

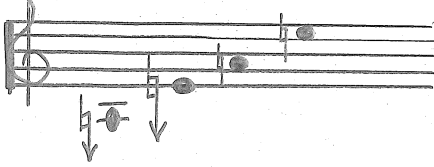
Tristan Rhys Williams

Double Duo for Violins and Bass Drums

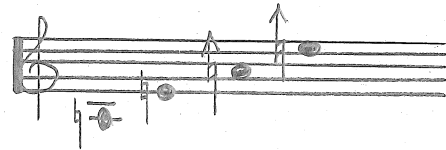
Performance notes

Due to bar irregularities all players should play from the score. All pauses should be approximately 3 seconds in duration and should be signalled by the percussionist.

Scordatura for Violins Ia & Ib:



Scordatura for Violins IIa & IIb:



Violin techniques:



A dry termination of the gesture. Mute the strings with the hand to prevent any strings from resounding

Diamond-shaped note-heads for all natural harmonics

Abbreviations: st for sul tasto and sp for sul ponticello with the added instruction 'x' (meaning extreme) as a prefix for very near the fingers (for st) or very near the bridge (for sp). The instruction 1/2sp calls for clearer pitch content than regular sp playing.

The instruction 'tip' calls for small-scale articulation using the area of bow hair near the tip.

Arrows as note-heads call for the highest (or lowest) pitch possible in context. If these are isolated high tones the fingers should stop a tone near the edge of the fingerboard and if there is a glissando approach (in either direction) the arrival tone should be as high or low as possible in context.

½ clt (Half-col legno tratto) calls for an angled bowing action in order to draw some of the wood and some of the hair of the bow along the string

A cross on the stem calls for scratched, heavy-pressure distorted contact with the string



Snap/Bartok pizzicato

Flaut. Flautando (light, floating bow pressure)



Circular bowing (a rapid and continuous circular bowing action starting in the vertical position)

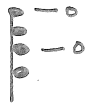
The instruction 'slap' calls for palm contact with the fingerboard from above resulting in a percussive 'wood' sound (the bow should be put down for the full physical impact)

The 'BOD' clef refers to the wooden body of the instrument and involves flicking the resonant body with the nail of the middle finger of the bow hand or rapping the nails of two available fingers against the body in a rapid and continuous trilling action.

The 'SUB' clef calls for bowing behind the bridge (sub ponticello) and the four strings are represented in a tablature fashion.

+[^] Left-hand pizzicato with any available finger

The instruction 'str' calls for guitar-like arpeggiated strumming of the strings. The direction is denoted by the use of vertical arrows before each 'chord'. This is differentiated from the 'non arp/pizz' instruction which calls for a claw-like simultaneous plucking of all four strings.




Let go of stopped tone to allow open string to resound immediately after articulating the action

Cross note-heads when used in conjunction with glissando motion (denoted by a continuous line moving up or down between a group of note-heads) are used for unspecified intermediary pitches between the two outer points of the pitch band.

The triple-stopped bowed 'chords' call for loose bow hair and an angled bow for the best results and will be fragile and unreliable at best – this is expected

Ric. Calls for forced-bouncing ricocheting bow contact with the strings

Gl. Tr  Glissando trill like very wide vibrato

Batt. Percussive, spiky bow contact with the string (use enough pressure for the bow wood to make contact with the strings while holding the bow in the normal position)

Percussion

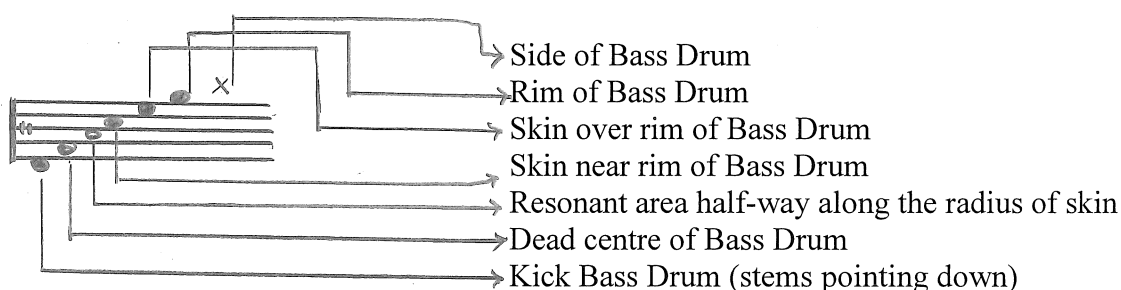
Instruments:

