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as though birds
for orchestra
(2013)

Elizabeth Ogonek

as though birds
for orchestra
(2013)

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*as though birds, startled
by a moulting sound
quietly dispersed*

-Jonathan Dubow, Fugal.

Orchestra

Piccolo (3)
2 Flutes
3 Oboes
2 Bb Clarinets
Bass Clarinet (3)
3 Bassoons (3 doubling Contrabassoon)

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 players)

Player 1: 5 temple blocks, xylophone, suspended cymbal (shared), 4 tom toms, glockenspiel
Player 2: suspended cymbal (shared), maracas, tam tam, finger cymbals, bass drum

Harp
Piano

Strings (14.12.10.8.6)
(half of the double basses require low C extensions)

This score is notated in C though the piccolo, contrabassoon and double bass parts will sound at their usual octave transpositions.

Duration 3'30"

written for the London Symphony Orchestra's Discovery Panufnik Scheme,
supported by the Helen Hamlyn Trust

as though birds

for orchestra
(2013)

Elizabeth Ogonek

♩ = 92

The score is for an orchestra and includes the following parts:

- Piccolo (3)
- Flute 1 & 2
- Oboe 1 & 2
- Oboe 3
- B♭ Clarinet 1 & 2
- Bass Clarinet (3)
- Bassoon 1 & 2
- Bassoon 3/Contrabassoon (with a *contrabassoon* label)
- Horn 1 & 2
- Horn 3 & 4
- B♭ Trumpet 1 & 2
- B♭ Trumpet 3
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (with *5 temple blocks* and *(sharp)* markings)
- Percussion 2 (with *suspended cymbal* marking)
- Harp
- Piano
- Violin 1
- Violin 2
- Viola
- Cello
- Double Bass

Dynamic markings include *ppp*, *f*, *p*, *sfz*, *mf*, and *pizz.* (pizzicato). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings.

A

9

picc. *sfz sfz* *ff*³

fl. 1 & 2 *a2 sfz sfz* *ff*³

ob. 1 & 2 *sfz sfz* *ff*³

B♭ cl. 1 & 2 *p mp*

b. cl. *p mp*

bsn. 1 & 2 *p*

c. bsn. *f mf* *mp* *sfz p* *sfz p*

hrn. 1 & 2 *p* *mf* *f*

hrn. 3 & 4 *p* *mf* *f*

B♭ tpt. 1 & 2 *sfz* *ff*³

tpn. 1 & 2 *f* *mf* *f* *p* *fp* *f psub*

b. tbn. *f* *mf* *f* *p* *fp* *f psub*

tba. *p*

timp. *gliss.* *f*

perc. 1 *xylophone* *f* *(sus. cymb.)* *scrape with triangle beater* *5 temple blocks* *sfz, pp* *sfz, pp*

perc. 2 *f*

hp. *f* *f* *f* *f*

pno. *f* *mf* *mp* *sfz p* *sfz p*

vin. 1 *ord., arco* *f* *p* *tr* *unis.* *fp* *f* *fp* *f*

vin. 2 *ord., arco* *f* *p* *tr* *unis.* *fp* *f* *fp* *f*

via. *f* *p* *tr* *unis.* *fp* *f* *fp* *f*

vcl. *f* *p* *tr* *unis.* *fp* *f* *fp* *f*

d.b. *div.* *f* *mf* *3* *mp* *unis.* *arco* *p* *pizz.* *p* *3* *f* *div., arco* *p* *unis.* *f psub*

B

This musical score page, labeled 'B', contains measures 17 through 24. It features a variety of instruments including woodwinds (piccolo, flutes, oboes, bassoons, clarinets, saxophones, horns), brass (trumpets, trombones, tuba), percussion (xylophone, snare, cymbals, timpani), and strings (violin, viola, violin, cello, double bass). The score is written in 3/4 time with a key signature of one flat (B-flat). Dynamics range from *pp* to *ff*, and articulation includes accents, slurs, and trills. Performance instructions such as 'pizz.', 'div.', 'gliss.', 'cup mute', and 'harmon mute' are present. A chord chart for the harp is provided: D C# Bb | Eb F Gb Ab. The bottom of the page shows the beginning of measure 25, starting with a *f* dynamic and a *p* dynamic.

