

David Horne

Resonating Instruments

Resonating Instruments by David Horne was commissioned by Psappa with the support of the Britten-Pears Foundation and The Hinrichsen Foundation.

The first performance took place at Hallé St Peter's, Ancoats, Manchester on Thursday 19 January 2017

Psappa

Conrad Marshall flute
Dov Goldberg clarinet
Benjamin Powell piano
Tim Williams cimbalom
Benedict Holland violin
Jennifer Langridge cello



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HINRICHSEN
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Duration - c. 20 minutes

Resonating Instruments

for cimbalom and ensemble

David Horne

Energetic ♩=c.126

medium sticks

Musical score for measures 1-7. The score includes parts for Cimbalom, Bass Flute (sounds 8vb), Bass Clarinet in Bb, Piano, Violin, and Violoncello. The Cimbalom part starts with a triplet of eighth notes and a fermata, marked *f*. The Bass Clarinet part features a series of half notes with dynamics *pp*, *poco*, *p*, and *pp*. The Piano part includes a triplet of eighth notes and a fermata, marked *mp* and *Red.*, with the instruction "mute strings with fingers/hand". The Violoncello part features a series of half notes with dynamics *ppp* and *mfp*.

Musical score for measures 8-11. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCL), Piano (Pno), Violin (Vln), and Violoncello (Vc). The Cimbalom part features a triplet of eighth notes and a fermata, marked *pp*. The Bass Flute part features a series of half notes with dynamics *pp*, *mp*, *p*, and *p*. The Bass Clarinet part features a series of half notes with dynamics *pp*, *mp*, *pp*, *pp*, and *p*. The Piano part includes a triplet of eighth notes and a fermata, marked *mp* (muted) and *Red.*. The Violin part features a series of half notes with dynamics *ppp*, *molto*, *ffz*, *p*, and *fz*. The Violoncello part features a series of half notes with dynamics *poco*, *p*, *mp*, *pp*, and *poco*.

Cim *f* *Red.*

BFl *f poss* *p* *mf*

BCl *pp* *mp* *p* *mf* *pp*

Pno *pp* *pp* *mp*

Vln *p* *fz*

Vc *mf < fz* *pp* *mp* *pp*

Cim *f* *Red.* (secco)

BFl *p* *pp*

BCl *non cresc* *pp* *mp*

Pno *p* *p* *f* *p* *mf*

Vln *pp non cresc* *pp*

Vc *pp* *mf* *fz* *pp*

22

Cim *p* *mf* *f* *fz*

BFl *mp espr* *p* *mf* Flz

BCl *pp* *mf* *pp* *f*

Pno *mf* Ped.

Vln

Vc *mf* pizz IV



25

Cim *mf* *f*

BFl *p* *fz*

BCl *p* *f* *p* *fz* *mp* *f*

Pno *p* *mf* *p* *mf* *p* *mf* Ped.

Vln

Vc *mf* *f* *mf* *fz*

Cim *fz* *mf*⁵ *fz*
Ped.

BFl *p non cresc* *p sempre*

BCl *pp non cresc* *pp sempre*

Pno *fz secco* *mf*³
Ped.

Vln arco 0 III *p* *f* *p* *p* *fz* *pp* *mp*
sul tasto...³ sul tasto...¹

Vc *p* *f* *p* *p* *p non cresc* *p*



Cim *mf*
Ped.

BFl *p*

BCl *p*

Pno *p* *mf* *p*

Vln *pp* *mp*
pizz IV

Vc *mf fz* *p* *p*

38

Cim *f* *Led.*

BFl *pp* *p sempre*

BCl *mp* *ffz* *p* *p* *f* *pp sempre*

Pno *mf* *p* *mf*

Vln *p* *fz*

Vc *fz* *ffz* *p* *fz*

42

Cim *mf* *f* *Led.* *p* *mf* *p*

BFl *p*

BCl *pp*

Pno *p* *mf* *mf* *p* *Led.*

Vln *ppp non cresc*

Vc *p* *fz* *ppp non cresc*

Cim *p* *mf* *p* *mf*
Red.

BFl *p* *mf* *p* *mf*

BCl *ppp* *pp non cresc* *p non cresc*

Pno *pp* (ord) *p* *mp*

Vln

Vc *subito molto cresc* *fz* *sub molto cresc*

51

Cim *mf* *fz* *f* *mf* *f* *mf*
Red.

BFl *p* *f* *pp sempre*

BCl *mf* *p* *mf* *pp sempre*

Pno *p* *pp* *p non cresc*

Vln *fz*

Vc *pp non cresc*

56

Musical score for measures 56-60. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). The Cimbalom part features dynamic markings of *ff*, *mf*, and *f*, with triplet markings. The BFl and BCl parts are marked *p sempre* and *pp sempre* respectively. The Pno part is marked *p non cresc* and includes triplet and quintuplet markings. The Vln and Vc parts are marked *pp sempre*.

61

Musical score for measures 61-65. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). The Cimbalom part features dynamic markings of *ffz* and *f*, with triplet markings and a *ff* marking. The BFl part is marked *fz* and includes the instruction "don't overblow". The BCl part is marked *pp non cresc*. The Pno part is marked *mp* and *mf*. The Vln and Vc parts are marked *pp sempre* and include a *subito cresc* marking.

66

Cim *f* *mf* *f* *mf* Ped.

BFl *p non cresc*

BCl *pp non cresc*

Pno *mf* *fz* *p* *pp* *mp* Ped. 8

Vln *p non cresc pizz*

Vc *p* *mp* *f* 7



69

Cim *mf* *f* *f* *p* Ped.

