

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 GLOVACKYTÉ  
(1990- )

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

**A**

Fl.1  
Fl.2  
Cl.1  
Cl.2  
Pno.  
Solo Cl.  
Vln. I (1-2)  
Vln. I (3-4)  
Vln. I (5-6)  
Vln. II (1)  
Vlc. (1)

non vib.  
pppp  
pp  
p  
mp  
ppp  
morendo  
sul pont.  
tr non vib.  
thin, metallic sound

muffle string with finger  
<>  
non vib.  
pppp  
<>  
muff. string with finger  
<>  
non vib.  
pppp  
pp  
p  
mp  
ppp  
morendo  
sul pont.  
tr non vib.  
thin, metallic sound

8  
5

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

**B**

Fl.1  
Fl.2  
Fl.3  
Cl.1  
Cl.2  
Perc. 1  
Crot.  
Vib.  
Sus. Cym.  
Pno.  
Harp.

16<sup>4</sup> 5<sup>4</sup>

air fiz. *pp:ppp sub.* 3 *pp:pppp sub.*  
air fiz. *p < f*  
*p < f*  
*PPPP* *pp:ppp sub.*  
*sub PPPP* *pp:ppp sub.*  
Snare Drum brush quickly side to side on skin  
Crotales bow  
(motor on, very slow vib.) bow  
Vibraphone *pp:ppp p*  
Suspended Cymbal bow dampen  
bow dampen  
scrape with paper clip near pegs  
unstrict, broken rhythm, metallic sound  
let it ring  
dampen

**B**

Solo Cl.

Vln. (1-2)  
Vln. I (3-4)  
Vln. I (5-6)  
Vln. II (1)  
Vln. II (2-3)  
Vln. II (4-5)  
Vla. (1-2)  
Vla. (3-4)  
Vlc. (1)  
Vlc. (2-3)  
Vlc. (4-5)  
Cb.

16<sup>4</sup> 5<sup>4</sup>

harmonic gliss., high as poss. *gliss. approx. \*\*sul G*  
molto sul pont. *sul tasto*  
molto sul pont. *sul tasto*  
fragile, airy sound  
molto sul pont. *sul tasto*  
molto sul pont. *sul tasto*  
fragile, airy sound  
harmonic gliss., high as poss. *\*\*sul G*  
molto sul pont. *sul tasto*  
molto sul pont. *sul tasto*  
fragile, airy sound  
molto sul pont. *sul tasto*  
molto sul pont. *sul tasto*  
fragile, airy sound  
\*1, pizz. other side of bridge  
\*1, pizz. other side of bridge  
1st desk, harmonic gliss., high as poss. *\*\*sul A*  
harmonic gliss., as high as poss. *\*\*sul A*  
harmonic gliss., high as poss. *\*\*sul A*  
pizz. div.

\* 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**

Fl.1      *pppp*      *p ppp sub.*

Fl.2      *p ppp sub.*      *ppp*

Fl.3      *ppp*

Ob.1      *ppp*

Cl.1      *ppp*      *mp ppp sub.*

Cl.2      *ppp*      *mp ppp sub.*

Crot.      hard stick      suspended cymbal

Vib.      motor off.      hard stick, no pedal      no Ped.      *mf*      *f*

Sus. Cym.      Tam-tam hit with triangle stick hit surface (not bell)

(8)      *f* (accent together with piano)

Pno. —*mp* poco dim. (8) *fff* 4th partial (accent together with Tam-tam) *PPP*

Hp. (imp) poco dim. *pp* *f* *ff*

Solo Cl. *mf* *pp*

**C** Solo Violin *ord. non vib.* *sul pont.* *sul pont.* *(s.p.)* *nat.*

Vln. (1-2) *mp* *pizz. other side of bridge* *p* *ff* *pp* *mf* *ff f* *p* *cresc.* *p* *ff* *mp* *II, sul pont. non vib.*

Vln. I (3-4) *sul pont.* *pizz. other side of bridge* *p* *ff* *bow on tailpiece* *p* *pp* *I, ord. non vib.* *ppp*

