

REBECCA SAUNDERS

fury II

concerto for solo double bass and ensemble

(2009)

Unter der Nr. 12540 R in die Edition Peters aufgenommen

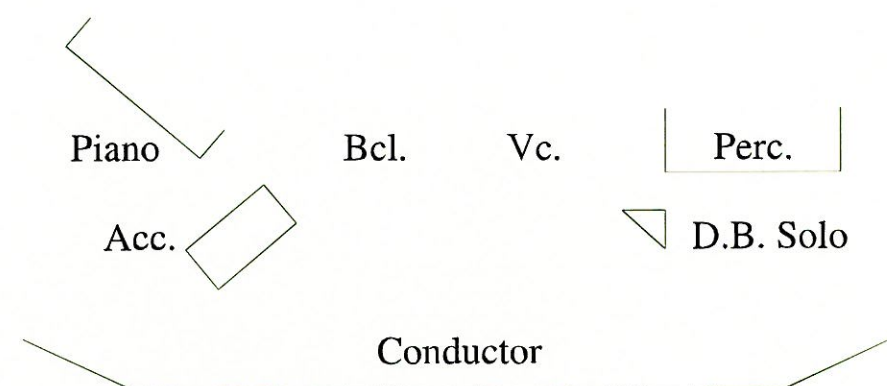
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HENRY LITOLFF'S VERLAG / C. F. PETERS

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Commissioned by the Sächsischen Staatskapelle Dresden and Casa da Musica Porto.



General

Within this very reduced palette of sounds, the extremes of articulation are very important - absolute contrast of timbre, attack and intent. Take every opportunity to explore soft, expressive and warm sounds, in contrast to the loud, distorted and choleric sound material.

Silence is the canvas - despite choleric nature of sound material, all sounds surface out of and disappear into silence.

Change bellows freely adapting and changing notated suggestions as necessary.

Tempi

At "slower" take your time to draw out expressive and melodic moments. Sudden contemplation. Absolute contrast to the driven and passionate music. In the faster section ($\text{♩} = 66$ is maximum) the double bass solo defines the driving pulse.

Duration

12 minutes.

R.S.

Berlin, XII.2010

Satz und Layout

ngb notengrafik
berlin
wolff & okrzeja

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Bass clarinet in Bb

Written for the Boehm clarinet system. Written in Bb in the score.

Multiphonics:

multi



Either an exact fingering is given for specific multiphonics, e.g dyads, or a description of the characteristics of a multiphonic is given in the score, e.g: *high partials, stable*. Some very effective complex multiphonics (sustained and tongueslap) can be found using the r3 key.

For all multiphonics (sustained and tongueslap)
a) with written tone:



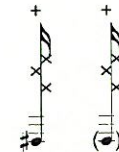
b) without written tone:



Tongueslap: a) written tone only:



b) multiphonic tongueslap with or without written tone:

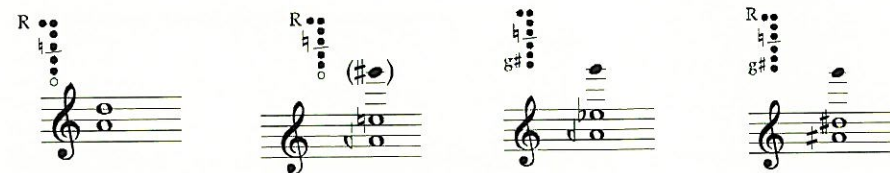


c) high and complex, bass tone irrelevant:



Dyad – a 2-part sound given with the notated fingering. With and without fluttertongue - Ossia: replace fluttertongue with bisbigliando on the dyad, if necessary.

There are four dyads:



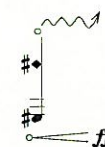
For alternative dyad-fingerings for the German clarinet system, please contact the composer.



Underblown. Play written tone and „release“, allowing a second tone to be added (about 10th below). Subtle, beautiful and quiet.



Clear two-part sound, written tone and it's overblown very high partial. The dominating high partials can be controlled. When quiet, shimmering and delicate, when loud, very distorted:



air

No tone. a) air - closed normal embrochure. b) open air - upper lip removed from reed.

