

Helena Skljarov

Pulsar

za gudački orkestar, klavir,
harfu i čelestu

2015.-2017.

Uputstva za izvedbu

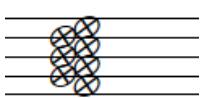
Prije izvedbe klavirist mora postaviti magnete na žice klavira (magnete oblika pločice, ne većeg promjera od triju žica jedne tonske visine) na tonove h i fis1. Unutar partiture mora pratiti verbalne upute za njihovo premještanje. Mora imati i dodatna dva magneta koja će postaviti naknadno prema naznaci u partituri. Magnete uvijek treba postaviti što bliže batićima i nikada ne prelaziti dinamiku *mp* u trenutku sviranja tonova na kojima su magneti.

Značenje simbola

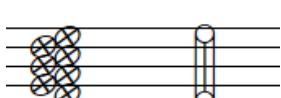
Oznake za klavir:



Sviranje po žicama klavira zadanih tonskih visina noktom ili trzalicom.



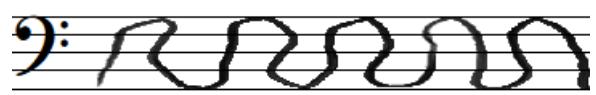
Cluster koji se izvodi na žicama klavira u zadanom rasponu: udara se dlanom, uvijek je u najnižem registru



Ova oznaka ima dva dijela: nakon udarca dlanom po metalnim žicama klavira, na rezonirajuće žice prislanjati metalni predmet duguljastog oblika (tipa kemijska olovka).



Izgled tonskih visina klavira na kojima su postavljeni magneti: nikada ne prelaziti dinamiku iznad *mp* pri sviranju ovih tonova.

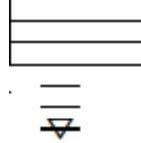


Prikaz modela u dionici klavira: svirati što brže, *legatissimo*, bez naglašenih doba, gotovo bez dizanja prstiju. Točne tonske visine nisu važne, već isključivo zadan raspon i opisan način izvođenja.

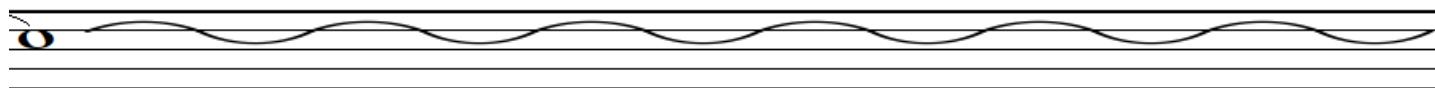
Oznake za gudače:



Najviši mogući ton najviše žice.

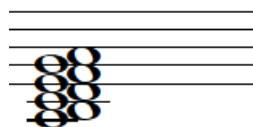
 Najniži mogući ton najniže žice (do kojeg se dolazi glisandom uz postepeno raštimavanje žice prema dolje).

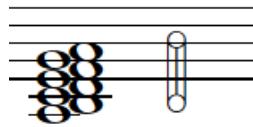
 Skupine nota s dodanom linijom svirati najbrže moguće, najbliže ritamskim vrijednostima u kojima je zapisano; ovaj način sviranja pojavljuje se u odlomku *quasi senza misura*; praznine između ovakvih skupina nota sugeriraju pauze.

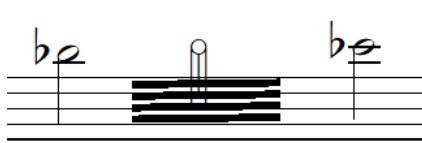


Glisando u zadanim rasponima

Oznake za harfu:

 Oznaka za "efekt gonga" u dionici harfe: udarac dlanom po metalnim žicama harfe (u zadanim rasponima i sa zadanim pedalima).

 Nakon "efekta gonga" na rezonirajuće žice prislanjati metalni predmet duguljastog oblika (tipa kemijska olovka).

 Tremolo sviran metalnim predmetom (tipa kemijska olovka) postavljenim između zadanih žica i njegovim trzanjem.

