daniel silliman

endless castle romance

for 16 musicians

(2016)

instrumentation:

piccolo *(amplified, tuned about 50 cents sharp)*
oboe *(with felt or cork mute)*
bass clarinet *(with felt or cork mute, tuned about 31 cents flat)*
soprano sax *(with felt or cork mute, tuned about 31 cents flat)*
bassoon

horn *(with practice mute)*
b-flat trumpet OR b-flat piccolo trumpet *(amplified, with practice mute)*
trombone *(with practice mute)*

2 percussionists *(both amplified)*
[I = triangle, marbles + wooden drawer, tambourine, 3 crotales (top B-flat, B, C) and 5 small objects]
[II = large frame drum, large log drum, small thunder sheet, dowel rod]

piano *(muted with duvets and pillows in the inside and underside; some passages optionally played on toy piano)*

violin I *(amplified)*
violin II *(amplified)*
viola *(amplified, scordatura I, II, III, IV ad lib.)*
cello *(amplified)*
double bass *(amplified, scordatura II, III, IV ad lib.)*

score is transposing.

general notes & symbols:

time structuring/coordination

There is no tempo or meter. These were abandoned to allow for a greater interpretational freedom on the part of each musician. In the place of these constraints, each page is divided into 15 tick-marks, each 15mm apart. To help with parsing the time, a 'bar-line' is given every five ticks, but these have no structural or agogic significance besides this, though 'bar numbers' are nonetheless given. The time value for the tick-marks is at the discretion of the performers, but it should be of a more or less constant value throughout. A possible value could be 1".

The music is notated proportionally*:* thus, the relative density or sparseness of material on the staff indicates its relative speed, the players attending generally to the tick-marks as they pass by. Generic beaming conventions (single, double, triple and quadruple beams) are used in most of the parts to help reinforce a particular music's relative velocity; however, please note that these do not necessarily indicate exact eighth, sixteenth, thirty-second, and sixty-fourth divisions; in this way, there are multiple ways to proceed: the possible nesting and interpreting of irrational rhythms are left to each performer to recalculate on their own or feel out in the moment. To avoid confusion, *the length of beams determines the length of notes* – ties are generally not used to indicate durations.

Intended points of alignment between parts are rare, and, generally, no part is more important than any other. Even when parts appear to line up vertically in the score, *a blurring of the unison is preferable to exactitude*. All other interactions that arise during the course of playing the piece are incidental.

accidentals

(♯) = one quarter-tone sharp (𝅘𝅥) = one quarter-tone flat

(↑↓) = a little higher/lower, less than a quarter-tone

N.B. accidentals apply *only* to the notes they immediately proceed, and the notes to which the altered pitches are tied. If spacing doesn't allow conventional placement, accidentals may be placed over the notes they alter. A bracket extending from such an accidental indicates all notes falling under the bracket are so altered.

special techniques/notations

(▯)= multiphonic (context depends on instrument, usually *ad lib.*)

(▾)= slap tongue for bass clarinet + sax // pedal tone for brass

(○ / ◇)= harmonic/overblown sounds // unpitched air sounds for brass

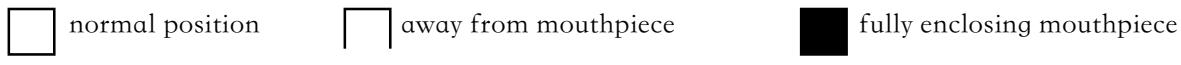
(◆) = lip pizz. for piccolo // tongue-stopped air for brass ["ffft" sound]

(+v) = add voice (sing/scream, etc.) to create inference in tone (exclusive to brass)

instrument-specific notations

NB what follows is an overview – more instrument-specific information for these and other special techniques, and descriptions for how they are produced, are included in each respective part.

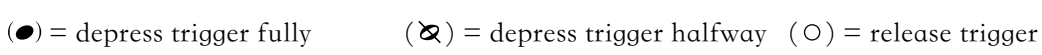
The piccolo part makes use of a 2-staff tablature system, wherein the top staff indicates fingered pitch and special techniques. Above this staff, the following symbols are sometimes used to indicate embouchure position, with dashed lines indicating transitions between them. Special techniques that prescribe a particular position, like lip pizzicato and whistle tones, override these markings.

