

four pieces about water

- I. running water
- II. salt water
- III. frozen water
- IV. rain water

for Ensemble Contemporain de Montréal

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four pieces about water

I. running water

II. salt water

III. frozen water

IV. rain water

for Ensemble Contemporain de Montréal

duration: 10'00"

Instrumentation:

flute/piccolo

clarinet in A

bassoon

horn in F

trombone

piano/2 headless tambourines

violin

cello

bass

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I running water

1

6

fl.

cl.

bn.

pno.

vln.

vlc.

d.b.

pp
with soft pedal (but very little sustain pedal)

pp

pp

12

fl.

cl.

bn.

pno.

vln.

vlc.

d.b.

ppp *pp*

ppp

ppp *p*

pp

pp

18

fl.

pp $\rightrightarrows$ ppp $\rightrightarrows$ p $\rightrightarrows$ pp $\rightrightarrows$ mppp $\rightrightarrows$ mp $\rightrightarrows$ p

cl.

bn.

pno.

p $\rightrightarrows$ pp $\rightrightarrows$ pp $\rightrightarrows$ p $\rightrightarrows$ pp $\rightrightarrows$ gradually lift soft pedal $\rightrightarrows$ mp $\rightrightarrows$ p

vln.

pp $\rightrightarrows$ p

vlc.

d.b.

23

fl.

mp $\rightrightarrows$ p $\rightrightarrows$ pp $\rightrightarrows$ p $\rightrightarrows$ pp $\rightrightarrows$ p $\rightrightarrows$ p $\rightrightarrows$ p

cl.

pp $\rightrightarrows$ p $\rightrightarrows$ pp $\rightrightarrows$ p

bn.

pno.

mp $\rightrightarrows$ p $\rightrightarrows$ ppp $\rightrightarrows$ p $\rightrightarrows$ p

vln.

pp $\rightrightarrows$ pp $\rightrightarrows$ pp $\rightrightarrows$ p

vlc.

d.b.

28

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

cl. *mp* *p* *mp* *p* *mp* *p*

bn.

pno. *mp* *p* *mp* *p* *mp* *p*

vln. *p* *pp* *p*

vlc.

d.b.

32

fl. *mf* *mp*

cl. *mf* *mp*

bn.

pno. *mf* *mp*

vln. *mp* *p*

vlc.

d.b.

44

fl.

cl.

bn.

pno.

vl.

vlc.

d.b.

p

ppp

mf

p

mp

pp

≡

48

fl.

cl.

bn.

pno.

vl.

vlc.

d.b.

pp

pp

mp

pp

ppp

mp

mf

p

pp

mp

mf

p

pp

p

p

60

fl. *f* *mp pp* *f* *f*

cl. *mf* *mp* *f* *f*

bn. *mp* *fp* *fp* *fp* *fp* *f*

pno. *p* *f* *mf*

vl. *mp* *fp* *fp* *fp* *f* *f*

vlc. *mp* *fp* *fp* *fp* *f* *f*

d.b.

64

fl. *mf* *pp*

cl. *mf* *p*

bn. *mf p* tr. (A^b) tr. (B^b)

pno. *mp* *p*

vl. *mf* *p*

vlc. *mf*

d.b.

68

fl. *mf* *pp* *mf p* *mf p* *mf p* etc.

cl. *mf* *pp* *mf p* *mf p* *mf p* etc.

bn. tr. (B $\flat$) tr. (D $\sharp$) tr. (G $\sharp$) *mf* *mp* *p*

pno. *mf* *pp* *mp*

vl. *mf* *pp* *pp* *p*

vlc. *mp* *p*

d.b. *mf p* *mf p* *mf p* etc.

72

fl. *p* *mf p* *mf p* *p*

cl. *mf* *p* *mf p* *p*

bn. *p*

pno. *mf* *p* *mp*

vl. *mf* *p*

vlc. *mf* *p* *mf p* *mf p*

d.b. *mf* *p* *mf p* *mf p*

76

fl. *mf* *mf* *f*

cl. *mf* *p* *mf* *f*

bn. *pp* *mf* *f* *mf* *f* *mf*

pno. *mf* *mf* *piu f*

vl. *mf* *p* *pp* *p*

vlc. *pp* *mf* *f* *mf* *f* *mf*

d.b. *p*

80

fl. *mf* *f* *mf* *f* *mp* *mp* *mp*

cl. *mf* *f* *mf* *f* *mp* *mp* *mp*

bn. *mf* *f* *mf* *f* *mp* *mp* *mp*

pno. *mf* *f* *mf* *f* *mp* *mp* *mp*

vl. *f* *mp* *mp*

vlc. *f* *mp* *mp*

d.b. *p*

84

fl. *mf* *pp*

cl. *mf* *pp*

bn. *mf* *pp* tr. (B $\frac{4}{4}$)

hn. with mute *ppp*, gradual crescendo

tb. with mute *ppp*, gradual crescendo

pno. *mf* *pp*

vln. *mf* *pp*

vlc. *mf* *pp*

d.b. *mp* *pp*

88

fl.

