

Nolan Krell
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for orchestra
2017

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performance notes and directions

Program Note:

“Above all, it should not be thought that it suffices to distinguish the masses and exterior groups someone belongs to or participates in from the internal aggregates that person envelops in himself or herself. The distinction to be made is not at all between exterior and interior, which are always relative, changing, and reversible, but between different types of multiplicities that coexist, interpenetrate, and change places – machines, cogs, motors, and elements that are set in motion at a given moment, forming an assemblage productive of statements: “I love you” (or whatever).”

- From Giles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (University of Minnesota Press, 1987).

For Julian Pellicano and the University of Manitoba Symphony Orchestra
To my friends David Foley and Jayne Hammond

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

2 Horns in F
2 Trumpets in C (with straight mutes)

Timpani (3 drums: G \sharp , c \sharp , e-g \sharp)

Percussion 1: 2 Medium-sized stones (fairly rough), Tubular Bells (with pedal), and 1 Ratchet (heavily muted or muffled).
Percussion 2: 1 Medium-large bass drum (muted), and 1 Guiro.

6-10 First Violins (each with a soft plectrum and a pair of small stones)
6-10 Second Violins (each with a soft plectrum and a pair of small stones)
6-10 Violas (each with a soft plectrum and a pair of small stones)
4-8 Violoncellos
2 or 4 Contrabasses

Performance Instructions:

General Considerations:

Meter:

The rhythmic profile of the $\text{♩}=46$ sections should not be considered as a blank vessel for organizing time. Instead, this piece should be felt in a slow 4/4 and the strength and weight of the beats should be taken into consideration.

Pitch:

Much of the pitch content in this piece is approximated, muffled, or stifled by certain technical considerations. However, the melodic content from the pickup to letter B to E should be precise (in the strings and brass).

Tremolos/Trills:

Always non-measured. Always as fast as possible (unless otherwise indicated). Trill note is indicated before the lower note in parenthesis.

Staccatos:

Always as short as possible.

Accidentals:

Accidentals hold throughout a bar but only for the octave that they are written in.

Dynamic indications in quotation marks ("*mp*") indicate an amplitude that is dependent on the amount of effort or force put into the sound rather than the expected result. If the dynamic does not seem to match or blend with the events around it, it may be amended in rehearsal.


 *cresc* from *niente*

 *dim* to *niente*


Grace notes (*acciaccaturas*) should be performed "before the beat".

Instrumental Considerations:

Woodwinds:

 = tongue ram (triangle notehead).

The clarinets will do this without their mouthpiece. The oboes and bassoons will do this without their reeds. Completely cover the hole with the lips. Quickly create a small, forceful stream of air and slam in closed with the tongue. It sounds approximately a major 7th lower than written.

 = air sound (square notehead).

Play with the written fingering but only so that a trace of pitch is heard and mostly just air is produced.

ppp < *p* > *ppp*

flz. = flutter tongue

Flutes:



= play with approximately half air/half pitch (diamond notehead).
Play so that there is a larger amount of air in your sound.

mp > *pp*

Oboes:



= Oboe harmonic.

Finger the pitch a P12 below the written pitch with the 1st or 2nd octave keys.

Brass:



= tongue ram (triangle notehead).

Horns and trumpets do this without their mouthpieces directly into the leadpipe. Completely cover the hole with the lips. Quickly create a small, forceful stream of air and slam in closed with the tongue. It sounds approximately a major 7th lower than written. (note: this technique can be achieved with the mouthpiece however, it requires much more effort on the part of the performer. If they would prefer to, the performers may play with the mouthpiece.)

Horns:

⊕ ○ = Horn open/closed.

Percussion:

Timpani:

Hit in center = Hit along the center membrane of the timpani.

The *glissando* in measures 158 and 159 should be fairly even and constant: hitting the drum where the rhythm and *staccatos* indicate. These pitches will be approximate and not necessarily equally tempered. The sustain should be short enough so that the *glissando* should barely be perceivable due to the brief duration of the note.

2 Stones:

These should be ground together. When other instruments are resting, this sound should be a focal point within the orchestra.

Tubular Bells:

At letter E, these should be played with the harder side of the hammer and muted with the free hand. At letter K, these should be played with the softer side of the hammer. This should sound as even as possible.

