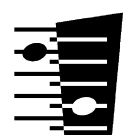


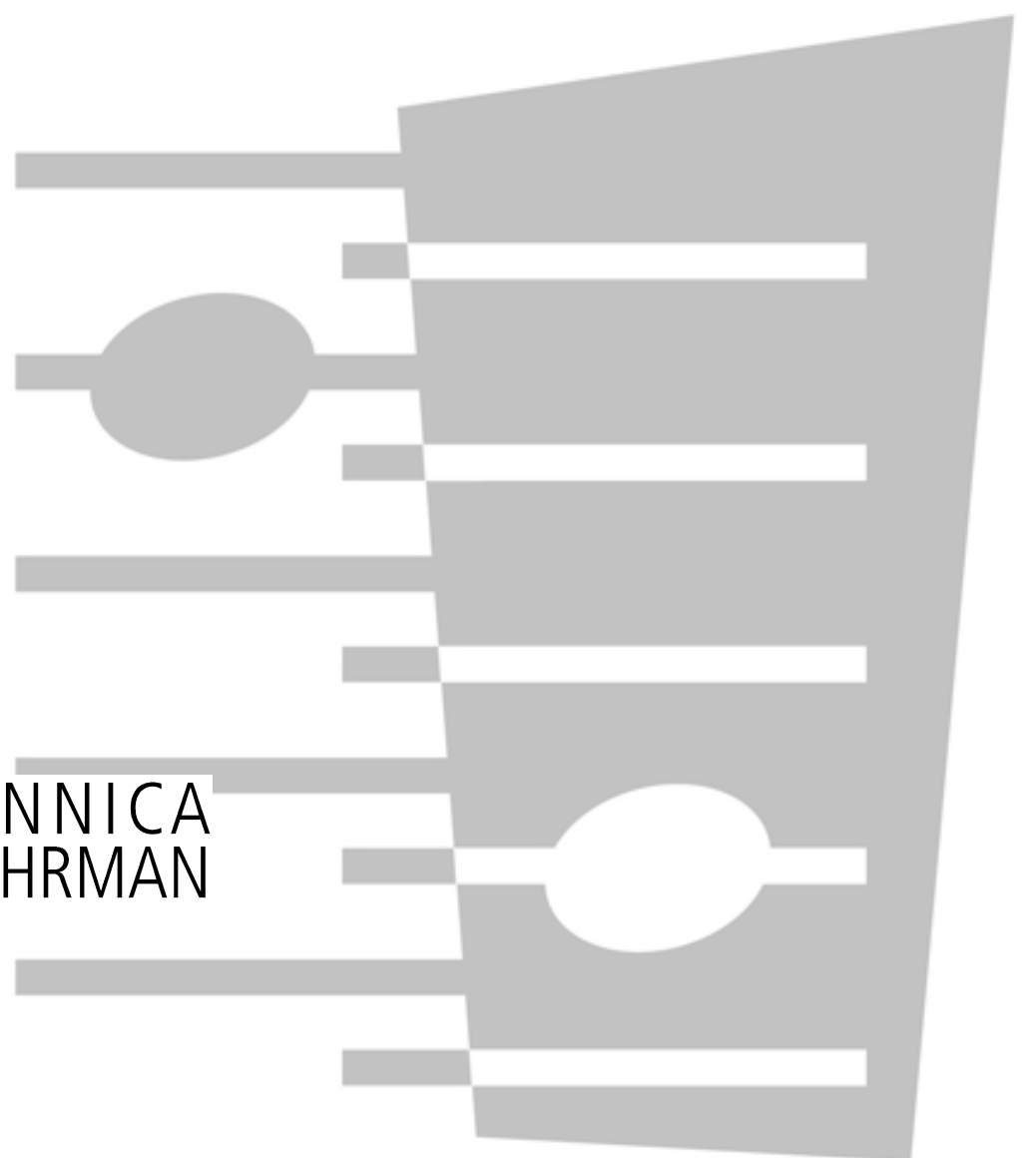
Žibuoklė Martinaitytė

SAUDADE

For symphony orchestra



FENNICA
GEHRMAN



Performance notes

It's uncanny how one single word can trigger one's creative imagination. Now and then I've come across mystifying and alluringly sounding foreign words that seemingly contained much larger and more complex set of meaning than their equivalent in other languages. When the ascribed profundity of the word started resonating with the emotions or experiences lived through, it almost begged to be translated into music.

