

#f f f f f f

Annette Brosin  
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**Instrumentation:**

Flute, Clarinet in Bb, 2 sets of Percussion for 2 players, Piano, String Quartet, Live-Electronics (MAX-patch included)

**Duration:** approximately 30 minutes

**Electronics:**

Requirements:

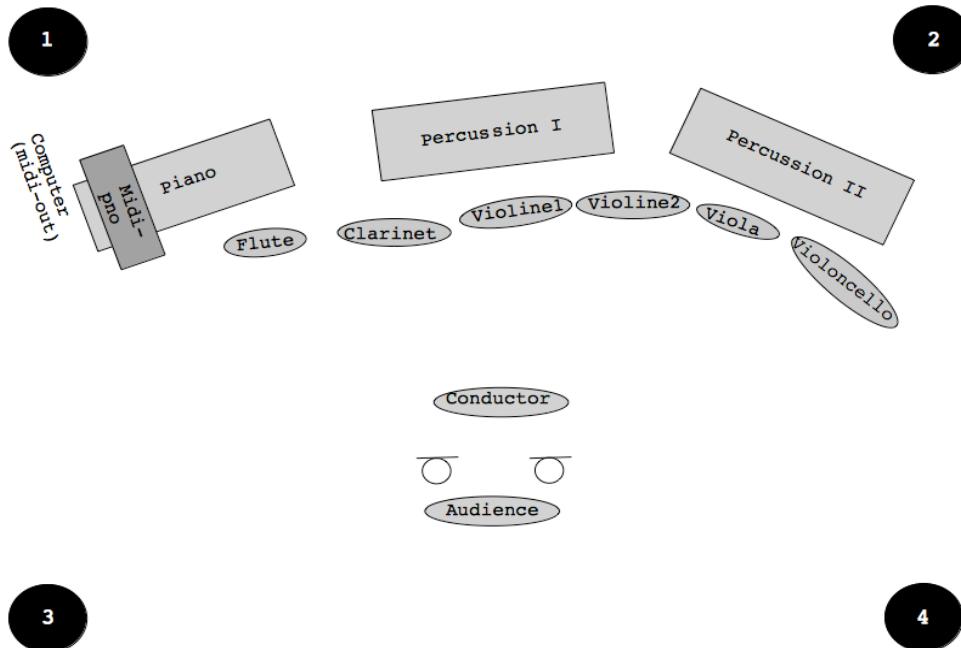
- 2 computers – 1 with MAX MSP for the electronic part, 1 with an application that runs a sampler piano with editable fine tuning options. (the premiere of this piece used EXS24 mkII Yamaha Piano, on Logic Pro 8)
- audio interface with 2 inputs, 4 outputs
- 2 omnidirectional microphones installed high above the ground (for AB stereo), in a way that signals from both ensemble and audience are picked up well (as in graphic below).
- 4 speakers. They are to be arranged in a quadraphonic setting, surrounding ensemble and audience (as in graphic below).

The function of the Live-Electronics is to 1) live-sample during the first 19 bars, and to 2) playback these live-samples and also prerecorded materials.

The appendix of the score contains "Models", which are to be recorded, edited, and named (beethoven\_m, schumann\_m, chopin\_m, wagner\_m, liszt\_m, debussy\_m, berg\_m) prior to the recital. These samples should then be stored as aif-files in the same folder as the MAX-patch (on CD-rom) and then loaded into the patch (as instructed in the patch). Other prerecorded audiofiles (beethoven\_all.aif; schumann\_all; chopin\_all; wagnerB\_all; wagnerE\_all; liszt\_all; debussy\_all; berg\_all) are already stored in the corresponding folder of the patch on the CD-rom.

Instructions as to how to operate the program are written in the patch. Specifications to each cue are listed on page 6 of the performance notes.

The score gives cues to the MAX operator and reflects the playback only when *colla parte* play is demanded and cues come from the playback. Playback that does not affect the ensemble play is not notated in the score.

**Seating and Placement:****Notation:****Generally:**

→ indicates that a transition (for example from sul pont. to sul tasto) should be done as smoothly as possible.

