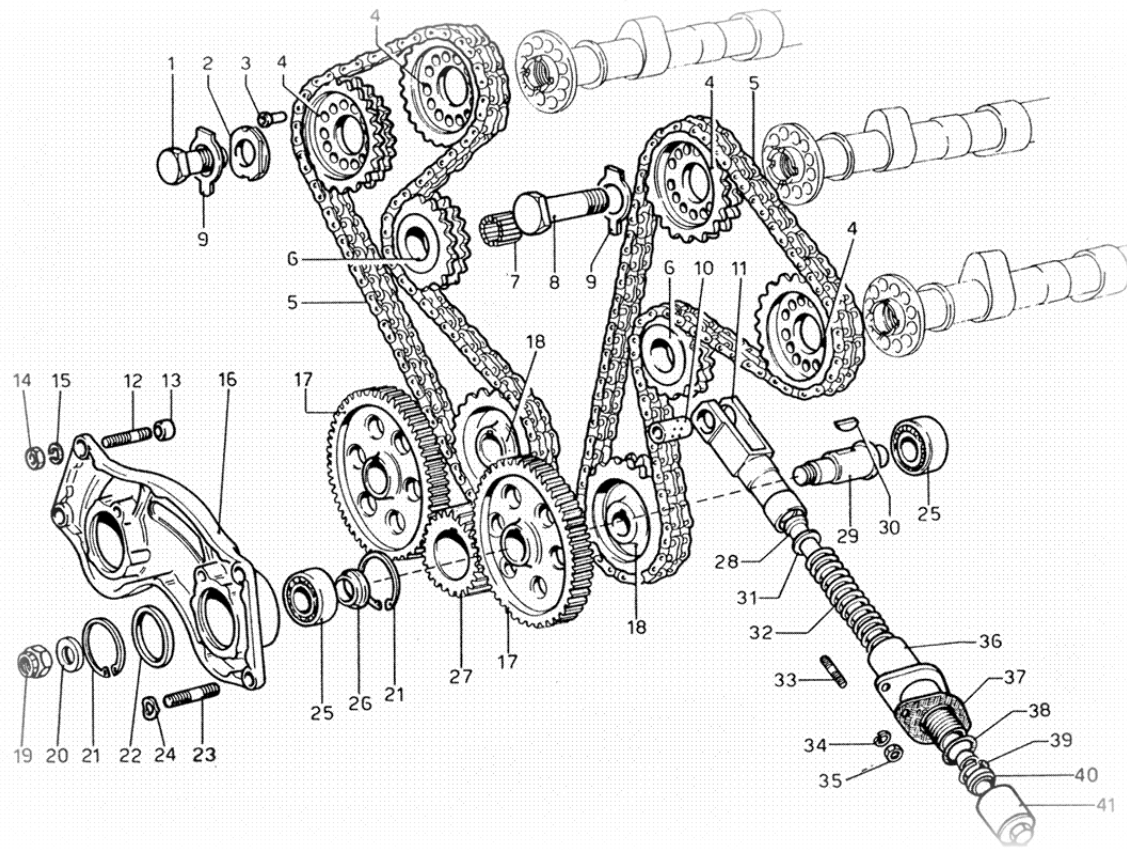
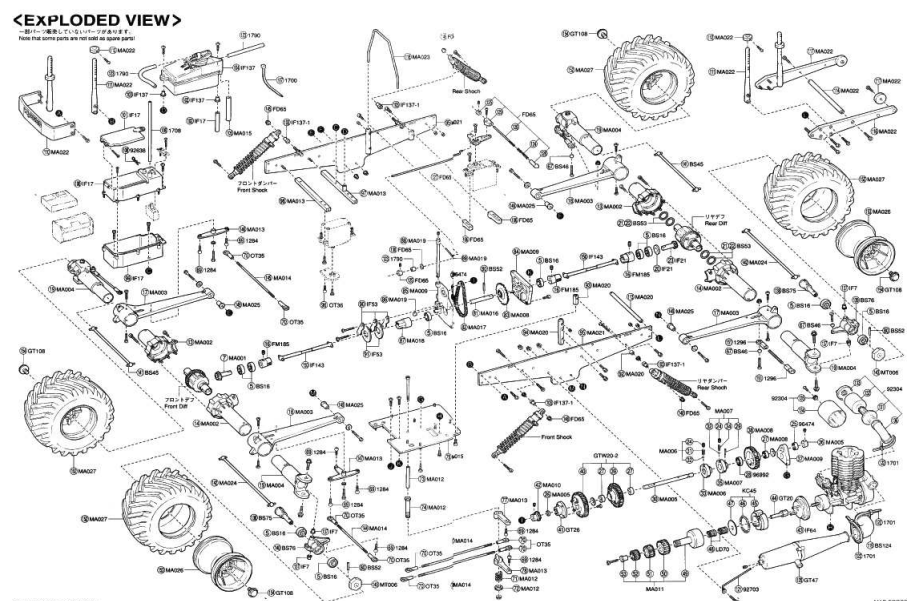


Exploded Views



Taylor Brook 2016



Instrumentation:

Clarinet

Horn

Percussion:

- frame drum
- 6 cut copper bars (tuning shown in frontmatter)
- 2 metal plates OR tuned gongs (D3 and A3)

Violin I

Violin II

Viola

Cello

Bass

about *Exploded Views*:

Exploded Views was written for Talea Ensemble in 2016.

Most people are familiar with exploded views from putting together Ikea furniture: they are the diagrams that display all the individual parts separated out, showing how they may be assembled, usually via dotted lines connecting the parts. A musical phrase may be understood as a set of connected parts and an exploded view diagram can easily take on a musical quality, as the construction of an object becomes a metaphor for the construction of a musical phrase or sound object. Time and space are splayed out and this deconstruction musical phrase shows the complex inner workings that make it whole.

The idea of basing a piece of music on exploded views came from a theatrical production of *How to Get Into Buildings*, a play written by Trish Harnetiaux and directed by my sister, Katherine Brook. In this play, the temporal ordering of the narrative was inspired by exploded views - individual moments were spaced out in such a way as a gradual understanding of the story and characters happens gradually, and the connections of the happenings onstage emerges over time.

In extending the exploded view idea to music, I selected five diagrams, one per movement, and decided upon a few approaches on interpreting these diagrams musically. The first approach follows the basic premise of an exploded view diagram: a set of interconnecting parts that show the complete combination as well as allows for the viewing of each individual part. In musical terms, this meant separating out a "complete" musical phrase into parts that could be used like building blocks, their bare forms revealed.

A second approach is similar to transcription, where short musical objects represent this and that screw or cog in a diagram and the exploded view is composed out as if reading the diagram from left to right. The interest in this approach lay in the desire to represent the same object at different sizes and suggest connections between musician gestures that aren't explicit.

