

*In Time Entwined, In Space Enlaced*

for Three Mixed Trios and Audience Harmonicas

2008

Christian Mason



## Instrumentation: Three Mixed Trios and Audience Harmonicas

### TRIO I:

Clarinet in A

Viola

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low F#, low B, high F#), Marimba

### TRIO II:

Cor Anglais

Violin

Percussion: Triangle, Large Suspended Cymbal, 5 Crotales (low C, low G#, high D#, high G, high G#), Almglocken (full set: low C - high A), 5 Tuned Gongs (C, C#, D, D#, E)

### TRIO III:

Flute/Bass Flute

Violoncello

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low E, low A, high F), Vibraphone

### AUDIENCE HARMONICAS and BELLS:

The piece requires 36 harmonica and bell players (distributed like islands of sound throughout the audience in six groups of six).

Two types of harmonica playing are required:

1. Hanki-harmonica: A high, sustained and ethereal sound produced by blowing harmonica through a handkerchief
2. High staccato pitches produced by short, sharp breaths into the top two holes of the harmonica

The ideal harmonicas are *Tremolo Harmonicas* made by *Swan*. The piece requires a chromatic set for the 12 solo players and 24 additional harmonicas (in any key) for the hanki-harmonica players. Every player requires a handkerchief. For further information or to hire the appropriate instruments, please contact the composer.

Score in C with usual octave transpositions (Bass Flute sounds octave lower, Almglocken sound octave higher, crotales sound two octaves higher)

Stage Layout

PERCUSSION II  
(Incl. Almglock.en and Gongs)

COR ANGLAIS.

VIOLIN

VIOLA

FLUTE

PERCUSSION I  
(Incl. Marimba)

CLARINET

CELLO

PERCUSSION III  
(Incl. Vibraphone)

Commissioned by the London Sinfonietta on the occasion of its 40<sup>th</sup> Anniversary Concert on Tuesday December 2<sup>nd</sup> of  
December 2008

## Audience Harmonica Groupings and Roles

The 36 audience harmonica and bell players should be divided into 6 groups of 6 players:

**Group A** = players: **1** (harm. D#), **7** (harm. A), **16** (Rin 1, Eb), **18, 19, 20** (hanki-harmonicas)

**Group B** = players: **2** (harm. C#), **11** (harm. F), **14** (Cupbells 2, B/G#), **21, 22, 23** (hanki-harmonicas)

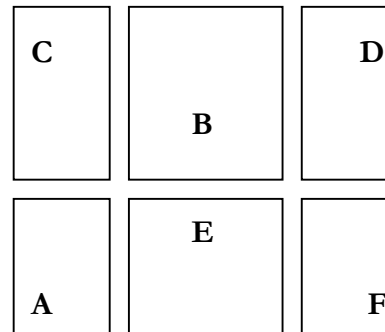
**Group C** = players: **3** (harm. D), **9** (harm. G#), **13** (Cupbells 1, Eb/A), **24, 25, 26** (hanki-harmonicas)

**Group D** = players: **4** (harm. B), **10** (harm. F#), **15** (Cupbells 3, Bb/G), **27, 28, 29** (hanki-harmonicas)

**Group E** = players: **5** (harm. C), **8** (harm. G), **30, 31, 32, 33** (hanki-harmonicas)

**Group F** = players: **6** (harm. A#), **12** (harm. E), **17** (Rin 2, F), **34, 35, 36** (hanki-harmonicas)

These groups should be distributed evenly throughout the space of the hall, though the precise layout will vary depending on the venue. At the premiere (in Queen Elizabeth Hall, London) they were approximately like this:



All players are required to play in the ‘Tutti hanki-harmonica’ sections. In addition players 1-17 have special functions:

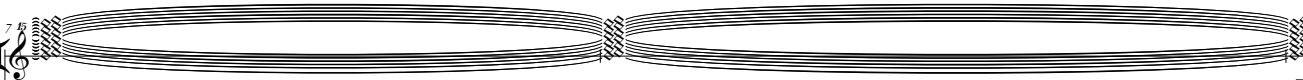
- Players 1-6 are group leaders
- Each group has two *solo players* (1-12)
- Groups B, C and D each have a *cupbell player*
- Groups A and F each have a *rin player*









Hanki. Harm. 

rall. . . . . ♩ = 40

Cl. *f* *pp* *f* *pp* *f* *p* *f*

Vla. *f* *pp* *p* *f*

Cym. I arco *p* arco *p*

C. A.

Vln.

