

Buffavento

for Chamber Orchestra

(2015)

Hakki Cengiz Eren

Program Notes

This work, completed in the August of 2015, takes as inspiration one of the peculiar mountain castles in Northern Cyprus, the Buffavento castle. The name is in Italian and means 'the defier of winds'; quite fitting for a structure located 950 meters above sea level. As in many of my works, there is no pre-determined program that guides the music or what it attempts to communicate, but an abstract plan that conveys my thoughts and feelings, in this case, about the castle itself. The two outer sections of the work contain musical entities that merely strive to come into being, like distant and separate gestures coalescing. The middle section is the outcome of this process of congealment, thus an explosion due to over-burdening of sorts. In some ways a plan is formed that transmits the vision of Buffavento in its current state and then how it must have appeared back in the day.

Instrumentation

Piccolo
Flute
Oboe
Clarinet in Bb/Bass Clarinet in Bb
Bassoon
Horn in F
Trumpet in C
Trombone
Bass Trombone
Percussion I
Percussion II
Harp
Electric Guitar
Celesta
String Quintet

Percussion I: Vibraphone, 3 Temple Blocks, Snare Drum, Suspended Cymbal, Slap-stick, Tam-tam (shared)
(superball mallet at disposal)

Percussion II: Timpani (only 32'), Two Small Tam-tams, Suspended Cymbal, Chinese Cymbal, Hi-hat, Ratchet, Vibra-slap, Tam-tam (shared)

Percussion I:

Percussion II:

Duration: c.15 minutes

The score is notated in C




Double bass and **electric guitar** sound an octave lower than written

Piccolo and **Celesta** sound an octave higher than written

Notations

General

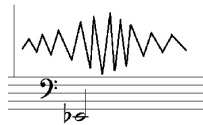
An accidental is valid throughout a measure

-  Lowers any note by a quarter-tone (approx. 50 cents)
-  Lowers any regular flattened note by a quarter-tone (approx. 50 cents)
-  Raises any note by a quarter-tone (approx. 50 cents)

Winds



Blow only air through the instrument, with no pitch sound whatsoever. Fingerings can be ignored if they hinder an audible enough, resonant sound.

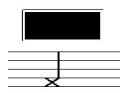



For bass clarinet only: crazy sounding multiphonics on the given fundamental, the wider the squiggly line, the more the higher partials are activated

Strings

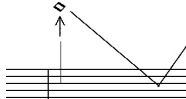
The abbreviation **ord.** cancels out a previously applied **sul pont (s.p.)**

The abbreviation **norm.** cancels out a previously applied **col legno battuto** or **bowing behind the bridge**



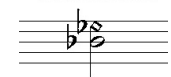
Scratch tone attained by heavy bow pressure, at low dynamic levels, the player might be required to play further away from the bridge.  sign indicates a return to normal pressure

Sul G, seagull gliss.



Seagull glissando: while sliding, the space between left hand fingers producing the artificial harmonic is maintained, always consider touch-fourth harmonic as the fixed space between the pinky and the index fingers

oscillations



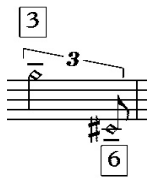
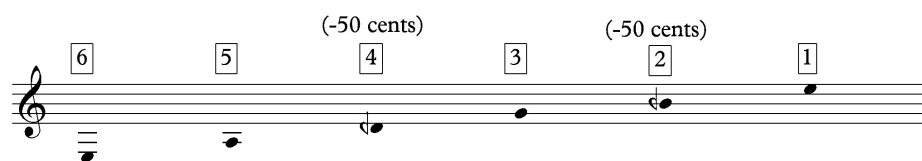
Move the left hand fingers used in the production of the harmonic back and forth ever so slightly, as if executing a vibrato, to obtain oscillations around the pitch. The speed of oscillations varies from slow, medium, to fast

Electric Guitar

The electric guitar must be capable of producing both clean tone and distortion sounds

A delay pedal is required to enrich the sound and a Bottleneck is required for glissandi

The instrument is detuned as shown in the diagram below. Scordatura notation is **not resorted to**, for practical reasons



This notation indicates the precise string and fret where the left hand touches in order to produce harmonics

Buffavento

Hakki Cengiz Eren

4/4 Far and Mysterious, ♩ = 60

Piccolo

Flute whistle tones *p*

Oboe reed out blow only air *p* *mf* *p*

Clarinet in B♭ blow only air *p* *mf* *p*

Bassoon *p* *mf* *p*

Horn in F mouthpiece reversed blow only air *p* *mf* *p*

Trumpet in C

Trombone

Bass Trombone

Percussion I Snare drum (snare off) superball mallet circular motion *p* *mf* circular motion *mf*

Percussion II Timpani (32') soft felt mallets *pp* *sempre* * always rolling, approximate the contour

Harp

Guitar

Celesta

Violin

Violin

Viola

Violoncello

Contrabass III stretch tone, heavy bow pressure *p* *mf*

5

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp.

Gtr.

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

whistle tones

blow only air

blow only air

blow only air

circular motion

starch tone, heavy bow pressure

p *mf* *p*

p *mf* *p*

p *mf* *p*

mf

p *f* *p*

A

Picc. *11*

Fl. whistle tones

Ob. blow only air

Cl. blow only air

Bsn.

Hn. blow only air

C Tpt.

Tbn. blow only air

B. Tbn.

Perc. I circular motion

Perc. II

Hp.

Gtr.

Cel.

A

Vln.

Vln.

Vla.

Vc.

Cb. sim. III normal pressure

B

17

Picc.

Fl. whistle tones
p

Ob. blow only air reed in
p *f* *p*

Cl. blow only air
p *f* *p*

Bsn.

