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Jaime Reis

Sangue Inverso
Inverso Sangue

for ensemble

Jaime Reis

Sangue Inverso — Inverso Sangue
(2015 –)

for ensemble

Musicography and layout: Luís Salgueiro

Sangue Inverso – Inverso Sangue

This is a piece for an ensemble of seven musicians.

Sangue Inverso has seven movements.
Inverso Sangue also has seven movements.

Sangue Inverso - Inverso Sangue is a piece that integrates the seven movements of *Sangue Inverso* and the seven movements of *Inverso Sangue*.
Sangue Inverso - Inverso Sangue implies that the movement I of Sangue Inverso (*Magnetite*) is to be performed with the movement I of Inverso Sangue (*Âmbar*), and so forth.

Each movement of either *Sangue Inverso* or *Inverso Sangue* can be performed individually [e.g.: just movement I of *Sangue Inverso*, in which case the title of the piece should be *Sangue Inverso: Magnetite (I)*] and the same goes for *Inverso Sangue*.

The title **Sangue Inverso - Inverso Sangue** only applies when all or part of the movements are played superimposed [e.g.: movements I and II of both *Sangue Inverso* and *Inverso Sangue* are played together, thus the title of the piece should be *Sangue Inverso (I-II) - Inverso Sangue (I-II)*].

When the pieces are superimposed, although there are different *tempi* in each piece, there are specific moments in which they coordinate and synchronize.

This score contains the first three movements of **Sangue Inverso - Inverso Sangue**.

Sangue Inverso	**Inverso Sangue**
Magnetite (I), piano	*Âmbar* (I), clarinet *Âmbar* (Ib), saxophone*
Ametista (II), flute and piano *Ametista* (IIb), recorder and piano*	*Granito* (II), clarinet, violin and cello *Granito* (IIb), saxophone, violin and cello
Obsidiana (III), flute, clarinet and piano *Obsidiana* (IIIb), flute, saxophone and piano*	*Cinábrio* (III), violin, viola and cello

*this score does not contemplate the alternative versions but they are available upon contact with the composer.

Magnetite (I) (2015)

for piano

commissioned by Festival Primavera 2016

Magnetite is a mineral consisting of oxides of iron. The name magnet may come from lodestones found in the Magnesia region. A naturally magnetized piece of the mineral magnetite is called a lodestone, or loadstone, which in Middle English means “course stone” or “leading stone”, from the now-obsolete meaning of lode as “journey, way”.

Magnetite, ou magnetita, é um mineral magnético formado por óxidos de ferro. O nome deriva da região onde era encontrado, a Magnésia. Possui propriedades magnéticas, tendo sido por isso utilizada para a fabricação de bússolas. O nome deste mineral quando é naturalmente magnetizado — *loadstone* — significava em inglês arcaico algo como “a pedra que orientava a jornada”.

Âmbar (I) (2018)

for clarinet

Amber is fossilized tree resin often presented as a gemstone.
The Ancient Greek word for amber was *elektron*, that might have been connected with *helko*, meaning “to draw or attract,” with *aleko*, meaning “to ward off evil”, and with *elektor*, used in the Homer’s *Iliad* to mean “the beaming sun”.

O **âmbar** é uma resina fossilizada frequentemente considerada uma gema
No Grego Antigo, a palavra para âmbar era *elektron*, que estaria relacionada com termos como *helko*, que significava “extrair ou atrair,” com *aleko*, que significava “repelir o mal”, e com *elektor*, termo usado na *Ilíada* de Homero com o significado “o sol radiante”.

Ametista (II) (2015)

for flute and piano

commissioned by Festival Primavera 2016

Amethyst is a violet variety of quartz. It's associated to Ancient Greece, Tibet, Medieval and Renaissance Europe and other cultures, carrying different meanings and connotations.

Ametista é uma variedade violeta do quartzo. Está associada à Grécia Antiga, Tibete, Europa Medieval e Renascentista e outras culturas, pressupondo diferentes conotações e significados.

Granito (II) (2017)

for clarinet, violin and cello

Granite is an igneous rock that I associate to my childhood, since it is one of the features of the mountain region of Serra da Estrela, Portugal, where I spent a lot of time while a child. The word comes from the Latin *granum*, meaning grain. The typologies of "grain" were created in different degrees throughout the piece.

O **granito** é uma rocha ígnea que associo à minha infância, por ser característica da região da Serra da Estrela, onde passei muito tempo nesse período. A palavra deriva do latim, significando "grão". Foram criadas tipologias de "granulações" em graus diferentes ao longo da peça.

Obsidiana (2016)

for flute, clarinet and piano

commissioned by Festival Primavera 2016

Obsidian is a naturally occurring volcanic glass formed as an extrusive igneous rock. It's produced when lava extruded from a volcano rapidly cools with minimum crystal growth.

Obsidiana é uma rocha ígnea extrusiva, constituída quase integralmente por um tipo de vidro vulcânico. Este mineralóide forma-se quando uma lava arrefece rapidamente sem permitir a formação de cristais em quantidade substancial.

Cinábrio (2017)

for violin, viola and cello

Cinnabar refers to a brilliant red mineral, similar to blood, and associated to red mercury pigments and therefore has been historically connected with its toxicity .

O **cinábrio** é um mineral vermelho brilhante, análogo ao sangue, e associado aos pigmentos de mercúrio, aos quais tem sido historicamente associado à sua toxicidade.

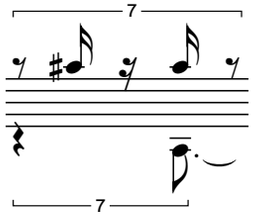
Performance notes

Transposed score.

ord. conventional technique
s.v. senza vibrato
m.v. molto vibrato
c.v. con vibrato
l.v. lasciare vibrare

The movements should be performed almost *attacca*, the gaps between them signalling a formal division but not a break in the flow of musical discourse.

A mudança de um andamento para o seguinte deve ser praticamente sem pausa, marcando uma diferenciação formal, mas não quebrando o discurso musical.

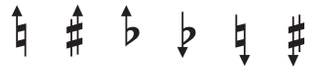


Accidents are applied to each time unit (quarter) and to one single octave. In this example, the high C is sharp for both notes, but the low C is natural.

Os acidentes são aplicáveis a cada unidade de tempo e apenas para a oitava indicada. Neste exemplo, o dó agudo é sustenido em ambas as notas, mas o dó grave é natural.

Quarter tone sharp, three quarter tone sharp, quarter tone flat and three quarter tones flat, respectively.

Quarto de tom acima, três quartos de tom acima, quarto de tom abaixo e três quartos de tom abaixo, respectivamente.



Approximate pitches.

Alturas aproximadas.

sfz
sffz
sfffz

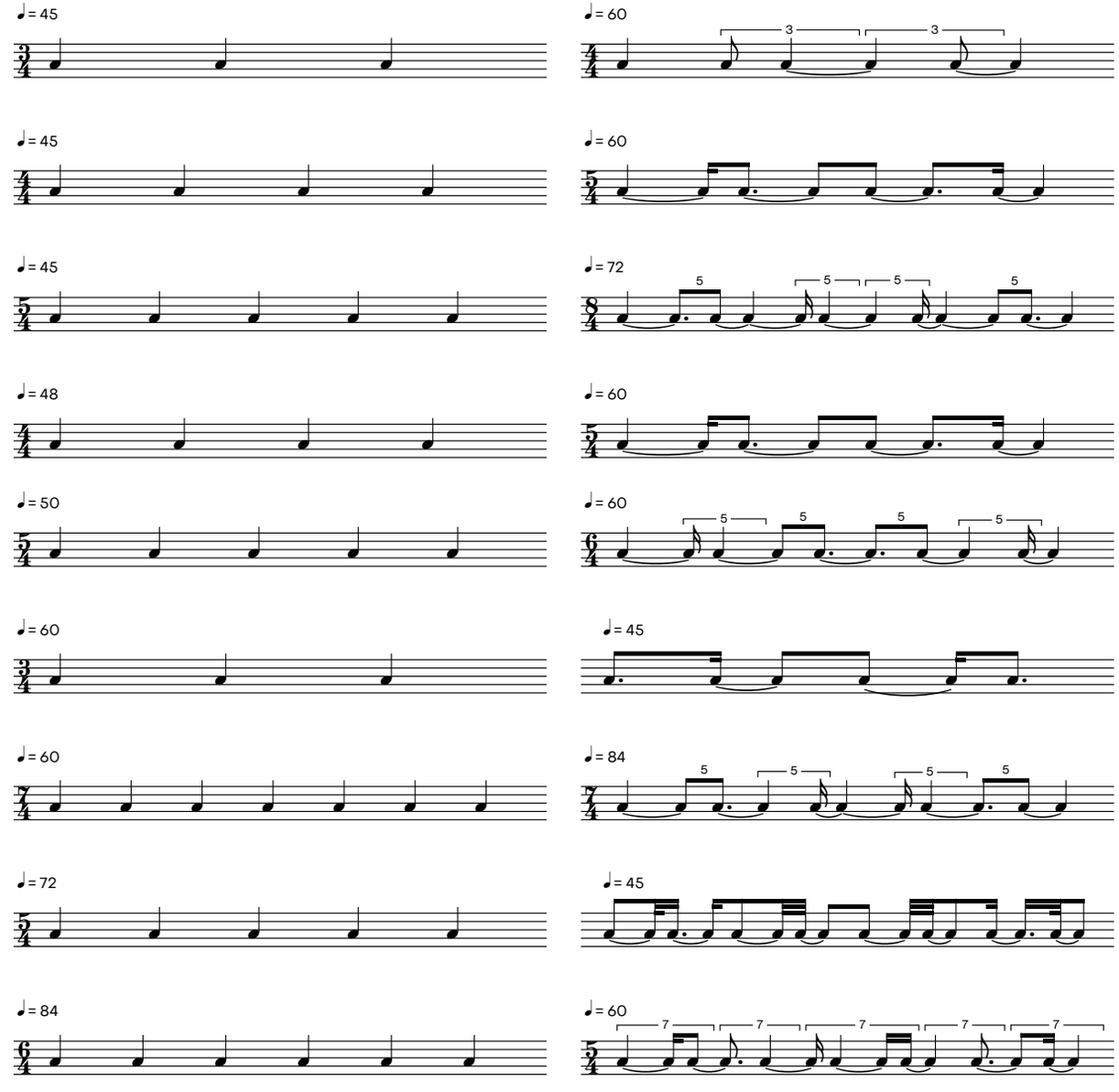
Mix between dynamics and articulation, extendable until the next change of dynamics. It should be continuously as forte as possible within the other indications, even if it will change timbre.
The intensity of this indication increases with the number of ***f***.

Misto entre dinâmica e articulação, extensível até à seguinte mudança de dinâmica. Deve ser continuamente o mais forte possível dentro das outras indicações, mesmo que mude o timbre. A intensidade desta indicação aumenta com o número
de ***f***.

Metric modulations

Keep in mind that the pieces use metric modulations. Tempi should be as precise as possible. The following examples show equivalent durations:

As peças utilizam modulações métricas. Os tempos devem ser tocados da forma mais precisa quanto possível. Os exemplos seguintes demonstram durações equivalentes:


♩= 45
♩= 60
3
3
♩= 45
♩= 60
♩= 45
♩= 72
5
5
5
5
♩= 48
♩= 60
♩= 50
♩= 60
5
5
5
5
♩= 60
♩= 45
♩= 60
♩= 84
5
5
5
5
♩= 72
♩= 45
♩= 84
♩= 60
7
7
7
7
7

Flute

flageolet

Ordinary breath, very sharp and resonant. To open lips, concentrate the breath inside the hole as pronouncing an “i” (like in “italian”). Round and amplify with the oral cavity.

Respirar e sopro normais, muito precisos e ressonantes. Para abrir os lábios, o ar deve ser concentrado no interior da cavidade pronunciando um “i” (como em “italiano”). Arredondar e amplificar a cavidade oral.

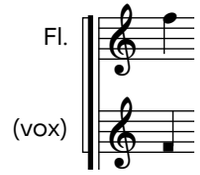
measured vibrato

If necessary, use proper techniques both in right and left hand to make the vibrato clear within the indicated rhythm.

Se necessário, usar as técnicas próprias quer da mão direita, quer da esquerda, para fazer um vibrato claro dentro do ritmo indicado.

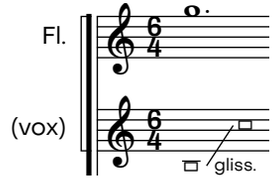
Ordinary notation: to be played on the flute; Square notation: to be sung.

Notação normal: para ser tocada na flauta; Notação quadrada: para ser cantada



Sing and play simultaneously; use a “toneless voice” with precise pitch.

Cantar e tocar simultaneamente; usar uma voz não colocada com altura definida.

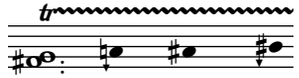


Double glissando: sing and playing simultaneously; use “toneless voice” with precise pitch. In this register, dynamics should be adapted so as to sound a downwards glissando, contrary to the upwards glissando that is in fact being sung by the voice. Along with the held tone of the flute, three distinct voices should be heard.

Duplo glissando: cantar e tocar simultâneamente; utilizar uma voz não colocada com altura definida. Neste registo, a dinâmica deve ser adequada, de forma a fazer soar um glissando descendente, contrariamente ao que está a ser cantado. A par da nota da flauta, deve ser gerada uma polifonia a três vozes.

Clarinet

Flatterzunge.

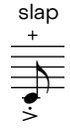


Multiple trills.

Trilos múltiplos.

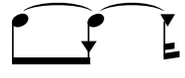
Trills between multiphonics.

Trilos entre multifónicos.



Slap tongue: consists in “pressing” on the reed a portion of the tongue larger than the normal staccato, letting it stick so that a space between the tongue and the reed is created, then the typical sound is made by “pulling it out” rapidly, and dragging it.

Slap tongue: consiste em “pressionar” na palheta uma porção de língua mais extensa do que num staccato normal, de modo a que um espaço entre a língua e a palheta seja criado, depois o som típico é produzido retirando a língua rapidamente, e arrastando-a.

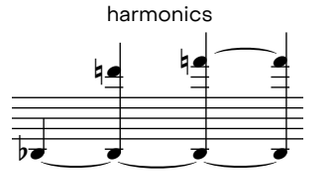


Gradual passage between ord., half-air, half-ord. and air sounds.

Passagem gradual entre ord., metade-ar, metade-ord. e sons eólios.

Eclaté: a sudden and very short *sforzato* at the end of the sound.

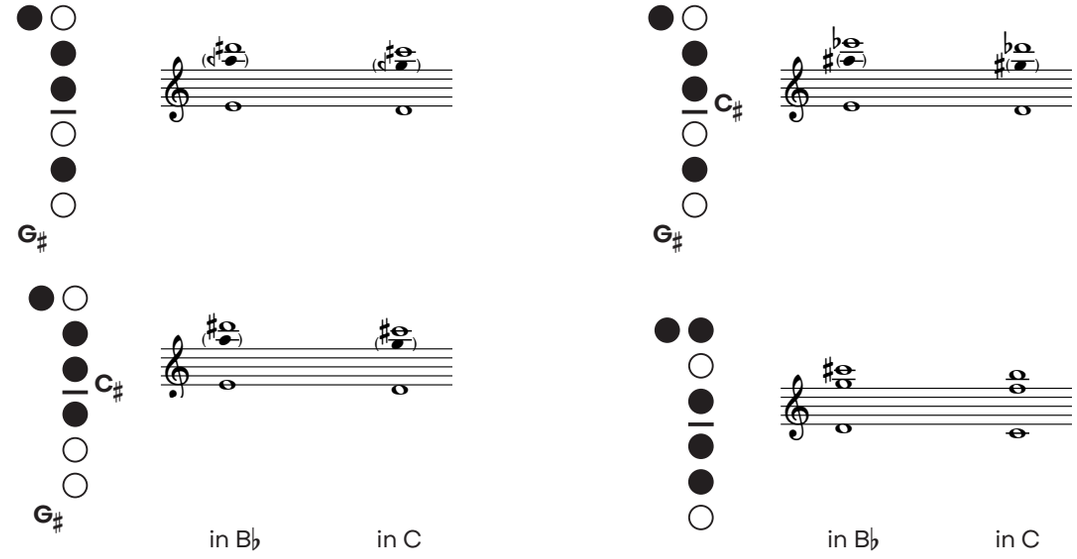
Eclaté: *sforzato* súbito e muito curto no final de um som.



Harmonics: consists in the amplitude variation of multiphonic sounds, from a single pitch up to the complete spectrum and vice-versa. An appropriate flexibility of the embochure, the throat and of air pressure are required.

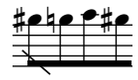
Harmónicos: consiste na variação de amplitude de sons multifónicos, do som fundamental até ao espectro completo e vice-versa. Uma apropriada flexibilidade da embocadura, da garganta e da pressão de ar é necessária.

Multiphonics



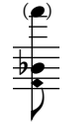
Piano

Ped.	Right pedal.	Pedal direito.
u.c.	Left pedal.	Pedal esquerdo.
Sost.	Middle pedal.	Pedal do meio.



Play as fast as possible. The sounds should be articulated clearly, therefore they must be executed more slowly in the lower registers than in the upper.

