

Helena Skljarov

Pulsar

za gudački orkestar, klavir,
harfu i čelestu

2015.-2017.

Uputstva za izvedbu

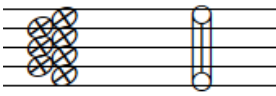
Prije izvedbe klavirist mora postaviti magnete na žice klavira (magnete oblika pločice, ne većeg promjera od triju žica jedne tonske visine) na tonove h i fis1. Unutar partiture mora pratiti verbalne upute za njihovo premještanje. Mora imati i dodatna dva magneta koja će postaviti naknadno prema naznaci 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.

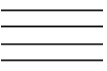
 *Cluster* koji se izvodi na žicama klavira u zadanom rasponu: udara se dlanom, uvijek je u najnižem registru


 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.

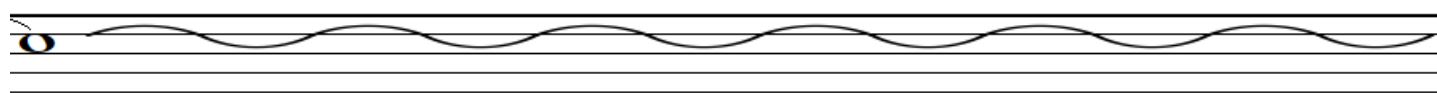
 Prikaz modela u dionici klavira: svirati što brže, *legatissimo*, bez naglašenih doba, gotovo bez dizanja prstiju. Točne tonske visine nisu važne, već isključivo zadan raspon i opisan način izvođenja.

Oznake za gudače:

▽
 Najviši mogući ton najviše žice.

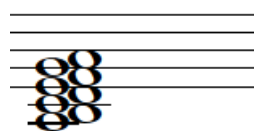
 Najniži mogući ton najniže žice (do kojeg se dolazi glisandom uz postepeno raštimanje žice prema dolje).

 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.

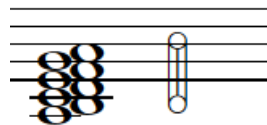


Glisando u zadanom rasponu

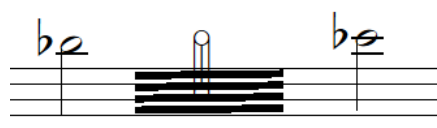
Oznake za harfu:



Oznaka za "efekt gonga" u dionici harfe: udarac dlanom po metalnim žicama harfe (u zadanom rasponu 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

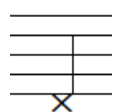
DIRIGENT

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

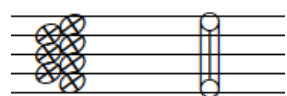
Symbols for piano:



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).

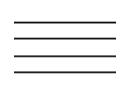


Notation for tones which have magnets on the strings: while playing these tones, dynamic should never surpass *mp*.

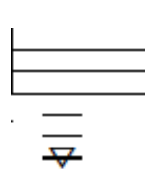


Preview of the model in piano part: it should be played as fast as possible, *legatissimo*, without accents, almost without raising the fingers. The exact pitches are not important, only the given range and described way of playing.

Symbols for strings:



The highest possible pitch on the highest string.



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

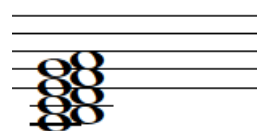


Groups of notes with an added line should be played as fast as possible, nearest to the notated rhythmic values: this way of playing appears in the *quasi senza misura* part. The blank spaces between such groups suggest the pauses in playing.

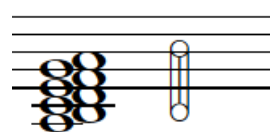


Glissando in a given range.