cl.

bn.

hn.

tbn.

pno.

vln.

vlc.

d.b.

pp

p

mp

f

tr. (C#)

tr. (E $\flat$)

tr. (G $\flat$)

tr. (A#)

tr. (B $\flat$)

tr. (C#)

end tr.

(*pp*)

(*p*)

(*mp*)

mp

f

mf

mf

p

p

(taking over from bassoon)

8va -----

92

fl. *mf* *fff* *f*

cl. tr. (F $\sharp$) tr. (G $\flat$) end tr. *mf* *fff* *f*

bn. *f* *fff*

hn. (*mf*) *fff*

tbn. (*mf*) *fff*

pno. *mf* *fff*

vln. *mf* *fff*

vlc. *mf* *fff*

d.b. *mp* *p* *fff*

96

fl. *ff*

cl. *ff* *mf* *f* gradual decrescendo

bn. *mf* *f* gradual decrescendo

hn. *mf*

tbn. *mf*

pno. *ff* *f* gradual decrescendo

vln. *ff* *f* gradual decrescendo

vlc. *ff* *f* gradual decrescendo

d.b. *f* *mf*

100

fl. *mp* *pp*

cl. *(mf)*

bn. *(mf)*

hn. *mp p* *p pp*
gliss.

tbn. *(mp)*

pno. *(mf)*

vl. *(mf)*

vlc. *(mf)*

d.b. gliss. *(mf)*

II salt water

The large diamond-shaped noteheads indicate wind (breath) sounds in the winds and wood sounds in the strings, which should imitate the sound of waves and/or wind. The transition from pitched sounds to noise sounds should be gradual, so durations are only approximate. In the woodwinds, the apparent written pitch indicates the note to be fingered, but of course the pitch will not be heard. In all cases the horn leads the "noise". The horn entrance should be audible, and the other instruments should complement the horn sound.

♩ = 56, but with some freedom
broad, warm, lazy

flute/piccolo

clarinet

tongued but very smooth
(sound blends into bassoon)

sound turns into wind sound (unpitched), and blends with horn
pitch → noise

p < *mp* *p* *pp* nothing

bassoon

bassoon sound predominates: cello adds depth and smoothness

sound disappears into wind sounds of horn

p *mp* *ppp* *p*

horn

blowing into horn through inverted mouthpiece

(the beginning of the breath sound should be audible)

pp < *mp* nothing

trombone

with mute

tongued but very smooth

sound turns into wind sound (unpitched), and blends with horn
pitch → noise

p < *mp* *pp* nothing

piano

pp *p* *pp* *pp*

with pedal, as appropriate

violin

cello

bassoon sound predominates: cello adds depth and smoothness

sound disappears into wind sounds of horn

pp *p* *pp* nothing *pp*

bass

very smooth

move bow gradually to the side of the instrument, so it bows only the wood
pitch → noise

