

# Against the Morning

- Homage to Schoenberg's *Farben* -

for harmonium and ensemble

2011

Taylor Brook

# Instrumentation

flute

oboe

B $\flat$  clarinet

horn (whisper mute)

piano — with gong tuned to: 

harmonium — with gong tuned to: 

2 violins

viola

cello

bass

# Concert notes

*Against the Morning* was written for the Banff Centre and Gruppo Montebello, directed by Henk Guitart.

This work was commissioned in connection with the re-creation of the concerts of Arnold Schoenberg's Society For Private Musical Performances, which took place from 1918 to 1921 in Vienna. I decided it would be fitting to pay homage to Schoenberg by composing a piece closely related to *Farben*, which is the third movement of Schoenberg's *5 Pieces for Orchestra*, Op. 16. The first publication of this movement was given the poetic title of *Summer Morning by the Lake* at the urging of Schoenberg's publisher. Concerning this particularly flowery title, Schoenberg writes:

“Letter from Peters, making an appointment with me for Wednesday in Berlin, in order to get to know me personally. Wants titles for the orchestral pieces-for publisher's reasons. Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets-the things one doesn't admit even to oneself. But titles give you away(!). If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical... However, there should be a note that these titles were added for technical reasons of publication and not to give a “poetic” content.”

Despite Schoenberg's unease in providing the poetic title, it provided for me the visual analogy to *Farben* of light reflecting on water, which became a guiding image in the composition of the my work. I also drew from *Farben* literally through quotation (or possibly better described as arrangement or transcription) of the opening passage. Furthermore, the musical processes and thematic material of *Against the Morning* are either derived or taken directly from *Farben*. Finally, in the spirit of the arrangements created for the Society For Private Musical Performances, I also drew from Webern's arrangement of *Farben* for two pianos, re-arranging it for this instrumentation.

# general notation

→ arrow - Signifies a gradual change from the marking at the beginning of the arrow to what is marked at the end. For example, if you find in your part an “ord” marked with an arrow leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning and end of the arrow.

Glissandi must be performed for the entire duration of the note.

≡ - unmeasured tremolo (fluttertongue)

^ - strong accent (tongue accent)

> - normal accent (breath accent)

# microtonality and just intonation

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

♭ - ♯ approximately 1/4 tone flat or sharp

♭ - ♯ approximately 1/6 tone flat or sharp

♭ - ♯ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as one must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone. Again, the difference can be tested by playing the 11th harmonic on the low C string of the cello to produce an F-quartertone-sharp.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

# flute notation

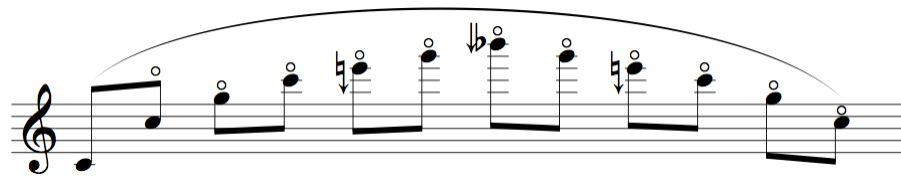
At times, the flute is given an indication to “trill D and D-sharp trill keys”. This should not be realized as a clean, diligent trill, but rather a quasi-random constant light palpitation between these two keys. This is a technique that has been used extensively by Salvatore Sciarrino in his works. Furthermore, the intensity (speed/level of obscuration of the notated pitch) of the trill may be indicated by crescendo markings.

**aeolian** - aeolian tone - Produce pitched air by blowing through the flute. The dynamics indicated while using this technique do not refer to absolute volume, but more to the amount of effort on the part of the flute player.