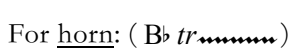


The piccolo's bottom staff indicates air pressure graphically. The middle line of the bottom staff represents the minimum air pressure required to stably sustain the fingered pitch given. Graphics within this staff thus indicate the regulation of airflow – the thicker the graphic, the greater the air pressure. Since, to a certain extent, this also prescribes dynamics, traditional dynamic markings are not given.

The horn and trombone parts mostly make use of multi-staff tablature system. The top staff refers to all embouchure actions: aperture of the buzz, articulation, air pressure, flutter tongue, singing while playing, etc. The second staff, by way of a generic pitch notation, refers to length of tubing, controlled by either valves or slides.

The trombone has an additional third staff indicating use of the F-trigger:



For horn:  = trill Bb valve = depress B-flat valve halfway

Sometimes the horn and trombone parts make use of regular staff notation, though fingerings or slide combinations may be suggested for attaining precise overtones.

The piano is prepared with pillows and duvets in its underside and under the lid, the goal being to substantially mute the sound. Some passages, where marked, may optionally be played on a toy piano (minimum range C4-C6).

The viola and double bass parts mostly use a notation system where definite pitch is not a priority. Instead, a two-line staff articulates the upper- and lower-bound for a region of pitches determined by context, with roman numerals indicating the string on which the music should be played.

amplification:

The piccolo may be amplified with a head-worn omnidirectional microphone, mounted on the left ear and wrapping around the face to the left side of the mouth, with a view towards making the whistle-tones more present. Other solutions may provide a similar effect.

The (piccolo) trumpet may be amplified with a stand-mounted microphone to allow for more flexibility with the diffusion of the part, as a practice mute is used for most of the piece.

The setups for percussion I and percussion II are both partially amplified: Percussion I's 5-object setup is amplified with a stand-mounted mic directly above the cadre of objects. Percussion II's frame drum is amplified with a piezo contact mic on the underside of the head of the drum to pick up the vibrations from the bowed and plucked dowel.

The strings are each amplified (ideally individually) in the usual way. The gain on the violins and cello may need to be increased beyond typical ensemble balance conventions – their music should be supernaturally louder. *Amplification for the violins and cello is especially important for ensuring their parts maintain a near-constant presence throughout the piece.*

"I saw pipers with long silver pipes, raising these to their mouths, and then, very faintly, I heard their piping, too. I saw hundreds, thousands of men. . . And in the great pennanted tent, I knew, was Henry V himself."

- oliver sacks, *hallucinations* (2012)

endless castle romance

an astonished, muffled heroism; "already having been". . .

daniel silliman (2016)

piccolo (amplified)
(+50c)
(whistle tones)
lip pizz.

oboe
(bisbig.)

bass clarinet
(-31c)
poss.

soprano sax
(-31c)
with mute
poss.

bassoon

horn
practice mute
(lip gliss.)
123

bb (piccolo) tpt. (amplified)
(embouchure trill: scroll rapidly between adjacent overtones)
poss.
(sim.)

trombone

percussion I (amplified)
pour marbles into drawer
objects
drumsticks
large triangle
dowel mounted on frame drum

percussion II (amplified)
"pizz."
"arco"
"pizz."
"arco"

piano (muted)
(maintain 1 4-5 hand position, *ad lib.*)

violin I (amplified)
molto sul pont.
(gett.)
always smooth and continuous
cresc. poco a poco . . . .

violin II (amplified)
molto sul pont.
(gett.)
(con sord. – practice mute)
sempre molto sul tasto
always smooth and continuous

viola (amplified)

cello (amplified)
(gett.)
molto sul pont.
(con sord. – practice mute)
sempre molto sul tasto
always smooth and continuous

double bass (amplified)

1 2 3

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

B♭ (picc.) tpt.

tbn.

objects + triangle

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

(bisbig.)

(pizz.)

(whistle tones)

(overblow harmonics)

gliss. poss.

gliss. poss.

(slap)

C5

3+4

123

0

(+v)

poss.

"arco"

"pizz."

(use both forearms)

opt. toy piano

(m.s.p.)

