

Michal Rataj

S P A T I A L I S

for string orchestra, percussions and live electronics


commissioned by BERG Orchestra
dedicated to Russ Irwin


SCORE

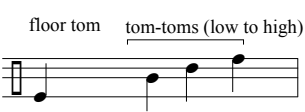
SPATIALIS

Orchestration


Percussions I.


- Vibraphone 

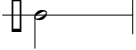
- Frame Drum (full of rice)
- Temple Blocks 

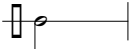
- Tom-Toms 

Percussions II.

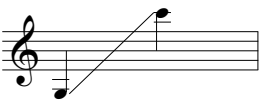
- Marimba 

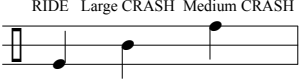
- Xylophone  *(sounds 1 octave higher)*


- Cymbal (lower) 


- Tam-Tam 


Percussions III.

- Glockenspiel  *(sounds 2 octave higher)*

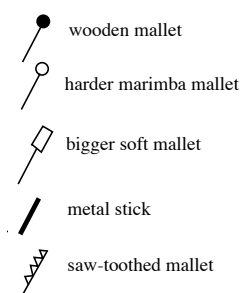
- Cymbals 

- Tom-Toms 

- Chinese Gongs 

- Bass Drum 

Mallets



Strings

3 Violins I.
3 Violins II.
3 Violas
3 Cellos
1 Double Bass

All accidentals are valid through each bar only and through one octave.

MAX Patch for real-time electronics implementation is provided by the composer.

Performance setup includes 8 loudspeakers in semi-hemisphere spatial distribution.

First performed by Berg Orchestra, Prague, Sep 16, 2013.

DURATION: 10 minutes

The piece is dedicated to Russ Irwin, a friend and great art enthusiast, for his tireless support of contemporary music.

SPATIALIS

dedicated to Russ Irwin

Michal Rataj 2013

♩ = 70

Percussion Section:

- Vibraphone:** *mf* (measures 1-4), *f* (measure 5)
- Temple Blocks:** Rest
- Tom - Tom:** *p* (measures 4-5)
- Frame Drum:** Rest
- Marimba:** *mf* (measures 1-4), Rest (measures 5-8)
- Xylophone:** Rest
- Cymbal (Crash):** Rest, *f* (measures 5-8)
- Tam - tam:** *p* (measures 4-5)
- Glockenspiel:** Rest, *p* (measure 5, vibr. with hand)
- Cymbals:** Rest
- Tom - tom:** Rest, *pp* (measures 7-8)
- Chinese Gongs:** *p* (measures 1-4), Rest (measures 5-8)
- Bass Drum:** *p* (measures 4-5)
- Live Electronics:** Cue 1 stereo SAMPLES 1-2 (measures 5-8)

String Section:

- Violin I:** *p* (measures 4-5), *molto vibr.* → *ord.* (measures 5-8), *fp* → *pp* → *ppp* (measures 7-8)
- Violin II:** *p* (measures 4-5), *molto vibr.* → *ord.* (measures 5-8), *fp* → *pp* → *ppp* (measures 7-8)
- Viola:** *pp* (measures 1-4), *mf* (measures 4-5), *tutti molto vibr.* → *ord.* (measures 5-8), *pp* (measures 7-8)
- Violoncello:** *pp* (measures 1-4), *mf* (measures 4-5), *tutti* (measures 5-8), *pp* (measures 7-8)
- Double-Bass:** *pp* (measures 1-4), *f* (measures 4-5), *p* (measures 5-8), *mf* (measures 7-8), *f* (measures 7-8), *arco* (measures 7-8), *pp* < *mf* (measures 7-8)

Performance Notes:

- Divisi molto ponticello:** Viola and Violoncello (measures 1-4)
- flag. nat. sul A:** Double-Bass (measures 1-4)
- gliss. con flag. naturale:** Double-Bass (measures 4-5)

