

Tonia Ko

Simple Fuel

for large ensemble

Score

2018



Full Score

Simple Fuel

for large ensemble

Tonia Ko (2018)

Program Notes

Simple Fuel explores concepts of movement: our emotion motivations, physical momentum, and the repetition of gestures. An initial feeling of hesitation, represented by various stutters and pops, eventually gives way to unstoppable acceleration forward. In the aftermath of this short journey, each impulse proliferates exponentially, creating a pointillistic and pixelated sound world. At the same time, the harmonies that once drove the music forward continue their ebb and flow until the end. These chords depict a sensation of "wading" through water or thick fog, which is embodied literally in the mournful sound of friction mallets on timpani.

While writing this piece I had two images in mind, each of very different speeds. First is that of a snail moving through space — surely a slow creature, until one notices its antennae deftly sensing, reaching and retracting against its surroundings. The second is a freight train barreling down the tracks. Although relatively "fast", its unwieldy and seemingly endless length certainly feels slow, and the sounds that it makes are repetitive, perhaps even meditative. By way of these paradoxical images, the classical adage of *festina lentae*, to "make haste slowly" also served as a broad inspiration for the work.

Duration: 11 minutes

Instrumentation

Flute/ Piccolo
Oboe
Clarinet in B \flat
Baritone/ Alto Saxophone
Horn in F

Percussion 1
Large wood block
Temple blocks (5)
Large guiro
Large piece of cardboard
Suspended cymbal
Small snare drum
B4 and C4 crotales (sounding 15va)
29" Timpano

Percussion 2
Large wood block
Large Maracas
Splash cymbal
Large tom-tom
A4 and B \flat 4 crotales (sounding 15va)
32" Timapno
Bass drum

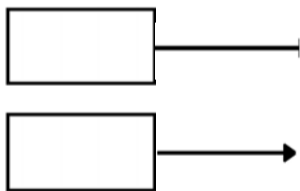
Harp
Piano

Violin 1
Violin 2
Viola
Violoncello

Performance Notes

General

-Score is notated in sounding pitch
-Accidentals last until the end of each measure



For boxed events, repeat freely at own pace until indicated moment (vertical line). Arrow denotes strict continuation of the event, or transformation/ attacca into the next event.

Winds



Flute: mircotonal glissando. Following the main note, play the diamond note-heads with the indicated fingering exceptions. The result should be a subtle, rapid mircotonal scale away from the main pitch with light articulations due to fingering changes.



Flute: tongue on the indicated fingering, sounding a major seventh lower (in parentheses). Lead into attack with lots of air noise.

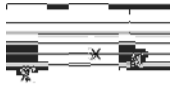


Percussive sounds of undefined pitch, with made with the tongue. Oboe: tongue ram without the reed in the lowest range. Clarinet and saxophone: dry slap tongue in the indicated pitch ranges (low, medium, high).

Winds cont'd



Air sound through instrument. Used in combination with flutter tongue or a more aggressive sound. Oboe: always without the reed. Horn: hold mouthpiece backwards against the tube at an angle for more resistance.



Random key clicks. Work with section to create an overall percussive texture (sparse to dense, etc.)



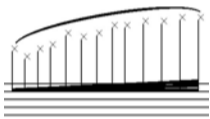
Bisbigliando: use alternate (enharmonic) fingerings. Where possible, choose fingerings that create noticeable microtonal differences from the main pitch. When used in rhythm, a small circle indicates the fingering change. The fastest version of the technique is notated as a "timbre trill" with the normal trill notation.

-Suggested multiphonic fingerings for baritone/ alto saxophone and Bb clarinet are provided, taken from Weiss/ Netti *The Techniques of Saxophone Playing* and Heather Roche's blog (<https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>), respectively.

Harp



Knock on sound board with the thumb knuckle. Try to achieve maximum resonance with not too sharp of an attack.

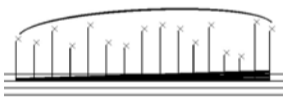


Près des chevilles: strum between the tuning pins and bridge pins with a plectrum. Clear (albeit scrambled) pitches are preferable over only percussive sounds

Piano



The highest octave of the piano is to be prepared with a strip of poster tack. Nestle the material into the strings, close to the dampers, making sure that absolutely no rattling or buzzing occurs when the keys are struck. The effect would be mostly percussive, with only slight differences in relative pitch



Strum between the tuning pegs and agraffe with a plectrum. Clear (albeit scrambled) pitches are preferable over only percussive sounds

Percussion

Percussion 1



Percussion 2



-Superball technique on timpani: press and drag the mallet on the drumhead to create a sustained sound. Move slowly across surface in a circular, continuous motion. Use a high amount of pressure to avoid a loud buzz-- it should sound like strange moans or hums. Aim for a variety of pitches.