— Dal niente – out of nothing/silence

Always *senza vibrato*, unless indicated differently. Accents on „strong beats“ are to be avoided!  
l.v. = let vibrate (*laisser vibrer*)

Accidentals apply to the respective note and the remainder of the bar.

Microtones:

↓ quartertone lower

↑ quartertone higher

↑ slightly higher

↓ slightly lower

**Flute:**

$\frac{1}{2}$  air etc. air-pitch relationship: indicates the amount of air (noise) mixed with pitch – achieved through dynamic embouchure.



mouth closes embouchure hole,  
bracket indicates longer passages for the same action



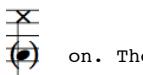
open embouchure hole



over-emphasized key-clicks with pitch-production as indicated



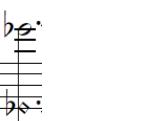
key click (k.c.)



key clicks with closed mouthpiece: the resulting pitch sounds a major 7<sup>th</sup> lower  
on. The same is the case for tongue rams (T.R.).



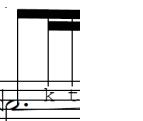
slap tongue, S.T.



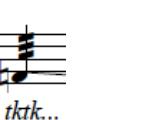
overblown harmonic (based on the pitch indicated with diamond notehead)



fluttertongue



double-tonguing, specified rhythm



double-tonguing as fast as possible



bisbigliando/ tone-colour trill



bisbigliando with specified rhythm and specific fingerings

Fingering charts for multiphonics, bisbigliandi, as well as microtones are taken from Carine Levine's „The Techniques of Flute Playing, vol. 1“ (2002).

**Clarinet:**

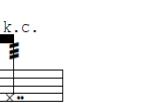
$\frac{1}{2}$  air etc. air-pitch relationship: indicates the amount of air (noise) mixed with pitch.



over-emphasized key-clicks with pitch-production as indicated



key click (k.c.)



key clicks as fast as possible

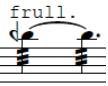


double-tonguing, specified rhythm



double-tonguing (as fast as possible)

*tktk...*



frullato

Microtones should be produced via lip-bending.

Fingering charts for multiphonics are taken from Phillip Rehfeldt's „New Directions for Clarinet”, revised edition (2003).

#### Percussion:

**Percussion I:** Suspended Cymbal, Snare, Crotale, Vibraphone

**Percussion II:** TamTam, TomTom, Crotale, Marimba

required beaters:



2x drumsticks



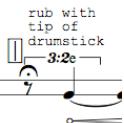
2x contrabass bows (each player)



marimba beaters – medium soft and hard (2 each; each player)



2x brushes (each player)



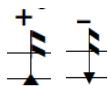
rubbed with tip of drumstick: Press the tip of the drumstick nearly vertically on the Tam-tam surface and, without reducing the pressure, move in a jerky fashion so as to produce a very sharp, clear and reverberating pitch – almost a bright "scream" with echo. (H. Lachenmann, instructions for „nun”)



sound-production through bowing (Crotale, Vibraphone or Marimba)



sound-production via brushing/sweeping over head/cymbal/tam-tam for the entire duration of the note



on snare drum: snares on, snares off



mute/dampen

“Prallerschlag”/“Prallerschläge” are beats whereby the point of attack of the stick lies below the mallet’s head. As a result, the stick, when properly controlled by the wrist, should bounce back elastically and produce a rattling sound. The tone colour of this dense succession of beats can be modified from light to dark and from high to deep by a “glissando” shift of the point of attack. (Lachenmann, 1971)

**Piano:**



silently depressed keys – often in combination with sostenuto pedal, in order to enable resonance of specific notes and overtones.

Φ-----| mute strings inside the piano for the duration of the indicated passage

3.  
  
 p production of indicated harmonic

**Midipiano:**

IV 5:6  
 Midipno. {   
 ppp ♫  
 ♫

boxed roman numerals specify the software piano (preset). Depending on the preset, pitches are affected as follows:  
 a) all detuned equally, or  
 b) detuned as specified in ossia (see example), or  
 c) constantly randomly detuned within the specified range (in cents).

"90"

boxed text indicates volume setting for midi-piano (output); 0-127.  
 Crescendi indicate fader movement from 0-X.