Postava instrumenata:

Instrumenti trebaju biti postavljeni prema sljedećoj shemi:

ORKESTAR

ORKESTAR

KLAVIR

ORKESTAR

HARFA

ČELESTA

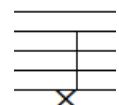
DIRIGENT

Performance instructions

Before the performance the pianist has to prepare four magnets. Two of them should be put on the strings b and f¹ sharp of the piano (magnets should be in a shape of a little round plate and their diameter should not cover more than three strings of one pitch). He also has to follow the verbal directions for their relocations and additions, which are indicated in the score. The magnets should always be put as close as possible to the hammers. When the tones with magnets are played, the dynamic should never surpass *mp*.

Explanation of symbols

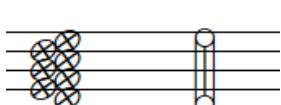
Symbols for piano:



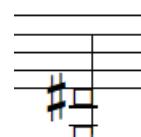
Playing on the strings of piano with a nail or a pick.



Cluster performed on the strings of piano in a given range: it is played with the palm, always in the lowest register.



This symbol has two parts: after hitting the lowest strings with a palm, the resonating strings should be touched with an elongated metal object (for example a pen).



Notation for tones which have magnets on the strings: while playing these tones, dynamic should never surpass *mp*.



Preview of the model in piano part: it should be played as fast as possible, *legatissimo*, without accents, almost without raising the fingers. The exact pitches are not important, only the given range and described way of playing.

Symbols for strings:



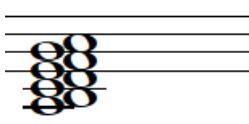
The highest possible pitch on the highest string.

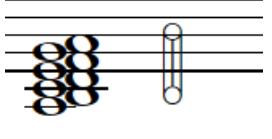
 The lowest possible pitch on the lowest string (achieved through gradual untuning of the lowest string).

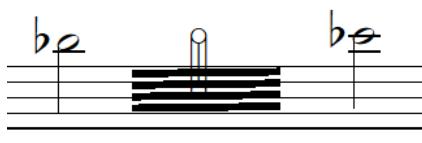
 Groups of notes with an added line should be played as fast as possible, nearest to the notated rhythmic values: this way of playing appears in the *quasi senza misura* part. The blank spaces between such groups suggest the pauses in playing.

 Glissando in a given range.

Symbols for harp:

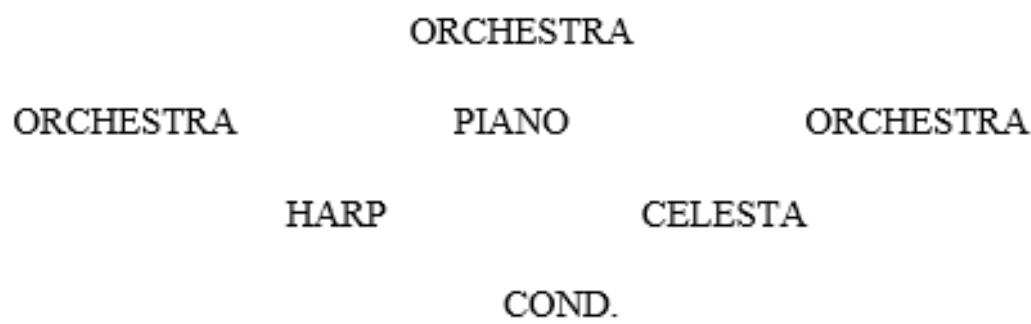
 Symbol for “gong effect”: a hit on the metal strings with a palm (in a given range and with given pedals).

 After the “gong effect”, the resonating strings should be touched with an elongated metal object (for example a pen).

 Tremolo played with a metal object (for example a pen) put between indicated strings.

Arrangement of instruments:

The instruments should be placed as in the following scheme:

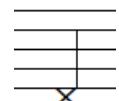


Les instructions pour la performance

Avant le spectacle le pianiste doit préparer quatre aimants. Il doit poser deux aimants sur les cordes sib et fa#1 de piano (les aimants doivent être en forme de petit disque rond). Le diamètre des aimants ne doit pas dépasser plus de trois cordes d'une hauteur de note. Il doit suivre aussi les instructions verbales, écrites au-dessus de la portée, pour changer la location des aimants et pour ajouter les deux aimants supplémentaires. Les aimants doivent toujours être posés au plus proche possible au marteaux. Pendant la performance, les tones avec aimants ne doivent pas dépasser la dynamique *mp*.

