

— Slice —

for chamber orchestra

by Jake Berran

Instrumentation

Flute
Oboe
Clarinet (B \flat)
Bassoon

Horn (F)
Trumpet (C)
Trombone

Percussion 1: crotales (C4–C5), almglocken (B3, F \sharp 4, A \sharp 4, D5, E5), vibraphone, moon gong (G \sharp 5), triangle, splash cymbal (beads needed), suspended cymbal, large gong (shared; ideally pitched D2, otherwise F \sharp 2 or any), bass drum

Percussion 2: glockenspiel, marimba (4.5+ oct.), suspended cymbal (bow needed), small gong (ideally pitched C \sharp 4, otherwise A3 or any), large gong (shared), snare drum, two toms (medium, medium-high)

Piano

2 Violins
Viola
Cello
Contrabass

The image shows two staves of percussion notation. The top staff is labeled 'Perc. 1' and has six notes with the following labels above them: B.Dr., Lg. Gong, Sus. Cym., Spl. Cym., Tri., and M.G. The bottom staff is labeled 'Perc. 2' and has five notes with the following labels above them: Two Toms, Sn. Dr., Lg. Gong, Sm. Gong, and Sus. Cym. Both staves use a grand staff format with a treble clef and a common time signature.

Program Notes

"Slice" has three meanings. First, it refers to the incisive descending arpeggiated gesture which permeates the piece. Second, it symbolizes the shortness of several sections throughout. Third, this music is a slice of my development as a composer—rather than trudging through unfamiliar techniques, my process involved drafting a harmonic progression matching my current tastes and using that constraint to focus on writing fluid rhythms, melodies, and textures.

Slice is rather cinematic on the surface. Its features and influences include heavy use of piano and almglocken, struggles between tempi, "heartbeat" rhythms, harmonic motion by gradual pitch replacement which I learned from Julius Eastman's "organic music," the energy of layered semitone-based tremolos from Sofia Gubaidulina's work and Olly Wilson's *Akwon*, the pitches and intervals at the beginning of the final movement of Thomas Adès's *Asyla*, the practice of activating a chord progression found in Bach's preludes, the double leading tone cadences of medieval music and a chord progression from Gesualdo, and a more noticeable final barline than I'd previously been comfortable with.

I am deeply grateful to Timothy Weiss and the Oberlin Contemporary Music Ensemble for bringing this piece to life, as well as the education I have received from my professors and peers in the composition department.

Duration: ca. 7'

Performance Notes

- Consecutive staccati should be equally short regardless of rhythmic value.
- The marking *ord.* cancels *flz.* for wind players and *sul pont.* for string players. For strings, *vib. norm.* cancels *non vib.* and *vib.*, signifying a return to normal use of vibrato.
- Glissandi should begin immediately on the note of departure.
- When relations to other parts are specified, "with" signifies rhythmic unison, whereas "equal to" signifies equality of dynamic.
- Hold notes without articulation marks to their full rhythmic duration; this is negotiable for consecutive short notes.
- *Solo* is used ubiquitously with dynamics and means to play out, maintaining the affect of the given dynamic.

Slice

for chamber orchestra

Jake Berran
(2023)

♩ = 72

The score is written for a chamber orchestra in 4/4 time with a tempo of 72 beats per minute. The woodwind section includes Flute, Oboe, Clarinet in Bb, and Bassoon. The brass section includes Horn in F, Trumpet in C, and Trombone. Percussion includes a Splash Cymbal with beads on top and a Suspended Cymbal bowed. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The piano part features a complex rhythmic pattern of sixteenth notes with sixteenth rests, marked with a dynamic of *p* light but incisive. The woodwinds and strings play sustained chords and melodic lines with various dynamics and articulations.

A $\overset{\frown}{4}$ \rightarrow \bullet ($\bullet = 96$)

13

Fl. *mf*

Ob. *mf* $\xrightarrow{4}$ *f*

Cl. in Bb *mf* $\xrightarrow{3}$ *p*

Bsn.

Hn in F *mf* $\xrightarrow{3}$ *p*

Tpt in C *mf* $\xrightarrow{4}$ *f*

Tbn.