The final approach is more vague and freely interpretive: a translation of the affect of the diagram as something that evokes movement through the interconnecting parts and gears. To express this mechanical nature, certain referential performance techniques, harmonies, and rhythms were called upon.

microtonal notation

The following accidental nomenclature is used:

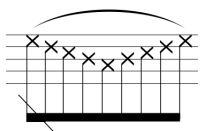
♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones are most often used either to notate precise just intonation harmonies that sound relatively consonant or to notate out a gradual glissandi. It may be useful to work on these intervals using a computer. After some experience working with these accidentals, I find that the quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a minor shift in intonation. In any case, the more the performer understands the harmonic implication of their part and they are able to use their ear to tune with the ensemble, the more accurate the intonation becomes.

General Notation

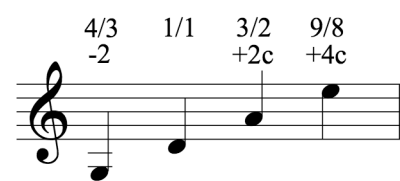


beamed notes with a slash through the beam at the left indicates a group of notes played as fast as possible.

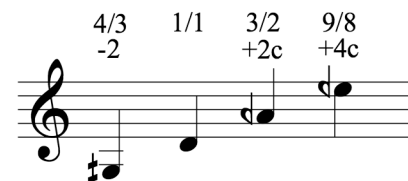
Strings Notation:

Scordatura:

violin I:



violin II:



viola:



cello:



bass:



The open strings of the instruments should be retuned as shown above. The ratio shows the just interval in relation to a D and the number indicated a cent deviation from an equal temperament note. A tuner that shows cents is required, such as APtuner on IOS and ANDROID.

bow placement indications:

ord. - ordinario - (Use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over 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.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound. This technique will often silence or obscure the fundamental pitch of the string. When a number is attached to the m.s.p. indication, the player should try as much to bring out that particular overtone.)

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

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - (Fast bow speed and low bow pressure in a alto sul tasto position to obtain a flute-like tone.)

c.l.t. - col legne tratto - (Play with the wood of the bow rubbing the string.)

1/2 c.l.t. - half col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

mute with left hand - (Mute the strings with multiple fingers or palm of left hand, producing white noise when bowed.)

vibrato indications:

vib. - with vibrato

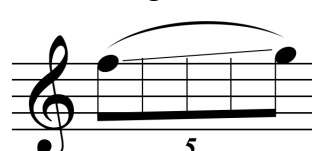
s. vib. - with no vibrato

m.vib. - with a lot of vibrato

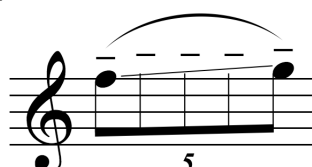
other indications:

◆ / ◇ - light finger pressure (usually for harmonics and harmonic glissandi)

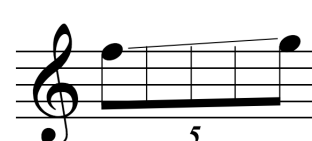
measured gliss



measured gliss with pulsation under 1 bow



measured gliss with detached bowings

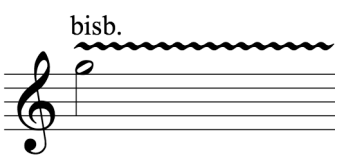


Clarinet Notation:

The following microtonal fingering chart applies to many of the lines and trills found in the clarinet part. Note that this chart is transposed, written in B-flat.

The chart consists of seven staves of music, each with a corresponding fingering diagram below it. The notes and fingerings are as follows:

- Staff 1:** Notes: F#4, F#4, E4, E4, G#4, F4, F4, E4, E4, E♭4, E♭4, E4. Fingerings: (R, F#, E), (R, F#, E), (R, E), (R, E), (R, G#, F), (R, F), (R, F), (R, E), (R, E), (R, E♭), (R, E♭), (R, E).
- Staff 2:** Notes: E♭4, E♭4, E4, E4, E4, E4, E4, G#4, G#4, G#4, G#4, F#4, E♭4, E4. Fingerings: (R, E♭), (R, E♭), (R, E), (R, E), (R, E), (R, E), (R, G#), (R, G#), (R, G#), (R, G#), (R, F#), (R, E♭), (R, E).
- Staff 3:** Notes: F#4, F#4, F#4, G#4, G#4, G#4, G#4, G#4, C#4, C#4, C#4, C#4. Fingerings: (R, F#), (R, F#), (R, F#), (R, G#), (R, G#), (R, G#), (R, G#), (R, C#), (R, C#), (R, C#), (R, C#).
- Staff 4:** Notes: G#4, G#4, G#4, G#4, E♭4, C#4, E♭4, E♭4, E♭4, E♭4, E♭4, E4, C#4. Fingerings: (R, G#), (R, G#), (R, G#), (R, G#), (R, E♭), (R, C#), (R, E♭), (R, E♭), (R, E♭), (R, E♭), (R, E), (R, C#). Includes "r.h ring only" label.
- Staff 5:** Notes: G#4, G#4, G#4, G#4, E♭4, G#4, G#4, G#4, G#4, G#4, G#4, G#4, A4, C#4. Fingerings: (R, G#), (R, G#), (R, G#), (R, G#), (R, E♭), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, A), (R, C#).
- Staff 6:** Notes: G#4, G#4, G#4, G#4, G#4, G#4, G#4, G#4, G#4, F#4, F#4. Fingerings: (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, G#), (R, F#), (R, F#).
- Staff 7:** Notes: F4, F#4, F#4, F#4, F#4, F#4, G#4. Fingerings: (R, F), (R, F#), (R, F#), (R, F#), (R, F#), (R, F#), (R, G#).



bisb. trill - Alternate between two or more fingerings for the same pitch.



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

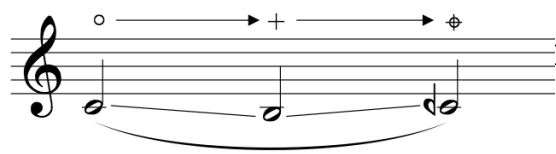


Voice - Sing the encircled note while playing the normal note.

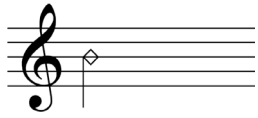


stop with tongue - cut the note off abruptly with the tongue.

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.



Voice - sing while playing

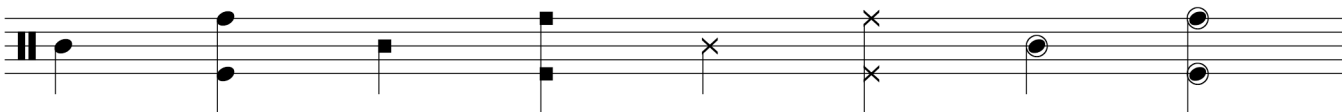


stop with tongue - cut the note off abruptly with the tongue.

