

Vitalija Glovackyte

NIENTE

for solo clarinet
and orchestra

2012, Manchester

Instrumentation

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

3 Horns in F
2 Trumpets in B ♭
2 Trombones
1 Bass Trombone

Timpani
Percussion 1- Crotales, Snare Drum, Suspended Cymbal
Percussion 2- Vibraphone, Crotales, Tam-tam, Thunder Sheet
Percussion 3- Tam-tam, Bass Drum, Suspended Cymbal, Vibraphone

Piano
Harp

Solo Clarinet in B ♭

Violin I (6 players)
Violin II (5 players)
Viola (4 players)
Violoncello (5 players)
Contrabass (2 players)

Score in C

Programme note

In moments of pure isolation, one feels truly insignificant.

V.

Duration c.6min.

for Robbie
NIENTE

VITALIJA GLOVACKYĚ
(1990-)

SCORE in C

$\text{♩} = 56$
 $\frac{4}{4}$

Clarinet in B: 1

Clarinet in B: 2

Solo Clarinet in B:

* Although the clarinet dynamic rises only to *pp*, sustain the intensity and a clear sense of the produced pulse.

A

8

Fl. 1 non vib. *pppp*

Fl. 2 non vib. *pppp*

Cl. 1 *pppppp* sub. *pppppp* sub.

Cl. 2 *pppppp* sub.

Pno. muffle string with finger *pp* *p* *pp*

Solo Cl. *ppppp* *pppp* *pp* *p* *pp* *mp* *ppp*

Vin. I (1-2) *pppp* *pppp* *pppp* *morendo*

Vin. I (3-4) *pppp* *pp* *pppp*

Vin. I (5-6) *pppp* *pp* *pppp*

Vin. II (1) *pppp* *pp* *pppp*

Vic. (1) *ppp* *p* *ppp* *mp* *ppp* *pp*

sul pont. Solo *ppp* *p* *ppp* *mp* *ppp* *pp* non vib. thin, metallic sound

* Press down the string with finger behind bridge and release it without plucking. The produced sound should be very thin.

B

16 $\frac{4}{4}$ 5

Fl. 1 *ppp* *ppppp sub.* *ppppp sub.* *ppppp sub.* *p*

Fl. 2 *p* *f* *ppppp sub.* *ppppp sub.* *ppppp sub.*

Fl. 3 *p* *f* *ppppp sub.* *ppppp sub.* *ppppp sub.*

Cl. 1 *ppppp* *ppppp sub.* *ppppp sub.* *ppppp*

Cl. 2 *sub ppppp* *ppppp sub.* *ppppp sub.* *ppppp sub.*

Perc. 1
Crotales *ppppp* *p* *ppp* *mp* *ppppp*

Crot.
Snare Drum brush quickly side to side on skin

Vib.
Vibraphone *ppppp* *p*

Sus. Cym.
Suspended Cymbal *pp* *f*

Pno.
scrape with paper clip near pegs *sf* *f* *pp* *mp*

Hp.
let it ring *f* *pp* *mp* *pp*

Solo Cl.
ppp *p cresc.* *mp* *p* *mp* *mf* *poco*

B

$\frac{4}{4}$ 5

Vin. I (1-2) *ppp* *mf* *ppp* *mp* *pp* *pp cresc.*

Vin. I (3-4) *pp* *ppppp* *cresc.* *pp*

Vin. I (5-6) *pp* *ppppp* *cresc.* *pp* *cresc.*

Vin. II (1) *ppp* *mf* *ppp* *mp* *pp* *cresc.*

Vin. II (2-3) *pp* *ppppp* *cresc.* *pp* *p > pp cresc.*

Vin. II (4-5) *pp* *ppppp* *cresc.* *pp* *cresc.*

Via. (1-2) *p* *mp* *p non dim.*

Via. (3-4) *p* *mp* *p non dim.*

Vic. (1) *mf* *ppp* *mf* *ppp* *mp*

Vic. (2-3) *ppp* *mp* *ppp* *mp*

Vic. (4-5) *ppp* *mf* *ppp* *mp*

Cb.
mf

harmonic gliss., high as poss. *gliss.* approx. ***sul G* *slow gliss.* *gliss.* *molto sul tasto*