Ratchet:

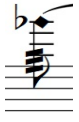
A single notehead should equal a single attempted click from the ratchet. However: 2 or even 3 clicks are permissible as the instrument can be fairly inconsistent.

Guiro:

The guiro should be played with the traditional guiro stick.

If necessary, the guiro can be muted by filling it with a cloth in order to blend better with its surroundings.

Strings:



= harmonic pressure in the left hand (no real pitch expected) (diamond notehead)

Glissandi should be even and constant (begin *gliss*-ing at the start of a note).

Headless notes during a *glissando* are attacks that do not correspond to a specific pitch. They are not necessarily equally tempered.

The long double bass *glissandi* move at very small pitch increments.

Roman numerals indicate which string an action should be performed on.

clb = *col lengo battuto*

jette = bounce bow.

On a clb bowing, allow the bow to bounce on the string a few times.

sp = *sul ponticello* (bow near the bridge)


ord. = *ordinario* (bow in the center, between the bridge and fingerboard)

st = *sul tasto* (bow near the fingerboard)

flaut. = *flautando* (lighter bow pressure)

nat. = natural (natural bow pressure)

Note: for strings, bow positions are written in a normal font, bow pressures are written in italics.

 = snap (Bartok) *pizz.*

The lengthy section of the violins and violas picking their strings with plectrums (and at this point, the performers should put down their bows; they will not need them for the remainder of the piece) should be approached as if the performers are strumming their instrument in 3 different locations on the instrument. Even though the pitches are notated as perfect 5ths, this should be considered as a fairly general positional notation: the timbre is of more importance than the notated pitches (and with the harmonic pressure, these pitches are barely audible anyway). This strumming starts very short and quick and as this section progresses, it becomes more broken up. When grace notes (*acciaccaturas*) are added (at letter G), the first, lowest note should be slightly separated from the remaining three (and as more pitches migrate to grace note rhythmic values, the remaining “on beat” pitches should be separated from them).

At measure 153, the violins and violas are asked to safely put down their instruments and tap two small stones together. These stones should produce a relatively high-pitched tapping sound.

All parts sound as written.

Contrabass sounds one octave lower.

A

Flute 1 *tongue rams*
f *mp* *p*

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Timpani

Percussion 1 *two medium-large stones grinding together (it might take some effort to produce this dynamic)*
pppp *sempre* *sim.*

Percussion 2

Violin I *pizz. 8^{va}*
sfz *mf* *p*

Violin II

Viola

Violoncello

Contrabass *clb, jette solo (no/very little pitch)*
IV/III *sp*
mp *p* *pp*

The score is for an orchestra in 4/4 time, with a tempo of quarter note = 46. It is divided into three measures. The first measure is marked with a box 'A'. The Flute 1 part has a melodic line with dynamics *f*, *mp*, and *p*, and a performance instruction 'tongue rams'. The Percussion 1 part has a rhythmic pattern of eighth notes with triplets, marked *pppp* and *sempre*. The Violin I part has a pizzicato line with dynamics *sfz*, *mf*, and *p*. The Contrabass part has a rhythmic pattern with dynamics *mp*, *p*, and *pp*. Other instruments are mostly silent or have rests.

Fl. 1

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.



Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)
8^{va}

f *pp*

(pizz.)

f *pp*

p

12

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *ppp*

pp *ppp*

pp *ppp*

(pizz.)
8^{va}

ff *ppp*

(pizz.)

ff *ppp*

(pizz.) (iii)

ff *ppp*

mp *ppp*

(sp) (flaut.)

st nat.

ppp *f*

(sp) (flaut.)

st nat.

sp flaut. 8^{va}

ppp *f* *pppp*

15 B

Timp. *ppp*

Perc. 1

Perc. 2 *ppp*

Vln. I

Vln. II *p* *ppp*

Vla. *p* *ppp* arco st *mf* *pp*

Vc. *ppp*

Cb. *ppp*

18

Perc. 1

Vln. I

Vln. II arco st *mp* *pp*

Vla. *mp* *pp* *p* *mf* *pp* *mp* *pp*

Vc. pizz. *p*

Cb.