**Strings:**

Each string instrument has a scordatura, as specified below. The CD included in this score provides sine tones for each string player as a help to tune their instruments. It is expected that the specific tuning will be lost (more or less), over the course of the piece. Retuning during the piece is not required.

Violin I      +41c    -31c    -14c  
 Violin II     +5c    -14c    +2c  
 Viola          -14c    -31c    +2c  
 Violoncello   +2c    -31c    -29c

(note: string parts are transposed and indicate what should be fingered, while the score indicates sounding pitches)

IV \_\_\_\_\_

indication of string (and respective detuning) for the duration of bracket

II \_\_\_\_\_  
 -14c

c.l.b.  
1/2 legno

col legno battuto  
half wood, half hair

s.t.  
s.t.m.  
s.t.e.

sul tasto  
sul tasto molto  
Sul tasto extremo

s.p.  
s.p.m.  
s.p.e.

sul ponticello  
sul ponticello molto  
sul ponticello extremo



harmonic



on the bridge; use left hand to mute all strings to avoid any pitch production



overpressed bowing. Dashed arrow to this symbol indicates an increase of bow pressure, a dashed arrow from that symbol means a decrease of bow pressure.



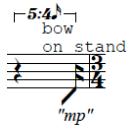
fingernail pizz. (if on one string) or alla chitarra (if on 2 or more strings) with back of fingernail, while all strings involved are completely dampened with left hand.



jeté (also as c.l.b.) - let bow fall on (with a force specified by the dynamic marking) and subsequently bounce off the string. This action requires only that one initial force to let the bow fall on the string. (Please look out for accent marking!)

salt.

saltando



carry out the indicated action in a rather theatrical, visible and audible (as specified by dynamics) fashion. Accordingly, when you do the same action as part of the regular performance (i.e. put away bow in order to do longer sections of pizzicati), be aware to execute this in a distinctively *non-theatrical*, and visually and acoustically *inconspicuous* manner.

**List of Cues for Live Electronics:**

```
start (approx. 5 before conductor starts the piece):
    #1 record livesample1
mm. 4: #2 stop record livesample1
mm. 4: #3 record livesample2
mm. 8: #4 stop record livesample2
mm. 8: #5 record livesample3
mm. 13: #6 play wagner_m (1) out1-2 @speed=1
mm. 19: #7 stop record livesample3
mm. 25: #8 play beethoven_m (1) out1-2 @speed=2
mm. 32: #9 play berg_m (1) out3-4 @speed=34/21 (1.619)
mm. 42: #10 play beethoven_m (1) out1-2 @speed=1/2; play berg_m (2) out3-4 @speed=21/34 (0.617)
mm. 47: #11 play berg.aif (I) out3-4 @speed=1; play berg_m (1) [0-127] out3-4 @speed=21/34-1 (0.617-1); play
    berg_m (4) [0-127] out3-4 @speed=21/34 (0.617)
mm. 58: #12 play beethoven_m (1) out1-2 @detuning=-31c
mm. 102: #13 play beethoven_m (1) @speed=13/21 -1/2 (0.619-0.5); out1-2; play berg_m (2) out3-4 @speed=1-2/3 (1-
    0.666)
mm. 103: #14 play debussy_m (3) out1 @speed=13/21 (0.619)
mm. 113: #15 play schumann_m (1) out2 @speed=1.5
mm. 124: #16 play debussy_m (1) out1 @speed=1.5
mm. 134: #17 play livesample2 out3-4 @speed=1
mm. 176: #18 play schumannS.aif (I) out1 @detuning+=2c; play schumannC.aif (II) [both 0-127] out2 @detuning=-31c
mm. 178: #19 play debussy.aif (III) out1 @speed=1
mm. 179: #20 stop debussy.aif out1 @speed=1
mm. 184: #21 fade out schumannS.aif AND schumannC.aif
mm. 191: #22 play chopin.aif (I) out1-2 @speed=1
mm. 207: #23 play livesample1 out1,2,3,4 @speed=1
mm. 211: #24 play chopin_m (1) out3 @speed=5/3 (1.666); play liszt_m (2) out4 @detuning=13/8 (1.625)
mm. 211: #25 play chopin_m (3) out3-1 @speed=5/3-3:5 (1.666-0.666)
mm. 211: #26 play liszt_m (4) out2-4 @speed=8/13-1 (0.615-1)
mm. 212: #27 play chopin_m2 (1) out4 @detuning=-31; play liszt_m2 (2) out3 @detuning=-14
mm. 213: #28 play beethoven_m (3) out3-4 @speed=34/21 (1.62); play berg_m (4) @speed=0.5 out1-2; play
    originals_all out1,2,3,4
mm. 213: #29 play schumann_m (1) out2-4 @speed=1-2/3 (1-0.666); play debussy_m (2) out3-1 @speed=1-13/21(1-0.619)
mm. 229: #30 play liszt.aif (I) out3-4 @speed=1; then fade out originals
mm. 233: #31 play liszt_m (1) out4 @speed=1-13/8 (1-1.625)
mm. 235: #32 fade out liszt.aif
mm. 262: #33 play liszt_m (1) out2-4 @speed=2
mm. 269: #34 play chopin_m (2) out3-1 @speed=3/5-2/3 (0.6-0.666)
mm. 302: #35 play debussy_m (1) (fade in and out) out1 @speed=1
mm. 303: #36 play berg_m (2) (fade in and out) out1-4 @speed=1
mm. 305: #37 play beethoven_m (3) (fade in to quiet) @speed=1 out3-2; play schumann (4)(fade in to quiet) out1
    @speed=1
mm. 357: #38 play livesample3 out1-2 @speed=1
```

