

JUKAL

for

Solo Guitar and Chamber Ensemble

Preview File Only

Gabriel Erkoreka

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JUKAL

(1999-2000)

INSTRUMENTS:

Solo Guitar

Oboe (doubling Cor Anglais)

Clarinet in B-flat (doubling Bass Clarinet)

Bassoon

Percussion (1 player): Anvil

Crotales

Tambourine

Bass Drum

Log Drum

5 Wood-blocks

Whip

Claves

Xylophone

Harpsichord

Harp

Viola

Violoncello

Double-bass

Dur.: 12 min.

Commissioned by the Nieuw Ensemble.

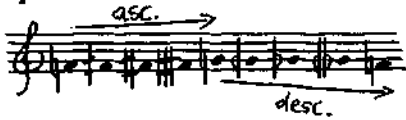
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PERFORMANCE NOTES

-quarter tones:




(special fingerings should be found, where possible)

-trills and tremolos should be played very fast.

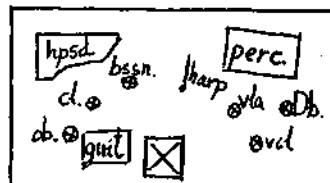
-grace notes:

 -preceding a note (should be played very fast).

 -following a note (take their time-value from the main note and return to it or, if different, to the last grace-note of the group as fast as possible)

 -indicates the end of a glissando (must not be re-articulated)

ENSEMBLE LAYOUT:



JUKAL

for
Solo Guitar and Chamber Ensemble

Abriel Erkoreka

[♩ = ca 60]

Cor Anglais (Oboe) *gliss.* *sf f p*

Clarinet (B♭) *gliss.* *sf f p*

Bassoon *sf f p*

Drumset *whip* *f p* *to Anvil*

Harp *sforzato (l.v.)* *sf*

Harp (M♭ F♯ Sol♯ La) (Sol♯ D♯♯ Re) *sforzato (l.v.)* *sf*

2
4

Solo Guitar *energico sf sf* *ped a.p.* *mf* *5 (vibr.)* ** the thumb should be used properly & played "upward"*

Viola *pizz.* *mf*

Violoncello *pizz.* *mf*

D-bass *pizz.* *slap pizz.* *gliss.* *mf (espress.)* *5:4 ↑* *7:4 ↓*

Guit. *(sempre ff)* *(tap)* *(vibr.)* *sf*

D-b. *(vibr.)* *5:4* *(vibr.)*

Guit. *sf* *(cresc.)* *(vibr.)* *ff* *leg (rasg.)*

Vla. *(pizz.)* *ff*

Vcl. *(pizz.)* *ff*

D-b. *mp* *norm.* *ff* *ff*

Guit. *ord.* *3* *5* *3* *5* *3* *3:2:1* *3* *ff* *ff*

Vla. *sul pont.* *5:4* *ord.* *gliss.* *sf* *sf* *3:2:1* *sf*

Vcl. *f marc.* *sf* *ord.* *gliss.* *sf* *sf* *3:2:1* *sf*

D-b. *mp* *'slap'* *3* *9:2:1*

16 *sul pont.* *rinf.* *sf* *sf* *sf* *sf* **1** *tamb.* (*rasg.*) **3**

Guit. *gliss.* *sf* *sffz*

Vla. *sul pont.* *sf* *sf* *ff* *ord.* *sf* *sffz*

Vcl. *sul pont.* *7:6b* *sf* *p* *f* *sf* *ff* *ord.* *sf* *sffz*

D-b. *mp* *norm.* *ff* *sffz*

mf *mp*

20 *Anvil* *mf* *ord.* *mf* *mf* *(cresc.)* *f* *f* *sonoro* *sf* *(molto vibr.)*

Perc. (anvil)