Vln. I (5-6) *sul pont.* *mp* *p* *ff* *bow on tailpiece* *p* *pp* *II, sul pont.* *ppp* *IV, arco, sul pont. non vib.*

Vln. II (1) *sul pont.* *mp* *gliss.* *pp* *ppp* *morendo* *pppp*

Vln. II (2-3) *sul pont.* *mp* *pizz. other side of bridge* *p* *ff* *bow on tailpiece* *p* *pp* *II, ord. non vib.* *ppp* *IV, arco, sul pont. non vib.*

Vln. II (4-5) *sul pont.* *mp* *pizz. other side of bridge* *p* *ff* *bow on tailpiece* *p* *pp* *ppp* *IV, arco, sul pont.*

Vla. (1-2) *dim.* *pppp*

Vla. (3-4) *IV, pizz.* *gliss.* *II, arco bow on bridge, non vib.* *sul pont.* *morendo*

Vcl. (1) *ricochet, col legno* *p* *div. pizz.* *gliss.* *arco, IV, bow on bridge, pitch F barely audible* *pppp*

Vlc. (2-3) *gliss.* *p* *ricochet, col legno* *p*

Vlc. (4-5) *p*

**D**

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

**Vibraphone** softest stick attack inaudible as poss. **pppp**

**Pho.** (8) non dim.

**Solo Vln.** **I, bow on bridge\*, pitch A barely audible** **PP** **f** **(audible)**

**Vln. I (1-2)** IV, bow on bridge, pitch G barely audible **ppp** **3** **ppp** **sub.** **quite forceful, metallic sound gradually becoming audible** **cresc.** **semibreve** **PPPP** **sub.** **3** **PPPP** **sub.** **PPPP** **sub.**

**Vln. I (3-4)** IV, bow on bridge, pitch F barely audible **ppp** **cresc.** **gradually becoming audible**

**Vln. I (5-6)** IV, bow on bridge, pitch F barely audible **ppp** **cresc.** **gradually becoming audible**

**Vln. II (1)** I, bow on bridge\*, pitch F barely audible **PPPP** **(audible)** **3** **PPPPP** **sub.** **quite forceful, metallic sound** **semibreve** **PPPP** **sub.** **3** **PPPP** **sub.** **PPPP** **sub.**

**Vln. II (2-3)** IIII, bow on bridge, pitch D barely audible **PPPPP** **cresc.** **gradually becoming audible** **III, sul pont.** **PP** **PPPP** **sub.** **PPPP** **sub.**

**Vln. II (4-5)** IIII, bow on bridge, pitch D barely audible **PPPPP** **cresc.** **gradually becoming audible** **III, sul pont.** **PP** **PPPP** **sub.** **PPPP** **sub.**

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

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

**Vlc. (1)** arco, IV, bow on bridge, pitch D barely audible **cresc.** **gradually becoming audible** **audible, sul pont.** **pp**

**Vlc. (2-3)** non div. **PPPP** **arco, IV, bow on bridge, pitch D barely audible** **cresc.** **gradually becoming audible** **audible, sul pont.** **pp**

**Vlc. (4-5)** non div. **PPPP** **arco, IV, bow on bridge, pitch D barely audible** **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.  
Fl.2  
Fl.3  
Ob.1  
Ob.2  
Ob.3  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
Hn.3  
Tpt.1  
Tpt.2  
Snare Dr.  
Thunder Sh.  
Vib.  
Pno.  
Hr.  
Solo Vln.  
Vln. I (1-2)  
Vln. I (3-4)  
Vln. I (5-6)  
Vln. II (1)  
Vln. II (2-3)  
Vln. II (4-5)  
Vla. (1-2)  
Solo Vlc.  
Vlc. (1)  
Vlc. (2-3)  
Vlc. (4-5)