# #fffffff

Annette Brosin

approximately 5 minutes before  
conductor starts the piece.  
Electronics **Cue 1**  
record livesample1

68

Slowly  $\lambda=60$

Slowly  $\lambda=60$

approximate 5 minutes before conductor starts the piece.

**Cue 1**  
record livesample1

**Cue 2**  
stop rec.

**Cue 3**  
rec. livesample2

accel. . . . .

2

6 ord. 1/2 air  
Cl. pp

Vib. 5.4<sup>b</sup> l.w. 1/2 air  
ord. pp p

Midipno. I all -14c ff fader 127<sup>a</sup>

Vln. I II 11 -14c nail pizz. II 3.2<sup>b</sup> arco punta s.p.  
pp IV II 11 -14c p  
Vln. II pp ppp II 3.2<sup>b</sup> arco s.p.  
pp ff p  
Vla. I 120 ord. IV -14c IV -14c  
pp pp ppp  
pp gradually decel. trill s.p.e.  
Vc. I 11 -20c II 11 -20c p  
pp ppp possible II 11 -20c s.p.  
pp

Cue 4 stop rec.

Cue 5 rec. livesample3

10 80 5 4  
Fl. ord. 4  
Cl. 1/2 air mp  
1/2 air full pitch  
Midipno. P gliss.  
slow down tremolo 3.2<sup>b</sup>  
Vln. I Vln. II Vla. Vc.

gradually decel. tremolo and move bow as closely to bridge as possible s.p.e.  
pp poss. s.p.e.  
pp poss. pp poss.  
gradually decel. tremolo and move bow as closely to bridge as possible s.p.e.  
pp poss. s.p.e.  
pp poss. pp poss.

**Colla Parte with "Wagner" Model**

(End  
Colla  
Parte)

♩ = 40

Fl.

Cl.

Vib.

TamT.  
TomT.

Pno.

Sust. Ped.

Vln. I

Vln. II

Vla.

Vc.

Elect.

I Take bows immediately  
II mute  
III arco  
IV ff  
Take bows immediately  
I Take bows immediately  
II ff  
Take bows immediately  
ff  
I ff  
Cue 6 play wagner m

Cue 7 stop rec.

"Wagner"  
Model

Fl.

Cl.

Perc.

Vib.

Perc.

Crot.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff sempre

ff sempre

ff sempre

ff sempre

**A**

4 20 4 decel. . . . .