Perc. 1 (tuplet division w/ ob. & tpt.) *mf* $\xrightarrow{4}$ *f* remove splash cymbal beads

Perc. 2 *mp* $\xrightarrow{3}$ *mf* *mf* (Small Gong) *mf* (Marimba) (accompany flute) *p* \xrightarrow{mf} *p* \xrightarrow{mf} *sim.*

Pno *mf* $\xrightarrow{6}$ *p*

Vln 1 *mp* \xrightarrow{mf} *p*

Vln 2 *mp* \xrightarrow{mf} *p*

Vla *mp* \xrightarrow{mf} *p*

Vc. *mp* \xrightarrow{mf} *p*

Cb. *mf* $\xrightarrow{ord.}$ *p*

A $\overset{\frown}{4}$ \rightarrow \bullet ($\bullet = 96$)

B $\overset{\frown}{\text{3}}$ \rightarrow \bullet ($\bullet = 144$)

Fl. *ord.*
f \rightarrow *p*

Ob.
p

Cl. in Bb
f \rightarrow *p*

Bsn
f \rightarrow *p*

Hn in F
ord.
p

Tpt in C
remove mute \rightarrow open
p

Tbn.
p

Perc. 1
Bass Drum
f \rightarrow *mp resonant*

Perc. 2
mf \rightarrow *f* \rightarrow *n*
damp to blend

B $\overset{\frown}{\text{3}}$ \rightarrow \bullet ($\bullet = 144$)

Pno
mf \rightarrow *p*
lift ped. slowly to blend
p very tight
15^{ma}

8ba
f \rightarrow *p*
ord.

Vln 1
vib.
pp

Vln 2
pizz.
mf

Vla
pizz.
mf

Vc.
pizz.
f \rightarrow *mf*

Cb.
pizz.
f

28

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

p

pp

pp

Vib.

Medium-High Tom - w/ soft mallet

arco non vib.

E ⁻⁴ (♩ = 96)

41

(accents w/ tpt)

Fl. *mf* *f* *mf*

Ob. *mf*

Cl. in Bb (w/ tpt) *mf* *f*

Bsn. *p* *mf* *f* *p*

Hn in F *p* *mf* *f* *p*

Tpt in C (same rhythm) *p* *mf* *f* remove mute

Tbn.

Perc. 1 (To Cro.) *mf*

Perc. 2 (Med. High Tom) *p* *mp* *mf* (Small Gong) *mf* (Mba) *p* *mf* *sim.* (accompany flute) *overall dynamic*

E ⁻⁴ (♩ = 96)

Pno. *p* *f* *p*

Vln 1 *mf* *arco* *mf* *p*

Vln 2 *mf* *arco* *mf* *p*

Vla. *p* *mf* *arco* *mf* *p*

Vc. *mf* *arco* *mf* *p*

Cb. *mf* *pizz.* *mf*

45

Fl. *p*

Ob.

Cl. in Bb *p*

Bsn

Hn in F

Tpt in C

Tbn

Perc. 1

Perc. 2 *p sempre*

Pno

Vln 1

Vln 2

Vla *p* *mf* *p*

Vc. *arco* *p*

Cb.

F

54

Fl. *p* *mf* *p*

Ob. *f w/ h bsn* *p* *mf*

Cl. in Bb *p* *mf* *p*

Bsn *mf* *f w/ h ob* *p*

Hn in F *mf* *p*

Tpt in C

Tbn. *mf* *p*

Perc. 1 *p* *mf*

Perc. 2 (Sus. Cym.) *p* (Mba.) *mf* *mp* *p*

Pno *mf* *mp* *p*

Vln 1 *p* *f*

Vln 2 *p* *f*

Vla *p* *f*

Vc. *p* *f* *pizz.* *mp*

Cb. *mf* *p* *pizz.* *mf*

Measures 54-60. The score is in 4/4 time, with a 3/4 time signature change at measure 58. Dynamics range from *p* (piano) to *f* (forte). Articulation includes accents, slurs, and triplets. A large watermark 'PREVIEW' is overlaid on the page.