C

24

picc.

fl. 1 & 2

ob. 1 & 2

ob. 3

B♭ cl. 1 & 2

bsn. 1 & 2

c. bsn.

hrn. 1 & 2

hrn. 3 & 4

B♭ tpt. 1 & 2

B♭ tpt. 3

tbn. 1 & 2

tba.

timp.

perc. 1

perc. 2

hp.

pno.

vin. 1

vin. 2

via.

vcl.

d.b.

5 temple blocks

p *mp* *f* *pp* *sfz* *pp sub* *pizz.* *arco* *unis.* *div.* *tr.* *a 2* *1.*

30

picc. *sfz* *ff* *f* *p* *f*

fl. 1 *mp* *p* *mp* *pp*

fl. 2 *p* *f* *p* *mp* *pp*

ob. 1 & 2 *sfz* *ff* *f* *mp* *p* *pp*

ob. 3 *sfz* *ff* *f* *pp*

B♭ cl. 1 & 2 *p* *f* *p* *mp* *pp*

b. cl. *mp* *p*

bsn. 1 *mp* *p*

c. bsn. *p* *f* *p*

hrn. 1 *p* *f* *pp* *pp*

hrn. 2 & 3 *p* *mp* *pp*

B♭ tpt. 1 & 2 *sfz* *ff* *f* *pp* *fitr.*

B♭ tpt. 3 *p* *f* *p* *mp* *pp* *mute off*

tbn. 1 & 2 *p* *pp* *mute off*

b. tbn. *cup mute* *p* *pp* *mute off*

tba. *p* *f* *p* *pp*

timp. *p*

perc. 2 *maracas* *p*

hp. *p* *p*

pno. *sfz* *ff* *f* *p*

vin. 1 *div., pizz.* *f* *ff* *f* *mp* *p* *molto sul pont.* *pp*

vin. 2 *div., pizz.* *f* *ff* *f* *f* *p* *molto sul pont.* *pp*

vla. *div., pizz.* *f* *ff* *f* *f* *p* *molto sul pont.* *pp*

vcl. *arco* *p* *f* *pp* *mp* *p*

d.b. *arco* *p* *f* *pizz.* *p*

picc. *sfz sfz f fff*

fl. 1 & 2 *p f p f mf sfz sfz f fff*

ob. 1 & 2 *f p sfz sfz f fff*

ob. 3 *f p tr (b.a) fp fp f fff*

B♭ cl. 1 & 2 *fp fp fp f a2 fff*

b. cl. *fp fp tr (b.a) fp fff*

bsn. 1 & 2 *fp fp a2 fff*

c. bsn. *mf mf f*

hrn. 1 & 2 *mf mf p f fff*

hrn. 3 & 4 *mf p f fff*

B♭ tpt. 1 & 2 *mf pp sfz sfz f fff* *mute off*

B♭ tpt. 3 *sfz sfz f fff* *mute off*

tbn. 1 & 2 *p f sfz sfz*

b. tbn. *p ff*

tba. *pp ff*

perc. 1 *suspended cymbal pp*

perc. 2 *mf*

hp. *p mp* *D C# B | Eb F G Ab*

pno. *mf sfz sfz*

vin. 1 *ord., div. mp p f p f mf sfz sfz f fff* *div. a 3*

vin. 2 *ord., div. mp p f p f mf sfz sfz f fff* *div. a 3*

vla. *ord., div. mp p f p f mf f* *div. a 3*

vcl. *p mp mf fp fff* *div. a 2*

d.b. *p mp mf p ff*

D

40

This page of a musical score, numbered 40, contains measures 40 through 43. The score is written for a large ensemble of instruments. The instruments listed on the left are: picc., fl. 1, fl. 2, B♭ cl. 1, B♭ cl. 2, b. cl., timp., perc. 1, perc. 2, hp., pno., vln. 1 div. a 3, vln. 2 div. a 3, arco (for violas and cellos), via. div. a 3, vcl. div. a 2, and d.b. The score is in 3/4 time. Measure 40 shows the beginning of the section with various instruments. Measure 41 features a prominent flute 1 part with a triplet and a clarinet 2 part with a sixteenth-note pattern. Measure 42 continues the textures with a harp part featuring triplets and a bassoon part with sixteenth-note patterns. Measure 43 concludes the section with a variety of textures, including a double bass part with a triplet and a cello/viola part with a sixteenth-note pattern. Dynamics such as *pp*, *ppp*, *mp*, *mf*, *ff*, and *p* are used throughout. Performance instructions like *fltr.*, *l.v.*, and *wire brushes* are also present.

