*

Cl. 1 *mp > p ppp mp p ppp mp*

Cl. 2 *mp > p ppp mp > p ppp*

Hp. *mp > p ppp mp > p*

Vla. solo *mf p mp* *gliss.*

Vln. 1

Vln. 2

Vln. 3 *p*

Vla. *p*

Vc. 1 *p p*

Vc. 2

Db. *(. . .)* *gliss.*

mp cresc.

246

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

mp > p ppp

p ppp mp > p ppp

p ppp

mp > p ppp

mp > p ppp

mf

mf p f

7 8

6

6

gliss

s.p.

fp

248

Fl. 1

Fl. 2

Hp.

Vla. solo

Db.

mp p pp ppp mp p pp

mp p pp ppp mp p pp

mp p pp ppp mf mp p pp

p f

251

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hp.

Vla. solo

Db.

ppp pppp

ppp

gliss. mp

gliss. mp

ppp pppp pizz. f mf

pizz., molto vib. sul II sf sul III sf

4/8

6/8

Fl. 1 *mp-p* *mp* *p*

Fl. 2 *mp-p* *mp* *p* *pp*

Cl. 1 *p* *p* *pp* *mp* *p*

Cl. 2 *p* *p* *gliss.* *pp* *mp* *p*

Hp. *mp* *mf* *mp* *p* *pp*

Vla. solo *p* *f*

Db.

Fl. 1 *pp* *ppp* *pppp* *mp* *pp*

Fl. 2 *ppp* *pppp* *mp* *pp*

Cl. 1 *pp* *ppp* *p*

Cl. 2 *pp* *ppp* *p*

Hp. *ppp* *pppp* *mf* *p* *mp* *pp*

Vla. solo *p* *mf*

Db.

$\text{♩} = 70$

rit. $\text{♩} = 60$

$\frac{4}{8}$

$\frac{3}{4}$

$\frac{6}{8}$

frull.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vla. solo

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

The musical score is arranged in a standard orchestral format. It consists of the following parts:

- Flutes (Fl. 1 & 2):** Both parts have rests in measures 260 and 261. In measure 262, they play a sixteenth-note flourish (frull.) starting on a whole note, moving from piano (*p*) to fortissimo (*f*).
- Clarinets (Cl. 1 & 2):** Both parts have rests in measures 260 and 261. In measure 262, they play a flourish (flz.) starting on a whole note, moving from piano (*p*) to fortissimo (*f*).
- Solo Viola (Vla. solo):** Measures 260 and 261 feature a rhythmic pattern of eighth notes, starting piano (*p*) and reaching fortissimo (*f*) by the end of measure 261. Measure 262 begins with a half note, marked *p* and *cresc.*, then continues with a melodic line.
- Violins (Vln. 1, 2, 3) and Viola (Vla.):** These parts have rests in measures 260 and 261. In measure 262, they play a half note, marked *s.p.* (sotto piano) and *tr.* (trill), moving from *fffpp* to *ff*.
- Violas (Vln. 1, 2, 3):** These parts have rests in measures 260 and 261. In measure 262, they play a half note, marked *s.p.* and *tr.*, moving from *fffpp* to *ff*.
- Violins (Vc. 1 & 2):** These parts have rests in measures 260 and 261. In measure 262, they play a half note, marked *s.p.* and *tr.*, moving from *fffpp* to *ff*.
- Double Bass (Db.):** This part has a whole note in measure 260 and a half note in measure 262, marked *fffpp* and *ff*.

Measure 260 is in $\frac{4}{8}$ time. Measure 261 is in $\frac{3}{4}$ time. Measure 262 is in $\frac{6}{8}$ time. A tempo change to $\text{♩} = 60$ with a *rit.* marking occurs at the start of measure 262. A performance instruction for the solo viola reads: "molto vib., sul IV cantabile (legato)".

94 ♩ = 70

264

ord.

Hp. *mf* *mf*

ord. → s.p.

Vla. solo *fff* *mf* *p* *ppp* *mp* *ppp* *p* *ppp* *ppp* *p* *ppp* *pp*

ord. (senza vib.)

secco

Vln. 1 *pp* *sempre* ord.

Vln. 2 *pp* *sempre* ord.

Vln. 3 *pp* *sempre* ord.

Vla. *pp* *sempre* ord. "light" sound *ppp* *ppp*

Vc. 1 *pp* *sempre* ord. "light" sound *ppp* *ppp*

Vc. 2 *pp* ord. "light" sound *ppp* *ppp* 3:2

Db. "light" sound *ppp* 3:2 5:4 *pp*

269 271

Hp. *ppp* *mp*

Vla. solo *pp* *ppp* "light" sound *ppp* *sempre*

Vln. 1 "light" sound *ppp* *ppp* 3:2

Vln. 2 "light" sound *ppp* *ppp* 3:2 5:4 *pp*

Vln. 3 "light" sound *ppp* 3:2 5:4 *pp* 3:2

Vla. 3:2 5:4 *pp* 3:2 *ppp*

Vc. 1 3:2 5:4 *pp* 3:2 *ppp* *p* 4:6

Vc. 2 5:4 *pp* 3:2 *ppp* *p* 4:6 3:2 *pp*

Db. 3:2 *ppp* *p* 4:6 3:2 *pp*

*) Superball stick on notated strings.

Hp. *ppp* *mp* *ppp* *pp*

Vla. solo *pppp* *sempre*

Vln. 1 *pp* *ppp* *p* *pp*

Vln. 2 *ppp* *p* *pp*

Vln. 3 *ppp* *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. 1 *pp* *ppp*

Vc. 2 *ppp*

Db. *ppp*

Hp. *pppp*

Vla. solo *ppppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vln. 3

Vla.

Vc. 1

Vc. 2

Db.

*) Superball on the soundboard: the superball stick is used to rub along the soundboard. It is necessary to apply a considerable amount of pressure on the handle in order to produce the required sound.