

John Croft

...che notturno canta insonne

orchestra
(2015)

score

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...*che notturno canta insonne*

Instrumentation

3 flutes, 3rd doubling alto flute

2 oboes

cor anglais

3 clarinets in B-flat, 3rd doubling bass clarinet

3 bassoons

4 horns

3 trumpets in C

3 trombones (2 tenor, 1 bass)

Timpani (see below)

3 Percussionists (see below)

Harp

Violins I

Violins II

Violas

Cellos (min. 8)

Double basses (min. 6)

The following instruments are tuned a quarter-tone lower than the standard pitch (i.e. to A=427.5 Hz if the rest of the orchestra is tuned to A=440):

flute 3 (and alto flute)

oboe 2

clarinet 2

horns 3 & 4

trumpet 3

all the second violins

half the violas

half the cellos

The violas and cellos are therefore presented as two sections throughout the score; thus Violins I, Violas I, and Cellos I are at normal pitch, while Violins II, Violas II, and Cellos II are a quarter-tone lower.

To facilitate tuning it is recommended that the second oboe tune using an electronic tuner and then provide a quartertone-flat A for the instruments that are tuned lower. Ideally, the **lower** 'A' should be tuned first.

The quarter-tone-flat tuning of wind instruments will not be precisely even over the range of the instrument; the tuning A should be used as the reference point. The flute will be quite even, the oboe slightly less so. The clarinetist can pull out the middle joint a little to make the tuning more even. The horns and trumpet should of course also re-tune the valve slides accordingly.

For these instruments, the score shows the 'normal' notes as played with a special clef incorporating a quartertone-flat sign (♭) to indicate the lower tuning.

Timpani

The timpanist plays three cymbals, inverted and placed on three timpani – see over for details.

List of percussion

3 small tam tams

5 wind gongs or thin tam tams, from very large to medium-small

1 medium-small water tam tam

2 thundersheets (small and medium – must be quite heavy and resonant)

bass drum

Please see over for set-up and notation.

Harp

The eight strings indicated here are tuned down a quarter-tone:



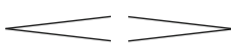

performance notes (continued)

General

The instruments tuned a quarter-tone lower are notated as played in the score; thus quarter-tones and other smaller intervals are therefore not used in the score, except for in the trombone parts where quarter-tones are required, for natural harmonics in the double basses, and for some glissando-like inflections. In such cases the following notation is used:


quarter-tones in ascending order: ♭ ♮ ♯ ♯♯ smaller variations in pitch: ♭ ♮ ♯ ♯♯


Accidentals apply only to the note immediately following, and to immediate repetitions of the same pitch, although naturals are often used for clarity.

Crescendi and diminuendi should always have an 'exponential' quality. Thus, the notation  should sound like 

Arrows indicate a transition between two techniques. Thick barlines indicate transitions between metrical and 'senza misura' bars. All tempi and pause durations are flexible.

Wind

 aeolian sounds: mostly breath noise (but with some residual pitch content, especially on the flute)

 aeolian sounds: a clear pitch but with more breath than normal

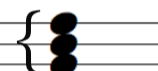
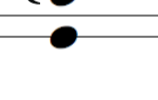
On the flute, breath content is sometimes used to effect a fortissimo sound that would not normally be possible on low pitches; this is comparable to the strong breathy sounds typical of shakuhachi technique.

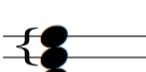

Timpani


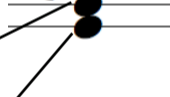

The timpanist plays three cymbals that are inverted and placed on the skins of three timpani (the drums are never played directly). The pedals are used to change the pitch of the cymbal resonance, and to play glissandi on the cymbals. The starting pitches of the drums should be chosen by the player to give a good resonance with the cymbals used (which should be of different sizes, the smallest on the smallest drum, etc.), and to permit a range of about a minor third below the starting pitch. Each drum/cymbal is notated on one line of a three-line staff, the space below each line showing the approximate position of the pedal within that minor-third range below the starting pitch:



Percussion


Percussion 1: 3 wind gongs or thin tam tams (medium-small, medium-large, very large) 
medium thundersheet quite heavy and resonant – not too thin (always played with beater – not shaken) 

Percussion 2: 2 wind gongs or thin tam tams (medium and large) 
1 medium-small water tam-tam (range shown from high (out of water) to low (approx. 1/3 immersed)) 


Percussion 3: 3 small tam tams (e.g. 30, 35, 40 cm) 
small thundersheet quite heavy and resonant – not too thin (always played with beater – not shaken) 
bass drum 


Percussion symbols


 tam tam beater (or timpani stick on timpani/cymbals)

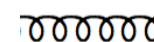
 soft wound mallet (e.g. soft marimba mallet)

 wire brush (only slightly extended for firm, even pressure)



 wooden mallet (e.g. tubular bell mallet)


 a roll with imperceptible strokes

 a short, more rhythmic roll

 rub drum with brush: very firm, even sound

Strings

 or  play directly on the bridge (no pitch) – a crosshead note is used to indicate an absence of pitch at this point, but in many cases the pitchless sound will move towards a pitched sound during the note

 premuto: a distortion of the sound produced by using heavy bow pressure (but not an extreme distortion)

The strings have, in certain passages, the instruction 'con sord. pesante' – this indicates that metal practice mutes should be used. If this is not possible, the heaviest performance available performance mutes may be used, or a mixture – the sound should be more veiled than normal mutes, but not dull as with some wooden or rubber practice mutes. The first desk of each section in particular may wish to use performance mutes when moving quickly between un-muted solo passages and muted tutti passages.

...che notturno canta insonne

JOHN CROFT

16" (†) 4/4 tempo flessibile 14" (6") 5/4 14" (6") (8") 4/4

1 & 2 Flutes

3 (& alto fl.)

1 Oboes

2

Cor anglais*

1 Clarinets in Bb*

2

3 (doubling Bass Clarinet)

1 & 2 Bassoons

3

1 & 2 Horns*

3 & 4

1 & 2 Trumpets in C

3

2 Trombones

Bass Trombone

Timpani (with cymbals)

Percussion

Harp

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Contrabass

three large cymbals placed inverted on timpani

wind gongs or thin tam tams: medium-small, medium-large, very large

medium thunder sheet (not too thin; played with beaters, not shaken)

wind gongs or thin tam tams: medium, large

med.-small water-tam-tam (range from high (out of water) to low (1/3 submerged))

three small tam-tams (e.g. 30, 35, 40 cm)

small thunder sheet (not too thin; played with beaters) bass drum

scordatura D# C# B# E# F# G# A#

6 SOLI IV

SOLO (gli altri tacet) espr.

ppp < f > n

ppp < f > n

ppp < f > n

ppp < f > n

ppp < f > n

ppp < f > n

ppp < f > n

ppp < f > n

ppp < mf >

1. straight mute

ppp < mp > pp > ppp

straight mute

ppp < mp > pp > ppp

straight mute

ppp < mp > pp > ppp

ppp < mp > pp > ppp

L.v. sempre

L.v. sempre

† all durations of pauses are approximate and free

10 13 15

(9") 2 7 4 3 (10") (6") 2 4

CL 1 *æol.* (breath only) *pp* *n* < *mp* *n* *æol.* → normale *f* → *mp* *n*

CL 2 *æol.* (breath only) *pp* *n* < *mp* *n* *æol.* → normale *f* → *mp* *n*

BCL *æol.* (breath only) *pp* *n* < *mp* *n* *æol.* → normale *f* → *mp* *n*

Horns: *glissandi* are to fully stopped using the given fingering. (Notation of arrival pitches is approximate.)