- 1 large Bass Drum
- 1 pedal, kick Bass Drum (from a Drum Kit)

Beaters:

- 1 long thin wooden dowel
- 2 thin snare sticks
- 1 large yarn beater
- 2 wire brushes
- 1 battery operated vibrator
- 1 soft flat brush ('dustpan and brush' type works)
- 1 metal triangle beater (with rubber handle)

Staff contact point differentiation:



Continuous circular motion

The instruction 'RAP FINGERS' calls for a rapid, continuous rapping of all available fingers; the 'v' note-head refers to any area beyond the skin of the drum (experiment with the most satisfying/convenient areas)

The dowel and snare trill results in an irregular and awkwardly delicate trill due to using two differently constructed components (a long dowel and thins snare)

The two instructions: 'held' and 'rattle freely' refer to the use of the vibrator (with on/off button and always used at maximum speed). The 'held' position should not be so tight that all audible vibration ceases. The 'rattle freely' position can be aided by the use of a cord tie or facilitated by placing the vibrator on the drum skin (depending on angle of the instrument in the stand).

The arrow note-head are used for the knuckle contact with any part of the Bass Drum body.

The 'triangle beater trill' calls for rapid swivel-type alternation between the rubber handle and the metal point of the beater

$\text{♩} = 120$

$\frac{1}{2} \text{ sp}$
 II III I I II III sim.
 7:6 7:6 7:6 7:6

Vn I
 sempre p

Vn II
 $\frac{1}{2} \text{ sp}$
 I II III IV III II sim.
 sempre p
 7:6 7:6

Vn I/II
 7/8 6/8 7/8 6/8 7/8

[DOWEL & SNARE]
 BD
 p
 M →

6

7:6 7:6

(p)

(p) 7:6 7:6

Ord. tip sim. 6:7 II

$\frac{1}{2} \text{ c.l.t.}$ xst → sp sim.

sempre pp

$\frac{1}{2} \text{ c.l.t.}$ II sp → xst sim.

sempre pp

(p) (M →)

sff

III xst → sp sim. [A] IV [A] IV [A] IV [A] IV

III sp → xst sim. III xst → sp sp → xst Ord. tip sim.

7/8 6/8 7/8 6/8

11

st. flaut.

pp sempre

(pp)

pp sempre

(pp)

ord.

ff sempre

ord.

ff sempre

[DOWEL & SNARE]

sff

p

(p sempre)

sff

16

17

17

30

7 8

slap > sim. (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7)

sff sempre

slap > sim. (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7)

sff sempre

slap > sim. (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7)

sff sempre

30

6:7

ord. tip

II sp → xst xst → sp

II sim. III F

PUT BOW DOWN

flick

p sempre

(nails)

trm →

(x)

p sempre

[WIRE BRUSHES]

II A

31

7 8

sff

(p)

sff

mf

35

(7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7)

(91)

(7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7) | (7)

(91)

6 8

6 8

35

(nails) trm →

flick

I A

flick

III A

(nails) trm →

(x)

(P)

(nails) trm →

flick

I A

flick

IV A

(P)

[plastic of BRUSH]

37

7 8

(7) sf

mf

7 8

6 8

Handwritten musical score for measures 40-43. The score is organized into three systems.

System 1 (Measures 40-43): Features two staves. The top staff is marked *a tempo* *st→sp* and *ord.* with various fingerings and dynamics. The bottom staff is marked *sempref* and *ord.* with similar notation.

System 2 (Measures 41-43): Features two staves. The top staff is marked *a tempo* and *PUT BOW DOWN*. The bottom staff is also marked *PUT BOW DOWN*. Measure numbers 7, 8, 6, 8, 7, 8 are indicated below the staves.

System 3 (Measures 43): Features one staff labeled **[LIGHT SNARES]**. It is marked *a tempo* and *mf*. The notation includes triplets and dynamic markings.