Fl. 5.4 k.c. pp mf

C. 5.4 pp mf

2. 5.4 C 5.4 ord. 5.4 f

5.8 ff

3.8

Cymb. Sn. 5.4 p mf >p mp pp mf

Vib. 5.4 f

TamT. TomT. 5.4 f

Crot. 5.4 f

Pno. 4.5. pp 5.4 pp sf 4.5. f

Vln. I 11. -14c jeté legno c. l. b. s.t. ord. s.t. → s.p. s.t. → s.p. 11. -14c jeté s.t. IV +14c arco s.p. ff sempre ff

Vln. II 11. -14c c.l.b. jeté legno ord. s.t. → s.p. 11. -14c jeté s.t. IV -14c 5.4 ff sempre ff

Vla. III s.t.m. pp p <mp> p 11. -14c 5.4 ff sempre

Vc. 11. s.t.m. 5.4 ff sempre

Elect.

**Cue 8**  
play beethoven m

**B**

$\lambda=60$

Fl. 26 3/8 lip pizz. 2 2/4 2/4 [play 3x] 1/8 2 1/8 5/8

Cl. k.c. 3/4 air f mp

Cymb. Sn. 5/4  $\lambda$  only 3rd time ppp pp p

Pno. 5/4  $\lambda$  Sost.Ped. sf

Vln. I II 5/4  $\lambda$  c.l.b. s.t. jete I

Vln. II IV 5/4  $\lambda$  c.l.b. s.p. II

Vla. V 5/4  $\lambda$  put bow on stand III

Vc. VI 5/4  $\lambda$  put bow on stand IV

Vln. I f p mf p mf f p

Vln. II f pp mf pp mf f pp mf

Vla. f mf II f mf IV f mf take bow off stand

Vc. f mf II f mf IV f mf "mf"

$\lambda=80$

Cl. 32 5/8 [play 2x] 2 4 5/4  $\lambda$  3/4 air 1 5/4  $\lambda$  3/4 air 1 5/8

Cymb. Sn. 5/4  $\lambda$  mp mf

TamT. TomT. 5/4  $\lambda$  p mp

Pno. 5/4  $\lambda$  2nd time only sf mf

Vln. I II 5/4  $\lambda$  ff arco c.l.b. jete III 5/4  $\lambda$  > simile

Vln. II IV c.l.b. ord. gliss. pp mf II 5/4  $\lambda$  jete III 5/4  $\lambda$  > simile

Vla. V 5/4  $\lambda$  c.l.b. -14c silently put bow on stand III 5/4  $\lambda$  > take bow off stand

Vc. VI 5/4  $\lambda$  ff take bow off stand III 5/4  $\lambda$  > "mf"

Elect. Cue 9 play berg m 2nd time only

6

Fl. 36 80 flt. 1 8 lip pizz. 3 4 5.4 3/4 air k.c. 1/2 air 3 4

C. 3 8 mf frull. 3/4 air k.c. 3 4 5.4 1/2 air 3 4

Cymb. Sn. silently snare on 5.4 5.4

TamT. TomT. f 5.4 5.4 mp

Pno. mute strings (F5-B5) p

Vln. I II 14 5.4 arco s.t. 5.4 jete 5.4

Vln. II 14c f p mf p

Vla. 14c f

Vc. f

40 close embouchure hole

3 4 8 3 4 3 4 30 S.T. 1 8

Fl. 8 4 pp f

C. k.c. p mf

Cymb. Sn. 5.4 mp silently snare off 5.4

TamT. TomT. 5.4 3.2 5.4 mp f

Pno. 5.4 f sfz fp Sust.Ped.

Vln. I p mf f p f

Vln. II p mf f p f

Vla. 14c f f

Vc. 14 f f take bow off stand

Elect. Cue 10 play beethoven m and berg m

7

$\text{♩} = 40 \text{ molto accel. . . . .}$   $\text{♩} = 60 \text{ . . . . .}$   $\text{♩} = 92 \text{ . . . . .}$

Fl. 1/2 air  $\xrightarrow{\text{3/4 air}}$   
Cl. k.c. 1/2 air  
Cymb. Sn.  
TamT. TomT.