II, molto sul pont. *molto sul tasto*

arco *pp* *ppppp* *fragile, airy sound* *cresc.* *pp*

II, molto sul pont. *molto sul tasto* *slow gliss.* *gliss.* *molto sul tasto*

arco *pp* *ppppp* *fragile, airy sound* *cresc.* *pp* *cresc.*

harmonic gliss., high as poss. *gliss.* ***sul G* *slow gliss.* *gliss.* *molto sul tasto*

II, molto sul pont. *molto sul tasto*

arco *pp* *ppppp* *fragile, airy sound* *cresc.* *pp* *cresc.*

II, molto sul pont. *molto sul tasto* *slow gliss.* *gliss.* *molto sul tasto*

arco *pp* *ppppp* *fragile, airy sound* *cresc.* *pp* *cresc.*

1, pizz. other side of bridge

1, pizz. other side of bridge

1st desk, harmonic gliss., high as poss. *gliss.* ***sul A*

non vib. *mf* *ppp* *mf* *ppp* *mp*

harmonic gliss., as high as poss. *gliss.* ***sul A*

harmonic gliss., high as poss. *gliss.* ***sul A*

pizz. div. *mf*

* Press down the string behind bridge and release it without plucking. The produced sound should be very thin.
 ** Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible.

C

The musical score is divided into several systems:

- Woodwinds:** Flutes 1-3, Oboes 1-2, Clarinets 1-2. Dynamic markings include pppp sub., ppp, pp, and mp.
- Percussion:** Crotales (hard stick), Vibraphone (motor off, hard stick, no pedal, no Ped), Suspended Cymbal, Tam-tam (hit with triangle stick, hit surface (not bell)).
- Piano and Harp:** Piano part includes (mp) poco dim., ff 4th partial (accent together with Tam-tam), and ff. Harp part includes pp and f.
- Solo Clarinet and Solo Violin:** Solo Cl. part includes mf and pp. Solo Violin part includes sul pont., ord. non vib., sul pont., (s.p.), and nat.
- String Sections:** Violins I (1-2), Violins I (3-4), Violins I (5-6), Violins II (1), Violins II (2-3), Violins II (4-5), Violas (1-2), Violas (3-4), Violoncello (1), Violoncello (2-3). Performance instructions include pizz., bow on tailpiece, bow on bridge, arco, sul pont., and morendo.

The score concludes with a **4/4** time signature and a **4** measure rest.

♩=66

24 4/4

D

Snare Drum: circular brushing motion (≠ one circle, no emphasis on the strong beat, all equal) *pppp cresc.*

Vibraphone: softest stick attack inaudible as poss. *ppppp*

Pno. *non dim.*

♩=66

D

Solo Vin. *pp* *f* *ppp*

Vin. I (1-2): I, bow on bridge*, pitch A barely audible *ppppp* *quite sub.* *forceful, metallic sound gradually becoming audible* *sempre* *audible* *ppppp sub.* *ppppp sub.* *ppppp sub.* *ppppp sub.* *ppppp sub.*

Vin. I (3-4): IV, bow on bridge, pitch G barely audible *ppp* *cresc.* *audible, bow hair on both sides of bridge*

Vin. I (5-6): IV, bow on bridge, pitch F barely audible *ppp* *cresc.* *gradually becoming audible* *audible, bow hair on both sides of bridge*

Vin. II (1): I, bow on bridge*, pitch F barely audible *ppppp* *quite sub.* *forceful, metallic sound* *sempre* *ppppp sub.* *ppppp sub.* *ppppp sub.* *ppppp sub.*

Vin. II (2-3): *ppppp* *ppppp* *cresc.* *ppppp* *pp* *III, sul pont.*

Vin. II (4-5): III, bow on bridge, pitch D barely audible *ppppp* *ppppp* *cresc.* *gradually becoming audible* *audible, bow hair on both sides of bridge*