Handwritten musical score for measures 44-47. The score is organized into three systems.

System 1 (Measures 44-47): Features two staves. The top staff is marked *ord.* and *PUT BOW DOWN*. The bottom staff is marked *ord.* and *PUT BOW DOWN*. Measure numbers 7, 8, 6, 8, 7, 8 are indicated below the staves.

System 2 (Measures 45-47): Features two staves. The top staff is marked *ord. Str. gl.* and *ff*. The bottom staff is marked *ord. Str. gl.* and *ff*. The notation includes slurs and dynamic markings.

System 3 (Measures 47): Features one staff labeled **[WIRE BRUSHES]**. It is marked *mf* and *fff*. The notation includes slurs and dynamic markings.

59 a tempo *st→sp*

61 a tempo PICK UP BOW LOOSEN BOW HAIR

65 a tempo [LIGHT SNARES]

Handwritten musical score for measures 59-65. It features three staves. The top two staves are for a string instrument, with various fingering and bowing instructions such as *st→sp*, *sf*, *Mf sempre*, *xsp*, *ord.*, *sim.*, and *trm→*. The bottom staff is for light snares, marked *a tempo* and *[LIGHT SNARES]*, with dynamics like *mf* and *sf*. There are also notes like *VIB. rather freely* and *6:5* intervals.

64 a tempo

66 a tempo TIGHTEN BOW

70 a tempo [LIGHT SNARES]

Handwritten musical score for measures 64-70. It features three staves. The top two staves continue the string part with instructions like *gl.*, *sim.*, *6:5*, and *a tempo*. The bottom staff continues the light snare part with *a tempo* and *[LIGHT SNARES]*, including *TIGHTEN BOW* instructions and dynamics like *mf*. There are also notes like *st→sp* and *III IV*.

68 *atempo*
III ϕ arco II ϕ arco III *ric...* III *ric...* III *ric...* III *ric...* arco 3 3 II ϕ arco III II arco
sempre *ff* (*ff*)
ord. 3 II II 3 III *ric...* *ric...* III *ric...* III *ric...* III *ric...* arco 3 ϕ arco III
sempre *ff* (*ff*)

70 *atempo*
III ord. 6:7 II III xsp
8 8
mf
II ord. III III xsp
8 8
mf
ff

74 *atempo*
6 7
8 8
[VB] held.
"mf"
ff

74 *atempo*
III ϕ arco III ϕ arco III ϕ arco III ϕ arco
II ϕ arco 3 3 II ϕ arco
III ord. batt. III ord. batt. III ord. batt. III ord. batt.
xsp ord. batt. xsp ord. batt. xsp ord. batt. xsp ord. batt.
ff mf ff mf ff mf ff mf
7 8 7 8 7 8 7 8
a tempo
st \rightarrow p
ff
mf
mf
ff

75 *atempo*
III ord. batt. III ord. batt. III ord. batt. III ord. batt.
xsp ord. batt. xsp ord. batt. xsp ord. batt. xsp ord. batt.
ff mf ff mf ff mf ff mf
7 8 7 8 7 8 7 8
a tempo
[LIGHT SNARES]
ff
mf
mf
ff

RD 7 8 16 8
mf
mf

78 *a tempo*

II *hp* *sim.* *6:7* *1/2 c.l.t.* *sp sim.* *II SP* *xst* *xst* *sp* *xst* *sp sim.*

sempre pp

II *1/2 c.l.t.* *sp* *xst* *sim.* *xsp* *IV xst* *sp* *II sp* *xst* *sim.* *ord. tip* *I* *sim.* *(pp)*

sempre pp

80 *a tempo*

6/8 7/8 6/8 7/8

III ord. 6:7

II ord.