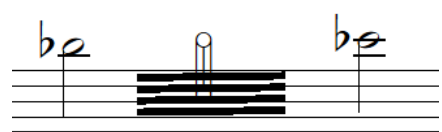
Symbols for harp:



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



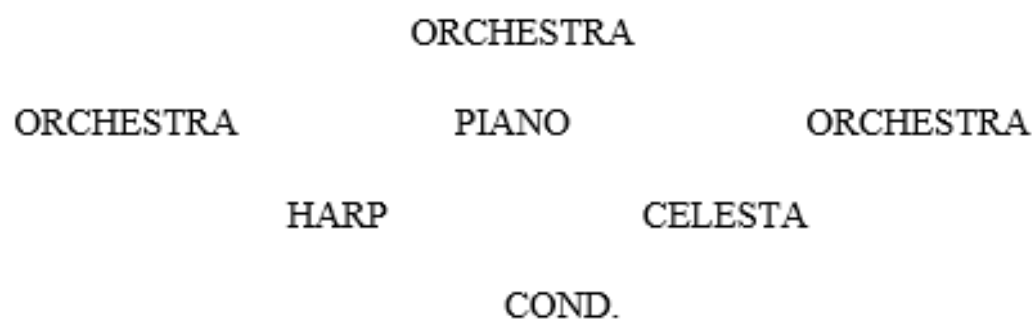
After the “gong effect”, the resonating strings should be touched with an elongated metal object (for example a pen).



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 notes avec aimants ne doivent pas dépasser la dynamique *mp*.

Explications des symboles

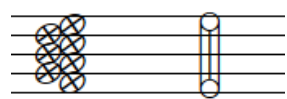
Symboles pour piano:



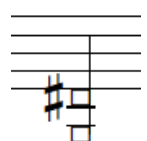
Jouer les notes de défaut sur les cordes de piano avec l'ongle ou le médiator.



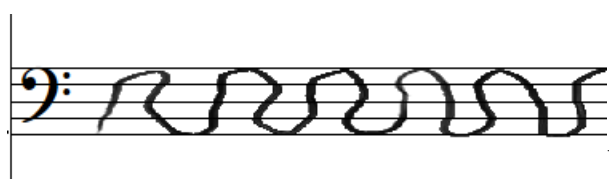
Cluster qu'on joue sur les cordes de piano dans l'étendue de défaut: le pianiste le frappe avec une palme sur les cordes, toujours dans le plus bas registre.



Cet symbole a deux parties: après la 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).

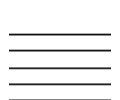


L'aspect de hauteur de notes sur laquelle on a posé les aimants: ces notes ne doivent pas dépasser la dynamique *mp*.

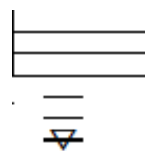



Bref aperçu de "model" dans le part de piano: joue plus vite possible, *legatissimo*, sans accents, presque sans surelever les doigts. Les hauteurs de notes précises ne sont pas importantes.

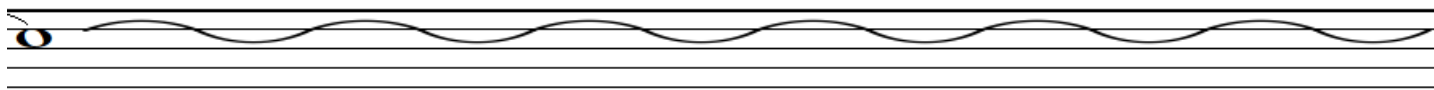
Symboles pour les instruments à corde:



Le plus haut ton de la plus haute corde.

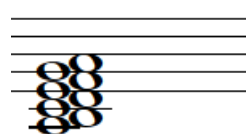
 Le plus bas tone de la plus basse corde (obtenu par la désaccordation progressive de la plus basse corde).

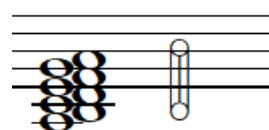
 Le groupe de notes avec ligne oblique ajouté il faut jouer le plus vite que possible, le plus pres au rythme de default; ce façon de jouer apparait dans le passage *quasi senza misura*; les vides entre ces groupes de notes suggestent les pauses de jeu.

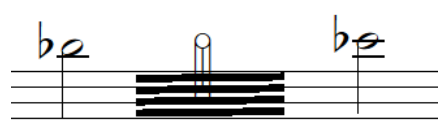


Le glissando dans l' étendue de default.

