

TIMOTHY MELBINGER

Masquerades

for flute/alto flute, clarinet/bass clarinet
harp, violin and violoncello

duration ca. 16"

Masquerades was written for the Ecce Ensemble and premiered at the Etchings Festival 2014 in Auvillars, France under the direction of Jean-Phillippe Wertz. These are seven character sketches and an epilogue. Each movement is another person trying to be someone he is not, whether that reason be deception, ambition or just merriment. Timothy Melbinger is affiliated with BMI.

PERFORMANCE NOTES

Tempo indications in italics signify transient changes, whereas bold type indicates changes to new tempi.

Accidentals apply, in register, in the usual manner.

Grace notes are to be executed directly before the primary rhythm to which they apply.

Trills and tremolos are rapid and unmeasured.

Trills are to be performed in the usual manner, beginning on the note above.

Glissandi begin where the line begins.

The harp's symbol for dampening, when alone, always means damp all sounding strings. Dampening specific strings is accompanied with a bracket.

Non-standard abbreviations:

S.P. = sul ponticello

S.T. = sul tasto

ord. = normal position

C.L.B. = col legno battuto

C.L.T. = col legno tratto

The arrow indicates a transition from one state to another.

Masquerades

3

I.

Timothy Melbinger

C score

Con bellezza ♩ = 60

The score is written for a chamber ensemble. The instruments and their parts are as follows:

- Flute/Alto Flute:** Starts with a *pp* dynamic, followed by a *f poss.* section, and then a *p* section.
- Bb Clarinet:** Starts with a *pp* dynamic, followed by a *sfz* section, and then a *mp* section.
- Harp:** Starts with a *p* dynamic, followed by a *sfz* section, and then a *p* section. The harp part includes a *tr* (trill) and a *PDLT* (pedal point) section.
- Violin:** Starts with a *mp* dynamic, followed by a *f poss.* section, and then a *p* section.
- Violoncello:** Starts with a *mp* dynamic, followed by a *f poss.* section, and then a *p* section.
- Fl. (Flute):** Starts with a *mf* dynamic, followed by a *p* section, and then a *pp* section.
- Cl. (Clarinet):** Starts with a *mf* dynamic, followed by a *p* section, and then a *pp* section.
- Hp. (Harp):** Starts with a *mf* dynamic, followed by a *p* section, and then a *pp* section.
- Vln. (Violin):** Starts with a *mf* dynamic, followed by a *p* section, and then a *pp* section.
- Vc. (Violoncello):** Starts with a *p* dynamic, followed by a *pp* section, and then a *pp* section.

The score includes various musical notations such as *tr* (trill), *PDLT* (pedal point), *ord.* (order), *arco* (arco), *spiccato* (spiccato), and *S.T.* (S.T.). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

7

Fl. *mp* *mf* *cresc.* *mf*

Cl. *mf*

Hp. *mp* *mf*
fast fingernail
scrape to table

Vln. *mp* *gl.* *f* → S.P.

Vc. *mp* *ord.* *gl.* *f* → S.P.

9

Fl. *p* *ff*

Cl. *f* *ff*

Hp. *ffz* Eb Ab

Vln. *ord.* *mf* *mp*

Vc. *ord.* *mf* *p* 3

rall.

11

Fl. *p* *pp* 3

Cl. *p* *pp*

Hp. *pp* PDLT----- C#
φ

Vln. *pp* gl. (c)

Vc. *pp*

a tempo

13

Fl. *p* *mp* *p* *mp* *p* *mf* *f*

Cl. *mf* *f*

Hp. *pp* *mf* B $\sharp$
E $\sharp$

Vln. *mf* *f* S.P. ord.

Vc. *mf* *f* S.P. ord.