69

Fl. *mf* *p* *p*

Ob. *mf* *mp* *p* *mf solo* *p*

Cl. in Bb *p* *mf solo* *p* *mf solo*

Bsn. *mf* *p*

Hn in F

Tpt in C

Tbn. *p*

Perc. 1

Perc. 2 *p*

Pno. *p* *mf* *p* *6* *9* *9*

Vln 1 *p* *3*

Vln 2 *p*

Vla. *p* *mf* *p* *p*

Vc. *p* *3*

Cb.

73

Fl. *p* *p* *p*

Ob. *mf* *p*

Cl. in Bb *p* *mf* *p* *p*

Bsn *mf*

Hn in F *mf* *p*

Tpt in C

Tbn. *mf*

Perc. 1 *p* *pp* *p* (Tri.) (Spl. Cym. - w/ beads)

Perc. 2 *p* 3 5 6 5

Pno *mf* *p sub.* *p* *mp* *pp* 8va (both staves) 8va

Vln 1 *mf* *p* *f solo espressivo* 3

Vln 2 *mf* *p* 3 *p* *p*

Vla *mf* *p* 3 *p light* 3

Vc. *mf* *p light* 5 3 *p light* 3

Cb.

H

H

77

Fl. *p* *mf* (w/ tpt)

Ob. *p* *mf* (between tpt/fl attacks)

Cl. in Bb *f* *fp* *mf*

Bsn *p* *mf* *f*

Hn in F *fp* *mf*

Tpt in C *p* *f* (open)

Tbn. *mf* *f*

Perc. 1 *mp* *mf* *f* (Crot.)

Perc. 2 *p* *mf* *f* (Toms - w/ mallets) (Toms - w/ sticks)

Pno *mf* *f*

Vln 1 *mf* *p* *mf*

Vln 2 *f* *espressivo* *p* *mf*

Vla. *f*

Vc. *mp* *mf* *fp* *f*

Cb. *f* *pizz.* *arco* *fp* *f*

Detailed description: This page of a musical score contains measures 77 through 80. The music is written for a full orchestra. The score is divided into systems for woodwinds, brass, percussion, piano, and strings. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and brass (Trumpet in C, Trombone) parts feature complex rhythmic patterns with triplets and sextuplets. The percussion parts include mallets and sticks. The piano part has a dense, flowing texture. The string parts (Violins 1 and 2, Viola, Violoncello, and Contrabass) provide harmonic support and rhythmic accompaniment. Dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *espressivo*. The time signature changes from 3/4 to 2/4 and back to 3/4, and finally to 4/4 at the end of the page.

I $\overset{-4}{\curvearrowright}$ \rightarrow \bullet ($\bullet = 128$)

Fl. *p thin and airy*

Ob. *p solo against bsn*

Cl. in Bb

Bsn *p solo against oboe*

Hn in F

Tpt in C

Tbn.

Perc. 1 (Spl. Cym. - w/ stick (still beads)) *f* *p* *f* remove beads

Perc. 2 (Mba) *f* *p* *mp*

Pno

Vln 1 *sul pont.* *f* *p* *ord.* *p* *mp*

Vln 2 *sul pont.* *f* *p* *ord.* *p*

Vla

Vc.

Cb.

rit. to 84

This page of a musical score covers measures 85 through 88. The score is arranged in a system with 13 staves, each representing a different instrument or section. The time signature changes from 3/4 to 4/4 at measure 86 and remains 4/4 through measure 88. The key signature is B-flat major, indicated by two flats (Bb and Eb) in the key signature.

The instruments and their parts are as follows:

- Flute (Fl.):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf normal timbre* and *f*.
- Oboe (Ob.):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*. Features a triplet in measure 86.
- Clarinet in Bb (Cl. in Bb):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*. Features a triplet in measure 86.
- Bassoon (Bsn):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*. Features a triplet in measure 86.
- Horn in F (Hn in F):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*.
- Trumpet in C (Tpt in C):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *p*.
- Tuba (Tbn):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf*.
- Percussion 1 (Perc. 1):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*. Features a triplet in measure 86.
- Percussion 2 (Perc. 2):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf*, *f*, and *ff*. Features triplets in measure 85 and sixteenth-note patterns in measure 87.
- Piano (Pno):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf* and *f*. Features a triplet in measure 88.
- Violin 1 (Vln 1):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf*. Features a triplet in measure 85.
- Violin 2 (Vln 2):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mp* and *mf*.
- Viola (Vla):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mp* and *mf*. Features a triplet in measure 85.
- Violoncello (Vc):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mp* and *mf*.
- Contrabass (Cb):** Measures 85-88. Starts with a rest in 3/4, then plays in 4/4. Dynamics include *mf*.