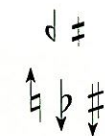


vib.

To an extreme wide vibrato with crescendo. Assume non vibrato unless otherwise given.



A very slow and gradual tongue glissando, dark and special timbre – enjoy!



1/4-tones, they have an expressive and melodic function and need not be exact.

air —> tone

Continuous and even transition from one timbre to next.

bis.

Bisbigliandi – key trill with same tone.



Fluttertongue (FLZ).



Tonguestop abruptly onto next beat.




Crescendo and decrescendo from and to nothing.


Accordion

Button accordion with three manuals MI, MII and MIII.

Range MI:



Range MII/III:




MII: F+ = major chord; F- = minor chord; +7 = dominant 7th chord; -7 = diminished 7th chord.

MI chin registers for sudden register changes and double register sounds:




[out] [In]


Written at sounding pitch. Where there are octave pitch combinations from registers/stops, the lowest octave is notated. Re-distribute chromatic chords between MI and MII as you feel necessary.




A chromatic cluster outer tones included.




A wide chromatic cluster in given range, exact tones not important.




Gradually depress for gentle start, as if from nothing.




Decrescendo as if to nothing.




Single tones naturally emerge one by one with crescendo, and disappear one by one with decrescendo.




Half-depress button (M1) to lower tone by ca 1/4-tone. Bring out beats between the tones on MI and MII.




Bellows shake (*trem.*).



Accents always at maximum dynamic *sf*.



Bellows stop, dead onto next beat.



air > Air only.

vib.

Possible types of vibrato include: ord. LH vib, ord RH vib, knee vib, button vib – use as you feel appropriate. Always without *vibrato* unless otherwise stated.

Piano

Grand piano with sostenuto (third) pedal.

Open piano-lid fully, but do not remove. Remove music-stand and place further back on the frame, or use the top section of a heavy music stand.

Use stickers to mark the strings inside the piano. Requires a hard plectrum or a hard stiff plastic credit card to glissando strings.

On the keys:



Chromatic cluster.

palm

Chromatic cluster with palm of hand.



Chromatic cluster with fore-arms, written tones important.



Prepare and hold down cluster silently.

ord.

There are occasional ordinary tones – these are always marked!

On the keys and inside:



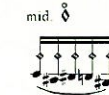
Damp at the bridge.



Damp in front of dampers sounding the given overtones. Other tones also heard. A fast release of fingers from strings helps harmonic to sound longer and clearer.



Slide finger along string during repetitions from bridge to dampers, raising pitch and tightening sound.



Left hand fingertips stop strings in front of dampers. Sounding mid-range overtones.



Completely damped, behind the dampers, at top of the piano – percussive and wooden.



Ordinary tones.

Inside the piano:

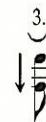
In

Following an action on keys or keys-and-inside, shows a return to sounds inside the piano. Should frame of piano be in the way, choose a different cluster very near by.

palm



Flat palm hits wide cluster of strings behind the dampers.



Light glissando with finger pad of 3rd finger. In front of dampers.

Th



Abrupt „flick“ action with nail away from body behind dampers. Sounding high overtones and written tones partly heard.



Flat palm hits wide cluster of strings behind the dampers.



Fast glissando on strings in front of, or behind, the dampers with hard plectrum. Brutal if low and *ff*.



Fingertips (2,3,4) hit strings staccato in front of dampers. Find position where rhythm is heard clearly.



Fingertips (2,3,4) held tightly together brush stringly lightly back and forward in front of dampers. Find position where rhythm is heard clearly.



On lower cross of metal frame inside piano with hard felt beater.

Low: > Medium: >

Pedal:



3rd pedal.



Sustaining pedal.



Pedal-action attack. Stamp foot for big pool of resonance.



Percussion

Instruments:

Bass drum	BD
Bell plate	BP
Tamtam	TT
4 large glass vessels	Glass
Timpani, with can and chain	Timp. + Can
Metal plate	Metal
Lions roar	LR
Sizzle cymbal	SC
Guiro	guiro
Woodblock	woodblock
Ratchet	ratchet



BD

Large natural skin, double-sided.