Percussion Notation:

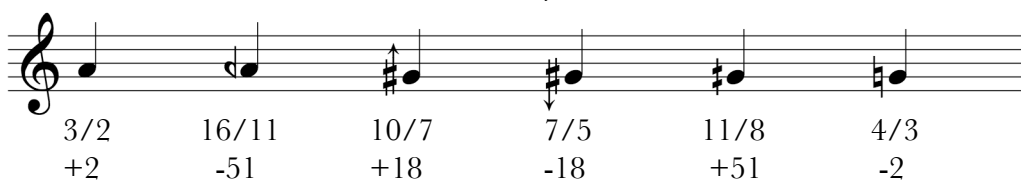
Frame Drum (with hands):

normal strike **dead stroke:** **scrape:** **resonant "whip" strike**
center **top/bottom** **center** **top/bottom** **center** **top/bottom** **center** **top/bottom**



Metal Bars:

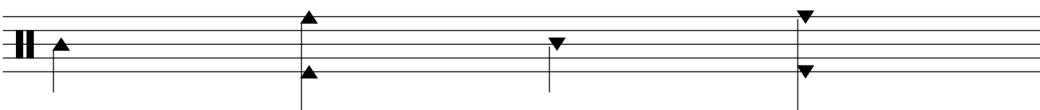
The six metal bars should be cut so that they are tuned to the notes shown below:



The notation above shows the just interval of the pitch in relation to a tonic D as well as the deviation in cents from the nearest equal-temperament pitch.

Metal Plate or Gongs:

high gong: A3 **low gong: D3**
center **top/bottom** **center** **top/bottom**



The frame drum is played with two hands while held on the lap. The metal bars and plates should be played with wound yarn mallets such as baltar greens. The metal plates are sometimes notated alongside the metal bars in the treble clef.

Exploded Views for Talea

Taylor Brook

Diagram I

Tempo markings: $\text{♩} = 72$ *rit.* $\text{♩} = 52$ $\text{♩} = 72$ *rit.*

Clarinet in B \flat
p < *mp* *p* < *mp*

Horn in F
"D" concert pitch root (valve 3)
mf > *mp* *p* < *f*
bisb. alternate (3) and (1-2-3) bisb. D fund.
mp < *mf* > *mp* < *mf* > *p*

Percussion
frame drum
p *p* *mf* *pp* *p*

Violin I
p.s.t.
p < *f* > *p*

Violin II Sounding

Violin II Tablature
p.s.t.
p < *f* > *p*

Viola Tablature

Cello Tablature
p III

Double Bass Tablature
multiphonic II
p

5 $\text{♩} = 52$

B \flat Cl.
mp *p* a.f. 1 2 3 1
pp *f* *pp*

Hn.
"D" concert pitch root (valve 3)
mf > *mp* *pp* *f* *pp*

Perc.
f *mp* *mf*

Vln. I
pizz. slow wide vib. arco p.s.t.
mf *pp* *f* *pp*

Vln. II Snd.

Vln. II Tab.
ord. p.s.t.
mf *pp* *f* *pp*

Vla. Snd.

Vla. Tab.
p.s.t. II pizz. I
pp *f* *mp*

Vc. Snd.

Vc. Tab.
p.s.t. II pizz. III pizz. I
pp *f* *mp* *mp*

D.B. Snd.

D.B. Tab.
pizz. I
f

9 *accel.* → ♩ = 72

Score for measures 9-12. The music is in 4/4 time, with a tempo of 72 beats per minute. The key signature has one sharp (F#).

- B♭ Cl.:** Starts with a rest, then plays a melodic line with dynamics *p*, *mf*, *mp*, *f*, and *p*. Includes a quintuplet (5) and a triplet (3).
- Hn.:** Starts with a rest, then plays a melodic line with dynamics *p*, *mf*, *mp*, *f*, and *p*. Includes a quintuplet (5), a sixteenth-note flourish (*bish*), a triplet (3), and a triplet with a fermata (*D fund.*).
- Perc.:** Plays a rhythmic pattern with dynamics *p*, *f*, *mp*, *mf*, *p*, and *f*.
- Vln. I:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz.*) section with dynamics *mf*.
- Vln. II Snd.:** Plays a rhythmic pattern with dynamics *mf*.
- Vln. II Tab.:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz. III*) section with dynamics *mf*.
- Vla. Snd.:** Plays a rhythmic pattern with dynamics *mf*.
- Vla. Tab.:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz. I*) section with dynamics *p*.
- Vc. Snd.:** Plays a rhythmic pattern with dynamics *mf*.
- Vc. Tab.:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz.*) section with dynamics *mf* and an *arco I* section with dynamics *p*.
- D.B. Snd.:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz.*) section with dynamics *mf* and an *arco I* section with dynamics *p*.
- D.B. Tab.:** Plays a rhythmic pattern with dynamics *mf* and *p*. Includes a pizzicato (*pizz.*) section with dynamics *mf* and an *arco I* section with dynamics *p*.



13 *rit.* →

Score for measures 13-16. The music is in 4/4 time, with a tempo of 72 beats per minute. The key signature has one sharp (F#).

- B♭ Cl.:** Starts with a melodic line with dynamics *p*, *mp*, *p*, *mp*, and *p*. Includes a triplet (3) and a pizzicato (*pizz.*) section with dynamics *p*.
- Hn.:** Starts with a rest, then plays a melodic line with dynamics *mp*, *f*, *mp*, *p*, and *mf*. Includes a quintuplet (5), a triplet (3), and a triplet with a fermata (*D fund.*).
- Perc.:** Plays a rhythmic pattern with dynamics *mp*, *mf*, *f*, *p*, *f*, *p*, and *mp*. Includes a sextuplet (6).
- Vln. I:** Rests.
- Vln. II Tab.:** Rests.
- Vla. Snd.:** Rests.
- Vla. Tab.:** Rests.
- Vc. Snd.:** Rests.
- Vc. Tab.:** Rests.
- D.B. Tab.:** Rests.

17 $\bullet = 52$ *accel.* $\rightarrow \bullet = 72$ *rit.* \rightarrow 3

B \flat Cl. *mf* *f* *p* $\xrightarrow{7}$ *f*

Hn. *mp* *mp* *f* *p* bisb. $\xrightarrow{3}$ $\xrightarrow{3}$

Perc. *mp*

Vln. I *mp* *mf*

Vln. II Snd. *mp* *mf*

Vln. II Tab. *mp* *mf*

Vla. Tab. *f* *p* *mp* *mf* III

Vc. Snd. *f* *p* *mp* *mf*

Vc. Tab. arco *f* *p* *mp* *mf*

D.B. Snd. *f* *p* *mp* *mf* II I

D.B. Tab. *f* *p* *mp* *mf*

20 $\bullet = 52$ *accel.* $\rightarrow \bullet = 72$

B \flat Cl. *mp* $\xrightarrow{3}$ $\xrightarrow{5}$ *f* $\xrightarrow{3}$ *mp* $\xrightarrow{3}$ *fp*

Hn. bisb. $\xrightarrow{3}$ $\xrightarrow{5}$ $\xrightarrow{3}$ *mp* *f* *mp* *mp* bisb. $\xrightarrow{3}$