7 10

vibr. *f* *p* *pp* * *Leg.*

t.-b. *p* *6* *3*

mar. *mf* *p* *pp*

cymb. 7 10 *p*

tam-tam *pp*

cymb. *mf* *p*

tom-tom *mf* *p* (delayed) *p*

L.-E. Cue 2 10 tom-tom DELAY stereo SAMPLES 1-3

vln I *espress.* *ppp* < *p* *detaché col legno tratto* *pp*

vln II *espress.* *ppp* < *mf* *detaché col legno tratto* *pp*

vla *flaut.* *espress.* *ppp* < *mf* *espress.* *ppp* < *p* *detaché col legno tratto* *pp*

vcl *flaut.* *espress.* *espress.* *espress.* *pp* *ricochet* *flaut.* *pp* *mf*

d-b *pizz.* *arco* *f* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf*

12 15

vibr. *mf* *p*

mar. *mf*

cymb. *f*

tom-tom *brush moves in long gestures across the membran*

gongs *p*

L.-E. **Cue 3** stereo SAMPLES 2-2

vln I *circle movement of the bow towards the bridge* *white noise* *poco a poco trem. e molto ponticello* *pp*

vln II *circle movement of the bow towards the bridge* *white noise* *pp* *flaut.* *p*

vla *circle movement of the bow towards the bridge* *white noise* *pp* *flaut.* *p*

vcl *ord.* *circle movement of the bow towards the bridge* *white noise* *pp* *flaut.* *pp* *5*

d-b *circle movement of the bow towards the bridge* *white noise* *pp* *p* *molto ponticello*

vibr. 18 *p* *mf* *f* *p* *mf* *mf* *mf* (delayed) arco

tom-tom *p* *mf* *p* *mf* *f*

cymb. 18 *mf* *f* *mf*

glock. arco *mf*

cymb. *f*

tom-tom *f*

b.d. *mf*

L.-E. 18 **Cue 4** 20 *vibraphone DELAY stereo SAMPLES 1-4*

vln I *ord.* *mf* *f* *f* *mf* *flag. nat. sul A*

vln II *ord.* *mf* *f* *mf* *fp* *mf*

vla *ord.* *mf* *f* *mf*

vcl *ord.* *mf* *mf* *mf*

d-b *flaut.* *espress.* *pizz.* *arco flaut.* *circle movement of the bow towards the bridge* *p* *mf* *ppp* *f* *p* *fp* *ppp*

22

vibr. *mf* *mf* *mf* *p*

tom-tom *p*

mar. *pp* *mf* *pp* *pp* *p*

glock. *mf* *mf* *p* arco

cymb. *f*

tom-tom (delayed) *mf*

gongs *p*

L.-E. **Cue 5** SAMPLES 1-5 tom-tom DELAY vibraphone DELAY **Cue 6** marimba FX

vln I *mf* *pp* *ppp*

vln II *mf* *mf* *pp* *ppp*

vla *mf* *pp* *ppp*

vcl *mf* *pp* *ppp*

d-b *ppp* *p* *mf* *mf* *flag. nat. sul D* *flag. sul D* *pizz.*

vibr. 28 30 *mf* *tr.* *6* *5* *

t.-b. *f*

mar. *pp* *mf* *3*

cymb. 28 30 *f* *tr.*

cymb. *mf*

b.d. *mf*

L.-E. 28 30 **Cue 7** *SAMPLES 1-6*

vln I *fp* *vibrato modulation between "p" and "f" over a given rhythm* → *molto vibr.* *f* *3* *6*

vln II *fp* *mf* *f* *3* *6*

vla *f* *mf* *f* *arco* *pizz.* *5*

vcl *f* *arco* *5*

d-b *mf* *pizz.* *arco*

vibr. *f* *p* 32 35

t.-b. *mf* *mf* (delayed) →

mar. *f* *p*

xil. *mf* *f* (delayed) →

gongs *mf*

Cue 8 SAMPLES 2-3
 Temple Block DELAY
 Xylophone DELAY

L.-E. 32 35

vln I *pp* players change order continuously from the bottom of the chord to the top (1-2-3) (2-3-1) (3-1-2)