 Just off-centre for full resonance.
  1cm from rim, hear very high overtones and no deep bass drum resonance.

dowel + needle


Wooden dowel Ø 12mm, length ca. 25cm (short), very fine rings. Knitting needle size 3,2mm.
Dowel is laid flat on skin of drum. Needle moved slowly back and forwards, giving very high changing overtones.

At  combines with deep resonance of drum. At  hear very high partials only.

rim.

Play on wooden rim.



Two soft large beaters, the first at  on skin of bass drum, the second hits first beater. Vary pressure of first beater on drum head as shown:

↓ more pressure
 and
 ↑ less

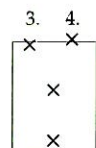
BP

Extremely large, aluminium.

Fundamental pitch:



4 contact points:



1.
2.



1. fundamental in middle of plate contrasting 2.
2. lowest fundamental at bottom of plate.
3. and 4. contrasting partials on top edge.

*) Alternative for 3. and 4. - extremely high buzzing partials:



two coils placed on foam for very long resonance, struck at contact point giving highest overtone with metal triangle beater (heavy).

1. or 2.:



1. or 2. and 3. or 4.:



3. or 4.
only:



TT

Ø 95-100cm Paste tamtam. A *Wuhan* tamtam is too heavy for these sounds. 3 contact points:

1. absolute centre
2. in centre ring
3. in outer ring

+ chain

Hang a very light thin chain or wire over the edge of the tamtam when indicated. When tamtam is struck chain vibrates lightly on surface of tamtam in a regular pulse. Timbre combines with metal shimmering overtones of BP contact points 3. and 4., and the overtone sounds of the inside piano.

Glass *)

Very large glass vessels (oversize glasses or vases) partly filled with water to obtain given pitches, are played with moist fingers around outside top edge. Bowl of water also needed. Pitches:



*) Alternative: Rins Klangschalen from Asian Sounds in Köln, Germany, on Timpani or on Bass drum (natural skin) for very long resonance.

Timp.

Ø 26-inch, lowest pitch tuned down a fourth:



Pedal alters pitch up to about one octave.
Highest pitch:



Lowest pitch:



Glissando from highest to lowest pitch.

+ Can

A very light empty aluminium can, e.g. a 1000g light coffee can, placed on centre of timpani head with tiny very light sizzle chain inside. Superball beater/s dragged back and forward across the skin. Note: a change of direction gives a clear accent. Use two beaters as necessary. When loud this is ferocious. Lowest pitch has much resonance. Highest pitch is very distorted.

Metal

Large metal plate laid flat on bobbly foam, with a complex spectrum and no clear tonal centre.

LR

Very low pitch lions roar (from large drum head).

SC

Large sizzle cymbal, hung.

Guero

Medium.

Woodblock

Mid-low pitch.

Ratchet

Low and loud, fixed to stand.

Beaters:



Large-headed superball beater/s i) see **Timp.** ii) gently dragged over surface of **BP** for deep ringing sound.



Bow with bass bow at edge of **BP**, **TT** or **SC**. Start the tone sooner if necessary. Vary the overtone spectrum according to the brief description, e.g. *mid, complex* or; *high single partial*. On **BP** one specific tone is given:



BP. Find 2 positions on top edge (contact points 3. and 4.) producing extremely high shimmering overtones, which ring for a long time. Hit with a square-edged (not rounded) iron implement (e.g. kolberg crotale holder!) or similarly shaped not too heavy implement.



Large soft tamtam beaters.



Bass drum beaters.



Rubber beaters.



Hard plastic beater.



Wire brush, light.



Snare stick. Chose a thicker snare stick for the *sff* attacks on **BD** if necessary. At rim there are 2 contact points on snare stick: a.:



b.:





Violoncello


s.t. Sul tasto. s.p. Sul pont. : a. at *pp/ppp*, hear overtones – no written tone b. *p-f* distortion and noise content grow c. at *ff* complete "noise".
 1/2-s.p. SP-colouring, but at all dynamics written tone remains audible and noise/overtone content is heard but not dominant.