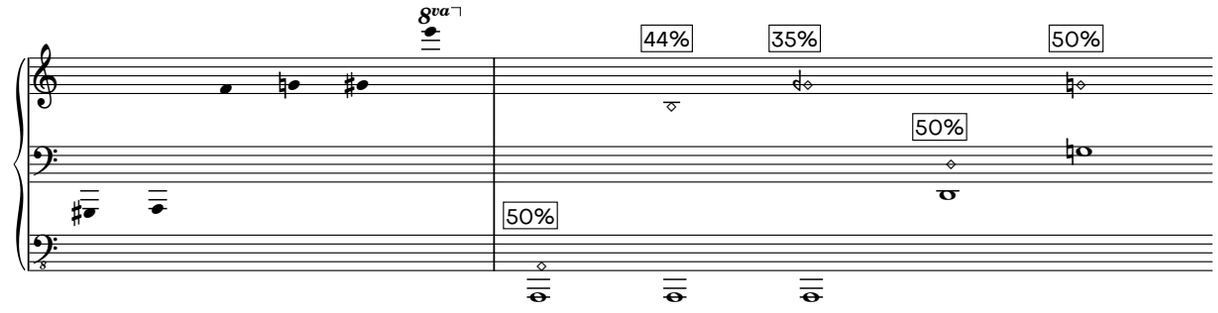
Tocar o mais rápido possível. Os sons devem ser articulados claramente, mais lentos no registo grave do que no agudo.



The low F should be silently depressed while the B♭ is played quickly, sounding the high F.

O fá grave é dedilhado enquanto o si♭ é tocado rapidamente, soando o fá agudo.

Suggestions for marks inside the piano:



Pizzicato (pizz): the strings should be marked using a specific color for the given notes.

Damp string on 35%, 44% or 50% node while playing either pizz. or on the key: the sounding pitch is written; the 35% (that can also be obtained at 21% and 6%), 44% (that can also be obtained at 22% and 11%) and 50% (that can also be obtained on an octave lower string at 25% and two octaves lower at 37%) marks should be done on the string using different colored markers and confirmed by ear.

Sugestões para marcas no interior do piano:

Pizzicato (pizz): As cordas devem ser marcadas usando uma cor específica.

Aflorar a corda nos nós a 35%, 44% ou 50% do comprimento da corda e tocada tocando em pizz. ou na tecla, conforme indicado. O som resultante está escrito. O local exacto dos 35% (que também pode ser obtido aos 21% e 6%), 44% (que também pode ser obtido aos 22% e 11%), ou 50% (que também pode ser obtido numa corda oitava abaixo aos 25% e numa corda duas oitavas abaixo aos 37%), da corda deve estar marcado com cores distintas e deve ser confirmado auditivamente.

s.t. sul tasto
s.p. sul ponticello
m.s.p. molto sul ponticello

Natural harmonics: sounding note (top) and corresponding position where one should lightly touch the string (bottom).

Harmónicos naturais: som resultante (em cima) e posição correspondente onde se deve aflorar a corda (em baixo).

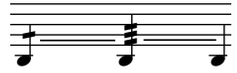
Artificial harmonics: written are the positions where one should lightly touch (top) and press down (bottom) the string. Sounds two octaves above the lower written pitch.

Harmónicos artificiais: são escritas as alturas onde aflorar (em cima) e onde pisar (em baixo) a corda. Soa duas oitavas acima da nota escrita mais grave.

measured vibrato

If necessary, use proper techniques both in right and left hand to make the vibrato clear within the indicated rhythm.

Se necessário, usar as técnicas próprias quer da mão direita, quer da esquerda, para fazer um vibrato claro dentro do ritmo indicado.

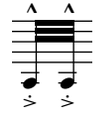


Gradual transition between a slow tremolo, a fast tremolo, and a sustained note.

Passagem gradual entre um tremolo lento, um tremolo rápido e a técnica normal.

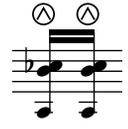
As high as possible.

Tão agudo quanto possível.



Scratch tone: bow the instrument in the normal playing position, but apply very strong pressure to the bow.

Scratch tone: tocar as arcadas na posição de contacto normal, mas aplicar forte pressão no arco.



Half scratch, half tone: stronger pressure than normal, but not one that yields a complete scratch tone.

Half scratch, half tone: pressionar fortemente o arco, mas não o suficiente para resultar num verdadeiro *scratch tone*.

Strings

Bártok pizzicato: pull the string vertically and release against the fingerboard, resulting in a snap.

Pizzicato Bartók: puxar a corda verticalmente e largá-la contra o braço, criando um efeito de estalo.

Left-hand pizzicato.

Pizzicato com a mão esquerda.

Tapping: the left hand should strike down hard on the strings against the fingerboard on the prescribed pitches; usually, two sounds will be heard.

Tapping: pressionar fortemente com a mão esquerda as cordas contra o braço do instrumento na posição das alturas escritas. Idealmente, ouvir-se-ão dois sons.

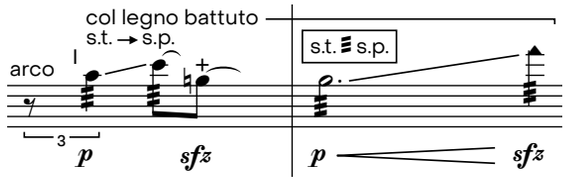
Whistle.

Assobiar.

Cinábrio:

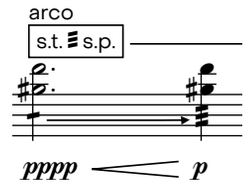
Battuto: When this piece is played alone (without *Obsidiana*), all "*battuti*" should be played *col legno battuto* in a mixed form of half bow and half hair, except when indicated otherwise.

Battuto: Quando a peça é tocada sem ser a par de *Obsidiana*), todos os "*battuti*" devem ser tocados *col legno battuto* com meio arco, meio crina, excepto quando houver indicação em contrário.



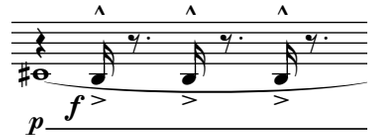
Tremolo *al legno battuto* between s.p and s.t.

Tremolo *al legno battuto* entre s.p e s.t.



Very fast movement in the written dynamics. The bow isn't quasi perpendicular to the strings, as in usual playing technique, but it's almost parallel to the strings.

Movimentos muito rápidos nas dinâmicas escritas. O arco não quase perpendicular às cordas, como na técnica comum, mas é quase paralelo às cordas.



In measure 26, short interruptions will occur in the sustained pitches. In order to play the written interjections, the bow should interrupt the **s.t. s.p.** movement with short, "normal" bow movements, allowing the prescribed pitches to be played.

No compasso 26, pequenas interrupções ocorrem em vários registos. A fim de tocar estas interrupções, o arco deve interromper o movimento **s.t. s.p.** para fazer pequenos movimentos da técnica comum, de forma a possibilitar a execução dos movimentos indicados.

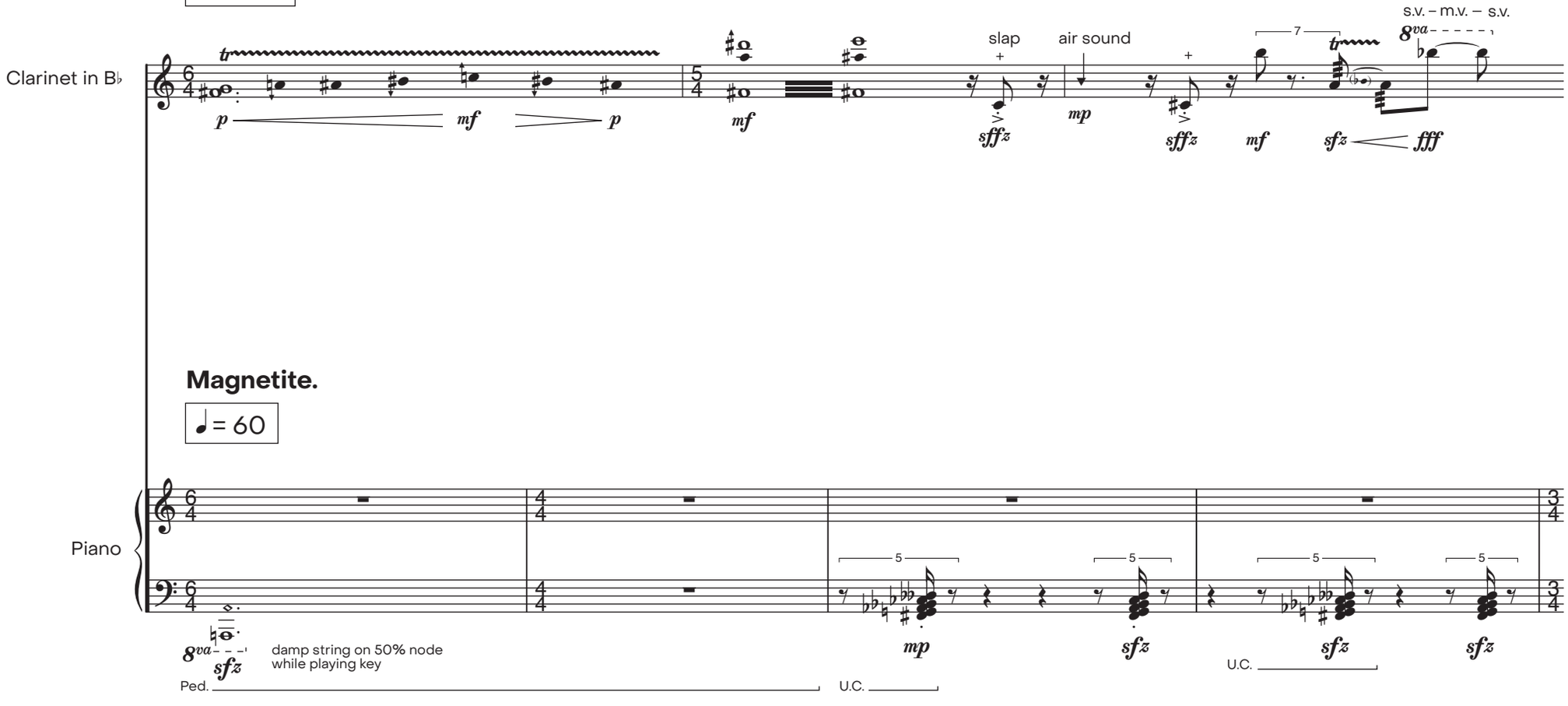
Sangue Inverso — Inverso Sangue

I

Jaime Reis

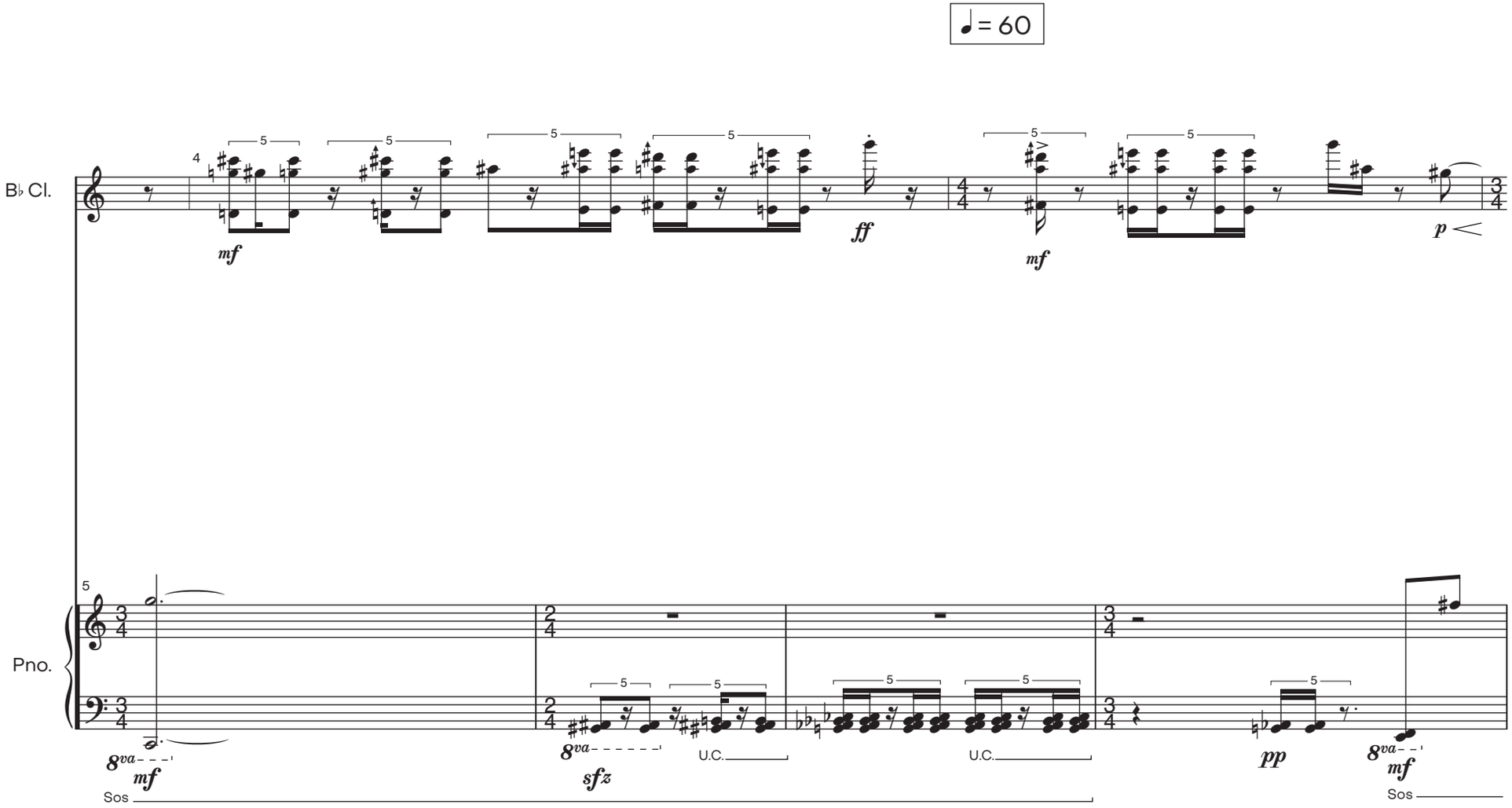
Âmbar.