15

Fl. *tr* *sf* *mf* *f*

Cl. *sf* *mp* *pp* *f*

Hp. *ff* *mp* *pp* *f* *bisbig.* *f* *C♯* *F♯*

Vln. *pizz.* *arco* *III* *III* *f*

Vc. *sf* *mp* *pp* *f* *S.P.* *S.T.* *S.P.*

18

Fl. *mp* *p* *sf*

Cl. *mf* *mp* *p* *f* *mp*

Hp. *mp* *f* *mp*

Vln. *pizz.* *arco* *IV* *sf* *mp*

Vc. *ord.* *IV* *mp* *ff*

rall. *a tempo*

20

Fl. *fltg.* *sffz sub.* *f* *sffz* *sim.* 3

Cl. *fltg.* *sffz sub.* *f* *sffz* *sim.* 3 3

Hp. *Bb* *p* *PDLT* *D# Bb* *f* *E# F#*

Vln. *p* 3 *pizz.* *sffz* *sim.* 3

Vc. *p* 5 *f* *gl.* *gl.*

23

Fl. *sff* 6 *dim.* 5 3 *pp*

Cl. *sffz* *sim.* 3

Hp. *pp* 6 *f sub.* *A#* *sff* *sim.* 3

Vln. *sffz* *pizz.* *sffz* *sim.* 3

Vc. *sffz* *mp* *pp* *spicc.* *sffz* *sim.* 3 3

25

Fl. *f* *p* *f*

Cl. *p* *sff* *p sub.* *f*

Hp. *mp* *sf* *p sub.*

Vln. *arco spiccato* *p* *pizz.* *arco* *p* *f*

Vc. *p* *sf* *p sub.*

S.T. *ord.* *gl.*

28

Fl. *ff* *fffz*

Cl. *ff* *fffz*

Hp. *fff* *fffz*

Vln. *ff* *fffz*

Vc. *fff* *fff*

S.P. *ord.* *gl.*

II.

Giocòso ♩ = 69

(B♭ Clarinet)

color trill

N.O.N.O.N.O.N.O.N.

Cl. *p* < *mf* < *p* < *mf* < *f* < *p*

Hp. *mf* < *p* *E♭* *f* *p*
Ped. gliss.
→ B♭

Vln. S.P. → S.T. → S.P. *pizz. pesante* *arco ricochet* *pizz.*
pp < *mp* < *pp* *mf* < *mp* *f* < *mp* < *p*

Vc. *pp* < *mp* < *pp* *pizz. pesante* *arco ricochet* *pizz.*
pp < *mp* < *pp* *mf* < *mp* *f* < *mp* < *p*

Con brio, Meno ♩ = 60

34 A. Fl. Alto Flute

Cl. *mf* < *mp* < *p* < *f* < *sfz*

Hp. *mf* < *p* *p* *5*

Vln. *arco ricochet* *pizz.* *arco* *f dim.* *p* *mf* < *f* *sfz*
arco ricochet *pizz.* *arco*

Vc. *f dim.* *p* *mf* < *f* *p*

38

A. Fl. *pp* *p* *pp* *cresc.* 3 3 3

Cl. *mp* 3 3 3

Hp. *p* *mp* 5

Vln. *al tall.* 5 *ord.* *gl.* *pp* *f*

Vc. *p* *sim.* *mp*

41

rall. *Tempo I° = 69*

A. Fl. *f* 5 *fltg.* *pp* *mp* *pp* *pesante* *mf* *p*

Cl. *f* 3 *p* *pesante* *mf* *p*

Hp. *mf dim. l.v.* *Ped. gliss. → B♭* *p*

Vln. *pizz., sonoro* *gracile* *p* *mp* *p* *mf*

Vc. *f*

rall. *a tempo*
con leggerezza

45

A. Fl. *f* *p* *ff* *mp* *con leggerezza*

Cl. *f* *p* *ff* *mp* *con leggerezza*

Hp. *f* *p* *ff* 10:8

Vln. *f* *p* *ff* *arco in rilievo*

Vc. *mf*

49

A. Fl. *pp* *pp*

Cl. *pp* *pp*

Vln. *pp* *con leggerezza* *mp* *p*

Vc. *pp* *p* *mp* *p*

52

A. Fl. *6*

Cl. *5* to Bs. Cl.

Vln. *ff* *ruvido* *mp* *III* *IV*

Vc. *f sub.* *ff* *ruvido* *mp* *III* *IV*

56

A. Fl.

Bass Clarinet

B. Cl.

Vln.

Vc.

con leggerezza

con leggerezza

p

mf

pp

S.T.

5

6

59

A. Fl.

B. Cl.

Vln.

Vc.

p

p

5

6

61

A. Fl.

B. Cl.

Vln.

Vc.

mf

p

mf

p

S.P.

S.P.

ord.

ord.