Symboles pour harphe:

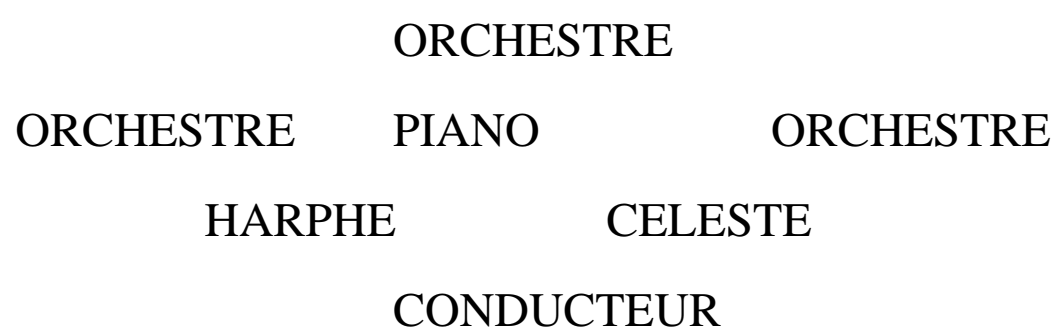
 La marque pour "l'effet gong" dans la part de harphe: frapp avec une palme sur les cordes metalliques de l'harphe dans l'étendue de default et pédales de default).

 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 default.

Position des instruments:

Les instruments doivent être posé selon le schéma suivant:



♩ = 60

Celesta
* cluster
ff

Harp
l.v.
fff 8^{va}

Piano
fff 15^{va}
ppp *mf* *p* *mp*

Violoncello
divisi
ppp *p* *mf* *fff* gliss.

Double Bass
divisi
ppp *p* *mf* *fff* gliss.

==

6

Cel.
-

Hp.
-

Pno.
mp *fff* 15^{va}
mf *p*

Vln. I
con sord. div. *ppp* *f* *ppp* al niente *ppp* div.

Vln. II
con sord. div. *ppp* *f* *ppp* al niente *ppp* div.

Vla.
con sord. div. *ppp* *f* *ppp* al niente *ppp* div.

Vc.
div. *ppp* gliss. *f* gliss. *p* Vc 1-2 sul pont.

Db.
div. *ppp* gliss. *f* gliss. *p*

34

Cel. *p*

Hp. *mf* *pp* *f* *ppp* *mp* *ppp*

Pno. *ppp* *mp* *ppp*

Vln. I *div.*

Vln. II *div.*

Vla. *gliss.* *mp* *p* *gliss.*

Vc. *gliss.* *mp* *p* *gliss.*

Db. *gliss.* *mp* *p* *gliss.*



41

Cel.

Hp. *mf* *fff* *D^b* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pno. *pp* *fff* *f* *fff* *l. oz.*

Vln. I *p* *cresc. molto* *ff*

Vln. II *p* *cresc. molto* *ff* *div.*

Vla. *p* *cresc. molto* *ff*


Vc. *p* *cresc. molto* *ff*

Db. *p* *cresc. molto* *ff*

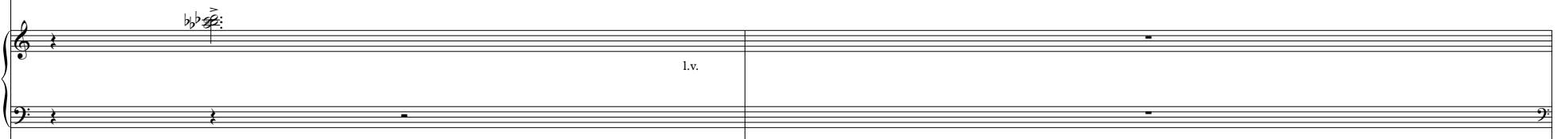
B

48

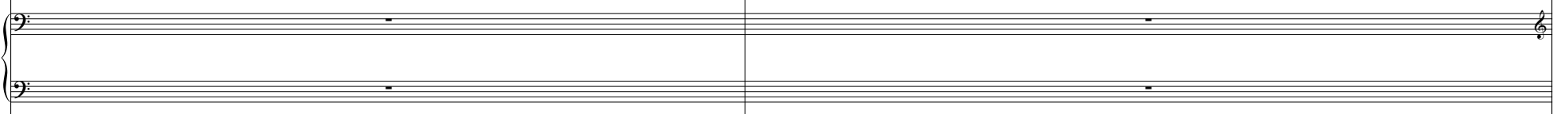
Cel.