Performance Notes cont'd

Strings



Rhythm sticks (fluted wooden friction sticks) are required for all four string players. Use as bow, dragging across strings to create a granulated texture. Unless indicated mute all strings with the left hand while bowing with the rhythm stick. Changes in "bow" position (sul ponticello, sul tasto) are indicated to create changes in pitch over time.



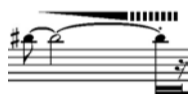
Pizzicato sub ponticello (behind the bridge) on indicated open string



Pizzicato with the nail: a brighter and more metallic sound than *ord.* pizzicato. Often used in combination with sub. pont. pizz.



Pizzicato with muted strings. Strum across all strings at leisurely pace (almost filling up indicated duration), alternating between finger pads (downwards stroke) and nail (upwards stroke).



Increase bow pressure until noise overtakes pitch. Continue high pressure and combine with very slow bow speed so that the noise becomes a stuttering rattle.

Simple Fuel

Commissioned by the Chicago Center for Contemporary Composition at the University of Chicago

Score in C

Freely

Tonia Ko

(indicated rhythms ♩=60)

15"

Musical score for woodwinds, percussion, harp, and piano. The score is in common time (C) and includes the following parts:

- Flute
- Oboe
- Clarinet in B \flat
- Baritone Saxophone
- Horn in F
- Percussion 1
- Percussion 2
- Harp
- Piano

The piano part includes a performance instruction: **top octave muted by preparation: poster stack on strings*. A 15-second performance bracket is indicated above the piano part.

Freely

(indicated rhythms ♩=60)

15"

Musical score for strings, including performance instructions and dynamics:

- Violin 1: *bow slowly on muted strings with rhythm stick any strings, any order*. Dynamics: *n* (piano) to *p* (forte).
- Violin 2: *bow slowly on muted strings with rhythm stick any strings, any order*. Dynamics: *n* (piano) to *p* (forte).
- Viola: *bow slowly on muted strings with rhythm stick any strings, any order*. Dynamics: *n* (piano) to *p* (forte).
- Violoncello: *bow slowly on muted strings with rhythm stick any strings, any order*. Dynamics: *n* (piano) to *p* (forte).

A 15-second performance bracket is indicated above the string parts.

10"

Fl. Reed off

Ob.

Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

(interruption) *grv* **ff**

Reed

10"

Vln. 1

Vln. 2

Vla.

Vc.

with guitar pick/ credit card
strum between tuning pegs, slowly at first

faster on downward stroke

ppp *p* *mf* *ppp* *p*

strum between tuning pegs, slowly at first

faster on downward stroke

ppp *p* *ppp* *p* *mf*

modify gradually after hp/ pno entrances
durations more irregular

modify gradually after hp/ pno entrances
durations more irregular

modify gradually after hp/ pno entrances
durations more irregular

modify gradually after hp/ pno entrances
durations more irregular

sul pont. ord. s.p. ord. s.p. simile

sul pont. ord. s.p. ord. s.p. simile

s.p. ord. s.p. simile

5" 6"

Fl. key clicks on random notes, growing from sparse to dense *f* add air sound gradually after sax entrance *n* *p* *n* *mp*

Ob. key clicks on random notes, growing from sparse to dense *f* add air sound gradually after sax entrance *n* *p* *n* *mp*

Cl. key clicks on random notes, growing from sparse to dense *f* add air sound gradually after sax entrance *n* *p* *n* *mp* *p*

Bari. Sax. Baritone Saxophone *f*

Hn.

Perc. 1

Perc. 2 Bass Drum scrub brush *p* move over drumhead in an arch

Hp.

Pno.