Hn. blow only air mouthpiece back in normally and ordinary mute in
p *f* *p*

C Tpt.

Tbn. blow only air straight mute in
p *f* *p*

B. Tbn.

Perc. I circular motion
mf

Perc. II

Hp.

Gr.

Cel.

B

Vln.

Vln.

Vla.

Vc.

Cb. *ff* *p* *f* *p* III *ff* *p* *ff* *p* IV

C

23

Picc.

Fl.

Ob.

Cl.

Bsn.

Detailed description: This block contains the staves for five woodwind instruments. The Piccolo staff is mostly empty. The Flute staff has a few notes at the beginning. The Oboe staff has a long note starting in measure 4, marked *p*. The Clarinet staff has a long note starting in measure 5, also marked *p*. The Bassoon staff is empty.

Hn.

C Tpt.

Tbn.

B. Tbn.

Detailed description: This block contains the staves for four brass instruments. The Horn staff is empty. The Trumpet staff has a long note starting in measure 5, marked *p*, with the instruction "harmon mute (stem in)" above it. The Trombone and Bass Trombone staves are empty.

Perc. I

Perc. II

Detailed description: This block contains the staves for two percussion instruments. Percussion I has a long note starting in measure 4, marked *mf*, with the instruction "circular motion" above it. Percussion II has a complex rhythmic pattern represented by a jagged line.

Hp.

Gtr.

Cel.

Detailed description: This block contains the staves for three instruments. The Harp staff has three notes marked *mf* and "l.v." (left hand) in measures 4, 5, and 6. The Guitar and Cello staves are empty.

C

Vln. II

Vln. III

Vln.

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Detailed description: This block contains the staves for seven string instruments. The Violin II and III staves have notes with dynamics *p*, *f*, and *p* across measures 2, 3, and 4. The Violin I staff is empty. The Viola I and II staves have notes with dynamics *p*, *f*, and *p* across measures 2, 3, and 4. The Cello I and II staves have notes with dynamics *p*, *f*, and *p* across measures 2, 3, and 4. The Double Bass staff has a long note starting in measure 1.

D

29

Picc. *mf*

Fl. *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn.

Hn. *p* *f* *p*

C.Tpt. *mf* *p*

Tbn. *p* *f* *p*

B. Tbn.

Perc. I *mf* circular motion

Perc. II *mf* *ppp*

Hp. *mf* l.v. *mf* l.v.

Gtr. distortion engaged bottleneck gliss. *pp*

Cel. *mf* *mf* *Rec.*

D

Vln. II with subtle vibr. *p* *f* *p* *f* *p*

Vln. I

Vla. with subtle vibr. *p* *f* *p* *f* *p*

Vc. with subtle vibr. *p* *f* *p* *f* *p*

Cb. *f* *p*

E

35

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp.

Gtr.

Cel.

E

Vln.

Vla.

Vc.

Cb.

41 **F**

Picc. *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *p*

Hn. *f* *p* **mute off**

C Tpt. *f* *p*

Tbn. *p*

B. Tbn. *p*

Perc. I **Tam-tam** soft yarn beater *pp* l.v. **Sus. cym.** medium yarn mallets

Perc. II

Hp. *mf* l.v. *mf* l.v.

Gtr. **Bb q.t. flat** bottleneck gliss. *p* **B q.t. flat**

Cel. *p* *ped.*

F with subtle vibr. *pp*

Vln. *pp*

Vln. with subtle vibr. *pp*

Vla. with subtle vibr. *pp*

Vc. with subtle vibr. *pp*

Cb. *p* *ff* *p sub.*

G

47

Picc. *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff*

C Tpt. *ff* mute off *p*

Tbn.

B. Tbn.

Perc. I *pp* *f*

Perc. II

Hp. *mf* l.v. l.v.

Gtr.

Cel. *p* *Reo.*

Vln. *p* *f* *p* *f* *p* with subtle vibr.

Vln. *p* with subtle vibr.

Vla. *p* *f* *p* *f* *p* with subtle vibr.

Vc. *p* *f* *p* *f* *p* with subtle vibr.

Cb. *ff* *p* *ff*

53

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *p* *ff*

C Tpt. *ff* cup mute in

Tbn. *p* *ff* straight mute in

B. Tbn. *ff* *p*

Perc. I Sus. cym. medium yarn mallets *p* *f* l.v.

Perc. II *ff* l.v. Two small tam-tams soft yarn mallets

Hp.

Gtr. bottleneck gliss. *p* C q.t. flat

Cel.

Vln.

Vln.

Vla.

Vc.

Cb. *p sub.* *ff* s.p.

H Choral, ♩ = 70

58

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Vibraphone
(motor off)
soft yarn mallets

Perc. I

Perc. II

Hp.

H Choral, ♩ = 70

Gtr.

Vln.

Vln.

Vla.

Vc.

Cb.

I

62

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp.

Gtr.

Vln.

Vln.

Vla.

Vc.

Cb.

Sus. Cym. soft yarn mallet

slow oscillations

J

66

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Tbn.

B. Tbn.

Vibraphone
soft yarn mallets

Perc. I

Perc. II

Hp.

Gtr.

Vln.

Vln.

Vla.

Vc.

Cb.

J

K

71

Picc. *p*

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

Ob. *p* *f* *p* *p*

Cl. *f* *p* *p*

Bsn. *p* *f* *p*

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

C Tpt. *p*

Tbn. *p* *f* *p*

B. Tbn.

Perc. I *p* *f*

Perc. II *pp* *pp* *pp* *pp*

Hp.

Gtr.

K

Vln. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc.

Cb.

L Flowing, ♩ = 80

76

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp.

