

# strain

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for cello and orchestra

Daniel Silliman (2013)

**strain**  

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# ORCHESTRA

2 Flutes (II doubles Picc.)  
Clarinet in B $\flat$   
Bass Clarinet in B $\flat$  (with low C extension)  
Bassoon  
Contrabassoon

2 Horns  
Tenor Trombone  
Bass Trombone (straight mute)  
Tuba

Harp (with low C $\flat$  if possible)  
Piano

2 Percussionists

Percussion 1:  
Large Bass Drum  
Small Triangle

Percussion 2:  
Marimba  
Large Tamtam  
Large Slap Stick  
Xylophone  
5 Crotales:



Solo Cello

Strings

Score sounds as written, with the standard octave transpositions:  
Piccolo, Xylophone, and harmonics for the Harp sound one octave higher than written  
Crotales sound two octaves higher  
Contrabassoon, Contrabass (incl. Contrabass harmonics) sound one octave lower

Duration: ca. 10'

## Prefatory notes:

Three kinds of sforzandi, arranged by increasing magnitude (*sf sfz sffz*) are used in the score to indicate the intensity of the notated action.

Tied-over notes marked with a staccato accent (ex. downbeat of mm.50) indicate a sharp release of the tied-over note. In the woodwinds and brass this is achieved with a "breath accent," in the strings, a violent upbow.

### Microtones

Accidentals accompanied by an upward or downward arrow indicate a deviation in pitch not to exceed a quarter tone or so, though these deviations need not be exact nor unanimous in their execution. These deviations can be achieved through either a shifting of the hand position or a change in embouchure or fingering. Alternative fingerings for some of the microtones in the woodwinds are included in their respective parts.

In some cases the microtonal deviations are the result of the natural tuning of harmonic notes; these are indicated by downward arrows in the score.

### Natural horn technique

For much of the piece, the horns are asked to play without using their right hand to adjust the pitch of harmonic notes. In the score, the fundamental, the partial number and its natural tuning (indicated by downward arrows on the accidentals) are given, and these along with the fingerings for the fundamentals are included in the transposed part.

### Breath sounds

In two instances (the passages beginning at mm.63 and mm. 130) some of the wind players are asked to either inhale or exhale into their instruments. Brass players may find that reversing the mouthpiece on the lead pipe yields an effective result, whereas the flutists may find that closing all the fingerholes produces a convincing breath-like sound.

### Toneless bowing

String players are asked to produce what is referred to as an "unpitched air sound" in the score. To produce these sounds, the left hand mutes but does not fully stop the strings (pitches are given in the score at which the strings may be muted) and the right hand bows slowly, directly on the bridge. The result should be the unpitched sound of the bow drawn across the strings. These actions are designated by a square notehead in the score.

### Lip glissandos

Some guiding pitches have been given in the lip glissandos in an effort to make the gestures more discrete. Though accuracy is not always essential, performers should strive to execute the pitches in the glissandos as they are notated. The *duration* of each lip glissando, however, should in all cases be executed as notated.

## About the work:

The word 'strain' can mean a number of different things: it can describe the act of pushing something beyond the normal limit; it can imply a tendency towards certain behavior. It can also refer to a lyrical kind of music. In this piece, I wanted to create all of these things.

Completed in the fall of 2013, *strain* was written for and is dedicated to Michael Kaufman, a longtime friend and champion of my music, whose consummate, fearless musicianship proved emboldening and inspiring in the composition of the work.

The premiere was given on February 28, 2014 by Michael Kaufman and the USC Thornton Symphony, conducted by Donald Crockett.



16 **17**

Picc. *p poss.* *f* *ppp* *p poss.* *mf* *ppp* *p poss.* *mf*

Fl. *p poss.* *f* *ppp* *p poss.* *mf* *ppp*

B. Cl. *ff* *ppp* *ff* *ppp* *ff*

Bsn. *ff* *ppp* *ff* *ppp* *ff*

Cbsn. *ff* *ppp* *ff* *ppp* *ff*

Hn. 1.2 *ppp* *mf* *ppp* *ppp* *mf*

Tbn. (pedal tone) *ff* *ppp* *ff*

B. Tbn. *mf* *pp* *ff*

Tuba (pedal tone - ossia 8va) *mf* *pp* *ff*

Hp. *fff* *8<sup>va</sup>* *fff* *8<sup>va</sup>*

Pf. *fff* *15<sup>ma</sup>* *8<sup>va</sup>* *15<sup>ma</sup>* *8<sup>va</sup>*

Perc. 1 Bass Drum *mp* (color brass attack) *mf* *ff*

Perc. 2 Marimba *sfz* *sfz*

**17**

Solo Vc. *f* *pp* *f* *sf* *p* *f* *sf* *p*

Vln. I (tutti) *p* *mf* *ppp non cresc.* *mf*

Vln. II (non div.) *mf* *ppp* *mf*

Vla. *mf* *ppp* *mf*

Vc. *p* *mf* *ppp* *mf*

Cb. *f* *pp* *mf*

26

Picc. *ppp*

Fl.