Vln. 1 modify gradually after pno accent add shorter durations ad lib. allow change in bowing direction s.p. → ord. → s.t. *mf*

Vln. 2 modify gradually after pno accent add shorter durations ad lib. allow change in bowing direction s.p. → s.t. → ord. *mf*

Vla. modify gradually after pno accent add shorter durations ad lib. allow change in bowing direction ord. → s.t. → s.p. *mf*

Vc. modify gradually after pno accent add shorter durations ad lib. allow change in bowing direction s.p. → s.t. → ord. *mf*

♩=60 a tempo

Fl. *p* *mf* *f* *ff*

Ob. *p* *mf* *f* *ff* Reed on

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

Bari. Sax. *p* *f* *ff* add air suddenly after woodblock entrance (key clicks still loud)

Hn. *n* *f* air sound only

Perc. 1 *pp* *mp* *pp* *p* *n* Large Wdblk. soft rubber scrub brush move over surface in an arch Cardboard

Perc. 2 *ff* *p* *f*

Hp. *f* *fff* *morendo* *n* (interruption) hit soundboard with thumb knuckle (max. resonance, not too sharp attack)

Pno. *pp* *3* *5*

♩=60 a tempo

Vln. 1 *n* *f* *mf* sub pont. nail pizz. ord.

Vln. 2 *n* *f* *mf* *5* sub pont. nail pizz. ord.

Vla. *n* *f* *mf* sub pont. nail pizz. ord.

Vc. *n* *f* *mf* *3* sub pont. nail pizz. ord. pizz.

A Freely again

15"

8

Fl. *ppp* *no cresc.* tongue ram with lots of air

Ob. *ppp* ord. *fff* Reed off

Cl. *ppp* ord. fast vibrato → non vib.

Bari. Sax. *f* slap tongue in high range (dry, undefined pitch) *subp*

Hn. *ppp* ord.

Perc. 1

Perc. 2

Hp. *p*

Pno. *f*

tongue rams in lowest octave
create sparse texture with saxophone

create sparse texture with oboe

A Freely again

15"

Vln. 1 *f* ord. *p*

Vln. 2 *p*

Vla. *p* *f* *n*

Vc. *f* *p* *f* *n*

(rhythmic stick: any strings, any order)
even rhythms again but slightly faster
pont to tasto over 1 cycle of strings
s.p. → s.t.

(rhythmic stick: any strings, any order)
even rhythms again but slightly faster
pont to tasto over 1 cycle of strings
s.p. → s.t.

even rhythms again but slightly faster
(mute again-any strings, any order)
pont to tasto over 1 cycle of strings
s.p. → s.t.

(mute again-any strings, any order)
even rhythms again but slightly faster
pont to tasto over 1 cycle of strings
s.p. → s.t.

mp *pp* *mf*

mp *pp* *mf*

mp *pp* *mf*

mp *pp* *mf*

8" 6"

Fl. 10

Ob.

Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

tongue rams, short series of ascending sounds
mf p mf p

slap tongue, short series of ascending sounds
mf p mf p

slap tongue, short series of ascending sounds
mf p mf p

ppp still

ff

ppp mp f

ppp mp

8va

ff

irregular durations and bowing directions
s.p. s.t. ord. ad lib. etc.
n p

irregular durations and bowing directions
ord. s.p. s.t. ord. ad lib. etc.
n p

irregular durations and bowing directions
s.t. mute strings s.p. ord.
n p

irregular durations and bowing directions
ord. s.p. s.t.
n p

unmute

f

f

10"

♩=60 a tempo

7

repeat freely, with random lengths of pauses

finger diamond noteheads
BUT leave A₂ key open (with Th B₂)

p delicately

p *mf*

Fl. 12 *sf*

Ob. *f* key clicks growing from sparse to dense

Cl. *p* *ppp*

Bari. Sax. *f* key clicks growing from sparse to dense

Hn. (air sound) *mp*

Perc. 1 *n* *mp* *pp*

Perc. 2 *ff* swells ad lib. *mp* *pp*

Hp. ord. *ppp* *p*

Pno. *f* *n* *p*

10"

♩=60 a tempo

Vln. 1 *n*

Vln. 2 *n*

Vla. s.p. → ad lib. etc.

Vc. s.p. → ad lib. etc.

14 gradually allow some pitch to come through

Fl. *pp* *n*

Ob. *ff* *pp* *n*

Cl. *pp* *ord.* *n*

Bari. Sax. gradually allow some pitch to come through

Hn. *mp* *pp* *ord.* *n*

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

Perc. 2 *n* *mp* *pp*

Hp. *f* *(f)* *p delicately*

Pno. *mf* *solo* *7* *6* *7* *6*

Pedal generously ad lib.