**bisb.** - bisbigliando trill - Trill between two different fingerings for the same pitch.



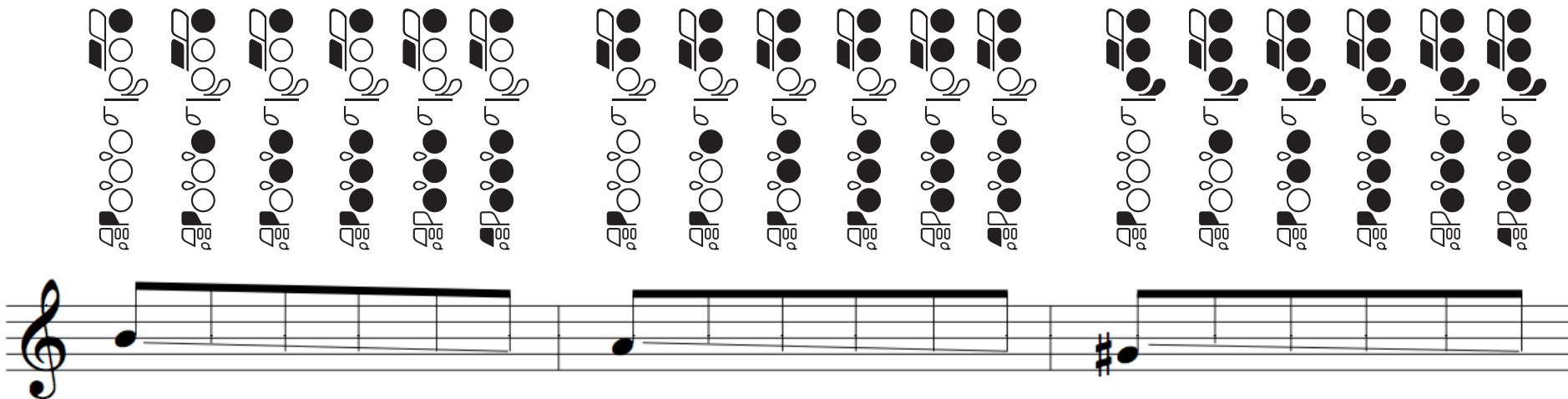
**harmonic bisbigliando** - This technique, shown in the example, is realized by fingering the diamond noteheads while producing the appropriate harmonic. The result will be a quiet and fragile gesture.



**overblowing harmonics** - Forcefully blow fundamental note to produce overtones.

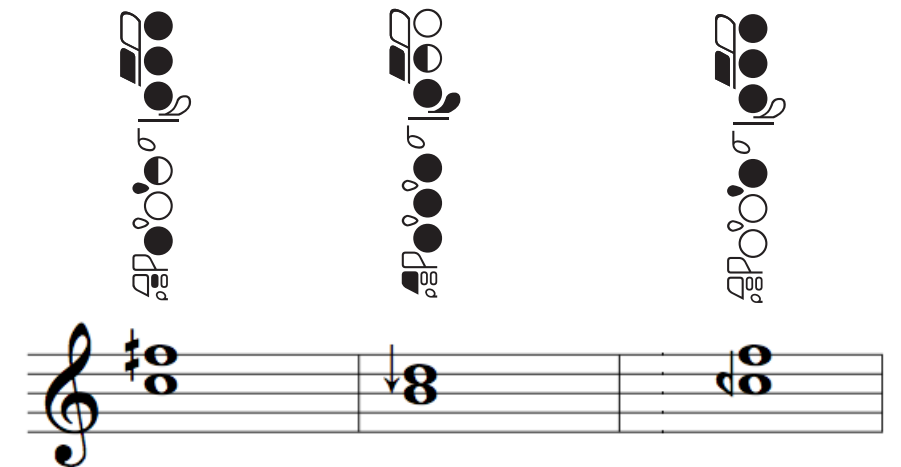
## microtonal segments

This technique involves playing a series of fingerings which alter gradually lower the pitch in microtonal increments.

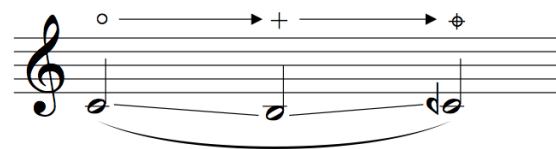


## flute multiphonics

All three multiphonics are only possible at a very quiet dynamic level.