Perc. *mp* *p* *mp* *mf* *p* *mp* *mf* *f*

Vln. I p.s.t. *p* *f* *p* *p* *f* *p*

Vln. II Snd. p.s.t. *p* *f* *p* *p* *f* *p*

Vln. II Tab. p.s.t. *p* *f* *p* *p* *f* *p*

Vla. Snd. arco p.s.t. *mf* *p* *f* *p* *p* *f* *p*

Vla. Tab. *mf* *p* *f* *p* *p* *f* *p*

Vc. Snd. *mf* *p* *f* *p* *p* *f* *p*

Vc. Tab. pizz. slow wide vib. arco p.s.t. *mf* *p* *f* *p* *p* *f* *p*

D.B. Snd. *mf* *p* *f* *p* *p* *f* *p*

D.B. Tab. *mf* *p* *f* *p* *p* *f* *p* I arco p.s.t. II

23

B♭ Cl. *f* > *p* *mp* *f* *p* *f* *p* *mf* > *mp*

Hn. *f* > *p*

Perc. *mf* *ff*

Vln. I *mp* *mf* *ff*

Vln. II Snd. *mp* *mf* *ff*

Vln. II Tab. *mp* *mf* *ff*

Vla. Snd. *mp* *mf* *ff*

Vla. Tab. *mp* *mf* *ff*

Vc. Snd. *mp* *mf* *ff*

Vc. Tab. *pizz.* *slow wide vib.* *mf* *mp* *mf* *ff*

D.B. Snd. *mp* *mf* *ff*

D.B. Tab. *pizz.* *mp* *mf* *ff*

Diagram II

♩ = 96

26

B♭ Cl. *f* *p* *pp*
air, reverse mouthpiece

Hn. *mf* *n*
metal bars and plates
scrape w/wood

Perc. *mf*

Vln. I *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II Snd. *f* *p*

Vln. II Tab. *fp* *f* *p* *f* *p* *p* *f* *p* *f* *p*

Vla. Tab. *mp* *n*
on bridge

Vc. Tab. *mp* *n*
on bridge

D.B. Tab. *mp* *ppp*
harmonic, as high as possible



29

B♭ Cl. *f* *p* *ppp*
air, reverse mouthpiece

Hn. *mf* *n* *ppp*
scrape w/wood
scraping with wooden end of mallet

Perc. *mf* *ppp*

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *mf*
9
3
IV III II I III II I
9

Vln. II Snd. *f* *p* *f* *p* *f* *p* *f* *p* *mf*

Vln. II Tab. *f* *p* *f* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf*
3
3
I II
ricochet

Vla. Tab. *mp* *n* *n*
on bridge

Vc. Tab. *mp* *n* *ppp*
on bridge
harmonic, as high as possible
I II
harmonic, as high as possible

D.B. Tab. *mp* *ppp* *ppp*
harmonic, as high as possible
III IV
harmonic, as high as possible

32

B \flat Cl. *f* \rightarrow *ppp*

Hn. *f* \rightarrow *ppp*

Perc. *mf*

Vln. I *mp* 3 3 3

Vln. II Snd. 3 3 3

Vln. II Tab. *mp* 3 3 3

Vla. Tab. *mf* \rightarrow *n*

Vc. Tab. *mf* \rightarrow *ppp*

D.B. Tab. *mf* \rightarrow *ppp*



35

B \flat Cl. *mf* \rightarrow *p*

Hn. *mf* \rightarrow *p*

Perc. *f*

Vln. I *f* 6 *p* *f* 6 *p* *f* *s.p.* *mp* *f* *p*

Vln. II Snd. *f* 3 *p* *f* 3 *f* 3 *p*

Vln. II Tab. *f* 3 *p* *fp* \rightarrow *f* \rightarrow *p* *f* *p*

Vla. Tab. *mf* \rightarrow *p* *mf* \rightarrow *p* *p* \rightarrow *mf* \rightarrow *p*

Vc. Tab. *mf* \rightarrow *p* *mf* \rightarrow *p* *p* \rightarrow *mf* \rightarrow *p*

D.B. Tab. *mf* \rightarrow *p* *mf* \rightarrow *p* *p* \rightarrow *mf* \rightarrow *p*

8^{va} - harmonic, as high as possible

ord.

38

B♭ Cl. *p* *ff* *p* *f* *pp* *f*

Hn. *mp* *ppp* *pp* *mf* *pp* *f*

Perc. *p* *ff* *pp* *mf* *pp* *f*

Vln. I *f*

Vln. II Snd.

Vln. II Tab. *p* *f*

Vla. Tab. *p* *f* *p* *f* *p* *f*

Vc. Tab. *p* *f* *p* *f* *p* *f*

D.B. Snd.

D.B. Tab. *p* *f* *p* *f* *p* *f*

f.mute, circular bow as fast as possible

I > II

pizz.



41

B♭ Cl. *mp* *mf* *f* *p* *f* *p* *pp*

Hn. *mp* *mf* *f* *p* *f* *p* *pp*

Perc. *p* *f* *f* *p* *f* *p* *pp*

Vln. I *p* *f* *p* *f* *p* *f* *p*

Vln. II Snd. *f* *p*

Vln. II Tab. *p* *f* *p* *f* *p* *f* *p*

Vla. Tab. *pp*

Vc. Snd.

Vc. Tab. *pp*

D.B. Snd.

D.B. Tab. *pp*

III IV I

6 6

5 5

5 5

6 6

pp

44

B♭ Cl. *f* *pp* *mp* *f* *f* > *p* *f* *mp*

Hn. *f* *pp* *mp* *f* *f* > *p* *f* *mp*

Perc. *f* *pp* *mf* *pp* *f* *mp*

Vln. I *f* *p* *f* *p* (non harm.)

Vln. II Snd. *f* *p* *f* *p* (non harm.)

Vln. II Tab. *f* *p* *f* *p* (non harm.)