(cresc. poco a poco . . . .)

cresc. poco a poco . . . .

cresc. poco a poco

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + triangle

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

(whistle tones)

3+4

(sim.)

C5

(non flz.)

(+v)

practice mute

"arco"

"pizz."

remove dowel, take superball mallet

superball mallet

fingers

(use both forearms)

ord., pitch is discernible

(m.s.p.)

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + triangle

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

(overblow harmonics)

3+4

t. tr.

C5

altissimo overblow

"parlando"

air

(white and black key clusters - use both forearms)

(fist)

prepare dowel . . . . take bow . . . . .

"pizz."

ord., pitch is discernible

15

picc.

ob.

sff z ff ppp

b. cl.

3+4 3+4 (split tone)

(p) f fp f p f fp sfp sfp sfp sfp ppp ff p p<sf>

sop. sax

C5 (sim.)

"p" p<mf> <p> <mf> "p" p poss. (tr) (tr) (tr)

bsn.

p<mf> p<mf> p mf p mf p mf p f ff pp

hn.

B♭ B♭tr B♭

b♭ (picc.) tpt.

mute off mute in

ff ff f f f poss. p poss. f mf ff mf f p ff

tbn.

(○) tr

objects + triangle

ff mf sfz mp pp sfz tr sffz mf ff

"arco" "pizz." "arco"

frame drum

sfz

15

pf.

sfp sfp sfp sfp f sffz ff ff p<f>p p<f>p p<f>p

sfz sfz sfz (loco) ffp f pp sfp

vln. I

(p) (non cresc.)

vln. II

(p)

vla.

pp mf p p <>

vc.

(p)

db.

pp mf p p <>

picc.

ob.

with mute

sfzp mf p p f sfzp f p (p) f sffzp

b. cl.

3+4 3+4 3+4 (sim.)

p mf p p p sfp p sfp sfp p f ff sffzpp

sop. sax

with mute (slap) teeth on reed

sfzp mf "p" f sfz "p" p f sfp ff "p" "sempre (keys)

bsn.

mf mf mf f p sfp sfp f mp ff p poss.

hn.

Bb tr

bb (picc.) tpt.

p poss. ff

tbn.

tr (o)

objects + triangle

p

frame drum

sfz sfz

15

tr tr f ff f (fist) mf ff f (fists *ad lib.*) ff f sfz ff (fists *ad lib.*) f

pf.

vln. I

(p)

vln. II

(p)

vla.

III 6 II IV II III IV III—IV II

p pp mf p sf mf p mf f p p

vc.