Hn 1 2 *f* *n* [T,0] *mp* < *ppp*

Hn 3 4 *f* *n* [1,2] *mp* < *ppp* [0]

Tpt 1 2 breath only all valves half-depressed *n* < *mp* *n*

Tpt 3 breath only all valves half-depressed *n* < *mp* *n*

Tbn 1 2 breath only a 2 trigger half-depressed *n* < *mp* *n*

Btbn breath only trigger half-depressed *n* < *mp* *n*

Timp./cymb. *Lv. sempre*

Perc. 1 *Lv. sempre* *pp* *p* *n* < *ppp* *n* *(L.v.)*

Perc. 2 *(L.v.)*

Perc. 3 (B.D) rub slowly with maximum smoothness of sound *pp* *n* < *ppp* *n* *(L.v.)*

Hp *Lv. sempre* *pp* *mp* *pp* *(L.v.)*

Vn I solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *n* < *mp* *n*

Vn II solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *n* < *mp* *n*

Va I solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *espr.* *mp* *n*

Va II solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *espr.* *mp* *n*

Vc I solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *mp* *n*

Vc II solo *espr.* *p* < *mp* *n* (bow directly on bridge) (no pitch) normale *mp* *n*

Cb. (6 soli) *ppp* *n* < *f* *pp* < *mp* *n* 6 SOLI

20 25

19

Hn 1 2

Hn 3 4

Tpt 1 2

Tpt 3

Tbn 1 2

Bbn

Timp./cymb.

Perc. 1

Perc. 2

Perc. 3

Hp

Vn I soli

Vn II soli

Va I soli

Va II soli

Vc. I soli

Vc. II soli

sereno

p *mp* *n*

mf *p* *pp* *ppp*

senza sord.

n *mp* *n*

breath only

all valves half-depressed

trigger half-depressed

p *pp*

mp *p* *pp*

n *ppp*

pp

p *pp*

n *mp* *n*

sempre non arpeggiato

mp *mf*

2 SOLI (gli altri tacet)

mf *n*

espr. *mf* *pp*

2 SOLI (gli altri tacet)

espr. *mf* *pp*

2 SOLI (gli altri tacet)

espr. *pp* *mf* *pp*

2 SOLI (gli altri tacet)

espr. *pp* *mf* *pp*

(B.D.)

D# C B#
E# F# G# A#

(glissando lento)

2 *3* *3* *3* *4* *3*

4 *4* *8* *4* *4* *4*

4 5 3 4 4 30 5 4

26

Fl. 1 2

Fl. 3

Ob. 1

Ob. 2

C.A.

Cl. 1

Cl. 2

BCL.

Bn 1 2 3

Hn 1 2

Hn 3 4

Tpt 1 2

Tpt 3

Tbn 1 2

Bbn

Timp./cymb.

Perc. 1

Perc. 2

Perc. 3

Hp

Vn I soli

Vn I altri

Vn II soli

Vn II altri

Va I solo

Va I altri

Va II solo

Va II altri

Vc. I soli

Vc. I altri

Vc. II soli

Vc. II altri

pp, mp, f, ff, ppp, n, mf, straight mute, (B.D.), (thundersheet), D# C# Bb, Eb F# G# A#

2 SOLI
espr.
pp f n
GLI ALTRI div. con sord. pesante*

2 SOLI
espr.
pp f n
GLI ALTRI div. con sord. pesante*

SOLO
espr.
pp f n
GLI ALTRI con sord. pesante*

SOLO
espr.
pp f n
GLI ALTRI con sord. pesante*

2 SOLI (gli altri tacet)
pp mf n

SOLO
espr.
pp f n
GLI ALTRI con sord. pesante*

2 SOLI (gli altri tacet)
pp mf n

SOLO
espr.
pp f n
GLI ALTRI con sord. pesante*

n mp n pp f n

5 8 molto vib. norm. (sub.)
4

* Metal practice mutes if possible, otherwise the heaviest available performance mutes. Do not use other types of practice mute.