Saudade in Portuguese means a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. One English translation of the word is *missingness*, although it might not convey the feeling of deep emotion attached to the word *saudade*. It can be described as emptiness, when someone (parents, friends) or something (places, experiences) that should be there in a particular moment is missing, and the individual feels this desire for presence as opposed to absence. It brings sad and happy feelings together: sadness for missing and happiness for experiencing the past.

According to the writer A.F.G. Bell, the famous *saudade* of the Portuguese is a vague and constant desire for something that does not and probably cannot exist, for something other than the present, a turning towards the past or towards the future; not an active discontent or poignant sadness but an indolent dreaming wistfulness.

Saudade has evolved into a philosophical concept that means "nostalgia for nostalgia", a meta-nostalgia, a longing oriented toward the longing itself. As poetess Florbela Espanca put it "*I long for the longings I don't have.*"

In my personal experience this notion of *Saudade* symbolizes the stratum of multiple yearnings that have started layering with the "blue period" - death of my father and immigration to USA. For the last decade this thread of longing has been woven into my life coloring all experiences with the myriad hues of blue.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B♭
3 Trombones
Tuba

Timpani (with large cymbal + contrabass bow)
Percussion (2 players)
I: Tubular Bells (F4, E4), Bass Drum, Snare Drum
II: Vibraphone, 2 Cymbals (medium and large), large Gong (f or d, or Tam-tam), Tubular Bells (F4, E4)

Harp

Strings (minimum 10-8-6-6-3)

Duration 16'

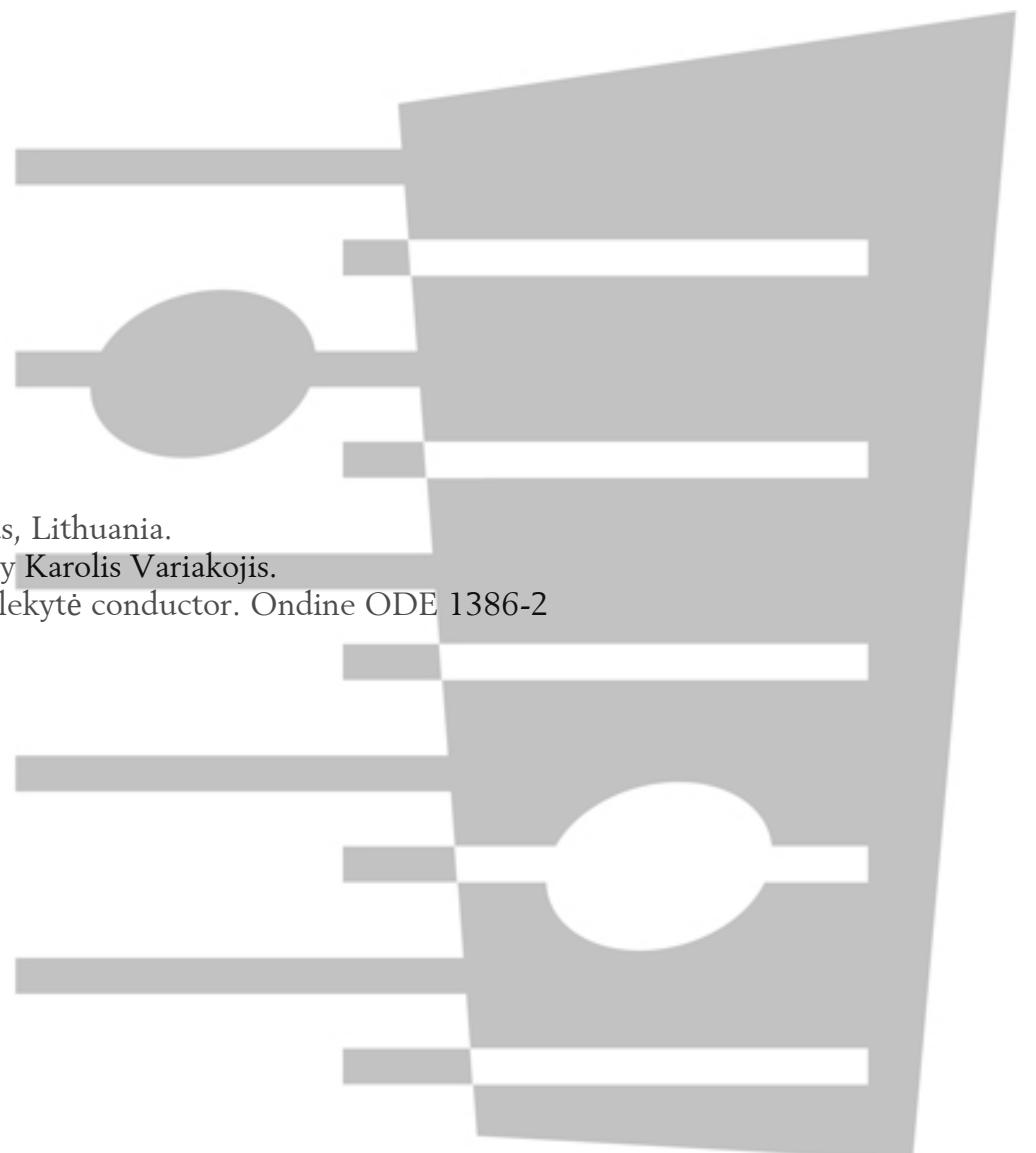
Commissioned by the Lithuanian Composers Union