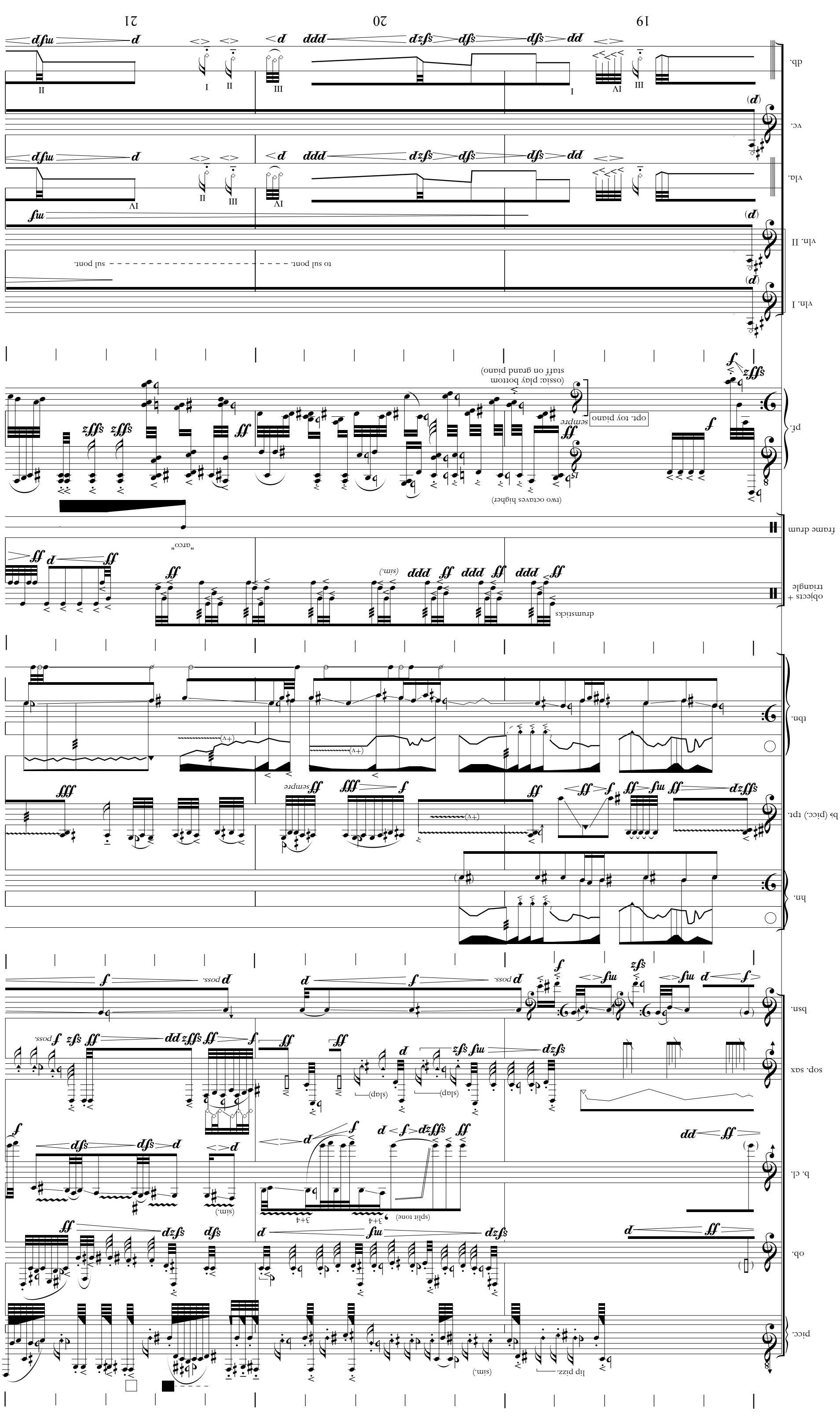
(p)

db.

II 6 III IV III IV—III II I

p pp mf p sf mf p mf f p p

16 17 18


19
20
21
vln. I
vln. II
vla.
vc.
db.
pf.
opt. toy piano
(ossia: play bottom staff on grand piano)
(two octaves higher)
frame drum
objects + triangle
drumsticks
"arco"
(sim.)
hn.
tbn.
b♭ (picc.) tpt.
sop. sax
b. cl.
bsn.
ob.
picc.
lip pizz.
(split tone)
3+4
(slap)
(+v)
sul pont.
to sul pont.

(whistle tones) **24**

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

bb (picc.) tpt.

tbn.

objects + triangle

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

"solo"

3+4

(slap)

(teeth on reed)

mute off

remove mute

F-12

11.

(beats w/ b. cl.)

"arco"

"pizz."

legato poss.

remove dowel, take superball mallet

grand piano

(loco)

(opt. toy piano)

to sul pont.

sul pont.

decresc. poco a poco . . . .

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

tbn.

objects + triangle

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

ppp

3+4

mf *pp*

p

p *mp*

pp *p*

p <*sf*> *pp*

mp *ppp*

pp unstable, always approaching and receding from inaudibility

p poss. *pp* *p* poss.

F-13 F-0 F-12

open

(+v)

to chopsticks

fingers

superball mallet

sffz *sffz*

sffzp *mf* *p* *mp* *p* *ppp* trembling, uneven

fff *ppp*

Ped.

(gett.)

(*pp*) *ppp*

picc.

b. cl.

(highest possible band of harmonics, soft as possible. . .)

sop. sax

(slap)

(keys)

bsn.

t. tr.

t. tr.

hn.

F-12 F-1 F-123 F-12 F-123 F-12 F-23 F-13 F-23

(alternate F# and A fingerings)

tbn.

objects + triangle

frame drum

prepare dowel. . . . "pizz."

remove dowel, take superball mallet

pf.

vln. I

vln. II

(gett.)

cresc. poco a poco . . . .

vc.

picc.

lip pizz.

b. cl.