40

45

(12")

4/4 7/16 3/4 4/4

39

Cl. 1 *n* < *mf* > *pp* *n* *n* < *mp* > *n*

Cl. 2 *n* < *mf* > *pp* *n* *n* < *mp* > *n*

Cl. 3 *n* < *mf* > *pp* *n* *n* < *mp* > *n*

Bn 1 2 *mp* > *pp* *ppp* 1. *p* > *ppp* 2. *b* *ppp* < *p* > *ppp*

Bn 3 *mp* > *pp* *ppp* *ppp* < *p* > *ppp*

Hn 1 2 < *mp* > *n*

Hn 3 4 < *mp* > *n*

Tpt 1 2 (straight mute) *n* < *mp* > *n*

Tpt 3 (straight mute) *n* < *mp* > *n*

Tbn 1 2 (straight mute) *mp* > *pp* *n* 2. *ppp* < *p* > *n*

Btbn (straight mute) *mp* > *pp* *n* *ppp* < *p* > *n*

Timp./cymb. Lv. sempre *pp* *p* (non gliss.)

Perc. 1 (thundersheet) at edge *mp* normale *mpmf* Lv. sempre *ppp* *pp* *p*

Perc. 2 *p* Lv. sempre *ppp* *p*

Perc. 3 (B.D.) Lv. sempre (thundersheet) *n* < *mp* > *n* *pp* *p*

Hp *mf*

D \sharp	C \sharp	B \sharp	
E \sharp	F \sharp	G \sharp	A \sharp

4/4 7/16 3/4 4/4 3/4

Vc. I soli *n* < *mf* > *mp* *n* *p* (sub.) *n* norm.

Vc. II soli *n* < *mf* > *mp* *n* *p* (sub.) *n* norm.

1 *n* < *mf* > *n*

2 *n* < *mf* > *n*

3 *n* < *mf* > *n*

4 *n* < *mf* > *n*

5 *n* < *mf* > *n*

6 *n* < *mf* > *n*

46 $\frac{3}{4}$ $\text{♩} = 54$

Fl. 1 2 $\frac{1}{2}$ aol. p norm. mf n mp

Alto Fl. $\frac{1}{2}$ aol. n f mp mf n mp n

Ob. 1 ppp mp n

Ob. 2 ppp mp n

C.A. ppp mp n

Cl. 1 n mp n

Cl. 2 n mp n

Cl. 3 n mp n

50 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn 1 2 ppp mf ppp

Hn 3 4 ppp mf ppp

Timp./cymb. $gliss. non troppo$ n mp n

Perc. 1 n p

54 $\frac{3}{4}$ $\text{♩} = 54$

Vn I n mp p n

Vn II n mp p n

Va I $TUTTI$ con sord. pesante $languido$ p f p n

Va II $TUTTI$ con sord. pesante $languido$ p f p n

Vc. I soli $2 SOLI$ $languido$ ppp f n

Vc. I altri $GLI ALTRI$ (sempre con sord. pesante) $languido$ p f n

Vc. II soli $2 SOLI$ $languido$ ppp f n

Vc. II altri $GLI ALTRI$ (sempre con sord. pesante) $languido$ p f n

Cb. (6 soli) $6 SOLI$ (♩V ad lib.) n f mp mf n

5
8

4
4

55

3
4

3
8

3
4

53

Fl. 1 2

Alto Fl.

Ob. 1

Ob. 2

C.A.

Cl. 1

Cl. 2

Cl. 3

Bn 1 2

Bn 3

Hn 1 2

Hn 3 4

Tpt 1 2

Tpt 3

Tbn 1 2

Bbn

Timp./cymb.