Hrp.



Pft.



Vln I

Quasi senza misura
col legno battuto

1 *f*



Vln II

Quasi senza misura

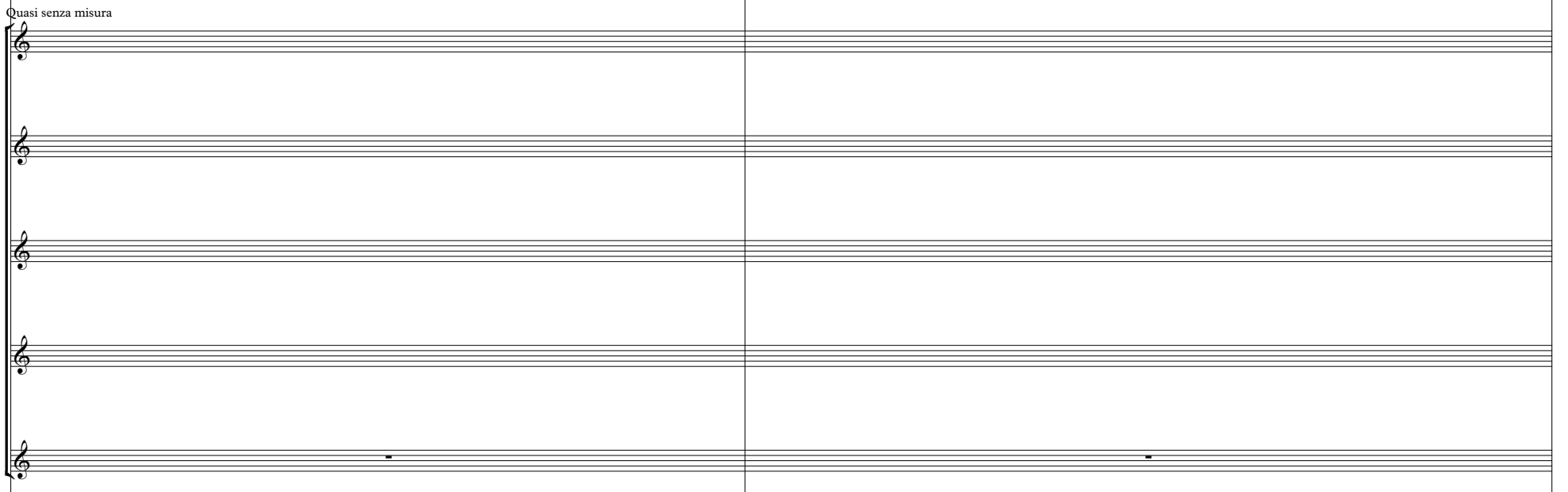
1, 2

3, 4

5, 6

7, 8

7, 8



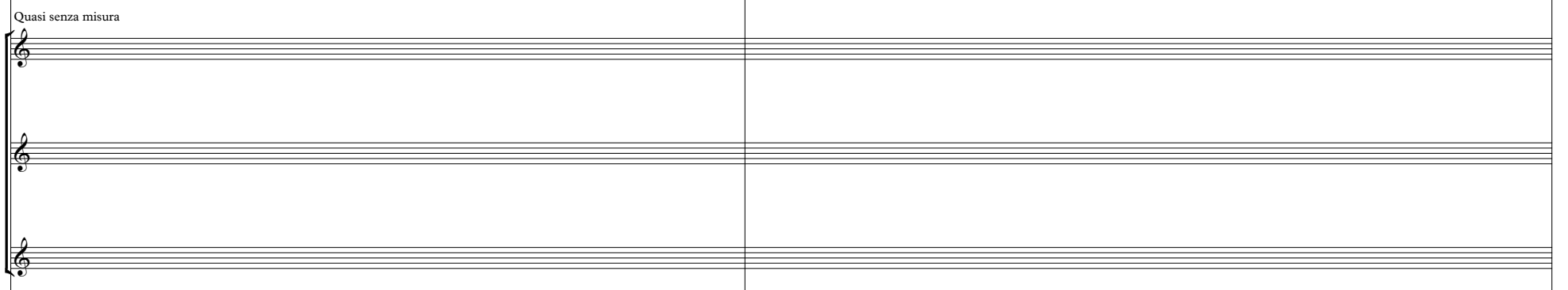
Vla

Quasi senza misura

1, 2

3, 4

5, 6



Vc.

p *gliss.* *mf*



Db.

p *gliss.* *mf*



Cel.

Hrp.

Pft.

Vln I

Vln II

Vla

Vc.

Db.

Cel. *ff*

Hrp. *fff*

Pft. *f*

Vln I

1 *f* In misura

2 *f* In misura

3,4 *f* In misura

5,6 *f* In misura

7,8 *f* In misura

9,10 *f* In misura

Vln II

1,2 *f* In misura

3,4 *f* In misura

5,6 *f* In misura

7,8 *f* In misura

Vla

1,2 *f* In misura

3,4 *f* In misura

5,6 *f* In misura

Vc. *f*

Db. *f*

C

59

Cel. *ff*

Hp. *fff marcato* gliss. gliss.

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

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

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

Vla. *f* *cresc. molto* *mp* *f* *mp*

Vc. *fff* pizz. arco *mp* *f* *mp*

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



62

Cel.

Hp. *f* gliss. gliss. gliss. gliss. *E♭* *C♯* *A♯*

Pno. *mf*

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

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

Vla. *mf* *f* *fff*

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

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

72 *poco accel.*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

f

==

75 $\text{♩} = 70$