B. Cl. *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. 1.2 *ppp*

Tbn. *ppp*

B. Tbn. *ppp*

Tuba *ppp*

Hp. *ppp*

Pf.

(Cello →)

Perc. 1

Perc. 2

26

Solo Vc. *mf* *pp* *sfp* *ppp* *f* *sf* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *sf pp* *ppp* *sf pp* *ppp*

non div.

Vc.

Cb. *ppp*

IV *div.*  
III

31

Picc. *mf sf p f*

Fl. *mf sf p f*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 2 (in Eb) *ppp p ppp* <sup>a2</sup> 5.

Tbn. *ff*

B. Tbn. *ppp mf ff* T1, III

Tuba *mf ff p* lip gliss. (use EE<sub>3</sub> fingering) solo

Hp. *ff sempre* 8<sup>va</sup> - l.v. sempre

Pf. *fff sempre* 8<sup>va</sup> -

Perc. 1 Bass Drum

Perc. 2 Marimba *ff sempre* 8<sup>va</sup> -

Solo Vc. *f sf pp f sf pp f sf p*

Vln. I *pp port. p mf mf p*

Vln. II *ppp p p f* III

Vla. *pp port. (non div.) f ppp*

Vc. *ff*

Cb. *ff*

37

Picc.

Fl.

B. Cl.

Bsn.

Cbsn.

Hn. 1.2

Tbn.

B. Tbn.

Tuba

Hp.

Pf.

Perc. 1

Perc. 2

41

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



43

Hn. 1 (in D) 4. *ppp*

Hn. 2 (in A) 5. *ppp* 6. 7.

Pf. *pp*

Perc. 2 *ppp* Tamtam

Solo Vc. *sfp*

Vln. I *pppp*

Vln. II *pppp* IV

Vla. *pppp* III

Vc. *pppp*

Cb. *pppp* IV III

51 ♩ = 63, agitato

49

[B♭] Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Solo Vc. *fff* *fff* *sfz p* *ff* *sfz p* *f* *sfz p* *ff* *sfz*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. div a2 *ff*

harmonic gliss. sul pont. *p* *f* *p*

gliss. while applying harmonic pressure to the string, bowing rapidly - quasi tremolo *p* *f* *p*

tremolo - rustling III *p* *f* *p*

tremolo - rustling IV *p* *f* *p*



Picc. *60*

Fl.

[Bb] Cl. *ppp* *6*

B. Cl. *ppp* *6*

Bsn.

Cbsn.

Hn. 1.2 *60*

Tbn. *sfz*

B. Tbn. *sfz*

Tuba *sfz*

\*violent exhalation of air through instrument - no pitch

Pf. *60*

Perc. 1 Bass Drum *ppp* (\*)

Perc. 2

come sopra

Solo Vc. *60*

*pp* *sf* *p* *sf* *p* *sf* *p*

as if a downbeat

Vln. I

Vln. II

Vla. *col legno battuto, gliss. ad lib.* *sf*

Vc. *col legno battuto, gliss. ad lib.* *p* *sf* *sf*

Cb. *col legno battuto, gliss. ad lib. (unis.)* *p* *sf* *sf*

Picc. *f* *sfz*

Fl. *f* *sfz*

[Bb] Cl. *f* *sfz*

B. Cl. *mf* *f* *ff*  
*solo, violente*

Bsn. *p* *f*

Cbsn. *p* *f*

Hn. 1.2 *p* *ff*

Tbn. *p* *f* *p* *modo ord.* *p* *mf*

B. Tbn. *p poss.* *f*

Tuba *p* *f* *p* *lip gliss.*

Pf. *f* *sfz* *8va* *15va* *ffz* *f* *8va*

Perc. 1 *p* *ff* *p* (\*)

Perc. 2 *Slap Stick* *sfz*

Solo Vc. *ff* *sfz p* *f* *sfz p* *pp* *p* *sfz*

Vln. I *ff* *p* *f* *p* *sf*

Vln. II *ff* *p* *f* *p* *sf* *ord.*

Vla. *mf* *sfz* *p* *f* *p* *pp* *sf* *modo ord.*

Vc. *mf* *p* *f* *p* *pp* *sf* *modo ord.*

Cb. div a2 *mf* *p* *f* *p*

Picc. *ff*

Fl. *ff*

[B♭] Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *mf* *sfz* *f*

Bsn. *p* *f* *p* *sfz*

Cbsn. *p non cresc.* *p* *sfz*

Hn. 1 *p* *f* *p* lip gliss.