Vla. Snd. *f* *pp* *mf* *pp* *f*

Vla. Tab. *f* *pp* *mf* *pp* *f*

Vc. Snd. *mf* *p* *f* *f* *p* *f* *p*

Vc. Tab. *mf* *p* *f* *f* *p* *f* *p*

D.B. Snd. *mf* *p* *f* *f* *p* *f* *p*

D.B. Tab. *mf* *p* *f* *f* *p* *f* *p*

harmonic, as high as possible

gliss harmonics



47

B♭ Cl. < *f* *mf* < *f* *mf* < *f* *mp* < *f* > *mp* *mp* < *f* > *mp*

Hn. < *f* *mf* < *f* *mf* < *f* *mp* < *f* > *mp* *mp* < *f* > *mp*

Perc. < *f* *mf* < *f* *mf* < *f* *mp* < *f* > *mp* *mp* < *f* > *mp*

Vln. I *f* *fp* *f* *p* *f*

Vln. II Snd. *f* *mp* *f* *p* *f*

Vln. II Tab. *f* *mp* *f* *p* *f*

Vla. Tab. *f* *mp* < *f* > *mp* *p* < *f* > *p*

Vc. Tab. *f* *mp* < *f* > *mp* *p* < *f* > *p*

D.B. Tab. *f* *mp* < *f* > *mp* *p* < *f* > *p*

gliss harmonics

gliss harmonics

gliss harmonics

gliss harmonics

56

B♭ Cl. *fp* *f* *mp* *ff* *mp* *p* *f*

Hn. *mf* *f* *mf* *f* *fp* *ff* *mp* *ff* *p* *f*

Perc. *mf* *ff* *mf* *ff* *fp* *ff* *fp* *ff* *f*

Vln. I *p* *f* *p* *f* *f* *p* *f* *p* *f*

Vln. II Snd. *p* *f* *p* *f* *f* *p* *f* *p* *f*

Vln. II Tab. *p* *f* *p* *f* *f* *p* *f* *p* *f*

Vla. Tab. *p* *f* *p* *p* *f* *p* *p* *f* *p*

Vc. Tab. *p* *f* *p* *p* *f* *p* *p* *f* *p*

D.B. Tab. *p* *f* *p* *p* *f* *p* *p* *f* *p*



59

B♭ Cl. *pp* *ff* *mp* *f* *rit.*

Hn. *pp* *ff* *mp* *f* *rit.*

Perc. *mp* *ff* *f* *rit.*

Vln. I *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II Snd. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II Tab. *f* *p* *f* *p* *f* *p* *f* *p*

Vla. Snd. *f* *mp* *f* *rit.*

Vla. Tab. *f* *mp* *f* *rit.*

Vc. Snd. *f* *p* *f* *rit.*

Vc. Tab. *f* *p* *f* *rit.*

D.B. Tab. *f* *p* *f* *rit.*

Annotations: *gliss harmonics*, *harmonic, as high as possible*, *scrape w/wood*, *flz.*

♩ = 72

62

B♭ Cl. *f* *mp* *ff*

Hn. *f* *mp* *ff*

Perc. *f* *mp* *ff*

Vln. I

Vln. II Snd.

Vln. II Tab.

Vla. Snd.

Vla. Tab. *f* *ff* *pp* *pp*

Vc. Snd.

Vc. Tab. *f* *ff* *pp* *pp*

D.B. Snd.

D.B. Tab. *f* *ff* *pp* *pp*

gliss harmonics I II III



65

B♭ Cl. *ppp* *pp* *ff* *ppp*

Hn. *ppp* *pp* *f*

Perc. *p* *pp* *ff*

Vln. I

Vln. II Tab.

Vla. Snd.

Vla. Tab. *ff* *pp* *pp*

Vc. Snd.

Vc. Tab. *ff* *pp* *pp*

D.B. Snd.

D.B. Tab. *ff* *pp* *pp*

I II III IV

67

B♭ Cl. *f*

Hn. *pp* *pp* *ff* *mp* *f*

Perc. *pp* *f* *pp* *fp*

Vln.I

Vln.II Tab.

Vla. Snd.

Vla. Tab. *ff* *pp* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. Snd.

Vc. Tab. *ff* *pp* *f* *p*

D.B. Snd.

D.B. Tab. *ff* *pp* *f* *p* *f* *mp* *f* *mp*



70

B♭ Cl. *p* *f*

Hn. *p* *f*
air, reverse mouthpiece
scrape w/wood

Perc. *f* *mp*

Vln.I *fp* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vln.II Snd.

Vln.II Tab. *ff* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vla. Tab. *f* *pp* *f*
gliss harmonics
overpressure

Vc. Snd.

Vc. Tab. *f* *pp* *f*
gliss harmonics
other side of bridge

D.B. Snd.

D.B. Tab. *f* *pp* *f*

rit.

73

B♭ Cl. *mp* *p* *ff* *mp*

Hn. *pp* *fp*

Perc. *f* *p* *f*

Vln. I *ff* *p* *f* *p* *ff* *p* *ff* *p*

Vln. II Snd. *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Vln. II Tab. *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Vla. Tab. *mp* *ppp* *mf* *ppp*

Vc. Snd. *ppp* *mf* *ppp*

Vc. Tab. *pp* *ppp* *mf* *ppp*

D.B. Snd. *ppp* *f* *p*

D.B. Tab. *ppp* *f* *p*



♩ = 58

76

B♭ Cl. *f* *pp* *p* *ff* *ppp* (sing unison)

Hn. *f* *mp* *mf* *p* *ff* *ppp*

Perc. *p* *f* *mp* *mf* *pp* *f* *mf* scrape w/wood

Vln. I *f* *p* *ff* *p* *ff* *ppp*

Vln. II Snd. *f* *p* *ff* *p* *ff* *ppp*

Vln. II Tab. *f* *p* *f* *p* *ff* *p* *ff* *ppp*

Vla. Snd. *p* *f* *p* *f* *p* *f* *mp* *ppp* harmonics, as high as possible

Vla. Tab. *p* *f* *p* *f* *p* *f* *mp* *ppp*

Vc. Snd. *p* *f* *p* *f* *p* *f* *mp* *ppp* harmonics, as high as possible

Vc. Tab. *p* *f* *p* *f* *p* *f* *mp* *ppp* harmonics, as high as possible

D.B. Tab. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ppp* gliss harmonics

90 (♩=3) ♩ = 72

B♭ Cl. *pp* < *p* > *pp* *f* *mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* <

Hn. *ppp* *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

Perc. *mf* *mp* *mf* *mp*

Vln. I *mp* *p* *mp* *p* *mf* *p* *mf* *p* *p* *ppp*

Vln. II Snd. *mp* *p* *mp* *p* *mf* *p* *mf* *p* *p* *ppp*

Vln. II Tab. *mp* *p* *mp* *p* *mf* *p* *mf* *p* *p* *ppp*

Vla. Snd. *mp* *p* *mp* *p* *mf* *p* *mf* *p* *p* *ppp*

Vla. Tab. *mp* *p* *mp* *p* *mf* *p* *mf* *p* *p* *ppp*

Vc. Tab.

D.B. Snd. *pizz.*

D.B. Tab. *mp*



94

B♭ Cl. *f* *p* *mp* *pp* *f* *mp* < *f* > *mp* < *f* > *mp* < *f* > *mp* <

Hn. *p* *ppp* < *mp* > *ppp* *ppp* *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* >

Perc. *mp* 5:3 5:3 *p*

Vln. I *mp* 5:3 *p* *mf* *p* *ppp*

Vln. II Snd. *mp* 5:3 *p* *mf* *p* *ppp*

Vln. II Tab. *mp* 5:3 *p* *mf* *p* *ppp*

Vla. Tab. *pp* 5 *mf* 5 *pp* 5

Vc. Tab.

D.B. Snd.

D.B. Tab.