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

mf

mf

mf

mf

mp

arco

D

78

Hp. E^b A^b

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* *sf* *ppp* *cresc. molto*

Vc. *f* *ff* *fff* *f*

Db. *mf* *ff* *fff* *f*

gliss. *gliss.* *gliss.* *gliss.*

E^b

82

Hp. C^{\sharp} E^{\sharp} H^{\sharp}

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

C^{\sharp} E^{\sharp} H^{\sharp}

85

Hp: *gliss.*, *gliss.*, *ped. gliss. gliss.*

Pno: *sfz*, *sfz*, *sfz*

Vln. I: *div.*

Vln. II: *div.*

Vla.: *div.*

Vc.: *ff*

Db.: *ff*

Dynamic markings: *subito mp* (for Vln. I, Vln. II, Vla.)

88

Cel.: *ff*

Hp: *G#*, *gliss.*, *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.

mf

fff

p

Hp.

8^{va}

Pno.

f

Vln. I

div.

mf

f

Vln. II

div.

mf

f

Vla.

div.

mf

f

Vc.

Db.



94

Cel.

f

Hp.

G#

D#

f

Pno.

(5)

Vln. solo

arco

Vln. I

p

mf

ppp subito

Vln. II

p

mf

ppp subito

Vla.

p

mf

ppp subito

Vc.

p

mp

ppp subito

Db.

p

mp

ppp subito

Vc 1-2 sul pont.

98 molto rit.

Cel.

Hp. A[♯] # molto rit.

Pno. A[♯] D[♯] C[♭] H[♭] l.v.

Vln. solo p

Vln. I

Vln. II

Vla.

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

Db. a 3 ppp gliss.



E

103 $\text{♩} = 60$

Hp. liberamente mp mp mp f pp gliss. mp

Pno. espress. pp * p (Staviti magnet na fis1)

Vln. I col legno battuto mp

Vln. II col legno battuto mp

Vc. al niente pizz. p

Db. al niente pizz. p

111

Hp.

Pno.

Vln. I

Vln. II

Vc.