Explications des symboles

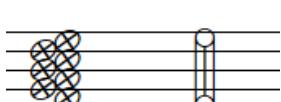
Symboles pour piano:



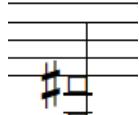
Jouer les tones de défaut sur les cordes de piano avec l'ongle ou le médiautor.



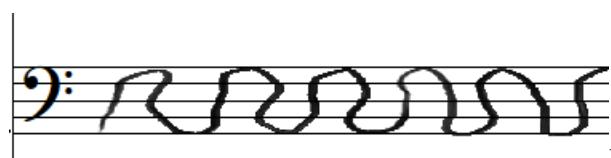
Cluster qu'on joue sur le cordes de piano dans l'étendue défaut: le pianiste le frappe avec une palme sur les cordes, toujours dans le plus bas registre.



Cet symbole a deux parties: après le frappe avec une palme sur les cordes métalliques, les cordes qui sont en train de résonner il faut toucher avec l'objet métallique longiligne (par exemple un stylo).

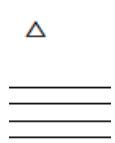


L'aspect de hautes de notes sur lesquelles on a posé les aimants: ces tones ne doivent pas dépasser la dynamique *mp*.



Bref aperçu de "model" dans le part de piano: joue plus vite possible, *legatissimo*, sans accents, presque sans lever les doigts. Les hautes de notes précises ne sont pas importantes.

Symboles pour les instruments à corde:



Le plus haut tone de la plus haute corde.

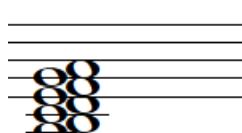
 Le plus bas tone de la plus basse corde (obtenu par la désaccordation progressive de la plus basse corde).

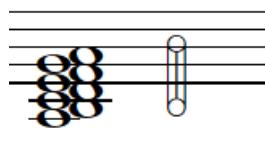
 Le groupe de notes avec ligne oblique ajoutée il faut jouer le plus vite que possible, le plus pres au rythme de defaut; ce façon de jouer apparait dans le passage *quasi senza misura*; les vides entre ces groupes de notes suggestent les pauses de jeu.

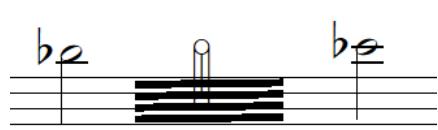


Le glissando dans l' étendue de defaut.

Symboles pour harphe:

 La marque pour "l'effet gong" dans la part de harphe: frapp avec une palme sur les cordes metalliques de l'harphe dans l'étendue de defaut et pédales de defaut).

 Après "l'effet gong", les cordes qui sont en train de resonner il faut toucher avec un object metallique longiligne (par exemple un stylo).

 Le tremolo joue avec un object metallique (par exemple un stylo) placé entre les cordes de defaut.

Position des instruments:

Les instruments doivent être posé selon le schéma suivant:

ORCHESTRE

ORCHESTRE

PIANO

ORCHESTRE

HARPHE

CELESTE

CONDUCTEUR

$J = 60$

Celesta: * cluster, ff

Harp: l.v., fff, sforzando

Piano: fff, 15th, l.v.

Tenor: ppp, mf, p, mp

Violoncello: divisi, ppp, p, mf, fff, gliss.

Double Bass: divisi, ppp, mf, fff, pliss.

=

6

Cel.

Hp.

Pno.: mp, fff, 15th

(15) * $\text{R} \ddot{\text{o}}$ * $\text{R} \ddot{\text{o}}$ mf p

Vln. I: con sord. div., ppp, f, ppp al niente, ppp

Vln. II: con sord. div., ppp, f, ppp al niente, ppp

Vla.: con sord. div., ppp, f, ppp al niente, ppp

Vc.: div., ppp, f, ppp al niente, ppp

Db.: div., ppp, f, ppp, f

gliss., p

Vc 1-2 sul pont.

12

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

l.v.

(f)

ff

* Re^{o}

sul pont.

fp al niente

sul pont.

fp al niente

sul pont.

fp al niente

poco a

gliss.

gliss.

fp

p

mp

fp

16

Cel.

Hp.

Pno.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

mf

G \sharp A \flat

Maknuti magnete do takta 48

arco

pizz.

senza sord.

mp chiaro

Vln 2-4 sul pont.

Vln 2-6 sul pont.

Vln 2-8 sul pont.

ord.