vln II *pp* players change order continuously from the bottom of the chord to the top (1-2-3) (2-3-1) (3-1-2)

vla *pp* players change order continuously from the bottom of the chord to the top (1-2-3) (2-3-1) (3-1-2)

vcl *pp* players change order continuously from the bottom of the chord to the top (1-2-3) (2-3-1)(3-1-2) (1-2-3) (2-3-1) (3-1-2) (1-2-3) (2-3-1) (3-1-2)

d-b (bow pressure) *fp* *f*

vibr. *p* *Leo.*

t.-b. *p* *f* *ppp* *p* *ppp*

tom-tom

mar.

xil. *p* *f* *p* *mf*

cymb. *mf*

harmonic SCRAPE with a stick head

b.d. *pp*

Cue 9 SAMPLES 1-7 Xylophone FX

L.-E.

vln I (1-2-3) (2-3-1) (3-1-2)

vln II (3-1-2) (1-2-3) (2-3-1) (3-1-2)

vla (1-2-3) (2-3-1) (3-1-2) (1-2-3) (2-3-1) (3-1-2)

vcl (1-2-3) (2-3-1) (3-1-2) (1-2-3) (2-3-1) (3-1-2) (1-2-3) (2-3-1) (3-1-2) *pp*

d-b *ppp* *p* *ppp*

39 40

vibr. *f* *mf* *mf*

t.-b. *mf* (delayed)

tom-tom *mf*

mar. *fp* *f* *p*

xil. *f*

tam-tam *pp*

cymb. *mf* *pp*

gongs *mf*

b.d. *f*

Cue 10 SAMPLES 1-8
Temple Block DELAY

39 40

L.-E.

vln I *fp* *mf* *mf* *mf* *mf* *mf* *mf*

vln II *fp* *mf* *mf* *mf* *ppp* *pp*

vla *fp* *mf* *mf* *mf* *ppp* *pp* *pp* *p*

vcl *fp* *ppp* *pp*

d-b *f* *p* *p*

8^{va}-tutti

tutti

flag. art. sul G

gliss. con flag. naturale

molto ponticello

pizz.

arco flaut.

arco sul tasto

espress.

molto ponticello

gliss. con flag. naturale sul D

molto ponticello

ppp

pp

pizz.

45

vibr.

mar.

cymb.

gongs

vln I

vln II

vla

vcl

d-b

The score is in 4/4 time and consists of four measures. The vibraphone part (measures 45-48) features a melodic line with notes G4, A4, Bb4, and C5, with dynamics *mf* and *Leg.* and articulation marks (*). The maracas part (measures 45-48) has a rhythmic accompaniment starting at measure 45 with a dynamic of *mf*. The cymbals part (measures 45-48) includes trills and accents, with dynamics *mf* and *mf*. The gongs part (measures 45-48) has a single note G4 at measure 45 with a dynamic of *mf*. The string parts (measures 45-48) are: Vln I (measures 45-48) with dynamics *pp* and *p*; Vln II (measures 45-48) with dynamics *pp* and *p*; Vla (measures 45-48) with dynamics *pp* and *mf*; Vcl (measures 45-48) with dynamics *mf* and *pp*; and D-b (measures 45-48) with dynamics *pp* and *mf*. Flute parts are indicated by 'flaut.' with various dynamics and articulation marks.