*p* cresc.  
*bow*  
*strike with soft stick*  
*p*  
*mp*  
*ppp*  
*con sord.*  
*f*  
*pp*  
*4th partial*  
*ff*  
*p*  
*ff*  
*sub.*  
*sub.*  
*p*  
*f*  
*ord.*  
*pizz.*  
*\*\*arco*  
*metallic, grinding sound*  
*pizz.*  
*arco*  
*ord.*  
*non vib.*  
*molto sul pont.*  
*nat.*  
*poco*  
*ff*  
*II, arco, harmonic gliss.*  
*molto vib., moto sul pont.*  
*decrease pressure from harmonic*  
*ord.*  
*IV, arco, harmonic gliss.*  
*molto vib., moto sul pont.*  
*decrease pressure from harmonic*  
*ord.*  
*molto vib., moto sul pont.*  
*decrease pressure from harmonic*  
*ord.*

\* 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.



**F**

**Sus. Cym.** Suspended Cymbal  
very slow bows, as continuous as poss.  
**Solo Cl.**

**Solo Vin.**

**Vln. I (1-2)** non vib., sul pont.  
**Vln. I (3-4)** non vib., sul pont.  
**Vln. I (5-6)** non vib., sul pont.

**Vln. II (1)** non vib., sul pont.  
**Vln. II (2-3)** ord.  
**Vln. II (4-5)** ord.

**Vla. (1-2)** ord.  
**Vla. (3-4)** ord.

**Vlc. (1)** ord.  
**Vlc. (2-3)** ord.  
**Vlc. (4-5)** ord.

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

**G**

44

B. Cl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Hn.1 Hn.2 Gong Thunder Sh. Sus. Cym. Solo Cl.

Vln. II (1) Vln. II (2-3) Vln. II (4-5)

Vla. (1-2) Vla. (3-4)

Vlc. (1) Vlc. (2-3) Vlc. (4-5)

Cb.

**G**

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

**non vib. molto sul tasto**

**p** **morendo**  $\frac{4}{4}$

**(ppppp)**

**non vib. molto sul tasto**

**p** **morendo**  $\frac{4}{4}$

**(ppppp)**

**non vib. molto sul tasto**

**p** **morendo**  $\frac{4}{4}$

**(ppppp)**

**non vib. molto sul tasto**

**p** **slow gliss.** **morendo**  $\frac{4}{4}$

**(ppppp)**

**non vib. molto sul tasto**

**p** **slow gliss.**

**gloss**

**pp** **p**

**non vib. molto sul tasto**

**p** **morendo**  $\frac{4}{4}$

**(ppppp)**

**non vib. molto sul tasto**

**p** **morendo**  $\frac{4}{4}$

**(ppppp)**

**ppp** **pp** **p**

52

Bsn.1      Bsn.2

Hn.1      Hn.2      Hn.3

Vib.      Sus. Cym.

Pno.      Hp.

Solo Cl.

Vln. I (1-2)      Vln. I (3-4)      Vln. I (5-6)

Vln. II (1)      Vln. II (4-5)

Vlc. (1)      Vlc. (2-3)      Vlc. (4-5)

Cb.