Via. (1-2): bow the body of violin *pp* *mf* *arco, IV, bow on bridge, pitch F barely audible* *ppppp cresc.* *gradually becoming audible* *audible, ord.* *pp cresc.*

Via. (3-4): bow the body of violin *pp* *mf* *arco, IV, bow on bridge, pitch D barely audible* *ppppp cresc.* *gradually becoming audible* *audible, ord.* *pp cresc.*

Vlc. (1): *ppppp* *cresc.* *gradually becoming audible* *audible sul pont.* *pp*

Vlc. (2-3): *ppppp* *cresc.* *gradually becoming audible* *audible sul pont.* *pp*

Vlc. (4-5): *ppppp* *cresc.* *gradually becoming audible* *audible sul pont.* *pp*

* Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible.

28

E

Fl. 1 non vib. *pppp* *fizz.* *mp* *ppp* *ppp < mp*

Fl. 2 *ppp* *mf* *ppp*

Fl. 3 *ppp* *fizz.* *mp* *ppp*

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

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *pppp* *ppp* *p* *mf* *ppp* *ppp*

Cl. 2 *ppp* *p* *sfz* *mf*

Bsn. 1 *ppp* *mf*

Bsn. 2 *pppp* *mp* *pppp*

Hn. 1 *ppp*

Hn. 2 *pp* *mf*

Hn. 3 *pp* *mf*

Tpt. 1 con sord. *f* *pp*

Tpt. 2 con sord. *f* *pp*

Snare Dr. *p cresc.* *bow 3* *ppp* *p*

Thunder Sh. Thunder Sheet *ppp* *bow* *p* *strike with soft stick*

Vib. *p* *mp* *mp* *mf*

Pno. *4th partial* *ff*

Hp. *ppp* *p* *ff*

E

Solo Vln. *mp* *f* *ff*

Vin. I (1-2) *mf ppp sub.* *mp ppp sub.* *p < f* *ppp* *mp* *ppp* *mp* *ppp < mp* *ppp < mp*

Vin. I (3-4) *p* *p < f* *ppp* *mp* *ppp* *mp* *ppp < mp* *ppp < mp*

Vin. I (5-6) *p* *p < f* *mf* *sfz* *ppp*

Vin. II (1) *mp ppp sub.* *mp* *ppp sub.* *p < f* *fff* *ppp* *mp* *ppp* *mp* *ppp < mp* *ppp < mp*

Vin. II (2-3) *p* *ppp* *f* *ppp* *mf* *ppp* *mp* *ppp* *mf*

Vin. II (4-5) *p* *ppp* *f* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Vla. (1-2) *f* *ppp* *non vib. molto sul pont.*

Solo Vcl. *nat.* *p* *mf* *poco* *ff*

Vic. (1) *ppp* *p* *molto vib. molto sul pont.* *decrease pressure from harmonic* *ord.* *ppp*

Vic. (2-3) *ppp* *p* *molto vib. molto sul pont.* *decrease pressure from harmonic* *ord.* *ppp*

Vic. (4-5) *ppp* *p* *molto vib. molto sul pont.* *decrease pressure from harmonic* *ord.* *ppp*

* The dotted slur indicates the use of one bow.
 ** Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible.

$\text{♩} = 78$

Ob. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ **F**

Cl. 1 f $pppp$

Cl. 2 f ppp

Tbn. 1 mf p ppp $ppppp$

Tbn. 2 mf p ppp $ppppp$

Sus. Cym. ppp

Suspended Cymbal
very slow bows, as
continuous as poss.