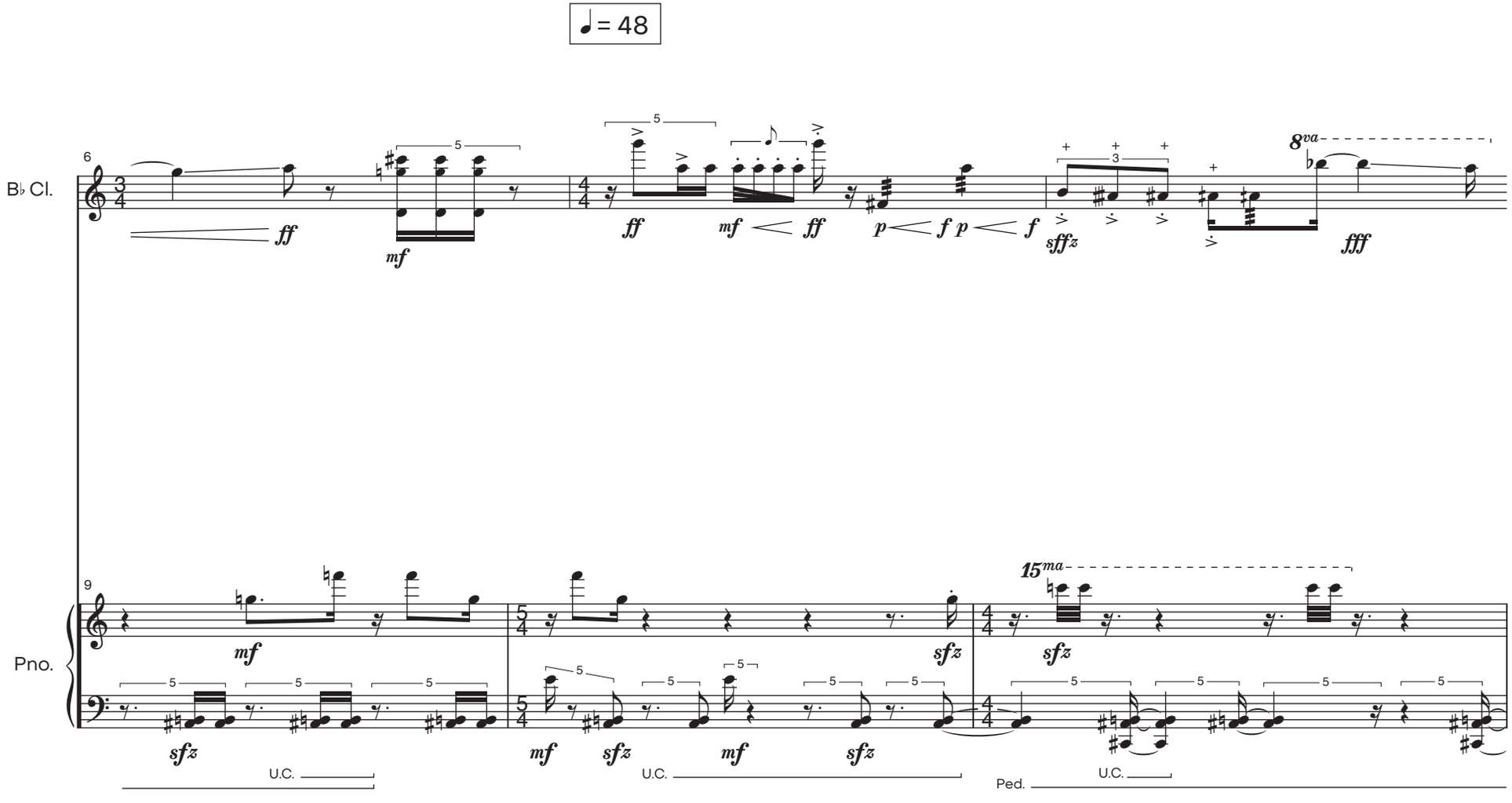
♩ = 52,5

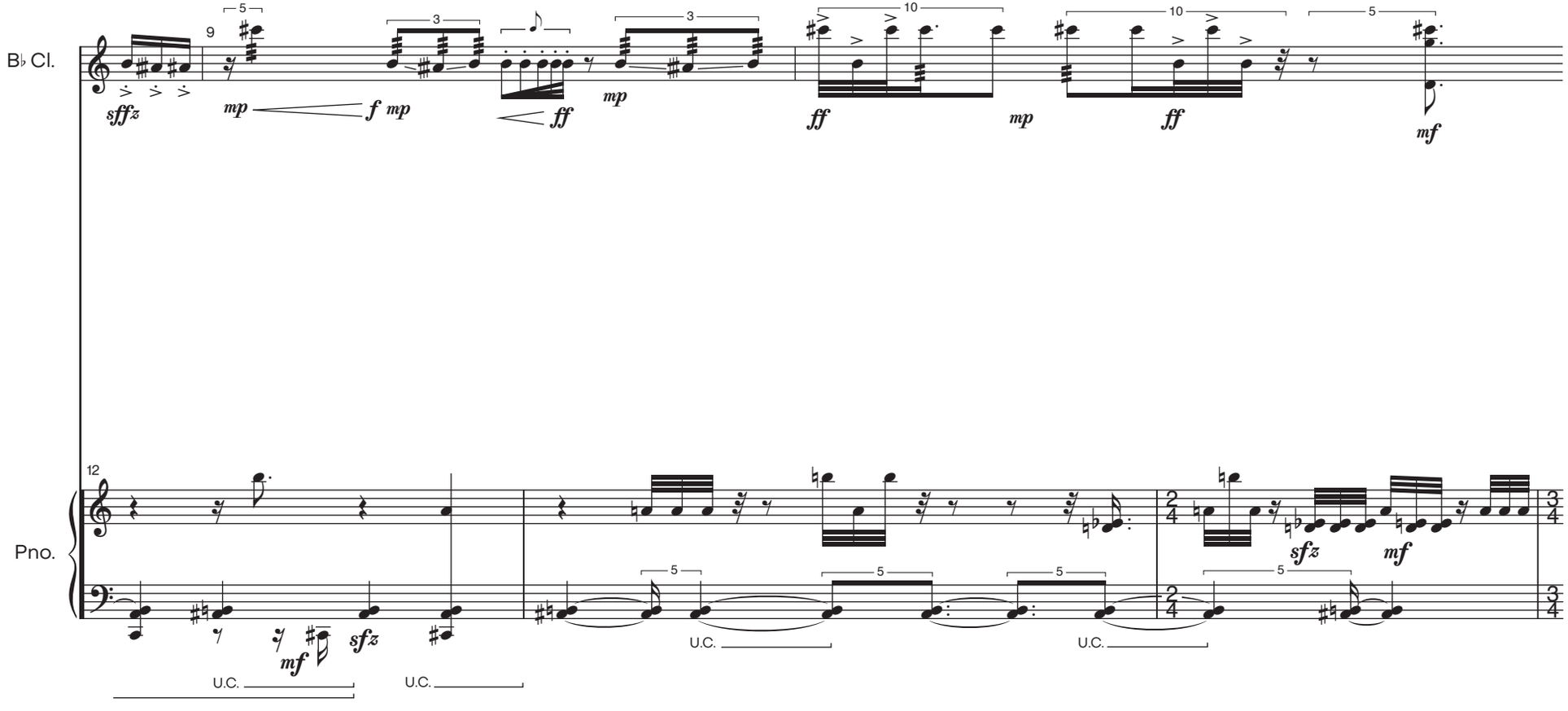


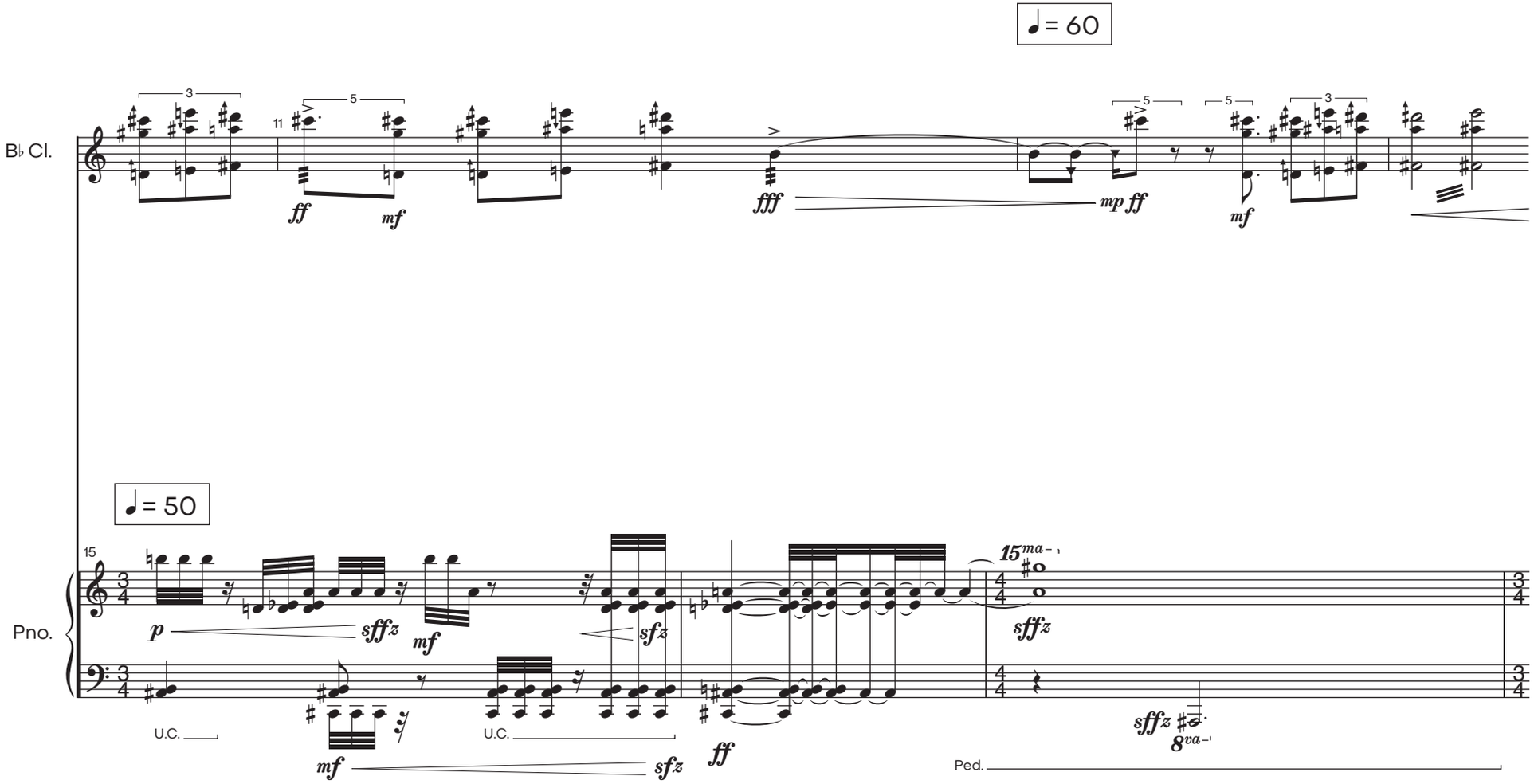
Magnetite.

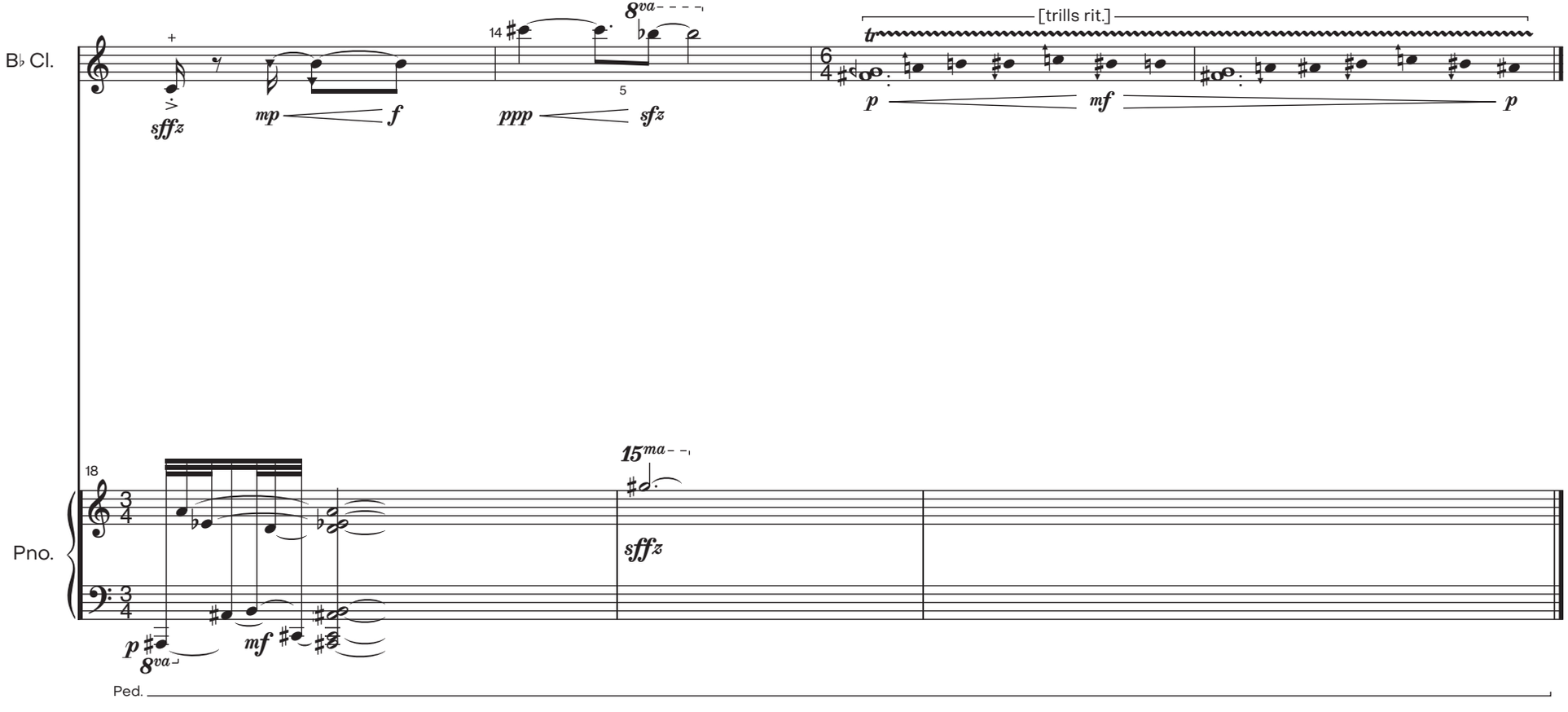
♩ = 60


♩= 60
B♭ Cl.
Pno.
mf
ff
mf
p
8va
mf
Sos
8va
sfz
U.C.
U.C.
pp
8va
mf
Sos


♩= 48
B♭ Cl.
Pno.
6
9
ff
mf
ff
mf
ff
p
f
p
f
sffz
8va
fff
15ma
sfz
U.C.
Ped.


B♭ Cl.
Pno.
9
12
sffz
mp
f
mp
ff
mp
ff
mp
ff
mf
mf
sfz
sfz
mf
U.C.
U.C.
U.C.
U.C.


♩= 60
B♭ Cl.
11
ff
mf
fff
mp ff
mf
♩= 50
Pno.
15
p
sffz
mf
sfz
15ma
sffz
U.C.
U.C.
mf
sfz
ff
sffz
8va
Ped.


B♭ Cl.
14
8va
5
[trills rit.]
tr
sfffz
mp
f
ppp
sfz
p
mf
p
Pno.
18
15ma
sfffz
p
8va
mf
Ped.

II

Ametista.

♩ = 60

Fl. in C

flageolet

Flute

Piano

pizz.

damp string on 35% node while playing pizz

8va

Ped.

Granito.

♩ = 72

Clarinet in B♭

Violin

m.v. → s.v.

s.p.

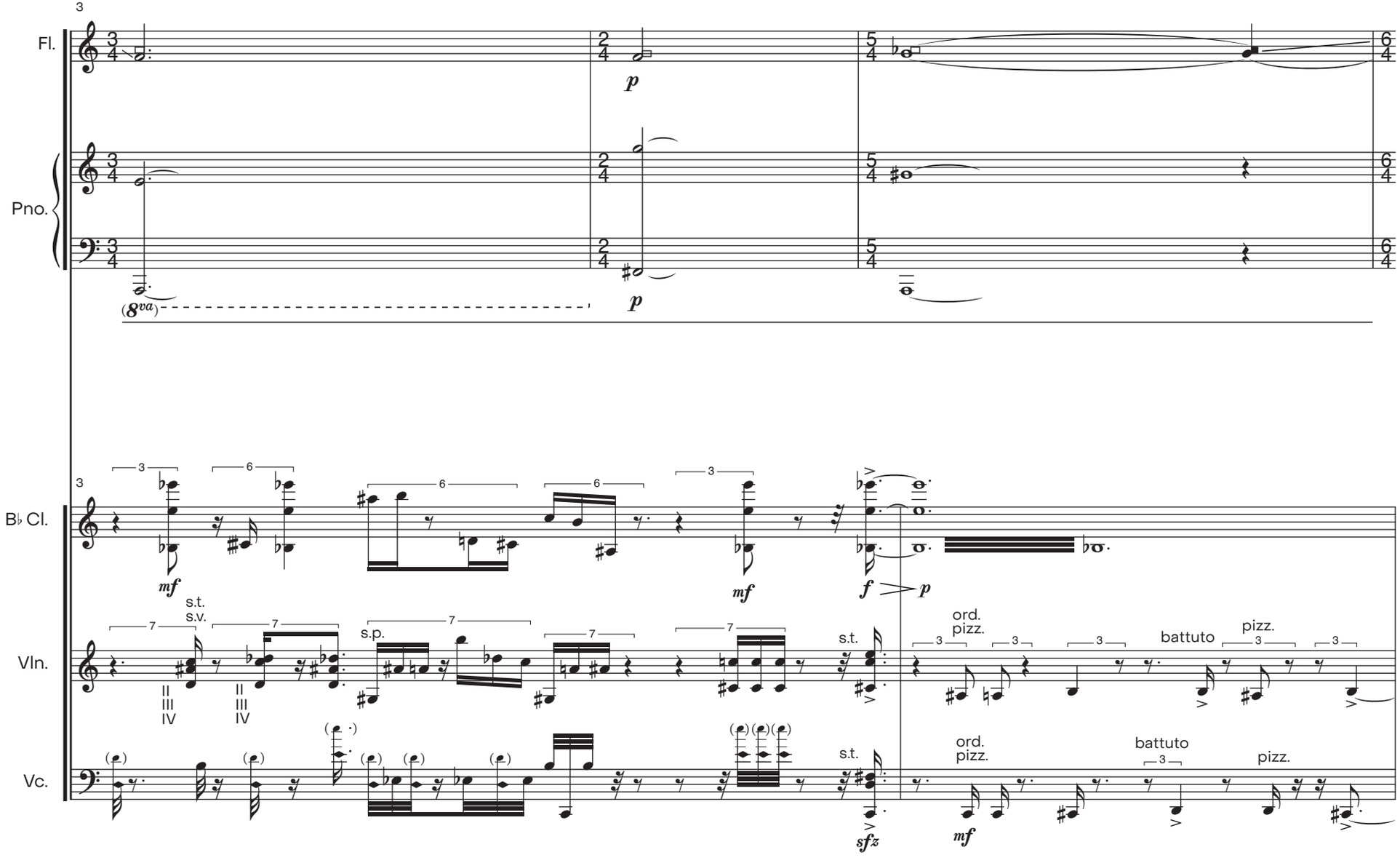
measured vib.