44

picc.

fl. 1

fl. 2

B♭ cl. 1

B♭ cl. 2

b. cl.

timp.

perc. 1

perc. 2

hp.

pno.

vin. 1
div. a 3

vin. 2
div. a 3

via.
div. a 3

vc.
div. a 2

d.b.

mf, mp, p, f, pp, ff, ppp, i.v.

3, 7, 6, 7, 6, 7, 10, 10

Sev. (L and R hands)

E ♩ = 112

47 *tr*

picc. *ff* *pp*

fl. 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

fl. 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

ob. 1 & 2

ob. 3

B♭ cl. 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

B♭ cl. 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

bsn. 1 & 2

hrn. 1 & 2

hrn. 3 & 4

B♭ tpt. 1 & 2 1. 2. cup mute a 2 *f* 1. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

B♭ tpt. 3 cup mute *f* *p* *mp*

tn. 1 & 2 2. straight mute *fp* *pp* 1. cup mute *p* *mp* mute off

b. tbn. straight mute *fp* *pp*

tba.

timp.

perc. 1 4 tomtoms wire brushes *pp* *f* *p* *pp* *f* *p* *mf*

perc. 2

hp. *f*

pno. *ff* *p* *tr* *tr* *tr* *tr*

vin. 1 unis. *fp* *f* *p* *f* *p* *mf* molto s.p.

vin. 2 unis. *fp* *f* *p* *f* *p* *mf* molto s.p.

vla. unis. on the string *fp* *ppp* *fp* *ppp* *f* *sub* *p* gliss.

vcl. unis. on the string *fp* *ppp* *fp* *ppp* *ppp*

d.b.

picc. *f* *sfz* *sfz* *p* *mp* *p* *mp* *p* *mp*

fl. 1 *sfz* *sfz* *p* *mp* *p* *mp* *p* *mp*

fl. 2 *sfz* *sfz* *p* *mp* *p* *mp* *p* *mp*

ob. 1 & 2 *sfz* *sfz* *p* *mp* *p* *mp* *p* *mp*

ob. 3 *sfz* *sfz* *p* *mp* *p* *mp* *p* *mp*

B \flat cl. 1 *sfz* *sfz* *p* *mf* *p* *mp*

B \flat cl. 2 *sfz* *sfz* *p* *f*

b. cl. *sfz* *sfz*

bsn. 1 & 2 *p* *sfz* *pp*

bsn. 3 *p* *sfz* *pp*

hrn. 1, 2 & 3 1. 2. 3. mute *p* *sfz* *pp* mute off

hrn. 4 4. mute *p* *sfz* *pp* mute off

B \flat tpt. 1 & 2 *mp* *sfz* *sfz* mute off

B \flat tpt. 3 *sfz* *sfz* mute off

perc. 1 *f* *p*

perc. 2 finger cymbals *mp*

hp. F-F#, Ab-A *mp* *mf* *p*

pno. *f*

vin. 1 ord. *ff* *p* *ff*

vin. 2 *ff* *p* *ff* pizz., sul pont. *mp* *p*

via. *f* *p* div., pizz. *sfz* *p* unis. arco *gliss.* *fp*

vcl. *pizz.* *sfz* *p* div.

d.b.

picc.

fl. 1 & 2

ob. 1 & 2

ob. 3

B♭ cl. 1 & 2

B♭ tpt. 1 & 2

B♭ tpt. 3

tb. 2

b. tbn.

tba.

perc. 1 (toms) with mallets

perc. 2 (bass drum)

pno.

vin. 1

vin. 2

via.

vcl. div. a 2

d.b.