Premiere on October 19th, 2019 at the "Gaida" festival in Vilnius, Lithuania.
Performers: Lithuanian State Symphony Orchestra conducted by Karolis Variakojis.
Recording: Lithuanian National Symphony Orchestra, Giedrė Šlekytė conductor. Ondine ODE 1386-2

ORCHESTRAL PARTS AVAILABLE FOR HIRE.

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Explanations

BRASS



Sing the upper voice (diamond-shaped notes) while playing the bottom notes.

HARP

Gong effect



A powerful strike of the strings between designated notes.

Harmonics

The harmonics are written in the score at sounding pitch. In the part they are written in the octave they are played and sound one octave higher.

TIMPANI

Cymbal on the drum

Place a cymbal upside down on a Timpani (23-24 inches/ 58-61cm). Play a tremolo roll while continuously making pedal glissando up and down in free rhythm.

Bowed cymbal

Place a cymbal on a Timpani and bow cymbal while doing continuously pedal glissando up and down in free rhythm.

PERCUSSION

Percussion I and II are placed on the opposite sides in the back of the orchestra.

Percussionist can choose different mallets depending on the acoustics of the hall. Tubular Bells are very important in this piece and even in “*p*” dynamic they need to be somewhat audible. The soft dynamics mostly refer to the overall emotional context.