99

B♭ Cl. *f* *p* *f* *p* *f* *f*

Hn. *pp* *f*

Perc. *mp* 5:3 5:3

Vln. I *mp* *f*

Vln. II Snd. *mp* *f*

Vln. II Tab. *mp* *f*

Vla. Tab.

Vc. Tab.

D.B. Snd.

D.B. Tab.



104

B♭ Cl. *f* *f* *m.vib.* *s.vib.* *m.vib.*

Hn. *p* *mf* *mf* *mf* *mf* *mf* *mf*

Perc.

Vln. I

Vln. II Snd.

Vln. II Tab.

Vla. Snd. *f*

Vla. Tab.

Vc. Tab.

D.B. Snd.

D.B. Tab.

109

B♭ Cl. *p* < *f* > *mp* < *f* > *mp* < *f* > *mp* < *f* > *p* *f* > *mp* < *f* > *p*

Hn. *mf* > *p* < *mf* > < *mf* > < *mf* > < *mf* > < *mf* > < *mf* > *p* < *f* > *p*

Perc. *mf* 9:8 9:8

Vln. I *f* mute, pizz *mf* 9:8 *mp* 6 arco

Vln. II Snd. *f* mute, pizz *mf* 9:8 *mp* 6 arco

Vln. II Tab. *f* mute, pizz *mf* 9:8 *mp* 6 arco

Vla. Snd. *mp* 6

Vla. Tab. *mp* 6

Vc. Snd. *p* 6 *f*

Vc. Tab. *p* 6 *f*

D.B. Snd. *mp*

D.B. Tab. *mp*



$(\text{♩} = \text{♩}) = 108$

113

B♭ Cl. *ff*

Hn. *p* < *f* > *p* < *f* >

Perc. *f* p.s.p.

Vln. I *fp* *fp* *fp*

Vln. II Snd. *fp* *fp*

Vln. II Tab. *fp* *fp*

Vla. Snd. *f*

Vla. Tab. *f*

Vc. Snd. *f*

Vc. Tab. *f* *p*

D.B. Snd. *f*

D.B. Tab. *f*

(♩ = 72)

126 *flz.*

B♭ Cl. *mp* *f* *mp* *f* *p*

Hn. *p* *f* *p* *f*

Perc. *mp*

Vln. I *mp*

Vln. II Snd. *mp*

Vln. II Tab. *mp*

Vla. Snd. *mp*

Vla. Tab. *mp*

Vc. Snd. *mp*

Vc. Tab. *p* *f* *p*

D.B. Snd. *mp*

D.B. Tab. *mp*



131 *accel.* ♩ = 108

B♭ Cl. *f* *mp* *f* *mf* *f* *p* *ff*

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. I *mf* *f* *mp* *mp* *f* *f*

Vln. II Snd. *mf* *f* *mp* *mp* *f* *f*

Vln. II Tab. *mf* *f* *mp* *mp* *f* *f*

Vla. Snd. *mf* *f* *mp* *mp* *f* *f*

Vla. Tab. *mf* *f* *mp* *mp* *f* *f*

Vc. Snd. *mp* *f* *mp* *mp* *f* *f*

Vc. Tab. *mp* *f* *mp* *mp* *f* *f*

D.B. Snd. *mp* *f* *mp* *mp* *f* *f*

D.B. Tab. *mp* *f* *mp* *mp* *f* *f*

accel.

♩ = 128 rit.

♩ = 72

B♭ Cl.

Hn.

Perc.

Vln. I

Vln. II Snd.

Vln. II Tab.

Vla. Snd.

Vla. Tab.

Vc. Snd.

Vc. Tab.

D.B. Snd.

D.B. Tab.



B♭ Cl.

Hn.

Perc.

Vln. I

Vln. II Snd.

Vln. II Tab.

Vla. Snd.

Vla. Tab.

Vc. Snd.

Vc. Tab.

D.B. Snd.

D.B. Tab.

143

B \flat Cl. *f* *n*

Hn. *ppp* *ff* *p* *f* *p* *mf* *pp* *mp* *pp* *mp* *ppp*

Perc. *ppp* *ff* *ppp* *f* *mf* *mp* *p* *pp*

Vln.I *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *ppp* a.s.t.

Vln.II Snd. *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *ppp*

Vln.II Tab. *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *ppp* a.s.t.

Vla. Snd. *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *ppp* a.s.t.

Vla.Tab. *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *ppp* a.s.t.

Vc. Tab. *ppp* *ff* *pp* *f* *pp* *mf* *ppp*

D.B. Snd. *ppp* *ff* *pp* *f* *ppp* pizz. I

D.B. Tab. *ppp* *ff* *pp* *f* *ppp* *mp*

Diagram IV

♩ = 96

148

B♭ Cl. *mf* *mp* *f* *mp*

Hn.

Perc.

Vln. I *mp* *poco* *p* *f* *mp* *mf* *mp* *f* *mp*

Vln. II Snd. *15^{ma}*

Vln. II Tab. *mp* *poco* *p* *f* *mp* *p* *mf* *p* *mf* *p* *mf* *mp* *f* *mp*

Vla. Tab.

Vc. Tab.

D.B. Tab.



152

B♭ Cl. *mf* *f* *mp* *f* *mp* *f* *p*

Hn. *p* *f*

Perc.

Vln. I *mp* *f* *mp* *p* *f*

Vln. II Snd. *15^{ma}*

Vln. II Tab. *f* *mp* *p* *mf* *f* *p* *mp*

Vla. Snd.

Vla. Tab. *mp* *f* *mp* *f* *p*

Vc. Snd.

Vc. Tab. *mp* *mp* *mp* *f*

D.B. Tab.

156

B♭ Cl. *mf* *f* *p* *p* *mf* *pp*

Hn.

Perc. metal bars and plates *p* *f* *f* *f* *f* *p* *mf* *mf* *mf* *mf*

Vln. I *mp* *f* *mf* *mp* *f*

Vln. II Snd.

Vln. II Tab. *f* *mf* *mp* *f*

Vla. Snd.

Vla. Tab. *f* *mf* *p* *mf*

Vc. Snd.

Vc. Tab. *mp*

D.B. Tab.



160

B♭ Cl. *mp* *f* *f* *mp* *p* *mf*

Hn. *f* *f*

Perc. *mf* *mf* *f* *f* *f* *p* *mf*

Vln. I *p* *f* *p*

Vln. II Snd.

Vln. II Tab. *p* *f* *p*

Vla. Snd.

Vla. Tab. *p* *f* *p* *p* *mf*

Vc. Snd.

Vc. Tab. *f* *p* *f*

D.B. Snd.

D.B. Tab.

163

B♭ Cl. *mp* *f* *mp* *f* *p*

Hn. *mp* *f* *mp* *f* *mp* *f* *mf* *mf*

Perc. *mf*

Vln. I *mf* *mp* *mf*

Vln. II Snd. *mp* *mf*

Vln. II Tab. *mf* *mp* *mf*

Vla. Snd. *mf* *p* *f* *mf* *mf*

Vla. Tab. *mf* *mf* *p* *f* *mf* *mf*

Vc. Snd. *p* *mf* *p* *mf* *p* *mf* *p* *pp* *mp*

Vc. Tab. *p* *mf* *p* *mf* *p* *mf* *p* *pp* *mp*

D.B. Snd.