p < *mp* *p* *pp* nothing

5

fl. (cut off by high note in piano) *ppp* breath sound (unpitched) *pp*

cl. *mp* *pp* *p* *mp* *p* *p* *mp* *pitch* *noise*

bn. *mp* *pp* *mp* *mf*

hn. (cut off by high note in piano) *p*

tn. *mp* *pp* *p* *mp* *p* *p* *mp*

pno. *p* *pp* *p* *pp* *p* *pp* *p* *mp*

vl. *p*

vlc. *mp* nothing (cut off by high note in piano) *p* *mp* nothing

db. *mf* nothing *p* *mp* *p* *p* *mp*

9

fl. *mp* *mf*

cl. *mp* *mf* *f* *mp*

bn. nothing *f* *mp* *p*

hn. *mf* nothing

tn. *f* *mp*

pno. *mp* *f* *mf* *mp*

vl. *f* *mp*

vlc. *mp* *mf* *mp*

db. *f* *mp*

moving forward slightly

back to $\text{♩} = 56$

take piccolo

fl. *legato* *mp* *mf* *mp*

cl. *legato* *mp* *mf* *mp* noise *ppp* *mp*

bn. *mp* *mf* *pp* *p*

hn. *pp* *mf* pitch → noise

tbn. *mp* *mf* *mp*

pno. *p* *mf* *mp*

vln. *legato* *mp* *mf* *mp*

vlc. *legato* *mp* *mf* *mp* *p* pitch → noise *pp*

d.b. *mp* *mf* *mp* *mf*

piccolo

cl. nothing *mp* *p* pitch → noise *mp* nothing

bn. *mp* *pp* *p* pitch → noise *pp* *p*

hn. nothing *mf* pitch → noise nothing

tbn. nothing *mp* *p* pitch → noise nothing

pno. *pp* *p* *pp*

vln. bow the wood on the side of the violin *mp* nothing

vlc. *p* *pp* pitch → noise *pp*

d.b. nothing *mp* *p* nothing

20

fl.

cl.

bn.

hn.

tbn.

pno.

vln.

vlc.

d.b.

p < *mp* *p*

mp *pp*

mf *p*

p < *mp* *p*

mp *mf* *p*

mf *p*

p < *mp* *p*

p *pp*

mf *pp*

mf *p*

noise

p < *mp* *p*

Do not labour over the rhythms: think of the 9:8 as slightly rushing sixteenths, and the 5:4 as even faster sixteenths.

mf

24

pic.

cl.

bn.

hn.

tbn.

pno.

vln.

vlc.

d.b.

playful

f (but not harsh)

mf *5:4* *3* *9:8* *mf*

mf *3* *5:4* *3* *9:8* *f* > *mf*

mf *mp*

p *f*

mp > *pp*

nothing

mf *mp*

p *mf* *mp*

mp *p* *mf*

p *ppp*

mf *p* *mf* *mp*

27 *smooth*

pic. *p* *mp* *pp* *noise* *pp* *mf* *nothing* *very freely* *p*

cl. *mp* *p* *f* *pitch* *noise* *f* *nothing*

bn. *p* *mp* *mf* *pitch* *noise* *f* *nothing*

hn. *p* *f* *nothing*

tbn. *p* *f* *nothing*

pno. *p* *ppp* *mp*

vln. *p* *pp* *mf* *pitch* *noise* *f* *nothing*

vlc. *mf* *pitch* *noise* *f* *nothing*

d.b. *mf* *pitch* *noise* *f* *nothing*

31 *smooth* (a tempo)

pic. *mp* *p* *mf* *mp* *mp* *mf* *p*

cl. *p*

bn. *p*

hn. *p*

tbn. *p*

pno. *p*

vln. *p*

vlc. *p*

d.b. *p*

34

pic. *f* *mp* *mf* 5:4 *mp* *f* 5:4 *mp* *mf* *mp*

cl. *p* *mp* *mp* *mf* *mp*

bn.

hn.

tbn.

pno.

vln.

vlc.

d.b.

37

pic. *mf* *mp* *p* *pp* *pp*

cl. *p* *pp* *pp* *pp*

bn. *p* *mp* *p*

hn.

tbn. *pp*

pno. *ppp* *pp*

vln.

vlc. *pp* *p* *pp*

d.b. *pp*

41

pic. *mf* *pp* *f* *nothing*

cl. *pitch* *noise* *nothing*

bn. *mf* *pp* *f* *nothing*

hn. *p* *f* *nothing*

tn. *ppp*

pno. *p*

vln. *noise* *p* *f* *nothing*

vlc. *mp* *ppp* *pitch* *noise*

d.b. *pp*

III frozen water

The piccolo and bass parts have been beamed according to phrasing, which is often counter to the meter.
Trombone and horn do not play this movement.

$\text{♩} = 66$
ethereal

piccolo

clarinet

bassoon

piano

violin

cello

bass

5

piccolo and bass should blend into one sound,
standing out from the ostinato background

pic.

cl.

bn.

pno.

vl.

vlc.

d.b.