Perc. 2

Perc. 3

Hp

Vn I

Vn II

Va I

Va II

Vc. I soli

Vc. I altri

Vc. II soli

Vc. II altri

ppp, f, mp, p, n, mf, ff, bucket mute

5 8, 4 4, 3 4, 3 8, 3 4

2 SOLI, GLI ALTRI div. (sempre con sord.), TUTTI con sord. pesante

D: C# F# A, E: F# G# A

58

Alto Fl. *ppp*

C.A. *pp* *mf* *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

3
4

Hn 1 2 *ff* *ppp* *ppp* *mp* *ppp*

Hn 3 4 *mp* *f* *ppp* *ppp* *mp* *ppp*

Tpt 1 2 (bucket mute) *ppp* *p* *mp* *ppp*

Tpt 3 (bucket mute) *ppp* *p* *mp* *ppp*

Tbn 1 2 (bucket mute) *ppp* *p* *mp* *ppp*

Bbn (bucket mute) *p* *mp* *ppp*

Hp *mp* *mf* *mp*

D: [C#] [B] [A] | E: [F#] [G] [A] |

3
4

Vn I TUTTI con sord pesante *ff* *n*

Vn II TUTTI con sord pesante *mf* *ff* *n*

Va I *<ff* *mp* *ff* *p* *n* *mf* *n*

Va II *ff* *mp* *ff* *p* *n* *mf* *n*

Vc. I soli *ff* *n*

Vc. I *<ff* *mp* *ff* *p* *n* *mf* *n*

Vc. II soli *<ff* *n*

Vc. II altri *ff* *mp* *ff* *p* *n* *mf* *n*

TUTTI con sord. pesante

4/4 $\text{♩} = 40$ 65 (12") 2/4

Fl. 1 2 $\frac{1}{2}$ sol. *p* *f* *n*

Alto Fl. *p* *mf* *ppp*

C.A. *p* *mf* *ppp*

Timp./cymb. *n* *p* *ppp*

Perc. 1 *ppp* *p* *pp* *ppp*

Perc. 2 *ppp* *p* *pp* *ppp*

Perc. 3 *ppp* *p* *pp* *ppp*

Hp *mp* *pp*

Vn I soli SOLO senza sord. *espr.* *n* *mf* *n* 2 SOLI con sord. pesante *n* *mf* *pp* *n*

Vn I altri GLI ALTRI div. (sempre con sord.) *mp* *n*

Vn II soli SOLO (senza sord.) *espr.* *n* *mf* *n* 2 SOLI con sord. pesante *n* *mf* *pp* *n*

Vn II altri GLI ALTRI div. (sempre con sord.) *mp* *n*

Va I TUTTI con sord. pesante *mp* *n* SOLO (gli altri tacet) (sempre con sord.) *n* *mf* *pp* *n*

Va II TUTTI con sord. pesante *mp* *n* SOLO (gli altri tacet) (sempre con sord.) *n* *mf* *pp* *n*

Vc. I TUTTI con sord. pesante *mp* *n* SOLO (gli altri tacet) (sempre con sord.) *n* *mf* *pp* *n*

Vc. II TUTTI con sord. pesante *mp* *n* SOLO (gli altri tacet) (sempre con sord.) *n* *mf* *pp* *n*

Cb. (6 soli) sul pont. (approx. starting harmonic) *mp* *n*

68 $\frac{2}{4}$ [68] $\frac{3}{4}$ [70]

Fl. 1, 2
Fl. 3
Ob. 1
Ob. 2
C.A.
Cl. 1
Cl. 2
Cl. 3

Hn 1, 2
Hn 3, 4

Perc. 1
Perc. 2
Perc. 3

Vn I 4 soli
Vn II 4 soli

Va I
Va II

Vc. I
Vc. II

Cb. (6 soli)

stopped
n
fff
ppp
ff
ppp
ppp <

sereno
n
pp
sim.
ppp

4 SOLI (gli altri tacet) senza sord.
ppp
f
n

TUTTI con sord. pesante 12
ppp
ff
ppp

norm.
n
f
mp
p
ff
n

72

4 **3** **4** **75** **3** **3**
4 **16** **4** **8** **4**

Fl. 1 2 *ppp* *f* *ppp*

Fl. 3 *ppp* *f* *ppp*

Ob. 1 *ppp* *f* *ppp*

Ob. 2 *ppp* *f* *ppp*

C.A. *ppp* *f* *ppp*

Cl. 1 *ppp* *f* *ppp*

Cl. 2 *ppp* *f* *ppp*

Cl. 3 *ppp* *f* *ppp*

Bn 1 2 *pp* *f* *pp* *ppp*

Bn 3 *pp* *f* *pp* *ppp*

Hn 1 2 *f* *ppp* *open* *p* *fff* *pp* *ppp*

Hn 3 4 *f* *ppp* *open* *p* *fff* *pp* *ppp*

Tpt 1 2 *ppp* *fff* *ppp* (bucket mute) *ppp* (bucket mute)