Pno.  $\xrightarrow{\text{full pitch}}$   
Vln. I arco s.t. expr.  $\xrightarrow{\text{5:4}} \xrightarrow{\text{5:4}} \xrightarrow{\text{5:4}} \xrightarrow{\text{5:4}}$   
Vln. II arco ord. s.t.  $\xrightarrow{\text{ordinarily}}$   
Vla. arco ord.  
Vc. arco ord.

**Cue 11**  
play berg.aif  
and berg m

**rit.**  $\text{♩} = 60$

Cl.  $\xrightarrow{\text{50}}$   
Cymb. Sn.  $\xrightarrow{\text{sf p}}$   $\xrightarrow{\text{silently snare off}}$   $\xrightarrow{\text{simile}}$   $\xrightarrow{\text{silently snare off}}$

Pno.  $\xrightarrow{\text{p}}$   $\xrightarrow{\text{p}}$

Vln. I  $\xrightarrow{\text{(8)}}$   $\xrightarrow{\text{11}}$   $\xrightarrow{\text{3:2}}$   
Vln. II  $\xrightarrow{\text{II}}$   $\xrightarrow{\text{IV}}$   $\xrightarrow{\text{II}}$   $\xrightarrow{\text{3:2}}$   
Vla.  $\xrightarrow{\text{3:2}}$   $\xrightarrow{\text{s.p.m.}}$   
Vc.  $\xrightarrow{\text{IV}}$   $\xrightarrow{\text{2:2}}$   $\xrightarrow{\text{f}}$   
Elect.  $\xrightarrow{\text{mf}}$   $\xrightarrow{\text{ff}}$   $\xrightarrow{\text{arco}}$   $\xrightarrow{\text{ord.}}$   
**fade-out**

8

*5* *4* *1* *3* *8* *5* *4* *1*

*40* *accel.* *50*

Fl. *pp*

C. *pp*

Cymb. *ffff* *ffff* *ff* *fp*

Pno. *p* *mf* *pp* *f* *mf* *pp* *Sust. Ped.*

Vln. I *f* *III* *II* *I* *ff* *ppp* *ord.*

Vln. II *arco* *ff* *ppp* *IV* *32* *ord.*

Vla. *arco* *f* *III* *ff* *ppp* *ord.*

Vc. *IV* *ff* *ff* *I* *ord.*

Elect. *Cue 12* *play beethoven m*

*59* *4* *4+16* *accel.* *60* *5* *4* *3* *1* *8* *3*

Fl.

C. *f*

Cymb. *ffff* *ff* *f* *simile*

Pno. *mf* *f*

Silently snare off

Vln. I *p* *54* *legno* *gloss.* *ord.* *I* *s.t.* *gloss.* *ord.* *II* *+14c* *gloss.* *ord.*

Vln. II *pp* *mf* *p* *f* *pp* *mf*

Vla. *r4* *s.t.m.* *pp* *mf* *mp* *mf*

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

*p*

*rit.*

*tratto ord.*

*f* *p*

*mf*

*p*

*II arco ord.*

*pp*

*arco ord.*

*IV pp*

*ord.*

**C**

*40*

*3/4* *5/4*

*diaphragm accents*

*pp sempre*

*3/4* *5/4* *3/2*

*pp sempre*

*silently snare on*

*mp*

*steadily*

*ppp sempre*

*To Vib.*

*use ends of rods (very thin sound)*

*gradually slow*

*7:8*

*simile*

*pppp poss.*

*5:6*

*II*

*5:6*

*ppp* *mf*

*Pd.*

*pp*

*III*

*ppp*

*p*

*111* *pp*

*pp*

*p*

*pp*

*p*

*s.p. → s.p.e.* *gradually decel. trill → s.p.e.*

*ppp* *possible*

10

F1. 5:4 air pp sempre simile

C1. diaphragm accents gliss. pp

Vib. 5:4 air V 5:4 air

Crot. simile (one-handed) simile

Vla. arco ord. 3:2 air p

=

75 l.v. 5:4 3 4 5 4 4

Vib. 5:4 air

TamT. TomT. 5:4 air V p

Vla. 5:4 air follow Tam-Tam sound (dynamics/overtones) mp

Vc. 5:4 air arco ord. 1 2c follow Tam-Tam sound (dynamics/overtones) mp

=

78 4 3:4 air 5:4 air 1/2 air 3:2 air 3:2 air 3:4 air 1/2 air 2 4 4

F1. pp sempre

C1. gliss. pp

Crot. (both hands) pppp sempre

Mar. as before 7:8 air pppp poss.