Gtr.

Cel.

L Flowing, ♩ = 80

Vln.

Vln.

Vla.

Vc.

Cb.

80

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp. *p*

Gtr.

Vln. *p* *ff* *p*

Vln. *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Cb.

l.v.

sul D ord. slow osc.

ff

p

M

3/4

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *p*

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II *p*

Sus. cym.
bow

arco

Hp. *pp* *ff*

bisbigliando

Gtr. *mp*

6 3 4 2 5 6

l.v. all notes

M

3/4

Vln. *ff* fast osc. s.p. harm. gliss.

Vln. *ff* fast osc. s.p. harm. gliss.

Vla. *ff* fast osc. s.p. harm. gliss.

Vc. *ff* fast osc. s.p. harm. gliss.

Cb.

ord. II *pp* *ff*

ord. I *pp* *ff*

ord. *pp* *ff*

N

88 **4/4** **3/4**

Picc. *p* *mf* *f*

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

Ob. *p* *mf* *p* *f*

Cl. *p* *mf* *f* *p* *f*

Bsn. *f*

Hn. *p* *f*

C Tpt. *mf* *p* *f*

Tbn. *p* *f*

B. Tbn.

Perc. I

Perc. II *f* l.v.

Hp. *p* *p* *p* 8va l.v. l.v. l.v.

Gtr.

N

4/4 **3/4**

Vln. *ff* *p* s.p. sul G, seagull gliss. harm. gliss. sul A ord. slow osc.

Vln. *ff* *p* s.p. sul G, seagull gliss. harm. gliss. sul D ord. slow osc.

Vla. *ff* *p* s.p. sul C, seagull gliss. harm. gliss. ord. sul G slow osc.

Vc. *ff* *p* s.p. sul A, seagull gliss. ord. sul D slow osc.

Cb.

92 $\frac{3}{4}$ $\frac{4}{4}$

Picc. f f

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. harmon mute in (stem in)

B. Tbn.

Perc. I pp f

Perc. II p f

Vibraphone (motor on/slow speed) soft yarn mallets

Sus. cym. bow arco l.v.

Hp. pp ff

bisbigliando 8^{va}

Gtr. mp f

Cel.

l.v. all notes

Vln. ff p ff

Vln. ff p ff

Vla. ff p ff

Vc. ff p ff

Cb.

ord. \rightarrow s.p. sul E, seagull gliss.

ord. \rightarrow s.p. sul D, seagull gliss.

ord. \rightarrow s.p. sul G, seagull gliss.

ord. \rightarrow s.p. sul A, seagull gliss.

fast osc. s.p. harm. gliss.

I tr $(\#s)$

III tr (s)

III tr (s)

tr (s)



96

Picc. *f* *f* *p* *f*

Fl. *f* *f*

Ob. *p* *ff* *p* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *f* *p*

Hn. *ffp*

C Tpt. *f* *p* *f*

Tbn.

B. Tbn. *ffp*

Perc. I *f*

Perc. II

Hp.

Gtr.

Vln. *f*

Vln.

Vla.

Vc.

Cb.

98

Picc. *f* *f* *f* *f* *p* *ff*

Fl. *p* *ff* *ff* *p* *ff*

Ob. *ff* *p* *ff* *p* *ff*

Cl. *p* *ff sub.* *p* *p* *ff*

Bsn. *ff* *p* *ff*

Hn. *ff* *p* *ff*

C Tpt. *p* *ff* *ff* *p sub.* *ff*

Tbn. *ff* *p* *ff*

B. Tbn. *ff* *p* *ff*

Perc. I *f* *f*

Perc. II *p* *f*

Sus. cym.
medium yarn mallets

Hp.

Gtr.

Vln. *2/4* *3/8*

Vln.

Vla.

Vc. *p* *ff*

Cb. *p* *ff*

P

♪ = ♩

101

Picc. *f*

Fl. *f*

Ob. *p* — *ff*

Cl. *f*

Bsn.

Hn. *f*

C.Tpt. *f*

Tbn. (wa-wa) *f*

B. Tbn.

Perc. I

Perc. II

Hp. *ff*

Gtr.

Cel. *mf*

P

♪ = ♩

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. s.p. *ff*

Cb. *f*

3/12

2/2

3/8

1/8

3/12

4/4

Q

4/4 Tense and flowing, ♩ = ♩

107

Perc. I
soft yarn mallets
p *mp* *mf* *f*

Perc. II

Harp
p *mf* *f*

Q

4/4 Tense and flowing, ♩ = ♩

Vln.

Vln.

Vla.

Vc.
arco
p

Cb.
arco
p

110

3/4 4/4

Picc. *f* *f* *f*

Fl. *f* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *p*

Bsn. *f* *f*

Hn. *p*

C Tpt. *p* *f* *p*

Tbn. *f*

B. Tbn. *f* *p*

Perc. I *p* *mp* *mf* *mf*

Perc. II *p* *f*

Hp. *pp* *ff*

Gtr. *p*

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

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

Vla. *ff*

Vc. *ff*

Cb.

Sus. cym. bow arco l.v.

bisbigliando

ord. s.p. sul G, seagull gliss.

ord. s.p. sul G, seagull gliss.

ord. s.p. sul C, seagull gliss.

ord. s.p. sul A, seagull gliss.

I tr

II tr

IV tr

III tr

1.v. all notes

114

Picc. *ff* *ff* *ff* *p* *f*

Fl. *p* *ff*

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff*

Hn. *ff* *p* *ff*

C.Tpt. *f* *p* *f* *f* *ff*

Tbn. *ff* *p* *ff*

B. Tbn. *ff* *p* *ff*

Perc. I *f* *f* *f*

Chinese cym.
medium yarn mallets *p* *f*

Hp. *ff*

Vln. *pp* *ff*

Vln. *pp* *ff*

Vla. *pp* *ff*

Vc. ord. *pp* *ff*

Cb. *pp* *ff*

3/4 1/8

S

116 **1** **8** **4** **12** **2** **8** **4** **8** **3**

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn.