Vln. 1 *f* *mf* *ord. pizz.*

Vln. 2 *f* *mf* *ord. pizz.*

Vla. *(d)* *n* *f* *mf* *ord. pizz.*

Vc. *f* *n*

repeat freely, with random lengths of pauses

16

Fl.

Ob.

Cl.

Bari. Sax.

Hn. (air sound) reverse mouthpiece *f*

Perc. 1 *pp* 3

Perc. 2 *pp* 3

Hp. *n*

Pno. *molto f* 9 5 7 6 3 8 *mw* 5 3 3

Vln. 1 *p* 3

Vln. 2 *p*

Vla. *p* 3 3

Vc.

B ♩=80 *Delicate, with a bit of whimsy*

19

Fl. *air sound only* *tongue stop*
p *pp* *p* *5* *mp* *n* *3* *mf* *pp*

Ob. *air sound only* *tongue stop*
p *pp* *p* *5* *mp* *n* *3* *mf* *pp*

Cl. *low slap tongue (dry-undefined pitch)* *high slap tongue (undefined pitch)*
p *mp* *f*

Bari. Sax. *mf dry* *p* *mp*

Hn. *blow into reversed mouthpiece*
ppp *p* *pp* *5* *mp* *p* *mf*

Perc. 1 *mf* *pp* *mf* *mp* *f* *pp*

Perc. 2 *(B.D. w/ brush)* *Large Wdblk. soft rubber*
ppp *p* *pp* *5* *mf* *3* *f*

Hp.

Pno. *(8)* *(grace notes always p)* *15ma*
mf *p* *mf*

B ♩=80 *Delicate, with a bit of whimsy*

Vln. 1 *p*

Vln. 2 *mp* *f*

Vla. *p* *mp*

Vc. *f*

24

Fl. *poco* *n* *p* *n* *mp* 5

Ob. *poco* *n* *p* *n* *mp* 5

Cl. *pp* *p* *mp* 5

Bari. Sax. *pp* *(pp)* *p*

Hn. *ppp* *p* *pp* *p* *pp* 5 *mp*

Perc. 1 *p* *mp* *n* *pp* *p* *pp* *mf*

Perc. 2 *ppp* *p* *pp* 3 *mp* *p* 5 *mf*

Hp.

Pno. (15) *p* *pp* *p* *mp* 5

Vln. 1 *(p)*

Vln. 2 *p*

Vla. *p* *mp* 5 *f*

Vc. *p*

Detailed description: This page of a musical score covers measures 24, 25, and 26. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a variety of dynamics and articulations. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment. The piano part has a specific fingering (15) indicated. The score includes dynamic markings such as *poco*, *n*, *pp*, *p*, *mp*, *ppp*, *mf*, and *f*, along with articulation marks like accents and slurs. Measure numbers 24, 25, and 26 are clearly marked at the beginning of each measure.

C Unhurried

28

Fl.

Ob. *low tongue ram (air)*

Cl.

Bari. Sax. *medium pitch air sound only to flt. (high)*

Hn.

Perc. 1

Perc. 2

Hp.

Pno. *grace notes follow dynamics of main note*

Detailed description: This section of the score covers measures 28 to 31. It includes parts for Flute, Oboe, Clarinet, Bass Saxophone, Horn, Percussion 1 and 2, Harp, and Piano. The woodwinds and strings play melodic lines with various dynamics and articulations. The piano part features a triplet in measure 28 and sustained chords in measures 29 and 30. The bass saxophone part has specific performance instructions: 'medium pitch', 'air sound only', and 'to flt.'.

subito, with force

C Unhurried

*mute all strings
strum slowly back and forth, almost fill up duration
(alternating flesh + nail pizz.)*

Vln. 1

Vln. 2

Vla.

Vc.

simile strum

Detailed description: This section covers measures 32 to 35, focusing on the string ensemble. The Violin 1 part features a 'simile strum' instruction and a five-measure strummed passage. The Violin 2, Viola, and Violoncello parts play melodic lines with various dynamics and articulations, including 'pizz.' (pizzicato) markings. The piano part continues with sustained chords.

31

Fl.

Ob.