# horn notation



**hand bend** - Alter the pitch by gradually inserting or removing the hand from the bell of the instrument.

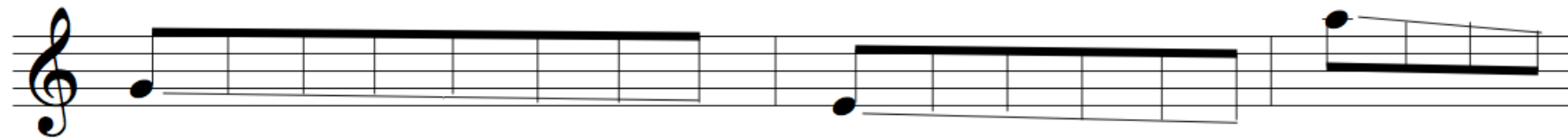
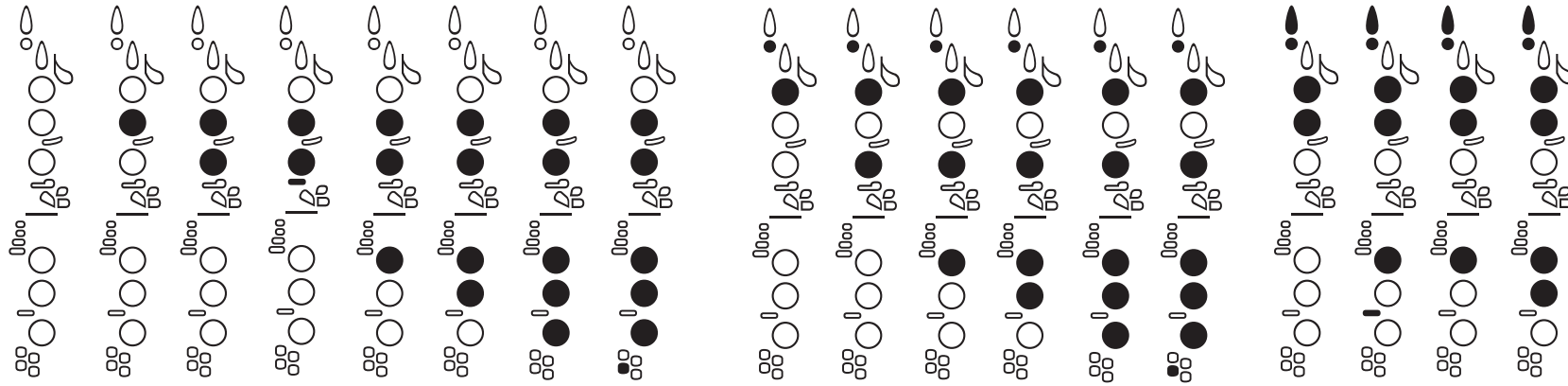
**air.** - Blow air through the instrument without resonating with the lips.

# clarinet notation

**bisb.** - bisbigliando trill - Trill between two different fingerings for the same pitch.

## microtonal segments

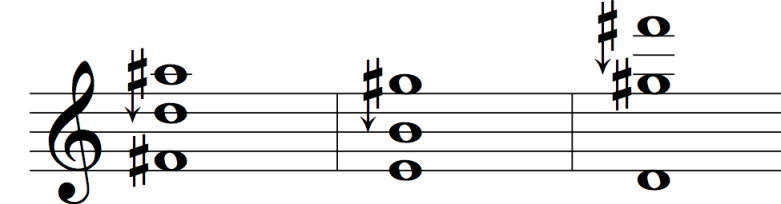
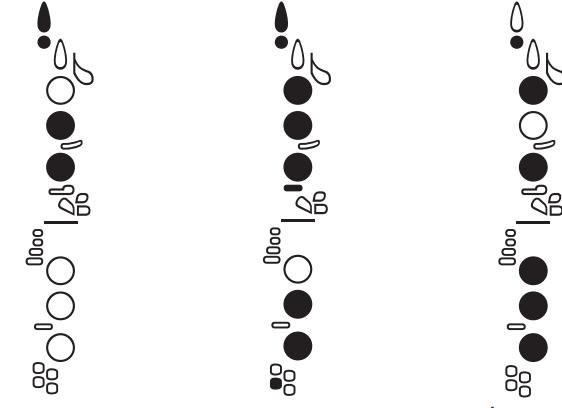
This technique involves playing a series of fingerings which alter the pitch in an extremely minimal way. These examples are transposed.