Tri. II

B. Fl.

Vc.

Vib.



14

Cl. *f* *p* *sfz* *f* *p* *sfz*

Vla. *con vib.* *f* *p* *sfz* *sfz* *ord.* *sp* *f* *p* *sfz* *sfz* *ord.* *sp* *f* *p* *sfz* *sfz* *ord.* *sp* *f*

Cym. I *arco* *p*

C. A. *lip vibrato* *f* *p* *3f* *p* *lip bend* *p* *f* *3* *p* *5* *p* *sfz*

Vln. *sp* *sfz* *sempre pesante, aggressive* *sfz* *sfz* *ord.* *sfz* *sfz* *sp* *3* *sfz* *ord.* *sfz* *sfz* *sfz* *sfz*

Tri. II *f*

B. Fl. *con vib.* *Explosive Breath* *f* *p* *sfz* *ord.* *p* *Explosive Breath* *ord.* *3* *sfz* *sfz* *3* *f* *6* *p* *f* *5* *3* *sfz* *sfz* *Explosive Breath*

Vc. *p* *3* *sfz* *sfz* *sp* *ord.* *p* *3* *sp* *sfz* *sfz*

Vib. *p*

17

Cl. *f* *p* *sfz* *p* *ff* *fp* *f* *pp* *fp* *f*

Vla. *p* *sfz* *p* *ff* *p* *ff* *ord.* *sp* *ord.* *3*

Cym. I *p* *arco*

C. A. *p* *sfz* *p* *p dolce*

Vln. *sfz* *ord.* *sfz* *sp* *ord.* *p* *f* *ff* *3*

Tri. II *f*

B. Fl. *f* *p* *f* *f*

Vc. *p* *f* *ord.* *f* *pp* *f* *sp* *ord.* *f*

Tri. III *f*

Every accent indicates an "fp" effect

Hanki. Harm. 

Cl. 

Vla. 

Cym. I 

C. A. 

Vln. 

Cym. II 

B. Fl. 

Vc. 

Cym. III 

*rall.*  = c.40

*msp*, *arco*, *p*, *pp*, *mf dolce*, *ff*, *f*, *pp*, *pp sfz*, *f*, *p*, *f*, *ord.*



**E** CANON I: 2-part  
Capricious

29

Cl. *poco vib.*  
*ppp* *pp* *sfz* *pp* *f* *pp*

Vla. *sul tasto poco vib.* *sp* *sul tasto* *sp* *ord.*  
*ppp* *pp* *sfz* *pp* *sfz* *f* *pp*

Mar. *ppp* *p* *sfz sfz* *p* *sfz* *f* *pp*

C. A. *f* *p* *f* *p* *sfz* *p* *sfz* *sfz* *f* *p* *sfz*

Vln. *'twangy' pizz.* (use nail of the plucking finger to damp the note) *arco.* *'twangy' pizz.* *arco* *sp.* *'twangy' pizz.*  
*f* *p* *f* *f* *p* *sfz* *f* *sfz* *sfz* *f* *sfz*

Alm. *f* *p* *f* *p* *sfz sfz* *sfz* *f* *p* *sfz*

B. Fl. *poco vib.* *pp* *sfz* *pp* *ord.*

Vc. *poco vib.* *pp* *sp* *sul tasto* *sp* *sul tasto*  
*sfz* *pp* *sfz* *pp*

Vib. *f* *sfz sfz* *f* *sfz* *sfz* *f* *sfz*

**F** CANON II: 3-part  
Increasingly expansive

33

Cl. normal vib.