 Bring out high overtones. s.p. → s.t. Gradual and constant change of timbre.

flaut. Flautando – very fast and light bow stroke.  Crescendo from silence, or decrescendo to silence.


 Raise or lower by 1/4-tone - a timbral and expressive function which need not be exact. s.p. ord. "Noise" attack, marcato extreme accent, deep in the string, and then subito ordinary, unless otherwise indicated.


 Raise or lower by 1/8-tone *ff*

 Vibrato pulse at start of note, like an expressive accent. —, Bow stop onto next beat.


 Double stops: on long notes bring out interference beats between the two tones by controlling speed of bow and allowing open string to ring.


 Glissando to highest pitch on given string.  Glissando from highest possible tones on given strings.



 Vertical motion back and forwards between fingerboard and bridge – complete distortion. viol. batt. Battuto violently, *sff* (crini) on the fingerboard and hear wood of bow hit fingerboard. Sempre secco. batt. Battuto ord. with the hair.

L.H. pizz. Fast left hand "release" pizzicato of all open strings.  *s.p. distort v* Barrée glissando to top of strings bringing out distortion and overtones.

, A clear break. 8 Let the open strings ring.

s.p.  Play like a harmonic at non-harmonic node around the area of the 4th – 8th harmonic. Heavy staccato. Avoid "proper" overtones and seek double layers of overtones with *sul pont* bow position. Very loud and complex noise component.
















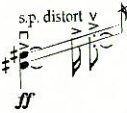


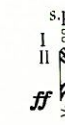



 Play around the area of the 4th – 8th harmonic and seek double layers of overtones with the *sul pont* bow position. With distortion.

RHs / LHs  Left hand or right hand slap on given strings. Loud and percussive.  Right hand Bartók pizzicato.

Solo Double bass

For large double bass with five strings. For scordatura tuning please see bar 1.

s.t. Sul tasto. s.p. Sul pont. : a. at *pp/ppp*, hear overtones – no written tone b. *p-f* distortion and noise content grow c. at *ff* complete "noise".
 1/2-s.p. SP-colouring, but at all dynamics written tone remains audible and noise/overtone content is heard but not dominant.

	Bring out high overtones.	s.p. \rightarrow s.t.	Gradual and constant change of timbre.
	Flautando – very fast and light bow stroke.		Crescendo from silence, or decrescendo to silence.
	Raise or lower by 1/4-tone - a timbral and expressive function which need not be exact.		"Noise" attack, marcato extreme accent, deep in the string, and then subito ordinary, unless otherwise indicated.
	Raise or lower by 1/8-tone		
	Vibrato pulse at start of note, like an expressive accent.		Bow stop onto next beat.
	Double stops: on long notes bring out interference beats between the two tones by controlling speed of bow and allowing open string to ring.		
	Glissando to highest pitch on given string.		Glissando from highest possible tones on given strings.
	Vertical motion back and forwards between fingerboard and bridge – complete distortion.		Battuto violently, <i>sff</i> (crini) on the fingerboard and hear wood of bow hit fingerboard. Sempre secco.
	Fast left hand "release" pizzicato of all open strings.		Barrée glissando to top of strings bringing out distortion and overtones.
	A clear break.		Let the open strings ring.
	Play like a harmonic at non-harmonic node around the area of the 4th – 8th harmonic. Heavy staccato. Avoid "proper" overtones and seek double layers of overtones with <i>sul pont</i> bow position. Very loud and complex noise component.		
	Play around the area of the 4th – 8th harmonic and seek double layers of overtones with the <i>sul pont</i> bow position. With distortion.		
	Left hand or right hand slap on given strings. Loud and percussive.		Right hand Bartók pizzicato.

The score is transposed

fury II (2009)

concerto for solo double bass and ensemble

Rebecca Saunders (* 1967)

Slow
♩ = 50

Boehm - Bass
Clarinet in Bb

Accordeon

Piano

Percussion

Violoncello

Solo
Double Bass

Scordatura:

R
1/2 -air
[- R4 & L4]
tone
air
pp

sub.
vib.
pp

non
vib.
pp

B.S.