Vln 1-2 sul pont.

Vln 1-4 sul pont.

Vla 1-2 sul pont.

Vla 1-4 sul pont.

ord. div.

Vln 1-2 sul pont.

Vln 1-4 sul pont.

ord. (tutti Vc.)

poco - - - - ord. (tutti Vc.)

p

pp

ord. div.

Vla 1-2 sul pont.

Vla 1-4 sul pont.

22

Cel.

Hp.

Pno. *fff* $\frac{15}{16}$

Vln. solo ** Leo*

Vln. I *Vln 1-10 sul pont.* *fp* *al niente* *ord. senza sord.*

Vln. II *Vln 1-6 sul pont.* *Vln 1-8 sul pont.* *fp* *al niente* *sul G* *ppppp* *ord. senza sord.* *div.*

Vla. *Vla 1-6 sul pont.* *fp* *al niente* *ppppp* *ord. senza sord.* *div.*

Vc. *div.* *fp* *mp* *ff* *div.*

Db. *fp* *mp* *ff*

=

A

27

Cel.

Hp. *p* *E# F#* *bis.* *pp* *mp*

Pno. *ff* *8va* *espress. 3* *l.v.* *ppp* *mp* *3* *pp* *ppp* *15* *8va*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Db. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Musical score for orchestra and piano, page 34. The score includes parts for Cellos, Double Bass, Horn, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The piano part features complex chords and dynamic markings like *mf*, *tr.*, *8va*, *ppp*, *mp*, *f*, and *pp*. The strings play sustained notes or glissandos.

41

B

48

Cel.

Hrp. l.v.

Pft.

Vln I Quasi senza misura col legno battuto 1 f

2

3, 4

5, 6

7, 8

9, 10

Vln II Quasi senza misura 1, 2

3, 4

5, 6

7, 8

7, 8

Vla Quasi senza misura 1, 2

3, 4

5, 6

Vc. ghs. p

D. gliss. p

col legno battuto f

mf

5

50

Cel.

Hrp. *fff*

Pft.

Vln I
1 col legno battuto
2 3, 4 5, 6 7, 8 9, 10

Vln II
1, 2
3, 4
5, 6
7, 8

Vla
1, 2
3, 4
5, 6

Vc. *fpp*

Db. *fpp*

51

Cel.

Hrp. l.v. D_b fff

Pft. M.D. M.S. ff mf ff mf

Vln I 1 * b flat

Vln I 2

Vln I 3, 4 nat. mf

Vln I 5, 6 nat. mf

Vln I 7, 8 nat. mf

Vln I 9, 10 nat. mf

Vln II 1, 2 col legno battuto f nat. mf

Vln II 3, 4 col legno battuto f

Vln II 5, 6 col legno battuto f

Vln II 7, 8 col legno battuto f

Vla 1, 2 col legno battuto f

Vla 3, 4 col legno battuto f

Vla 5, 6 col legno battuto f

Vc. fp

D_b. fp

54

Cel.

Hrp. G \sharp
D \sharp

Pft. *mf*

Vln I
1
2
3, 4
5, 6
7, 8
9, 10

Vln II
1, 2
3, 4 *nat.*
5, 6 *mf*
7, 8 *nat.*
mf

Vla
1, 2
3, 4
5, 6 *nat.*
mf

Vc. *ffpp*
mp

D \flat . *ffpp*
mp

57 tr = 60

Cel. ff

Hrp. fff E \flat

Pft. f ff

Vln I
1 In misura
 f

2 In misura
 f

3, 4 In misura
 f

5, 6 In misura
 f

7, 8 In misura
 f

9, 10 In misura
 f

Vln II
1, 2 In misura
 f

3, 4 In misura
 f

5, 6 In misura
 f

7, 8 In misura
 f

Vla
1, 2 In misura
 f

3, 4 In misura
 f

5, 6 In misura
 f

Vc. f

D. f

C

59

Cel. *ff*

Hp. *fff* marcato

Pno. *ff* *M.D.* *M.S.* *f* *sfz* *ff*

Vln. I *sf* *cresc. molto* *mp* *f* *mp*

Vln. II *sf* *cresc. molto* *mp* *f* *mp*

Vla. *sf* *mp* *f* *mp*

Vc. pizz. *cresc. molto* *arco* *mp* *f* *mp*

Db. *fff* pizz. *arco* *mp* *f* *mp*

=

62

Cel. *ff*

Hp. *fff* *E \natural* *C \natural* *A \sharp*

Pno. *mf* *f* *fff*

Vln. I *mf* *f* *fff*

Vln. II *mf* *f* *fff*

Vla. *mf* *f* *fff*

Vc. *mf* *f* *div.* *fff* *pizz.* *div.*

Db. *mf* *f* *div.* *sfz* *marcato*

Musical score for orchestra and piano, page 16, measures 66-67.