1. 2. straight mute

harmon mute (stem in)

(2.)

gliss.

ord.

s.p.

arco

div., molto sul pont.

div., pizz.

p *mp* *mf* *f* *ff* *sfz* *ppp* *pp* *tr* *gliss.* *ord.* *s.p.* *arco* *div., molto sul pont.* *div., pizz.*

76

fl. 1 & 2

ob. 1 & 2

B♭ cl. 1 & 2

hrn. 1 & 2

hrn. 3 & 4

B♭ tpt. 1 & 2

B♭ tpt. 3

tbn. 1 & 2

b. tbn.

tba.

perc. 1

perc. 2

pno.

H

(3+3) (3+3+2)

p *f* *mp* *f* *psub* *f*

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

p *f* *ff*

p *f* *mute off*

f *f* *fp* *f* *f* *fp* *f*

tam tam
scrape with triangle beater

p l.v.

vin. 1
div. a 4

vin. 2
div. a 4

via.

vcl.

d.b.

tr. (♯) tr. (♭) tr. (♯) tr. (♭)

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

unis. molto sul pont. *mf* *mf* *mf* *mf*

arco, molto sul pont. *mf*

pizz. *f* *f* *f* *f*

unis., arco *f* *f* *f* *f*

unis. *f* *f* *f* *f*

unis., arco *f* *f* *f* *f*

mf *mf* *f* *f*

fl. 1 & 2 (2+3) (3+3) (3+3+2) (3+3+3+2) a2

ob. 1 & 2 1. mf ff a2

ob. 3 mf p mp f

B♭ cl. 1 & 2 1. mf 2. p mp f ff

b. cl. f ff f p mp

bsn. 1 & 2 f ff f mp

c. bsn. contrabassoon mp

hmn. 1 & 2 p ff

hmn. 3 & 4 p ff

B♭ tpt. 1 (straight mute) (1.) p ff

tb. 1 & 2 ff

b. tb. ff

tba. ff

perc. 1 5 temple blocks pp maracas

perc. 2 p

hp. p mp f ff

pno. p mp f ff

vin. 1 ord. p mp ff

div. a 2 ord. p mp ff

vin. 2 ord., pizz. p mp f ff

via.

vcl. div., pizz. mp

d.b. 3 ff pizz. mp

89 (2+3) (4+3) J (3+3)

picc. *p* *poss.* *mp* *f* *ff* *f*

fl. 1 & 2 *f* *ff* *f*

ob. 1 & 2 *p* *mp* *f* *ff* *f*

ob. 3 *f* *ff* *f*

B♭ cl. 1 *mp* *mf* *f* *ff*

B♭ cl. 2 *mp* *mf* *f* *ff*

b. cl. *p*

bsn. 1 & 2 *p*

hrn. 1 & 2 *f*

hrn. 3 & 4 *f*

B♭ tpt. 1 & 2 (straight mute) *f* *ff* *f*

B♭ tpt. 3 (straight mute) *f* *ff* *f*

tn. 1 & 2 *mf*

b. tbn. *mf*

perc. 1 *p* *mp*

perc. 2 *mp* *l.v.*

hp. C#-C, Eb-E *mp*

pno. *f* *ff* *f*

vin. 1 *f* *ff* *f*

vin. 2 *f* *ff* *f*

vla. *f* *ff* *f*

vcl. *f* *ff* *f*

d.b. *f* *ff* *f*

musical score with various dynamics, articulations, and performance instructions.

This page of the musical score, page 20, covers measures 96 through 98. It is marked with a 'K' in a box at the top right. The score is for a full orchestra and includes the following parts:

- picc.**: Piccolo
- fl. 1 & 2**: Flutes 1 and 2
- ob. 1 & 2**: Oboes 1 and 2
- ob. 3**: Oboe 3
- B♭ cl. 1 & 2**: Bass Clarinet 1 and 2
- b. cl.**: Bass Clarinet
- bsn. 1 & 2**: Bassoon 1 and 2
- c. bsn.**: Contrabassoon
- hrn. 1 & 2**: Horns 1 and 2
- hrn. 3 & 4**: Horns 3 and 4
- B♭ tpt. 1 & 2**: Trumpets 1 and 2
- B♭ tpt. 3**: Trumpet 3
- tbn. 1 & 2**: Trombones 1 and 2
- b. tbn.**: Trombone
- tba.**: Tuba
- perc. 1**: Percussion 1 (xylophone)
- perc. 2**: Percussion 2 (bass drum)
- hp.**: Harp
- pno.**: Piano
- vin. 1**: Violin 1
- vin. 2**: Violin 2
- via.**: Viola
- vcl.**: Violoncello
- d.b.**: Double Bass