Cl. *mf* *p* medium pitch range

Bari. Sax. *ppp* *mp* *p* *mp* *n* (med.)

Hn. *n* *mp*

Perc. 1 *pp* *mp* *mf* *pp* *mp* Temple Blocks same soft rubber mallet Lg. Maracas swirl, as smooth as possible

Perc. 2 *mp* *f* *n*

Hp. *p*

Pno. *subf* *p* (15)

Vln. 1 *p* *mp* *pp* *p* (sub pont. pizz.)

Vln. 2 *f* *pp* *mp*

Vla. *ff* *p* *pp* *mp* *n* *mf* (pizz.)

Vc. *f* *pp* *mp* *p*

34

Fl.

Ob. *flt. on air sound*

Cl. *(low)* *(high)* *mf* *sf* *n* *p*

Bari. Sax. *mf* *p* *pp* *mp*

Hn. *mf* *mp*

Perc. 1 *mf* *f* *pp* *mp* *p* *mf* *pp* *mf*

Perc. 2 *f* *n* *mp*

Hp. *f*

Pno. *subf* *p*

Vln. 1 *f* *pp* *p* *sf* *mp* *pp* *(pizz.)³*

Vln. 2 *f* *pp* *p* *unmute, let open strings resonate* *mp* *p*

Vla. *ff* *sf* *mp* *pp* *mf*

Vc. *f* *pp* *p* *mp* *pp* *mp*

37

Fl. *non vib.*
fmp *n* *mf*

Ob. *f* *f* *sf* *5* *sf* *ffz* *f*

Cl. *mf* *ord.* *5* *f*

Bari. Sax. *p* *to flt.* *f* *mf* *pp* *f*

Hn. *p* *f* *replace mouthpiece* *ppp*

Perc. 1 *mp* *f* *p* *f* *pp* *mf* *pp* *mp* *p*
Lg. Guiro *back of mallet* *scrape slowly, deliberately*

Perc. 2 *pp* *f* *cont'd p.d.ch.* *pp* *B.D. superball* *drag mallet across surface, pressing lightly* *(growl with rhythmic stutter)*

Hp. *p* *3* *mf* *p* *f*

Pno. *(15)* *subf* *f* *mp* *simile staccato, lv. 8^{vb}*
release sharply/noisily

Vln. 1 *unmute, let open strings resonate* *p* *f* *pizz. III* *f* *non vib. arco* *n*

Vln. 2 *f* *f* *(unmuted)* *p* *f* *3* *f*

Vla. *ff* *mf* *p* *f*

Vc. *f* *pp* *unmute, let open strings resonate* *p* *3* *mf* *f*

40 **D**

Fl. *fp* *pp* *p* *n*

Ob. *n* *ord.* *p*

Cl. *p* *5* *p*

Bari. Sax. *ord.* *f* *mp* *n* *f* *mp* *pp* *n*

Hn. *mf* *pp* *slow microtonal bend on sustained note* *mp* *5*

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

Perc. 2 *f* *p* *pp* *mp* *p*

Hp. *string buzz* *f* *pp* *mp* *p* *ord.* *mp*

Pno. *mf* *p* *mp*

Vln. 1 *mf* *pizz.* *p*

Vln. 2 *f* *mp* *arco (ord.) non vib.* *mp* *n* *pizz.* *p*

Vla. *f* *pp* *mp* *p* *mp*

Vc. *pp* *pp* *mp*

mute all strings, strum loosely back and forth (alternating flesh + nail)

8^{rb} *(15)*

43

Fl. *p* *sfp* *mf* *f* *n*

Ob. *sfp* *mf* non vib.

Cl. *mf* *f* *sf*

Bari. Sax. *p* *p* *n* *f*

Hn. *p* *pp* with drumstick

Perc. 1 *p* *f* *mf* *f*

Perc. 2 *p* *n* *p*

Hp. *mp* *mf* *f* buzz

Pno. *mp* *mf* *f* *8vb*

Vln. 1 *pp* *mp* *mf* arco pizz.