Measure 66:

- Hp. (Horn):** Slurs, gliss., dynamic ff.
- Pno. (Piano):** f dynamic, melodic line.
- Vln. I (Violin I):** Slurs.
- Vln. II (Violin II):** Slurs.
- Vla. (Cello):** Slurs.
- Vc. (Double Bass):** Slurs, dynamic arc.
- Db. (Double Bass):** Slurs, dynamic fff.

Measure 67:

- Hp. (Horn):** Slurs.
- Pno. (Piano):** sfz dynamic, p dynamic.
- Vln. I (Violin I):** Slurs.
- Vln. II (Violin II):** Slurs.
- Vla. (Cello):** Slurs.
- Vc. (Double Bass):** Slurs.
- Db. (Double Bass):** Slurs, dynamic mp.

Key signature changes to E[#] C^b at the end of measure 67.

Musical score for orchestra and piano, page 69. The score includes parts for Horn (H.p.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Db.). The piano part features a rhythmic pattern of eighth-note chords. The strings play sustained notes with pizzicato (pizz.) and marcato dynamics. The bassoon and double bass provide harmonic support with sustained notes.

Musical score for orchestra and piano, page 72, measures 1-3. The score includes parts for Horn (Hp), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bassoon (Db.). The key signature is B-flat major (two flats). Measure 1: Hp plays a sustained note. Pno. has a sixteenth-note pattern with a dynamic of ff . Vln. I and Vln. II play eighth-note patterns. Vla., Vc., and Db. play sustained notes. Measure 2: poco accel. (slightly加快) instruction. Pno. continues its sixteenth-note pattern. Vln. I and Vln. II continue their eighth-note patterns. Vla., Vc., and Db. continue their sustained notes. Measure 3: Pno. continues its sixteenth-note pattern. Vln. I and Vln. II continue their eighth-note patterns. Vla., Vc., and Db. continue their sustained notes.

Musical score for orchestra and piano, page 75, measures 75-80. The score includes parts for Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The tempo is $= 70$. Measure 75 starts with a forte dynamic from the piano. Measures 76-77 show the piano playing eighth-note patterns. Measures 78-79 show the piano playing sixteenth-note patterns. Measures 80-81 show the piano playing eighth-note patterns. The strings play sustained notes or eighth-note patterns. The bassoon part is present in the lower staves.

78

Hp. E \flat A \flat

Pno.

Vln. I f ff sf fff sf ppp cresc. molto

Vln. II f ff sf fff sf ppp cresc. molto

Vla. f ff sf fff arco

Vc. f ff sf pizz. arco

D. ff fff f

2

Musical score for orchestra and piano, page 85. The score includes parts for Horn (H.p.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Db.), and Pedal (Ped.). The piano part features complex sixteenth-note patterns with dynamic markings like *sfz*. The strings play sustained notes with dynamic markings like *div.*, *subito mp*, and *ped. gliss. gliss.*. The double bass part consists of sustained notes with dynamic markings like *fff*.

二

88

Cel. *ff*

Hp. G♯ *gliss.* *fff* *8va* l.v. *f*

Pno. *f* *15th* *mf*

Vln. I *ff* *subito p* *f*

Vln. II *ff* *subito p* *f*

Vla. *ff* *subito p* *f*

Vc. *f*

Db. *f*

91

Cel. (15) *mf* *pp*

Hp. *mf* *fff* *p*

Pno. *f*

Vln. I *div.* *mf* *pp* *div.* *mf* *pp*

Vln. II *mf* *div.* *mf* *pp* *mf* *pp*

Vla. *mf* *div.* *mf* *pp* *mf* *pp*

Vc. *mf*

D. b. *mf*



Musical score for orchestra and piano, page 94. The score includes parts for Cel., Hp., Pno., Vln. solo, Vln. I, Vln. II, Vla., Vc., and Db.