BFl *p*

BCl *pp non cresc*

Pno *p* 5

Vln arco sul tasto

Vc *fz* *pp non cresc*

74

Cim *f* *p* *f* *p* *Red.*

BFl *pp non cresc*

BCl *pp non cresc*

Pno *pp* 5

Vln *pp non cresc*

Vc *pp non cresc*

79

Cim *fz* *p* *ffz* *f* *< fz* *Red.*

BFl *p*

BCl *pp non cresc*

Pno *p* *Red.*

Vln *pp non cresc*

Vc *pp non cresc*

Musical score for measures 86-88. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Viola (Vc). The key signature has one flat (B-flat) and the time signature is 4/4. The Cimbalom part starts with a *p* dynamic and a *Ped.* marking, transitioning to *fz*. The Bass Flute part has *mf* and *f poss* dynamics with triplet markings. The Bass Clarinet part features *pp*, *f sub*, and *ff* dynamics. The Piano part includes *fz*, *Ped.*, and *p* dynamics. The Violin and Viola parts are marked with *p* dynamics.



Musical score for measures 90-92. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Viola (Vc). The key signature has one flat (B-flat) and the time signature is 4/4. The Cimbalom part starts with a *mf* dynamic and a *Ped.* marking, transitioning to *f*. The Bass Clarinet part features *mf* and *ff* dynamics. The Piano part includes *mf*, *p*, and *mf* dynamics with a quintuplet marking. The Violin and Viola parts are marked with *mf* and *f* dynamics.

92

Cim *mf* *ff* *f* *fz*

BFl *f poss* *p*

BCl *mf* *f*

Pno *p* *f* *p* *mf*

Vln *p*

Vc *mf* *f* *mf* *f* *f* *fz* pizz IV

94

Cim *f* *f*

BFl *f* *p* *f poss*

BCl *p* *f* *p non cresc* micro-tonal trill t-tr

Pno

Vln *fz*

Vc *f* *ff*

Musical score for measures 97-100. The score is for a concert band or orchestra. The instruments listed are Cim (Cymbal), BFl (Bass Flute), BCl (Bass Clarinet), Pno (Piano), Vln (Violin), and Vc (Violoncello). The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one sharp (F#). The score includes various dynamic markings: *f*, *f poss*, *p*, *mp*, *pp*, *mf*, *fz*, and *ff*. There are also performance instructions like *arco* and *Ped.*. The music features complex rhythmic patterns, including quintuplets and triplets.

Musical score for measures 101-104. The instruments listed are Cim, BFl, BCl, Pno, Vln, and Vc. The time signature is 4/4. The key signature has one sharp (F#). The score includes dynamic markings: *ffz*, *f*, *p*, *mf*, and *ff*. Performance instructions include *Flz.* (flourish) and *t-tr* (trill). The music continues with complex rhythmic patterns and dynamic contrasts.

103

Cim *mf* ⁵ *ff*

BFl *p* *f* *p* *f* *p* *f* *ff* *poss*

BCl *f* *p* *fz* *p* *f* *ff* *p*

Pno *fz* *ffz* *mf* *fz*

Vln *pizz*

Vc *sul pont.* *p* *fz* *p* *f* *p* *mf*

107

Cim metal beaters (coathangers) *mf* *f* *mf* *f*

BFl *f* *p* *pp* *sempre*

BCl *f* *p* *pp* *sempre*

Pno *p* *mf*

Vln *arco* *sul pont.* *pp* *sempre*

Vc *sul pont.* *p* *mf* *pp* *sempre*

Cim *f* 5 *ffz* *Ped.*

BFl

BCl *pp* *molto*

Pno *mf* 5 *f* 5 *Ped.* *no pedal*

Vln *sul pont.* *bow discreetly when needed* *ffz* *molto*

Vc *bow discreetly when needed* *sul pont.* *p*



Cim *f* 5 *f* 5

BFl *Flz.* *mf* *f* *f^{poss}* *f* *mp*

BCl *f* *t-tr* *p < fz* *f* *mp < f >* *pp <*

Pno *f* 5 *f* 5

Vln *p*

Vc *sul pont.* *fz* *f roughly* *5* *0 III* *p* *f* *p < f >*

119

Cim *f* *5* *ff* *f* *5*

BFl *p non cresc* *mf* *ff poss*

BCl *mf* *pp* *pp non cresc* *p* *f*

Pno

Vln *f* *IV* *pp non cresc*

Vc *p* *fz* *pp non cresc* *sul tasto*



123

Cim *f* *3* *5* *ff* *Ped.*

BFl *pp* *p*

BCl *mf* *fz* *f* *pp* *molto*

Pno *mf* *f* *f* *5*

Vln *mf* *ff* *pp* *sul pont*

Vc *f* *ffz* *f* *5* *ff*

127

Cim *f* *sempre*

BFl *p* *<f>* *pp non cresc*

BCL *fz* *pp non cresc* *pp*

Pno *p* *mf*

Vln *fz* *pp* *pp*

Vc *p* *<f>* *p* *p* *f* *pp*

* allow sticks to bounce rapidly on string, maintaining pressure

sul pont.

sul pont.

sul pont.



132

Cim

BFl *p* *pp* *pp* *pp*

BCL *pp* *pp* *pp*

Pno *mp*

Vln *pp*

Vc *pp* *pp non cresc* *pp non cresc*

Ped.

sul tasto.

sul tasto.

sul pont.

Cim *mp* *f*

BFl *mp* *p*

BCl *p*

Pno *mf*

Vln *p* *fz* *pp non cresc* sul tasto

Vc *pp non cresc* sul tasto



Cim *medium beaters* *p* *f* Ped.

BFl *mf* *ff*

BCl *pp* *p* *f*

Pno *ppp* *mp* *5* Ped.