Hn. 2 *p* *f* *p* lip gliss.

Tbn. *p* *f* *p* lip gliss. III

B. Tbn. *p poss.* *f* *sfz*

Tuba *p* *f* *p* lip gliss.

Hp. *ff* *ff* *ff* *secco*

Pf. *ff* *ff* *f*

Perc. 1 Bass Drum *p* *f* *sfz* (\*) *p* (\*)

Perc. 2 Slap Stick *sfz* *sfz* to Crotales

Solo Vc. *mf* *ff* *sfz* *p* *ff* *mf* *f*

\*highest possible note on string, indeterminate pitch

Vln. I *mf* *p* *sfz* *p* *f* *p* *pizz.* *arco sul pont.* *modo ord. non div., come sopra II* *sul pont.*

Vln. II *mf* *p* *sfz* *p* *f* *p* *pizz.* *arco sul pont.* *sul pont.*

Vla. *mf* *p* *sfz* *p* *f* *p* *pizz.* *arco sul pont.* *sul pont.*

Vc. *mf* *p* *sfz* *p* *f* *p* *non div., come sopra III IV* *col legno battuto, gliss. ad lib.*

Cb. *mf* *p* *ff* *p* *f* *mf* *uniz. pizz.* *arco IV* *non div.* *col legno battuto, gliss. ad lib.*

78

Picc. 

Fl. 

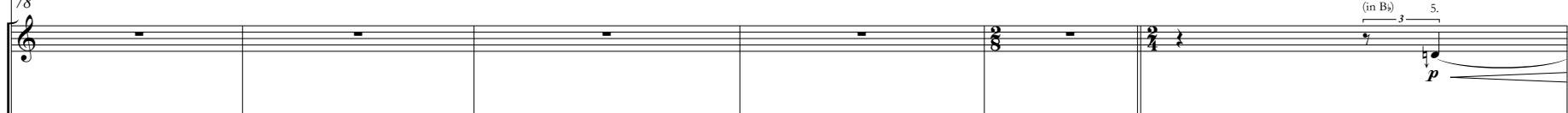
[B♭] Cl. 


B. Cl. 


Bsn. 

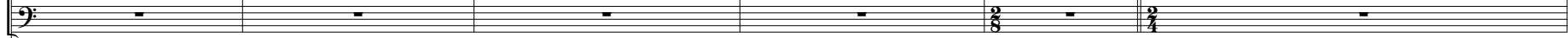
Cbsn. 

78

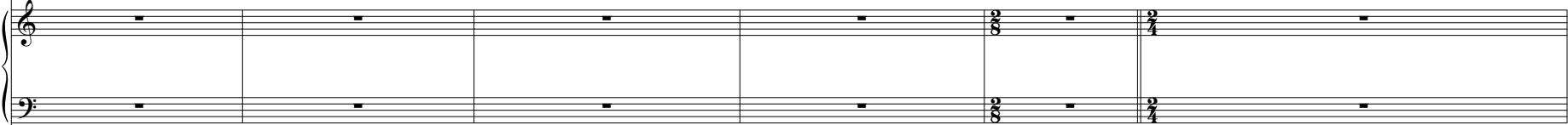
Hn. 1.2 


Tbn. 


B. Tbn. 


Tuba 

78


Hp. 

Pf. 