Guit. *3:2* *ff* *ord.* *f* *gliss.* *(lap)* *3* *sf*

Vla. *3:2* *sf* *sf* *ff* *sffz* *sul pont.* *ff* *sul pont.* *sf* *ff* *ff*

Vcl. *3:2* *sf* *sf* *ff* *sffz* *ff* *sul pont.* *sf* *ff* *sfp* *ff*

D-b. *'slap'* *3:2* *mf* *f* *sf* *ff* *sffz* *norm.*

24 *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *sul pont.* *3*

Guit. *sf* *sf* *sf* *sf* *sf* *mf* *gliss.*

Vla. *ord.* *3:2* *arco col legno* *sf* *sf* *pizz.* *3:2* *sf* *sul pont.* *3* *(gliss.)*

Vcl. *ord.* *3:2* *arco* *sf* *sf* *col legno* *3* *pizz.* *3:2* *sf* *sul pont.* *5:4b* *sf* *p* *ff* *p*

D-b. *'slap'* *3:2* *mf* *f* *mf* *mf* *pizz.*

Bssn. *(molto vibr.)* 5:4h

Perc. (anvil) *p* *mf* *mp* *p* *mp*

Guit. *mf* 3 ord. 5 *gliss.*

Bssn. *sempre legatiss.* 3 3:2 3 3:2

Perc. (anvil) *mp* *pp* *sf* *p* *mf*

Guit. 3 5:4h *sul pont.* 5 (l.v.)

Bssn. 5:4h (2) 3 3 3 5:4h

Perc. (anvil) *p* *p*

Harp (Hilf) Solb Lalt (Silt) Duff Red *sulla tavola* *ord.* *f* *sulla tar.* *Silt* *ord.*

Guit. 3 ord. *sul pont.* *ord.* 3 5 *sul pont.*

49

Basn. *(legatiss.)* 5:4h 3 5:4h *quasi gliss.*

Perc. (amrl) 4:3j 7:4h 5:4h

Harp 5:3h mp (l.v) p

Guit 3 (l.v) mp

3

52

Basn. 3:2j 5 3 sf sf ff sf p sf pp sf mf

Perc. (amrl) 4:3j 5:4h 7:4h (pp) p mp

Hpsd. *tr* 5:4h 5 3:2j 5:4h

Guit *ord.* 5:4h 5 *sul pont.* 3 3 3:2j *ord.* 3 p f sf p mf sf sf pp

55

Bssn. *sf* *mp* *mf* *ff* *f* *ff*

Perc. (anul.) *mf* *mf* *p* *poco sf* *pp*

Hpsd. (l.v.)

Guit. *f* *sf* *sul pont.* *f*

58

Bssn. *mf p* *pp* *ff* *ff* *f* *fff* *sf*

Perc. (anul.) *mp* *p* *pp*

Hpsd. *mf* *f* *f*

Harp (F# Sol) (Sib Dob) *mf* *f* *p* *f*

Guit. *sul tasto* *p* *ord.* *mf*

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4 Andante [♩ = 66] (♩ = ♩)

C. Ang. (12)

Cl. in Bb

Bssn.

f sf mf sfp ppp

5 3:2 5

Perc. (amit)

7:4

to Bass-Dr.

wood sticks

ppp ppp mf

Hpsd

3 5

5:4 (l.v.)

Harp

5 3:2

Reb *mf sf (l.v.)*

mf mp

ped. gliss.

Guit

(ord.) 3

mf sf f

surpont. (l.v.)

Vla

sul C

ppp

Solo

Non vibr. e legatiss.

f sempre gliss. (sinuato) sf p

5

(♩ = ♪) □ □ □ (♩ = ♪) △ --- sim.

C. Ang. *p* *ppp* (No cresc.)

Cl. in Bb (No cresc.) *ppp* *mp*

Perc. (Bass-Dr.) *ppp* *mp* *mp* to Crotales (+ Bass-Dr.)

Hpsd. *mf* *f* *f* *f*

Harp. *mf* *f* *f* *mf*

Guit.

Vla. *mf* *f* *f* *sfz* *mf* (L.v.)

in rilievo e intenso

68

C. Ang. *ppp* *mp*

Cl. in Bb *ppp* *ppp*

Perc. Crotales (Bass-Dr.) *mp* *mp*

Hpsd. *mf* *f*

Harp. { *F#5* *Sib* *D#6* }

Guit.