Solo Cl. ppp

$\text{♩} = 78$ **F**

Solo Vin. pp ppp *aliss.* *molto sul pont. non vib.* $pppp$ *thin, metallic sound* $pppp$ *morendo*

Vin. I (1-2) *non vib., sul pont.* p ppp *(s.p.)* ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vin. I (3-4) *non vib., sul pont.* p ppp *(s.p.)* ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vin. I (5-6) *non vib., sul pont.* p ppp *(s.p.)* ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vin. II (1) *non vib., sul pont.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vin. II (2-3) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vin. II (4-5) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Via. (1-2) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Via. (3-4) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vic. (1) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo* *sul pont.* *(s.p.)* *bow on bridge (pitch E - inaudible)* $ppppp$ *morendo*

Vic. (2-3) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Vic. (4-5) *ord.* mf p ppp *molto sul tasto almost touching the finger* $ppppp$ *morendo*

Cb. *1st desk, sul III non vib., ord.* $pppp$ *cresc.*

G

44

B. Cl. *ppppp* $\frac{3}{4}$ *pp* *ppppp* $\frac{4}{4}$

Hn. 1 *ppp* *pppp*

Hn. 2 *ppp* *pppp*

Gong (any pitch) *ppp*

Thunder Sh. *pp* *mp*

Sus. Cym. *(ppp)*

Solo Cl. *fff* *mp* *p* *mp* *ppp*

Vin. II (1) *p* *morendo* *(ppppp)*

Vin. II (2-3) *p* *morendo* *(ppppp)*

Vin. II (4-5) *p* *morendo* *(ppppp)*

Via. (1-2) *ppppp* *ppp* *p* *morendo* *(ppppp)*

Via. (3-4) *p* *morendo* *(ppppp)*

Vlc. (1) *pp* *gliss.* *p*

Vlc. (2-3) *p* *morendo* *(ppppp)*

Vlc. (4-5) *p* *morendo* *(ppppp)*

Cb. *ppp* *pp* *p*

non vib. molto sul tasto

non vib. molto sul tasto

non vib. molto sul tasto

non vib. molto sul tasto

non vib. molto sul tasto

non vib. molto sul tasto *slow gliss.*

non vib. molto sul tasto *slow gliss.*

gliss.

Musical score for page 11, featuring woodwinds, brass, percussion, strings, and solo clarinet. The score is divided into two systems of measures, with time signatures changing from 3/4 to 4/4, 5/4, and 2/4.

Woodwinds:
Ob. 1, 2, 3; Bsn. 1, 2; Hn. 1, 2, 3; Tbn. 1, 2; B. Tbn.

Brass:
Tbn. 1, 2; B. Tbn.

Percussion:
Sus. Cym. (Snare Drum, Vib., Suspended Cymbal); Pno.; Hp.

Strings:
Vin. I (1-2, 3-4, 5-6); Vin. II (1, 2-3, 4-5); Vla. (1-2, 3-4); Vcl. (1, 2-3, 4-5); Cb.

Solo Clarinet:
Solo Cl.

Performance Instructions:
- *pppp*, *mf*, *mp*, *f*, *ff*, *pp*, *p*, *con sord.*
- *ppoco*, *p cresc.*, *ord.*, *gliss.*, *arco*, *no Ped.*, *keep same pulse*, *Thunder Sheet*, *col legno battuto, half wood, half hair*

67

rit.

5/4 4/4 3/4

Ob. 1 *p* *mf* *poco cresc.*

Ob. 2 *p* *mf* *poco cresc.*

Ob. 3 *p* *mf* *poco cresc.*

Cl. 1 *ppp cresc.* *pppp sub.* *ppp sub.* *ppp sub.* *simile*

Cl. 2 *ppp* *pppp sub.* *ppp sub.* *ppp sub.* *simile*

Bsn. 1 *mp* *mf* *poco cresc.*

Bsn. 2 *mp* *mp* *mf* *poco cresc.*

Tbn. 1 *gliss.* *mp* *mp* *mf* *poco cresc.*

Tbn. 2 *mp* *mp* *mf* *poco cresc.*

Timp. *ppp* *p* *pp* *f*

Sus. Cym. *ppp* *mf*

Thunder sh. *ppp* *mf*

Solo Cl. *cresc.* *ff* *poco*

Vin. I (1-2) *mp* *mf* *poco cresc.*

Vin. I (3-4) *mp* *mf* *poco cresc.*

Vin. I (5-6) *mp* *mf* *poco cresc.*

Vin. II (1) *pp* *mf* *poco cresc.* *sub p*

Vin. II (2-3) *pp* *mf* *poco cresc.* *sub p*

Vin. II (4-5) *pp* *gliss.* *mf* *poco cresc.* *sub p*

Vlc. (1) *mf poco cresc.*

Strike cymbal placed on top of timpani, soft sticks

72 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\text{♩} = 62$ $\frac{2}{4}$