5

6

Con brío, Meno ancora ♩ = 60

65

A. Fl. *ff* 3 *p sub.*

B. Cl. *marc.* *ff* 5

Hp. *ff marc.* ϕ C $\sharp$ *mp* 3 ϕ A $\flat$

Vln. (4:3) *ff* *marc.* *p* *gl.* *<* *>*

Vc. *ff*

68

A. Fl. *f* 3 *ff* 5 **rall.**

B. Cl. *f* 5

Hp. *marc.* *f* *ff* *PDLT* *pp l.v.* D $\flat$

Vln. *f sub.* *gl.* *gl.* *gl.* *ff* 3 *n*

Vc. *marc.* *f* C.L.B. *mf dim.*

Tempo I° ♩ = 69 **ritard.**

teneramente

71

A. Fl. *pp* *mf* *pp* *p* *pp* *teneramente* *dim.*

B. Cl. *p* *p* *pp* *p*

Hp. *Ped. gliss. f → B♭* *mp* *p* *Ped. gliss. → B♭* *dim.*

Vln. *pizz. pesante* *f* *arco ricochet* *mp* *p* *pizz.* *p*

Vc. *arco* *pizz. pesante* *f* *arco ricochet* *mp* *p* *pizz.* *p*

pp *mf* *f* *mp* *p* *p*

III.

Tempo II° e drammatico ♩ = 72

Flute *fltg.*

Fl. *p* *f* *pp* *6:4*

B♭ Clarinet *fltg.*

Cl. *sf* *pp* *f* *mp* *p*

Vln. *arco* *S.P. sub. gl.* *ord.* *gl.* *3:2* *5:4* *3:2*

Vc. *arco* *S.P. sub.* *ord.* *p* *sub.* *pp*

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

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

78

Fl. *f* *p* 5 6 *f* *fltg.* *f* *mf* *f* *sffz* 3 5:4 3

Cl. *sfz* 5 *pp* *sf* *fltg.* *slap* *sfz* *slap* *sfz* 3 5:4 3

Vln. *S.P. sub.* *ord.* *mf* *f* *mf* *f* *sffz* 3 5:4 3

Vc. *S.P. sub.* *ord.* *mf* *f* *mf* *f* *sffz* 3 5:4 3

80

Fl. *cant.* *mp* *p* *mf* 6 3 *p* *mf* 5 *mp*

Cl. *p* *mf* *p* *mp* 5

Vln. *arco* *ord.* *mf* 3 *pizz.* 3 *gl.* 3 *mf*

Vc. *mp* *p* 5 *mf*

rall.

82

Fl. *mf* 6 *p* 6 *ff*

Cl. *mp* *mf* *p* *f* *ff* 5

Vln. *arco* 5 *mf* *mf* *p* *f* *ff* 5 *gl.*

Vc. *C.L.B.* *C.L.B.* *arco* *ff* 5 *sffz*

a tempo

84

Fl. *mf* *ff* *mp* *ff* *tr* *multiphonic w/ P12th*

Cl. *ppp* *mf* *pp* *6:4* *3* *5:4*

Vln. *ppp* *mf* *3* *5:4* *3*

Vc. *mp* *mf* *ff* *mp* *ff* *7:4* *slap Vc. body: side near tailpiece side*

87

Fl. *mp* *p* *mf* *f* *gl.*

Cl. *pp*

Vln. *pizz., gl.* *sf* *arco al punta* *pp* *f* *n* *5*

Vc. *pizz.* *sf* *p* *sf* *p* *arco* *5:4* *3* *3* *3*

90

Fl. *p* *f* *fltg.* *sfz* *sf* *p* *3* *5:4* *3*

Cl. *5* *sfz* *pp* *sfz* *fltg.* *sfz* *slap* *sfz* *slap* *p sub.* *3* *5:4* *3*

Vln. *ord.* *sf* *pp* *sf* *S.P. sub.* *mf < f* *mf < f* *p sub.* *3* *5:4* *3*

Vc. *sf* *pp* *sf* *S.P. sub.* *mf < f* *mf < f* *p sub.* *3* *5:4* *3*

92 *cant.*

Fl. *p* 6 3 *pp* *p* 5

Cl. *p* *pp* 5

Vln. *pp* *ricochet* 3 3

Vc. *arco ord. III* *mp > p* 5 *pp*

94 *tr* *mp* *p* 6 *mp* 6 *tr* *mp* *p* *pp*

Cl. 5 *tr* *mp* *p* 5 *pp*

Vln. *finger percussion* 5 *mp* C.L.B. *arco* 5 *pp*

Vc. C.L.B. *mp > p* C.L.B. *mp* *arco* 5 *pp*

96

buzz directly into the embouchure hole like a trumpet

rall. *accel.* *a tempo*

Fl. *f_{poss.}* 3 *ff* 5 6 *fff* fltg.