STRINGS

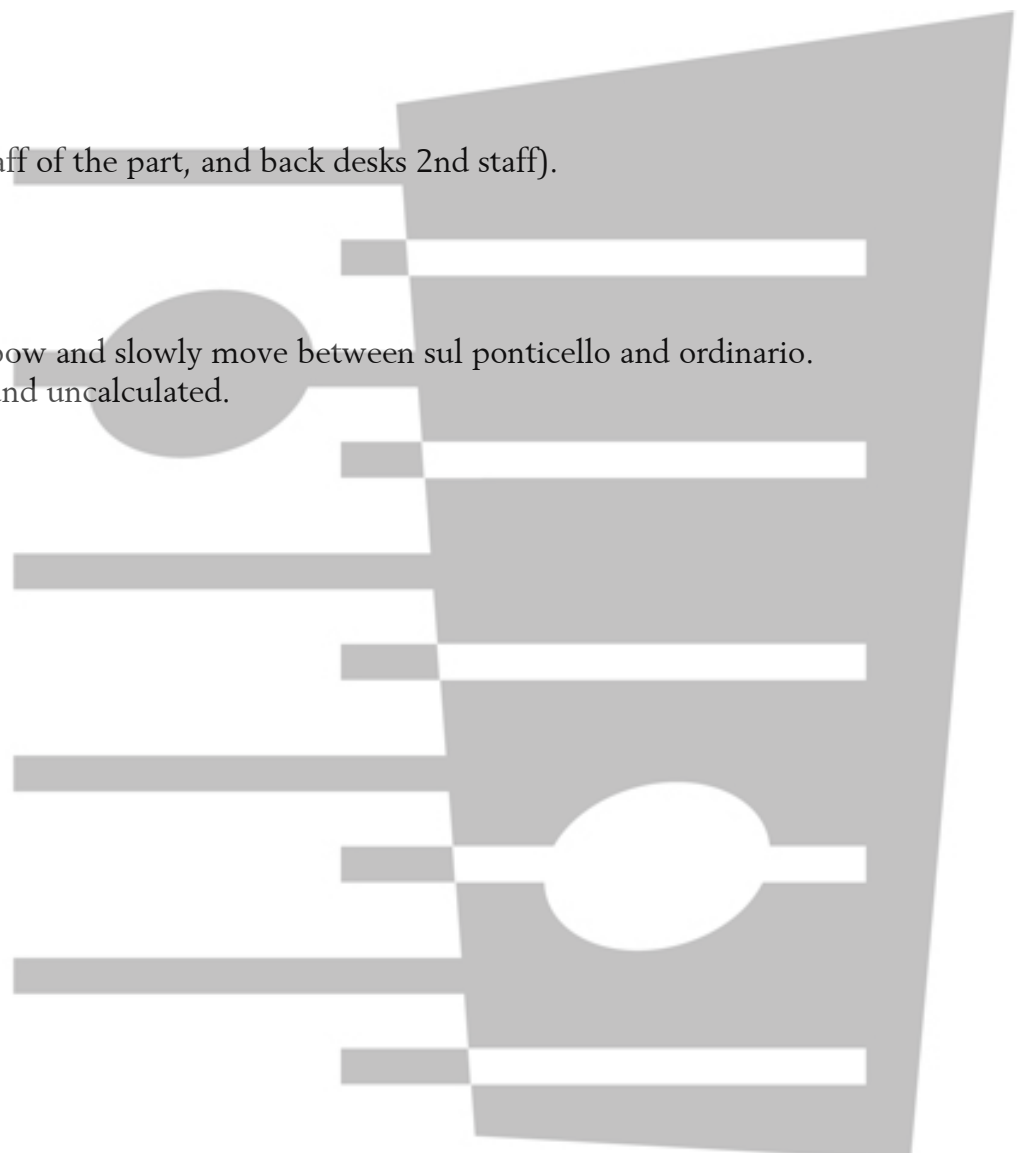
The strings are divided by a block (front desks are playing 1st staff of the part, and back desks 2nd staff).

Tremolos are always fast and unmeasured

Shimmering effect

Trill natural harmonic(s) with finger while doing tremolo with bow and slowly move between sul ponticello and ordinario. The resulting shimmering timbral colour will be unpredictable and uncalculated.

The score is written in C.



SAUDADE

Žibuoklė Martinaitytė (2019)

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5

Tempo rubato

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

ppp

pp

harmon mute (stem out)

(remove mute)

Timp.

gliss.

pp

Cymbal on the timpani bowed while doing continuous pedal glissando

Perc. I: Tub. B.

soft mallets

ppp

p

Perc. II: Vib.

mp

p

p

p

Harp

mp

Tempo rubato

Vln. I

sul pont.

ord.

pp

unis. sul tasto

ord.

pp

Vln. II

sul pont.

ord.

pp

unis. sul tasto

ord.

pp

Vla.

sul pont.

ord.

pp

sul tasto

ord.

p

Vc.

mp

sul D

p

shimmering effect sul pont.

pp

sul pont.

pp

Db.

mp

sul D

p

sul A

p

mp

ord.