**H**

**3**

**4**

**5**

**4**

**3**

**4**

**3**

**p**      **pppp**      **pppp**      **pppp**

**pppp**

**pppp**

**pppp**

**pppp**

**pppp**

**pppp**

**ppp**      **mp**

**ppp**      **mp**      **pp**

**ppp**      **mp**      **pp**

**p**      **sfp**      **cresc.**

**mf**      **poco**

**mf**

**pizz.**

**ff**

**ricochet col legno**

**ricochet col legno**

**pizz.**

**p**

**pizz.**

**p**

**pizz.**

**p**

**Solo Violin sul pont.**

**metallic, thin sound**

**col legno battuto, half wood, half hair**

**p cresc.**

**cresc.**

**ord.**

**ppp**

**p cresc.**

**ord.**

**pp**

**p**

**cresc.**

**gloss.**

**2nd desk gently comes in**

**p cresc.**

**soft sticks, attack inaudible as poss.**

<img alt="A complex musical score page with multiple staves for various instruments. The page is numbered 10 at the top left. The score includes parts for Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Vibraphone, Suspended Cymbal, Piano, Double Bass, Solo Clarinet, Violin I (parts 1-2, 3-4, 5-6), Violin II (parts 1, 4-5), and Cello. The music features dynamic markings like p, pp, f, ff, and sfp, as well as performance instructions such as 'ricochet col legno', 'pizz.', 'gloss.', and 'soft sticks, attack inaudible as poss.'. Measure numbers 52 through 3 are indicated above the staves. Measure 52 starts with Bassoon 1 playing pp. Measure 53 shows Bassoon 2 playing pp. Measures 54-55 show Bassoon 1 and Bassoon 2 playing pp. Measure 56 shows Bassoon 2 playing pp. Measure 57 shows Bassoon 1 playing pp. Measure 58 shows Bassoon 2 playing pp. Measure 59 shows Bassoon 1 playing pp. Measure 60 shows Bassoon 2 playing pp. Measure 61 shows Bassoon 1 playing pp. Measure 62 shows Bassoon 2 playing pp. Measure 63 shows Bassoon 1 playing pp. Measure 64 shows Bassoon 2 playing pp. Measure 65 shows Bassoon 1 playing pp. Measure 66 shows Bassoon 2 playing pp. Measure 67 shows Bassoon 1 playing pp. Measure 68 shows Bassoon 2 playing pp. Measure 69 shows Bassoon 1 playing pp. Measure 70 shows Bassoon 2 playing pp. Measure 71 shows Bassoon 1 playing pp. Measure 72 shows Bassoon 2 playing pp. Measure 73 shows Bassoon 1 playing pp. Measure 74 shows Bassoon 2 playing pp. Measure 75 shows Bassoon 1 playing pp. Measure 76 shows Bassoon 2 playing pp. Measure 77 shows Bassoon 1 playing pp. 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Bassoon 1 playing pp. Measure 354 shows Bassoon 2 playing pp. Measure 355 shows Bassoon 1 playing pp. Measure 356 shows Bassoon 2 playing pp. Measure 357 shows Bassoon 1 playing pp. Measure 358 shows Bassoon 2 playing pp. Measure 359 shows Bassoon 1 playing pp. Measure 360 shows Bassoon 2 playing pp. Measure 361 shows Bassoon 1 playing pp. Measure 362 shows Bassoon 2 playing pp. Measure 363 shows Bassoon 1 playing pp. Measure 364 shows Bassoon 2 playing pp. Measure 365 shows Bassoon 1 playing pp. Measure 366 shows Bassoon 2 playing pp. Measure 367 shows Bassoon 1 playing pp. Measure 368 shows Bassoon 2 playing pp. Measure 369 shows Bassoon 1 playing pp. Measure 370 shows Bassoon 2 playing pp. Measure 371 shows Bassoon 1 playing pp. Measure 372 shows Bassoon 2 playing pp. Measure 373 shows Bassoon 1 playing pp. Measure 374 shows Bassoon 2 playing pp. Measure 375 shows Bassoon 1 playing pp. Measure 376 shows Bassoon 2 playing pp. Measure 377 shows Bassoon 1 playing pp. Measure 378 shows Bassoon 2 playing pp. Measure 379 shows Bassoon 1 playing pp. Measure 380 shows Bassoon 2 playing pp. Measure 381 shows Bassoon 1 playing pp. Measure 382 shows Bassoon 2 playing pp. Measure 383 shows Bassoon 1 playing pp. Measure 384 shows Bassoon 2 playing pp. Measure 385 shows Bassoon 1 playing pp. Measure 386 shows Bassoon 2 playing pp. Measure 387 shows Bassoon 1 playing pp. Measure 388 shows Bassoon 2 playing pp. Measure 389 shows Bassoon 1 playing pp. Measure 390 shows Bassoon 2 playing pp. Measure 391 shows Bassoon 1 playing pp. Measure 392 shows Bassoon 2 playing pp. Measure 393 shows Bassoon 1 playing pp. Measure 394 shows Bassoon 2 playing pp. Measure 395 shows Bassoon 1 playing pp. Measure 396 shows Bassoon 2 playing pp. Measure 397 shows Bassoon 1 playing pp. Measure 398 shows Bassoon 2 playing pp. Measure 399 shows Bassoon 1 playing pp. Measure 400 shows Bassoon 2 playing pp. Measure 401 shows Bassoon 1 playing pp. Measure 402 shows Bassoon 2 playing pp. Measure 403 shows Bassoon 1 playing pp. Measure 404 shows Bassoon 2 playing pp. Measure 405 shows Bassoon 1 playing pp. Measure 406 shows Bassoon 2 playing pp. Measure 407 shows Bassoon 1 playing pp. Measure 408 shows Bassoon 2 playing pp. Measure 409 shows Bassoon 1 playing pp. Measure 410 shows Bassoon 2 playing pp. Measure 411 shows Bassoon 1 playing pp. Measure 412 shows Bassoon 2 playing pp. Measure 413 shows Bassoon 1 playing pp. Measure 414 shows Bassoon 2 playing pp. Measure 415 shows Bassoon 1 playing pp. Measure 416 shows Bassoon 2 playing pp. Measure 417 shows Bassoon 1 playing pp. Measure 418 shows Bassoon 2 playing pp. Measure 419 shows Bassoon 1 playing pp. Measure 420 shows Bassoon 2 playing pp. Measure 421 shows Bassoon 1 playing pp. Measure 422 shows Bassoon 2 playing pp. Measure 423 shows Bassoon 1 playing pp. Measure 424 shows Bassoon 2 playing pp. Measure 425 shows Bassoon 1 playing pp. Measure 426 shows Bassoon 2 playing pp. Measure 427 shows Bassoon 1 playing pp. Measure 428 shows 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59  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Ob.1  
Ob.2  
Ob.3  
Bsn.1  
Bsn.2