Cl. *pp* 5 *sffz* fltg. *fff*

Vln. *ppp* 3 5:4 3 *sffz* 5 *fffz* S.P. sub.

Vc. *p* 3 *f* *sff* *fffz* S.P. sub.

rapid arpeggiations behind the bridge

arco al tall. *deciso*

IV.

Ballabile ♩ = 100 (♩. = 66+)

(Flute)

Fl. *mf* *f* *mf*

Hp. *p* *mf* *mf* *p* B#

Vln. *p* S.P. *ord.* *mf* *mp*

Vc. *p* S.P. *ord.* *mp* *mf* *mp* *p*

arco

PDLT

104

Fl.

mp *p* *mf* *mp* *p*

3:2

Hp.

mf *pp* *mf*

C# B Fb Gb

Vln.

mf *mp* *mf sub.* *f* *mf* *mp*

3:2 S.T. → ord.

Vc.

f *mf* *mf sub.* *f* *mf*

3:2 S.T. → ord.

107

Fl. *mf*

Hp. *pp* *f* *ff*

Vln. *mf sub.* *f* *ff*

Vc. *mf sub.* *f* *ff*

3:2 S.T. → ord.

3:2 S.T. → ord.

110

Fl. *sff* *p* *pp*

Hp. *p* *mf*

Vln. *p*

Vc. *p*

fltg.

A#

φ

II *p*

C.L.T.

gl.

L'istesso Tempo
(♩. = 66+)

113

Fl. *ff* *fltg.* *mp* *ff* *p*

Hp. *ff* *C#* *∅* *p*

Vln. *ff* *II* *8va* *S.T.* *p*

Vc. *ff* *ord.* *15va* *gl.* *mp* *ff* *p* *pizz.*

116

Fl. *pp*

Hp. *PDLT* *G4* *D#* *C4* *F4* *dim.* *pp* *∅*

Vln. *dim.* *pp*

Vc. *pp* *arco* *pp*

124

Fl.

Hp.

Vln.

Vc.

p

pp

mp

p

al punta

127

Fl. *fltg.*
fff sub. *f* *mp > p*

Hp. *pp* *ff* *B♭* *p*

Vln. *C.L.T.* *pp* *arco spiccato* *ff* *dim.* *ord.* *mp*

Vc. *pizz.* *pp* *ff* *arco S.P.* *dim.* *mf*

132

Fl. *mf*

Hp. *pp* *f*

Vln. *pp* *mf sub.* *f* *ord.*

Vc. *pp* *mf sub.* *f* *ord.*

135

Fl. *mf* < *f* *dim.*

Hp. *fff* *Ped. trill ff* *f dim.*

Vln. *mf* < *f* *ff* *dim.*

Vc. *mf* *gl.* *ff* *pizz.* *arco* *dim.* *gl.*

138

rit. **Poco Meno (♩. = 54)**

Fl. *(dim.)* *pp*

Hp. *(dim.) mp* *p* *PDLT*

Vln. *(dim.) pp* *S.T.* *p* *pizz. marc.*

Vc. *(dim.)* *gl.* *pp* *p*

whistle tones ————— accel. ————— Tempo I° (♩ = 90)

Fl. 141 *8va* *ppp* *mp* *mf* *ord.*

Hp. PDLT— E $\sharp$ F $\sharp$ C $\flat$ B $\flat$ G $\sharp$ A $\sharp$ ϕ

Vln.

Vc.

Fl. 147 *cresc.* *ff* *mp* *fltg.*

Hp. *f* ϕ

Vln. S.P. *ff* *gl.* *mp* *f* *ord.*

Vc. *arco* *S.P.* *IV* *ff* *gl.* *mp* *f* *al tall.*

160

A. Fl.

B. Cl.

Hp.

3:2^h

mf

f

mf

p

3:2

f

5:4^h

The image shows a musical score for measures 160-162. The score is for three instruments: A. Fl. (Alto Flute), B. Cl. (Bass Clarinet), and Hp. (Harp). Measure 160 features a 3:2^h triplet in the B. Cl. and a 5:4^h triplet in the A. Fl. Measure 161 features a 3:2 triplet in the B. Cl. and a 5:4^h triplet in the A. Fl. Measure 162 features a 3:2 triplet in the B. Cl. and a 5:4^h triplet in the A. Fl. The Hp. part is mostly silent, with some chords in measures 161 and 162. Dynamics include mf, f, and p.