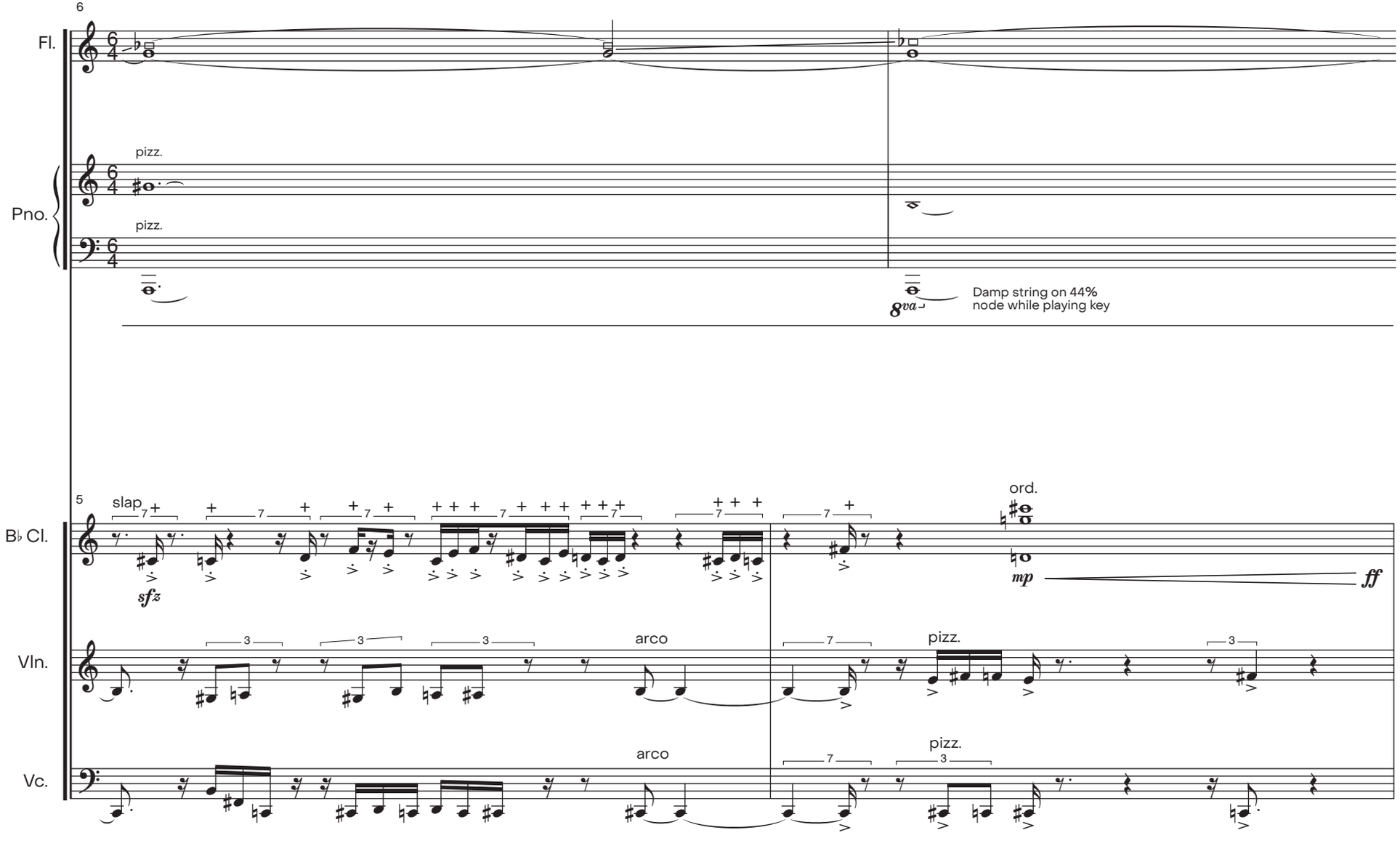
Cello

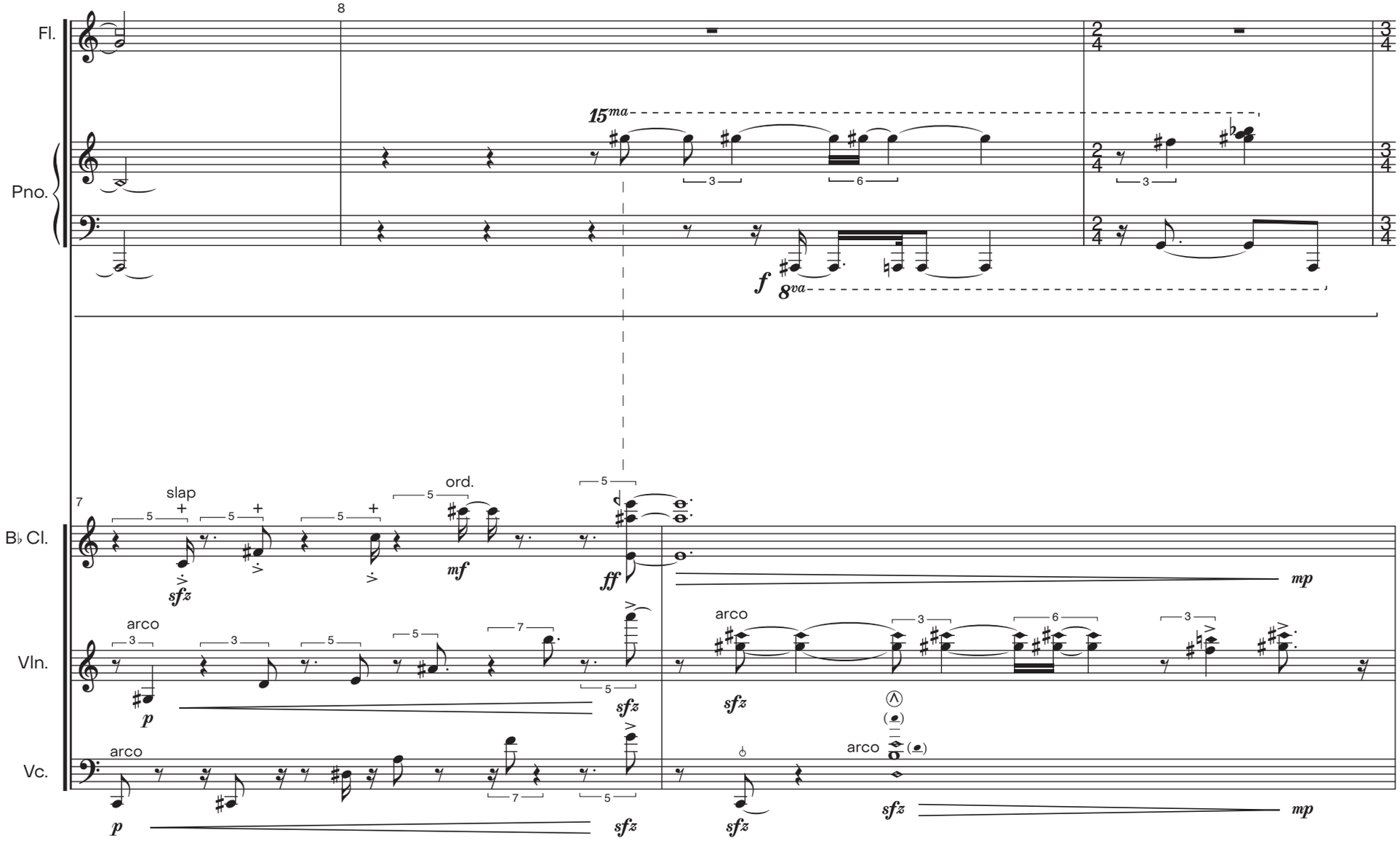
pizz.

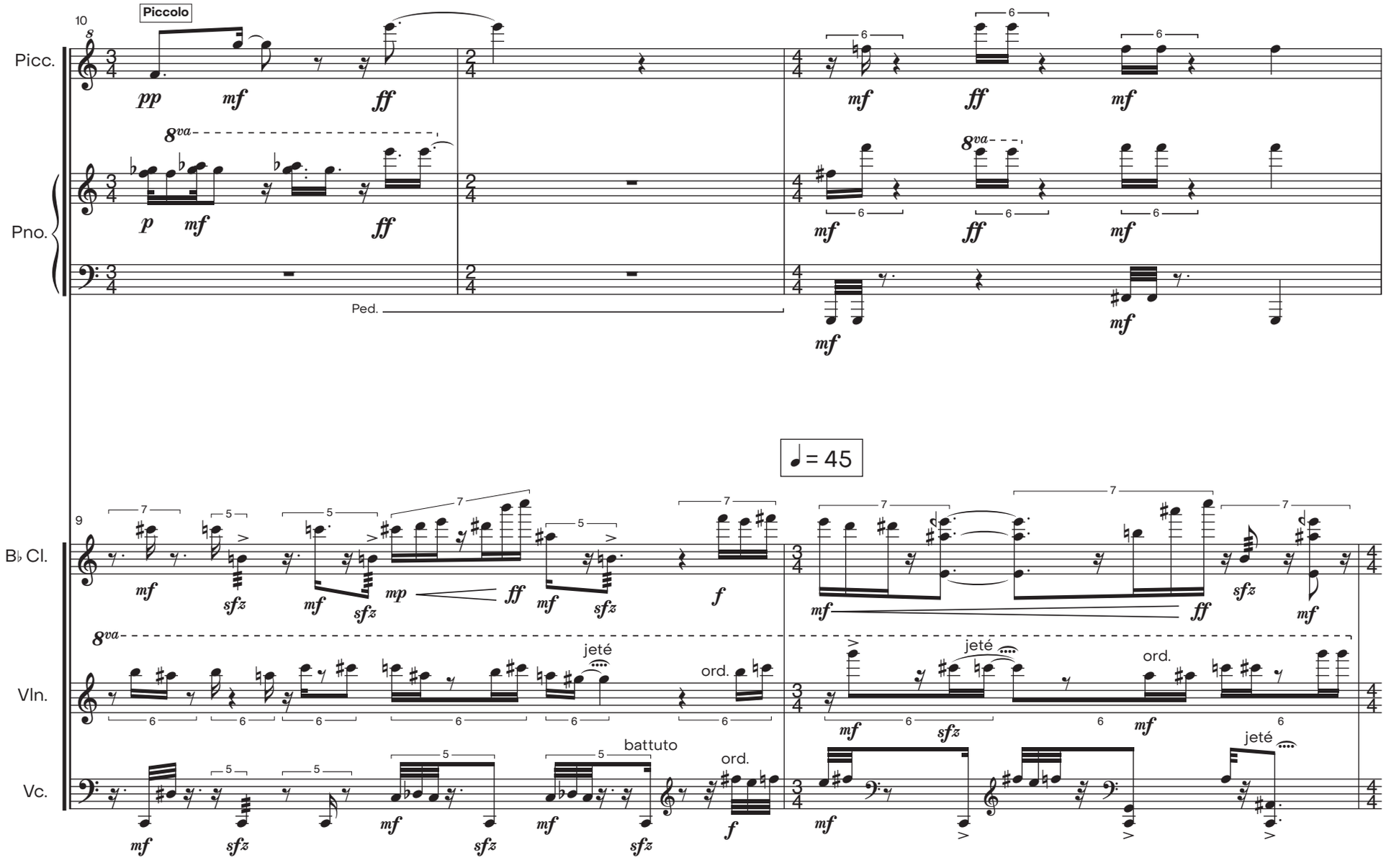
s.t.