Pno. 3. (e) p

accel. . . . .

11

Fl.

Cl.

Vib.

Crot.

Vln. I

Vln. II

Vib.

TamT.  
TomT.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Crot.

Mar.

Pno.

Vln. I

Vln. II

Vc.

Cl.  $\frac{3+1}{6}$   $\frac{3}{4}$  accel.  $\frac{3+1}{6}$   $\frac{3}{4}$

Vib.  $\frac{3}{4}$  (one-handed)  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  pp sempre

Crot.  $\frac{3}{4}$

=

Vib.  $\frac{3}{4}$   $\frac{5}{4}$  rit.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

TamT. TomT.  $\frac{3}{2}$   $\frac{5}{4}$   $\frac{3}{4}$  1.v.

Pno.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  ff  $\frac{7}{4}$   $\frac{7}{4}$  Sost.Ped. —

Vln. I IV +4lc s.t. → s.p. increase bow pressure ord. I f

Vln. II II -14c s.t. → s.p. increase bow pressure ord. f

Vla. III 5.4 s.t. → s.p. increase bow pressure ord. 3.2 f

Vc. II 3.2 s.t. → s.p. increase bow pressure ord. III 11.12c f

Elect. mute off play beethoven m and berg m

**D**

Fl. 103 3/4 ord.  $\xrightarrow{\text{filt.}}$  1/2 air

Cl. ord.  $\xrightarrow{\text{frull.}}$  ord.  $\xrightarrow{\text{1/2 air}}$

Cymb. Sn.  $\xrightarrow{\text{pp}}$  f  $\xrightarrow{\text{p}}$  pp

TamT. TomT.  $\xrightarrow{\text{mp}}$  5:4  $\xrightarrow{\text{3:2}}$

Pno.  $\xrightarrow{\text{pp}}$

Vln. I ord.  $\xrightarrow{\text{p}}$

Vln. II IV ord.  $\xrightarrow{\text{p}}$  3:2 ord.

Vla. III  $\xrightarrow{\text{fp}}$

Vc. IV ord.  $\xrightarrow{\text{p}}$

Elect. Cue 14 play debussy m

= 50

107 Fl. full pitch (lip bend down)  $\xrightarrow{\text{13:8}}$  C  $\xrightarrow{\text{13:8}}$   $\xrightarrow{\text{filt.}}$

Cl. full pitch  $\xrightarrow{\text{13:8}}$   $\xrightarrow{\text{frull.}}$   $\xrightarrow{\text{loco}}$  5:4  $\xrightarrow{\text{k.c.}}$  T.R.  $\xrightarrow{\text{1/2 air}}$  ff ppp subito  $\xrightarrow{\text{ppp}}$  pp p mf  $\xrightarrow{\text{pp}}$

Cymb. Sn.  $\xrightarrow{\text{pp}}$  mp  $\xrightarrow{\text{mf}}$  p

TamT. TomT.  $\xrightarrow{\text{sff}}$   $\xrightarrow{\text{sff}}$   $\xrightarrow{\text{p}}$  ppp

Pno.  $\xrightarrow{\text{f}}$

Vln. I III -31c c.1.b. a.t.  $\xrightarrow{\text{6:4}}$   $\xrightarrow{\text{6:4}}$   $\xrightarrow{\text{8:5}}$   $\xrightarrow{\text{1/2 legno}}$  pp  $\xrightarrow{\text{mf}}$  pp

Vln. II II -14c s.t. gliss. I +2c  $\xrightarrow{\text{5:4}}$  pizz. (salsa chitarra) s.t. gliss. f

Vla. gliss. (-31c)  $\xrightarrow{\text{s.t.m.}}$

Vc. I 1/2 legno salt. II -14c pizz. secco IV +2c  $\xrightarrow{\text{6:4}}$  III +1c IV +2c  $\xrightarrow{\text{IV +2c}}$   $\xrightarrow{\text{f}}$