24

Hn. 1 (open) *p* < *mf* > *pp*

Hn. 2 (open) *mp* < *pp*

Tpt. 1 con sord. (straight)

Tpt. 2 con sord. (straight)

Perc. 1 3 3 3 3 3 3 3 3 3 3 3

Vln. I (sp) (flaut.) *pp* II *pp*

Vln. II st nat. *mp* < *pp* > *p* < *mf* > *pp*

Vla. *mf* < *pp*

Vc. arco sp flaut. *pp* II *pp*

Cb.

27 **C**

Hn. 1 *p* < *mf* > *pp*

Hn. 2 *mp* < *pp*

Tpt. 1 = *mf*

Tpt. 2 = *mf*

Perc. 1 3 3 3 3 3 3 3 3 3 3 3

Vln. I st nat. *mp* < *pp* > sp flaut. *ppp*

Vln. II *pp* < *mf* > *pp*

Vla. *pp* < *mf* > *pp*

Vc. *pp*

Cb. div. pizz. *pppp* 3 3 3 3 3 3 3 3 gliss sempre 3 3 3 3

30

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mf* > *p* *ppp*

Bsn. 2 *mf* > *p* *ppp*

Hn. 1 *pp*

Hn. 2 *pp*

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Vln. I *p* *mf* *st. nat.*

Vln. II *pp* < *mf* > *pp* (st) 5

Vla. *sp flaut.* *pp*

Vc. *pp*

Cb.

33

Hn. 1 *f*

Hn. 2 *f*

(con sord.) *pp* *f*

(con sord.) *pp* *f*

p *mf* *mp*

senza sord. *mp*

senza sord. *mf* *p*

Perc. 1

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

Vln. II

Vla. *st nat.* *mp* *pp* *p* *ppp*

Vc. *pp*

Cb. 3

36

Hn. 1 *mf* *mp* *f* **D**

Hn. 2 *mf* *mp* *f*

Tpt. 1 *mf* *pp* con sord. *mf* *mp* *f*

Tpt. 2 con sord. *mf* *mp* *f*

Perc. 1 3 to Tubular Bells

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

Vln. II *st* *mf* *pp* *sp flaut.* *mf*

Vla. *sp flaut.* *mf*

Vc. *mf*

Cb. 3

39

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mf > p* *ppp*

Bsn. 2 *mf > p* *ppp*

Hn. 1 *p* *mf* *f* *mp*

Hn. 2 *p* *mf*

Tpt. 1 *senza sord.* *p* *mf* *f* *mp*

Tpt. 2 *senza sord.* *p* *mf*

Timp. *mp*

Perc. 2 *mp*

Vln. I *sp flaut.*

Vln. II *(sp) (flaut.)*

Vla. *st II nat.* *pp < mp*

Vc. *pizz.* *pp*

Cb. *3*

42

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *f > p* *ppp* (flz.) 9

Bsn. 2 *f > p* *ppp* (flz.)

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp > pp* 5

Timp. *mf*

Perc. 2 *mf*

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

Vln. II *mf*

Vla. *mf* *ppp* *p < mp < f* 5 II

Vc. *mf* *ppp* *p* pizz.

Cb. *pppp* non gliss. 3 3 3 3 3

♩ = 160

3/4

45

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff*

mp *ff*

mp *ff*

mp *ff*

mp *ff*

mp *ff*

mp *ff*

mf *p*

p *mf* *ff*

mf *f* *p*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

ff *sempre*

tubular bells

ff *sempre*

ff *sempre*

mf *f* *ff*

mp *f* *ff*

p *mf* *ff*

p *mf* *f* *ff*

pp *mp* *mf* *f* *ff*

hit in center

st nat.

II

III

(st)

(pizz.)

div.

(snap pizz.)

(snap pizz.)

49 $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ tongue ram $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ sim $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{7}{8}$

Fl. 1

Fl. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

tongue ram

tongue ram without mouthpiece

tongue ram without mouthpiece

tongue ram without mouthpiece

no Ped.

to Ratchet

to Guiro

no/very little pitch strum with plectrum

p sempre

p sempre

p sempre

sim

sim

sim.

sim.