(highest possible band of harmonics, soft as possible. . .)

sop. sax

bsn.

hn.

F-12 F-23 F-1 F-0 F-2

tbn.

objects + triangle

to drumsticks l.v.

prepare dowel. . . .

"pizz."

frame drum

(trembling, uneven)

pf.

Ped.

vln. I

cresc. poco a poco . . . .

vln. II

(cresc. poco a poco . . . .)

vc.

cresc. poco a poco . . . .

34

picc.

b. cl.

sop. sax

bsn.

3+4

3+4

overblow highest harmonics

remove mute - - - - - - - - mute off

poss.

objects + triangle

crotales

objects

large triangle

crotales

large triangle

take bow and triangle beater

l.v.

crotales

arco

large triangle

l.v.

blend with vln I+II, vc.

pf.

(l.h. loco)

(fists *ad lib.*)

vln. I

vln. II

vc.

38

picc.

(overblow)

(sim.)

multiphonic *ad lib.*; thin and high as possible, with as much control as possible

come prima

ob.

b. cl.

poss.

overblow highest harmonics

sop. sax

poss.

"p"

objects

large triangle

objects + triangle + crotales

large triangle

l.v.

put down triangle beater, take second bow. . .

crotales

arco

blend with vln I+II, vc.

l.v., put down bow

to chopsticks

l.v., put down bow

blend with vln I+II, vc.

pf.

trill speed: . . . . slower . . . . . faster . . . . . slower . . . . . faster . . .

Ped.

Ped.

vln. I

vln. II

vc.

37 38 39

picc.

ob.

sop. sax

(whistle tones)

replace mute → mute in

come prima

as before: unstable and always approaching and receding from inaudibility

objects + triangle + crotales

crotales

arco

put down chopsticks
take both bows. . .

p blend with vln I+II, vc.

to chopsticks

pf.

sempre

Ped.

vln. I

vln. II

sub.

decresc. poco a poco . . . .

vla.

senza sord.

(m.s.t. sempre →)

vc.

(loco)

(- - - - ▸molto sul pont.)

db.

45

picc.

(air)

sop. sax

(keys)

"p"

practice mute

hn.

practice mute

tbn.

objects + triangle

large, soft bass drum mallet

log drum

superball mallet

pf.

(Ped.)

vln. I

vln. II

(decresc. poco a poco . . . .)

vla.

vc.

(finger perc.)

db.

bsn.

hn.

(+v)

B♭ (picc.) tpt.

tbn.

log drum

mf p mf p p pp mf sfp pp

(roll with superball mallet)

vln. I

ppp

vln. II

ppp

s.p.

vla.

fp ppp p fp fp p mf f p pp mf p

vc.

p

db.

fp ppp p sf p fp fp p mf f p pp mf p

46 47 48

bsn.

hn.

b♭ (picc.) tpt.

practice mute

tbn.

log drum

vln. I

vln. II

vla.

vc.

db.

(non harm.)

49 50 51

b. cl.

sop. sax

bsn.

hn.

B♭ ∅

(+v)

b♭ (picc.) tpt.

remove mute

tbn.

log drum + frame drum

vln. I

(pppp)

vln. II

(m.s.p. ⟶)

(pppp)

vla.

vc.

pppp (on the threshold of audibility)

db.

52 53 54

b. cl.

sop. sax

bsn.

hn.

bb (picc.) tpt.

tbn.

log drum + frame drum

vln. I

vln. II

vla.

vc.

db.

3+4

C5

(slap)

(+v)

mute off

123

take dowel and bow, mount dowel on log drum

"arco"

(m.s.p. →)

very slow gliss.

take mute

(con sord. – practice mute)

59

(whistle tones)

(unis. or near-unis. with b. cl.)

transition to multiphonic, smoothly as possible

. . . and back again

picc.

with mute

(unis. or near-unis. with b. cl.)

ob.

3+4

3+4

b. cl.

(unis. or near-unis. with b. cl.)