85 *a tempo*

6/8 7/8 6/8 7/8

[VIB.] held *mf* *ff*

84 *II* *gl.* *6:7* *6/8*

sempre ff

III ord. *III ric.* *I ric.* *II ric.* *III ric.* *III ric.*

sempre ff

85 *III 1/2 SP* *ord.* *xsp* *III xsp* *ord. gl. trm* *gl. trm* *gl. trm* *gl. trm*

III 1/2 SP *ord.* *xsp* *III xsp* *ord. gl. trm* *gl. trm* *gl. trm* *gl. trm*

89 *ff* *(mf)*

89

89

90

96

93 *a tempo*

93

94

95

100

a tempo

a tempo

[LIGHT SNARES]

mf

94 a tempo
ord.
mf
6:5
sff
mf
sff
mf
sff
mf
batt.
trms
batt.
trms

95 a tempo
6 8 7 8
pp sempre
st. flaut
6:7
pp sempre

101 a tempo
6 8 7 8
[DOWEL & SNARE]
trms
mf
sff

99
batt.
sff
mf
batt.
sff
mf
ff sempre
arco
ff sempre

100
6:7
7 8
pp
pp
6:7

107
sff

104

Musical score for measures 104-113. Measures 104-105 show melodic lines with fingerings (III, II, I) and articulations (arco, ric.). Measure 106 features a rhythmic pattern of eighth notes with dynamics like *ff* and *sim.*. Measure 113 includes the instruction *[DOWL & SNARE]* and a *sff* dynamic.

106

113

110

Musical score for measures 110-119. Measures 110-111 feature a rhythmic pattern of eighth notes with dynamics like *mf* and *st-sp*. Measure 112 includes *atempo* and *[LIGHT SNARES]* instructions. Measure 119 shows a melodic line with *mf* dynamics.

112

119

a tempo
ord.

114

116

123

a tempo

PUT BOW DOWN

PUT BOW DOWN

PUT BOW DOWN

slap

mf sample

[RAP FINGERS]

120

121

129

124

ord. tip sim III II I $\frac{1}{2}$ C.l.t. SP SIM. (PP)

6:7

125

II $\frac{1}{2}$ C.l.t. SP xst sim xst SP xst sim. (PP)

sempré pp slap sim. (4) (4) PICK UP BOW

III ord. xsp (4) (4) II xsp ord. (4) (4)

III ord. xsp (4) (4) II xsp ord. (4) (4)

Knuckle sf

133

sf (mf)

[VIB.] hold "mf" sf ("mf")

129

II III (A) III gl. (A) gl. (A)

ord. tip sim II II

131

III xsp ord. 3 xsp ord. 3 xsp ord. gl. (A)

148

133 *a tempo* *sf* → *sp*
 II 7 4
 "fu"
 "fu"
a tempo $\frac{1}{2}$ c.l.t. *sp* *sim.*
 III xst → (A)
 pp sempre
 ord. II 6:7
 III tip
 sim
 pp sempre

135 *a tempo* *f*
 III 7 4
 "fu"
 "fu"
a tempo

144 *a tempo* [LIGHT SNARES]
 III 7 4
 mf

135 $\frac{1}{2}$ c.l.t. *sp* *sim.*
 III xst gl. (A) III
 (pp)
 ord. II 6:7
 III tip
 II SP → xst III xst
 II SP → xst xsp
 II SP → xst sim.
 I xst gl. (A) gl. (A)

137 *pp* sempre
 III St, flaut.
 II 6:7
 III St, flaut.
 II 6:7
 pp sempre [POWER SNARE]

146 (7) *trm*
 p sempre
 sf

141

ff sempre

ff sempre

ff

♯

146

ric.

PUT BOW DOWN

ric.

PUT BOW DOWN

sempre f

ord.

sempre f

[RAP FINGERS]

ff

mf

152

slap sim.
sff sim.
sff sim.

153

PUT BOW DOWN
PUT BOW DOWN

154

(mf)

157

PICK UP BOW
PICK UP BOW

159

slap sim.
sff sim.
slap sim.
sff sim.

170

[RAP FINGERS]
mf
sff mf sempre

Handwritten musical score for measures 163, 164, and 172. The score is written on three systems of staves.

Measure 163: Features complex rhythmic patterns with many notes and rests. Above the staves, there are markings for fingerings (e.g., III, II, I) and dynamics (e.g., f , mf). The bottom staff has a f dynamic marking.

Measure 164: Continues the complex rhythmic patterns. The bottom staff has a f dynamic marking. The text "PICK UP BOW" is written in the right margin of the system.

Measure 172: Shows a simpler rhythmic pattern with fewer notes. The bottom staff has a f dynamic marking.