Vln *pp* sul tasto

Vc *p* III, IV

145

Cim *f*

BFl *mf* *ff* *f* *ff*

BCl *p* *p* *mf* *f* *p* *f*

Pno *mp* *f* *mp* *mf*

Vln *ffz* *p* *mf* *p* *mf* *f*

Vc *ffz* *p* *ff* *mf* *f*

Flz

Red.

sul C

148

Cim *ff* *f* *ff*

BFl *mf* *ff* *mp*

BCl *p* *mf* *p*

Pno *p* *mp non cresc*

Vln *mp* *mf* *p* *f*

Vc *mp* *mp*

Flz

sul pont.

tr

150

Cim *f* *p* *mp* *Red.*

BFl *ff* *p* *mp* *ff p* *p non cresc*

BCl *f* *p* *p* *f > p* *pp non cresc*

Pno *mf* *p < mf* *Red.*

Vln *p* *fz* *pp non cresc* *sul tasto*

Vc *f* *p* *pp* *< fz* *p* *< fz* *sub molto cresc*

154

Cim *mf* *f*

BFl *p* *mp non cresc*

BCl *pp* *p non cresc*

Pno *mp* *Red.*

Vln *p non cresc* *p non cresc* *Red.*

Vc *p non cresc*

157

Cim *ff* Ped. *f* 3

BFl *mp* 3 *f* 3 *f* 3

BCl *p* *mf* *f* *p* *mf*

Pno *mp* 3 *mf* 3

Vln *sul tasto* 0 IV *p* *f* *sul C* *pizz* 3 *ff*

Vc *p* *f*

160

Cim *ff* Ped. *f* *fz*

BFl *ff* *mp* *f* *ff* 3 3 3

BCl *pp* *t-tr* *mp*

Pno *mp* *mf* *p* 5 *mf* *p* 3 *mf* 5

Vln *pizz* 0 II *arco* *p* *arco* II, III

Vc *ff* II *p*

163

Cim *p* *f* *f*
Ped.

BFl *p non cresc* *mp* Take Flute

BCl *pp non cresc* *p* *pp* *pp*

Pno *ffz* *f*
Ped.

Vln *f* *p* *p*

Vc *ffz* *p* *p* *pp non cresc*

167

Cim *f*

Fl Take Clarinet

BCl

Pno *mp* *f*

Vln *mf* *f* *p* *ffz*
Ped.

Vc *p* *mf* *f* *p*

171

Cim *f* *fz* *f* *5*

Flz *pp* *mp* *pp* *mp* *pp* *p non cresc*

Cl *pp* *poco* *p* *pp* *p non cresc*

Pno *p* *6* *mp* *6*

Vln *p* *fz* *mf* *fz*

Vc *f* *p* *p* *fz* *p*



175

Cim *f* *mf* *fz* *5* *3*

Fl *5* *p*

Cl *5* *p* *p*

Pno *p* *5*

Vln *p* *mf* *p* *p* *5* *5* *pp* *p* *fp*

Vc *fp* *mp* *pp* *sul pont.* *p* *mf*

178

Cim *mf* *Ped.*

Fl *pp* *pp non cresc* *tr*

Cl *pp* *pp non cresc* *pp*

Pno *pp* *p* *tr* *Ped.*

Vln *p* *f* *pp* *< fp* *pp*

Vc *p* *f* *pp* *< fp* *pp*

183

Cim *p* *mp* *Ped.*

Fl *no vib* *ppp non cresc*

Cl *(tr)* *pppp* *pp* *pppp < ppp*

Pno *ppp*

Vln *ppp* *< pp*

Vc *sul D* *ppp* *p* *ppp non cresc*

Cim *p* *mp* *mp*
Red. *Red.*

Fl *ppp non cresc* *pp poss*

Cl *ppp non cresc* *pp poss*

Pno *ppp poss* *p* *pp*
Red. *Red.*

Vln *ppp non cresc* *pp* *p*
(d.) *II*

Vc *ppp non cresc* *pp* *p*

Cim *mp* *mp* *mp espr* *mf*
Red. *Red.* *5*

Fl *p non cresc*

Cl

Pno *p* *pp*

Vln *p* *f* *pp*
(d.) *II* *(d.)*

Vc *pp*

198

Cim *ppp* *mp* *p* *mf*
Ped.

Fl *p non cresc* *pp non cresc* *pp*

Cl *p non cresc* *pp non cresc* *pp* *pppp*

Pno *pp*
Ped.

Vln *pp* *pp* sul tasto

Vc *pp*

203

Cim *pp* *mp* *mp* *f*
Ped.

Fl *pp* *mp* *ppp* *poss* *fpp* *pp non cresc*
t-tr

Cl *ppp* *pp non cresc*
t-tr

Pno *p*
Ped.

Vln *pp* *pp* *pp* *fpp*

Vc *pp non cresc* *pp* *fpp* *pp non cresc*
sul D

210

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

Fl *pp non cresc*

Cl *pp non cresc* *pp*

Pno *p* *pp*

Vln (d) *pp* *mp* III (IV) *pp*

Vc *p*

214

Cim *f* *f* *f*

Flz.