9

pic. *p*

cl.

bn.

pno.

vl. *pp* >

vlc. *pp*

d.b. *p*

p < *p* >

p < *p* >

p < *p* >

13

5:6

pic. *p* *mp* *p* *pp* < *p* > *pp*

cl. *pp* *ppp* *pp* *ppp*

bn.

pno.

vl. *pp* >

vlc. *pp* *pp*

d.b. *p* *mp* *p* *pp* < *p* > *pp*

p < *p* >

pp < *p* > *pp*

pp < *p* > *pp*

17

pic. *p* *mf* *mp* *mf* *mp* *mp* *mf* 5:6

cl. *pp* *ppp*

bn.

pno. *p* *p*

vln. *pp*

vlc. *pp* *pp* *pp*

d.b. *p* *mf* *mp* *mf* *mp* *mp* *mf* 5:6

21

pic. *p* *mp* *f* *mf* *p* *mp* *p* *mp* *f* *mp* 7:8 7:8

cl. *pp* *ppp*

bn. *pp* *ppp*

pno. *p*

vln. *pp* *pp* *pp*

vlc. *pp*

d.b. *p* *mp* *f* *mf* *p* *mp* *p* *mp* *f* *mp* 7:8 7:8

25

pic.

cl.

bn.

pno.

vln.

vlc.

d.b.

pp > *ppp*

pp > *ppp*

pp >

pp >

pp >

pp

pp

pp

29

pic.

cl.

bn.

pno.

vln.

vlc.

d.b.

a little rough

mp

mp > *p*

mf > *mp*

mf > *mp*

p

mp

mp

mp

mp >

mp >

mp >

pp

mp

mp

mp

(not harmonics)

mp

32

pic. *mf* *ff* *fff*

cl. *f > mf* *ff* *fff*

bn. *mf* *ff* *fff*

pno. *mf* *ff* *fff*

vln. *mf* *f* *ff* *fff*

vlc. *mf* *f* *ff* *fff*

d.b. *mf* *f* *ff* *fff*

mf *f* *ff* *fff*

35

pic. *pp* *p* *p* *mp* *p*

cl.

bn.

pno.

vln.

vlc.

d.b. *pp* *p* *p* *mp* *p*

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

slightly slower

IV rain water

In this movement the pianist needs two headless tambourines, one to be placed on the lap and played by hand, and the other to be placed inside the piano where it will make a loud rattle.

♩ = 148 (do not slow down!)
percussive and light

flute

clarinet

bassoon

horn

trombone

tambourine/
piano

violin

cello

bass

headless tambourine

(hold tambourine firmly across legs with one hand, and tap with the other hand so the sound is precise and not too rattley)

pp

8

fl.

cl.

bn.

hn.

tbn.

tam.

vln.

vlc.

d.b.

with percussive attacks

pp, but with great intensity

with percussive attacks

pp, but with great intensity

p

13

fl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ p

cl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ p

bn. $\frac{13}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

hn. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

tbn. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

tam. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

vl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

vlc. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

d.b. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$

18

fl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ smp pp

cl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ smp pp

bn. $\frac{13}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

hn. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

tbn. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

tam. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

vl. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

vlc. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

d.b. $\frac{17}{16}$ $\frac{13}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

24

fl. *p* *mp*

cl. *p* *mp*

bn.

hn.

tn.

tam.

vl.

vc.

d.b.

32

fl. *p* *pp* *p*

cl. *p* *pp* *p*

bn.

hn.

tn.

tam.

vl.

vc.

d.b.

39 (string sound predominates here)

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

cl. *pp* *p* *p* *mp* *pp*

bn. *pp* *p* *p* *mp* *p*

hn. *pp* *p* *p* *mp* *pp*

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

tam. *p* (string sound predominates here)

vln. *p* *mp* *mp* *mf*

vlc. *p* *mp* *mp* *mf*

d.b. (harmonics sound an octave lower than written) *p* *mp* *mp* *mf*

45

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

cl. *pp* *p* *pp* *p* *pp* *mp* *p* *pp* *p*

bn. *pp* *p* *pp* *p* *pp* *mp* *p* *pp* *p*

hn. *pp* *p* *pp* *p* *pp* *mp* *p* *pp* *p*

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

tam. *p* *mp* *p* *mp* *p* *mf* *mp* *p* *mp*

vln. *p* *mp* *p* *mp* *p* *mf* *mp* *p* *mp*

vlc. *p* *mp* *p* *mp* *p* *mf* *mp* *p* *mp*

d.b. *p* *mp* *p* *mp* *p* *mf* *mp* *p* *mp*

51

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

cl. *mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

bn. *mp* *pp* *p* *pp* *p* *pp*

hn. *7* *8* *7* *9*

tbn. *7* *8* *7* *9*

tam. *p*

vl. *mf* *p* *mp* *p* *mp* *p*

vlc. *mf* *p* *mp* *p* *mp* *p*

d.b. *mf* *p* *mp* *p* *mp* *p*

57

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

cl. *p* *mp* *p* *mp*

bn. *p* *mp* *p* *mp*

hn. *9* *5* *7* *10* *6*

tbn. *9* *5* *7* *10* *6*

tam. *mp*

vl. *mp* *mf* *mp* *mf*

vlc. *mp* *mf* *mp* *mf*

d.b. *mp* *mf* *mp* *mf*

61

fl. *p* *mf* *f* *mp*

cl. *p* *mf* *f* *mp*

bn. *p* *mf* *f* *mp*

hn. *p* *mf* *f* *mp*

tb. *p* *mf* *f* *mp*

tam. *mf* *f* *mp*

move hands immediately to piano
(leaving tambourine on lap)