49 50

vibr. *mf* *f* *mf*

mar. *f* (delayed) *mf*

cymb. arco *mf*

gongs *mf* *f* *mf*

Cue 11 SAMPLE 2-4
Marimba DELAY

49 50

L.-E.

vln I *mf* *mf*

vln II *pp* *mf* *mf* *f*

vla *pp* *mf* *p* *f* *mf*

vcl *mf* *mf* *f* *pp* *mf* *mf*

d-b *f* *pp* *mf*

vibr. ⁵³ *ped.* * *ped.* * *ped.*

t.-b.

mar.

gongs

L.-E. ⁵³ **Cue 12** SAMPLES 2-5

vln I *mf* ³ *pp* < *mf* *f* pizz.

vln II *pp* < *mf* ³ *pp* < *mf* *mf*

vla *mf* ³ *pp* < *mf* *mf* ³

vcl *pp* < *mf* ³

d-b *mf*

55

vibr. *Reo.* * *Reo.* * *Reo.* * *Reo.* *

t.-b. (delayed) *p*

mar.

gongs

Cue 13 SAMPLES 1-9
Temple Block DELAY

55

L.-E.

vln I arco *mf*³ *pp* < *mf* *f* pizz. *mf* arco

vln II *pp* *mf*³ *mf* *ppp* *mf*

vla *mf*³ *pp* < *mf* *pp* < *mf* *mf*

vcl *pp* < *mf* *mf*

d-b pizz. *mf* *f*

(delayed)

vibr. *p* *f* *mf* *p*

mar. *mf* *fp* *ppp* *mf*

glock.

tom-tom *mf*

gongs *p* *f*

Cue 14 SAMPLES 2-6
Vibraphone DELAY

L.-E.

vln I *mf* *f* *fp* *ppp* *mf*

vln II *mf* *f* *fp* *ppp* *mf*

vla *mf* *f* *fp* *ppp* *mf* *f*

vcl *mf* *f* *mf*

d-b *fp* *ppp* *f*

vibr. *mf* *f* *mf*

Reo * Reo * Reo *

mar. *f* *pp* *mf*

glock. *p*

Cue 15 SAMPLES 1-10

L.-E.

vln I *mf* *f* pizz. arco

vln II *mf*

vla arco *mf* *mf* *fp*

vcl *mf* *f*

d-b *fp*

vibr. *62*

* *leo* * *leo* *

f
leo

mar.

fp (delayed)

cymb. *62*

pp *mf*

glock.

mf

Cue 16 SAMPLES 2-7
marimba DELAY

L.-E. *62*

vln I

fp *f* *3* *fp*

vln II

pizz. *f* *arco* *f* *3* *fp*

vla

f *mf* *3* *f*

vcl

mf *3* *f* *fp*

d-b

pizz. *f*

♩ = 60

65

vibr. *f* *ff*

tom-tom *ff*

mar. *f* *ff*

cymb. *f* arco *ff*

tam-tam *ff*

glock. *f*

cymb. *ff*

tom-tom *f* *ff*

Cue 17 SAMPLES 1-11

8-SAMPLES 2
Frame drum + Tom-Tom DELAY
Tam-tam DELAY
Gong D - DELAY

Cue 18

65

L.-E.

vln I *f* *ff* *f* *ff* extreme bow pressure

vln II *f* *ff* *f* *ff* extreme bow pressure

vla *f* *ff* *f* *ff* extreme bow pressure

vcl *f* *ff* *f* *ff* extreme bow pressure

d-b arco gliss. con flag. naturale sul A *mf* *ff* *f* *ff* extreme bow pressure

Divisi (1-2-3) (2-3-1) (3-1-2)

69 70 75

tom-tom

frame-d. **Frame Drum (full of rice)** close to Tom-Tom microphone slow rotation of rice inside the drum *mf* *f* *p*

tam-tam moving stick continuously on the surface across the range of the instrument direct - circled *p* *f* *p* *f* *p* *f* *pp*

cymb. *p*

gongs **Gong "D"** moving stick continuously on the surface across the range of the instrument direct - circled *f* *p* *f* *mf* *f*