In

In

pp

pp

pp

pp

+ chain

pp

pp

pp

Slow
♩ = 50

s.p.
flaut

ord.

s.p.
flaut

ord.

ppp

pp

pp

8

Bcl. $\frac{1}{2}$ -air → air air → $\frac{1}{2}$ -air → tone sub. vib. pulse

sub. $\text{♩} = 69$

Acc. pp ppp pp ff

P.S. pp sf sff

Pno. mid. \diamond 6 pp pp sf sff

P 3. →

BP MP TT BD chain pressure (no chain) ① 3 ① l.v. pp ff

BD p sempre

Vc. pizz. vib. mp very long! arco v. warm vib. s.p. flaut. s.p. distort (non flaut.) batt. viol. sf sff

Solo D.B. s.p. sub. ord. v sff pp s.p. flaut. ff

[illegible]

21

Bcl.

pp

Acc.

poco vib.

pp

Pno.

3.

P

Glass

l.v.

p

Vc.

ord.

II

III

IV*)

pp

sub. vib. ord.

poco vib. expr.

sub. s.p. flaut.

pp

pp

pp

sub.

s.t.

Solo D.B.

*) ossia: no IV

[illegible]

41 $\text{♩} = 66$

Bcl. ff multi: stable + thick

Acc. ff ppp sempre

Pno. silently ff In ff ord. palm

TT BD f p + chain ② mp slow BD [dowel + needle]

[Place dowel silently on BD ⊗]

Rim a. b. b. a.

Vc. ff s.p. sub. ord. v ff LH pizz. viol. LH batt. pizz. RHs III IV

Solo D.B. non vib. f ff s.p. distort (v v v) sub. ord. v ff sub. f

33034

56 warm slow vib. pulse

Bcl.

Acc.

Pno.

Timp. BD

Vc.

Solo D.B.

multi: complex, thick

pp ff

ppp

f

ff

ppp

p

ppp

B.S.

ord. f ff

sfff

3. → P

sf

+ can

f

ff

f

(s.p.) flaut. > s.p.

ff

mp

sub. ppp < pp

s.p. distort

ff

(dist.)

ff

LH pizz.

viol. batt.

LH pizz.s.p.

(distort)

s.p. distort

sub. ord.

s.p. ord.

ff

sff

pp

ff

sff

pp

ff

f sempre

sff

sub. f

ff

* All of LH wrapped around V pulling away from fingerboard for extreme distortion and fast glissando.

63

Bcl. *mp* *warm vib. pulse* *p*

Acc. *mp* *sub.* *mp*

Pno. *fff* *ord. palms* *fff* *In* *ff*

BD *f* *rim* *b.* *f* *tr* *mp*

Vc. *arco* *fl* *poco vib.* *non vib.* $\frac{1}{2}$ s.p. *ppp sempre* *mp* *pp*

Solo D.B. *ff sempre* *s.p.* *LH viol. LHs* *pizz. batt.* *s.p. distort* *LH pizz.* *ord.* *LH RHs LHs* *pizz. III I* *IV II* *LHs RHs LHs s.p.* *pizz. III I* *IV II* *viol. LHs s.p.* *viol. batt.* *LH pizz. II* *s.p.* *III LH RHs LHs LH viol.* *IV pizz. III I pizz. batt.* *IV II*

heel trem. *ff sempre*

33034

multi: complex dense, stable

sub. $\bullet = 54$ [Boehm: see Legende]

Bcl. *f* *pp* *p* air tone

Acc. *fff* *sub.* *ff* air *f* tone *ppp* RH *ppp* B.S. *ppp*

Pno. palm *In* *p* *p sempre* [at bridge] *pp* *ppp* *P* 3.

BP TT BD no chain *arco* high partial *arco* mid-partial *p* *p* *tr* *ppp* *pp* 3.