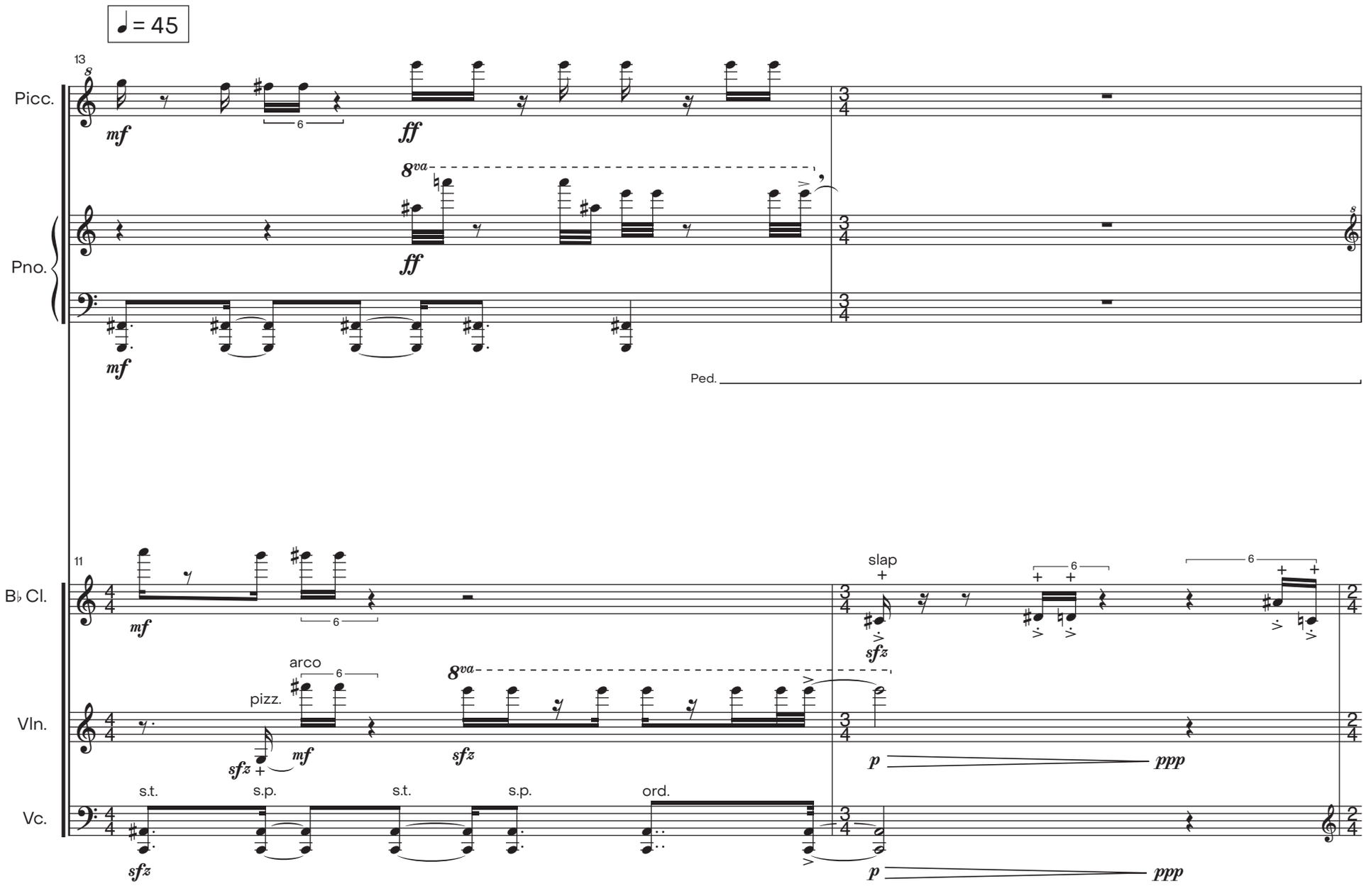
arco

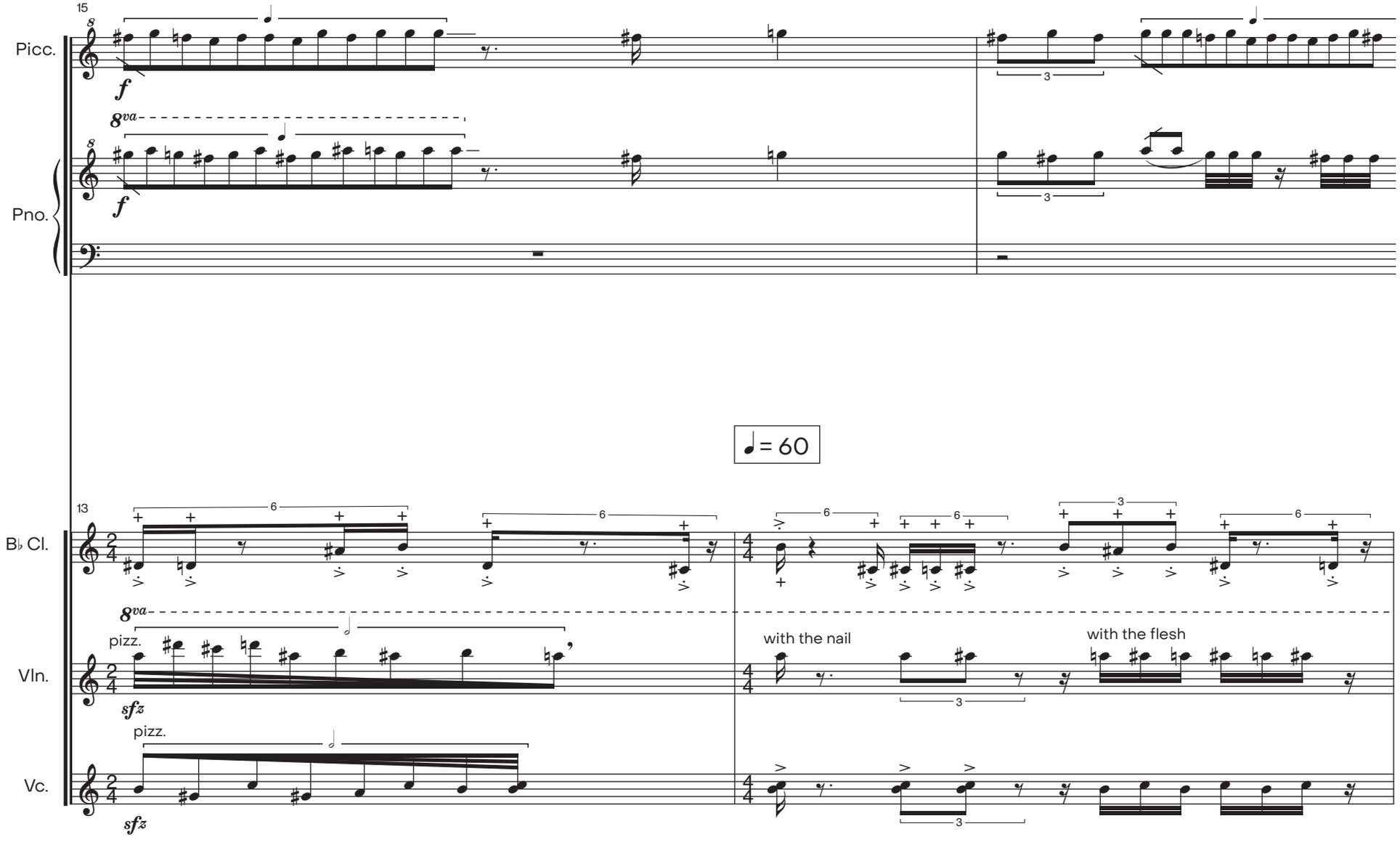

3
Fl.
Pno.
B♭ Cl.
Vln.
Vc.
p
(8va)
mf
f
sfz
s.t.
s.v.
s.p.
ord.
pizz.
battuto
II
III
IV

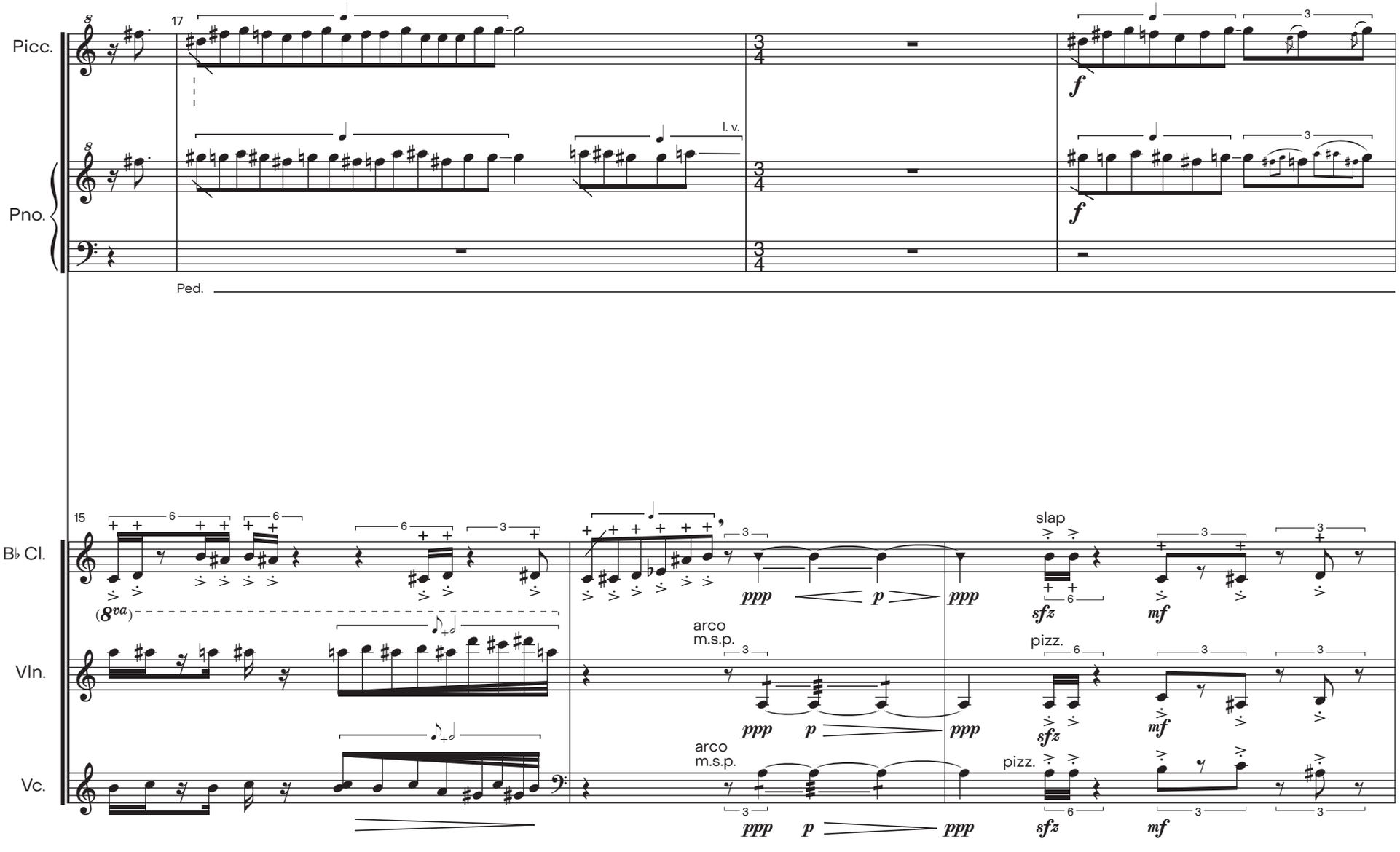

6
Fl.
Pno.
pizz.
pizz.
8va
Damp string on 44%
node while playing key
5
B♭ Cl.
slap
sfz
ord.
mp
ff
Vln.
arco
pizz.
Vc.
arco
pizz.

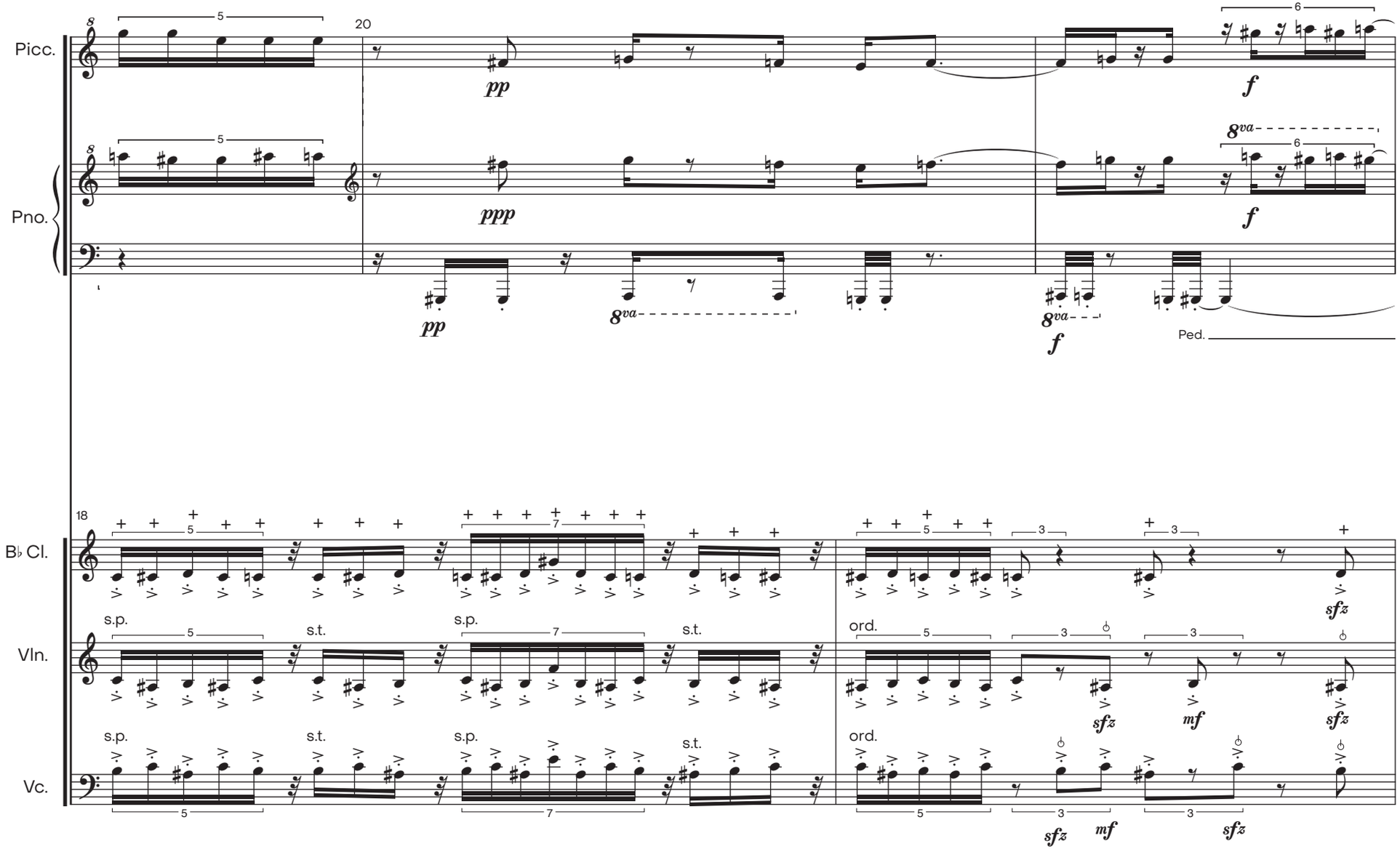

8
Fl.
Pno.
15ma
f
8va
2/4
3/4
7
B♭ Cl.
slap
ord.
sfz
mf
ff
mp
Vln.
arco
p
Vc.

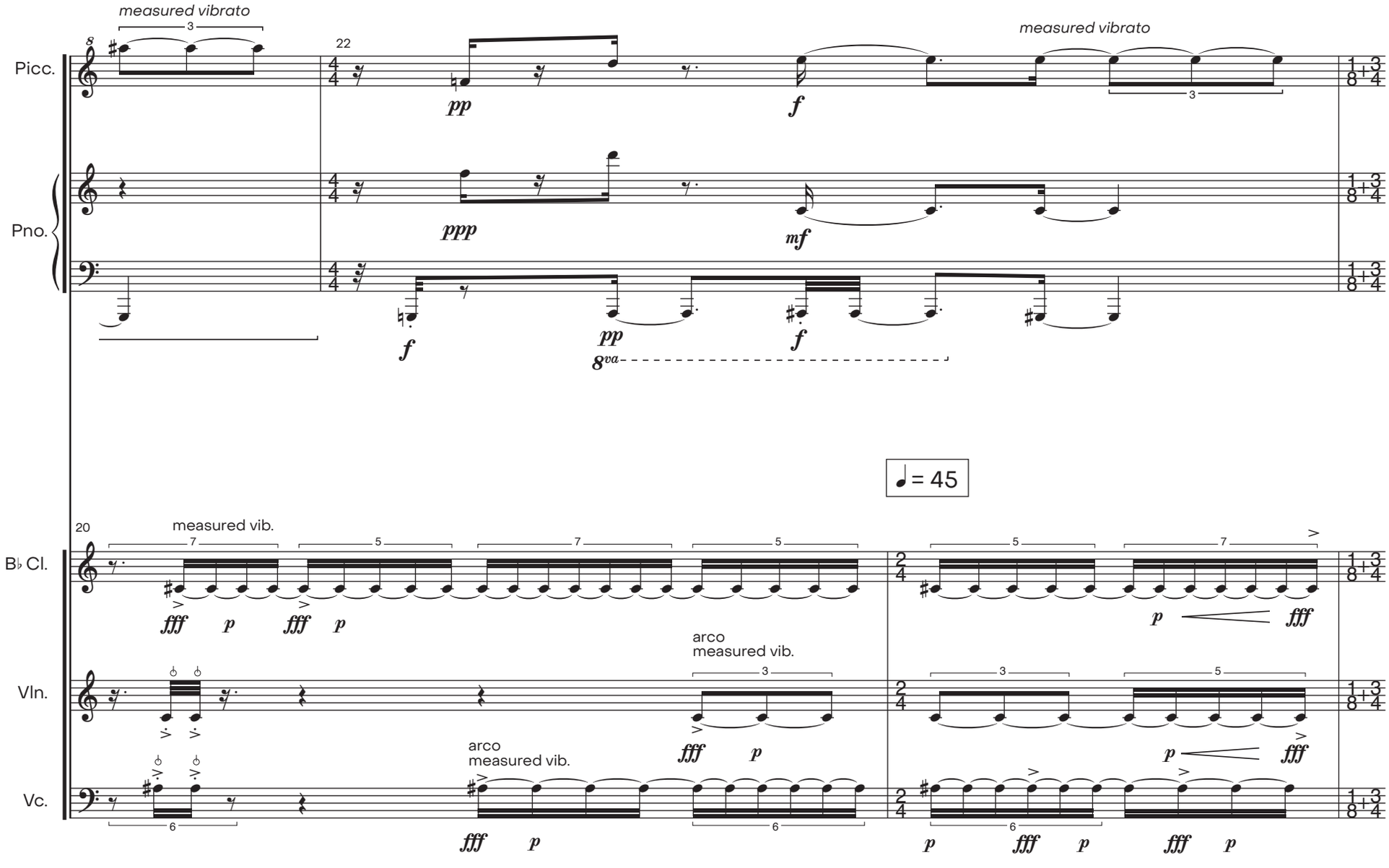

Piccolo
Picc.
Pno.
Ped.
♩= 45
B♭ Cl.
Vln.
Vc.
jeté
ord.
battuto

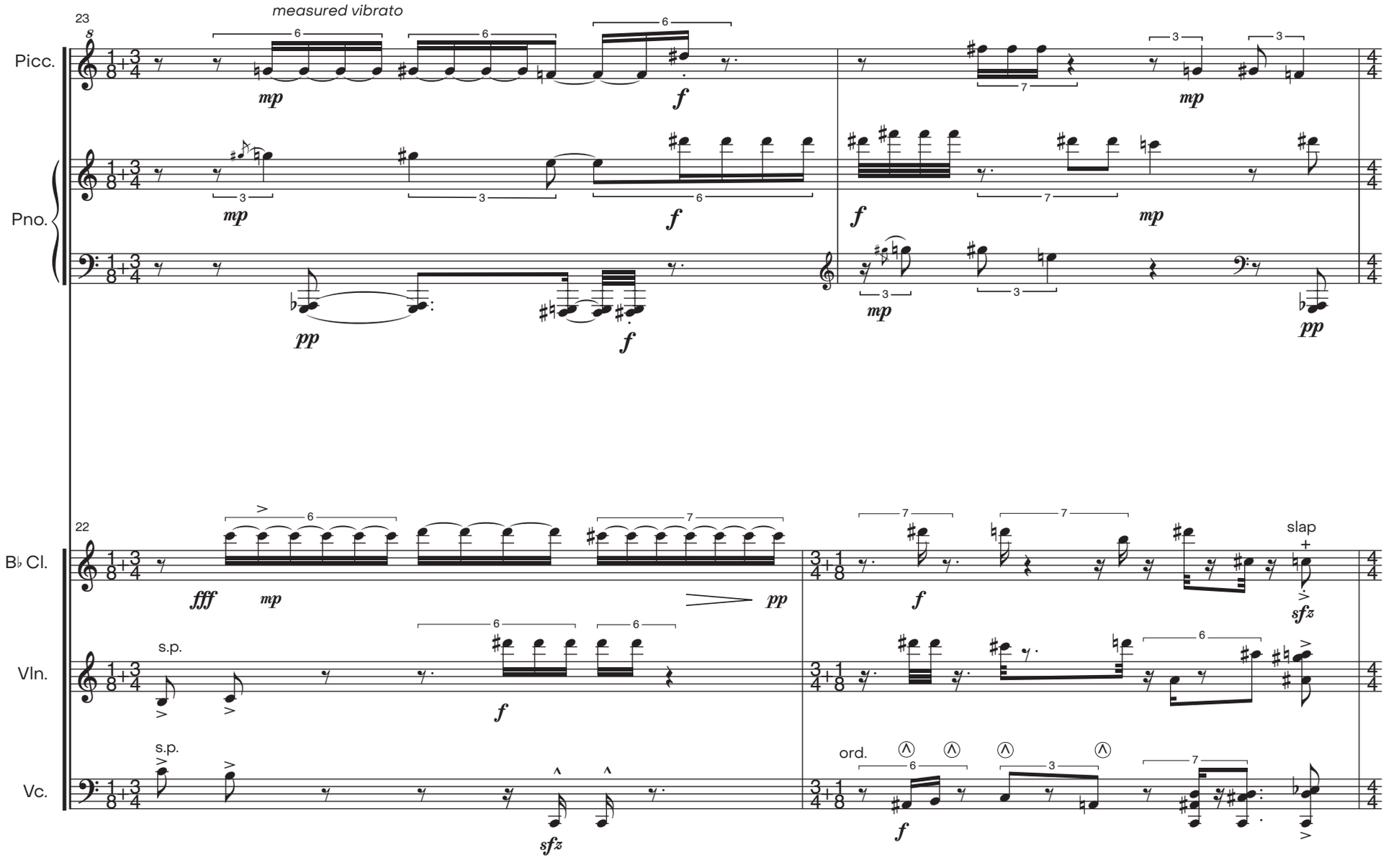

♩ = 45
13
Picc.
mf
6
ff
8va
Pno.
ff
mf
Ped.
11
B♭ Cl.
mf
6
slap
sfz
6
6
arco
pizz.
Vln.
sfz
mf
8va
sfz
p
ppp
s.t.
s.p.
s.t.
s.p.
ord.
Vc.
sfz
p
ppp