164 *tr tr tr* to Fl. **rit. molto.**

A. Fl. *ff*

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

Hp. *f poss.* *l.v.* *ord.* *ff* 6

Φ palm tremelo → PDLT Φ

Meno (♩ = 48) **accel. poco a poco.**

167 *preciso*

B. Cl. *pp* 5 5 5 5 5 5 5 5 5 5

Tempo I° (♩ = 69)

169 Flute 6 *fltg.* 3 *gl.* 3 *ff*

A. Fl. *p* *mf* *f* *p* *mf*

B. Cl. *enfático* 5 5 5 5 5 5 5 5 5 5

ff sub., with extra air pressure sounds

Hp. *on soundboard* 5 5 *ff*

171 *feroce*
blow white noise
"shhhhhhhh"
mp *f* *ff* *mf* *ff* *risoluto*
B. Cl. *fff*
Hp. *fff* *ff* *mp* *ff* *3:2* *gl.* *5* *6* *l.v.* *Ped. gliss.* *→ D $\sharp$*

174 *noisiest possible ad lib.*
multiphonic on Eb
B. Cl. *7:4* *3:2* *ff* *fff*
Hp. *C $\flat$ B $\flat$* *A $\sharp$*

ritard. molto
176 *gl.* *ff* *mf* *f* *fff* *3:2* *gl.* *gl.* *gl.* *gl.* *gl.*
B. Cl. *3* *fff* *marcàndo 5*
Hp. *mf* *3* *(mi)* *fff* *3:2*

VI.

Con brío ♩. = 116
B♭ Clarinet

Cl. *p* *f* *mp* *mf*

Hp. *f* B♭

Vln. *pizz.* *p* *mf* *sfz* *mp* *mf* *arco*

Vc. *pizz.* *mp* *mf* *p* *mf* *arco*

Cl. ¹⁸⁵ *sfz* *mf* *mp* *mf* *mp*

Hp. *f* F♭ *mf* C♯ G♭ A♯ *mf* *mp*

Vln. *arco* *mf* *mp* *mf* *mp*

Vc. *f* *mf* *mp* *mf* *mp*

191

Cl. *mf* *ff* *p*

Hp. *mf* *ff* *sim.* "scrub": fast glissandi, both hands, opposite directions *G $\sharp$ F $\sharp$*

Vln. *mf* *ff* *pizz.* *p*

Vc. *mf* *ff* *pizz.* *mp*

197

Cl. *f* *mp* *f* *sf* *mf*

Hp. *mf* *sf* *mf*

Vln. *arco* *mf* *sfz* *mf* *sfz*

Vc. *mf* *mp* *mf*

203

Cl. *sfz* *mf* *sfz*

Hp. *F $\flat$* *f* *A $\sharp$* *mf* *mp* *C $\flat$* *D $\sharp$* *f* *F $\sharp$*

Intimo, ben articolato

209

Cl. *p* *pizz.* *mf*

Vln. *p* *mf*

Vc. *p* *ricochet* *pizz.* *mf*

214

Cl. *p* *mf*

Vln. *arco, spiccato* *p* *mf*

Vc. *arco, spiccato* *p* *gl.* *mf*

Jubiloso

220

Cl. *f* *tr* *mp* *mf*

Hp. *f* *mp*

Vln. *arco* *f* *tr* *mp* *mf*

Vc. *f* *tr* *mp*

Amabile, con rubato

To Bs. Cl.

226

Cl. *f* *sfz* *sfz*

Hp. *f* *l.v.* *sf*

Vln. *f* slap Vn. body *f*

Vc. *f* *sfz* *sf* *mf* *p* *mf*

231

Hp. *p* *pp* *p* PDLT-----

Vln. *mf* *p* *mp*

Vc. *p* *mf* *p* *mp* *p* *pp* *p* *mp* *p*

curly gliss.

a battùta*galante*

237

B. Cl. *pp* *mf* *mf < sfz*

Hp. *mf* *pp* Cb Bb $\text{Eb G\# A\#}$

Vln. *pp* *gl.*

Vc. *mf* *gl.*

243

B. Cl. *mp* *mf < sfz* *mf*

Vln. *gl.* *gl.* *ppp*

Vc. *gl.*

Mestoso

249

B. Cl. *pp* *ff sub.*

Hp. *p* *ff sub.* *bisbig.* *pp sub.*

Vln. *p* *ff sub.* *arco spiccato* *pp sub.*

Vc. *p* *pizz.* *ff sub.*

Con brio

254

B. Cl.

pp $\rightarrow$ *mf* *f* *mf*

Hp.