The score shows the following dynamics and performance instructions:

- Cel.: f , $\# \# \# \# \# \#$
- Hp.: $G^\#$, $D^\#$, f
- Pno.: (f)
- Vln. solo: arco, ff
- Vln. I: p , $mf ppp$ subito
- Vln. II: p , $mf ppp$ subito
- Vla.: p , $mf ppp$ subito
- Vc.: p , mp , ppp subito, $Vc 1-2 sul pont.$
- Db.: p , mp , ppp subito

98

Cel.

Hp. A \sharp p molto rit.

Pno. A \sharp D \sharp C \flat H \flat molto rit.

Vln. solo (d5) tr. l.v.

Vln. I

Vln. II

Vla. B

Vc. Vc 1-4 sul pont. ord. gliss.

Db. a 3 ppp gliss.

=

E

103 = 60

Hp. liberamente mp pp f gliss. G \sharp mp

(Staviti magnet na fis1)

Pno. espress. pp * p

Vln. I col legno battuto mp

Vln. II col legno battuto mp pizz.

Vc. al niente pizz.

Db. al niente p

111

Hpt.

Pno.

Vln. I

Vln. II

Vc.

Db.

=

115

Hpt.

Pno.

Vln. I

Vln. II

Vc.

Db.

=

119

Hpt.

(Makni magnet do takta 131)

Pno.

Vln. I

Vln. II

F

130

Hp. *mp*

Pno.

Vln. I *nat. arco*

Vln. II *p sostenuto*

Vla. *p sostenuto arco*

Vc. *p sostenuto*

D. *Db*

135

Hp. *mp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. *Db*

138

Hpr.

Pno.

Vln. I

Vln. II

Vcl.

Vc.

Db.

=

141

Hpr.

Pno.

Vln. I

Vln. II

Vcl.

Vc.

Db.

144

Cel.

Hp. D:

Pno.

Vln. I mp

Vln. II mp

Vla. mp

Vc. *mf* arco pizz. *p*

D. *f* *mf*

accel.

≡

G

♩ = 70

147

Cel.

Hp. *ff* *fff*

Pno. *ff* *f* *mp*

Vln. I *più f* *subito mp* *sul G*

Vln. II *più f* *subito mp* *mf* *gliss.*

Vla. *div.* *subito mp*

Vc. *più f*

D. *mp*

Musical score for orchestra and piano, page 150. The score includes parts for Cello (Cel.), Bassoon (Hpf.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), Double Bass (Db.), and Percussion (Perc.). The score features three staves of music with various dynamics, articulations, and performance instructions like 'sul G' and 'gliss.'. The piano part includes dynamic markings such as *mp*, *f*, and *ff*. The strings and woodwind parts show sustained notes and rhythmic patterns.

2

153

Cel.

Hpf.

(8.)

Pno.

mf

Vln. I

mf

Vln. II

mf

Vla.

f

Vcl.

f

Db.

155

Cel. $\frac{2}{4}$

Hp. $\frac{2}{4}$
ff

Pno. $\frac{2}{4}$
fff

Vln. I $\frac{2}{4}$

Vln. II $\frac{2}{4}$
ff

Vla. $\frac{2}{4}$
ff

Vc. $\frac{2}{4}$
ff

Db. $\frac{2}{4}$
pizz.



157

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

This musical score page shows a section for orchestra and piano. The piano part (Pno.) has sustained notes with dynamic markings ff and fz. The string parts (Vln. I, Vln. II, Vla., Vc., Cel., Hp., D. B.) play eighth-note patterns with grace notes. The score is in 2/4 time, with various key changes indicated by sharps and flats.

H

159

Cel.

Hp. E \sharp gliss. E \sharp gliss. E \sharp C \sharp gliss. H \sharp gliss. H \sharp gliss. H \sharp

Pno. fff sfz fff fff * f

Vln. I fff div. fff

Vln. II fff

Vla. fff

Vc. ff arco

Db. ff

Musical score page 162, measures 162-163. The score includes parts for Cel., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db.