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. A large watermark 'PREVIEW' is visible across the page.

92

Fl. *fp*

Ob. *fp*

Cl. in Bb *fp*

Bsn *fp* w/brass *f*

Hn in F *fff* *fp* *ff* *mf* *fff* *mf*

Tpt in C *mf* *f* *p*

Tbn. *fp* *f* *p*

Perc. 1 *p* *f*

Perc. 2 (Sm. Gong) *p* *f* (Sus. Cym) *p*

Pno *ff* *f* *p*

Vln 1 *f* *mf*

Vln 2 *f* *mf*

Vla *f* *mf*

Vc. *f*

Cb. *f*

K ♩ = 96

96

Fl. *f* *p* *p*

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

Cl. in Bb *f* *p* *p*

Bsn *p*

Hn in F *ffp*

Tpt in C *fp*

Tbn. *fp*

Perc. 1 (Vib.) *f* *p* (Spl. Cym.) (Moon Gong) *mf* *p*

Perc. 2 *f* *p* *mf*

K ♩ = 96

Pno *fp* *p* *mf* *p*

Vln 1 *f* *p* *mf* *p*

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

Vla *f* *p*

Vc. *n* *p* *f*

Cb. *n* *p* *f*

99

Fl. *mf* 6 *p* flz. *p*

Ob. *mf* *mf* repeat unmeasured, cut off on third downbeat

Cl. in Bb *mf* *mf* *p* repeat unmeasured, cut off on third downbeat

Bsn. *p* repeat unmeasured, cut off on third downbeat

Hn in F *p* flz. *p* repeat unmeasured, cut off on third downbeat

Tpt in C *p* repeat unmeasured, cut off on third downbeat

Tbn. *p*

Perc. 1 *f* 3 5 5

Perc. 2 *p* *mf*

Pno. *f* 6 6 6 5 5 5 5 5 *f* *p* repeat unmeasured, cut off on third downbeat

Vln 1 *fp* 3 *gliss.* sul G *f* *p* repeat unmeasured, cut off on third downbeat

Vln 2 *fp* sul A 3 *gliss.* sul G *f* *p* repeat unmeasured, cut off on third downbeat

Vla. *fp* 3 *gliss.* sul G *p* *f* *p* repeat unmeasured, cut off on third downbeat

Vc. *p* 3 *gliss.* sul D *f* *p*

Cb. *p*

102

repeat unmeasured,
cut off on next downbeat

FL. *mf* *f*

Ob. *f*

Cl. in Bb *fp* *f*

Bsn *mf* *f*

Hn in F *fp* *f*

Tpt in C *mf* *f*

Tbn. *fp* *f*

Perc. 1 *ff* 6 6

Perc. 2 (Lg. Gong) *p*

Pno *f*

Vln 1 (fast bow & fingers) *f*

Vln 2 (fast bow & fingers) *f*

Vla (fast bow & fingers) *f*

Vc. *f*

Cb. *f*

3/4

ord. *flz.* *cut off next downbeat*

flz. - cut off next downbeat

cut off next downbeat

cut off next downbeat

L $\overset{-3}{\curvearrowright}$ \rightarrow \bullet ($\bullet = 144$)

Fl. *ord.* *f* *mf* *p*

Ob. *mf* *p*

Cl. in Bb *ord.* *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn in F

Tpt in C

Tbn.