Cl *mp* *pp* *p* *mf* *p* *pp* *ppp non cresc*

Pno *mf* *pp* *p* *3*

Vln III *mp* *p* *mf* *p*

Vc *pp* *mp* *p* *mf* *p* *molto*

219

Cim *f* *ff* *Ped.*

Fl *f* *ff*

Cl *p* *molto* *<ff*

Pno *mp* *ffz* *mf* *f*

Vln *ff*

Vc *ff*

222

Cim *f* *Ped.*

Fl *pp non cresc*

Cl *p* *f* *p* *f*

Pno *mp* *mf* *mp* *f*

Vln *p* *f*

Vc *p* *f* *III* *mf* *ff*

Cim *p* *3* *Ped.* *fz*

Fl *p* *3* *mp* *mp* *pp*

Cl *pp* *pp* *pp*

Pno *p* *mf* *p* *5* *Ped.* *Ped.*

Vln *pp* *sul tasto* *pp non cresc* *p* *sul A*

Vc *p* *III* *p non cresc*

Cim *mf* *3* *Ped.* *f* *fz* *3* *mp* *f* *3* *Ped.*

Fl *ppp* *non cresc sempre*

Cl *fz* *ppp poss* *non cresc*

Pno *pp* *3* *5* *pp* *5* *5*

Vln *ffz* *pp sempre* *III* *Ped.* *Ped.*

Vc *pp sempre*

234

Cim *mf* 3 *p* *mp* 3 3
Red. *Red.* *Red.*

Fl *ppp* *poss* 3 *non cresc*

Cl 3

Pno *pp* 3 3

Vln *Red.*

Vc

240

Cim *mf* *mp* 5
Red. *Red.*

Take Bass Flute

BFl *ppp* < *pp* *non cresc* 3

Cl *ppp* *sempre* *ppp*

Pno

Vln *ppp*

Vc *ppp* *sempre* tr

sticks with softest possible attack

Cim *ppp* *poss non cresc sempre*
pedal each note

BFl *p* *pp espr* *p > pp* 3 *pp*

Cl *tr* Take Bass Clarinet *ppp*

Pno

Vln *ppp poss* *molto ffz*

Vc *ppp* III 0 III 0 III 0 *ppp* 3 3



Cim *ppp sim* *pp* *mp*

BFl *mp* 3 *f* 3 *pp*

Cl *mp* 3 *ppp non cresc* *pp* *mp*

Pno

Vln

Vc *pp espr ma non cresc* 3 *pp* *mp*

258

Cim *ppp poss* *pp* *mp*

BFl *mf* *pp* *f* *t-tr*

BCl *p < mf > p* *pp* *mp* *pp*

Pno *pp* *pp*

Vln *sul tasto* *pp < mp > pp*

Vc *pp* *mp* *pp* *mp*

265

Cim *pp* *p* *pp* *mp* *pp* *Red.*

BFl *pp* *pp* *f* *p* *ppp*

BCl *pp* *f* *p* *ppp*

Pno *p*

Vln *pp* *f* *p* *ppp non cresc*

Vc *sul tasto* *pp* *f* *p* *ppp non cresc*

272

Cim *pp* *molto* *f* *pp* *p*
Ped. *Ped.*

BFl *non cresc* *mp* *f* *p*

BCl *non cresc* *pp non cresc* *ppp* *p*

Pno *p* *pp non cresc*
8 *Ped.*

Vln *mp*

Vc *pp non cresc*



278

Cim *pp* *mp*
Ped.

BFl *p* *f* *p* *mf* *f* *p* *p*

BCl *ppp* *pp*

Pno

Vln *f* *pp*
con sord

Vc *pp* *mp* *pp* *pp* *mp*

III 0 III

284

Cim *ppp* *pp* *ppp* *pp*
Ped.

BFl *mf* *f* *f* *p*

BCl *ppp* *p* *ppp* *p*

Vc *pp* *ppp* *mp* *p* *ppp* *ppp* *p*
0 0 0 III

290

Cim *ppp non cresc* *ppp*
Ped.

BFl *mf* *f*

BCl *ppp* *p*

Vc III *ppp* *ppp* *p* *ppp*
sim

296

Cim *ppp non cresc* *sim*
Ped.

BFl *ff* *ppp non cresc* (micro-tonal trill) *t-tr* (sim) *t-tr*

BCl *ppp non cresc* (micro-tonal trill) *t-tr* (sim) *t-tr*

Vln con sord *ppp* *p* *ppp non cresc* *ppp non cresc* *sim*
0 II 0 III IV

Vc *ppp non cresc* *sim*

303

Cim *Ped.*

BFl *t-tr*

BCl *t-tr* *ppp* *ppp* *p*

Pno *ppp non cresc* *5* *Ped.*

Vln *ppp* *0* *ppp* *p* *ppp*

Vc *I* *sul D* *ppp* *0* *0* *ppp* *p*

309 medium sticks

Cim *mf* *f* *ppp non cresc* *Ped.*

BFl *p* *ppp*

BCl *ppp*

Pno *p non cresc* *5* *5* *5* *p* *5* *Ped.*

Vln *ppp* *p* *ppp* *ppp* *II* *0* *I* *II* *ppp* *II*

Vc *ppp* *ppp* *p* *ppp* *sul D* *ppp*

314

Cim *pp* *Red.* *p*

BFl *ppp* *fz* *mp* *p* *fz* *mf* *p* Flz-----₁

BCl *ppp* *p* *pp* *mfz* *p* *pp* *fz*

Pno

Vln 0 III (d) (d) *p* sul A

Vc 0 II *p*

320

Cim *p* *Red.* *Red.*

BFl *p* blend with BCl *ppp*

BCl *p* blend with BFl *ppp*

Pno *pp* 5 *Red.*

Vln 0 *ppp non cresc* I

Vc III II I *ppp non cresc*

325 gliss

(re-articulate with other stick)

mute string with finger to dull sound, but it should still resonate

Cim *p* *Red.* *fz* *fz* *Red.*

BFl *ppp sempre*

BCl *ppp sempre*

Pno *mp*

Vln remove mute

Vc *ppp* III 0 IV pizz 0 *p*

328

Cim *p* *Red.* *mf* *Red.* *p sempre* *Red.* *Red.*

BFl *ppp* *ppp sempre*

BCl *ppp* *ppp* *ppp sempre*

Pno *p* *mf* *pp*

Vln

Vc *mf* *mf* *ppp* *ppp sempre*

(don't re-pizz) vib arco III

333

Cim *pp* *mp* *f*
Ped.