- Cel.**: Rests throughout the measure.
- Hp.**: Playing glissandi between notes D and E. Measure 162: gliss. between D and E. Measure 163: gliss. between D and E, followed by a rest.
- Pno.**: Measure 162: eighth-note patterns. Measure 163: sixteenth-note patterns labeled 5 and 6, dynamic ff.
- Vln. I**: Measure 162: eighth-note patterns. Measure 163: eighth-note patterns.
- Vln. II**: Measure 162: eighth-note patterns. Measure 163: sustained notes with grace notes.
- Vla.**: Measure 162: eighth-note patterns. Measure 163: sustained notes with grace notes.
- Vc.**: Measure 162: eighth-note patterns. Measure 163: eighth-note patterns.
- Db.**: Measure 162: eighth-note patterns. Measure 163: eighth-note patterns.

Measure 163 includes dynamics fff and *.

165

Cel.

Hp.

Pno. *fff* *fff* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

f

f

=

168

Cel.

Hp.

Pno. *pp*

(15)

Vln. I *mp sombre* *gliss.*

Vln. II *mp sombre* *gliss.*

Vla. *mp sombre* *gliss.*

Vc. *p*

D. b. *p*

171 *molto rit.* ♩ = 60

Cel. ♩ = 60

Hp. ♩ = 60

Pno. ♩ = 60

Vln. I ♩ = 60

Vln. II ♩ = 60

Vla. ♩ = 60

Vc. ♩ = 60

Db. ♩ = 60

poco a poco distendersi ♩ = 60

(15) ♩ = 60

al niente ♩ = 60

I Cadenza

175 *liberamente* ♩ = 60

accel. ♩ = 60

Pno. ♩ = 60

mp ♩ = 60

181 ♩ = 100

accel. ♩ = 100

Pno. ♩ = 100

f ♩ = 100

ff ♩ = 100

185 ♩ = 90

Pno. ♩ = 90

ff ♩ = 90

189

Cel. ♩ = 90

Hp. ♩ = 90

Pno. ♩ = 90

ff ♩ = 90

p ♩ = 90

ff ♩ = 90

pp ♩ = 90

ff ♩ = 90

p ♩ = 90

ff ♩ = 90

pp ♩ = 90

193

Cel.

Hp.

Pno.

f *mf* *ff* *f*

f *mf* *f*

f *mf* *f*

=

196

Cel.

Hp.

Pno.

p *fff* *fff* *s*

mp

ppp

Vln. I

ppp
dal niente

Vln. II

ppp
dal niente

Vla.

ppp
dal niente

Vc.

D. B.

199

Cel.

Hp. rit.

Pno.

Vln. I ff

Vln. II ff

Vla. ppp
al niente

Vc. ppp
al niente

D. b. ppp
dal niente

≡

203

Cel.

Hp. = 60

Pno. l.v.

Vln. I mp

Vln. II

Vc. fff ppp

D. b. fff ppp

Cel.

Hrp.

Pft.

Vln I
1, 2
3, 4
5, 6
7, 8
9, 10

Vln II
1, 2
3, 4
5, 6
7, 8

Vla
1, 2
3, 4
5, 6

Vc.

Db.

Performance Instructions:

- Cel.: pp, ff
- Hrp.: tr., ppp, mp, 3, mp, espress., 8va, D, mf, D, D
- Pft.: pp, mp, 3, ppp come eco, 8va, l.v., pp, mp, 3, pp
- Vln I: nat. con sord., ppp, nat. con sord., nat. con sord.
- Vln II: nat. con sord., ppp, nat. con sord., nat. con sord.
- Vla: nat. con sord., ppp, nat. con sord., ppp
- Vc.: gliss., p
- Db.: gliss., p

215

Cel. *p*

Hrp. *pp come eco*

Pft. *ppp come eco*

Vln I
1, 2 *gliss.*
3, 4 *gliss.*
5, 6 nat. con sord.
7, 8 nat. con sord.
9, 10 nat. con sord.

Vln II
1, 2 nat. con sord.
3, 4 nat. con sord.
5, 6 nat.
7, 8 nat.