Vc. *sub.* *s.p. ord.* *s.p. distort* $\bullet = 54$ $\frac{1}{2}$ s.p. *pp* batt. *p*

Solo D.B. *arco ord.* *sub. s.p.* *ord.* *warm vib.* *fff* *ppp* *poco mp* *sub.* *f*

76 *accel.* $\text{♩} = 66$

Bcl. *ord.* *f* *sub.* RH *ff* *air open "Te"* *tone* *mf*

Acc. *ff* *f* *p* *f* *LH*

Pno. *pp* *In palm* *ring* *sf* *sf* (non cluster!) *sf* *sf* *3.*

TT LR BD *chain on* *ppp* *f* *ppp* *mf* *l.v.* *ppp*

Vc. *ord.* *f* *sub. s.p.* *ff* *sub. s.p.* *LH pizz. batt. I II III IV* *LHs RHs LH* *s.p.* *LHs I s.p. II* *viol. batt. s.p.* *ff* *sub. ord.* *s.p. dist.* *ord. vib. expr.* *f* *sub. vib. expr.* *sub.*

Solo D.B. *fpp* *ff sempre* *ff* *pp* *f* *sub.* *sub.*

81

Bcl. *ord.* *f* *air "Te"* *sub. flz. 1/2 air* *sub. p* *f*

Acc. *ff* *p* *f* *f* *pp* *air* *ff* *tone*

Pno. *fff* *ord.* *LH+RH arms* *In palm* *ff* *high* *loco* *p* *f* *fff* *P* *3.* *ff*

BP TT Timp. BD *f* *mp* *+ can* *pp* *f* *p* *+ chain ③* *S*

Vc. *viol. batt.* *ff* *ord. vib.* *f* *ff* *s.p.* *distort (v)* *f* *fff* *LHs s.p.* *III IV*

Solo D.B. *sub. I s.p. LH viol. RHs LHs I III pizz. s.p.* *sub. 3 vib.* *f* *ff* *sub. 3* *pp* *sub. ord.* *s.p.* *sub. ord.* *s.p. distort molto vib. (v)* *LHs sub. s.p.* *LHs RHs LHs LH viol. LHs pizz. III IV I pizz. batt. I II* *3* *ff* *sempre*

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86

Bcl.

multi:
low, thick
stable

pp \rightarrow f

Acc.

ppp \rightarrow f

B.S.

Pno.

In

ord.

In palm p \rightarrow f

P

3.

SC low ratchet LR BD

pp \rightarrow f

p

f

sizzle on edge

l.v.

mp

ff

Vc.

(s.p.) distort

III

ff

LH pizz. III RHs IV

ff

III s.p. IV

ff

LH pizz. viol. batt.

ff

arco $\frac{1}{2}$ s.p. vib.

ff

Solo D.B.

s.p.

II III IV

heel vert.

sub.

ff

LH RHs LHs pizz. III I s.p. IV II

ff

LH viol. pizz. batt. pizz.

3

LH pizz. viol. sub. batt. s.p.

3

sub. $\frac{1}{2}$ s.p.

vib.

sub.

ff sempre

[illegible]

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107

Bcl.

multi: high partials

ff

ff

sff

f

Acc.

ff

f

pp

ff

Pno.

f

p

high

ff

sff

In

sff

ppp

f

sim.

P

Timp. LR

ppp sempre

f

pp

ff

pp

ff

Vc.

s.p. dist.

ff

sim.

ff

ord.

s.p. dist.

pp

ff

viol. batt.

s.p.

ff

ord. vib.

ff

Solo D.B.

LH sub. pizz. s.p.

sub. ord.

ff

sub.

sub. s.p.

sub. ord.

sub. vib.

s.p.

ord.

sub. s.p. distort

ff

pp

ff

ord.

sub. ord. vib.

sub. pp

ff

s.p.

ff

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[illegible]

126

Bcl.

Acc.

Pno.

BP
TT
BD

Vc.

Solo
D.B.

ff

f

flz

f

f

mp

ff

p

ff

In palm

ff

In nail

pp

f

loco

3.