L.-E. **Cue 19** 8-SAMPLES 3

vln I extreme ponticello *ppp* *f* extreme ponticello *p* col legno battuto molto ponticello

vln II *fp* *ppp* *p* col legno battuto molto ponticello

vla tutti col legno battuto molto ponticello *p*

vcl col legno battuto molto ponticello *p*

d-b col legno tratto *p* *ppp*

moving brush continuously on the surface direct - circled 3

77

frame-d. *mf* 80

tam-tam *mf* *p* *f* *p* *f* *f* *mf*

gongs *p* *mf* *f* *ff* *f* *mf*

77 80

L.-E.

vln I unpitched noisy sound on the bridge *p* *ppp*

vln II unpitched noisy sound on the bridge *p* *ppp*

vla unpitched noisy sound on the bridge *p* *ppp*

vcl unpitched noisy sound on the bridge *p* *ppp*

d-b unpitched noisy sound on the bridge *p* *ppp*

83

frame-d. *mf* *ppp* *mf*

tam-tam *f* *mf* *ff* *p* *mf*

gongs *p* *f*³ *mf* *pp* *f*³

Cue 20
SAMPLES1-12

83 85

L.-E.

vln I *ppp* *fp* *ppp* *ppp* *p* *ppp* *ppp*

vln II *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp*

vla *ppp* *p* *ppp* *ppp* *p*

vcl *ppp* *p* *ppp* *ppp* *p*

d-b *mf* *mf*

extreme ponticello

unpitched noisy sound on the bridge

88 90

vibr. *mf*
leg.

tom-tom *p* *mf* *ppp*

tam-tam *f* *mf* *f* *p* *f*

glock. *mf*

cymb. *f* *arco*

tom-tom *mf* *pp*

Cue 21 8-SAMPLES 4

88 90

L.-E.

vln I *ppp*

vln II *ppp* *f* *ppp*

vla *p* *ppp* *ppp* *f*

vcl

d-b

extreme ponticello

22
94 95

vibr. *fp* *pp*

t.-b.

tom-tom *p* *mf* *pp*

tam-tam *f* *mf* *f* tremolo over a range of ca 5 cm

glock. *mf*

tom-tom *p*

gongs *pp* *f*

b.d.

L.-E. Cue 22 8-SAMPLES 5 Cue 23 FX div.

vln I *f* *pp* flaut. 3

vln II *f* *pp* flaut. 6

vla *pp* *pp* 5 flaut.

vcl *pp* *pp* flaut.

d-b *pp* *pp* 3 flaut.

98 *tr* *pp* *100* *105* *5/4*

tom-tom

stick touches the surface all the time
p *mf* *pp* *p* *ppp* *p* *5/4*

tam-tam

cymb.

gongs

b.d. *pp* *5/4*

98 **Cue 24** 8-SAMPLES 6 *100* *105* *5/4*

L.-E.

vln I *p* *5/4*

vln II *p* *5/4*

vla *p* *5/4*

vcl *p* *5/4*

d-b *p* *5/4*

♩ = 70

106 slur marks melodic phrase

mar.

mf pp mf pp mf pp mf pp

L.-E.

vln I

vln II

vla

Divisi (1) pp

vcl

Divisi (1) (2) (3) pp

d-b

pizz. espress. mf

110

vibr. *mf* *Leg.* *p* arco

Musical staff for vibraphone (vibr.) in bass clef. It begins with a measure of rest, followed by a melodic line starting at measure 110. The line features a sixteenth-note triplet (marked '6') and a sixteenth-note quintuplet (marked '5'). The dynamics start at *mf* with a *Leg.* (legato) marking, and gradually decrease to *p* by measure 112. The staff continues with a few more notes and rests.

mar. *mf* *fp* *mf* *pp* *mf* *pp* *mf*

Musical staff for maracas (mar.) in treble clef. It starts with a melodic line in measure 110, marked *mf*. This is followed by a triplet (marked '3') and a dynamic shift to *fp*. The staff continues with several measures of music, including a *pp* section and another *mf* section, with various phrasing slurs and accents.