Tpt 3 *ppp* *fff* *ppp* (bucket mute) *ppp* (bucket mute)

Tbn 1 2 *ppp* *fff* *ppp* (bucket mute) *ppp* (bucket mute)

Bbn *ppp* *fff* *ppp* *ppp*

Perc. 1 *mp* *p* *pp* *pp*

Perc. 2 *p* *mp*

Perc. 3 *n* *mp* *n*

4 **3** **4** **3** **3**
4 **16** **4** **8** **4**

Vn I TUTTI div. con sord. pesante *pp* *f* *n*

Vn II TUTTI div. con sord. pesante *n* *f* *n*

Va I *pp* *fff* *ppp* *pp* *f* *n*

Va II *pp* *fff* *ppp* *n* *f* *n*

Vc. I *pp* *fff* *ppp* *pp* *f* *n*

Vc. II *pp* *fff* *ppp* *n* *f* *n*

Ch. (6 soli) *ppp* *mf* *p* *ff* *mp* *p* *ff* *n*

(*♩* *Vad lib*)

80

77

Fl. 1 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Fl. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Ob. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Ob. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

C.A. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Cl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Cl. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Cl. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

accol. → norm. *ppp* *pp* *ppp* *pp < mp* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < mp* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < mf* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < mf* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < ff* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < ff* *ppp*

accol. → norm. *ppp* *pp* *ppp* *pp < ff* *ppp*

n *p* *ppp* *pp < mp* *ppp*

n *p* *ppp* *pp < mp* *ppp*

n *p* *ppp* *pp < mf* *ppp*

n *p* *ppp* *pp < mf* *ppp*

n *p* *ppp* *pp < ff* *ppp*

n *p* *ppp* *pp < ff* *ppp*

n *p* *ppp* *pp < ff* *ppp*

Hn 1 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Hn 3 4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Tpt 1 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Tpt 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Tbn 1 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Bbn $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

p *ff* *ppp* *ppp* *f* *ff* *p* *f* *ff* *ppp* *ffp*

p *ff* *ppp* *ppp* *f* *ff* *p* *f* *ff* *ppp* *ffp*

< fp *ppp*

< fp *ppp*

< fp *ppp*

< fp *ppp*

stopped

open

open

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

pp *p* *pp*

pp

pp

Vn I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Vn II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Va I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Va II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Vc. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Vc. II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

(TUTTI) unis. *n* *mf* *ppp* *> n*

(TUTTI) unis. *n* *mf* *ppp* *> n*

(TUTTI) *n* *mf* *ppp* *> n*

(TUTTI) *n* *mf* *ppp* *> n*

(TUTTI) *n* *mf* *ppp* *> n*

(TUTTI) *n* *mf* *ppp* *> n*

div. senza sord. martellato *ff* *p*

div. senza sord. martellato *ff* *p*

senza sord. *4 SOLI* *n* *f* *mp* *fff*

senza sord. *4 SOLI* *n* *f* *mp* *fff*

90

4
4

bb $\text{[} \text{ } \text{]} \text{ (Lv. sempre)}$

Timp./cymb.

Perc. 1

Perc. 2

Perc. 3

Vc. I soli

Vc. I soli

Vc. II soli

Vc. II soli

n

near edge

vary the striking position ad lib.

p *mp* *mf* *n* *p* *mf* *mp* *p* *p* *mf* *mp* *n* *p* *pp* *p* *mf* *mp* *n* *p* *mp* *p* *p* *mf* *mp* *n* *mp* *pp*

p *n* *p* *n* *mp* *n* *p* *mp* *p*

mf *p* *n* *p* *mf* *p* *n* *p* *mf* *n* *pp* *mf* *n* *mp* *mf* *n* *p* *pp* *mp* *n*

The score is for a full orchestra and includes woodwinds, brass, strings, and percussion. It features complex rhythms, dynamics (*ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*), and performance instructions like *legatissimo* and *tutte le corde: meno legato; poco marcato, intenso*. Rehearsal marks 4 and 3 are present.