Handwritten musical score for measures 168, 169, and 181. The score is written on three systems of staves.

Measure 168: Labeled "a tempo". It features a simple rhythmic pattern with notes and rests. Above the staves, there are markings for fingerings (III, IV) and dynamics (f). The text "st → sp" is written above the first staff.

Measure 169: Labeled "a tempo". It features a simple rhythmic pattern with notes and rests. Above the staves, there are markings for fingerings (III, IV) and dynamics (f). The text "st → sp" is written above the first staff.

Measure 181: Labeled "a tempo" and "mf". It features a simple rhythmic pattern with notes and rests. Above the staves, there are markings for fingerings (III, IV) and dynamics (f). The text "st → sp" is written above the first staff. Below the staves, there are markings for "LIGHT SNARES" and "3" (triplets).

169 *a tempo*

170 *a tempo*

182 *a tempo*

172

173

185

186

a tempo *sf* → *sp*

a tempo PUT DOWN BOW

187

a tempo

gl. trm → *gl.*

gl. trm

a tempo pizz. str.

ff sempre

f sempre

201

a tempo [LIGHT SNARES]

a tempo [WIRE BRUSHES]

mf

sf

f sempre

190

6/8 7/8 6/8 7/8

192

6:7 7:6

2:6 6:7

206

194 a tempo

13
4

13
4

a tempo

flick

II A

nails brms

p sempre

nails brms

flick

IV A

196 a tempo

13
4

13
4

a tempo

a tempo

p sempre

219 a tempo [LARGE YARN]

13
4

a tempo

[LARGE YARN]

fff

sim.

a tempo

[SOFT BRUSH]

p sempre

197

flick

II A

flick

I A

nails brms

nails brms

nails brms

nails brms

p sempre

199

7
8

6
8

7
8

7
8

6
8

7
8

st (poss.)

mf sempre

st (poss.)

mf sempre

213

7
8

6
8

7
8

7
8

st

(p)

203

6/8 7/8 6/8 7/8

str. (non arp)

6:7

204

7/8 6/8 7/8 6/8

6/8 7/8

TIGHTEN BOW HAIR

219

6/8 7/8 6/8 7/8

(7)

mf sample

208

7/8 6/8 7/8 6/8

7/8 6/8 7/8 6/8

7/8 6/8 7/8 6/8

str. (non arp)

210

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

trms mp

225

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

6/8 7/8 6/8 7/8

7/8 6/8 7/8 6/8

ff (mf)

214 *a tempo*

216 *a tempo* *st* → *sp* *f* *st* → *sp* *f*

231 *a tempo* [LIGHT SNARES] *mf*

217 *a tempo* *nails trms* *p sempre* *flick* *nails trms*

219 *a tempo* *LOOSEN BOW HAIR* *mf sempre* *st (poss.)* *mf sempre* *[TRIANGLE BT]* *trms* *p sempre*

234 *a tempo*

232

234

251

236

a tempo
 III st → sp

238

a tempo

255

a tempo
 [LIGHT SNARES]
 mf

247

249 PICK UP BOW

247

ord.

f sempre

[RAP FINGERS]

mf sempre

f (mf)

253 TIGHTEN BOW HAIR

TIGHTEN BOW HAIR

255

274

256 *a tempo* *st→sp* *mf* PUT BOW DOWN

258 *a tempo* *st→sp* *mf* PUT BOW DOWN

277 *a tempo* [LIGHT SNARES] *mf* *a tempo* [LARGE YARN] *sf*

260

262 $\frac{1}{2}$ c.l.b. *sp* *st* *sim.* *mf* *ord. tip.* *sim.*

281

265 *a tempo*
PICK UP BOWL
sf *st* *→* *sp*

266 *a tempo*
PICK UP BOWL
sf *st* *→* *sp*

267 *a tempo*
sf *st* *→* *sp*

268 *a tempo*
 [LIGHT SNARES]
mf

269 *p sempre*
7:6 *7:6* *7:6* *7:6*

270 *St. flaut.* *6:7*
sempre pp *(pp)*

271 *St. flaut.* *6:7*
sempre pp *(pp)*

272 [DOWL & SNARE] *(p)*
brms *sf* *(p)*

274

7 8 | 6 8

7 8 | 6 8

a tempo
 III sf→sp
 III Q
 "f"