The score includes various musical notations such as dynamics (p, f, sfz, ff, ppp), articulations (tr, pizz., arco, div. a 3), and performance instructions (mute off). The key signature is one flat (B♭ major / F minor) and the time signature is 3/4.

fl. 1
fl. 2
B♭ cl. 1
B♭ cl. 2
b. cl.
bsn. 1 & 2
c. bsn.
hrn. 1, 2, 3 & 4
tbn. 1 & 2
b. tbn.
tba.
perc. 1
perc. 2
hp.
vln. 1 div. a 3
vln. 2 div. a 3
via. div. a 3
vcl.
d.b.

7 6 3 7 7 3

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

p *mf* *p* *mp* *p* *fff* *fff* *fff* *fff* *fff* *fff* *ff* *fff* *mp* *mp* *mp* *mp* *f* *f* *f* *fff* *fff* *fff* *fff* *mp* *mf* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

glockenspiel
E-Eb, A-Ab
l.v.

fl. 1 *p mp p mp*

fl. 2 *p pp p pp*

ob. 1 *p mp p mp p*

B♭ cl. 1 *p* (triplets)

B♭ cl. 2

b. cl.

bsn. 1 & 2

bsn. 3/
c. bn.

hrn. 1 *pp mp ppsub* (triplets)

hrn. 2, 3 & 4

B♭ tpt. 1 *pp* (harmon mute, stem extended)

B♭ tpt. 2 *pp*

tbn. 2 *pp mp ppsub* (triplets)

b. tbn.

tba.

timp.

perc. 1 *mp p mp*

perc. 2

hp. *mp p mp*

pno. *p mp p pp p mp* (gliss., 5, 6)

vin. 1 *pp ppp* (gliss., unis., l.v.)

vin. 2 *pp ppp* (gliss., unis., l.v.)

vla. *pp* (gliss., unis.)

vcl. *pp* (gliss., unis.)

d.b. *pppp*

M

116

picc. *pp* *ppp*

fl. 1 *p*

fl. 2 *p* *pp*

ob. 1 *p* *mp* *p* *pp*

B♭ cl. 1 *mf* *p* *pp*

B♭ cl. 2 *mf* *p* *pp*

bsn. 1 & 2

bsn. 3/
c. bn.

hrn. 1 *mp* *p* *pp* *mp* *pp*

hrn. 2, 3 & 4

B♭ tpt. 1 *p*

B♭ tpt. 2 *p* *pp*

tbn. 2 *mp* *p* *pp* *mp*

timp. *pp* l.v.

perc. 1 *p* *mp* *p* *pp* *ppp*

perc. 2 *ppp* l.v. *tam tam*

hp. *p* *mp* *pp*

pno. *p* *pp* *ppp*

vin. 1 *p* *pp* *ppp* *vin. 1 div. a 2*

vin. 2 *p* *pp* *ppp* *div. a 2*

via. *ppp* *p* *ppp* *div. a 2*

vcl. *p* *pp*

d.b. *pp* *div., pizz.*

124

fl. 1
 fl. 2
 ob. 2
 ob. 3
 B \flat cl. 1
 B \flat cl. 2
 b. cl.
 bsn. 1 & 2
 hrn. 1 & 2
 hrn. 3 & 4
 perc. 1
 perc. 2
 hp.
 pno.
 sustain pedal to 136
 solo player
 vn. 1
 div. a 2
 solo player
 vn. 2
 div. a 2
 vla.
 div. a 2
 vcl.
 d.b.

Musical notation includes notes, rests, slurs, and trills. Dynamics range from *pp* to *mf*. Performance markings include 'Sust' (sustained), 'tr' (trill), and 'ppp' (pianissimo).