## clarinet multiphonics

The examples are written in B-flat.

The C# key may be needed to tune the upper note on the first multiphonic.



These multiphonics can only be played at a very low dynamic level.

# oboe notation

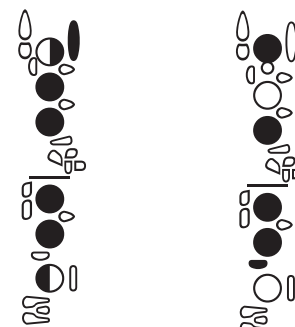
**bisb.** - bisbigliando trill - Trill between two different fingerings for the same pitch.

**air.** - Blow air through the instrument without resonating the reed.

**use muffled, quiet fingering** - Play using an unusual fingering that muffles the sound and lowers the dynamic level of the note.

## oboe multiphonics

The first multiphonic is actually a double harmonic, which can only be played at a very low dynamic level.

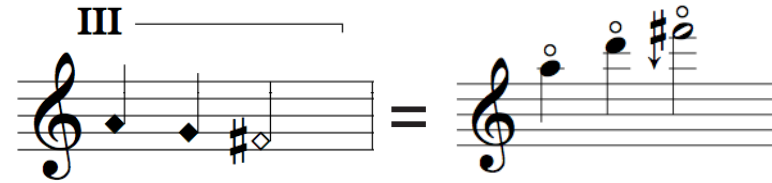


# strings notation

## natural harmonics:

Natural harmonics are notated in two different ways, depending on the context

1. For the second through fifth partial, diamond notehheads show where to touch the string along with a roman numeral indicating the string..



2. For the first harmonic at the octave as well as harmonics beyond the 5th, a small circle above the sounding pitch is provided along with the roman numeral string indication. The reason that these higher harmonics have been notated in this fashion is because they sound cleaner if played high up on the string near the bridge. The following example shows a possible series of harmonics played on the fourth string of the cello.



## bow placement indications:

**ord.** - ordinario position

**s.t.** - sul tasto - (Bow over the end of the fingerboard.)

**a.s.t.** - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

**p.s.t.** - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

**s.p.** - sul ponticello - (Bow close to the bridge.)

**a.s.p.** - alto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence the fundamental pitch of the string.)

**p.s.p.** - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

## bowing technique indications:

**norm.** - Use a normal bow technique.

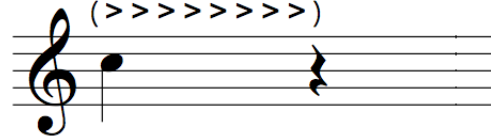
**flautando.** - Fast, light bowing. This technique is not necessarily in the sul tasto position, which may be indicated separately.

**at tip** - Play at the tip of the bow.

**col legno tratto** - Rotate the bow so that the wood of the bow is scraping the string along with some of the bow hair.

## pulse bowing

(>>>>>>>>)



**pulse bowing** - Re-articulate the note as fast as possible without changing bow direction as if playing tied, accented notes.

## other indications:

**finger mute** - Mute the open string(s) with your left hand while bowing normally so that only pitchless noise is produced. This is notated with a square notehhead of the open string on which the fingermute is performed along with the written indication.

# harmonium notation

This work was written for a Trayser Harmonium with the following specifications:

20 stops, 5 1/2 sets of reeds

2 manuals (61 notes each, C to C)

Split point - E above Middle C and down, lower keyboard, F above Middle C and up, upper keyboard

Forté - opens up bass half of organ so it will be louder

Sourdine - muted 8-foot stop in bass, upper keyboard

Voix humaine - soft 8-foot stop with slight vibrato, upper keyboard

Basson - basic 8-foot stop in bass, upper keyboard

Clairon - trumpet-like 4-foot stop in bass, upper keyboard

Bourdon - 16-foot stop in bass, lower keyboard

Cor Anglais - basic 8-foot stop in bass, lower keyboard

Percussion (strikes brass reeds) - one stop each for bass and treble

Expression - opens bellows so that softer effects can be obtained through different foot-pedaling technique