BFl *ppp* *p*

BCL *ppp* non cresc

Pno *pp*
5
Ped. 8

Vln *ppp* remove mute

Vc *ppp*

337

Cim *p* *mf* *mf*
Ped.

BFl *p* *mp* *p* Take Piccolo

BCL *ppp* *p* Take Clarinet

Pno *p* *mf*
5
Ped.

Vln *p*

Vc *p*

340

Cim *p* *mf* *mf* *Red.*

Picc

Cl

Pno *p* 5 *p* 5 *fz* *mf* *Red.*

Vln *p* *fp*

Vc *p*

343

Cim *f* *ff* *f* *Red.*

Picc

Cl

Pno *mp* *p* 5 *mf* *Red.*

Vln *fp* *fp* *p* *fp*

Vc *mp* *f* *mp* *f*

346

Cim *mf* *f* *p* *f*
Ped.

Picc *ppp* *p* *non cresc* *tr*

Cl *fp* *f* *p* *ppp* *pp* *<p>*

Pno *p* *5* *+* *Ped.*

Vln *f* *ffz* *f* *fz* *ffz* *pp*

Vc *f* *p* *fz* *pp* *mp*

350

Cim *fz* *mf* *fz*
Ped.

Picc *pp* *pp sempre*

Cl *pp* *pp sempre*

Pno *pp 5* *Ped.*

Vln *mp* *pp*

Vc *pp* *mp* *pp*

356

Cim *mf* *f* *pp* < *p* *pp*
Ped.

Picc

Cl *ppp* *pp*

Pno *p* *pp*⁵
Ped.

Vln *pp* sul D *pp*
tr

Vc *pp* *pp*



362

Cim *p* *f* *f* < *fz* *f* < *fz*
Ped.

Picc *pp* *pp sempre*

Cl *pp* *pp sempre* *pp poss*

Pno *p*
Ped.

Vln *pp* *pp sempre* II (d)

Vc *pp* *pp sempre*

Cim *mf* *fz* *mf* *Red.*

Picc

Cl *pp*

Pno *pp* *Red.*

Vln

Vc *pp*

Cim *f* *ff* *f* *mf* *fz* *Red.*

Picc *pp* *<fp* *pp* *fz* *Flz.* *Red.*

Cl *f* *pp* *mp* *pp* *fz*

Pno *mf* *f* *mp* *f* *Red.*

Vln *pp* *<fp* *pp* *fz*

Vc *f* *pp* *mp* *pp* *fz* *p* *f* *p* *sul pont.*

Cim *f* *mf* *fz*
Ped.

Picc *p* *f* 3 Flz *p* *mf* *f* *t-tr* *p* *f* *t-tr* *p* *f*

Cl *p* *mf* *p* *mf* *p* *mf* *f* *p* *f* *p* *f*

Pno *p* *f*

Vln *p* *f* *p* *f* *p* *f* *p* *f* (non trem)

Vc *f* *p* *ff* *p* *ff* *p* *f*

||

Cim *pp* *mp* *pp* *mp* *pp* *mp*
Ped.

Picc *pp non cresc* 3 *f sub* 5 *ff* *ffz*

Cl *p* *f* *p* *f*

Pno *f heavy* *f*
Ped.

Vln *p* *ffz*

Vc *ff roughly* 5 *ff roughly* 5

384

Cim *pp* *p* *p* *mp* *f*

Picc *pp* *pp non cresc* *pp non cresc*

Cl *pp non cresc* *pp non cresc*

Pno *pp non cresc* *f*

Vln *pp* *pp non cresc*

Vc *pp* *ffz* *pp*

Red. *Red.* *Red.*

389

Cim *f* *pp* *mf* *pp*

Picc *pp* *mf* *mf* *ffz* *pp*

Cl *ppp* *pp*

Pno *f* *p*

Vln *pp*

Vc *ffz* *pp*

Red. *Red.*

393

Cim *f* *fz* *p* *mp*
Ped. Ped. Ped.

Picc

Cl *p* *f* *p* *p* *f* *p*

Pno *p* *f* *p* *mp*
6 5

Vln *p* *f* *fz* *fz*
Ped.

Vc *p* *fz* *pp* *p*

397

Cim *mf* *p*
Ped. Ped.

Picc *pp* 5

Cl *ppp* *t-tr*

Pno

Vln *pp* *sul D*

Vc *fz* *pp*

400

Cim *mf* *f* Red.

Picc *pp* 5

Cl *pp poss* 5 *pp* 5

Pno *pp* 5 *pp* 5

Vln *pp delicate* 5 *pp* II

Vc *non cresc* *pp* *pp*

403

Cim *fz* *p < mf* *f* Red.

Picc *fp* *fp* *fp* *f* 5

Cl *pp < mf >* *p* *p < f* 5 5 5

Pno *mf* *ffz* Red.

Vln *p < f* *fp* *fp* *f* 5

Vc *p < f* *fp* *fp* *f*

Cim *f* *fz*
Ped.

Picc *p*

Cl *p* *f*

Pno *mf* *p non cresc*

Vln *p* *f* *p*

Vc *p*



Cim *f* *fz*
Ped.

Picc *fz* *mp* *ppp*

Cl *ppp non cresc*

Pno *mp* *f*

Vln *fz* *pp* *ppp* *pp*

Vc *fz* *pp*

413

Cim *mp* *p* *p*³
Ped.