glock. *mf*

Musical staff for glockenspiel (glock.) in treble clef. It begins with a melodic line in measure 110, marked *mf*, consisting of a few notes and a rest.

cymb. *pp* *p*

Musical staff for cymbal (cymb.) in treble clef. It features a tremolo effect in measure 110, followed by a dynamic shift from *pp* to *p* in measure 111.

gongs *mf*

Musical staff for gongs in bass clef. It has a measure of rest in measure 110, followed by a note in measure 111 marked *mf*.

b.d. *ppp*

Musical staff for bass drum (b.d.) in bass clef. It has a measure of rest in measure 110, followed by a note in measure 111 marked *ppp*.

Cue 25 SAMPLES 1-13

Cue 26 8-SAMPLES 7

L.-E.

Musical staff for Left-Right (L.-E.) in treble clef. It shows a series of blacked-out rectangular blocks representing sampled audio cues, corresponding to the cues mentioned above.

vln I *mf* *flaut.*

Musical staff for Violin I (vln I) in treble clef. It starts with a measure of rest in measure 110, followed by a melodic line in measure 111 marked *mf*. The staff is labeled *flaut.* (flauto).

vln II *pp* *f* *mf* *flaut.*

Musical staff for Violin II (vln II) in treble clef. It starts with a measure of rest in measure 110, followed by a melodic line in measure 111 marked *pp*. The dynamics shift to *f* and then *mf*. The staff is labeled *flaut.* (flauto).

vla *pp* *mf* *mf* *tutti flaut.*

Musical staff for Viola (vla) in bass clef. It starts with a measure of rest in measure 110, followed by a melodic line in measure 111 marked *pp*. The dynamics shift to *mf* and then *mf*. The staff is labeled *tutti flaut.* (tutti flauto).

vcl *pp* *mf* *pp* *pp*

Musical staff for Violoncello (vcl) in bass clef. It starts with a measure of rest in measure 110, followed by a melodic line in measure 111 marked *pp*. The dynamics shift to *mf* and then *pp*. The staff includes first, second, and third endings (marked (1), (2), (3)).

d-b *f* *mf*

Musical staff for Double Bass (d-b) in bass clef. It starts with a measure of rest in measure 110, followed by a melodic line in measure 111 marked *f*. The dynamics shift to *mf*. The staff includes first, second, and third endings (marked (1), (2), (3)).

114 115 arco (delayed) *mf*

vibr.

mar. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

glock. arco *mf*

b.d. *p*

L.-E. 114 115 Cue 27 vibraphone DELAY

vln I

vln II (1) (2) (3) *p*

vla Divisi (1) (1) (2) (3) *pp*

vcl (1) (2) (3) *pp* (1) (2) (3) *pp*

d-b

vibr. 117 *f* *p* 120 arco (delayed) *mf*

mar. *fp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

glock. *mf* *p*

cymb. *pp* *mf* *pp*

L.-E. 117 Cue 28 8-SAMPLES 8 120 Cue 29 vibraphone DELAY

vln I *flaut.* *mf*

vln II *mf* *tutti flaut.* *mf*

vla *mf* *tutti flaut.* *mf* Divisi (1) *pp* (1) (2) *pp*

vcl *mf* *tutti flaut.* *p* Divisi (1) (2) (3) *pp* (1) (2) (3) *pp* (1) (2) (3) *pp*

d-b *f* *mf*

122

vibr.

125

f

8va

mar.

mf *pp* *mf* *pp* *mf* *fp*

glock.

cymb.

p *f*

gongs

mf

Cue 30 SAMPLES 1-14

Cue 31 8-SAMPLES 9

122

125

L.-E.

vln I

8va *flaut.*

ppp *f*

vln II

(1) (2) *tutti flaut.*

mf *mf*

vla

(1) *pp* (1) (2) *pp* (1) (2) (3) *pp* *mf* *tutti flaut.*

p

vcl

(1) (2) (3) *pp* (1) (2) (3) *pp* (1) (2) (3) *pp* *mf*

d-b

arco

126 130

vibr.

mar.

cymb.

b.d.