Grand Jeu - opens all stops to play with exception of Voix humaine and Voix celeste

Manual Coppel - manual coupler

Double Expression - sudden blast of air for accents

Flute - basic 8-foot stop in treble, lower keyboard

Clarinette - 16-foot stop in treble, upper keyboard

Flageolet - Trumpet-like 4-foot stop in treble, upper keyboard

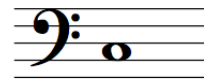
Hautbois - 8-foot stop in treble, upper keyboard

Voix céleste - 8-foot stop with slight vibrato in treble, lower keyboard

Tremblant - 8-foot strange tremolo, upper keyboard

Forté - opens up treble half of organ so it is louder

This score may be adapted freely to any similar harmonium, respecting the register at all times and the timbral quality of the stops as much as possible.

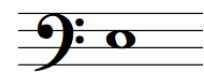


**gong** - The harmonium player must also play a gong, tuned to the given pitch, with soft wool mallets.

# piano notation



**harmonics** - Lightly press on the string of the note written in parentheses inside the piano at the correct position to produce the harmonic, which is written with the circle above the note.



**gong** - The pianist must also play a gong, tuned to the given pitch, with soft wool mallets.







Fl. <sup>22</sup> slight accents on tenutos *pppp* *pp* *pppp*

Ob. slight accents on tenutos *pppp* *p* *pppp* *pppp* *pp* *pppp*

B♭ Cl. slight accents on tenutos *pppp* *pp* *pppp* *pppp* *pp* *pppp*

Hn. *p* *pppp* *pppp*

Pno.

Hrnm. Engage clairon (4") and flageolet (4") for upper keys.  
Engage cor anglais (8") and flûte (8") for lower keys.  
Disengage all others. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *pppp*

Vln. I (>>>>>>) *p* (>>>>>>) *p* (>>>>>>) *p* (>>>>>>) *p* norm. s.t. II I ord. s.p. ord. → s.t. col legno tratto (s.t.) *p* *ppp* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *p*

Vln. II (>>>>>>) *p* (>>>>>>) *p* (>>>>>>) *p* (>>>>>>) norm. IV → *pp* col legno tratto s.t. *ppp* *p* *ppp*

Vla. s.p. IV → *pp* pulse bowing (>>>>>>) norm. IV → *pp*

Vc. s.p. ord. (>>>>>>) *p* (>>>>>>) *p* (>>>>>>) *p* norm. I → *pp*

Cb. pulse bowing (>>>>>>) (>>>>>>) (>>>>>>) norm. I → *pp*





40

Fl. *mp* *ppp* *pppp*

Ob. *mp* *ppp* *pp*

B♭ Cl. *pppp* *pppp* *mp* *pppp* *ppp*

Hn. *ppp*

Pno. *sempre pp*  
ped. →

Hrnm. *p* *ppp* *mp* *ppp* *mp*

Vln. I *ppp* (at tip) *ppp*

Vln. II *ppp* (at tip) *mp* *pp* norm. s.p.

Vla. *mf* *ppp* (s.t.) *ppp*

Vc. *p* *ppp* *p* IV →

Cb. *ppp* *p* *mp* *p*

8

44

Fl. *mf* *pppp* *mp* *p* *mp* *pppp* *p* *mp* *ppp*

Ob. *mf* *ppp* *mp* *ppp* *pp* *mp* *ppp*

B. Cl. *mp* *pppp* *p* *mp* *ppp* *ppp* *mp*

Hn. *mp* *pppp*

Pno. *pp* *p* *sempre p*

ped. →

Hrnm. *pp* *pppp* *mp* *ppp* *mp* *pp*

Vln. I *mp* *pppp* *remove MUTE* *loco* *flautando s.t.* *p* *sempre p* *(flautando) ord.* *norm. s.p.* *flautando ord.* *s.t.* *at tip p.s.p.*

Vln. II *mp* *pppp* *remove MUTE* *s.p.* *(gliss up less than a quartertone)* *ppp* *s.t.* *ord.* *flautando a.s.t.* *p* *(flautando) ord.* *norm.* *mp* *pp*

Vla. *mp* *pppp* *remove MUTE* *flautando* *p* *ppp* *mp* *flautando s.t.* *(flautando) ord. IV* *p* *sempre p*

Vc. *mp* *pppp* *remove MUTE* *flautando* *p* *ppp* *norm. s.p.* *ord.* *flautando* *p*

Cb. *p*

half-aeolian

bisb.