Hn. *ff*

C Tpt. *f*

Tbn. *ff*

B. Tbn. *f*

Perc. I Temple blocks *f*

Perc. II Sus. cym. *f*

Hp. (pedal gliss) *ff*

S **1** **8** **4** **12** **2** **8** **4** **8** **3**

Vln. *fff* col legno batt./ricochet

Vln. *fff* col legno batt./ricochet

Vla. *fff* col legno batt./ricochet

Vc. *fff* col legno batt./ricochet s.p.

Cb. *fff* col legno batt./ricochet s.p.

120 $\frac{3}{8}$ $\frac{4}{12}$ $\frac{2}{4}$ $\frac{4}{4}$ T $\text{♩} = \text{♩}$

Picc. *ff*

Fl. *ff*

Ob. *ff* *p*

Cl. *ff*

Bsn.

Hn. *ff*

C Tpt. *f* mute off

Tbn. *ff*

B. Tbn. *f*

Perc. I *f*

Perc. II *f*

Vibraphone
soft yarn mallets

Hp. (pedal gliss) *ff*

$\frac{4}{12}$ $\frac{2}{4}$ $\frac{4}{4}$ T $\text{♩} = \text{♩}$

Vln. *fff* col legno batt./ricochet

Vln. *fff* col legno batt./ricochet

Vla. *fff* col legno batt./ricochet

Vc. *ff* *ff* *ff* norm s.p. col legno batt./ricochet

Cb. *ff* *ff* s.p.

123 $\frac{4}{4}$

Picc. f f p ff

Fl. f p ff p

Ob. ff p ff

Cl. ff p ff sub. p ff

Bsn. ff

Hn. p f

C Tpt. f p

Tbn. ffp

B. Tbn. ffp

Perc. I f f f f

Perc. II Chinese cym. medium yarn mallets p ff

Hp.

Cel. pp f

Vln. $\frac{4}{4}$

Vln.

Vla.

Vc. ord. norm. p

Cb. ord. p

U

2/4

3/8

125

Picc. *ff* *ff* *p* *ff*

Fl. *ff* *ff* *p* *p* *ff* *pp sub.*

Ob. *p* *ff* *ff* *p* *ff* *pp sub.*

Cl. *ff* *p ff sub.* *p* *ff* *pp sub.*

Bsn. *p* *ff* *ff* *p* *ff*

Hn. *p* *ff* *p* *ff*

C Tpt. *f* *p* *p* *ffp* *ff sub.* *p ff sub.*

Tbn. *ff* *ffp* *ff*

B. Tbn. *ff* *ffp* *ff*

Perc. I *f* *f* *f*

Perc. II *p* *ff*

Harp. *p* *ff* *frantic glissandi, rapid!!*

Cel. *pp* *f* *pp* *ff*

Vln. *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

V

128 $\frac{3}{8}$ $\text{♩} = \text{♩}$

Picc. ff ff ff ff ff

Fl. ff ff

Ob. ff ff ff ff ff

Cl. ff ff ff ff ff

Bsn. ff ff

2 $\frac{2}{8}$ 2 $\frac{2}{12}$ 2 $\frac{2}{8}$

Hn. ff ff

C Tpt. p ff p ff

Tbn. rapid slide vibr. f f

B. Tbn. f f

Perc. I ff ff

Perc. II f f

Sus. cym. stick

Hi-hat stick

scrape with stick head **around** the dome l.v.

scrape with stick head **around** the dome l.v.

Hp. ff ff

Cel.

V

128 $\frac{3}{8}$ $\text{♩} = \text{♩}$

Vln. ff ff ff ff ff

Vln. ff ff ff ff ff

Vla. ff ff ff ff ff

Vc. ff ff

Cb. ff ff

norm. ff ff ff ff ff

norm. ff ff ff ff ff

norm. ff ff ff ff ff

2 $\frac{2}{8}$ 2 $\frac{2}{12}$ 2 $\frac{2}{8}$

133 $\frac{4}{8}$ $\frac{4}{12}$ $\frac{4}{4}$ ♩ = ♩

Picc. *ff* *ff* *ff* *ff*

Fl. *ff*

Ob. *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff*

Bsn.

Hn. *ff*

C Tpt. *p* *ff*

Tbn. rapid slide vibr. *f*

B. Tbn. *f* *f*

Perc. I *ff* l.v. take bow arco *f*

Perc. II *f* *ff* *p* *ff*

Hp. *ff*

Cel.

Vln. *ff* *ff* *ff* *fff* sul G, seagull gliss. s.p.

Vln. *ff* *ff* *ff* *fff* sul G, seagull gliss. s.p.

Vla. *ff* *ff* *ff* *fff* sul C, seagull gliss. s.p.

Vc. *ff* *ff* *ff* *fff* sul A, seagull gliss. s.p.

Cb. *ff* *ff* *ff* *fff* sul E, harm. gliss. s.p.

play intermittently many times, take care to sustain the final pitch at times

W Frantic!