131

fl. 1

ob. 1 & 2

ob. 3

B♭ cl. 1

B♭ cl. 2

b. cl.

hrn. 1 & 2

hrn. 3 & 4

B♭ tpt. 1 & 2

B♭ tpt. 3

tbn. 1 & 2

timp.

perc. 1

perc. 2

hp.

pno.

vin. 1
div. a 2

vin. 2
div. a 2

via.
div. a 2

vcl.

d.b.

fp

p

tr

ff

sffz

mp

pp

mf

ppsub

ppp

molto sul tasto

div.

unis.

mf > p

Rit.

N

Tempo 1, ♩ = 92

This page contains the musical score for measures 137 through 142. The score is arranged in a standard orchestral format with the following parts:

- picc.**: Piccolo, starting in measure 141 with a *p* dynamic.
- fl. 1 & 2**: Flutes 1 and 2, mostly silent.
- ob. 1 & 2**: Oboes 1 and 2, mostly silent.
- ob. 3**: Oboe 3, mostly silent.
- B♭ cl. 1 & 2**: Clarinets in B♭, playing melodic lines with dynamics *mf*, *mp*, *p*, and *pp*.
- b. cl.**: Bass Clarinet, playing a melodic line with dynamics *mf*, *mp*, *p*, and *pp*, including a quintuplet in measure 142.
- bsn. 2 & 3/c. bn.**: Bassoon and Contrabassoon, playing a melodic line with dynamics *p* and *pp*.
- hrn. 1 & 2 & 3 & 4**: Horns, mostly silent.
- B♭ tpt. 1 & 2 & 3**: Trumpets in B♭, playing rhythmic patterns with dynamics *mf* and *pp*, including triplets and harmonic mutes.
- tb. 1**: Trombone 1, playing a melodic line with dynamics *pp* and *mp*, including a solo in measure 140.
- timp.**: Timpani, playing rhythmic patterns with dynamics *ppp* and *p*.
- perc. 1 & 2**: Percussion, playing rhythmic patterns with dynamics *pp* and *mf*, including a tam tam in measure 142.
- hp.**: Harp, playing a melodic line with dynamics *p* and *pp*.
- pno.**: Piano, playing a melodic line with dynamics *p* and *pp*.
- vin. 1 & 2**: Violins 1 and 2, mostly silent.
- vla.**: Viola, mostly silent.
- vcl.**: Violoncello, playing a melodic line with dynamics *p* and *pp*, including an *ord.* (ordine) section.
- d.b. div. a 2**: Double Bass, playing a melodic line with dynamics *p* and *pp*, including triplets.

144

picc. *f*

fl. 1 & 2

ob. 1 & 2

ob. 3 *p* *mp* *pp*

B \flat cl. 1 *p* *mp*

B \flat cl. 2 *p* *mp*

b. cl. *p* *pp* 5 *p* 5

bsn. 2 *pp* *p* *pp* *p* *pp* *p*

bsn. 3/
c. bn.

hrn. 2 2. mute *p* *mp* *p*

hrn. 4 4. mute *p* *mp* *p*

B \flat tpt. 1 & 2

B \flat tpt. 3

tbn. 1 & 2 *p* 3 3 *mp* *p* 3 3 *mp*

timp. *ppp* gliss. *p* *ppp*

perc. 1

perc. 2 *ppp* 3 *p*

hp. *p* 3 5 *pp* G-Gb *p*

pno. *p* 3 6 *pp* 8 \flat

vln. 1 *pp*

vln. 2 unis. *p* *pp*

vla.

vcl. *p* 3 6 *pp*

d.b.
div. a 2 *p* *pp*



150

fl. 1

fl. 2

B♭ cl. 1

B♭ cl. 2

b. cl.

bsn. 2

tn. 1

timp.

perc. 1

perc. 2

hp.

pno.

vin. 1

vin. 2

via.

vcl.

d.b. div. a 2

p, *pp*, *mp*, *ppp*, *tr*, *glock*, *scrape with triangle beater*, *div., molto s.p.*, *unis., molto s.p.*, *l.v.*, *3*, *6*, *5*, *5*