Hn.1  
Hn.2  
Hn.3  
Tbn.1  
Tbn.2  
B. Tbn.

Sus. Cym.  
Vib.  
Sus. Cym.  
Pno.  
Hp.

Solo Cl.

Vin. (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)

Vlc. (1)  
Vlc. (2-3)  
Vlc. (4-5)

Cb.

circular brushing motion

keep same pulse

soft sticks

no Ped.

Suspended Cymbal

Thunder Sheet

col legno battuto,  
half wood, half hair

All,  
col legno battuto,  
half wood, half hair

ord. gliss.

ord. gliss.

gliss.

gliss.

67

Ob.1  
Ob.2  
Ob.3  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Tbn.1  
Tbn.2

**I rit.**

5 4 3 4

poco cresc.  
poco cresc.  
poco cresc.  
simile <>  
simile <>  
poco cresc.  
poco cresc.  
poco cresc.

Timp  
Sus. Cym.  
Thunder sh.

Sritek cymbal placed on top of timpani, soft sticks

ppp  
p  
pp  
f

Thunder sh.

Solo Cl.

cresc.  
ff  
poco

5 4 3

Vln. I (1-2)  
Vln. I (3-4)  
Vln. I (5-6)

poco cresc.  
poco cresc.  
poco cresc.

Vln. II (1)  
Vln. II (2-3)  
Vln. II (4-5)

pp  
mf  
poco cresc.  
sub p

Vlc (1)

pp  
mf  
poco cresc.

Fl.1

Fl.2

Ob.1

Cl.1

Cl.2

Solo Cl.

Vln. II (1)

Vln. II (2-3)

Vln. II (4-5)

14

**J**

Fl.1      Fl.2      Fl.3      Ob.1      Ob.2      Ob.3      Cl.1      Cl.2

**2** **4** **2** **3** **3**

Fl.1: *p*, *pp*, *p*, *pp*, *mf*, *f*, *p*, *p*, *mf*  
Fl.2: *p*, *pp*, *mf*, *f*, *p*, *p*, *b*, *p*  
Fl.3: *p*, *pp*, *mf*, *p*, *p*, *p*, *b*, *p*  
Ob.1: *p*, *pp*, *mf*, *p*, *p*, *p*, *b*, *p*  
Ob.2: *pp*, *mf*, *p*, *p*, *mp*, *p*, *p*, *f*  
Ob.3: *p*, *pp*, *mf*, *p*, *p*, *p*, *b*, *p*  
Cl.1: *cresc.*, *mp*, *p*, *p*, *f*  
Cl.2: *cresc.*, *p*, *mp*, *p*, *p*

Musical score for orchestra and piano, measures 11-12.