3 = 63





(<sup>3</sup>♩) = 96

59

Fl. *mp* *p* *mp*

Ob. *ppp* *p* *ppp* *mp* *mp*

B♭ Cl. *ppp* *p* *ppp* *p* *ppp* *mp*

Hn. *sempre p* *ppp* *p* *ppp*

Pno. *ppp* *p* *mp* *pp* *ped.* depress gradually

Hrnm. *ppp* *ppp* *pppp* *p > ppp* *pppp* *lower keyboard*

Vln. I *norm.* *mp* *ppp* *p > ppp* *p* *s.t.* *ppp* *p*

Vln. II *flautando* *p* *norm.* *mp* *ppp* *p > ppp* *p.s.p.* *mp* *p.s.t.* *mp*

Vla. *norm.* *ppp* *p* *ppp* *ppp* *p > ppp* *mp* *pppp* *p*

Vc. *ppp* *p > ppp* *mp* *mp* *mp*

Cb. *mp* *pizz.* II III *arco* *mp* *p*



71 *flz.*  
Fl. *mp* *p* *pp* *mp* *pp* *p* *mp* *p*

*bisb.*  
Ob. *mp* *mp* *pp* *mp* *pp* *mp*

*bisb.*  
B. Cl. *mp* *p* *pp* *mp* *pp* *p*

*pp < p* *ppp* *mp* *p*  
Hn.

*pp*  
Pno.

*pppp* *p* *pppp* *pppp*  
Hrnm.

*s.t.* *ord.* *s.p.* *s.t.*  
Vln. I *p* *mp* *pp* *mp* *p* *sempre p*

*p.s.p.* *s.t.* *ord. molto vib.* *senza vib.* *s.t.*  
Vln. II *p* *p* *mp* *mp* *mp*

*p.s.p.* *s.t.* *p.s.p.*  
Vla. *mp* *ppp < p* *pp < mp > pp* *mp*

*mp* *ppp* *p* *pppp* *mp* *s.t.* *p*  
Vc.

*ppp* *mp* *p* *pppp* *pppp* *mp*  
Cb. *IV ord.* *s.t.* *ord.*

77

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

Ob. *pp* *mp* *mp* *pp* *mp*

B♭ Cl. *mp* *pp* *mp* *ppp* *p* *p*

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

Pno. *pp*

Hrnm. *p* *pppp* *pppp* *p* *pppp*

Vln. I *mp* *p* *mp* *mp* *p.s.p.* *mp*

Vln. II *ppp* *p* *p* *p* *p* *p.s.t.* *p*

Vla. *mp* *p* *pppp* *p* *pppp* *ord.* *pppp*

Vc. *pppp* *p* *mp* *mp* *mp* *mp*

Cb. *p* *pppp* *p*

*bisb.* *accelerating gradually* *flz.* *bisb.*



16 **quartertone bends** D-D#

90 **aeolian** microtonal segments

Fl. *mp* *ppp* *mp*

Ob.

B♭ Cl. *ppp* *p* *mf* *pp* *pppp*

Hn. *pppp* *pp* *pppp*

Pno. *pp* *p* *ppp*

Hrnm. (upper keyboard) *p*

Vln. I *p* MUTE **flautando** s.t. *ppp* *p*

Vln. II *p* MUTE **a.s.t.** *ppp* *p*

Vla. III *p* MUTE *pppp* *p* *pppp* **flautando** s.t. *ppp*

Vc. *pppp* *p* *pppp* s.t. *ppp* *pp*

Cb. *pppp* *ppp* *p*

II ord.