137

Picc. *pp* *ff*

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Hn. *p* *ff*

C.Tpt. *pp* *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Perc. I
Sus. cym.
Hit the cymbal at irregular points in time (do not exceed mf)

Perc. II
Chinese cym.
Hit the cymbal at irregular points in time (do not exceed mf)

Hp. *pp* *ff*

Cel. *pp* *ff*

play intermittently many times, take care to sustain the final pitch at times

play intermittently many times, take care to sustain the final pitch at times

play intermittently many times, take care to sustain the final pitch at times

play intermittently many times, take care to sustain the final pitch at times

play intermittently, many times, speed is more ad lib. than written

slide between notes, take care to put in rests of arbitrary lengths between each slide

play many times, very fast, take care to alternate speed in the reaching of destination notes

play intermittently, many times, speed is more ad lib. than written

W Frantic!

(s.p.)
I, non-harmonic high notes, ad lib.

(s.p.)
I, non-harmonic high notes, ad lib.

(s.p.)
I, non-harmonic high notes, ad lib.

(s.p.)
I, non-harmonic high notes, ad lib.

Vln. *pp* *fff* *ppp sub.*

Vln. *pp* *fff* *ppp sub.*

Vla. *pp* *fff* *ppp sub.*

Vc. *pp* *fff* *ppp sub.*

Cb. ord. *p*

harm. gliss.

harm. gliss.

harm. gliss.

harm. gliss.

play intermittently many times, take care to sustain the final pitch at times

Picc. *ff* *3/4* *4/4*

play intermittently many times, take care to sustain the final pitch at times

Fl. *ff*

play intermittently many times, take care to sustain the final pitch at times

Ob. *ff* 7

play intermittently many times, take care to sustain the final pitch at times

Cl. *ff* 6

play intermittently, many times, speed is more ad lib. than written

Hn. *p* *ff*

play intermittently, many times, speed is more ad lib. than written

C Tpt. *f* 3 3

slide between notes, take care to put in rests of arbitrary lengths between each slide

Tbn. *ff*

B. Tbn. *p* *ff* 8^{va}

Sus. cym. Hit the cymbal at irregular points in time (do not exceed mf)

Perc. I

Chinese cym. Hit the cymbal at irregular points in time (do not exceed mf)

Perc. II

play many times, very fast take care to alternate speed in the reaching of destination notes

Hp. *ff* gliss. gliss.

play intermittently, many times, speed is more ad lib. than written

Cel. *ff* Red.

Vln. *fff sub.* *ppp sub.* *3/4* *4/4*

Vla. *fff sub.* *ppp sub.*

Vc. *fff sub.* *ppp sub.*

Cb. *f* *p* *f* ext. sul pont. ord. ext. sul pont.

play intermittently, many times

Picc. *ff*

play intermittently, many times, no rests this time

Fl. *ff*

play intermittently, many times, no rests this time

Ob. *ff*

play intermittently, many times, no rests this time

Cl. *ff*

play once

Hn. *p* *ff*

play intermittently, as many times as possible, speed is more ad lib. than written

C Tpt. *f*

slide between notes, take care to put in rests of arbitrary lengths between each slide

Tbn. *ff*

B. Tbn. *p* *ff*

Sus. cym. Hit the cymbal at irregular points in time (do not exceed mf)

Perc. I

Chinese cym. Hit the cymbal at irregular points in time (do not exceed mf)

Perc. II

play many times, take care to alternate speed in the reaching of destination notes

Hp. *ff*

play intermittently, many times, speed is more ad lib. than written

Cel. *ff*

4/4

Vln. *fff sub.* *ppp sub.*

Vln. *fff sub.* *ppp sub.*

Vla. *fff sub.* *ppp sub.*

Vc. *fff sub.* *ppp sub.*

Cb. *p* ord.

X

speed up and make reiterations more dense

speed up significantly and make reiterations more dense

speed up significantly and make reiterations more dense

speed up significantly and make reiterations more dense

speed up significantly and make reiterations more dense

as fast as possible

speed up the previous gesture as much as possible

speed up whatever you were doing as much as possible

as fast as possible

speed up the previous gesture as much as possible

speed up whatever you were doing as much as possible

Sus. cym.
medium yarn mallets

Chinese cym.
medium yarn mallets

extremely fast

speed up as much as possible

speed up as much as possible

X

2/4 3/8 2/4 4/4

fff sub. *ppp sub.* *fff sub.*

fff sub. *ppp sub.* *fff sub.*

fff sub. *ppp sub.* *fff sub.*

fff sub. *ppp sub.* *fff sub.*

ext. sul pont. → ord.

f *p* *f*

152

Y

very fast

4/4 3/4 1/4 2/4 1/4 3/4

Picc. *ff* do not necessarily complete gesture

Fl. *ff* do not necessarily complete gesture

Ob. *ff* do not necessarily complete gesture

Cl. *ff* do not necessarily complete gesture

Hn. *ff* do not necessarily complete gesture, feel free to sound sloppy

C Tpt. *ff* do not necessarily complete gesture, feel free to sound sloppy

Tbn. *ff* do not necessarily complete gesture, feel free to sound sloppy

B. Tbn.

Perc. I Temple blocks *ff*

Perc. II hi-hat sticks *ff*

Hp. *ff* do not necessarily complete gesture

Cel. *ff* do not necessarily complete gesture

Y

4/4 3/4 1/4 2/4 1/4 3/4

Vln. *ppp sub.* *fff sub.* *ppp sub.* *fff sub.*

Vln. *ppp sub.* *fff sub.* *ppp sub.* *fff sub.*

Vla. *ppp sub.* *fff sub.* *ppp sub.* *fff sub.*

Vc. *ppp sub.* *fff sub.* *ppp sub.* *fff sub.*

Cb. *p* *f* *p*

AA Passionately, ♩ = ♩

163

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

Fl. *ff* *p* *ff* *ff* *p* *ff*

Ob. *ff* *p* *ff* *p* *mf* *ff* *p* *ff*

Cl. *ff* *p* *ff* *p* *mf* *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff*