Perc. 1 

Perc. 2 


78

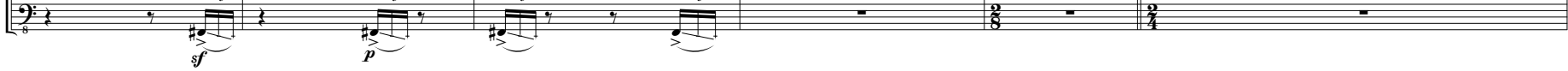
Solo Vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Picc. *ff* *f* *f* *ff* *f*

Fl. *f* *f* *ff* *f* *ff*

[B♭] Cl. *f* *f* *p*

B. Cl. *ff* *ppp* *ff* *ppp*

Bsn. *ff* *ppp* *ff* *ppp*

Cbsn. *ff* *ppp* *ff* *ppp*

Hn. 1.2 *f* *ppp* *p* *mf* *ppp*

Tbn. *mf* *p* *mf* *ppp*

B. Tbn. *mf* *p* *mf* *ppp*

Tuba *mf* *p* *mf* *ppp*

Hp. *f* *p* *f*

Pf. *ff* *f* *p* *ff*

Perc. 1 *mf* *Bass Drum*

Perc. 2 *mf* *Crotales arco* *mf*

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

Vln. I *pp*

Vln. II *f* *pp*

Vla. *pp*

Vc. *pp*

Cb. *ff* *pp* *ff* *ppp*

89

Picc. Fl. [Bb] Cl. B. Cl. Bsn. Cbsn.

89

Hn. 1.2 Tbn. B. Tbn. Tuba

89

Hp.

89

Pf.

89

Perc. 1 Perc. 2

89

93 subito ♩ = 84

Solo Vc. Vln. I Vln. II Vla. Vc. Cb.

*pp* *pppp* *sfz p* *ff* *sfz p*

'pressure tremolo' - alternate fourth finger rapidly between harmonic and normal pressure

solo II

solo I

*ppp*

IV

*ppp*



Picc. *p* *ff*

Fl. *p* *ff*

[Bb] Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Cbsn. *p* *ff*

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

Hn. 2

Tbn.

B. Tbn. *p* *f*

Tuba *p* *f* *p*

Hp.

Pf. *f*

Perc. 1 Bass Drum *ff*

Perc. 2 Xylophone hard mallets *f*

Solo Vc. *f* *ffz* *p* *ff* *ffz* *p* *ff* *f* *feroce* *mf* *f* *ffz*

Vln. I tutti harmonic gliss. sul pont. *p* *f* *p* tutti non div. *f*

Vln. II *p* *f* *p* pizz. non div. *f* (pizz.) *f*

Vla. harmonic gliss. sul pont. *p* *f* *p* ord. *f*

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

Cb. *p* *f* *p* pizz. *f*

102

Picc. *p* *ff*

Fl. *p* *ff*

[Bb] Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *f*

Cbsn. *p* *f*

Hn. 1 *pp* *ff* *mf* *f*

Hn. 2 *pp* *ff* *mf* *f*

Tbn. *sfz*

B. Tbn. straight mute *p* *f* *p*

Tuba *p* *f* *sfz* *p* *p* *f*

Hp.

Pf. *sfz*

*8va - 1*

Perc. 1 *ff*

Perc. 2 *sf*

102

Solo Vc. *sfz* *p* *f* *sfz* *ff*

Vln. I *ppp non cresc.* *ff* *ppp non cresc.* *ff*

Vln. II *ppp non cresc.* *ff* *ppp non cresc.* *ff*

Vla. *ppp non cresc.* *ff* *sfz* *ppp non cresc.* *ff*

Vc. *pp* *ff* *sfz* *p* *ff*

Cb. *ff* *sfz*

col legno battuto, gliss. ad lib.

ord. III

subito ♩ = 56, colla parte

110 subito ♩ = 168

106

Picc. *sf* *sf* *p sub.* *ff*

Fl. *sf* *sf* *p sub.* *ff*

[Bb] Cl. *p* *ff*

B. Cl. *p* *f* *p* *f* *p* *f* *ff*

Bsn. *p* *f* *p* *f* *p* *f* *ff*

Cbsn. *p* *f* *p* *f* *p* *f* *ff*

B. Tbn.

Tuba

106

Hp. *ff*

Pf. *ff* *ff* *ff* *ff* *ff*

Perc. 1 Bass Drum *f* *f* *p* *f sempre*

Perc. 2 Xylophone *mf* (with Hp. + Pf.)

106 subito ♩ = 56, colla parte

Solo Vc. *fff* *p* *ff* *fff* *p* *fff* *ff* *fff* *ff* *marcato e feroce*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *col legno battuto, gliss. ad lib.*

Vc. *p* *f* *ff* *col legno battuto, gliss. ad lib.*

Cb. *p* *f* *ff* *col legno battuto, gliss. ad lib.*

harmonic gliss., left hand *ad lib.* non div.

harmonic gliss., left hand *ad lib.* non div. where possible

111

Picc.