Db.



115

Hp.

Pno.

Vln. I

Vln. II

Vc.

Db.



119

Hp.

Pno.

Vln. I

Vln. II

138

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *p*

==

141

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mp* *p* *mf*

pizz. arco

150

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

D_b *E_b* *F_♯*

mp *f* *mp*

mp *mf* *mp*

8^{va} *sfz* *sfz* *sfz* *sfz* *sfz*

gliss.

mp *mp*



153

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

mf *f* *ff*

mf *ff*

div.

f *f*

H

159

Musical score for measures 159-161. The score includes parts for Cello (Cel.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Harp part features glissandi and specific notes (E^b, E[#], C[#], H^b, H[#]) with dynamic markings like *ff* and *f*. The Piano part has a complex texture with *ff* and *sfz* markings. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked *ff* and play a rhythmic pattern of eighth notes.



162

Musical score for measures 162-164. The score includes parts for Cello (Cel.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Harp part features glissandi and notes (D[#]) with dynamic markings like *ff*. The Piano part has a complex texture with *ff* and *sfz* markings, including a section with a 5-fingered scale. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked *ff* and play a rhythmic pattern of eighth notes.

165 ♩ = 60

Cel.

Hp.

Pno. *fff* *6* *fff* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Db.



168

Cel.

Hp.

Pno. *pp*

Vln. I *mp* *sombre* *gliss.*

Vln. II *mp* *sombre* *gliss.*

Vla. *mp* *sombre* *gliss.*

Vc. *p*

Db. *p*

171 **molto rit.** ♩ = 60

Cel.

Hp.

Pno. *poco a poco distendersi*

Vln. I *al niente*

Vln. II *al niente*

Vla. *al niente*

Vc. *ppp*

Db. *al niente*

I Cadenza

175 **liberamente** *mp* **accel.** *mf*

Pno.

181 **accel.** *f* **ff**

Pno.

185 **ff**

Pno.

189

Cel.

Hp.

Pno. *fff* *pp*

J

207

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.

ppp

mp

mp

espress.

mf

pp

mp

ppp

come eco

l.v.

pp

mp

pp

ppp

nat. con sord.

ppp

nat.

nat. con sord.

ppp

nat. con sord.

ppp

nat. con sord.

ppp

nat. con sord.

ppp

gliss.

p

gliss.

p

Cel.

pp come eco *p*

Hrp.

p *mp* *p* *mp*

Pft.

ppp come eco *pp* *p* *mp*

Vln I

1, 2 *gliss.* *mp* molto vibrato

3, 4 *gliss.* *mp* molto vibrato

5, 6 nat. con sord. sul g *gliss.* *ppp* *p* *ppp* *mp* molto vibrato

7, 8 nat. con sord. *gliss.* *ppp* *p* *ppp* *mp* molto vibrato

9, 10 nat. con sord. *gliss.* *ppp* *p* *ppp* *mp* molto vibrato

Vln II

1, 2 nat. con sord. *ppp* *mp* molto vibrato

3, 4 nat. con sord. *ppp* *mp* molto vibrato

5, 6 nat. *ppp* *mp* molto vibrato con sord.

7, 8 nat. *ppp* *mp* molto vibrato con sord.

Vla

1, 2 *mp* molto vibrato

3, 4 *gliss.* *p* *ppp* *mp* molto vibrato

5, 6 *gliss.* *p* *ppp* *mp* molto vibrato

Vc.

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

Db.

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

K
225

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

Hrp. *p* *mf* *f* *f* *mf* *p* *mf* *f* *mf eco* *mp*

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

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

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

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

Vc. *p subito* *mf* *ppp* *cresc. molto* *fp* *gliss.* *mp* *gliss.* *ppp*

Db. *p subito* *mf* *ppp* *cresc. molto* *fp* *gliss.* *mp* *gliss.* *sul a* *gliss.*

Cel.

Musical notation for Cello (Cel.) showing a series of chords and melodic fragments. Dynamics include *mp*, *mf*, and *mp*.

Hrp.