Vla. *sf* *p* *f* *ff* *mf* *pac. sf* *mp* *sf*

72

C. Ang. *ppp* *pp poss.*

Cl in Bb *mp* *ppp* *ppp*

Perc. crotales *mp* *mp* *sfz*

Bass Dr. *mp* *mp* *sfz*

Hpsd.

Harp *sulla tav.* *f* *mf* *sf* *(lv.)*

Guit. *mf* *mf* *sfp* *f*

Vla. *p* *mf* *f* *sf* *p* *mf* *p*

76

C. Ang. *(pp)* *molto* *mf in rilievo* *(molto vibr.)* *gliss*

Cl in Bb *mp* *ppp* *sfpp*

Perc. crotales *sf* *mp* *mp* *mp*

Bass Dr. *sf* *mp* *mp* *mp*

Hpsd. *mf* *mf* *5:4*

Harp *mf* *mf* *5:4*

Guit. *sfz* *mf* *mp*

Vla. *(sul C) sempre legatiss. e non vibr.* *p* *sf* *quasi (gliss.)* *p* *sf* *piuf* *mf* *molto dim.* *pp*

80

C. Ang. *ppp* *mp*

Cl. in Bb *mf espress.*

Perc. crotales + Bass Dr. *mp*

Hpsd. *mp*

Harp *Solt* *sf* *p* *mf* *p*

Guit. *ord.* *stacc.* *sf* *f marc.* *86h* *fff* *sf*

Vla. *p* *mf* *poco sf* *p* *sf*

84

[6] $[P=100]$

C. Ang. *ppp*

Cl. in Bb *ppp* *p* *ppp*

Perc. ord. + Bass Dr. *mp* *mp*

Hpsd. *(8')* *ten.* *(lv)* *mf*

Harp *(1.v.)* *mf* *stacc.* *5: D of Ret* *sf marc.*

Guit. *mf* *stacc.* *puf* *6* *off* *poco sul pont.* *pp* *f* *mf* *pull* *(4)*

Vla. *poco sf* *3* *5* *3* *5* *sf* *mp* *ppp*

Musical score for measures 88-91. The score is divided into three systems: Hpsd., Harp, and Guit. The Hpsd. part has a treble clef and a bass clef. The Harp part has a treble clef and a bass clef. The Guit. part has a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *mf*, *sfz*, *ord.*, and *sp*. There are also performance instructions like *pull*, *8^{va}*, *8^{va}*, *(L.v.)*, and *(palm)*. A large blue watermark "Preview File Only" is overlaid on the score.

Musical score for measures 92-95. The score is divided into three systems: Hpsd., Harp, and Guit. The Hpsd. part has a treble clef and a bass clef. The Harp part has a treble clef and a bass clef. The Guit. part has a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *sfz*, *mf*, and *mp*. There are also performance instructions like *press.*, *cabato*, *pull*, *cul pont.*, and *(L.v.)*. A large blue watermark "Preview File Only" is overlaid on the score.

99 *pp* 5:4h

C Ang *pp* *to Oboe*

ClinBb *sf* *pp*

Bssn. *pp* (timbre trill) 3:2j (n. lat.)

Perc (w/ blocks) *ppp* *mf* *lateral jingle strokes *sf* *ppp* *to Tambourine* (shake) 5:4h *to Wood-blocks*

Guit *sf*

Vla *ff* *arco* 5:4h *pp* *legato* *mf* *sf*

Vcl *pp* *arco sulc* *sf* *fff* *legato* *mf* *sf* *f* *f* *f* *ritensor e in rilievo* 5:4h