Fl.

[Bb] Cl.

B. Cl.

Bsn.

Cbsn.

B. Tbn.

Tuba

solo senza sord.

lip gliss. ad lib, rapido

*ff*

*f*

*p*

*fff*

111

Hp.

Pf.

Perc. 1

Perc. 2

8va

111

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*fff*

pizz.

arco c.l.b.

III

subito ♩ = 63

Picc. *f* *fff*

Fl. *f* *fff*

[B♭] Cl. *ff* *fff*

B. Cl. *sfz* *f* *fff*

Bsn. *sfz* *f* *fff*

Cbsn. *sfz* *f* *fff*

Hn. 1 *p* *sfz* *ff*

Hn. 2 *p* *sfz* *ff*

Tbn. *p* *sfz* *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff*

Pf. *8va* *15ma* *fff* *fff* solo

Perc. 1 Bass Drum *p* *ff* Triangle *mf* *p* *pp*

Perc. 2 Crotales *p* *pp* to Tamtam

Solo Vc. *sfz* *mf* *fff* *p* *ppp*

Vln. I *ff* *mf* *ff* *ppp senza vib.*

Vln. II *ff* *mf* *ff* *ppp senza vib.*

Vla. *ff* *fp* *ff*

Vc. *ff* *fp* *ff*

Cb. *fp* *ff*

subito ♩ = 63

highest possible left hand position, pitches *ad lib.*

modo ord.

*poco rit.* . . . *a tempo* (♩ = 63)

124

122

Picc. *ppp* *pp* *ppp* *ppp* *ppp*

Fl.

[B♭] Cl. *ppp* *pp* *ppp* *ppp* *ppp*

B. Cl. *pppp*

Bsn.

Cbsn.

122

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tuba

122

Hp. *ppp*

Pf. *pppp*

122

Perc. 1 *scm*

Perc. 2 *pppp* *pppp*

*poco rit.* . . . *a tempo* (♩ = 63)

124

Solo Vc. *ppp* *pp* *pppp*

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

Solo Cb. *pppp*

Cb. (altri) *pppp*

senza vib. - dark

senza vib. - dark unis.

div. senza vib. - dark

♩ = 52, tranquilo

129

Picc. *niente* *to flute* **Flute**

Fl.

[B♭] Cl. *niente*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

*f* N.B. if the effectiveness of the air sound is of negligible difference on the piccolo as opposed to the flute, Piccolo need not switch instruments.

*f* toneless rush of air through the instrument. The symbol (v) indicates an inhaling action, the symbol ( ), an exhaling action.

The glissando shape does not indicate any valve or slide action, but instead indicates the desired gradation in brightness of the air sound.

N.B. It is essential that the sounds project; brass players may find that breathing into the reverse side of the mouthpiece on the lead pipe yields a more effective result.

129

Solo Vc. *niente*

Vln. I *pppp* solo III

Vln. II *pppp* solo II

Vla. *p* (non div. - draw bow slowly across all four strings)

Vc. *p* (non div.)

Cb. *p* (non div.)

'unpitched air sound' - the left hand lightly mutes the strings at the notated pitches. Slow bow, directly on the bridge. The result should be the toneless sound of the bow drawn across the strings. See prefatory note.