Hn. *f* *ff* *f* *f* *ff* *f*

CTpt. *f* *fp* *ff* *f* *fp* *ff*

Tbn. *p* *f* *p* *f*

B. Tbn. *f* *f*

Perc. I Slap stick *f*

Perc. II Vibraslap *mf*

Hp. *ff* *f* *ff*

Gtr. dampen at 7th fret *f*

Cel. *ff*

AA Passionately, ♩ = ♩

Vln. *fff* 5 *norm. s.p.* *ff* *fff* 5

Vln. *fff* 5 *norm. s.p.* *ff* *fff* 5

Vla. *fff* *norm. s.p.* *ff* *fff*

Vc. *fff* 5 *norm. s.p.* *ff* *fff* 5

Cb. *p*

169 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

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

Fl. *ff* *p* *ff*

Ob. *p* *mf* *ff* *p* *mf*

Cl. *p* *mf* *ff* *p* *mf*

Bsn. *p* *ff*

Hn. *f* *ff* *f*

C Tpt. *f* *fp* *ff*

Tbn. *p* *f* *gliss.*

B. Tbn. *f*

Perc. I *f* Sus. cym.
medium yarn mallet

Perc. II *mf* Timpani

Hp. *f* *ff* *f*

Gtr. *f*

Cel. *ff*

Vln. *norm. s.p.* *ff* *col legno batt./ricochet* *fff* *norm. s.p.* *ff*

Vln. *norm. s.p.* *ff* *col legno batt./ricochet* *fff* *norm. s.p.* *ff*

Vla. *norm. s.p.* *ff* *gliss.* *col legno batt./ricochet* *fff* *norm. s.p.* *ff* *gliss.*

Vc. *norm. s.p.* *ff* *gliss.* *col legno batt./ricochet* *fff* *norm. s.p.* *ff* *gliss.*

Cb. *f*

BB

174 $\frac{3}{8}$ ♩ = ♩

Picc. $\frac{2}{12}$ $\frac{2}{8}$ $\frac{4}{12}$ $\frac{3}{8}$ $\frac{2}{12}$ $\frac{2}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Hp.

Gtr.

Cel.

BB

$\frac{3}{8}$ ♩ = ♩

Vln. $\frac{2}{12}$ ord. $\frac{2}{8}$ $\frac{4}{12}$ $\frac{3}{8}$ $\frac{2}{12}$ $\frac{2}{4}$

Vln.

Vla.

Vc.

Cb.

182 $\frac{2}{4}$ $\frac{2}{12}$ $\frac{4}{4}$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* *p sub.* *ff*

Hn. *ff*

C Tpt. *f* *ff*

Tbn. *ff* *ffp* *ff*

B. Tbn. *ff*

Perc. I Temple blocks *ff*

Perc. II Ratchet *ff*

Hp. *ff*

Gtr. *f* dampen at 5th fret

Cel.

3 $\frac{3}{12}$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *f* *ff*

Tbn. *ff* *ffp* *ff*

B. Tbn. *ff*

Perc. I Temple blocks *ff*

Perc. II Ratchet *ff*

Hp. *ff*

Gtr. dampen at 5th fret

Cel.

Vln. *ff*

Vln. *ff*

Vla. *f*

Vc. *f*

Cb. *f*

heavy bow pressure

heavy bow pressure

bow behind the bridge with heavy pressure

s.p.

normal pressure

ord.

norm.

ord.

CC

3 $\frac{3}{12}$

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *p*

gliss.

gliss.

gliss.

ord.

ord.

DD

190 $\frac{3}{12}$ $\frac{2}{8}$ $\frac{2}{12}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{12}$

Picc. *ff* *ff* *ff* *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff* *ff*

Bsn. *ff* *p sub.* *ff* *ff* *ff* *ff*

Hn. *ff* *ff* *ff* *ff* *ff* *ff*

C Tpt. *f* *f* *ff* *ff* *ff* *ff*

Tbn. *ff* *ffp* *ff* *ff* *ffp* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff*

Perc. I *ff* *ff* *ff* *ff* *ff* *ff*

Perc. II *ff* *ff* *ff* *ff* *ff* *ff*

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

Gtr. *f* *f* *f* *f* *f* *f*

Cel. *f* *f* *f* *f* *f* *f*

Vln. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff*

gliss. *ff* *ff* *ff* *ff* *ff* *ff*

DD $\frac{2}{8}$ $\frac{2}{12}$

197

2/12 3/4 2/4 4/4 3/4 4/8

Picc. *ff* *ff* 6

Fl. *ff* *ff*

Ob. *ff* *ff* 3

Cl. *ff* *ff* 5

Bsn. *ff* *p sub.* *ff*

Hn.

C Tpt. *f* *ff*

Tbn. *ff* *ffp* *ff*

B. Tbn. *ff*

Perc. I *ff* Snare dr./Sus cym. (snare off) wood sticks

Perc. II *ff* Timpani hard felt mallet

Hp. *ff*

Gtr. *f*

Cel.

Vln. *ff* *gliss.* *molto vibr.* *p* *ff* heavy bow pressure

Vln. *ff* *gliss.* *molto vibr.* *p* *ff*

Vla. *ff* *gliss.* *molto vibr.* *p* *ff* *f*

Vc. *ff* *gliss.* *molto vibr.* *p* *ff* *f* bow behind the bridge with heavy pressure

Cb. *f* s.p.