Vla. sul tasto normal vib.

Mar. sfz p sfz p sfz p sfz p

C. A. sfz sfz sfz sfz p sfz

Vln. sfz sfz sfz sfz arco (ord.) p sfz 'twangy' pizz. sfz

Alm. sfz sfz sfz p sfz p sfz p

B. Fl. normal vib. p p p p p

Vcl. normal vib. p p p

Vib. sfz p sfz p sfz sfz sfz p sfz p



**G** CANON III: 4-part  
Nocturnal, dark sound

37

Cl.

Vla.

Tri. III

Mar.

C. A.

Vln.

Alm.

B. Fl.

Vc.

Tri. III

Vib.

*mp*

*p*

*sfz*

*f*

*ppp*

*sfz p*

*p*

*sfz*

*arco*

*'twangy' pizz.*

*sp*

*wide vib.*

*ord.*

*pp*

*p*

*sfz*

*mf*

*p*

*sfz*



47

Cl. *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vla. *f* *f* *f* *f* *f*

Tri. *f* *ff*

Mar. *p* *sfz* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

C. A. *sfzp* *f* *sfz* *sfz* *sfz* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz* *ff sempre*

Vln. *f* *sfz* *sfz* *sfz* *f* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *p*

Alm. *p* *sfz* *sfz* *sfz* *p* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

B. Fl. *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vc. *f* *f* *f* *f* *f* *ff* *p*

Tri. III *ff*

Vib. *p* *sfz* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Performance instructions: *sp*, *ord.*, *arco*, *sfz*, *p*, *ff*, *ff sempre*, *ord. (full tone)*, *'twangy' pizz.*

**H** Becoming bright and light-filled

This page contains a musical score for measures 53 through 60. The instruments are arranged in the following order from top to bottom: Clarinet (Cl.), Violin (Vla.), Maracas (Mar.), Clarinet in A (C. A.), Violin (Vln.), Alto Saxophone (Alm.), Bass Flute (B. Fl.), Viola (Vc.), and Vibraphone (Vib.).

**Measure 53:** Clarinet (Cl.) starts with a *ff sempre* dynamic. Violin (Vla.) and Viola (Vc.) play a tremolo with *ff* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play a rhythmic pattern with *ff* dynamics. Clarinet in A (C. A.) starts with *sfz* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *ff* dynamics.

**Measure 54:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *ff* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *ff* dynamics. Clarinet in A (C. A.) continues with *ff sempre* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *ff* dynamics.

**Measure 55:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *ppp* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *ppp* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *ppp* dynamics.

**Measure 56:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *p* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *p* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *p* dynamics.

**Measure 57:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *ff* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *ff* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *ff* dynamics.

**Measure 58:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *pp* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *pp* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *pp* dynamics.

**Measure 59:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *mf* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *mf* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *mf* dynamics.

**Measure 60:** Clarinet (Cl.) continues with *ff* dynamics. Violin (Vla.) and Viola (Vc.) play a tremolo with *mf* dynamics. Maracas (Mar.) and Vibraphone (Vib.) play with *mf* dynamics. Clarinet in A (C. A.) continues with *ff* dynamics. Bass Flute (B. Fl.) and Alto Saxophone (Alm.) play with *mf* dynamics.

Performance instructions include *ord.* (order), *change bow ad lib.*, *gliss.* (glissando), and various dynamic markings (*ff*, *ppp*, *p*, *f*, *sfz*, *mf*).

56

Cl. *gliss.* ord. *sp* *msp* ord. *gliss.* *sp* *msp* ord.