D.B. Tab. *p* *mf* *mf* *mf* *mf*



166

B♭ Cl. *f* *p* *f* *p* *pp* *mp*

Hn. *mf* *mp* *f* *mp* *f*

Perc. *f*

Vln. I *p* *mf* *p* *f* *f* *p* *f* *p* *f* *p*

Vln. II Snd.

Vln. II Tab. *f* *p* *f* *p* *f* *p*

Vla. Snd.

Vla. Tab. *mf* *p* *mf* *mf* *mf* *mf*

Vc. Snd.

Vc. Tab. *pp* *p* *mf* *p* *mf*

D.B. Snd.

D.B. Tab. *mf* *mf* *mf* *mf*

170

B♭ Cl. *pp* *pp* *mp* *p* *f* *pp*

Hn. *mp* *f* *ppp*

Perc. *mp* *mf* *f* *mf*

Vln. I *pp* *mf* *pp* *f* *pp*

Vln. II Snd. *pp* *mf* *pp* *f* *pp*

Vln. II Tab. *pp* *mf* *pp* *f* *pp*

Vla. Snd. *pp* *mf* *pp* *pp* *mf* *pp*

Vla. Tab. *pp* *mf* *pp* *pp* *mf* *pp*

Vc. Snd. *p* *mf* *p* *mf* *p*

Vc. Tab. *p* *mf* *p* *mf* *p*

D.B. Snd. *mp* *mf*

D.B. Tab. *mp* *mf*



174

B♭ Cl. *f* *p* *f* *mp* *f*

Hn. *f* *ppp* *ppp*

Perc. *pp* *mf* *pp* *mp*

Vln. I *p* *f* *p* *f* *mp* *f* *mp*

Vln. II Snd. *p* *f* *p* *f* *mp* *f* *mp*

Vln. II Tab. *p* *f* *p* *f* *mp* *f* *mp*

Vla. Snd. *p* *f* *p* *f*

Vla. Tab. *p* *f* *p* *f*

Vc. Snd. *f* *p*

Vc. Tab. *f* *p*

D.B. Snd. *f* *p*

D.B. Tab. *f* *p*

178

long
6-8"

B♭ Cl. *ff*

Hn. *f* *pp* *mp*

Perc. *mf* *f* *pp* *mf* *p*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II Tab. *f* *p* *f* *p* *f* *p*

Vla. Tab. *p* *f*

Vc. Tab. *p* *f*

D.B. Snd.

D.B. Tab. *mf* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*



182

a.f.
1 2 3 4

B♭ Cl. *fp* *f* *p* *p* *f* *p* *p* *mf* *p* *f*

Hn. *f* *p* *f* *ppp* *f* *ppp* *p* *f*

Perc. *f* *f*

Vln. I *p* *f* *mf* *p* *f* *p* *f*

Vln. II Snd. *p* *f* *p* *f* *p* *f*

Vln. II Tab. *p* *f* *p* *f* *p* *f*

Vla. Snd. *p* *f* *p* *f*

Vla. Tab. *p* *mp* *p* *f* *p* *f*

Vc. Tab. *p* *f* *mf* *pizz.* *arco* *p* *mf* *p* *mf* *p* *mf*

D.B. Snd.

D.B. Tab. *mp* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf*

185

B♭ Cl. *f* *f* *f* *f* *mp* *mf* *mf* *mf* *mf*

Hn. *f* *f* *p* *f* *p*

Perc. *f* *f* *f* *f* *mp* *mf* *mf* *mf* *mf*

Vln. I *f* *f* *mp* *f* *mp* *f* *p* *f* *p*

Vln. II Snd. *f* *mp* *f* *mp* *f* *p* *f* *p*

Vln. II Tab. *f* *mp* *f* *mp* *f* *p* *f* *p*

Vla. Snd. *f* *mp* *f* *mp* *f* *p* *f* *p*

Vla. Tab. *f* *mp* *f* *mp* *f* *p* *f* *p*

Vc. Tab. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

D.B. Snd. *p* *f* *p* *f* *p* *f* *p* *f* *p*

D.B. Tab. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Diagram V

♩ = 80

very even "groove", calm

188

B♭ Cl. *mf*

Hn. *air* *p* *f*

Perc. *f* *pp* *mf* *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Vln.I *scratch* *f* *pp* *mp* *pp* *mp*

Vln.II Snd.

Vln.II Tab. *f* *pp* *mp* *pp* *mp*

Vla. Snd.

Vla. Tab. *pizz.* *f* *pp* *mp* *pp* *mp*

Vc. Snd.

Vc. Tab. *f* *fp* *mf* *pp* *mp* *pp* *mp*

D.B. Tab. *f* *pp* *p* *mp* *pp* *p* *mp*



192

B♭ Cl. *pp* *mp* *pp* *f* *pp* *f*

Hn. *ppp*

Perc. *pp* *p* *mp* *p* *pp* *mf* *f* *p* *pp* *mf* *f* *p*

Vln.I *pp* *mp* *pp* *f* *pp* *f*

Vln.II Tab. *pp* *mp* *pp* *f* *pp* *f*

Vla. Tab. *pp* *mp* *pp* *f* *pp* *f*

Vc. Snd.

Vc. Tab. *pp* *mp* *pp* *f* *pp* *f*

D.B. Tab. *pp* *p* *mp* *p* *mf* *f* *p* *mf* *f*

♩ = 80

195

B♭ Cl. *p* *mp* *p* *p* *ff* *ppp*

Hn. *ff* *ppp*

Perc. *pp* *ff* *pp* *mp* with nail

Vln.I *pp* *p* *ff* *p* *f* *p*

Vln.II Snd. *pp* *ff* *pp* *p* *f* *p*

Vln.II Tab. *pp* *ff* *pp* *p* *f* *p*

Vla. Snd. *pp* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla.Tab. *pp* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

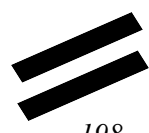
Vc. Snd. *pp* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. Tab. *pp* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

D.B. Snd. *pp* *ff* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

D.B. Tab. *p* *mf* *pp* *ff* *pp* *mp* *pp* *mp* *pp*

quasi-random gliss on harmonics



198

(♩=♩) = 120 rit.