Vln. 2 *sf* *mf* *f*

Vla. *f*

Vc. *pp* take bow

46 *accel.*

Fl. *f* *sfpp* *molto*

Ob. *mp* *mf* *sfpp* *molto*

Cl. *sfp* *mf* *ff* *p* *molto*

Bari. Sax. *p* *n* *fp* *mf* *p*

Hn. *mf* *p*

Perc. 1 *f* *p* *mf* *ff*

Perc. 2 *f* *p* *mp* *f* *ord.*

Hp. *knock* *mp* *ff* *ord.* *ff* *f*

Pno. *sfz* *mp* *mf* *f* *(ord)* *p* *8vb*

Vln. 1 *mf* *f*

Vln. 2 *arco* *sfp* *mf* *f* *pizz.* *non vib.*

Vla. *p* *mf* *mp* *f* *take bow*

Vc. *arco* *slow gliss.* *mf* *n* *fp* *mf*

E ♩=92 Sostenuto

Fl. *ff* *f* *p* *n* ord. vib.

Ob. *ff* *f* *p* *n* ord. vib.

Cl. *ff* *f* *p* *n* ord. vib.

Bari. Sax. *ff* *molto* *n* *n* *mf*

Hn. *f* *molto* *n* *pp* *mp*

Perc. 1 *pp* *mf* *n* *mp*
Sml. Snare Drum
snares off, at rim sticks

Perc. 2 *mp* *n* *mp* *p*
Low Tom-tom
soft mallet
(B.D.)
drag superball mallet across
surface, pressing firmly
(smooth groaning sound, no stutter)

Hp. buzz.

Pno. *ff* *pp* *mf* *mf*
ord. 5
15^{ma}

E ♩=92 Sostenuto

Vln. 1 *ff* *mp* *f* arco, con vib.

Vln. 2 *ff* *mp* *pp* *f* arco, con vib. non vib. con vib.

Vla. *ff* *mp* *f* con vib.

Vc. *ff* *molto* *n* *mp* *f* arco sul tasto ord.

53

Fl. *f* *mp* *n* *mf* *non legato*

Ob. *f* *mp* *mf* *non legato*

Cl. *f* *mp* *n* *mf* *non legato*

Bari. Sax. *pp*

Hn. *pp* *mf*

Perc. 1 *n* *p*

Perc. 2 *mp* *mf* *p*

Hp.

Pno. *15ma* *tr* *n* *mp* *f* *ord. 5* *mf* *15ma* *n* *p*

Vln. 1 *non vib.* *pp* *mf* *f* *p*

Vln. 2 *p* *mf* *f* *p*

Vla. *p* *mf* *f* *p* *non vib.*

Vc. *p* *n* *p* *sul tasto*

57

Fl. *pp* *p* **F**

Ob. *pp* *p*

Cl. *pp* *p*

Bari. Sax. *f* *p* *mf* *pp*

Hn. *pp* *mp*

Perc. 1 *mp* *pp*

Perc. 2 *pp* *p* *mf* 3 ord.

Hp.

Pno. *p* *ff* *15^{ma}* *3 mp* *ord.* *5* *7* *8^{vb}*

Vln. 1 *sfpp* *mf* *pp* *mf* **F**

Vln. 2 *sfpp* *mf* *pp* *mf* con vib.

Vla. *sfpp* *mf* *pp* *mf* non vib.

Vc. *n* *mf* *pp* *p* *mf* sul tasto 3

65

Fl. *p* *mf* *pp* *f*

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

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

Bari. Sax. *mf* *fp* *mf* *p*

Hn. *p* *mf* *fp* *mf* *p*

Perc. 1 *mp* *n* *ppp* *mp* *n*

Perc. 2 *ppp* *mf* *p* *n*

Hp. *f*

Pno. *ord.* *mp* *ff* *f* *15^{ma}*

Vln. 1 *p* *n* *pp* *poco sul pont.*

Vln. 2 *p* *n* *pp* *poco sul pont.*

Vla. *p* *n* *pp* *poco sul pont.*

Vc. *poco sul pont.* *pp* *mp*

69 **G**

Fl. *ppp* *mp cantabile* *f*

Ob. *ppp* *mp cantabile*

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

Bari. Sax. *mp* *p* *f* *p* *mf* *p* *mp* *pp*

Hn. *mp* *p* *f* *p* *mf* *pp* *pp* *mf*

Perc. 1

Perc. 2 *f* *n* *mf*

Harp *ff* *dim.* *p* *sf*

Pno. *p* *f* *p*

Vln. 1 *mp* *p* *mp* *ord.*

Vln. 2 *f* *mp* *n* *pp*

Vla. *f* *mp* *n*

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

Sul G ord.