vl. *mp* *f* *piu f* *mf*

vlc. *mp* *f* *piu f* *mf*

d.b. *mp* *f* *piu f* *mf*

66 *enthusiastically reckless*

fl. *subito ff*

cl. *subito ff*

bn. *subito ff*

hn. *subito ff* *with mute*

tb. *subito ff* *with mute*

pno. *subito ff* *piano with tambourine inside*

vl. *subito ff*

vlc. *subito ff*

d.b. *subito ff*

71

fl.

cl.

bn.

hn.

tn.

pno.

vln.

vlc.

d.b.

to tambourine

77

fl.

cl.

bn.

hn.

tn.

tam.

vln.

vlc.

d.b.

remove mute

remove mute

pp

delicate

pp

delicate

pp

83

fl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$ *pp*

cl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$ *pp*

bn. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$ *pp*

hn. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

tbn. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

tam. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

vl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

vlc. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

d.b. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{19}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

87

fl. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *p* *pp*

cl. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *p* *pp*

bn. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *p* *pp*

hn. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$

tbn. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$

tam. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *to piano*

vl. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *mp* *p*

vlc. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *mp* *p*

d.b. $\frac{7}{16}$ $\frac{8}{16}$ $\frac{19}{16}$ $\frac{11}{16}$ $\frac{7}{16}$ *mp* *p*

91

fl. *mp, cresc.*

cl. *mp, cresc.*

bn. *mp, cresc.*

hn. *mp, cresc.*

tnb. *mp, cresc.*

piano with tambourine inside

pno. *mp, cresc.*

vl. *mp, cresc.*

vlc. *mp, cresc.*

d.b. *mp, cresc.*

96

fl. *mf*

cl. *mf*

bn. *mf*

hn. *mf*

tnb. *mf*

pno. *mf*

vl. *mf*

vlc. *mf*

d.b. *mf*

p

mp

mp

p

mp

[illegible]

112 *loco*

fl. *f* *mp* *f*

cl. *f* *mp* *f*

bn. *f* *mp* *f*

hn. *f* *f*

tb. *f* *f*

pno. *f* *p* *f*

vln. *f* *f*

vlc. *f* *f*

d.b. *f* *f*

118

fl. *mf* *p*

cl. *mf* *p*

bn. *mf* *p*

hn. *mf* *p*

tb. *mf* *p*

pno. *mf* *p*

vln. *mf* *p*

vlc. *mf* *p*

d.b. *mf* *p*

126

fl. *pp* *f*

cl. *pp* *f*

bn. *pp* *f*

hn. *f*

tbn. *f*

pno. *pp* *f*

tambourine

piano

vln. *f*

vlc. *f*

d.b. *f*

The musical score for measures 126-131 is as follows:

- Measure 126:** Flute, Clarinet, and Bassoon play a half note G4 (F#4 in the key signature) with a *pp* dynamic. Horn, Trombone, and Piano play rests. Violin, Viola, and Double Bass play rests.
- Measure 127:** Flute, Clarinet, and Bassoon play a half note A4 with a *pp* dynamic. Horn, Trombone, and Piano play rests. Violin, Viola, and Double Bass play rests.
- Measure 128:** Flute, Clarinet, and Bassoon play a half note B4 with a *pp* dynamic. Horn, Trombone, and Piano play rests. Violin, Viola, and Double Bass play rests.
- Measure 129:** Flute, Clarinet, and Bassoon play a half note C5 with a *pp* dynamic. Horn, Trombone, and Piano play rests. Violin, Viola, and Double Bass play rests.
- Measure 130:** Flute, Clarinet, and Bassoon play a half note D5 with a *pp* dynamic. Horn, Trombone, and Piano play rests. Violin, Viola, and Double Bass play rests.
- Measure 131:** All instruments play a half note E5 with a *f* dynamic. Flute, Clarinet, and Bassoon play a half note F5. Horn, Trombone, and Piano play a half note G5. Violin, Viola, and Double Bass play a half note A5.