Vla
1, 2 *molto vibrato*
3, 4 *molto vibrato*
5, 6 *molto vibrato*
7, 8 *molto vibrato*

Vc. *sul c* *gliss.* *molto vibrato*
fp *gliss.* *gliss.*

Db. *sul e* *gliss.* *molto vibrato*
fp *gliss.* *gliss.*

K

225

Cel. *mp come eco* *f* *mp espress.* *pp eco* *mf* *p* *mf* *mp eco*

Hrp. *p* *mf* *E \natural* *f* *f* *mf* *p* *mf* *C \natural* *f* *mf eco* *C \flat* *mp*

Pft. *mp* *ppp* *p* *mf pp subito* * *p*

Do takta 232 postaviti magnet na h, d1, e1 i fis1

Vln I
1, 2 non vibrato *gloss.* *p subito* *ppp* *p* *molto vibrato* *gloss.* *ppp*
3, 4 non vibrato *gloss.* *p subito* *ppp* *p* *molto vibrato* *gloss.* *ppp*
5, 6 non vibrato *gloss.* *p subito* *ppp* *p* *molto vibrato* *gloss.* *ppp*
7, 8 non vibrato *ppp subito* *mf* *ppp* *p* *molto vibrato* *ppp*
9, 10 non vibrato *ppp subito* *mf* *ppp* *p* *molto vibrato* *ppp*

Vln II
1, 2 non vibrato *gloss.* *ppp subito* *p* *molto vibrato* *ppp*
3, 4 non vibrato *gloss.* *ppp subito* *p* *molto vibrato* *ppp*
5, 6 non vibrato *ppp subito* *p* *molto vibrato* *ppp*
7, 8 non vibrato *ppp subito* *p* *molto vibrato* *ppp*

Vla
1, 2 non vibrato *p subito* *ppp* *p* *molto vibrato* *ppp*
3, 4 non vibrato *p subito* *p* *ppp* *p* *molto vibrato* *ppp*
5, 6 non vibrato *p subito* *p* *ppp* *p* *molto vibrato* *ppp*

Vc. *p subito* *mf* *ppp* *cresc. molto* *fp* *molto vibrato* *gloss.* *ppp* *sul a* *gloss.*
p subito *mf* *ppp* *cresc. molto* *fp* *molto vibrato* *gloss.* *ppp* *gloss.*

234

Cel. *mp* *mf* *mf* *mp* *mf* *mp*

Hrp. *mp* *mf* *mp* *mf* *mp*

Pft. *mp* *15th ppp* *mp* *pp* *cresc. molto fp* **Pd.*

Vln I 1, 2 non vibrato molto vibrato non vibrato sul. pont. l.v!

3, 4 non vibrato molto vibrato non vibrato sul. pont. *b*

5, 6 non vibrato molto vibrato non vibrato sul. pont. *b*

7, 8 non vibrato *mp* *ppp* molto vibrato non vibrato sul. pont. *b*

9, 10 non vibrato *mp* *ppp* molto vibrato non vibrato sul. pont. *b*

Vln II 1, 2 non vibrato molto vibrato non vibrato *pp subito*

3, 4 non vibrato molto vibrato non vibrato *pp subito*

5, 6 non vibrato molto vibrato non vibrato *pp subito*

7, 8 non vibrato molto vibrato non vibrato *pp subito*

Vla 1, 2 non vibrato molto vibrato non vibrato *pp subito*

3, 4 non vibrato molto vibrato non vibrato *pp subito*

5, 6 non vibrato molto vibrato *pp subito* sul c

Vc. *pp* molto vibrato *pp subito* sul d *gliss.*

Db. *pp* molto vibrato *pp subito* sul d *gliss.*

243

Cel. *mp* *p* *mp*

Hrp. *mp* *p*

Pft. *p* * $\frac{q=20}{15}$ *mp*

Vln I
1, 2 nat. non vibrato sul pont. nat. gliss.

3, 4 nat. non vibrato sul pont. nat. gliss.

5, 6 nat. non vibrato sul pont. nat. gliss.

7, 8 nat. non vibrato sul pont. nat. gliss.

9, 10 nat. non vibrato sul pont. nat. gliss.

Vln II
1, 2 *tr* non vibrato gliss. gliss. gliss.

3, 4 *tr* gliss. gliss. gliss.

5, 6 *tr* gliss. gliss. gliss.

7, 8 *tr* gliss. gliss. gliss.

Vla
1, 2 *tr* gliss. gliss. gliss.

3, 4 *tr* gliss. gliss. gliss.

5, 6 *tr* gliss. gliss. gliss.

Vc. * glissando s rastimavanjem najdublje zice prema dolje

D. b. * glissando s rastimavanjem najdublje zice prema dolje

l.v. *fp* *ppppp*