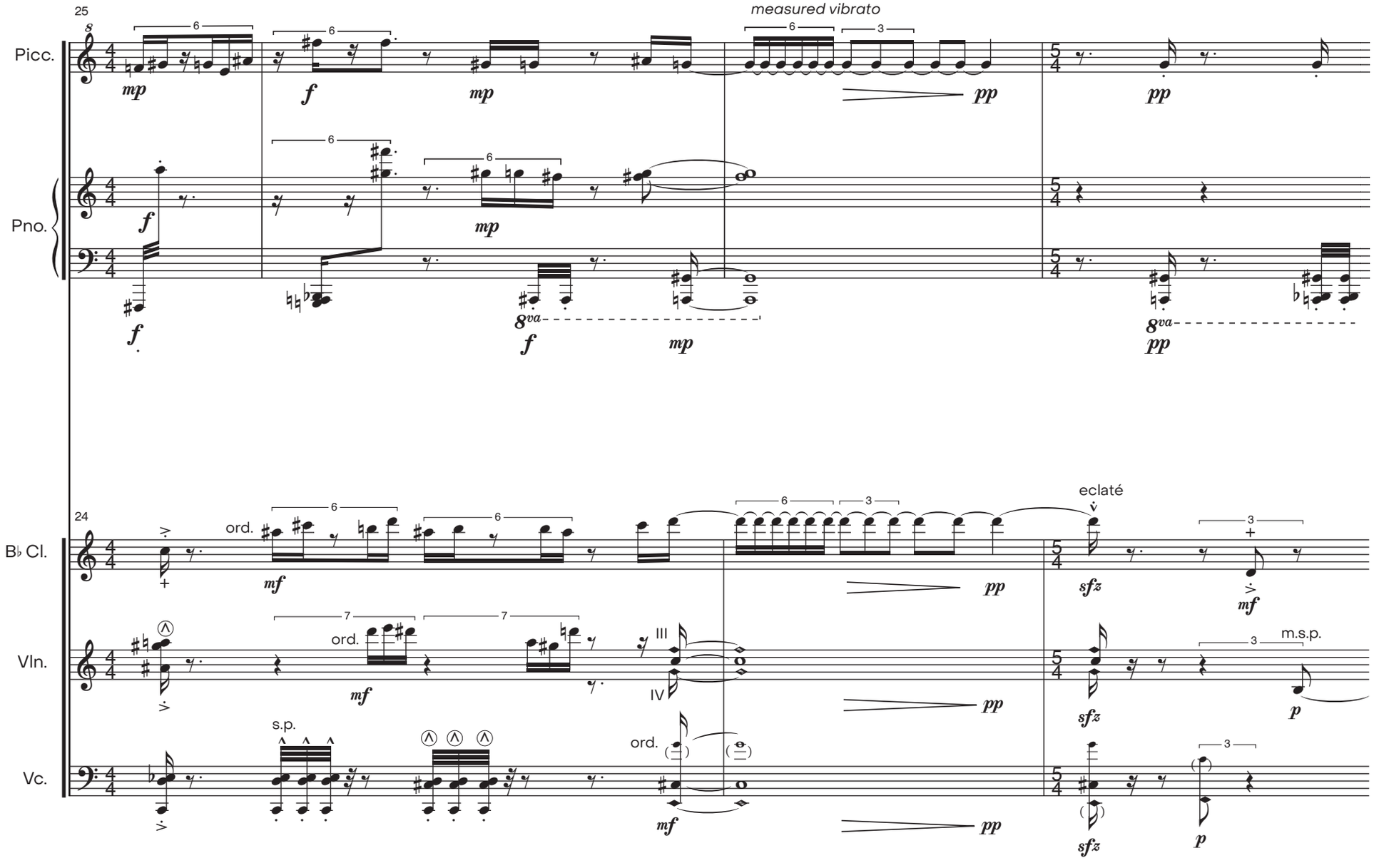

15
Picc.
Pno.
8va
f
3
♩= 60
13
B♭ Cl.
Vln.
Vc.
pizz.
sfz
with the nail
with the flesh
6
3

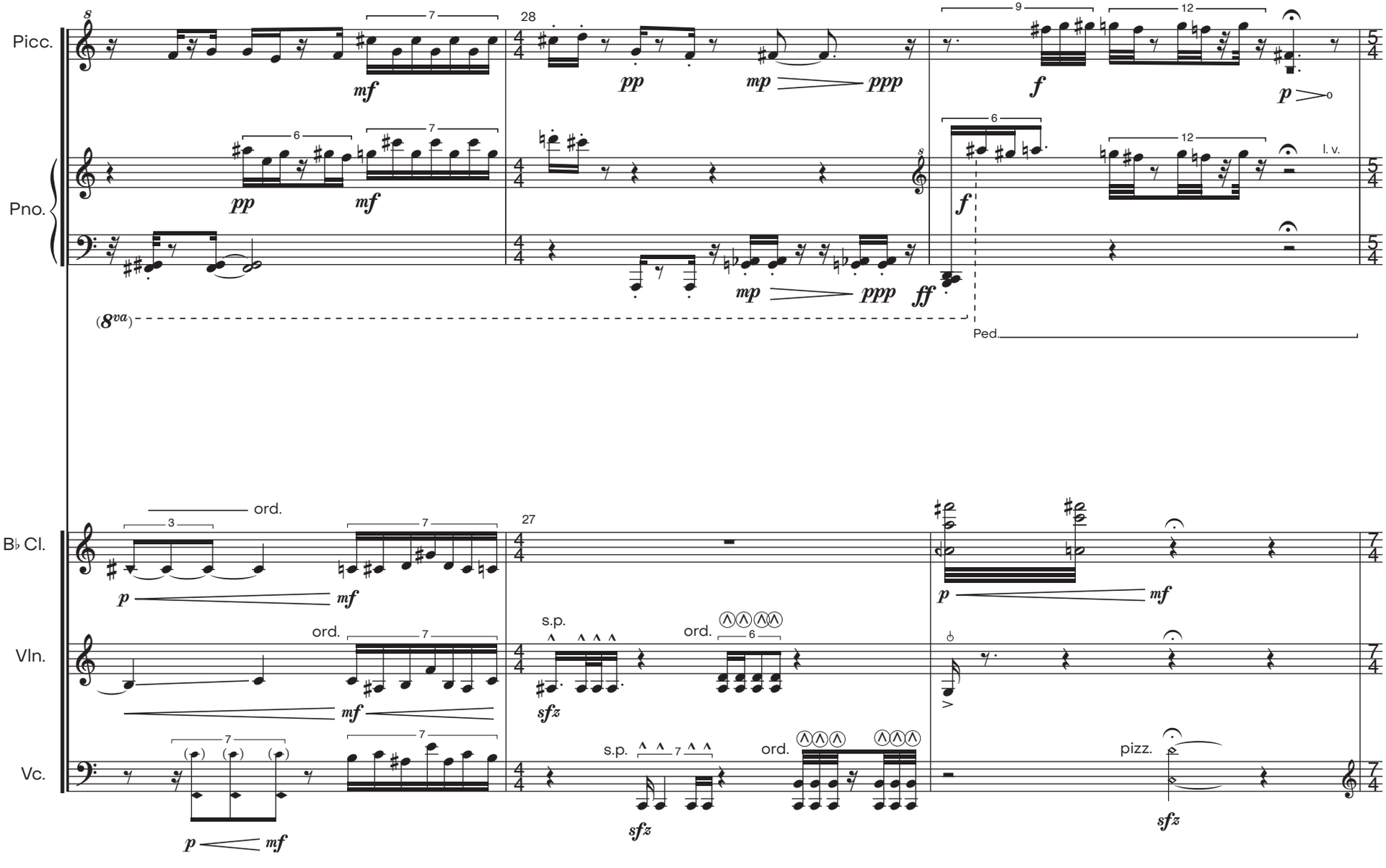

Picc.
Pno.
17
l. v.
Ped.
B♭ Cl.
15
(8va)
Vln.
Vc.
arco
m.s.p.
slap
pizz.
ppp
p
sfz
mf

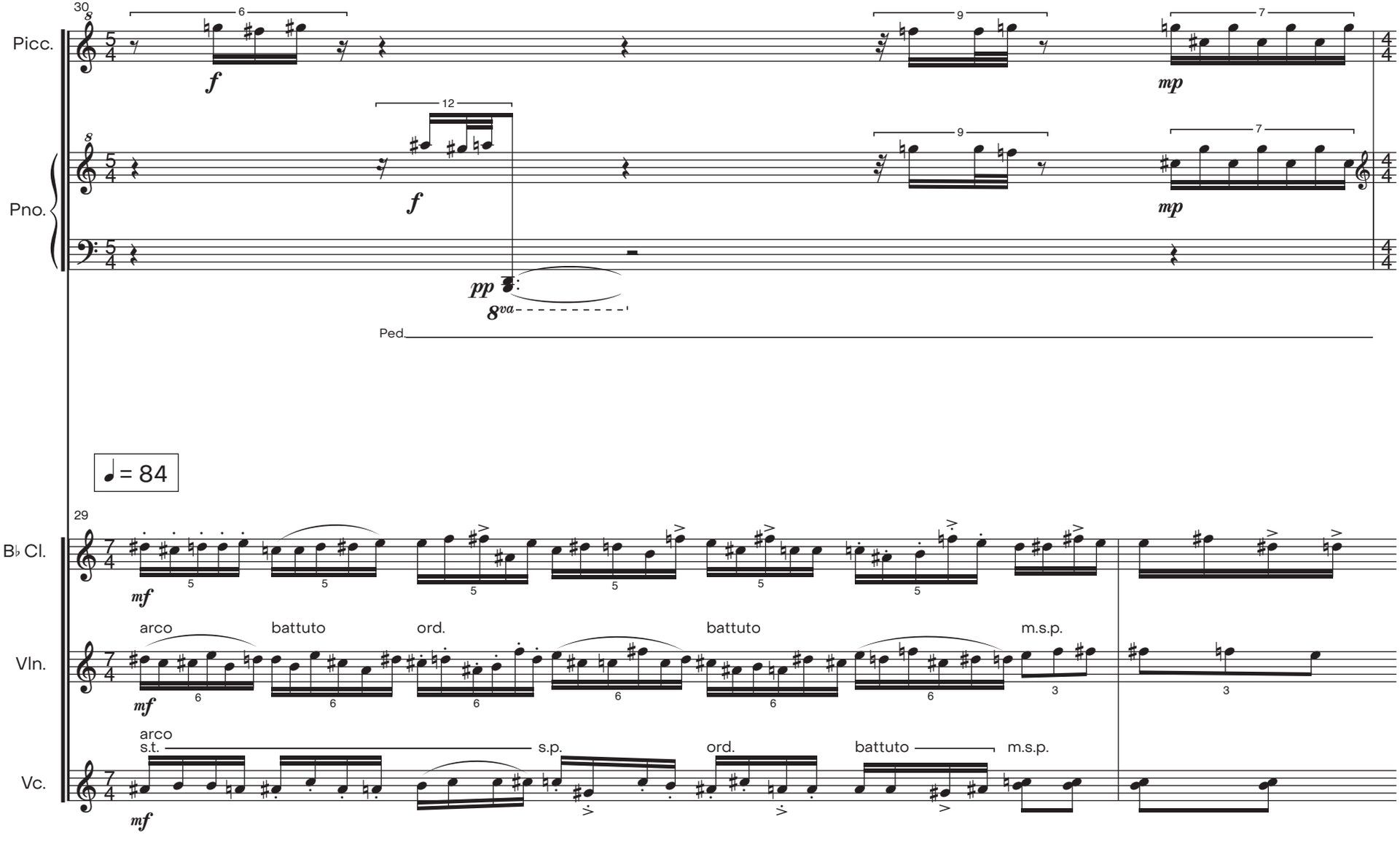

Picc.
Pno.
B♭ Cl.
Vln.
Vc.
20
18
pp
ppp
f
mf
sfz
8va
Ped.
s.p.
s.t.
ord.

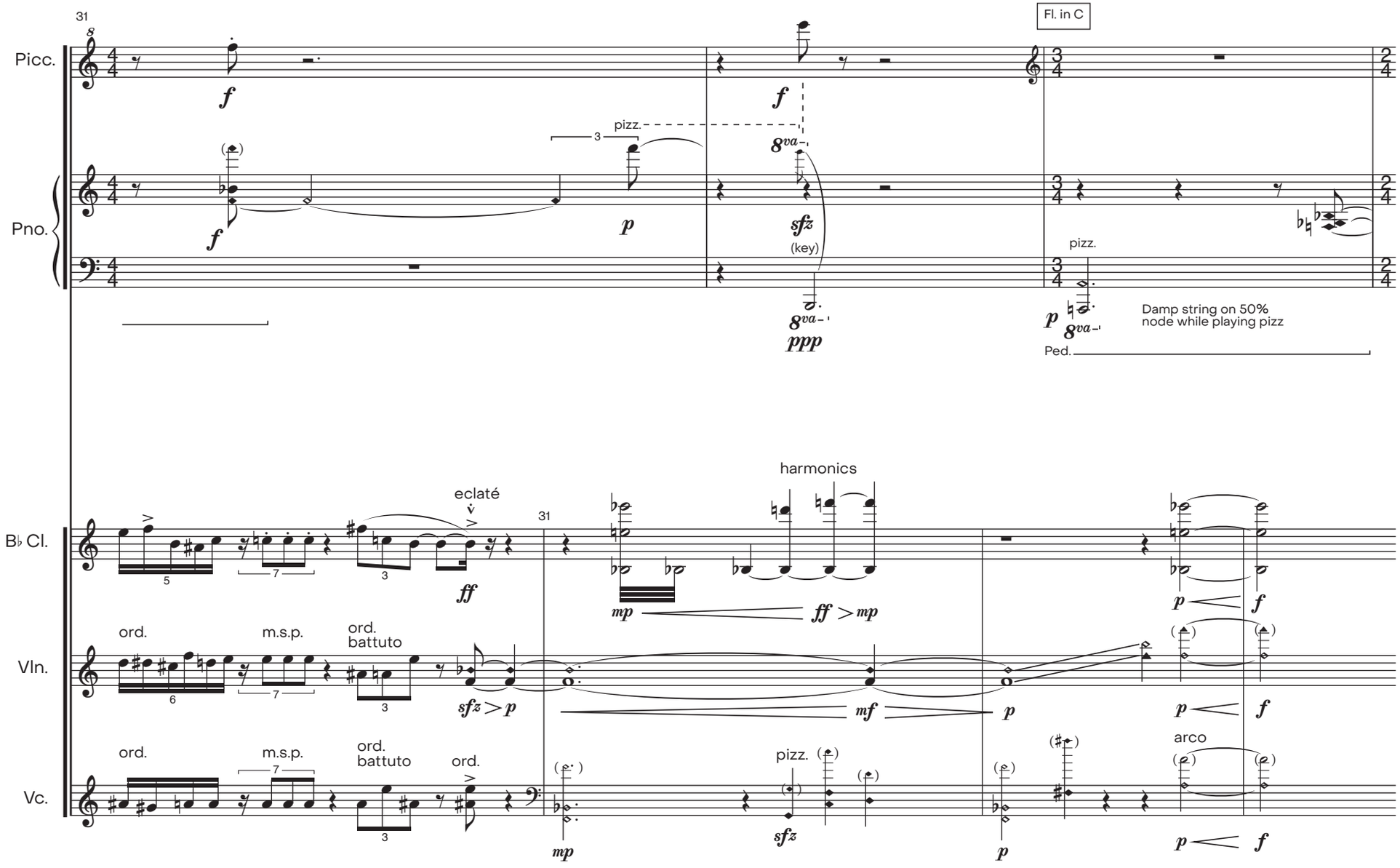

measured vibrato
Picc.
Pno.
measured vibrato
8va
♩= 45
measured vib.
B♭ Cl.
arco
measured vib.
Vln.
arco
measured vib.
Vc.