C5

C5

C5

C5

sop. sax

hn.

take mute

practice mute

bb (picc.) tpt.

tbn.

drumsticks

objects + triangle

mount dowel on frame drum

"pizz."

frame drum

15

(ad lib.)

solo

forearm

pf.

vln. I

vln. II

vla.

vc.

db.

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

B♭

b♭ (picc.) tpt.

tbn.

objects + marble drawer

pour marbles into drawer

roll and tilt marbles inside drawer

frame drum

"pizz."

"arco"

pf.

(maintain 1 4-5 hand position, *ad lib.*)

(ad lib.)

(fists *ad lib.*)

(retune E string about a quarter-tone higher. . . .)

vln. I

vln. II

vla.

vc.

db.

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + marble drawer

frame drum

pf.

vln. I

vln. II

vla.

vc.

db.

(whistle tones)

pizz.

(split tone)

3+4

(sim.)

overblow

poss.

(+v)

B♭∅

put down drawer, take drumsticks . . .

objects

C5

sim.

forearm

palm

[written, not sounding. . .]

69

(overblow harmonics)

picc.

ob.

ff p f p p ffp sfzp p poss.

with mute

b. cl.

3+4 3+4 3+4 take mute. . .

p p sf

ppp f p poss.

sop. sax

C5 C5 C5

p p p sfz sfz

(teeth on reed)

"p" p poss.

(p poss.)

bsn.

mf

p poss. p

p poss. mf

remove mute . . .

without mute

hn.

B♭

b♭ (picc.) tpt.

remove mute . . .

without mute

(+v)

tbn.

(○) (○)

sfffz

p sfz mp f ff (ff)

roll and tilt marbles inside drawer, as before

"pizz."

frame drum

15

solo

sfz forearms

pf.

f ff

8

sfffz sfz

Ped.

vln. I

pp [soft but undeniably present. . .]

(gett.)

vln. II

pp [soft but undeniably present. . .]

vla.

I III II IV III I

(con sord. – practice mute)

(◇)

ff f f sfz f

vc.

pp [soft but undeniably present. . .]

db.

II I II III

(con sord. – practice mute)

(◇)

ff f f sfz f

picc.

ob.

(p poss.) sfz pp ff sfp pp f sfzp ff p sffzp ff p mf ff

b. cl.

(p poss.) mf p poss. mf p

3+4 3+4 3+4

sop. sax

mf "p" sub. p f pp f pp

C5 (transition to teeth tones) C5

bsn.

mf p sfz mf p sfz mf ff

hn.

bb (picc.) tpt.

practice mute

p sfz sfp sfz p ff fp

tbn.

(+v) (+v)

marble drawer

"pizz." to drumsticks to thunder sheet

frame drum

15 15

pf.

(both forearms) ad lib.

sffzp ff p ff f ff

Ped. Ped. 8

vln. I

(pp) p (cresc. poco a poco . . . .)

vln. II

(pp) p (cresc. poco a poco . . . .)

vla.

II III II I

ff p p p sf mf p fp f

vc.

(pp) p (cresc. poco a poco . . . .)

db.

ff p p p sf mf p fp f

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + marble drawer

thunder sheet

pf.

vln. I

vln. II

vla.

vc.

db.

(bisbig.)

split-tone; partials as high and as loud as possible, and always oscillating slightly

remove mute . . .

without mute

C5

objects

drumsticks

pour marbles back into jar

as loudly and conspicuously as possible

two superball mallets

"hanon-esque"

(ad lib.)

[gradually becoming overwhelming, deafening]

(cresc. poco a poco . . . .)

78

(whistle tones)

picc.

(p poss.)

ob.

b. cl.

3+4

split-tone, as before; flickering

p poss.

take mute

sop. sax

p poss., flickering and unstable

overblow harmonics

bsn.

hn.

bb (picc.) tpt.

123

remove mute . . . without mute

(air)

f poss.

tbn.

objects + triangle + marble drawer + crotales

large triangle

toss drumsticks into drawer

pour marbles into drawer

chopsticks

l.v sempre

superball mallet

thunder sheet

l.h. shake sheet

pf.

Ped.

vln. I

(gett.)