p

ord.

p

ord.

p

shimmering effect
sul pont.
sul D

pp

shimmering effect
sul pont.
sul D

pp

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and celesta. The piano part is in the upper staves, and the celesta part is in the lower staves. The piano part features a melody with triplets and a 'sul pont.' marking. The celesta part features a melody with a 'pp' marking and a 'ord.' marking. The score is in 3/4 time and is in the key of D major. The piano part is marked 'p' and the celesta part is marked 'pp'. The score includes a piano introduction, a main melody for the piano, and a celesta accompaniment. The piano part features a melody with triplets and a 'sul pont.' marking. The celesta part features a melody with a 'pp' marking and a 'ord.' marking. The score is in 3/4 time and is in the key of D major.

[illegible]

38 C

Cl. 1 *p* *mf* vibr.

Cl. 2

Bass Cl. *p* *mf* vibr.

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1-2

Hn. 3 *mf* vibr. *mp*

Hn. 4 *mf* vibr. *mp*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf*

Timp. ord. *pp*

Perc. I: Tub. B. *pp* *mp*

Perc. II: Vib. *mf* *p*

Harp *mf* *mp* *p*

C

Vln. I sul pont. *f* ord. *pp*

Vln. II sul pont. *f*

Vla. sul pont. *f* ord. *tr* *mp* *mf* sul pont. *tr* *mp* *p* ord.

Vc. sul pont. *f* ord. *mf* *mp* *p* *p* *p*

Db. *p* sul D

53 **D**

Fl. 1

Fl. 2

Bass Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. II: Vib.

Harp

D

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

tr.

p

mp

mf

pp

57

E With gravity

Fl. 1

Fl. 2

Bass Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. II: Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

tr

p

mf

pp

6

6

6

sfz

mp

sfz

mp

sfz

mp

sfz

mp

sfz

ppp

mp

pp

to Gong

3

E With gravity

sul pont.

f

p

sul pont.

f

p

sul pont.

mp

f

p

sul pont.

mp

f

sul pont.

mf

f

mf

sul pont.

mf

f

mf

sul pont.

gliss.

mf

f

legato

p

ord.

3

gliss.

mf

fp

3

mp

sul pont.

mf

61

Bass Cl. *mf* *p* *f* *p*

Hn. 4 *pp* *mf*

Tbn. 1 *pp* *sf* *pp* *mf*

Tbn. 2 *pp* *mf*

Tbn. 3 *pp* *mf* *p*

Tba. *pp* *mp* *p*

Timp. *mf* *p*

Vc. ord. *pp* sul pont. *pp*

Db. *p* *mf* *ord.* *mf* *3*

64 frull. *f* *p* *f* *p* *f*

Cbsn. *p*

Hn. 3 *p*

Hn. 4 *pp* *f* *p*

Tbn. 1 *p* *f* *p* *f* *p*

Tbn. 2 *p* *f* *p*

Tbn. 3 *p* *f* *p* *f* *p*

Tba. *mp* *mf* *f* *p*

Timp. *mf* *p* *mf* *mf*

Vc. *mf* *ord.* *3* *mp* *sul pont.* *ord.* *3* *f* *sul pont.* *ord.* *3* *mf* *sul pont.*

Db. *mf* *sul pont.* *3* *ord.* *mf* *f* *mf*

70

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

Cbsn. *mf* *f* *p* *f* *p* *mf*

Hn. 3 *mf*

Hn. 4

Tbn. 1 *pp* *f* *p* *f*

Tbn. 2 *p* *f* *p* *f*

Tbn. 3 *p*

Tba. *mp* *mf*

Timp. *mp* *mf* *mp* *mf*

Perc. I: B. D. *pp* *mp*

Vc. *sul pont.* *ord.* *mf* *sul pont.*

Db. *sul pont.* *ord.* *f* *mp*

with large soft beaters

75 *frull.* **F** Tenebroso

Bass Cl. *f*

Cbsn. *frull.* *f* *fp* *mf* *f*

Tbn. 1

Tba. *f* *p*

Timp. *mf* *mp*

Perc. I: B. D. *p* *mp* *pp*

Perc. II: Gong *ppp* *mp*

Harp *pp* *mf*

Vc. *sul pont.* *f* *tr*

Db. *f* *mf* *fmp* *ord.*

(play while singing indicated vowels, the length is ad lib.)
a e i o i

F Tenebroso

82

Cbsn.