**Sus. Cym.**: Suspended Cymbal. In m. 11, a vertical stroke is followed by a bow. Dynamics: *ppp*, *mf*. In m. 12, a vertical stroke is followed by a damper.

**T.-Tam.**: Tam-tam. In m. 11, a vertical stroke is followed by a bow. Dynamics: *ppp*, *f*. In m. 12, a vertical stroke is followed by a bow.

**Pno.**: Piano. In m. 11, a vertical stroke is followed by a bow. Dynamics: *p*, *f*. In m. 12, a vertical stroke is followed by a bow.

**Hp.**: Double Bass. In m. 11, dynamics: *p*, *mp*, *mf*. In m. 12, a vertical stroke is followed by a bow.

**Solo Cl.**: Solo Clarinet. In m. 11, dynamics: *poco*, *f*. In m. 12, a vertical stroke is followed by a bow.

82

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Ob.2  
Ob.3  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
Hn.3  
Tpt.1  
Tpt.2  
Tim.  
Sus. Cym.  
T-Tam.  
Pno.  
Hp.  
Solo Cl.  
Solo Vln.  
Vln. I (1-2)  
Vln. I (3-4)  
Vln. I (5-6)  
Vln. II (1)  
Vln. II (2-3)  
Vln. II (4-5)  
Vla. (1-2)  
Vla. (3-4)  
Vlc. (1)  
Vlc. (2-3)  
Vlc. (4-5)  
Cb.

4

5

\* 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.



Solo Ctr.      3      3      5      5      *mf*      3      *poco*      3

**K**

Solo Vln.      *p*

Vln. I (1-2)      *p*      *div.*, III.      *sul pont.*      *All.*      *\*\*pizz. very strict rhythm*      **3**      *4*

Vln. I (3-4)      *pp*      *\*\*pizz. very strict rhythm*      *ff*      *mf f*      *simile*      *dim.*

Vln. I (5-6)      *mf*      *mf f*      *simile*      *dim.*      *moto*      *p*      *mf*

Vln. II (1)      *p*      *mf dim.*      *IV, sul pont.*      *s.p.*      *sul tasto*

Vln. II (2-3)      *p*      *mp*      *sul pont.*      *p*      *molto*      *sul tasto*      *pp*

Vln. II (4-5)      *p*      *mf dim.*      *p*      *pp*      *mf*      *\*\*\*III, molto sul tasto.*      *pp*

Vla. (1-2)      *mf*      *dim.*      *ord.*      *gloss.*      *pp*      *pp*      *ord.*

Vla. (3-4)      *mf*      *dim.*      *ord.*      *gloss.*      *pp*      *pp*      *ord.*

Vlc. (1)      *mf*      *dim.*      *ord.*      *pp*      *(ord.)*

Vlc. (2-3)      *mf*      *dim.*      *dim.*      *pp*      *(ord.)*

Vlc. (4-5)      *mf*      *dim.*      *dim.*      *pp*

Cb.      *f*      *gloss.*      *pp*      *pliss.*      *ppp*

**=50**

96  $\frac{4}{4}$

Sus.Cym. non dim.

S. D. ppppp morendo

Solo Cl. pp morendo

Vln. I (1-2) 1st desk pppp pp morendo (ppppp-ppp)

Vln. I (3-4) morendo (ppppp-ppp)

Vln. II (1) PPP < PP PPPP

Vln. II (2-3) PPP PPPP morendo

Vln. II (4-5) PPP non dim. suddenly come off

Vla. (1-2) PPPP morendo

Vla. (3-4) \*\*\*III, molto sul tasto. PPPP non dim. suddenly come off

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.