Perc. 1 *B. Dr.* *f* *mf* *Crot.*

Perc. 2 *mf* *f damp to blend* *n*

L $\overset{-3}{\curvearrowright}$ \rightarrow \bullet ($\bullet = 144$)

Pno *ff* *mp* *f* *lift ped. to blend* *p*

Vln 1 *vib.* *p*

Vln 2 *p* *mf* *p*

Vla *p* *mf* *p*

Vc. *pizz.* *f* *arco* *p* *mf* *p*

Cb. *pizz.* *f*

III

M

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn

Perc. 1

Perc. 2

M

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

118

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

p

f

p

f

mf

p

123

(repeat unmeasured, ease into rhythm) (cut off on bt. 3)

Fl. *p* *f*

Ob. *mf* *f* 5

Cl. in Bb *p*

Bsn

Hn in F *p* *f*

Tpt in C

Tbn

Perc. 1

Perc. 2 on rim 3 *p* *mf*

Pno

Vln 1 vib. *p sneak in from vn 2*

Vln 2 non vib. *p sneak in from vla* non vib. *p sneak in from vn 1*

Vla *p sneak in from vc* *p sneak in from vn 2*

Vc. *p sneak in from vla*

Cb.

N

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

N

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

(repeat unmeasured, ease into rhythm,
change on third downbeat)

(cut off on second downbeat)

143

Fl. *p* 3 *f* *p*

Ob. (repeat unmeasured, ease into rhythm, cut off on third downbeat) *p* 3 3 *f* *p*

Cl. in Bb

Bsn

Hn in F *p* *f* *p*

Tpt in C *p* *mf*

Tbn

Perc. 1

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

Pno

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc.

Cb.

148

Fl. *mf* *p*

Ob. *p*

Cl. in Bb

Bsn. *p solo* 3

Hn in F

Tpt in C *p*

Tbn.

Perc. 1 (Spl. Cym.) *n*

Perc. 2 (Glock.) *n*

Pno

Vln 1 *f* *n*

Vln 2 *f* *n*

Vla *f* *n*

Vc.

Cb.



Fl. *airy*
pp *p* *pp*

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn

Perc. 1 *p*

Perc. 2 *p* *pp*

Pno *pp* *undervn.* *ppp*
pp bring out upper voice slightly

Vln 1 *p* *9*

Vln 2 *p* *9*

Vla *pizz.* *mf*

Vc. *pizz.* *mf* *arco* *p*

Cb. *pizz.* *mf*

155

ord.

Fl. *p* 3 *mp* 3 *mf* 3

Ob.

Cl. in Bb *mf solo* 3

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno 3 5 5

Vln 1 9 9

Vln 2 9 9

Vla *arco* *mf solo* *p*

Vc.

Cb.

161

Fl. *mf* *tr* *mf* *p*

Ob. *p* *mp under fl* *mf* *p*

Cl. in Bb *mf* *mf*

Bsn

Hn in F *mp under fl*

Tpt in C

Tbn

Perc. 1

Perc. 2 (Sus. Cym.) *pp*

Pno (after L.H.) *p*

Vln 1 *p* *mf* *mp* 6 3 3

Vln 2 *p* *mf* *mp* 6 3 3

Vla *p sub.* *mf* *mp* 6 3

Vc. *p* *mf* *p*

Cb.

P $\overset{\frown}{3}$ \rightarrow \bullet ($\bullet = 54$)

FL. $\overset{\frown}{3}$ p $\overset{\frown}{3}$ $\overset{\frown}{3}$ mp $\overset{\frown}{3}$ p $\overset{\frown}{3}$ $\overset{\frown}{3}$ mf $\overset{\frown}{3}$ p $\overset{\frown}{3}$

Ob.

Cl. in Bb p $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$

Bsn $\overset{\frown}{3}$ p mf

Hn in F

Tpt in C

Tbn. mp under bsn

Perc. 1 p (lv. all) (Crot.)

Perc. 2 p (lv. all) (Glock.)

Pno $\overset{\frown}{3}$ \rightarrow \bullet ($\bullet = 54$) pp 5 5 pp 5 5 8^{va}

Vln 1 p pp

Vln 2 p pp

Vla p pp

Vc. pp

Cb.