Tba.

Perc. I:
B. D.

Perc. II:
Gong

Harp

Db.

fp *f* *mp* *f*

p *f*

(circular movements with the superball mallet)

pp *mf* *pp* *mf* *p* *mf*

pp *mp* *pp*

mf *pp* *mf*

f *mp* *f* *mp*

sul pont. ord. sul pont.

91 G When heart is filling up with impossibility

Bsn. 1

Bsn. 2

Cbsn.

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. I:
B. D.

Harp

mp

p

p

pp *p*

p *p*

pp *p*

p *p*

pp *mp* *p* *p*

with soft beaters

pp *mp*

p *mp* *mf* *mp*

G When heart is filling up with impossibility

Vla. div.

Vc. div. in 3

Db.

ord. sul pont. ord. *p*

ord. *pp* sul pont. *mf* ord. *p* *mf* sul pont.

ord. *pp* *mf* *p* *mf*

ord. *p* *mf*

ord. *f* *mp*

98

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. I:
B. D.

Perc. II:
Gong

Harp

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

mp

pp

cresc.

ord.

div.

sul pont.

tr.

play at the center of the gong

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. I.
B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

f

p

cresc.

ord.

div. in 2 sul pont.

3

113 ⁽⁸⁾

Fl. 1 *cresc.* *f* *mf* *fff*

Fl. 2 *cresc.* *f* *mf* *fff*

Ob. 1 *cresc.* *f* *mf* *fff*

Ob. 2 *cresc.* *f* *mf* *fff*

Cl. 1 *cresc.* *f* *mf* *fff*

Cl. 2 *cresc.* *f* *mf* *fff*

Bass Cl. *cresc.* *f* *mf* *fff*

Bsn. 1 *cresc.* *f* *mf* *fff*

Bsn. 2 *cresc.* *f* *mf* *fff*

Cbsn. *cresc.* *f* *mf* *fff*

Hn. 1 *cresc.* *f* *mf* *fff*

Hn. 2 *cresc.* *f* *mf* *fff*

Hn. 3 *cresc.* *f* *mf* *fff*

Hn. 4 *cresc.* *f* *mf* *fff*

Tpt. 1 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tpt. 2 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tpt. 3 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tbn. 1 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tbn. 2 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tbn. 3 *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Tba. *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Timp. *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Perc. I: B. D. *p* *mf* *cresc.* *f* *mf* *f* *f* *mf* *f* *mf* *fff* l.v.

Perc. II: Gong *pp* *f* *mf* *f* *f* *mf* *f* *mf* *f* *mf* *fff* l.v.

Harp *bisbigliando* *ppp*

Vln. I *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Vln. II *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Vla. *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Vc. *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

Db. *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *mf* *fff*

accel.

[illegible]

This page contains the musical notation for measures 132 through 140 of a symphony. The instrumentation includes woodwinds, brass, percussion, harp, and strings. Key performance instructions include:

- Horn 2:** "(sing the upper notes and play the bottom note)"
- Trumpet 1:** "harmon mute (stem out)"
- Timpani:** "Cymbal upside down on the timpani play roll with timpani mallets while doing gliss. in free rhythm"
- Violin II:** "shimmering effect sul pont."
- Viola:** "ord.", "sul pont.", "sul D"
- Cello/Double Bass:** "sul pont.", "sul D"

The score uses standard musical notation with dynamic markings (*pp*, *p*, *mp*, *f*) and articulation marks such as vibrato lines and slurs.

141

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Bsn. 1

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. I:
Tub. B.

Perc. II:
Vib.

Harp

Vln. I

Vln. II

Vla.

Vc.

Db.

vibr.

p

pp

mf

mp

ppp

1.

4.

3.

gliss

shimmering effect
sul pont.
sul D

ord.