mf $\text{C}\sharp$
 $\emptyset$ $\text{E}\flat$ $\text{G}\sharp$

Vln.

mf *f* *mf*

Vc.

arco spiccato *pp sub.* *mf* *f* *mf* arco

6/16

261

B. Cl.

f *f* *f*

Hp.

f *mf* $\text{A}\flat$ $\text{C}\flat$
 $\emptyset$ $\text{E}\sharp$ $\text{G}\sharp$ $\text{A}\sharp$

Vln.

f *mf* *f*

Vc.

f *mf* *f*

6/16

Piëtoso, con rubato

267

B. Cl. *ff*

Hp. *fff* "scrub" sim. *mf*

Vln. *ff* *mf* slap Vc. body

Vc. *ff* *mf*

272 *sfumato* *p* *ppp* *pp*

VII.

Brillante ♩ = 69

Flute

Fl. *mp* *ffz* *fltg.*

B♭ Clarinet

Cl. *mp* *ffz* *fltg.*

Hp. *ff* *gl.*

Vln. *mp* *ff* *al tall.* *6*

Vc. *p* *ffz* *ff* *III II* *gl.* *14:8*

277

Fl. *mf*

Cl. *mf* *mp*

Hp. *ff* ϕ C $\sharp$ B $\natural$ F $\sharp$

Vln. *ord.* *mf* *mp*

Vc. *sfz* *mf* *mp*

279

Fl. *f* *ff* *mf* *p* *mf*

Cl. *sfz* *ff* *mf* *p* *mf*

Hp. *sfz* ϕ *ff* ϕ F $\sharp$ A $\natural$ *p* 7:4 *mf* ϕ D $\flat$ E $\flat$ A $\flat$

Vln. *ff* *sfz* *p* *tr* *mf*

Vc. *al tall.* *sf* *6* *ord.* *7:4* *p* *tr* *mf*

285

Fl. *ff* *>* *<*

Cl. *fff*

Hp. *ff poss.*

Vln. *ff* *fff*

Vc. *fff*

286

Fl. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Hp. *ff* *p* *ff*

Vln. *ff* *p* *ff*

Vc. *ff* *p* *ff*

287

Fl. *sffz* *ff* *sffz* *p*

Cl. *ff* *sff* *p* 7:4 6

Hp. *sffz* G# A

Vln. *f* *ff* *mf* *p* S.P.

Vc. *ff* *mf* *p* S.P.

289

Fl. *mp*

Cl. *mp* *mp*

Hp. *mp*

Vln. (S.P.) *in rilievo* *mf* *f*

Vc. (S.P.) *in rilievo* *mf* (S.P.) *mp* *f*

accel.

291

Fl. *mp* *ff*

Cl. *mp* *ff*

Hp. *f* *ff* 7:4[♯]

Vln. *ff* 5:4[♯] *ff* *gl.*

Vc. *mp* *ord.* *gl.* 14:8[♯] *ff*

rit.

293

Fl. *fff* 5:4[♯] 6 3 3

Cl. *fff* 6 3 6 *fltg.*

Hp. 7:4[♯] *B_b* 7:4[♯] *f poss.* *prepare C_b/C₄ pedal buzz*

Vln. *fff* *tr* *gl.* *tr*

Vc. *fff* *tr* *gl.* *tr*

rall.

295 to A. Fl. Alto Flute

Fl. *pp* *mp* *dim.*

Cl. *pp* multiphonic with P12th *gl.* *slow and irregular*

Hp. *ffz* pedal buzz. *p*

Vln. C.L.T. *pp* *arco* *p*

Vc. pizz. *p* arco

a tempo

298 A. Fl. *p* *non cresc.*

Cl. *p* slap *mf* *sim.* *mf* *mf* *mf*

Hp. C# *p non cresc.*

Vln. continuous LH gliss. on III/IV, punctuated with open I/II S.P. *gl.*

Vc. *mf*

309

ord. *tr*

A. Fl. *mp* *p dim.*

Cl. multiphonic with P12th *dim.*

Hp. *C♯*

Vln. arco S.P. *p* finger percussion (echoes of violin line) *mp* 3

Vc. 3 *pp* 3 3 3 3 3 *p*

312 **ritard.** **Capriccioso ♩ = 60** **ritard.**

A. Fl. *pp*

Cl. *pp*

Hp. *pp* PDLT-- (treble part only) *E♭* *E♯* *F♯*

Vln. *pp* pizz. *gl.*

Vc. *pp*