Vla. *pp* *mf* *ff* *pp* *f* *ff* *pp* *f*

Mar. *pp* *mf* *ff* *pp* *f* *ff* *pp*

C. A. *gliss.* ord. *sp* *msp* ord. *sp*

Vln. *mf* *ff* *pp* *f* *ff* *pp* *ff*

Alm. *mf* *ff* *pp* *f* *ff* *pp* *ff*

Fl. *ff*

B. Fl. TAKE FLUTE

Vc. *ff* *pp* *f* *ff* *pp* *ff* *ff*

Vib. *ff* *pp* *f* *ff* *pp* *ff* *ff*

Detailed description: This page of a musical score contains measures 56 through 72. It features ten staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Alto Saxophone (C. A.), Violoncello (Vc.), Double Bass (Vib.), Flute (Fl.), Bass Flute (B. Fl.), and Maracas (Mar.). The score is written in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings. The Clarinet part includes sixteenth-note runs with slurs and glissandos, and dynamic markings of *ord.*, *sp*, *msp*, and *ff*. The Violin and Viola parts feature sixteenth-note patterns with dynamic markings of *pp*, *mf*, *ff*, and *f*. The Maracas part consists of rhythmic patterns with dynamic markings of *pp*, *mf*, *ff*, and *f*. The Alto Saxophone part includes slurs and dynamic markings of *ord.*, *sp*, and *msp*. The Violoncello and Double Bass parts have dynamic markings of *ff*, *pp*, and *f*. The Flute part has a dynamic marking of *ff*. The Bass Flute part has a dynamic marking of *ff*. The Alto Saxophone part includes a marking "sul D" and "msp". The Bass Flute part has a marking "TAKE FLUTE".



Conductor turns to face audience

62a  
Cond.

62b  
Cond.

62c  
Cond.

5"

6"

7"

17

The score consists of 13 staves for Harmonicas (Harm. 1-12), Hanki. Harm., Cupbells 1-3, Rin 1, and Rin 2. The Harmonica staves feature rhythmic notation with stems and flags, indicating specific notes and durations. The Hanki. Harm. staff is marked with a double bar line and a wavy line, suggesting a sustained or tremolo effect. The Cupbells and Rin staves feature large, elongated oval shapes, likely representing sustained sounds or specific playing techniques. The score is divided into three sections by vertical dashed lines, corresponding to the conductor's turns to face the audience at measures 5, 6, and 7. The first section (measures 1-5) is marked with a double bar line and a wavy line. The second section (measures 6-11) is marked with a double bar line and a wavy line. The third section (measures 12-17) is marked with a double bar line and a wavy line. The final measure (17) is marked with a double bar line and a wavy line.

62d  
Cond.

62e  
Cond.

62f  
Cond.

8"

9"

10"

Harm. 1 (D#)

Harm. 2 (C#)

Harm. 3 (D)

Harm. 4 (B)

Harm. 5 (C)

Harm. 6 (A#)

Harm. 7 (A)

Harm. 8 (G)

Harm. 9 (G#)

Harm. 10 (F#)

Harm. 11 (F)

Harm. 12 (E)

Hanki. Harm.

Cupbells 1 [Eb/A]

Cupbells 2 [B/G#]

Cupbells 3 [Bb/G]

Rin 1 [Eb]

Rin 2 [F]



**J** STRING TRIO:  
Extremely Slow, intimate  
♩ = 40

63

Cl. *p*  
senza vib. (unless notated)  
sul tasto  
con sord.

Vla. *ppp/ritando*  
*p*  
*p*  
*ppp*  
*p*  
*ppp*  
sp

Mar. *p*  
soft sticks

C. A. *p*  
*p*  
*ppp*  
*p*  
*ppp*

Vln. *ppp/ritando*  
*p*  
*ppp*  
*p*  
IV  
*ppp*  
*p*  
*ppp*  
*p*  
*mf*  
*ppp*  
sp ord.

Gongs *p*

B. Fl. *ppp*  
*p*  
*p*  
*ppp*  
*p*  
*mf*

Vc. *ppp/ritando*  
*p*  
*ppp*  
*p*  
*ppp*  
*p*  
*ppp*  
*p*  
*mf*  
sp ord.

Vib. *p*  
soft sticks



**K** WIND TRIO:  
Faster, but still very slow  
♩ = 45

Musical score for Wind Trio, page 21, measures 75-80. The score is in 3/4 time and consists of eight staves: Clarinet (Cl.), Viola (Vla.), Maracas (Mar.), C. A. (C. A.), Violin (Vln.), Gongs, B. Fl. (B. Fl.), and Vibraphone (Vib.).