3

sul pont.
sul D

unis.

sul pont.

ord.

sul pont.

149

Fl. 1 *p* *mp* vibr. *p* *mf*

Fl. 2 *pp* *p* *mp* *p*

Ob. 1 *p*

Ob. 2

Cl. 1 vibr. *mp* *p* *pp* *mf* *mp*

Cl. 2 *p* *mp* *p*

Bass Cl. *mp* *p*

Bsn. 1 *p* *mp* *p*

Hn. 1 (sing the upper notes and play the bottom note) *pp* *p* *pp*

Hn. 2 *pp* *p*

Hn. 3 *p*

Hn. 4 vibr. *pp*

Tpt. 1 *pp*

Tpt. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Timp. *pp* gliss.

Perc. I: Tub. B. *pp* *mp*

Perc. II: Vib. *mp* *pp* *mp* *pp* *mp*

Harp

Vln. I ord. shimmering effect sul pont. sul D *pp*

Vln. II *pp* sul pont. ord. sul pont.

Vla. *pp* ord. sul pont. ord. *pp*

Vc. sul pont. sul D *pp*

Db. *p* *pp* *ppp*

[illegible]

164

Fl. 1 *p* vibr. *mf* *mp* *mp*

Fl. 2 *p* *mp* *p* *mf* *mp*

Ob. 1 *p* *mf* *mp*

Ob. 2 *p* *mf* *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mp* *p* *p*

Bass Cl. *pp* *mp* *pp* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp*

Hn. 1 *simile* *pp* *p* *pp* *simile* *p*

Hn. 2 *vibr.* *pp* *p* *pp* *p*

Hn. 3 *pp* *p* *pp* *p*

Hn. 4 *pp* *p* *pp* *p*

Tpt. 1 *senza sord.* *p* *pp* *mp*

Tpt. 2 *pp* *p*

Tpt. 3 *pp* *mp*

Tbn. 1 *+* *pp* *(remove mute)*

Tbn. 2 *pp* *p*

Tbn. 3 *pp* *mp*

Timp. *gliss.* *pp* *(remove cymbal)*

Perc. I: Tub. B. *ppp*

Harp *mp* *pp* *mp*

Vln. I *mp* *pp* *mp*

Vln. II *sul pont.* *ord.* *pp* *p*

Vla. *mp* *pp* *mp* *ord.* *p*

Vc. *pp* *mp* *ord.* *p*

Db. *mp* *p*

171 J Overwhelmed by the sudden wave of emotions

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. I:
Tub. B.
Harp
Vln. I
Vln. II
Vla.
Vc.
Db.

p
mf
mp
f
vibr.
(sing and play)
ord.
sul pont.
div.
unis.
cresc.

175

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp* *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 *p* *mp* 3

Hn. 2 *p*

Hn. 3 *p* *p*

Hn. 4 *p*

Tpt. 1 *p* 3

Tpt. 2 *p* *p*

Tbn. 1 *p* *mp* *p* *p*

Tbn. 2 (sing and play) *p* *mp* *p*

Tbn. 3 *p*

Timp. *pp*

Harp *mf*

Vln. I *mp* *mp* *mf*

Vln. II *ord.* *p* *mp* *mf*

Vla. *mp* *p* *mp* *ord.* *mf*

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

Db. *mf*

179

Fl. 1 *p* *mf* *mp* *f*

Fl. 2 *mf* *mp* *f*

Ob. 1 *mf* *mp* *f*

Ob. 2 *p* *mf* *mp* *f*

Cl. 1 *p* *mf* *mp* *f*

Cl. 2 *p* *mp* *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf* *f* frull.

Hn. 2 *mp* *f* frull.

Hn. 3 *p* *mp* *f*

Hn. 4 *mp* *f*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mf* *mp* *f*

Tpt. 3 *mp* *mf* *f*

Tbn. 1 *mp* *p* *mf* *f*

Tbn. 2 *p* *mf* *mp* *f* simile

Tbn. 3 *p* *mf*

Timp. *cresc.*

Harp *cresc.*

Vln. I *mp* *mf* *ord.* sul pont.