D-b. *ff* *arco* 3:2j *pp* *fff* *legato* *mf* *sf* *pp*

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102 8

Ob. *pp* *sf*

ClinBb *molto stacc.* *mf* *sf* *ppp* *sf*

Bssn. *molto stacc.* *f marc.* *pp*

Perc (w/ blocks) *mf* *sf* *mp* *ppp* *mf* *sf* *Tambourine*

Guit *sf* *piu' stridente* 3:2j *pp*

Vla *sf* *mf* *pp*

Vcl *fff* *pp* *pp*

D-b. *sf* *pp*

105 *(molto vibr. e leg.)*

Ob. *piuf. dridente sf ff sf*

Cl. in Bb *sff f (legato) sff f* *to Bass-Clarinet*

Bsn *sff (molto vibr.)*

Perc. (Tamb. w/ blocks) *ppp W-blocks Tamb. rinf. ppp f sf*

Guit *mf marc.*

Vla *pizz. ff marc. arco 5:4h pp sf*

Vcl *pizz. ff marc. s. pont. arco 3:2) ppp*

Db *pizz. ff marc. arco ppp*

3:2) 5:4h 3 5:4h 3:2) 3 5:4h 3:2) 3 5:4h

108 *molto stacc.*

Ob. *ff marc. sfpp sff (stacc.) sf sf*

B.C. (in Bb) **Sounds a 9th lower than written.*

Bsn *molto stacc. ff marc. (Tamb.) sf pp sf sff staccato*

Perc. (Tamb.) *ppp pizz. V.A. ppp mf ppp*

Guit *sf secco ff marc.*

Vla *3:2) sf ff 5:4h ppp*

Vcl *5 3 (in) ff 5:4h sff sf f*

Db *5:4h sff f*

3 5:4h 3:2) 3 5:4h 3:2) 3 5:4h

Ob. sf sf = mf pp

B.Cl. sf f sf = mf pp

B.Ssn. f mf pp

Perc. (w/ blocks) mf sf mp pp to Claves

Hpsd. ff (ten.) (1) (2)

Harp. ff *scuba tape* 5:4b ord. *glass. (fal) (l.v.)*

Guit. [♩=42] (Solo) *pull* sf sf mp

Vla. sf f mf pp

Vcl. sf f mf pp

D.b. sf f mf pp

M.F. Fall S. Lab
S. D. D. Ref.

Guit. 114

3:2j (vibr.) 10:8h (molto vibr.) 3

mf = p mf p

Guit. 116

ten. 3:2j (vibr.) pull 5:4j (vibr.) mp Doul taolo (ord.) pizz sul pont ord. 3:2j

mf espress. f sff mf sf

Poubito

Guit. 118

5:4h pull (Notrem.) mp st 3 sf sicc p ff f 5:4h mf sff sf 3:2j

rall. mp st.

Guit. 120

atempo 3:2j st. 5:4h s. pont (-) 5:4h

mf mf f ff sff mp

Guit. 122

3:2j Pat. ord. 5:4h mf ord. 3:2j fesspress.

B.C. 124

rall. [10] $\text{Pill} \text{moss} [J=80] (J.=80)$ Notrem.

Bssn. sf = pp (No cresc.) ppp mp

Perc. (claves) mf

Guit. 124

rall. 5:4h 8va 5 8va 3 8va 3 5 3

sf = fesattato (loca) p (loca) P (loca)

[J.J. = 80]

D-b 124

Notrem. sf = pp (No cresc.)

128

B.C. *ppp* *mf*

Basn. *ppp* *sf* *pp* (No cresc.)

Perc. (Claves) *sf* *p* *f* *mp*

Guit. *f* *p* (loco) *f* *f* *p* (loco) *f* *f* *mp* *gliss.*

Db. *ppp*

133

B.C. *ppp* *sf* *pp* (No cresc.)

Basn. *ppp* *mf*

Perc. (Claves) *p* *mf* *sf*

(Harp) *pp* *mp* *semplce* *Rel* *sf*

Guit. *sf* *mf* *piuf* *sf* *ff* *ppp* (low) st.