Fl. 1 2, Fl. 3, Ob. 1, Ob. 2, C.A., Cl. 1, Cl. 2, Cl. 3, Bn. 1 2, Bn. 3, Hn. 1 2, Hn. 3 4, Tpt. 1 2, Tpt. 3, Tbn. 1 2, Btbn, Timp./cymb., Perc. 1, Perc. 2, Perc. 3, Vn. I soli, Vn. I altri, Vn. II soli, Vn. II altri, Va. I solo, Va. I altri, Va. II solo, Va. II altri, Vc. I solo, Vc. I altri, Vc. II solo, Vc. II altri, Cb. (6 soli)

legatissimo, *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *n*, *f* (wooden mallet)

2 SOLI, GLI ALTRI div., TUTTI div. a 6, SOLO, TUTTI

tutte le corde: meno legato; poco marcato, intenso

4, 3, 4, 4, 3, 4

99

aol. (almost entirely breath but with indicated fingering) sim.

Fl. 1 2 Alto Fl. aol. (almost entirely breath but with indicated fingering) sim.

Ob. 1 remove reed aol. (breath only) sim.

Ob. 2 remove reed aol. (breath only) sim.

C.A. remove reed aol. (breath only) sim.

Cl. 1 aol. (breath only with indicated fingering) sim.

Cl. 2 aol. (breath only with indicated fingering) sim.

BCl. BCL. aol. (breath only with indicated fingering) sim.

Bn 1 2 3 a 3 remove reed aol. (breath only) sim.

Hn 1 2 a 2 all valves half-depressed sim.

Hn 3 4 a 2 breath only all valves half-depressed sim.

Tpt 1 2 3 a 3 all valves half-depressed sim.

Tbn 1 2 a 2 trigger half-depressed sim.

Btbn a 3 all valves half-depressed sim.

Timp./cymb.

Perc. 1 (wooden mallet) **B.D.** (as before)

Perc. 2

Perc. 3

Vn I (div. a 6) 2 SOLI (gli altri tacet) light LH finger pressure (diffuse sound)

Vn II (div. a 6) 2 SOLI (gli altri tacet) light LH finger pressure (diffuse sound)

Va I (div.) SOLO (gli altri tacet) light LH finger pressure (diffuse sound)

Va II (div.) SOLO (gli altri tacet) light LH finger pressure (diffuse sound)

Vc I (div.) SOLO (gli altri tacet) light LH finger pressure (diffuse sound)

Vc II (div.) SOLO (gli altri tacet) light LH finger pressure (diffuse sound)

mp mf p pp n ff

gli altri dim. (solo sempre *fff*)

light LH finger pressure (diffuse sound)

gli altri dim. (solo sempre *fff*) n p

112 → 1/2 aol. 113 (20") (14") (l.v. a niente)

Fl. 1 2

Alto Fl.

Cl. 1

Cl. 2

BCl.

Perc. 1

Perc. 2

Perc. 3

Hp

Cb. (6 soli)

continue alternating periodic strokes (every 7 triplet quavers) but independent of other players (conductor does not beat but signals dim. and transition to next bar) non dim. l.v.

continue pattern, maintaining speed f.c. alternating tam tams every 5 semiquavers but independent of other players (conductor does not beat but signals dim. and transition to next bar) non dim. l.v.

continue pattern, maintaining speed but independent of other players when end of bar is signalled, continue until next thunder sheet stroke before stopping (conductor does not beat but signals dim. and transition to next bar) non dim. l.v.

continue pattern, maintaining speed but independent of other players (conductor does not beat but signals diminuendo and end of bar) non dim. l.v.

mf *p* *pp*