L.-E.

vln I

vln II

vla

vcl

d-b

126 130

ppp *p* *p*

mf *pp* *pp* *mf* *pp* *mf*

p

ppp *p* *p*

126 130

pp *pp* *pp* *mf*

Divisi (1)

(1) (2)

(1) (2) (3)

(1) (2) (3)

(1) (2) (3)

Cue 32 vibraphone DELAY

vibr. (delayed) arco *p*

tom-tom (delayed) *p*

mar. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

glock. *p*

Cue 33 tom-tom DELAY
vibraphone DELAY

Cue 34 SAMPLES 2-8

L.-E. 131

vln I *f*

vln II *pp* *mf* *pp*

vla *pp* *mf* *pp*

vcl *pp* *mf* *pp*

d-b

This page contains a musical score for measures 135 through 140. The percussion section includes vibraphone (vibr.), tom-tom, maracas (mar.), cymbals (cymb.), tam-tam, glockenspiel (glock.), and gongs. The string section includes Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vcl), and Double Bass (d-b). The score features various musical notations such as dynamics (f, pp, ppp, mf, p), articulation (trills, slurs), and performance instructions (arco, flaut., tutti flaut.). A cue mark for 'Cue 35 8-SAMPLES 10' is present in the lower right area of the page.

135

vibr. *f* *pp*

tom-tom *pp*

mar. *mf* *fp* *ppp*

cymb. *p*

tam-tam *pp*

glock. *pp* *mf*

cymb. *f* *p*

gongs *p*

L.-E. **Cue 35 8-SAMPLES 10**

vln I *f* *arco* *flaut.*

vln II *pp* *f* *mf* *tutti flaut.*

vla *pp* *f* *p* *tutti flaut.*

vcl *pp* *f*

d-b

(delayed)
arco

vibr. *139* *140* *mf* *mf*

mar. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

glock. *pp*

Cue 36 vibraphone DELAY

L.-E. *139* *140*

vln I *pp* *pp* *pp* *pp*

Divisi (1) (1) (2) (3) (1) (2)

vln II *pp* *pp* *pp* *pp*

Divisi (1) (2) (3) (1) (2) (3) (1) (2) (3) (1) (2) (3)

vla *mf*

tutti pizz.

vcl *mf*

tutti pizz.

d-b

143

vibr.

145

mf

mar.

mf *pp* *mf* *pp* *mf*

8va *8va*

glock.

pp *p* *p*

cymb.

f arco *mf*

L.-E.

143 145

Cue 37 SAMPLES 2-9

vln I

pp *pp* *pp* *pp*

vln II

pp *pp* *pp* *pp*

vla

vcl

tutti pizz. arco *ppp* *f*

d-b

mf

147 150

vibr.

t.-b.

pp

mar.

p

8^{va}

glock.

mf *p* *pp*

arco

Cue 38 SAMPLES 1-15

L.-E.

147 150

vln I

tutti *p* *pp*

molto ponticello

vln II

pp *pppp* *pp*

molto ponticello

vla

Divisi arco (1) (2) (3) *pp*

tutti *pp*

vcl

poco a poco molto ponticello *p* *pp*

col legno ricochet

d-b

p

151 155

t.-b.

xil.

cymb.

glock.

cymb.

gongs

L.-E.

vln I

vln II

vla

vcl

d-b

p *pp* *p* *pp* *p*

arco *p* *pp* *p*

p *pp* *p*

pp *molto ponticello* *pp* *molto ponticello* *p*

pp *molto ponticello* *pp* *molto ponticello* *pp*

molto ponticello *pp*

8va *pizz.*

Cue 39 STOP all