Musical notation for Harp (Hrp.) showing chords and arpeggiated figures. Dynamics include *mp*, *mf*, and *mp*.

Pft.

Musical notation for Piano (Pft.) showing a complex texture with tremolos and chords. Dynamics include *mp*, *pp*, *cresc. molto*, and *fp*. Includes markings like *l.v.!* and ** 2da*.

Vln I

1, 2

Musical notation for Violin I (Vln I) parts 1 and 2. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

3, 4

Musical notation for Violin I (Vln I) parts 3 and 4. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

5, 6

Musical notation for Violin I (Vln I) parts 5 and 6. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

7, 8

Musical notation for Violin I (Vln I) parts 7 and 8. Includes markings for *non vibrato*, *molto vibrato*, *pp subito*, and *gliss.*

9, 10

Musical notation for Violin I (Vln I) parts 9 and 10. Includes markings for *non vibrato*, *molto vibrato*, *pp subito*, and *gliss.*

Vln II

1, 2

Musical notation for Violin II (Vln II) parts 1 and 2. Includes markings for *non vibrato*, *molto vibrato*, *fp*, and *pp subito*.

3, 4

Musical notation for Violin II (Vln II) parts 3 and 4. Includes markings for *non vibrato*, *molto vibrato*, *fp*, and *pp subito*.

5, 6

Musical notation for Violin II (Vln II) parts 5 and 6. Includes markings for *non vibrato*, *molto vibrato*, *pp subito*, and *gliss.*

7, 8

Musical notation for Violin II (Vln II) parts 7 and 8. Includes markings for *non vibrato*, *molto vibrato*, *pp subito*, and *gliss.*

Vla

1, 2

Musical notation for Viola (Vla) parts 1 and 2. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

3, 4

Musical notation for Viola (Vla) parts 3 and 4. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

5, 6

Musical notation for Viola (Vla) parts 5 and 6. Includes markings for *non vibrato*, *molto vibrato*, and *pp subito*.

Vc.

Musical notation for Violoncello (Vc.) showing sustained notes and glissandos. Includes markings for *pp*, *pp subito*, and *gliss.*

Db.

Musical notation for Double Bass (Db.) showing sustained notes and glissandos. Includes markings for *pp*, *pp subito*, and *gliss.*

Cel. *mp* *p* *mp*

Hrp. *mp* *p* l.v.

Pft. *p* * *mp* *mp*

Vln I
 1, 2 *nat. non vibrato* *tr* *ppp subito* *sul pont.* *nat.* *gliss.* *ppppp*
 3, 4 *nat. non vibrato* *tr* *ppp subito* *sul pont.* *nat.* *gliss.* *ppppp*
 5, 6 *nat. non vibrato* *tr* *ppp subito* *sul pont.* *nat.* *gliss.* *ppppp*
 7, 8 *nat. non vibrato* *tr* *ppp subito* *sul pont.* *nat.* *gliss.* *ppppp*
 9, 10 *nat. non vibrato* *tr* *ppp subito* *sul pont.* *nat.* *gliss.* *ppppp*

Vln II
 1, 2 *tr* *non vibrato* *ppp subito* *gliss.* *gliss.* *ppppp*
 3, 4 *tr* *ppp subito* *gliss.* *gliss.* *ppppp*
 5, 6 *b* *tr* *ppp subito* *gliss.* *gliss.* *ppppp*
 7, 8 *tr* *ppp subito* *gliss.* *gliss.* *ppppp*

Vla
 1, 2 *tr* *ppp subito* *gliss.* *gliss.* *gliss.* *ppppp*
 3, 4 *b* *tr* *ppp subito* *gliss.* *gliss.* *gliss.* *ppppp*
 5, 6 *tr* *ppp subito* *gliss.* *gliss.* *gliss.* *ppppp*

Vc. *gliss.* *gliss.* *gliss.* * *glissando s rastimavanjem najdublje zice prema dolje* *fp* *ppppp*

Db. *gliss.* * *glissando s rastimavanjem najdublje zice prema dolje* *fp* *ppppp*