Db. *mf* *ppp* *sf* *pp*

[♩=76] (Independent Tempo)

11 *Largo* [$\text{♩} = 36$] ($\text{♩} = 72$)

138

Ob. *ppp* *poss.*

B.Cl. *ppp*

B.son. *ppp*

Perc. (Claves) *sf* *p* *sf* *mp*

to Crotales (bowed)

(Hpsd.) ② Hpsd. [$\text{♩} = 60$] (Independent Tempo) *p dolce*

Harp ($\text{♩} = 76$) *mf* *sil* *p* *mp* *Sub* *Ret*

Guit. *mf sonoro* *ppp*

Vla. *ppp* *mf* *ppp* *mf*

Vcl. *ppp* *mf* *3:2*

Db. *ppp* *mf*

This musical score page contains eight staves of music for various instruments. The staves are labeled as follows from top to bottom:

- Ob. (Oboe):** Features a melodic line with dynamic markings of *mp espress.* and *ppp*. It includes time signatures of 3:2d and 5:4h.
- Perc. (Crotales):** Shows a rhythmic pattern with dynamic markings ranging from *pp* to *mf*. It includes the instruction "with bow" and time signatures of 3:2d and 5:4h.
- Hpscd (J=60):** A harpsichord part with complex rhythmic figures, dynamic markings like *pp* and *mf*, and time signatures of 3:2d and 5:4h.
- Harp (d=76):** A harp part with dynamic markings of *mf*, *p*, and *mp*, and a *rall.* section. It includes the instruction "Sil" (silence).
- Guit.:** A guitar part with dynamic markings of *ppp* and *f*, and a *s. pont.* (sul ponticello) section. It includes the instruction "ord." (ordine).
- Vla. (Viola):** A viola part with dynamic markings of *ppp* and *pp*, and a *gliss.* section. It includes the instruction "simile".
- Vcl. (Violin):** A violin part with dynamic markings of *ppp* and *pp*, and a *sempr.* section. It includes the instruction "simile".
- D.-b. (Double Bass):** A double bass part with dynamic markings of *ppp* and *mp*, and a *pizz.* (pizzicato) section. It includes the instruction "sp." (sostenuto).

A large diagonal watermark "Preview File Only" is overlaid across the center of the page.

Musical score for measures 144-146. Instruments include Ob., Perc. (Crot.), Guit., Vla., Vcl., and D-b. Features include 5:4, 3:2, and 40:8 ratios, and dynamic markings such as *ppp*, *mp*, *mf*, *pp*, *p*, *sf*, and *ppp pass.*

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12 *Pia mosso* ($\text{♩} = 66$)

Musical score for measures 147-150. Instruments include Ob., B.cl., Perc. (Claves), Hpsd., Guit., Vla., Vcl., and Db. Features include a section marked 'to Claves' starting at measure 147, a 3:2 ratio, and dynamic markings such as *p*, *ppp*, *mf*, *sf*, *p dolce*, *pp*, *ppp*, and *ppp misterioso*. Includes the instruction 'tapping gently on remaining strings'.

B.Cl. ¹⁵¹ 5:4b *mp* *pp*-*p* (*leg.iss.*) *pp* 3 *mf*

Perc. *mf* *p* *mf* *mf sf p*

Hpsd. (J=60) 5:4b 3 (l.v.)

Guit. *art. sf* *mf* *sf* *mf* *sf* *mf*

(*ppp*) *mp* *p* *mf*

Vla. (*molto s.p.*) 3 5 *pp* *sf pp* *p* *pp* *mp p* (*molto*) 3 5:3b *ppp* *mf* 3 5 *pp* *sf p*

Vcl. *molto sul pont.* 3 5 *pp* *p* *pp* *sf p* *pp* *sf ppp* *mf*

pp misterioso

This system of musical notation includes six staves. The B.Clarinet staff shows melodic lines with dynamics ranging from *mp* to *pp*, including triplet and quintuplet markings. The Percussion staff features a rhythmic accompaniment with dynamics from *p* to *mf sf p*. The Harpsichord staff has two parts, with dynamics from *pp* to *mf* and includes the instruction *molto sul pont.*. The Guitar staff is marked with *art. sf* and has dynamics from *ppp* to *mf*. The Viola staff shows intricate melodic passages with dynamics from *ppp* to *sf p*. The Violin staff has similar complexity with dynamics from *pp* to *f*, and includes the instruction *pp misterioso*. A large diagonal slash is present at the bottom left of the system.