**Clarinet (Cl.):** Measures 75-80. Dynamics: *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. Includes triplets and slurs.

**Viola (Vla.):** Measures 75-80. Dynamics: *mf*. Includes the instruction "senza sord." starting at measure 76.

**Maracas (Mar.):** Measures 75-80. Dynamics: *mf*.

**C. A. (C. A.):** Measures 75-80. Dynamics: *mf*, *pp*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. Includes triplets and slurs.

**Violin (Vln.):** Measures 75-80. Dynamics: *mf*. Includes the instruction "senza sord." starting at measure 76.

**Gongs:** Measures 75-80. Dynamics: *mf*.

**B. Fl. (B. Fl.):** Measures 75-80. Dynamics: *mf*, *fpp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*. Includes triplets and slurs.

**Vc. (Vc.):** Measures 75-80. Dynamics: *mf*. Includes the instruction "senza sord." starting at measure 76.

**Vib. (Vib.):** Measures 75-80. Dynamics: *mf*.

poco accel. . . . .

81

Cl. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *fp*

Vla. *pp* *f* *fp*

Mar. *fp*

C. A. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln.

Gongs

B. Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *sfz* *p* *sfz* *p* *sfz* *3* *sfz* *sfz* *sfz* *ord.*

Vc.

Vib. *arco*

Detailed description: This page of a musical score contains nine staves. The top staff is for Clarinet (Cl.), the second for Viola (Vla.), the third for Maracas (Mar.), the fourth for Cello/Double Bass (C. A.), the fifth for Violin (Vln.), the sixth for Gong (Gongs), the seventh for Bass Flute (B. Fl.), the eighth for Violoncello (Vc.), and the ninth for Vibraphone (Vib.). The music is in 2/4 time and features complex rhythmic patterns with triplets and slurs. Dynamics range from *pp* (pianissimo) to *sfz* (sforzando). The Clarinet and Cello/Double Bass parts have the most activity, with the Clarinet starting at measure 81. The Viola and Cello/Double Bass parts have a *poco accel.* marking. The Bass Flute part includes an *ord.* (ordine) marking. The Vibraphone part is marked *arco*.

**MIXED TRIOS:**  
Slightly Faster, Flowing

♩ 50

88

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Cl. (Clarinet):** Rests throughout the passage.
- Vla. (Viola):** Features a melodic line with dynamics *f*, *p*, *f*, *fp*, *flautando*, *f*, and *p*. It includes articulations such as *msp*, *ord.*, *sp*, *sul tasto*, and *ord.*, along with triplet markings.
- Mar. (Maracas):** Provides a rhythmic accompaniment starting with a *f* dynamic.
- C. A. (C. A.):** Features a melodic line with dynamics *f*, *p*, *f*, *f*, and *p*, including a triplet.
- Vln. (Violin):** Rests throughout the passage.
- Gongs:** Provides a rhythmic accompaniment starting with a *f* dynamic.
- B. Fl. (Bass Flute):** Features a melodic line with dynamics *f*, *p*, *fp*, *f*, *p*, *f*, *sfz*, and *f*. It includes articulations such as *ord.*
- Vc. (Violoncello):** Provides a rhythmic accompaniment starting with a *f* dynamic.
- Vib. (Vibraphone):** Provides a rhythmic accompaniment starting with a *f* dynamic.

poco accel. . . . .