EE

202 $\frac{4}{8}$ $\text{♩} = \text{♩}$

Picc. $\frac{4}{8}$ $\frac{4}{12}$ $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = \text{♩}$

Fl. *ff* *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* *ff*

C Tpt. *ff* *ff* *ff*

Tbn. *ff* *ff*

B. Tbn. *ff* *ff*

Perc. I Sus cym. l.v. *f* Snare dr. *p* (sus. cym.) *f*

Perc. II l.v. *p* *ff* Tam-tam

Hp. *ff* *gliss.* 8^{va}

Gtr. *f* *f*

Cel.

EE

$\frac{4}{8}$ $\text{♩} = \text{♩}$ normal pressure $\frac{4}{12}$ $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = \text{♩}$

Vln. *ff* *ff* *ff*

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. ord. *p* s.p. *f*

bow behind the bridge with heavy pressure

FF

207 $\frac{2}{8}$ $\frac{3}{6}$ $\frac{4}{12}$ $\frac{4}{8}$ $\frac{4}{12}$ $\frac{4}{4}$ $\frac{4}{12}$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. I
Sus cym. l.v. Snare dr. (sus. cym.)
f *p* *f*

Perc. II
l.v. *f*

Hp. *ff* *gliss.*

Gtr. *f*

Cel.

FF

$\frac{2}{8}$ $\frac{3}{6}$ $\frac{4}{12}$ $\frac{4}{8}$ $\frac{4}{12}$ $\frac{4}{4}$ $\frac{4}{12}$

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. ord. *p* *ff*

bow behind the bridge with heavy pressure

s.p.

GG

213 $\frac{4}{12}$ $\text{♩} = \text{♩}$ $\frac{3}{8}$ $\frac{2}{4}$ $\text{♩} = \text{♩}$ $\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = \text{♩}$

Picc. *ff* *ff* *ff* *ff* *ff* 3 3 5

Fl. *ff* *ff* *ff* *ff* *ff* 3 3 5

Ob. *ff* *ff* *ff* *ff* *ff* 3 3 5

Cl. *ff* *ff* *ff* *ff* *ff* 3 3 5

Bsn. *ff* 3 3 5

Hn. *ff* *ff* *ff* *ff* *p* *ff*

C Tpt. *ff* *ff* *ff* *ff* *p* *ff*

Tbn. *ff* *ff* *ff* *ff* *p* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *p* *ff*

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

(sus cym.) ϕ snares on

Perc. II *pp* *ff*

Sus. cym. med. yarn mallets

Hp. *ff* *ff* *ff* ϕ

gliss. gliss. gliss.

Gtr. *f*

Cel.

GG

$\frac{4}{12}$ $\text{♩} = \text{♩}$ $\frac{3}{8}$ $\frac{2}{4}$ $\text{♩} = \text{♩}$ $\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = \text{♩}$

Vln. *ff* *ff* *ff* *ff* *ff*

Vln. *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff*

Vc.

Cb. ord.

HH

Noisy!

218

3/4

4/4

Picc.

Hn.

Perc. I

Gtr.

HH

Noisy!

3/4

4/4

Vln.

Picc.

Fl. *blow only air*
p *ff* *p*

Ob. *blow only air*
p *ff* *p*

B. Cl. *blow only air*
f *p* *ff* *p* *ff* *p*

Bsn.

Hn. *blow only air*
p *ff* *p*

C Tpt.

Tbn. *blow only air*
p *ff* *p*

B. Tbn.

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

Perc. II *Chinese cym. medium yarn mallets*
p *ff*

Gtr. dampen strings and move right hand pick vigorously back and forth near the bridge on the indicated strings
p *f* *sim.* *p* *f*

Cel.

Vln. *ff* *p* *sim.* *ffp* *ff* *p*

Vln. *ff* *p* *sim.* *ffp* *ff* *p*

Vla. *ff* *p* *sim.* *ffp* *ff* *p*

Vc. *f* *p*

Cb. *p* *f* *p*

Picc.

Fl. *p* *blow only air* *p* *f* *p*

Ob. *p* *blow only air* *p* *f* *p*

B. Cl. *ff* *p* *ff* *blow only air* *p* *f* *p* *Change to Clarinet in Bb*

Bsn.

Hn. *p* *blow only air* *p* *f* *p*

C Tpt. *blow only air* *p* *ff* *p* *harmon mute (stem half extended)*

Tbn. *ff* *p* *blow only air* *p* *f* *p* *straight mute in*

B. Tbn.

Perc. I *f* *p*

Perc. II *p* *ff*

Gtr. *sim.* *p* *f*

Cel.

Vln. *sim.* *p* *ff* *p* *pp*

Vln. *sim.* *p* *ff* *p*

Vla. *sim.* *p* *ff* *p*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

II ♩ = 70

234

Picc. -

Fl. *blow only air*
p *mf* *p* *p*

Ob. *blow only air*
p *mf* *p* *p* *blow only air*
p *mf* *p*

Cl. *blow only air*
f *blow only air*
mf

Bsn. -

Hn. *blow only air*
p *mf* *p* *blow only air*
p *mf* *p*

C Tpt. -

Tbn. -

B. Tbn. -

Perc. I -

Perc. II -

Cel. -

II ♩ = 70

Vln. *blow behind the bridge with heavy pressure*

Vln. -

Vla. -

Vc. *blow behind the bridge with heavy pressure*
p *ff* *p*

Cb. *blow behind the bridge with heavy pressure*
p *ff* *p*

Picc.

Fl. *whistle tones*
p

Ob. *blow only air*
p *mf* *p*

Cl. *blow only air*
p *pp*

Bsn.

Hn. *blow only air*
p *mf* *p*

C.Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

Cel.

Vln.

Vln. *slow oscillations*
ppp

Vla.