Fl. <sup>96</sup>

Ob.

B♭ Cl.

Hn.

Pno.

Hrnm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flautando  
s.t. II I etc.

hold lower note while raising upper note

gliss the G quartertone-sharp up to the A

s.p. → s.f.

norm. a.s.t.

(gliss both notes of the tremolo from the moment the tremolo begins)





half-aeolian D-D#

103

Fl.

pppp p p pppp

Ob.

use muffled, quiet fingering

pppp p pppp

B♭ Cl.

pppp p pppp

Hn.

pppp p pppp

Pno.

mp mp

Hrnm.

lower keyboard

pppp p pppp

upper keyboard

pppp p ppp

Vln. I

remove MUTE

norm. II I

pppp p pppp

repeat as fast as possible

Vln. II

remove MUTE

norm. II I

pppp p pppp

hold lower note while raising upper note

Vla.

remove MUTE

norm. II I

pppp p pppp

s.t.

Vc.

remove MUTE

pppp p pppp

s.t.

Cb.

pppp p pppp

s.t.

107 D-D#

Fl. *pppp* *p* *pppp* *ppp* *mp* *ppp* *mp* *ppp*

Ob. use muffled, quiet fingering *pppp* *p* *pppp* *ppp* *mp* *ppp* *ppp*

B♭ Cl. *ppp* *p* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Hn. *pppp* *p* *pppp* *ppp* *mp* *ppp* *ppp*

Pno. *mp* *mp*

Hrnm. *p* *ppp* *p* *ppp* *p* *ppp*

Vln. I *ppp* *s.p.* *ppp* *s.t.* *ppp* *mp* *ppp* (s.t.) *ppp* *mp* *ppp*

Vln. II *ppp* *s.p.* *ppp* *s.t.* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *ppp* *s.p.* *ppp* *s.t.* *ppp* *mp* *ppp* (s.t.) *ppp* *mp* *ppp*

Vc. *ppp* *ord. III* *ppp* *p* *ppp* (s.t.) *ppp* *mp* *ppp*

Cb. *ppp* *ppp* *mp* *ppp* *I* *ppp*

(upper keyboard)

intensity of trill





119

Fl. *D-D#*  
*mf* *pp* *f* *ppp* *ppp*

Ob. *bisb.*  
*mf* *pp* *f* *ppp* *p* *mf* *p* *p*

B. Cl. *7* *ppp* *ppp* *10* *fp* *5* *fp* *f* *ppp*

Hn. *3* *mf* *pp* *3* *3* *3* *3* *f* *ppp* *p*

Pno. *mf*

Hrnm. *pp* *f* *ppp* *pppp*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *ord.* *pp* *f* *pp* *f* *p*

Vc. *mf* *pp* *f* *pp* *f* *pp* *f*

Cb. *pp* *f*

Engage hautbois (8") and clarinette (16") and disengage all others for upper keys.

123

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Hrmm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *p* *p* *f* *p* *f* *pp* *ppp*

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

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

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

*ff* *pppp* *ff* *sempre ff*

*ff* *pppp* *ff* *sempre ff*

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

*mp* *f* *p* *fp* *f* *pp* *ppp* *mf* *ppp*

*ff* *p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*p* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*flz.*

microtonal segments

(in C)

engage double expression for accents throughout passage

norm. ord.

s.p.

ord.

favor the fourth string with bow

ord.

bisb. (bisb speed)

microtonal segments

This musical score page features ten staves for various instruments. The Flute (Fl.) staff begins with a measure number of 128 and includes dynamic markings of *ff*, *pp*, and *f*, along with a section labeled "microtonal segments". The Oboe (Ob.) staff has a *ppp* dynamic marking. The Bass Clarinet (B♭ Cl.) staff includes *ppp*, *ff*, and *ppp* markings, with another "microtonal segments" section. The Horn (Hn.) staff shows *pp*, *ppp*, *f*, *ppp*, and *ppp* dynamics. The Piano (Pno.) staff includes a "ped." marking. The Horns (Hrnm.) staff is marked with *ppp*. The Violin I (Vln. I) staff features *ff* and *ppp* dynamics, with a section marked "s.p." and "ord.". The Violin II (Vln. II) staff has *ff* and *ppp* markings. The Viola (Vla.) staff includes *pp*, *ff*, *ppp*, and *ppp* dynamics. The Violoncello (Vc.) staff shows *pp*, *f*, *pp*, *ff*, and *pp* dynamics. The Contrabass (Cb.) staff includes *ppp*, *pp*, *ff*, and *ppp* markings, with a Roman numeral "IV" above a note.