Take Bass Flute

BFl

Cl *fz* *p* *ppp*
tr *ppp*
Take Bass Clarinet

Pno *mf*
5
Ped.

Vln *mf* *fz* *fz* *ppp sempre*
pizz 3 arco

Vc *mf* *fz* *pp*
pizz arco

419

Cim softest sticks
pp
pedal each note

BFl *pp* *mp* *mf*³ *p* *mp*

BCl *pp*

Pno

Vln *pp*

Vc *ppp sempre* *pp*

Musical score for measures 425-430. The score is in 4/4 time and features six staves: Cimbalom (Cim), Bass Flute I (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). The Cimbalom part includes a triplet and a fermata, with dynamics *mp* and *Red.*. The Bass Flute I part has a dynamic of *p*. The Bass Clarinet part has a dynamic of *pp*. The Piano part has a dynamic of *mp* and a fermata. The Violin part has a dynamic of *pp*. The Violoncello part has a dynamic of *pp* and a triplet. A double bar line is present at the end of the system.

Musical score for measures 431-436. The score is in 3/4 time and features six staves: Cimbalom (Cim), Bass Flute I (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). The Cimbalom part includes a triplet and a fermata, with dynamics *mf* and *f*, and *Red.*. The Bass Flute I part has dynamics *pp*, *mp*, and *f*. The Bass Clarinet part has dynamics *pp*, *p*, and *mf*. The Piano part has a dynamic of *f* and a fermata. The Violin part has dynamics *fz*, *p*, and *pp*, and includes *pizz* and *arco* markings. The Violoncello part has dynamics *pp*, *mp*, and *f*, and includes a *pizz* marking. A double bar line is present at the end of the system.

435

Cim *p* *pp* *mp* *p*
Ped.

BFl *mf* *p* *p* *mf* *p*
7 *3* *3* *3*

BCl *p* *pp* *pp* *p*

Pno *fz* *+*
Ped.

Vln *p* *pp* *p* *pp*
sul tasto *arco sul tasto*

Vc *mp* *pp* *p* *pp*
5 *5*

438

Cim *p* *pp* *sim*
gliss. *(re-articulate with other stick)* *Ped.*

BFl *pp* *pp*

BCl *pp* *pp*

Pno *p*

Vln *pp*

Vc *pp*

Cim *p* *Red.* *pp*

BFl *p* *pp* 3

BCl *p* *pp* *ppp* *pp*

Pno *pp*

Vln

Vc



(small note indicates string to play for harmonic)

Cim *fz* *fz* *fz* *mf* *p*
Red.

BFl 3 3 *ppp* *ppp*

BCl *ppp ppp non cresc* *pppp poss*

Pno *p* *Red.*

Vln *ppp poss* (IV) *pizz* 3 *fz*

Vc *pizz* *fz sempre*

454

Cim *p non cresc*
Ped. Ped.

BFl *p* *p*

BCl *p* *p*

Pno

Vln arco *f* arco *f intense* *ff* *f*

Vc *p < fz* *p < fz* *p*



461

Cim medium sticks (as at beginning)
mf *fz* *p* *f* *p*
Ped. Ped. Ped.

BFl Take Flute

BCl Take Clarinet

Pno *f* *p*

Vln *f* *intense* *roughly*

Vc *p* *p*

465

Cim *f* *Red.*³

Fl *p* *fz* *pp* *mf*

Cl *pppp poss* *p*

Pno *mp* *fz* *p*

Vln *p* *fz* *f*³ *fz* *p*

Vc *fz* *p* *mf* *f*

469 gliss

Cim *mf* *fz* *f* *Red.*

Fl *f* *pp sub* *molto* *fz*

Cl *f* *pp sub* *molto* *fz*

Pno *f* *mf* *f*

Vln *I* *II*

Vc *I* *II*

471

Cim *fz* *p* *f* *fz* *mf*
Ped.

Fl *mf* *f* *p sub* 3 3 3 3

Cl *mf* *f* *p sub* 3 3 3 3

Pno *mp* *pp* 6 6 6

Vln *f* 3 *p* 3 *fz*

Vc *f* *ff* *p* *fz*

play on the 'wrong' right-hand side of strings (pitches approximately 4 octaves higher and out of tune)

473

Cim *f* (don't dampen) *mp* 3

Fl 3 3 3 3 *pp*

Cl 3 3 3 3

Pno 5 5

Vln *p* sul tasto 5 *pizz* *mp* 3

Vc *pp*

476

Cim *f* *fz* *Ped.* (ord)