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob. 1 *ppp* *p*

Cl. 1 *mppp sub.*

Cl. 2 *ppp sub.* *simile*

Solo Cl. *p* *p* *pp* *p*

Vin. II (1) $\text{♩} = 62$ $\frac{2}{4}$

Vin. II (2-3)

Vin. II (4-5)

Detailed description: This page of a musical score covers measures 72 to 75. The top system includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2). The bottom system includes Solo Clarinet (Solo Cl.) and Violins II (Vin. II) parts, with the latter divided into four sub-staves (1), (2-3), and (4-5). The score is in 4/4 time, with a tempo marking of quarter note = 62. Measure 72 is in 4/4 time, measure 73 is in 2/4 time, measure 74 is in 5/4 time, and measure 75 is in 2/4 time. The Flute parts feature long, sustained notes with dynamic markings of *pppp*. The Clarinet parts have more rhythmic activity with dynamic markings of *mppp sub.* and *ppp sub.*, and a *simile* instruction. The Solo Clarinet part has a melodic line with dynamic markings of *p* and *pp*. The Violin II parts consist of sustained chords with a dynamic marking of *pppp*.

J

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Sus. Cym., T.-Tam., Pno., Hp., Solo Cl.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Sus. Cym., T.-Tam., Pno., Hp., Solo Cl.

J

Solo Violin, Vin. I (1-2), Vin. I (3-4), Vin. I (5-6), Vin. II (1), Vin. II (2-3), Vin. II (4-5), Vla. (1-2), Vla. (3-4), Vc. (1), Vc. (2-3), Vc. (4-5), Cb.

Solo Violin, Vin. I (1-2), Vin. I (3-4), Vin. I (5-6), Vin. II (1), Vin. II (2-3), Vin. II (4-5), Vla. (1-2), Vla. (3-4), Vc. (1), Vc. (2-3), Vc. (4-5), Cb.

This page contains the musical score for measures 82 through 85 of a piece in 5/4 time. The score is arranged for a full orchestra with the following parts:

- Flutes (Fl. 1-3):** Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Flute 3 (Fl. 3).
- Oboes (Ob. 1-3):** Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Oboe 3 (Ob. 3).
- Clarinets (Cl. 1-2):** Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2).
- Trumpets (Tpt. 1-2):** Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2).
- Timpani (Timp.):** Timpani.
- Percussion (Sus. Cym., T.-Tam.):** Suspended Cymbal (Sus. Cym.) and Tam-tam (T.-Tam.).
- Piano (Pno.):** Piano.
- Harps (Hp.):** Harp.
- Solo Clarinet (Solo Cl.):** Solo Clarinet.
- Solo Violin (Solo Vin.):** Solo Violin.
- Violins (Vin. I, II):** Violin I (1-2), Violin I (3-4), Violin I (5-6), Violin II (1), Violin II (2-3), Violin II (4-5).
- Violas (Via. 1-2):** Viola 1 (1-2) and Viola 2 (3-4).
- Vicinas (Vic. 1-3):** Violoncello 1 (Vic. 1), Violoncello 2 (Vic. 2-3), and Violoncello 3 (Vic. 4-5).
- Double Bass (Cb.):** Double Bass.

The score includes various dynamics such as *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, and *fff*. Performance instructions include *senza sord.*, *con sord.*, *arco sul pont.*, *ord.*, *gliss.*, *div. pizz.*, *arco, vib. sul pont.*, *non div.*, *arco*, and *strike with T.-tam stick*. The Solo Violin part includes specific fingering and bowing instructions: *IV, molto sul tasto*, *molto sul pont.*, *f sub mp*, and *cresc.*. The Solo Clarinet part includes *pp*, *ff cresc. 5*, and *3*.

* Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible. The cross note heads indicate a pitchless bowing, and the ordinary head notes indicate that pitch E should suddenly come out.