III sf→sp
 III Q
 "f"

276

6:7

a tempo

III sf→sp
 III Q
 "f"

III sf→sp
 III Q
 "f"

a tempo
 [LIGHT SNARES]

Mf

278

7 8 | 6 8

7 8 | 6 8

7 8 | 6 8

277

III sf→sp
 III Q

a tempo

III sf, flaut.
 III Q

sempre pp

III sf, flaut.
 III Q

sempre pp

6:7

279

III sf→sp
 III Q

a tempo

6 8 | 7 8 | 6 8

6 8 | 7 8 | 6 8

6 8 | 7 8 | 6 8

280

III sf→sp
 III Q

a tempo

6 8 | 7 8 | 6 8

6 8 | 7 8 | 6 8

6 8 | 7 8 | 6 8

Handwritten musical score for measures 281-303, featuring piano and snare parts.

Measure 281: Piano part with chords 6:7 and 6. Snare part with $\frac{1}{2}$ SP and SIM markings.

Measure 283: Piano part with chords 7 and 8. Snare part with $\frac{1}{2}$ SP, SIM, and III II III III markings. Dynamics include *p sempre* and *(P)*.

Measure 303: Snare part with [DOWEL & SNARE] and *trm* markings. Dynamics include *p sempre*, *sf*, and *(P)*.

Handwritten musical score for measures 287-310, featuring piano and snare parts.

Measure 287: Piano part with chords 7:b and 7:b. Snare part with *p sempre* and 7:b markings.

Measure 289: Piano part with chords 7 and 8. Snare part with 7:b and 7:b markings.

Measure 310: Snare part with chords 7 and 8. Dynamics include *sf* and *(P)*.

293 *a tempo* *st* → *sp* *f* *pp sempre* *st, flaut.* *pp sempre*

294 *a tempo* *st* → *sp* *f* *pp sempre* *st, flaut.* *pp sempre* *a tempo* *PUT BOW DOWN* *PUT BOW DOWN*

295 *a tempo* [LIGHT SNARES] *mf* *a tempo*

296 *pp* *pp* *6:7* *6:7*

297 *str.* *ff sempre* *6:7* *7:6* *6:7* *7:6* *7:6* *7:6*

298 *mf sempre* [WIRE BRUSHES] *ff*

302

6 8

III ord. trms →

III trms →

III trms →

trms →

mp sempre

mp sempre

(302)

(non arp.)

(non arp.) str.

7:6

6:7

(324)

(mf)

fff

308

trms →

(mp)

trms →

trms →

trms →

(mp)

309

nails

trms →

p sempre

Flick

I

Flick

I

nails

trms →

p sempre

[BRUSH]

331

p

313

7
8

7
8

atempo
st→sp

st→sp

WOSEN BOW HAIR

WOSEN BOW HAIR

314

trms

(x)

atempo

316

atempo

LIGHT SNARES

mf

316

atempo

st (poss.)

mf

mf sempre

mf

mf sempre

317

atempo

str.

7:6

6:7

318

atempo

[WIRE BRUSHES]

mf

(321) TIGHTEN BOW HAIR

III ord. trm→
mp sempre

III trm→

III trm→

TIGHTEN BOW HAIR

III ord. trm→
mp sempre

III trm→

III trm→

7:6

(non arp.)

PICK UP BOW

DICK UP BOW

6:7

(7)

fff

III trm→

III trm→

III trm→

III trm→

(mp)

(mp)

III trm→

III trm→

III trm→

III trm→

(mp)

Knuckle

[LARGE YARN]

fff

sim.

343

348

349

350

367

[VIB] lose

mf

sff

(mf)

349

351

352

xsp ord.