Fl *p* *pp* *pp* *f* *5* *embouchure gliss*

Cl *ff strident* *ffz* *5*

Pno *pp* *5* *ffz* *mf* *3*

Vln *Ped.* *3* *ffz*

Vc *p* *f*

479

Cim *f* *3* *p* *f* *f* *Ped.*

Fl *ff* *f* *p* *3* *3*

Cl *f* *5* *ff* *f* *5*

Pno *fz* *5* *6*

Vln *f* *fz* *f furiously* *3* *3* *3* *(d.) I*

Vc *f furiously* *5* *p*

482

Cim *ff* *Red.* *p* *Red.* *f* *mp* *Red.*

Fl *ff* *3* *5* *ppp poss* *ppp*

Cl *ff* *5* *5* *ppp poss* *ppp*

Pno *f* *5* *5* *f heavily*

Vln *ff* *furious* *3* *3* *pizz* *mp* *arco* *pp non cresc*

Vc *fz* *pp non cresc*

487

Cim *fz* *Red.* *mp* *Red.*

Fl *ppp*

Cl *ppp* *ppp*

Pno *mf* *3*

Vln *ppp poss* *ffz* *ppp* *0* *IV*

Vc *ppp non cresc* *I* *ppp*

493

Cim *mp* *mf* *mf* *mf*

Fl *ppp* Take Bass Flute

Cl Take Bass Clarinet

Pno *p* *mf*

Vln *mp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc *ppp*

Take Bass Flute

Take Bass Clarinet

pizz *arco, no vib*

499

Cim *p* *mf* *mf* *mf*

BFl

BCl

Pno *mp* *mf* *p*

Vln

Vc *ppp non cresc*

Led. *Led.* *Led.*

Cim *ff* *mf* *f*
Red. *Red.* *Red.*

BFl *ppp* *p* *mf* *p*

BCl *ppp* *pp* *mf* *p* *mf sub* *mf* *p*

Pno *f* *p*
3 *3*

Vln

Vc *p* *mf*
 0 III



Cim

BFl *f* *p* *p* *f* *p* *f* *p* *ff*
3

BCl *p* *mf* *mp* *pp* *mf* *p* *mf* *mf* *f* *p*
3 *3*

Pno *mp* *mp* *p* *mp* *mp*
3 *Red.*

Vln *p* *f* *mf* *mf* *f intense, espr* *p*
3 *3*

Vc *p* *mf* *p* *pp non cresc* *p* *fz*

Cim *p* *f*
Red.

BFl *p* *fz* *mf* *f*

BCl *p* *mf* *p sempre*

Pno *mp* *p* *3* *6*
Red.

Vln *f* *fp* *pp* III (♩)

Vc *p* *fz* *pp* I (♩)

518

Cim *p* *pp* *p* *pp*
Red.

BFl *p* *f* *pp* *mp*

BCl *pp* *p non cresc* *pp* *p* *3*

Pno *p* *pp* *p* *pp*
Red.

Vln *pp* *p* *mf* *f*

Vc *pp* *p* *3* *mf* *f*

521

Score for measures 521-523. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). Measure 521 features Cimbalom with a forte (f) dynamic and a 'Red.' marking. Bass Flute and Bass Clarinet play with piano (p) and pianissimo (pp) dynamics, including a five-note fingering (5) in the BFl. The Piano part has piano (pp) and piano (p) dynamics with triplet markings (3) and a six-note fingering (6). Violin and Violoncello play with piano (p), mezzo-forte (mf), and forte (f) dynamics, including a three-note fingering (3) in the Vln and a zero fingering (0) in the Vc. Measure 522 continues with similar dynamics and textures. Measure 523 concludes with piano (pp) and forte (f) dynamics, including a three-note fingering (3) in the Vln and a five-note fingering (5) in the BFl.

524

Score for measures 524-526. The score includes parts for Cimbalom (Cim), Bass Flute (BFl), Bass Clarinet (BCl), Piano (Pno), Violin (Vln), and Violoncello (Vc). Measure 524 features Cimbalom with piano (pp) and piano (p) dynamics and a 'Red.' marking. Bass Flute and Bass Clarinet play with piano (pp) and piano (p) dynamics, including a three-note fingering (3) in the BFl and a five-note fingering (5) in the BCl. The Piano part is silent. Violin and Violoncello play with piano (pp) and piano (p) dynamics, including a three-note fingering (3) in the Vln and a five-note fingering (5) in the Vc. Measure 525 continues with similar dynamics and textures. Measure 526 concludes with piano (pp) and piano (p) dynamics, including a five-note fingering (5) in the Vln and a five-note fingering (5) in the Vc.

526

Cim *p* *ped.*

BFl *ppp*

BCl *pppp* *poco* *ppp*

Pno *ppp*

Vln *ppp*

Vc *ppp* *ppp*



530

Cim *ppp* *ped.* *softest sticks*

BFl *ppp sempre*

BCl *ppp sempre*

Pno *ppp sempre*

Vln *ppp sempre* *sul tasto* III II 3

Vc *ppp sempre*

532

Cim

BFl

BCl

Pno

Vln

Vc

ppp

5

sul tasto

3

3

3

sul tasto

sul G



537

Cim

BFl

BCl

Pno

Vln

Vc

ppp

5

5

5

ff

Red.

ppp

p

ff

ffz

Red.

ppp

sul tasto

3

3

p

fz

p

Cim *f* *ff* *f*
Ped.

BFl *mf* *ff*

BCl *p* *fz* *p* *f* *f* *fz*

Pno *mp* *f* *f* *3*

Vln *mf* *f* *ffz*

Vc *f* *mf* *f* *mf* *f* *ff*

Cim *f* *fz* *mp*
Ped.

BFl *ff* *p*

BCl *f* *pp*

Pno *mf* *fz* *p* *+* *+*

Vln *ff* *mf* *measured*

Vc *p* *fz*

544

Cim *f* *ff* *mf* *f* *ff* *f*
Red. *Red.* *Red.*

BFl *mp*

BCl *p*

Pno *pp* *p* *p* *fz*

Vln *ff* *fp* *ffz* *mf dolce*

Vc *mp* *p* *ffz* *ff*
pizz III *arco sul pont.* *pizz*

548

Cim *pp* *ff*
Red. *Red.* Take Flute

BFl *p* *f* *p* *f*

BCl *ffz* *pp* *mf* *p* *ff*

Pno *pp* *p* *pp*

Vln *f intense arco* *p* *pp* *ff sonorous sul C*

Vc *p* *pp*

Cim *f* *Red.* *ff*

Fl

BCl *mf* *ff* *f* *ff*

Pno *mf* *f*

Vln *f* *roughly* *ff* arco 3 3

Vc *mf* *ff* 3 3 3

556

Cim *f* *fz* *f*

Fl

BCl *p* *fz* *p*

Pno *mp* *f* *p* *mf* *p*

Vln *mf* *ff* *mf* 3 3 3 3

Vc *p* *ffz* *p* *f*

558

Cim *f* *poss* ³
Ped.