B.Cl. ¹⁵⁶ 3 5 3 3:2J *pp* *sub* *pp* *pp* *pp*

Perc. *pp* 3 *pp*

Guit. *sf* *p* *sf* *p* *sf* *p*

(*ppp*) *p*

Vla. *ppp* 3:2J

Vcl. *pp* *sf p* *ppp* *mf* *pp* *sub.* *f* 3:2J

This system of musical notation includes five staves. The B.Clarinet staff continues with melodic lines, dynamics from *pp* to *ppp*, and includes the instruction *pp sub.*. The Percussion staff has dynamics from *pp* to *pp*. The Guitar staff has dynamics from *p* to *sf*. The Viola staff has dynamics from *ppp* to *ppp*. The Violin staff has dynamics from *pp* to *f*, including the instruction *pp sub.*. A large diagonal slash is present at the bottom left of the system.

161

13 [♩=60]

Ob. *legatiss. molto vibr. 5:4*
rit./espress. (2^a volta:mf) erudico

B.Cl. *ppp*

Bssn. *legatiss. em. vibr. 5:4*
rit./espress. (2^a volta:mf) erudico

Perc (Anvil BassDr) *to Anvil Bass-Dr.*
to Xylophone

Hpsd.

Harp *Mit Sub Soft Lay*
6:8 Doff Red
sf s. tav. (l.v.)

Guit. *ppp*
sul pont. 5:4
arpegg. (freely)
(fast rag.)
ppp (mormando)
**Guit. 1^a volta TACET*
ff-ppp (violenta)

Vla. *sul pont.*
3
3:2

Vcl. *ppz*
sf
mf
ff
pp
5:4
3
5
3
3

Db. *sf*
ff (rit. mf)
sf

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14 [♩ = 100]

174

Ob. *sffz*

B.C. *sffpp* → *mf* → *pp sf*

Bssn *sffz*

Perc. (W-blocks)

5 Wood blocks (wood sticks)

ff *mf* *sf* *pp* *poco sf* *p* *f* *mf*

3:2 3 3 6

Hpsd

ff *mf* *f*

8° - ten

Harp

sff (l.v.) *sffz* *poco sfz*

3:2 8°

Guit.

molto s.p. *ord.* *mp* *f* *3* *sf* *sf* *molto s.p.*

3 3 3 3 5:3 3

Vla. *arco ord.* *pp* → *mf* → *pp* → *mf* → *pp* → *p* → *ppp*

Vcl. *arco ord.* *ppp* → *mf* → *pp* → *mf* → *pp* → *p* → *ppp*

Db. *(arco)* *ppp* → *mf* → *pp* → *mf* → *pp* → *p* → *ppp*

sff → *pp*

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B.Cl. *ppp* *p poco sf mp (espress.)*

Perc. (W-bldrs) *ff* *to Log-Drum* *mp* *p* *mf*

Hpsd. *p sord.** (if not available; place a piece of cloth on the strings.) *mp* *mf*

Guit. *stado* ** arpeggio lento e irregolare* *mp (rubato)* *(lv. sempre)* *mp ma sonora*

Vla. *molto s.p.* *ppp* *p* *mf* *p*

Vcl. *ppp* *p* *mf* *p*

B.Cl. 181 *ppp*

Basn. *ppp* *mp*

Perc. (Log-Dr) *pp* *mp* *k*

Hpsd. *mp* *mf*

Harp *poco sf*

Guit. *mf* *ord.* *sf* *sf* *sf* *sf* *sf* *sf*

Vcl. *ppp*

to Cor-Anglais

184

Ob. *ppp* *mp espress.* *ppp*

Bsn. *(espress.)* *ppp*

Perc. (LogDr) *p* *mp* *pp* *to Tambourine*

Hpsd. *p* *pp*

Harp *p (=harpisch)*

Guit. *mf espress*

Vla. *pp* *poco* *simile* *5:4*

Db. *ppp* *mp* *pizz.* *5:4* *slap* *poco sf*

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187

Perc. (Tamb.) *Tamb. (shake)* *ppp* *mp*

Hpsd. *p* *pp*

Harp *p*

Guit. *ppp* *5:4*

Vla. *5:4* *3* *5:4* *3:2*

Db. *mf* *norm.* *poco sf* *ppp*

16

190

C. Ang.

Bcl.