61

Fl. 1 **7/8** **3/4** **2/4** **4/4** **5/8** **2/4** **5/4** **7/8** **3/4** **4/4** **5/8**

Fl. 2

Hn. 1 **7/8** **3/4** **2/4** **4/4** **5/8** **2/4** **5/4** **7/8** **3/4** **4/4** **5/8**

Hn. 2

Tpt. 1

Tpt. 2

Vln. I **7/8** **3/4** **2/4** **4/4** **5/8** **2/4** **5/4** **7/8** **3/4** **4/4** **5/8**

Vln. II

Vla.

Vc.

Cb.

72

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

3/4 7/8 3/4 3/4 7/8 3/4 3/4 7/8 3/4 4/4 1/4

tongue ram without reed *f* *sim*

tongue ram without reed *f* *sim*

tongue ram without mouthpiece *f* *sim*

tongue ram without mouthpiece *f* *sim*

tongue ram without reed *f* *sim*

tongue ram without reed *f* *sim*

3/4 7/8 3/4 3/4 7/8 3/4 3/4 7/8 3/4 4/4 1/4

pppp *sempre cresc. poco a poco* *sim.*

ratchet, heavily muted *stac. possible* *sim.*

guiro, fast scrape in a single direction *pppp* *sempre cresc. poco a poco* *sim.*

strum more "lazily" *mp sempre* *sim.*

strum more "lazily" *mp sempre* *sim.*

strum more "lazily" *mp sempre* *sim.*

83

1/4 3/4 7/8 3/4 2/4 4/4 2/4 5/4 7/8 5/8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4

pp (stop cresc.)

still as stac. as possible

mf

sim. with the lowest string more separated from the others

mf

sim. with the lowest string more separated from the others

mf

sim. with the lowest string more separated from the others

mf no/very little pitch

clb, jette II/I tutti sp

pp

clb, jette IV/III tutti sp

pp

cresc.

cresc.

103

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/8 4/4 1/4 3/4 2/4 4/4

7/8 4/4 1/4 3/4 2/4 4/4

7/8 4/4 1/4 3/4 2/4 4/4

st ord. sp ord. st ord. st

st ord. sp ord. st ord. st

Detailed description: This page of a musical score covers measures 103 through 110. The score is arranged in systems for woodwinds, percussion, and strings. The woodwind section includes two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), and two bassoons (Bsn. 1, 2). The percussion section includes timpani (Timp.), two snare drums (Perc. 1, 2), and a cymbalist (Cb.). The string section includes two violins (Vln. I, II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The time signatures for the woodwinds and strings are 7/8, 4/4, 1/4, 3/4, 2/4, and 4/4. The percussion parts are written in a simplified notation. The score includes various musical notations such as notes, rests, and articulation marks like 'st' (staccato), 'ord.' (ordine), and 'sp' (sforzando).

This page of a musical score features six systems of staves. The first system includes Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, and Bsn. 2. The second system includes Timp., Perc. 1, and Perc. 2. The third system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into six measures, each with a different time signature: 4/4, 5/4, 7/8, 5/8, 3/8, and 3/8. The woodwind parts (Ob., Cl., Bsn.) and strings (Vln., Vla., Vc., Cb.) play a melodic line with various articulations. The percussion parts (Timp., Perc. 1, Perc. 2) provide a rhythmic accompaniment. The Vc. and Cb. parts include dynamic markings: *ord.*, *st*, and *sp*.

124

2/4 4/4 5/8

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ord. *st.* *sp.*

136

Fl. 1 *pp*

Fl. 2 *ppp*

Hn. 1 *pp*

Hn. 2

Tpt. 1 *pp*

Tpt. 2 *ppp*

Timp.

Perc. 1

Perc. 2 *sim.*

Vln. I

Vln. II

Vla.