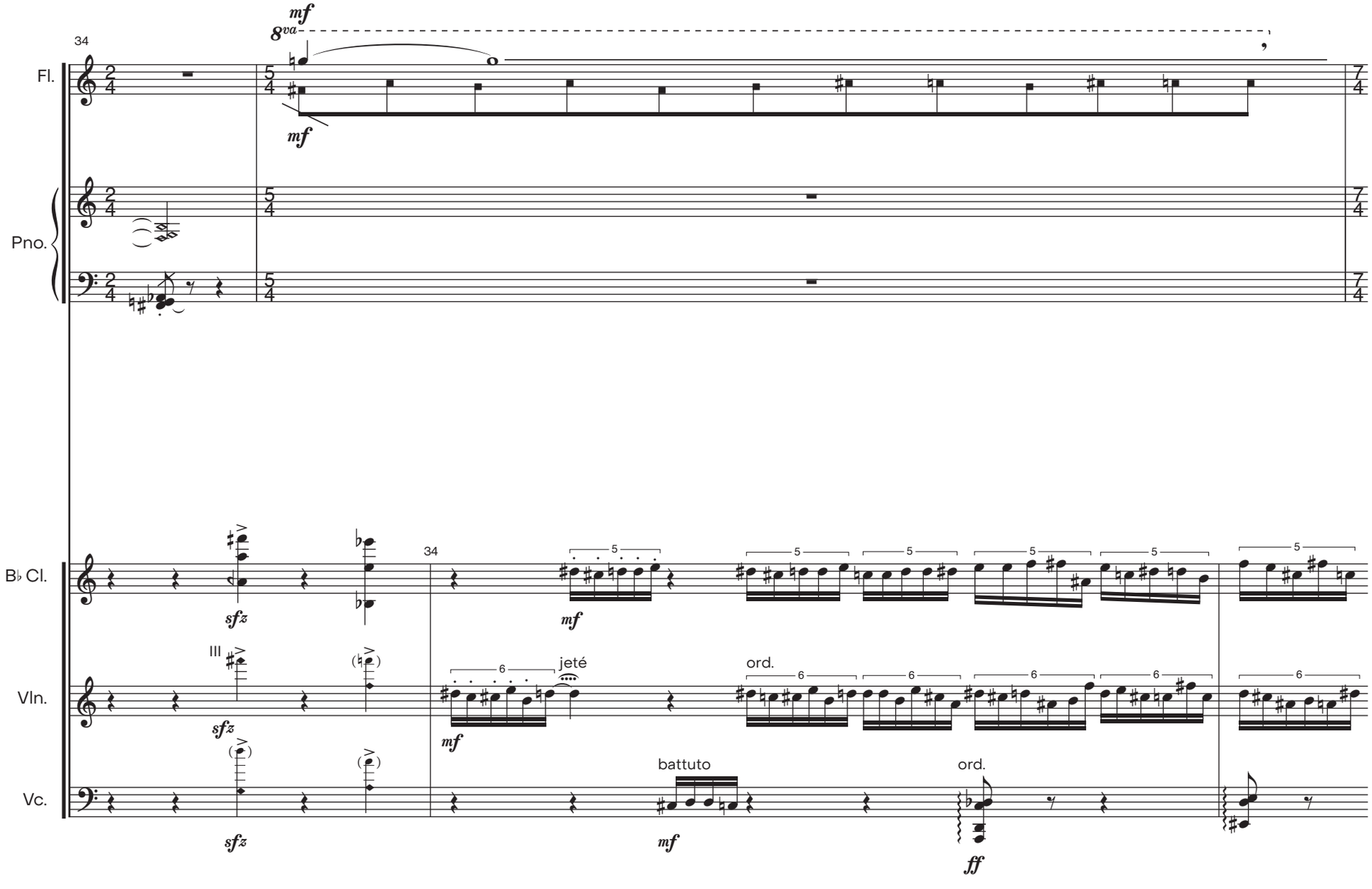

23
measured vibrato
Picc.
Pno.
mp
f
pp
22
B♭ Cl.
fff
slap
sfz
Vln.
s.p.
Vc.
ord.

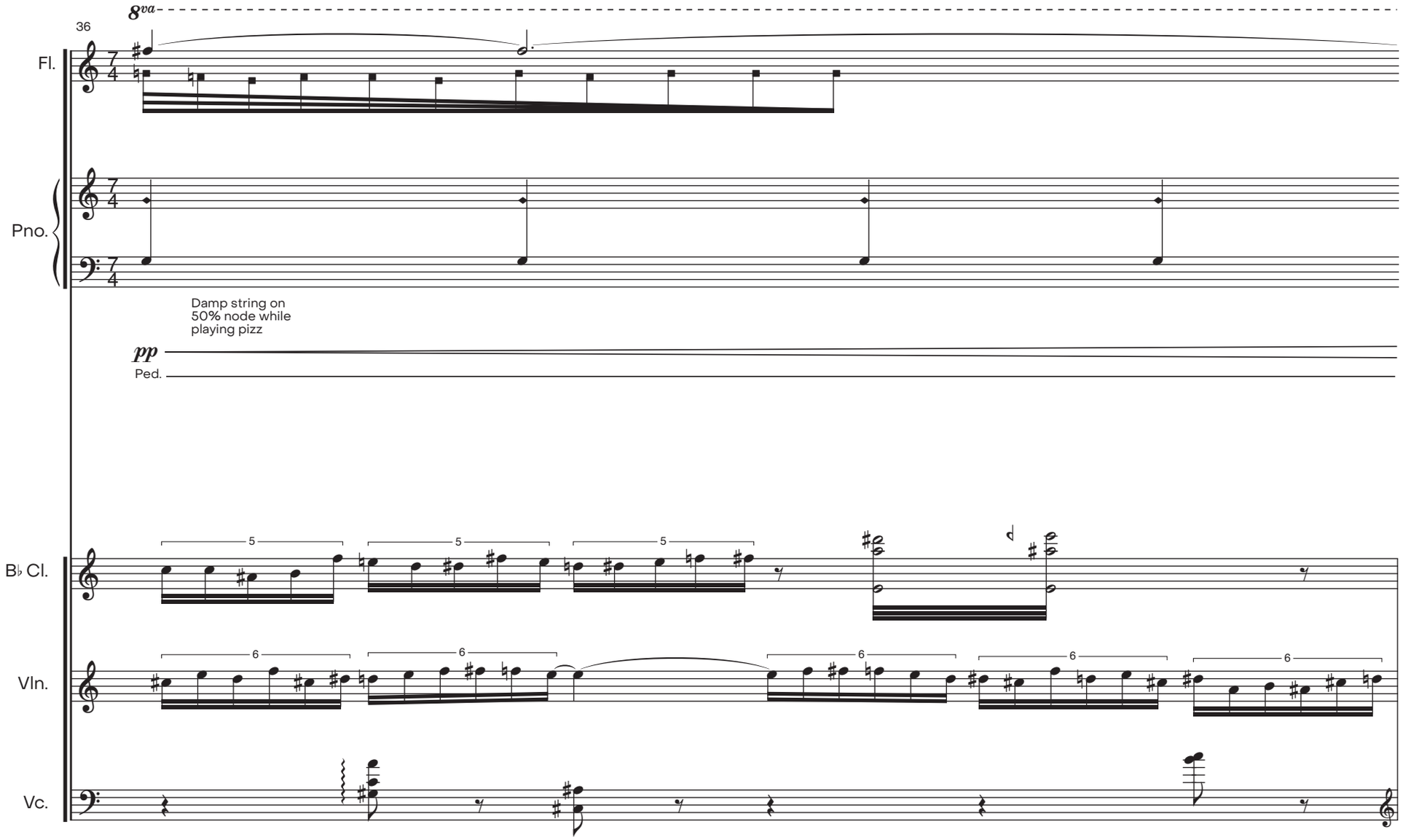

25
Picc.
Pno.
measured vibrato
mp
f
pp
8va
24
B♭ Cl.
Vln.
Vc.
ord.
mf
s.p.
III
IV
eclaté
sfz
m.s.p.
p

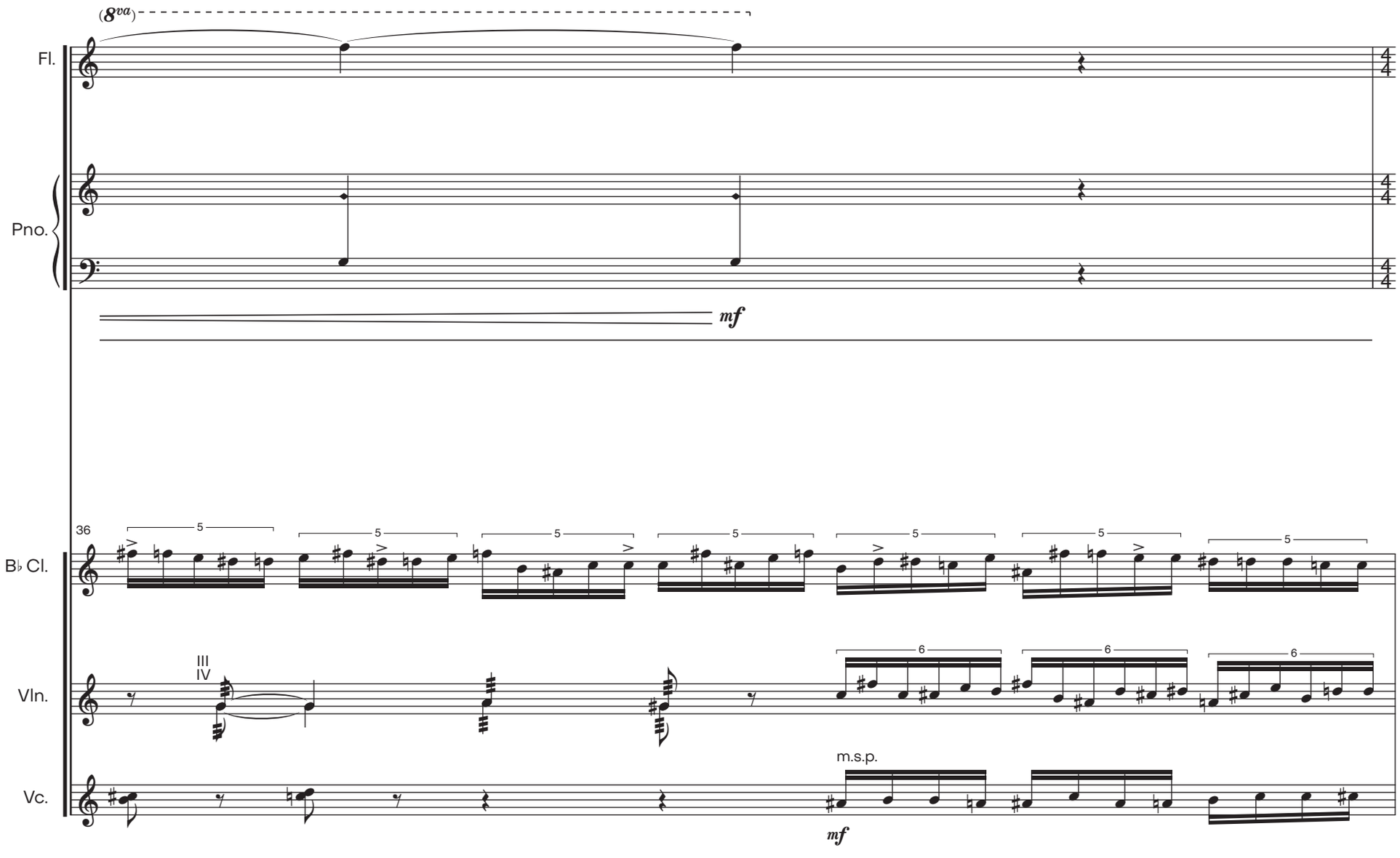

Picc.
Pno.
B♭ Cl.
Vln.
Vc.
28
27
mf
pp
mp
ppp
f
ff
p
l. v.
Ped.
(8va)
ord.
s.p.
sfz
pizz.

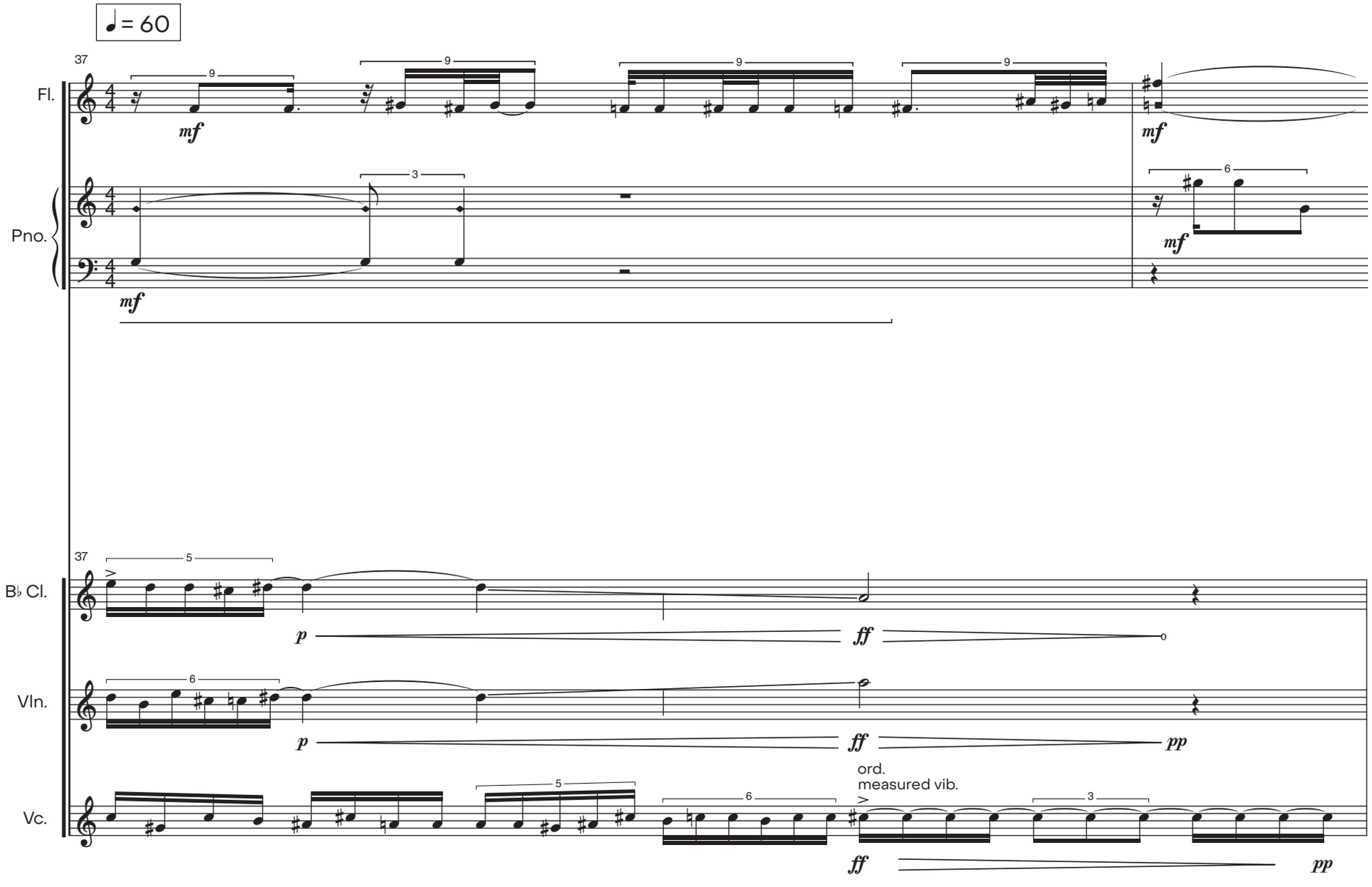

30
Picc.
Pno.
Ped.
29
B♭ Cl.
Vln.
Vc.
♩ = 84
arco
battuto
ord.
battuto
m.s.p.
arco
s.t.
s.p.
ord.
battuto
m.s.p.

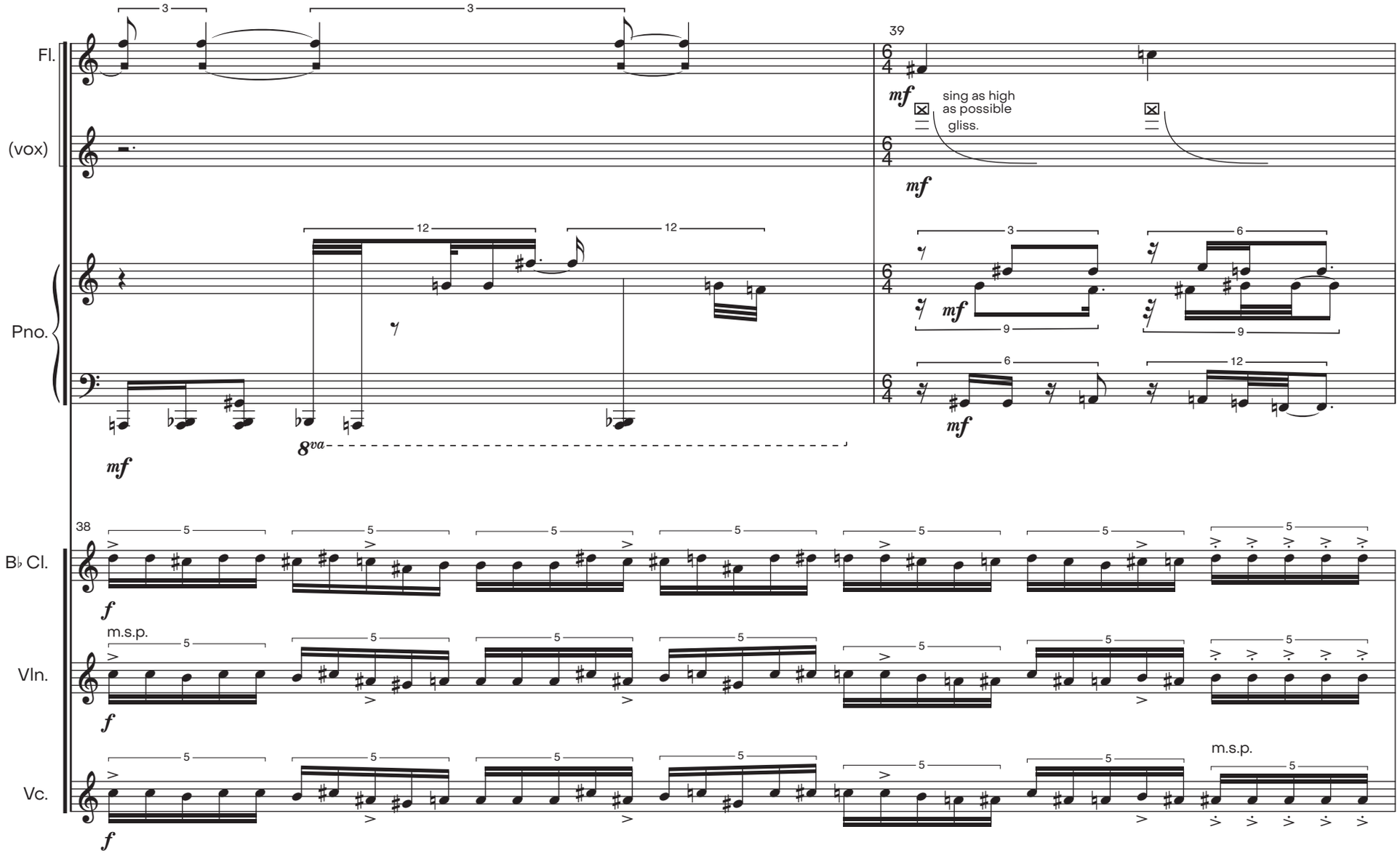

31
Picc.
Pno.
Fl. in C
pizz.
(key)
Damp string on 50%
node while playing pizz
Ped.
B♭ Cl.
Vln.
Vc.
eclaté
harmonics
ord.
m.s.p.
ord.
battuto
pizz.
arco