Vln. II *mp* *mf* *ord.* sul pont.

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *ord.*

Db. *mf*

183 **K** Decisively $\text{♩} = 75$ poco accel.

Bass Cl. *f* *mf* *f* *fmf* *f* *fmf*

Bsn. 1 *fmf* *f* *mf* *f* *fmf* *f* *fmf*

Bsn. 2 *fmf* *f* *mf* *f* *fmf* *f* *fmf*

Cbsn. *mf* *f* *fmf* *f* *fmf*

Hn. 1 *f* *f* *f* *f*

Hn. 2 *f* *f* *f* *f*

Hn. 3 *f* *f* *f* *f*

Hn. 4 *f* *f* *f* *f*

Tpt. 1 *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f*

Tpt. 3 *f* *f* *f* *f*

Tbn. 1 *f* *f* *f* *f*

Tbn. 2 *mf* *f* *f* *f*

Tbn. 3 *f* *f* *f* *f*

Tba. *f* *mf* *f* *f*

Timp. *f* *f* *f* *f*

Perc. I: B. D. *mp* *cresc.*

Perc. II: 2 Cymbals *med.* *soft beaters* *mp* *f* *mp* *f* *mp* *f*

Cym. *large* *mp* *f* *mp* *f* *mp* *f*

Harp *f* *Gong effect sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz*

Vln. I *f* *mp* *f* *f* *mf* *f* *mf* *f*

Vln. II *f* *mp* *f* *f* *mf* *f* *mf* *f*

Vla. *f* *mp* *f* *f* *mf* *f* *mf* *f*

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

Db. *f* *mp* *f* *f* *mf* *f* *mf* *f*

L

♩ = 140

div.

p

div.

p

201 Snare Drum

Perc. I: S. D.

buzz roll

ppp

Vln. I

div.

p

unis.

Vln. II

div.

p

Vla.

div.

p sub.

Vc.

div.

p sub.

Db.

p sub.

div.

p

[illegible]

211

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

[illegible]

[illegible]

This image shows a page from a musical score, likely for a piano. The score consists of multiple staves, each containing dense, rapid sixteenth-note passages. The music is organized into measures by vertical bar lines. Dynamic markings are present: 'f' (forte) appears on several staves, and 'mf' (mezzo-forte) appears on one staff. The background of the page features a large, faint, stylized graphic of a person's head and shoulders, which is partially obscured by the musical notation.

233

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. I:
B. D.

Bass Drum

medium beaters

fmp

mf

fmp

fmp

fmp

fmp

mf

pp

(div.)

mp

(div.)

mp

mp sub.

mp

(div.)

mp

(div.)

mp

mp sub.

mp sub.

mp sub.

Db.

mp sub.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

267

Bass Cl.

Cbsn.

Tba.

Timp.

Perc. I:
B. D.

Harp

Vln. I

Vln. II

Vla.

Vc.

Db.

(play while singing indicated vowels,
the length is ad lib.)
a e i o i a e i o

pp

p

gliss.

gliss.

pp

sul pont.

sul pont.

ppp

sul pont.

ppp shimmering effect

sul pont.
sul D

pp

sul pont.

ord.

pp

p

[illegible]

Delicato
♩ = 60

poco rit.

15"-20"

Fl. 1
pp

Fl. 2
pp

Ob. 1

Ob. 2

Cl. 1
pp

Cl. 2
pp

Hn. 1
ppp

Hn. 2
ppp

Timp.
soft large beaters
ppp

Perc. I.
B. D.
ppp

Perc. II
Vib.
to Tubular Bells
ppp

Tubular Bells
with soft mallets
ppp

l.v.

Harp
mp
bisbigliando
pp
mp

Delicato
div. ord.
♩ = 60

poco rit.

15"-20"

Vln. I
pp
sul pont.
p
ppp

Vln. II
pp
sul pont.
p
ppp

Vla.
pp
sul pont.
p
ppp

Vc.
altri
pp
arco, ord.
sul D
pp
pp
p
sul pont.

Db.
p
pp
pp

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