P

P

mp

rim

ppp

f

sim.

flaut.

s.p.

vib.

ord. non vib.

sub. vib.

sub. s.p.

sub. ord.

s.p.

vib.

sub.

ff

ff

ppp

f

ppp

f

sub.

ff

p

sub. distort non vib.

sub. 3

ff

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[illegible]

137

Bcl. multi: thick + low *pp* *f*

Acc. *ppp* *f* 1 by 1 *mp* *pp* *f* loco

Pno. LH RH [* LH stops strings inside, RH hits keys.] *mp* *sf* *p* *sf* *f* *sf* *mp* *sf* *3.*

Guero Woodblk TT BD *mf* *ff* *sf* *mp* *p* *mp* arco complex

Vc. ord. sub. s.p. distort *f* *f* *ff* III (s.p.) IV *ff* LH pizz. viol. batt. *ff* ord. warm vib. expr. *pp*

Solo D.B. *f* *sub.* *f* *sf* *ff* *sempre* *ord.* *sub.* *s.p.* *ord.* *sub.* *s.p.* *ff* *sub.* *f* *mp*

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142

Bcl.

mp

Acc.

f

sf

ppp

f

p

Pno.

In

Th.

mp

P

3

[non ped.]

BP

BD

arco

high partials

mp

l.v.

sf

Vc.

s.p. flaut.

(-)

mp

sf

Solo

D.B.

III (non vib.)

II

sub.

pp

mp

f

p

pp

sf

f

sub.

pp

sub. vib.

3

sub. sub. s.p. ord. vib.

ff sempre

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[illegible]

156

Bcl. long multi: high + unstable ord. → Flz. *pp* *poco* *f*

Acc. long [out of high percussion] *pp* sempre

Pno. long *fff* long *f* *fff* In pizz. *mp*

BP LR TT long *ppp* *f* *mf* M *p* + chain ① *mp*

Vc. long s.p. distort ord. vib. s.p. ord. poco vib. *pp* *f* *pp*

Solo D.B. s.p. I II III V 3 long (V) sub. LH RHs LHs I viol. I LH viol. heel s.p. pizz. IV I II batt. s.p. distort sub. ord. vib. s.p. I II LH RHs LHs I s.p. pizz. III I LH viol. heel s.p. I II III IV I II pizz. batt. ord. *fff* *sub.* *sub.* *fff* sempre *f* *fff*

3. LP

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[illegible]

*) ossia: without damping if necessary in bars 168 till 176.

[illegible]

[illegible]

177

multi:
high + stable

Bcl.

ff

ff

sim.

Acc.

ff

ff

p

fff

p

sff p

ff

sff pp

ff

sim.

Pno.

ff sempre

sff

pp

sff

ff

ff

sub. pp

sff

ff

sff

pp

sff

ord.

BD

f

ff

pp

f

sff

p

ff

ff

pp

LH viol.
pizz. batt.

Vc.

ff

ff

sim.

sff

ff

sff

s.p. dist.

sff

s.p.
V - II I

Solo D.B.

ff

ff

sff

(s.p.)
V - II I

ff

ff

LH viol.
pizz. batt.

s.p.
V - II I

sff

180

Bcl. *sf* *ff* *high noise* *multi: complex* *ff* *multi: complex* *ff* *f*

Acc. *sim.* *ff* *sub. p* *ff* *sub. p* *ff* *p* *ff* *ff sempre* *loco*

Pno. *sf* *sf p* *ff* *ff* *sub. pp* *sf* *sf* *ff* *pp* *sf* *sf pp* *ff* *loco* *mf*

BD *tr* *ff* *sf* *pp* *sf* *pp* *ff* *sf* *pp* *f*

Vc. *ff* *ff* *sf* *s.p. dist.* *LH viol. pizz. batt.* *ff* *s.p. dist.* *ff* *ff*

Solo D.B. *ff* *ff* *sf* *s.p.* *I* *II* *IV* *ff* *ff* *LH viol. pizz. batt.* *ff* *III* *IV* *II* *V* *ff* *ff* *gradually surfaces out of piano resonance* *very warm* *poco vib.* *expr.* *arco*

Much slower
ca. ♩ = 46

Much slower
ca. ♩ = 46

[illegible]

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