Basn.

Perc (Tamb.)

Hpsd.

Harp.

Guit.

Vla.

Vcl.

Db.

3 stacc. (sim.)

5 3 (sim.)

5:4

mf sf

mf stacc. (sim.)

PPP

to Xylophone

PPP

(8) 3 5:4 3:2

mf

PPP

5:4

3:2

D semplice

mf

3

3

arco col legno battuto (sempre)

f espress.

PPP

mf sfp

193

C. Ang. *ppp*

B. Cl. *ppp*

Bssn. *mf sf p f ppp*

Perc. (Xpme) *mf ppp* *To Tambourine* *ppp*

Hpsd. *3*

Harp *sf ppp* *poco sf* *sf* *ppp*

Guit. *s. ped.* *mf* *(obr.) 3:2J* *ppp* *mf* *3:2J*

Vla. *5* *express.* *ppp*

Vcl. *ppp*

Db. *3* *ppp*

196

C. Ang. *ppp* *p* *mp depress.* *ppp*
to Log-Drum

Perc. (tamb.) *p* *ppp* *p*

Hpod. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Harp *S4 Dot Reb* *p* *mf quasi lira*

Guit. *5:4b* *ord.* *f* *mp eco* *mf* *sullato 5:4b*

Db *ppp* *ppress.* *5:4b*

199

B.C. *ppp* *slacc. (Non flirge.)* *ppp* *poco sf* *ppp*

Perc. (Log-Dr.) *mp* *(secco)* *p* *poco sf* *p* *pp*

Hpod. *ppp* *pp*

Harp *pp* *Ded glass. Sit 5:4b* *Fab* *pp* *Fab* *S4* *pp*

Guit. *ord.* *f*

Vla. *molto s.p.* *ppp* *pp*

Vcl. *poco sfp* *mf* *(s.p.)* *p* *mf* *pp*

Db *mf* *p* *ppp*

202

Bcl

Bass

Perc (LgDr) *to Xylophone (soft mallets)*

Hpsd

Harp

Guit

Vla

Db

ppp

D

ppp

mp

p

5:4

3

(pp)

3

3

3

3

3

3

3

pp

mf

f

3:21

mf *espress.*

p

p

ppp

pizz.

p

Preview File Only

205

Bass

Perc (Xpnc)

Hpsd

Guit

Db

mp *espress.*

ppp

ppp

p

ppp

ppp

ten.

3:21

mp

5:4

mf

3

sf

3:21

'clap pizz.

mp

3

3:21

norm.

5:4

208
Perc. (Guitars) *pp* *mp* *p* *to 5 Wood-blocks*

Guit. *mf* *ppp* *s. port* *3:2j* *5:4j* *pull. (nbr.)*

18 [♩ = 100] [♩ = 60]

C. Ang. *ff* *sfp* *f* *piu sf* *sf* *pp* *ff* *sf* *ffz*

B.C. *ff* *sfp* *f* *piu sf* *sf* *pp* *ff* *sf* *ffz*

Basn. *ff* *sfp* *f* *piu sf* *sf* *pp* *ff* *sf* *ffz*

Perc. (w/ blocks) *ff* *mp* *sf* *to Whip* *3:2j* *pp* *mf (secco)* *sf*

Hpscd *ff* *pp* *ff* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

Harp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Guit. *ord.* *ff* *sf* *sf* *piu ff* *sf* *(lv.)* *ffz*

Vla. *pp* *mf* *pp* *ff* *sf* *ffz*

Vcl. *pp* *mf* *pp* *ff* *sf* *ffz*

Db. *sf* *mf* *sf* *mf* *sf (secco)* *ffz*

Fine