Vc. *ord.* *st.*

Cb. *ord.* *st.*

2/4 4/4 7/8 139

Detailed description: This page of a musical score covers measures 136 to 139. The score is divided into four measures by vertical bar lines. Above the staves, the time signatures are 2/4, 4/4, 7/8, and 139. The instruments are arranged in a standard orchestral layout. Flute 1 (Fl. 1) starts in measure 136 with a *pp* dynamic. Flute 2 (Fl. 2) enters in measure 137 with a *ppp* dynamic. Horn 1 (Hn. 1) has a *pp* dynamic in measure 136 and a *ppp* dynamic in measure 137. Trumpet 1 (Tpt. 1) has a *pp* dynamic in measure 136 and a *ppp* dynamic in measure 137. Trumpet 2 (Tpt. 2) has a *ppp* dynamic in measure 137. The timpani (Timp.) part has a *ppp* dynamic in measure 137. Percussion 1 (Perc. 1) has a *ppp* dynamic in measure 137. Percussion 2 (Perc. 2) has a *sim.* dynamic in measure 137. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) has a *ppp* dynamic in measure 137. The string parts are marked with *ord.* (order) and *st.* (staccato) in measures 137 and 138.

♩=46 (tempo 1)

144

3/4 4/4 5/8 9/8 4/4

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tubular Bells

BD (muted)

pppp *sempre* with Ped.

pppp *sempre*

pp *ppp* *sim*

pp *ppp* *sim*

pp *ppp* *sim*

ord. *ppp* *pppp*

ord. *ppp* *pppp*

sp. *ppp* *pppp*

st. *ppp* *pppp*

st. *ppp* *pppp*

st. *ppp* *pppp*

st. *ppp* *pppp*



149

Bsn. 1

Bsn. 2

Perc. 1

Perc. 2

just air with indicated fingering (trace of pitch)

f *p*

just air with indicated fingering (trace of pitch)

f *p*

sim. 3 3 3

3 3 3

3 3 3

152

Fl. 1 (flz.) (half air/half pitch) *mf* > *p* *ppp*

Fl. 2 (flz.) (half air/half pitch) *mf* > *p* *ppp*

Ob. 1 just air with indicated fingering (trace of pitch) *ppp* < *p* > *ppp* "mp" *ppp* < *p* > *ppp*

Ob. 2 just air with indicated fingering (trace of pitch) *ppp* < *p* > *ppp* "mp"

Cl. 1 just air with indicated fingering (trace of pitch) *ppp* < *p* > *ppp* "mp" *mf* *p*

Cl. 2 just air with indicated fingering (trace of pitch) *ppp* < *p* > *ppp* "mp"

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Perc. 1

Perc. 2

Vln. I tap two small stones together *pppp* sempre sim. 3

Vln. II tap two small stones together *pppp* sempre sim. 3

Vla. tap two small stones together *pppp* sempre sim. 3

155

Ob. 2 *ppp* *p* *ppp*

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

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

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Detailed description: This page of a musical score covers measures 155, 156, and 157. The woodwind section (Ob. 2, Cl. 1, Cl. 2) features a melodic line starting in measure 155 with dynamics *ppp*, *p*, and *ppp*, and a five-fingered slur. The brass section (Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2) is mostly silent, with *mf* dynamics indicated at the start of measure 157. Percussion 1 plays a steady pattern of eighth notes on a snare drum. Percussion 2, Violin I, Violin II, and Viola all play a triplet pattern of eighth notes. The score is written in 4/4 time.

158

(flz.)

mp > *pp*

F1. 1

F1. 2

(flz.)

mp > *pp*

Ob. 1

ppp < *p* > *ppp* "mp"

ppp < *p* > *ppp*

ppp <

Ob. 2

ppp < *p* > *ppp* "mp"

ppp < *p* > *ppp*

Cl. 1

ppp < *p* > *ppp* "mp"

ppp < *p* > *ppp*

Cl. 2

ppp < *p* > *ppp* "mp"

ppp < *p* > *ppp*

Bsn. 1

p

ppp < *p* > *ppp*

Bsn. 2

p

ppp < *p* > *ppp*

Timp.

in center
mute with free hand
sempre gliss.

pp

pppp

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

164

Timp. *ppp* *pppp* *sim.*

Perc. 1 *ppp* *pppp* *sim.*

Perc. 2

Vln. I

Vln. II

Vla.

166

Tpt. 1 *f* *pp*

Tpt. 2 *f* *pp*

Timp. no resonance (damp)

Perc. 1 no resonance (damp) Ped ^

Perc. 2

Vln. I

Vln. II

Vla.

169

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mf *mp* *pp*

mf *pp*

mf *pp*

mp *pp*

mp *pp*