Vc. *bow behind the bridge with heavy pressure*
p *f* *p*

Cb. *bow behind the bridge with heavy pressure*
p

246

Picc. **Molto**

Fl. **Molto**
whistle tones
p

Ob. **Molto**
reed in

Cl. **Molto**
blow only air
pp

Bsn. **Molto**

Hn. **Molto**
blow only air
p
mouthpiece back in normally

C Tpt. **Molto**

Tbn. **Molto**

B. Tbn. **Molto**

Perc. I **Molto**

Perc. II **Molto**

Cel. **Molto**

Vln. **Molto**

Vln. **Molto**

Vla. **Molto**

Vc. **Molto**
bow behind the bridge with heavy pressure
pp

Cb. **Molto**
bow behind the bridge with heavy pressure
p

KK

253 Calm and Distant, (♩ = 60)

Picc. *p* *p* *pp*

Fl. *pp* *pp* *pp*

Ob.

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

Bsn. *pp*

Hn. *pp*

C. Tpt.

Tbn.

B. Tbn.

Vibraphone (motor on/high speed) arco *p*

Perc. I *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. II Two small tam-tams soft yarn mallets always off center l.v. l.v. l.v. l.v. l.v. l.v. *ppp* *ppp* *ppp* *ppp* *ppp*

Gtr. distortion engaged *pp*

Cel.

KK

Calm and Distant, (♩ = 60)

Vln. *ppp*

Vln. *pp*

Vla. med. osc. *pp*

Vc.

Cb.

260

Picc. *pp* *pp* *pp*

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

Ob. *pp*

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

Bsn. *pp*

Hn.

C Tpt. *pp*

Tbn. *p*

B. Tbn.

Perc. I *p* *arco* *arco*

Perc. II *l.v.* *l.v.* *ppp* *ppp* *ppp* *ppp*

Hp.

Gtr. *pp* *pp*

Cel.

Vln. *ppp* *ppp* *ppp*

Vln.

Vla.

Vc.

Cb.

play the upper note without picking (l.h.)

play the upper note without picking (l.h.)

LL

LL

266

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp* *mp*

Bsn.

Hn. *p*

C Tpt. *pp* stem out

Tbn.

B. Tbn.

Perc. I

Perc. II *ppp* l.v. *ppp* l.v.

Gtr. l.v.

Cel.

Vln. *pp*

Vla. *pp* III norm.

Vc. *pp*

Cb.

MM

270

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *f*

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II *ppp sempre*

Timpani
soft felt mallets

always rolling,
approximate the contour,

Cel.

MM

Vln. I *p* *pp* II with subtle vibr.

Vln. II *p* fast osc.

Vla. I *p* *pp* with subtle vibr.

Vla. II *pp*

Vc. I *p* *pp* with subtle vibr. *f*

Vc. II *pp*

Cb. III norm. *pp* *f* *pp*

274

NN

Picc. *p* *f* *p* *f*

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

Ob. *p* *f* *p* *f*

Cl. *mp* *f* *p* *f*

Bsn.

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

C Tpt.

Tbn. *p* *ff*

B. Tbn.

Perc. I Tam-tam
superball mallet circular motion *pp* *f* l.v.

Perc. II

Hp. *p* l.v.

Cel. *p* *Reo.*

NN

Vln. *f* *p*

Vln.

Vla. *f* *p*

Vc. *p* *f* *p*

Cb. III IV

00

278

Picc. *p* *f*

Fl. *p* *f*

Ob. *mp* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

B. Tbn. *p*

Perc. I *pp* circular motion

Perc. II

Hp. *mf* l.v. *mf* l.v.

Gtr. *pp* bottleneck gliss.

Cel. *p* *ped.*

00

Vln. with subtle vibr. *pp* *f* *p*

Vln. *pp* *f* *p* *f* *p*

Vla. with subtle vibr. *pp* *f* *p* *f* *p*

Vc. with subtle vibr. *pp* *f* *p* *f* *p*

Cb. *ff* *p* *ff*

PP

284

Picc. *p* — *f*

Fl. *p* — *f*

Ob. *p* — *f*

Cl. *p* — *f*

Bsn.

Hn. *ff* *p* — *f*

C Tpt. *ff*

Tbn. *ff* *p* — *f*

B. Tbn.

Perc. I l.v. *f*

Perc. II

Hp.

Gtr.

Cel. *p*

PP

Vln. with subtle vibr. *ff* — *p* — *f*

Vln.

Vla. with subtle vibr. *ff* — *p* — *f* — *p*

Vc. with subtle vibr. *ff* — *p* — *f*

Cb. *p sub.*

290

Picc. *p* *f* *p* *ff* *pp*

Fl. *p* *f* *p* *ff* *pp*

Ob. *f* *p* *ff* *pp*

Cl. *mp* *f* *p sub.* *ff* *mp*

Bsn. *p* *ff* *pp*

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I circular motion *p* *f* l.v.

Perc. II

Hp. l.v. *mf* *mf*

Gtr. bottleneck gliss. *pp*

Cel.

Vln. *p* with subtle vibr. *pp*

Vln. med. osc. *p*

Vla. with subtle vibr. *pp*

Vc. *p* with subtle vibr. *pp*

Cb.

295 **QQ**

Picc.

Hn.

Perc. I

Hp.

Gtr.

Cel.

QQ

Vln.

RR

299

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *mp*

Bsn.

Hn. *p*

C Tpt.

Tbn.

B. Tbn. *p*

Perc. I *p* circular motion

Perc. II

Hp. *p* l.v.

Gtr. *p* bottleneck gliss.

Cel. *p* Red.

RR

Vln. *pp* slow osc.

Vln.

Vla.

Vc.

Cb.

303

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. I

Perc. II

I.v.

Hp.

Gtr.

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

ext. sul pont

ppp