B♭ Cl. *pp* *f* *pp*

Hn. *pp* *f* *pp*

Perc. *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln.I *f* *p* *p* *f* *p* *p* *f* *p* *f* *p*

Vln.II Snd. *p* *f* *p* *p* *f* *p* *p* *f* *p*

Vln.II Tab. *p* *f* *p* *p* *f* *p* *p* *f* *p*

Vla. Snd. *mp* *pp* *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *mf* *p* *mf* *p* *f*

Vla.Tab. *mp* *pp* *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *mf* *p* *mf* *p* *f*

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

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

D.B. Snd. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

D.B. Tab. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

201 ♩ = 80

Score for measures 201-202. Instruments include B♭ Cl., Hn., Perc., Vln. I, Vln. II Snd., Vln. II Tab., Vla. Snd., Vla. Tab., Vc. Snd., Vc. Tab., and D.B. Tab. Dynamics range from *pp* to *f*. Percussion features sixteenth-note patterns with a '6' above the staff. Violins and violas play sixteenth-note patterns with a '5' below the staff. Double basses play a steady eighth-note pattern with a '5' below the staff. A double bar line is present at the end of measure 202.

203

Score for measures 203-204. Instruments include B♭ Cl., Hn., Perc., Vln. I, Vln. II Snd., Vln. II Tab., Vla. Snd., Vla. Tab., Vc. Snd., Vc. Tab., and D.B. Tab. Dynamics range from *pp* to *f*. Percussion features sixteenth-note patterns with a '6' above the staff. Violins and violas play sixteenth-note patterns with a '5' below the staff. Double basses play a steady eighth-note pattern with a '5' below the staff. In measure 204, the Viola Tab. part includes the instruction 'arco III' and the Violoncello Tab. part includes 'arco'. A double bar line is present at the end of measure 204.

205

B♭ Cl. *mp* *f* *mp* *f*

Hn. *f* *mp* *f* *f* *mp* *f*

Perc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln.I *pp*

Vln.II Snd.

Vln.II Tab. *f* *ppp* *pp*

Vla.Tab. *pp*

Vc. Snd.

Vc. Tab. *f* *ppp*

D.B. Tab.



208

B♭ Cl. *mp* *f* *fp* *f* *fp* *fp* *f* *p*

Hn. *f* *mp* *f* *pp*

Perc. *mp* *f* *mp* *f* *mp* *f*

Vln.I *ff* *ppp* *pp* *f*

Vln.II Snd.

Vln.II Tab. *ff* *ppp*

Vla.Tab. *ff* *ppp*

Vc. Snd.

Vc. Tab. *pp* *ff* *ppp* *ppp*

D.B. Tab. *ppp* *f* *ppp*

211

B♭ Cl. *f* *fp* *f* *mp* *f*

Hn. *ff* *ppp*

Perc. metal bars and plates *ppp* *ff*

Vln. I *p* *f* *p* *ff* *fp* *fp*

Vln. II Snd.

Vln. II Tab. *p* *f* *fp* *fp*

Vla. Tab. *p* *f* *p*

Vc. Snd.

Vc. Tab. *f* *ppp*

D.B. Tab. *ppp* *f* *ppp*

a.s.t. *ord.*



214

B♭ Cl. *pp* *mp* *p* *mp* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff* *pp*

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

Perc. *pp* *ff*

Vln. I *fp* *fp* *fp* *fp* *ff* *p*

Vln. II Snd.

Vln. II Tab. *fp* *fp* *fp* *fp* *ff* *p* *mf*

Vla. Tab. *p* *f* *p* *f* *ppp* *ff*

Vc. Snd.

Vc. Tab. *p* *f* *p* *f* *p* *ppp* *ff*

D.B. Tab. *p* *f* *p* *f* *pp* *f*

8va *pizz.*

217 $\text{♩} = 108$

B♭ Cl. *f*

Hn. *p* *f* *p* *f* *p* *f* *p*

Perc. *ppp* *f* *pp*

Vln.I *f*

Vln.II Snd.

Vln.II Tab. *mp*

Vla. Snd.

Vla.Tab. *ppp* *mp* *pp*

Vc. Snd.

Vc. Tab. *ppp*

D.B. Tab. *pp*



221

B♭ Cl. *mf* *ff*

Hn. *p* *f* *p* *f* *p*

Perc. *ff* *pp*

Vln.I

Vln.II Snd.

Vln.II Tab. *pp* *ff*

Vla. Snd.

Vla.Tab. *ff* *ppp*

Vc. Tab. *p* *mp* *p* *ff* *p*

D.B. Tab. *pp* *ff* *ppp*

225

B♭ Cl. *mp* *f* *p* *f* *p*

Hn. *mp* *f* *p* *f* *p*

Perc. *ff* *pp*

Vln.I *fp* *f* *p* *f* *p*

Vln.II Tab. *fp* *f* *p* *f* *p*

Vla.Tab. *pp* *ff* *pp*

Vc. Snd. *pp* *mf* *p* *mf* *p*

Vc. Tab. *pp* *mf* *p* *mf* *p* *f* *pp*

D.B. Snd.

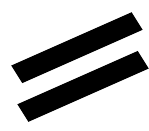
D.B. Tab. *pp*

E fund.

s.p. *ord.*

III s.p. *ord.*

s.p. *ord.*



228

B♭ Cl. *pp* *f* *mp* *f* *p* *mp* *ff*

Hn. *pp* *f*

Perc. *f*

Vln.I *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln.II Tab. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla.Tab. *pp* *ff*

Vc. Snd.

Vc. Tab. *pp* *ff*

D.B. Snd.

D.B. Tab. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *f*

s.p. *ord.*

II s.p. *ord.*

231

B♭ Cl. *pp* *mp* *pp* *mp < mf*

Hn. *pp* *mf >* *p < mf >* *p* *mf* *p < mf >* *p* alternate (3) and (1-2-3)

Perc. *pp* *ff >* *pp*

Vln. I *pp* *mp* *pp* *p* *f >* *p* *f >* *p*

Vln. II Snd. *pp* *mp* *pp* *p* *fp* *f* *p* *f*

Vln. II Tab. *pp* *mp* *pp* *p* *fp* *f* *p* *f* s.p. → ord.

Vla. Tab. *pp* *mp* *pp* *p*

Vc. Snd. *pp* *mp* *pp* *p*

Vc. Tab. *pp* *mp* *pp* *p*

D.B. Snd. *pp* *p* *mp* *p* *f*

D.B. Tab. *pp* *p* *mp* *p* *f*



234

B♭ Cl. *mp < mf* *mp < mf* *mf* *f* *pp < mp >* *ppp*

Hn. *mf* *p < mf >* *p* *f* *pp* a.f.

Perc. *ff* *pp*

Vln. I *f >* *p* *p < f* *p* *f >* *p* *f* *p*

Vln. II Snd. *p* *f* *p* *f* *p*

Vln. II Tab. *p < f >* *p* *f >* *f* *p* *p* *f* *p*

Vla. Snd. *fp* *ff* *p*

Vla. Tab. *fp* *ff* *p*

Vc. Snd. *fp* *ff* *p*

Vc. Tab. *fp* *ff* *p*

D.B. Snd. *p* *mf* *p* *mf* *p* *f* *p* *ff* *p* *mf >* *p*

D.B. Tab. *p* *mf* *p* *mf* *p* *f* *p* *ff* *p* *mf >* *p*