151

Hp. *pp* *l.v. sempre* *8va*

Pf. *pp* *8va*

Perc. 1 *151* *Bass Drum* *ppp pesante*

Perc. 2 *Tamtam* *pp*

Solo Vc. *pp* *(II)* *(III)*

Vla. *con sord.* *ppp* *div.* *non div. sempre remove mute* *senza sord.*

Vc. *ppp* *div.* *non div.*

Cb. *ppp* *div.*

159

B. Cl. *ppp*

Bsn. *pp* *p* *ppp*

Cbsn. *pp* *p* *ppp*

Tuba *pppp*

Hp. *ppp (non arpeggiato)* *(l.v. sempre)* *8va*

Pf. *ppp* *8va* *Xco. ad lib.*

Perc. 1 *pppp* *pp* *ppp*

Perc. 2 *p* *pp*

159

Solo Vc. *cresc. poco a poco* *f* *p* *pp*

Solo Vln. I *ppp* *pp* *p* *8va*

Vln. I (altri) *ppp*

Vln. II *tutti* *ppp*

Vla. *div. senza sord.* *p appass.* *mf* *p* *ppp*

Vc. *(non div.)* *mf* *p* *ppp*

Cb. *remove mute* *senza sord.* *div.* *unis.* *mf* *p* *ppp*

167 Tempo I ♩ = 84

165

Hp. *ff* l.v. sempre

Pf. *ppp* *fff* *8va*

Perc. 1 *ppp*

Perc. 2 *ppp* Crotales brass mallets *sf* *p*

167 Tempo I ♩ = 84

165 Solo Vc. *ppp* *f* *sf* *p* *ppp* *ff* *sf* *ppp* *ff* *sf* *p*

Vln. I div. *8va* (Vln. I solo) tutti *pp*

Vln. II *ppp*

Vla. unis. *ppp*

Vc. niente

Cb. niente *ppp* *IV*

Picc. *pp* *ff* *ff* *sempre*

Fl. *pp* *ff* *ff* *sempre*

[B♭] Cl. *pp* *ff* *p*

B. Cl. *fff* *p* *fff* *p*

Bsn. *fff* *p* *fff* *p*

Cbsn. *fff* *p* *fff* *p*

Hn. 1.2 *ppp* *ff*

Tbn. *p* *ff* *fff* *p* extremely slow gliss. I II

B. Tbn. *mf* *ff* *fff* *p*

Tuba *fff* *p* *fff* *p*

Hp. *fff* *fff* *gliss. sempre* *15<sup>ma</sup>* *8<sup>va</sup>* *fff*

Pf. *fff* *fff* *8<sup>va</sup>* *solo* *15<sup>ma</sup>* *8<sup>va</sup>* *fff*

Perc. 1 Bass Drum *fff* *fff* *solo*

Perc. 2 Crotales *mf* *fff* *p* *fff*

Solo Vc. *fff* *fff* *arco* *pizz.* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff*

Vln. I div. *f* *p* *f* *p* *f*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *mf* *ff* *p*

Cb. *fff* *fff* *extremely slow gliss.* *IV* *(j)* *IV* *fff* *p*

178 **180**

Picc. *fff*

Fl. *fff*

[B♭] Cl. *mf* *p* *p poss.* *fff*

B. Cl. *fff* *p* *fff* *fff*

Bsn. *fff* *p* *fff* *fff*

Cbsn. *fff* *p* *fff* *fff*

178 a2

Hn. 1.2 *p* *mf* *p* *p* *f*

Tbn. *fff* *p* *fff* *fff*

B. Tbn. *fff* *p* *mf* *fff*

Tuba *fff* *p* *fff* *fff*

178 15<sup>ma</sup> 8<sup>va</sup> *fff* *fff*

Hp. *fff* *fff*

Pf. *fff* *fff* *fff* *fff* *fff*

hold  $\infty$  past cut-off, let ring  $\rightarrow$

Perc. 1 *fff* *fff*

Perc. 2 *fff* *fff* *p* *fff* dampen immediately

**180**

Solo Vc. *p* *fff* *fff* *p* *fff*

Vln. I div. *p* *pp* *fff*

Vln. II *mf* *pp* *(pp)* *fff*

Vla. *mf* *pp* *pp* *fff*

Vc. *mf* *p* *pp* *fff*

Cb. *fff* *p* *f* *fff*

♩ = 52, lontano molto

poco rall. . . . a tempo

182

Solo Vc. *pppp* delicato < *ppp*

Vln. I *pppp* delicato solo con sord. (D)

Vln. II *pppp* delicato



♩ = 42, morendo al fine

191

Pf. *ppp* *8<sup>va</sup>* al fine - - - - *8<sup>va</sup>* al fine

Perc. 1 *ppp* Bass Drum Lv. sempre

Perc. 2 *pppp* Tamtam Lv. sempre

Solo Vc. *pppp* cantabile e semplice *ppp*

Vln. I

Vln. II

Cb. con sord. enter imperceptibly out of Tamtam *pppp*



198

Pf. *8<sup>va</sup>* - - - - (*8<sup>va</sup>*)

Perc. 1

Perc. 2

Solo Vc. *pppp* *8<sup>va</sup>* Lv. *ppp*

Vc. con sord. enter imperceptibly out of Tamtam *ppp* *pp* niente *ppp* *pp* niente come sopra

Cb. *ppp* *pp* niente *ppp* *pp* niente



204

Pf. *8<sup>va</sup>* - - - - (*8<sup>va</sup>*)

Perc. 1

Perc. 2

Solo Vc. *ppp* *8<sup>va</sup>* niente

Cb. stop bow on string