167

This page contains the musical score for measures 167 through 170. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features a melodic line with triplet patterns in measures 167-170.
- Oboe (Ob.):** Provides harmonic support with sustained notes.
- Clarinet in Bb (Cl. in Bb):** Plays a rhythmic pattern of triplets.
- Bassoon (Bsn):** Plays sustained notes, with dynamics ranging from *p* to *mf*.
- Horn in F (Hn in F):** Remains silent throughout these measures.
- Trumpet in C (Tpt in C):** Plays sustained notes, with a dynamic marking of *mp match bsn* in measure 167.
- Tuba (Tbn):** Plays sustained notes, with dynamics of *pp* and *p*.
- Percussion 1 (Perc. 1):** Plays a rhythmic pattern, with a dynamic marking of *f*.
- Percussion 2 (Perc. 2):** Plays a rhythmic pattern, with a dynamic marking of *f*. A note in measure 169 is marked "slightly after pno."
- Piano (Pno):** Features a melodic line with a dynamic marking of *pp*. A note in measure 169 is marked "slightly before glock." and includes an *8va* marking.
- Violin 1 (Vln 1):** Plays sustained notes, with dynamics of *p* and *pp*.
- Violin 2 (Vln 2):** Plays sustained notes, with dynamics of *p* and *pp*.
- Viola (Via):** Plays sustained notes, with dynamics of *p* and *pp*.
- Violoncello (Vc):** Plays sustained notes, with dynamics of *p* and *pp*.
- Contrabass (Cb):** Plays sustained notes, with a dynamic marking of *pp*.

The score includes various dynamic markings such as *p*, *pp*, *mf*, and *f*. The time signature is 3/4. A large watermark "PREVIEW" is visible across the page.

rit. to 40

170

Fl.

Ob.

Cl. in Bb

Bsn

Hn in F

Tpt in C

Tbn

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc

Cb.

very short

p

harmon mute stem out - very short

mf *mp* *p*

(Alm.) *mf solo* *p*

(Vib.) *mf* *p* *pp*

p *pp*

p *pp*

p *pp*

pizz. *mf* bring out *mp* *p*

R $\text{♩} \rightarrow \text{♩}$ ($\text{♩} = 60$)

Fl. 4/4 3/4 2/4 4/4 p pp ppp

Ob. 4/4 3/4 2/4 4/4 p mf pp ppp

Cl. in Bb 4/4 3/4 2/4 4/4 p pp ppp

Bsn 4/4 3/4 2/4 4/4 p pp ppp

Hn in F 4/4 3/4 2/4 4/4 p pp ppp

Tpt in C 4/4 3/4 2/4 4/4 p pp ppp open

Tbn. 4/4 3/4 2/4 4/4 p mf pp ppp

Perc. 1 4/4 3/4 2/4 4/4 p with pno Alm. mf sub. M.G. Alm.

Perc. 2 4/4 3/4 2/4 4/4 Snare Drum mf with pno

Pno 4/4 3/4 2/4 4/4 p light but incisive mf sub. 6

Vln 1 4/4 3/4 2/4 4/4 p mf pp ppp

Vln 2 4/4 3/4 2/4 4/4 p pp ppp

Vla 4/4 3/4 2/4 4/4 p pp ppp

Vc. 4/4 3/4 2/4 4/4 p pp ppp

Cb. 4/4 3/4 2/4 4/4 mf pp ppp arco

S

Fl. *p mp mf f*

Ob. *p mp mf f*

Cl. in Bb *p mp mf f*

Bsn

Hn in F *p f*

Tpt in C *p mf*

Tbn. *p*

Perc. 1 *mf-p* (Spl. Cym. - w/ beads)

Perc. 2 (Sn. Dr.) *p mp p mf*

S

Pno

Vln 1 *fp* *mp mf f* *v n 2 plays g flat*

Vln 2 *fp* *p mp mf f* *v n 1 plays g natural*

Vla *fp* *p mp mf f*

Vc. *fp* *mp mf f*

Cb. *f* *arco*

201

Fl. *f* *p*

Ob. *f* *p* *p* *solow perc.*

Cl. in Bb *f* *p*

Bsn *f* *p*

Hn in F *mf* *p*

Tpt in C

Tbn. *mf* *p*

Perc. 1 (Lg. Gong B. Dr.) *f* *p* (Alm. - w/ stick) *p* *solow ob.*

Perc. 2 *pp* *under almglocken*

Pno *f*

Vln 1 *ppp* *f* *ppp*

Vln 2 *ppp* *f* *ppp*

Vla *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

Cb. *p*