6:5

8:7

352 *a tempo*
st → *sp*
f
st → *sp*
f
st → *sp*
f
st → *sp*
f

353 *a tempo*
f
st → *sp*
f
st → *sp*
f
st → *sp*
f
st → *sp*
f

370 *a tempo*
 [LIGHTSNARES]
Mf

355 *a tempo*
ord.
 $\frac{1}{2}$ *sp*
ord.
 $\frac{1}{2}$ *sp*
ord.
ord.
gl. tr.
xsp
ord.
gl. tr.
xsp
ord.
gl. tr.
xsp

356 *a tempo*
 6 7 6 7
 8 8 8 8
 6 7 6 7
 8 8 8 8
ord.
Mf
ord.
Mf

379 *a tempo*
 6 7 6 7
 8 8 8 8
 (7) 6
 8 8
 [VIB.] held
Mf

Handwritten musical score for measures 361-365. The score is written for two staves (treble and bass clef) and includes various performance instructions and fingering.

- Measure 361:** Starts with a treble clef and a key signature of one sharp (F#). The bass line has a 7/8 time signature. Fingering is indicated with numbers 1-7. The instruction "gl. trms" is written above the staff.
- Measure 362:** Continuation of the previous measure with similar fingering and notation.
- Measure 363:** Features a complex melodic line with slurs and accents. The instruction "sim." is present. Dynamics include *sff* and *mf*.
- Measure 364:** Continuation of the melodic line with slurs and accents. Dynamics include *sff*, *mf*, and *sff*. The instruction "Knockie sff sempre" is written below the staff.
- Measure 365:** Continuation of the melodic line with slurs and accents. Dynamics include *sff* and *mf*. The instruction "Knockie sff sempre" is written below the staff.

Handwritten musical score for measures 366-371. The score is written for two staves (treble and bass clef) and includes various performance instructions and fingering.

- Measure 366:** Starts with a treble clef and a key signature of one sharp (F#). The bass line has a 7/8 time signature. Fingering is indicated with numbers 1-7. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *mf* and *f*.
- Measure 367:** Continuation of the previous measure with similar fingering and notation. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *f*.
- Measure 368:** Continuation of the previous measure with similar fingering and notation. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *f*.
- Measure 369:** Continuation of the previous measure with similar fingering and notation. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *f*.
- Measure 370:** Continuation of the previous measure with similar fingering and notation. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *f*.
- Measure 371:** Continuation of the previous measure with similar fingering and notation. The instruction "a tempo" is written above the staff. The instruction "st-sp" is written above the staff. Dynamics include *f*.

369 *a tempo* *st, flaut.*
pp sempre
st, flaut.
pp sempre

370 *a tempo* *st, flaut.*
pp sempre
st, flaut.
pp sempre

379 *a tempo* [DOWEL & SNARE]
trm
pp (delicate)
sff

375

377

400

376 *a tempo* *f* *st*→*sp* PUT BOW DOWN

377 *a tempo* *f* *st*→*sp* PUT BOW DOWN

401 *a tempo* [LIGHT SNARES] *mf*

379 *a tempo* Str. *7/6* (non arp.) *7/6* (non arp.) *6/7* *7/6* *6/7*

380 *a tempo* *mp* *mp sempre*

ord. trms → *mp* *mp sempre*

404 *a tempo* [TRAMPLE BT.] *mp* *sf*

324 *7:6* PICK UP BOW

325 trms *7:6* [ba] *6:7* trms *7:6* trms *7:6* trms *7:6*

329 *7:6* *7:6*

328 *a tempo* *sf* *st* *sp* PUT BOW DOWN

329 *a tempo* *sf* *st* *sp* PUT BOW DOWN

333 *a tempo* [LIGHT SWARES] *mf*

311 a tempo
 flick
 p sempre
 nails
 trms
 flick
 p sempre
 nails
 trms

312 a tempo
 LOOSEN BOW HAIR
 7 8 | 6 8 | 7 8
 LOOSEN BOW HAIR
 7 8 | 6 8 | 7 8

316 a tempo
 7 8 | 6 8 | 7 8

394
 p sempre
 nails
 trms
 p sempre
 str.
 str.
 6:7

395
 mf sempre
 mf sempre
 3 3

419
 [TRIANGLE BT]
 trms
 p sempre
 sff
 sff (P)

400

(non app.)
ff sempre
7:6
6:7

407

TIGHTEN BOW HAIR

III ord. trm
MP sempre
7
II ord. trm
MP sempre
7

426

[TRIANGLE BT]

(4)
trm
p
sf

405

7:6
7
7

406

trm
7
7
trm
7
7

432

(P)
7
7