Fl. 1. 2. 3. air gliss. gliss. *p* *fff* *mf* *mf* *ff dim.* *f*

Ob. 1. 2. 3. *cresc.* *mp* *f cresc.* *ff dim.*

Cl. 1. 2. *mp* *f cresc.* *ff dim.*

B. Cl. *p* *fff* *pp* *ff* *fff dim.*

Bsn. 1. 2. *mf* *f* *con sord.* *f* *ff dim.* *ff dim.*

Cbsn. *ff* *fff dim.*

Hn. 1. 2. 3. *cresc.* *f* *con sord.* *ff dim.* *ff dim.* *ff dim.*

Tpt. 1. 2. *cresc.* *f* *con sord.* *p* *ff dim.* *f dim.*

Tbn. 1. 2. *f* *con sord.* *f* *ff dim.* *ff dim.*

B. Tbn. *con sord.* *ff* *ff dim.*

Timp. *ff* *f*

T.-Tam. hit with T-tam mallet *mp* *p* *mf*

Hp. *fff* *mf*

Solo Cl. *ff* *ff* *dim.*

Solo Vin. *ff* *dim.*

Vin. I (1-2) *pizz.* *arco* *mp* *f cresc.* *ff dim.*

Vin. I (3-4) *fff* *mp* *f cresc.* *ff dim.*

Vin. I (5-6) *mf cresc.* *f cresc.* *ff dim.*

Vin. II (1) *mf p* *mf p* *mf p* *simile* *cresc.* *mf f* *dim.*

Vin. II (2-3) *mf p* *simile* *cresc.* *mf f* *dim.*

Vin. II (4-5) *cresc.* *mf f* *dim.*

Via. (1-2) *mf cresc.* *f cresc.* *ff* *dim.*

Via. (3-4) *mf cresc.* *f cresc.* *ff* *dim.*

Vic. (1) *mf cresc.* *f cresc.* *ff* *dim.*

Vic. (2-3) *mf cresc.* *pizz.* *arco* *fff* *f cresc.* *ff* *dim.*

Vic. (4-5) *mf cresc.* *fff* *f cresc.* *ff* *dim.*

Cb. *f* *ff*

* Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible.

K $\text{♩} = 50$

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Timp., Sus. Cym., T. tam., Sus. Cym.

K $\text{♩} = 50$

Solo Cl., Solo Vin., Vin. I (1-2), Vin. I (3-4), Vin. I (5-6), Vin. II (1), Vin. II (2-3), Vin. II (4-5), Via. (1-2), Via. (3-4), Vic. (1), Vic. (2-3), Vic. (4-5), Cb.

* Bow on bridge, bow hair should be split on both sides of the bridge. Both resulting pitches should be audible.
 ** Press down the string with finger on the other side of bridge with the right hand and release it without plucking. Do the same with the left hand on on E string. The produced sound should be metallic, thin.
 *** Press down neighboring strings (IV, II) so that the bow does not touch them.

96 $\frac{4}{4}$ $\frac{5}{4}$ suddenly come off

Sus.Cym. *non dim.*

S. D. *ppppp* *morendo*

Solo Cl. *pp* *morendo*

Vln. I (1-2) $\frac{4}{4}$ $\frac{5}{4}$ *ppp* *p* *dim.* *1st desk* *pppp-pp* *morendo* *(pppp-ppp)*

Vln. I (3-4) *morendo* *(pppp-pp)*

Vln. II (1) *ppp* *pp* *ppppp*

Vln. II (2-3) *ppp* *ppp* *pppp* *morendo* suddenly come off

Vln. II (4-5) *ppp* *pppp non dim.*

Vla. (1-2) *pppp* *morendo* suddenly come off

Vla. (3-4) ****III, molto* *sul tasto.* *ppp* *pppp non dim.*

Vlc. (1) *pppp* bow on bridge, pitchless as poss.

Vlc. (2-3) *pppp* bow on bridge, pitchless as poss.

Vlc. (4-5) *pppp* bow on bridge, pitchless as poss.