Fl *f* ⁵ *ff* *f* ³ *ff*

BCl *ffz* *mf* *ff* *f* ³ *ff*

Pno ⁵ *mf* *mf* ⁶ *ff* *f* *ff*

Vln *f* ³ *p* *f* ⁵ *p*

Vc *mf* ³ *ff* *f* ³

560

Cim *f* *poss* Ped. *f* *ffz*

Fl *f*

BCl *f* *ff*

Pno *mf* ⁵ *f* *mf* ⁵ *f*

Ped.

Vln *f* III *f* *intense* *ff*

Vc *f* *ff*

562

Cim *f* *fz* *f*
Red. *Red.*

Fl *ff* *5* *5* Flz *ppp poss*

BCl *fz* *ff* *ppp poss*

Pno *f* *6* *6* *3* *ppp*

Vln *f* *ff* *ffz pizz*

Vc *fz* *ff* *ffz*

566

Cim *ff* *ff* *ff*
Red. *Red.* *Red.*

Fl Flz *non cresc* *ppp poss*

BCl *non cresc* *ppp* *ppp*

Pno *+* *Red.* *pizz*

Vln *arco* *f* *sonorous* *ppp* *arco* *II (d)*

Vc *pppp poss* *pp* *ppp*

572

play on right-hand side of strings, don't dampen

Cim *p*

Fl *pp* air-pressure gliss *sim*

BCl *ppp poss*

Pno *pp* *pp*

Ped. _____

Vln *pizz* *p* *3* *3* *3* slide finger while plucking, quarter-tones approximate

Vc *ppp non cresc*

578

Cim *pp* *pp*

Fl *ppp poss* continue to alternate between harmonics

BCl

Pno *ppp*

Vln *arco* *ppp* *III* *ppp*

Vc *ppp poss* *sul A*

Musical score for measures 582-583. The instruments are Cimbalom (Cim), Flute (Fl), Bass Clarinet (BCL), Piano (Pno), Violin (Vln), and Viola (Vc). The score includes various dynamics such as *p*, *ffz*, *ff*, *f*, *mf*, and *ff*. The Cimbalom part starts with *p* and *ffz*, and ends with *ff poss*. The Flute part has *ff*. The Bass Clarinet part has *f*, *fz*, *mf*, and *ff*. The Piano part has *f* and includes fingerings like 6, 3, 5, and 3. The Violin and Viola parts have *f* and *ff* dynamics, with triplets and slurs.

Musical score for measures 584-585. The instruments are Cimbalom (Cim), Flute (Fl), Bass Clarinet (BCL), Piano (Pno), Violin (Vln), and Viola (Vc). The score includes dynamics such as *ppp*, *ppp poss*, *ppp sempre*, *mf*, and *f intense*. The Cimbalom part starts with *ppp* and includes a triplet. The Flute part has *ppp poss* and a triplet. The Bass Clarinet part has *ppp sempre* and a triplet. The Piano part has *f* and triplets. The Violin part has *mf* and *f intense*, and the Viola part has *ppp sempre*. The score ends with a double bar line and a repeat sign.

588

Cim *ff* *Ped.* *f* *fz*

Fl *ppp*

BCl *ppp*

Pno *ff* *Ped.* *f* *5* *ff* *f* *3* *ff* *ff heavily*

Vln *ppp poss* *sul A* *ppp poss*

Vc *ppp poss* *ppp*

592

Cim *ff poss* *Ped.* *ff* *5*

Fl *ppp poss*
breathe discreetly if necessary

BCl *ppp non cresc*
breathe discreetly if necessary

Pno *mp* *pp*
Ped.

Vln *ppp* II
bow discreetly when needed

Vc *ppp non cresc*
bow discreetly when needed

Cim *f* *ffz* *f* *ff* *f* *ffz* *ff*
Red.

Fl *ppp non cresc*

BCl *ppp non cresc*

Pno

Vln *ppp non cresc* *ppp < p >* II (d)

Vc *ppp non cresc* *tr*

Cim *f* *fz* *mf* *fz* *ff* *f*
Red.

Fl *ppp* *ppp* Flz

BCl *ppp sempre* *ppp*

Pno *ppp non cresc*

Vln *ppp sempre* *ppp* *Red.*

Vc *sul G* *ppp sempre* *ppp* (tr)

610

Cim *ff* *poss sempre* *Red.*

Fl *ppp* *poss*

BCl *ppp*

Pno *ffz* *Red.* *fff*

Vln II *ppp* *sul pont.*

Vc *ppp* *sempre*

617

Cim *ppp* *poss* *Red.* *gliss sempre* (don't re-articulate)

Fl *ppp* *poss, whispering*

BCl *ppp* *poss, whispering* *breathe discreetly if necessary*

Pno *fff* *poss*

Vln *ppp* *poss, whispering* *sul tasto.* *bow discreetly when needed*

Vc *ppp* *poss, whispering* *sul pont.*

72 622

Cim *7*

Fl *5*

BCl *3 3 5*

Pno *ppp poss*

lightly gliss with RH thumb/finger (flesh) on strings

Vln *3* *ppp 3*

Vc *5* *ppp*

625

Cim *pppp⁶* *Red.* *p* *Red.*

Fl *ppp* *pppp*

BCl *ppp* *pppp*

Pno *ppp poss*

Vln *ppp* *pppp* *0* *pizz dampen*

Vc *ppp* *pppp* *p*

tr *sul D*