Fl. *bisb.* *ff* *pp* *f* *ppp* *f*

Ob. *bisb.* *ff* *ppp* *ppp* *f*

B. Cl. *microtonal segments* *f* *ppp* *ff* *ppp* *ppp* *mf* *p* *p*

Hn. *ff* *ppp* *pp* *f* *ppp* *pp*

Pno.

Hrnm. *p* *ppp*

Vln. I *ff* *pppp* *ppp* *fff*

Vln. II *f* *ppp* *ppp* *fff*

Vla. *f* *ppp* *ppp* *fff*

Vc. *f* *pp* *f* *pp* *f* *pp* (non harmonic)

Cb. *ppp* *fff*

*microtonal segments*

*bisb.*

*Engage clairon (4") and voix humaine (8") and disengage all others for upper keyboard. Disengage double expression.*

137

Fl. *pppp* *pp* *pppp*

Ob. *pppp* *pp* *pppp* *bisb.*

B♭ Cl. *fff* *ppp* *pp* *pppp* *microtonal segment*

Hn. *ff* *pp* *WHISPER MUTE*

Pno. *ff* *ppp* *GONG with soft mallets*

Hrnm. *f* *pp* *p* *ppp* *mp* *ppp* *p* *pppp* *(upper keyboard)*

Vln. I *pp* *pppp* *MUTE* *s.t.* *pp* *pppp* *ord.* *II* *I* *p*

Vln. II *ppp* *pppp* *p* *pppp* *pp* *pppp* *ord.* *II* *I* *p*

Vla. *ppp* *pppp* *p* *pppp* *pp* *pppp* *s.t.* *pp* *pppp*

Vc. *ffff* *ppp* *pppp* *p* *pppp* *pppp* *p* *pppp* *(gliss harmonics)* *MUTE*

Cb. *ppp* *pp* *pp*





aeolian

D-D#

D-D#

D-D#

154

Fl. *f* *ppp* *mf* *pppp* *f* *ppp* *mf* *pppp* *pp* *f*

Ob. *pppp* *pppp* *pppp*

B♭ Cl. *pppp* *pppp* *pp* *pppp*

Hn. *pp* *pppp* *pppp* *pppp* *pp*

Pno. l.v. *p* *p* *p*

Hrnn. l.v. *p* *p* *p*

Vln. I *pp* *mp* *ppp* *p* *ppp* *pp* *pppp* *pp* *mp* *ppp* *mp*

Vln. II *pp* *mp* *ppp* *p* *pppp* *pp* *p* *pppp* *pp* *mp* *pp* *mp*

Vla. *pp* *p* *pppp* *pp* *mp* *p* *pp* *pppp* *pp* *p*

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

Cb. *mf* *mp* *mf*

IV III III II slight accents on tenutos III 3 3 3 slight accents on tenutos IV I pizz. I III

158

Fl. *ppp* *mf* *pppp* *f* *ppp* *mf* *pppp* *p* *f* *pppp*

Ob. *pp* *pppp*

B♭ Cl. *pppp* *pp* *pppp*

Hn. *pppp* *pppp* *pp* *pppp*

Pno. l.v. *p* *pp*

Hrnm. l.v. *p* *pp*

Vln. I *p* *p* *pp* *ppp* *pp* *p* *pppp* *p* *pp* *ppp*

Vln. II *p* *p* *pp* *ppp* *pp* *mp* *p* *pp* *ppp* *p* *pp*

Vla. *pppp* *pp* *p* *pppp* *pp* *p* *pppp* *pp* *p* *pppp*

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

Cb. *mf* *mp*

D-D#

flz. D-D#