94

Cl. *f* *p* *f* *p* *sfz* *p* *f* *p*

Vla. *f* *p* *f* *sp* *ord.* *p*

Mar. *p*

C. A. *f* *fp* *f* *p* *f* *p*

Vln. *f* *III* *p* *f* *sp* *ord.* *sp* *ord.* *p* *f* *p*

Gongs

B. Fl. *f* *p* *sfz* *sfz* *sfz* *p*

Vc. *f* *sp* *ord.* *p* *sfz* *sp* *ord.* *sfz* *p* *f* *ord.* *p*

Vib. *arco* *pp*

Detailed description: This page of a musical score, numbered 94, features nine staves for different instruments. The top staff is Clarinet (Cl.), followed by Viola (Vla.), Maracas (Mar.), Cello/Double Bass (C. A.), Violin (Vln.), Gongs, Bass Flute (B. Fl.), Violoncello (Vc.), and Vibraphone (Vib.). The score is written in 2/4 time and includes various dynamics such as *f* (forte), *p* (piano), *sfz* (sforzando), and *pp* (pianissimo). Performance markings include *sp* (sostenuto), *ord.* (ordinario), and *arco* (arco). The piece concludes with a *poco accel.* (poco accelerando) instruction. The bottom of the page shows the start of the next page with the number 95.

**M** SEXTET:  
Pushing forward  
♩ = 55

102

Cl. *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Mar. *ff*

C. A. *ff* *p* *ff* *p* *p*

Vln. *ff* *p* *ff* *p* *ff*

Gongs *ff*

B. Fl. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p*

Vib. *ff*

ord. ord. ord. IV ord.

sp sp sp

3 3 3 3

109

Cl. *ff* *p* *ff* *p* *ff*

Vla. *ff* *ff* *p* *ff*

Mar. *p*

C. A. *ff* *p* *ff*

Vln. *ff* *p* *ff* *p* *ff*

Gongs

B. Fl. *ff* *p* *ff* *sfz* *ff* *sfz* *sfz* *sfz*

Vc. *p* *ff* *p* *ff*

Vib. *p*

ord. *sp*

ord. *ff*

sp

ord. *ff*

sp IV *ff* *p* *ff*

I *p* *ff*

III *ff*

hard sticks *p*

Detailed description: This page of a musical score, numbered 109, features eight staves. The top staff is for Clarinet (Cl.), followed by Viola (Vla.), Maracas (Mar.), Cymbals (C. A.), Violin (Vln.), Gongs, Bass Flute (B. Fl.), Violoncello (Vc.), and Vibraphone (Vib.). The score is written in 2/4 time and includes various dynamics such as *ff* (fortissimo), *p* (piano), *sfz* (sforzando), and *sp* (sustained piano). It also contains articulation markings like *ord.* (order) and *hard sticks*. Musical features include triplets, quintuplets, and slurs. The bottom of the page shows the beginning of the next page with the number 110.



Hanki. Harm.

**[N] Suddenly slower**  
♩ = 40

Cl. *senza vib.*  
*fff* *pp* *mf* *pp*

Vla. *senza vib.*  
*msp* *sp* *fff* *pp* *f*

Mar. *fff*

C. A. *senza vib.*  
*fff* *mf dolce* *p* *pp*

Vln. *senza vib.*  
*msp* *con vib.*  
*ord.* *fff* *pp* *mf*

Gongs *fff*

B. Fl. *ord.*  
*fff* *pp* *f* *p* *f*

Vc. *senza vib.*  
*msp* *ord.* *sul tasto*  
*fff* *pp* *mf*

Vib. *fff*

*subtone*

*lip bend as far as possible towards Eb*

TUTTI ad. lib. through HANDKERCHIEF

120

Hanki. Harm. **p**

**O** Ethereal, delicate, glistening

Cl. **p**

Vla. *p dolce* **p** **p** **p** **p** **p** **p** **p**  
arco  
sempre l.v.

Crot. I **p sempre**

C. A.

Vln. *p dolce* **p** **p** **p** **p** **p** **p** **p**  
arco  
sempre l.v.

Crot. II **p sempre**

B. Fl. **pp**

Vc. *p dolce* **p** **p** **p** **p** **p** **p** **p**  
arco  
sempre l.v.

Crot. III **p sempre**

126

Hanki. Harm.

rall. . . . . ♩ = c.20

Cl.

Vla.

Crot. I

C. A.

Vln.

Crot. II

B. Fl.

Vc.

Crot. III