(inaudibly high)

take penny. . . .

vln. II

vla.

remove mute . . .

vc.

db.

solo

sul tasto poss. sempre

picc.
ob.
b. cl.
sop. sax
bsn.
hn.
b♭ (picc.) tpt.
tbn.
objects + crotales + tambourine
thunder sheet
pf.
vln. I
vln. II
vla.
vc.
db.

with mute
practice mute
to bow
arco
objects
chopsticks
crotales
take tambourine . . .
tambourine
(thumb roll)
(air + flz.)
Ped.
m.s.p. II+III

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + crotales + tambourine

log drum+ thunder sheet

pf.

vln. I

vln. II

vla.

vc.

db.

ppp — p — ppp

p poss.

p < fff

p

ppp

p poss.

(p poss.)

sffz

p < fff

sffz

sffz

pp

inside double bass

large triangle

tambourine

(thumb roll)

objects

(only if time allows)

(chopsticks)

take tambourine . . .

p < ff

p

pp

f

sfz

p

bass drum mallet on log drum

(superball on thunder sheet)

ppp

(Ped.)

8

I. II. III. IV.

mp

pp

IV m.s.t.

pp sempre

p

m.s.p. II+III

p < ff >

III

II

m.s.t. IV

(pp)

ppp

p

p < mp

picc.

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

tambourine + crotales

log drum+ thunder sheet

pf.

vln. I

vln. II

vla.

vc.

db.

t. tr.

take both bows . . .

tambourine

crotales

gently shake sheet with free hand

bass drum mallet on log drum

shake sheet

increase pressure . . . grating . . .

picc.
ob.
b. cl.
sop. sax
bsn.
hn.
b♭ (picc.) tpt.
tbn.
objects + crotales
thunder sheet
pf.
vln. I
vln. II
vla.
vc.
db.

(ord.)
with mute
(+v)
3+4
crotales
let ring until sound dies out naturally
objects
put down one bow, take chopsticks
take bow . . .
grasping the thunder sheet with the muting hand, freeze in playing position until the end
(gett.)
put down penny . . .
m.s.p.
m.s.t.
II+III
IV

picc.

ob.

(ppp)

ppp

b. cl.

p poss.

p poss.

(△)

sop. sax

bsn.

freeze

pp

hn.

b♭ (picc.) tpt.

tbn.

pp

arco

l.v. al fine

take chopsticks . . .

crotales

pp

thunder sheet

15

pf.

ff

sffz

opt. toy piano

mf

f

p

ff

sfzp

f

p

sffz

p

ff

vln. I

(ppp)

sfp

pp

p

vln. II

ppp

p

vla.

vc.

mf

db.

pp

pp

94

picc.

(ord.)

(overblow harmonics)

tr

solo

(bisbig.)

ob.

with mute

freeze

mf f p sfz p sffz mf p poss. p mp

b. cl.

take mute if time allows. . .

freeze

p poss. mf

freeze

sop. sax

(p poss.) pp

bsn.

hn.

freeze

pp

practice mute

freeze

b♭ (picc.) tpt.

p ff mf p ff p p ff mp ppp

tbn.

freeze

p

objects + triangle

l.v.

mf mf p pp mf ff p freeze

thunder sheet

pf.

ff p sffz ppp

opt. toy piano

ff sempre

[vln I gain 0]

vln. I

freeze

sfp ff

vln. II

solo s.p. I II m.s.t. frog s.p. sfz

[vln II gain 0]

s.t. pizz. arco s.p. s.t.

(p) sf sfzp pp p mf p sfp sfz p sfzp f p sf sfp p sub.

vla.

II+III

freeze

p fff

[vc. gain 0]

vc.

(loco) one bow until the end, allow tone to falter and flicker. . .

pp p ppp

freeze

db.

mf

94 95 96

picc.

freeze

ob.

b. cl.

sop. sax

bsn.

hn.

b♭ (picc.) tpt.

tbn.

objects + triangle

thunder sheet

pf.

ff *sfffz* *ff*

f *p*

p

mf *p*

freeze

vln. I

vln. II

frog

m.s.p.

m.s.t.

freeze

p

sfzp *mp*

p

vla.

vc.

(*ppp*)

freeze

db.

97 98 99