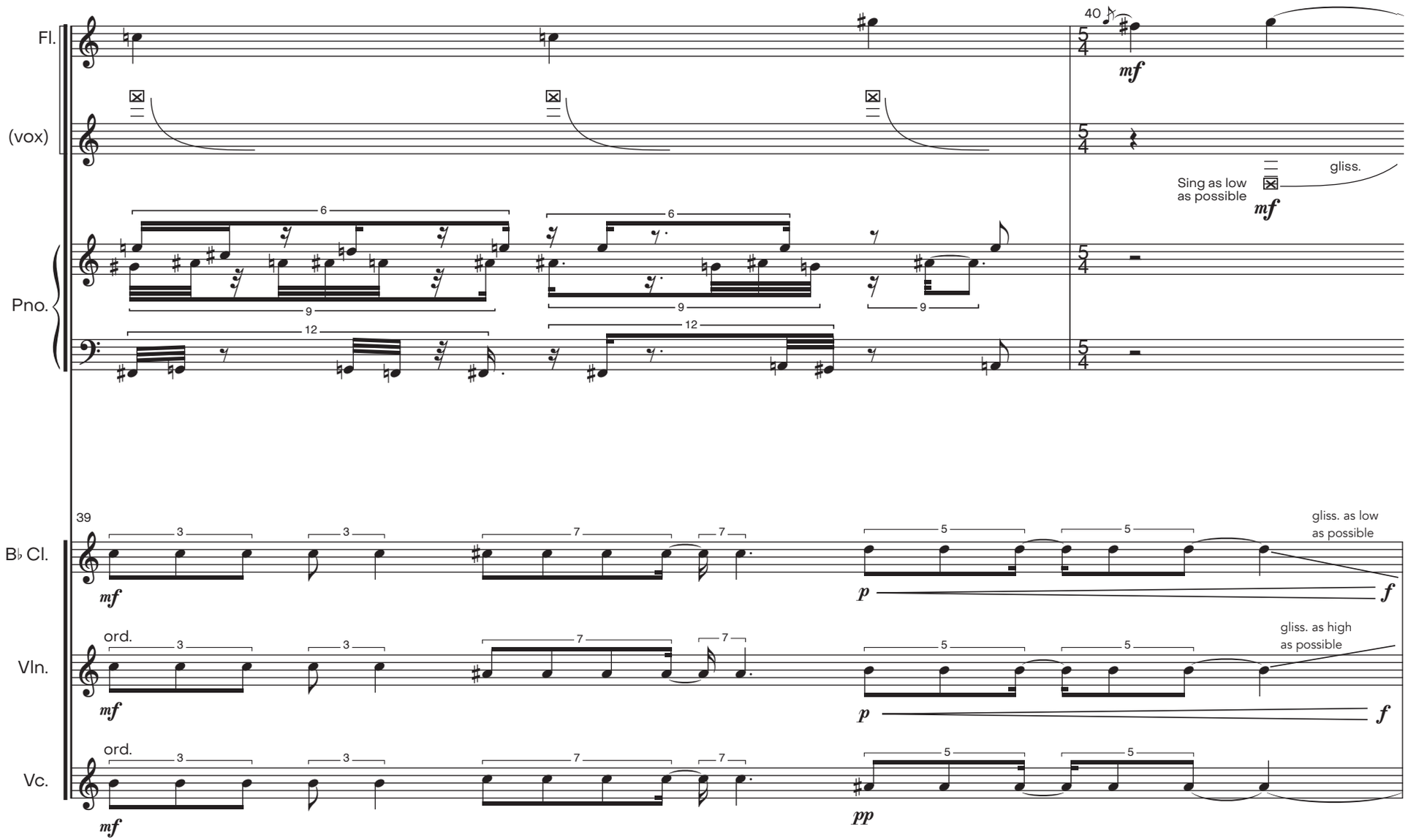

34
Fl.
Pno.
B♭ Cl.
Vln.
Vc.
mf
8va
sfz
III
jeté
ord.
battuto
ff

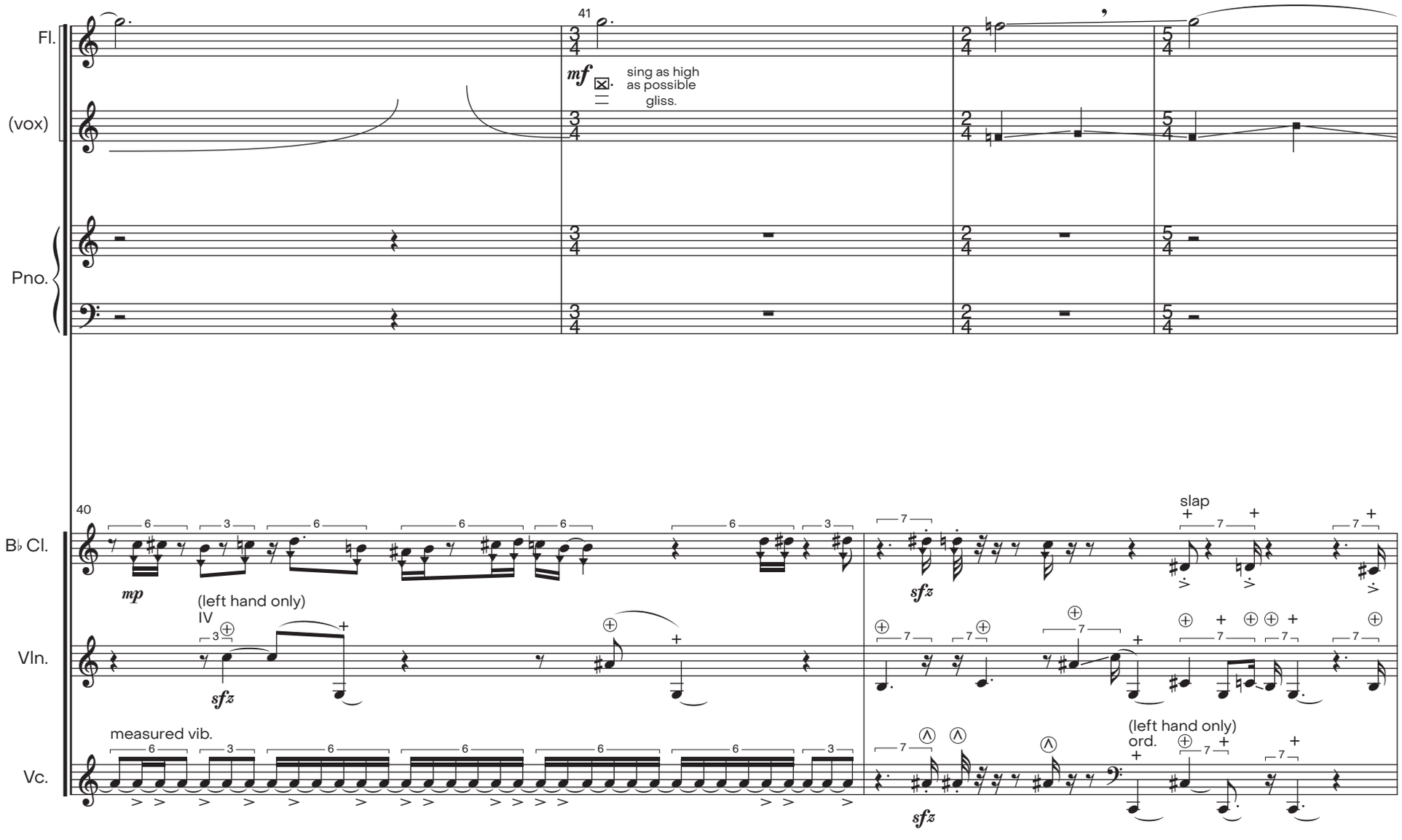

8va
36
Fl.
Pno.
Damp string on
50% node while
playing pizz
pp
Ped.
B♭ Cl.
Vln.
Vc.

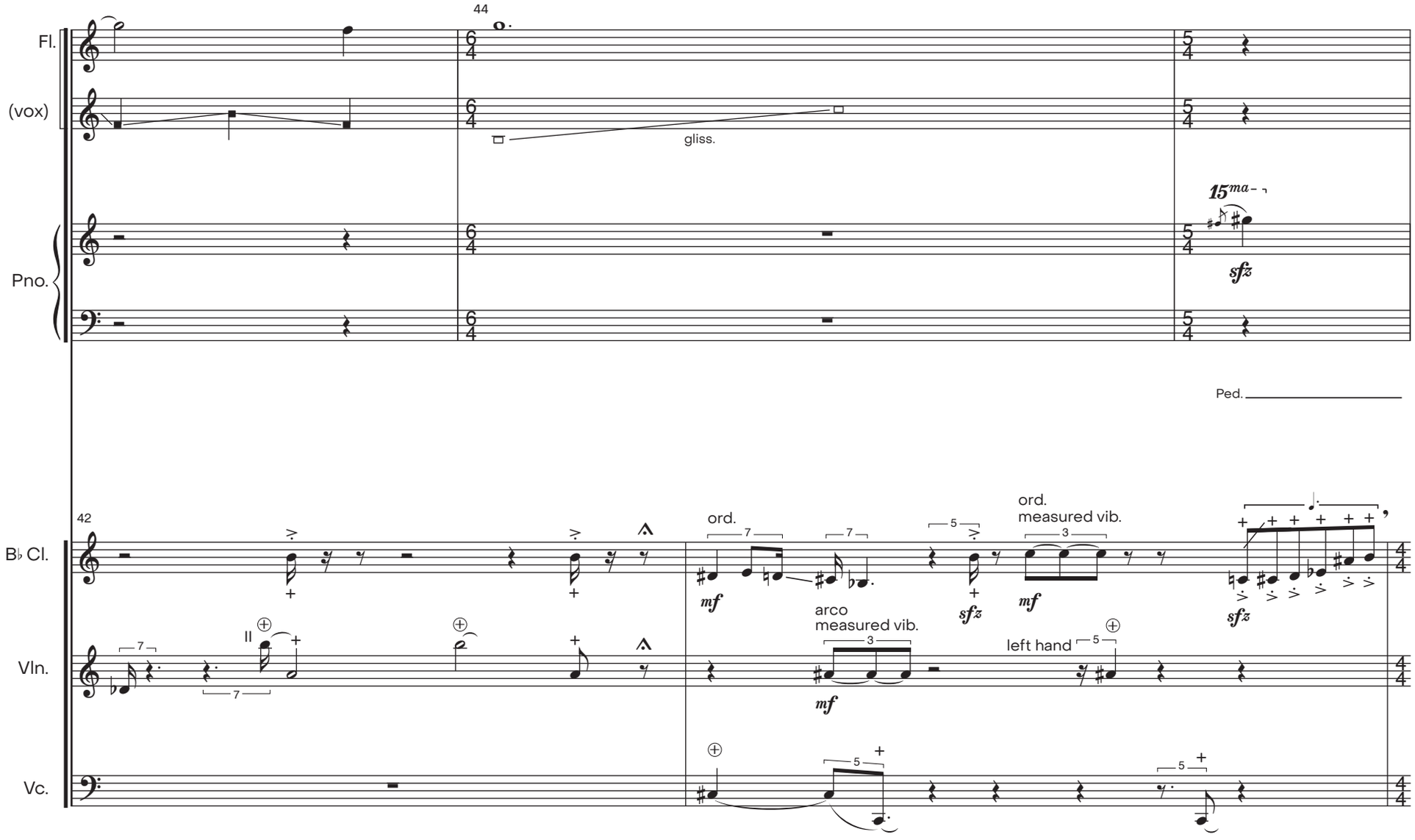

(8va)
Fl.
Pno.
mf
36
B♭ Cl.
Vln.
III
IV
Vc.
m.s.p.
mf

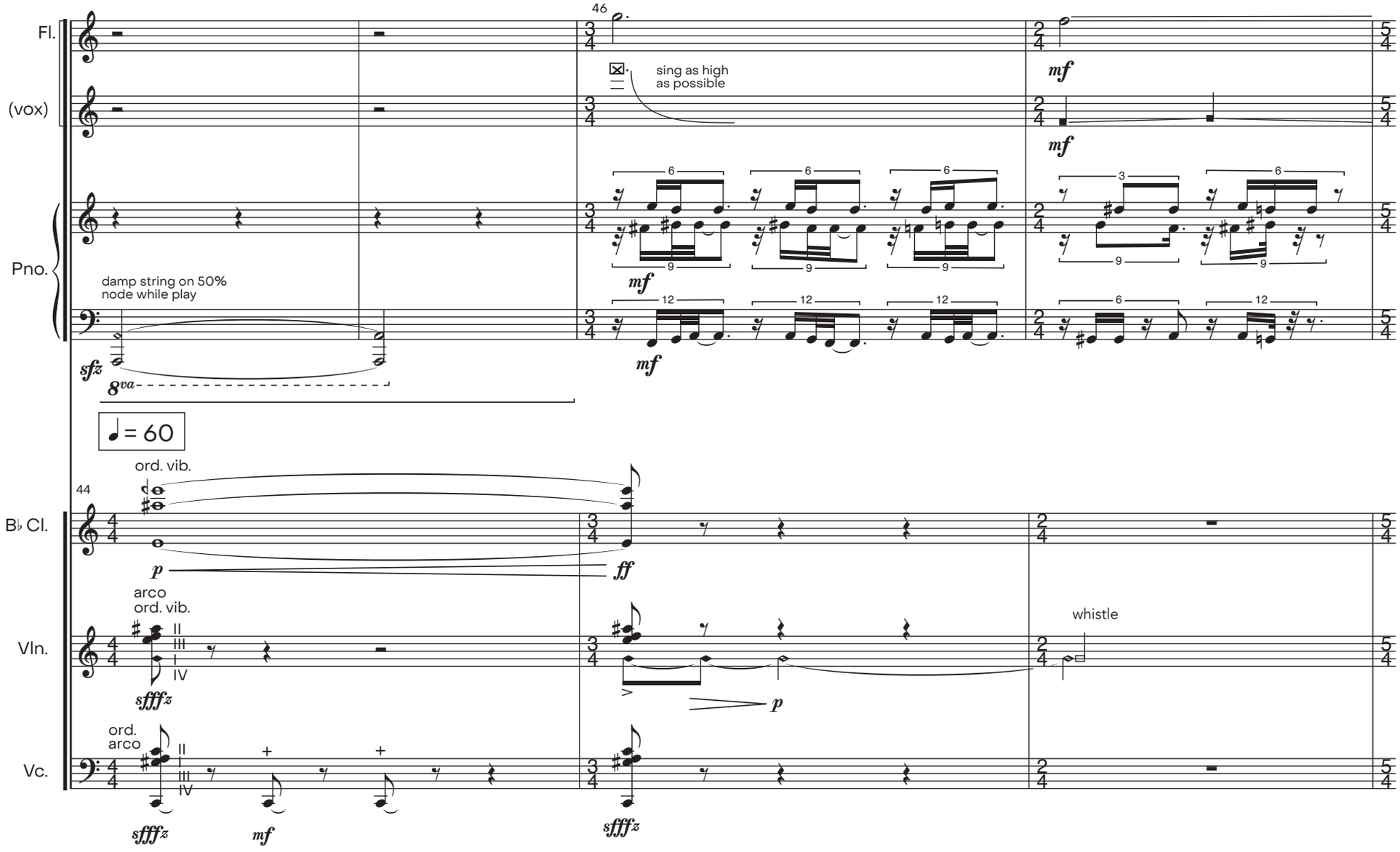

♩= 60
37
Fl.
Pno.
B♭ Cl.
Vln.
Vc.
mf
p
ff
pp
ord.
measured vib.

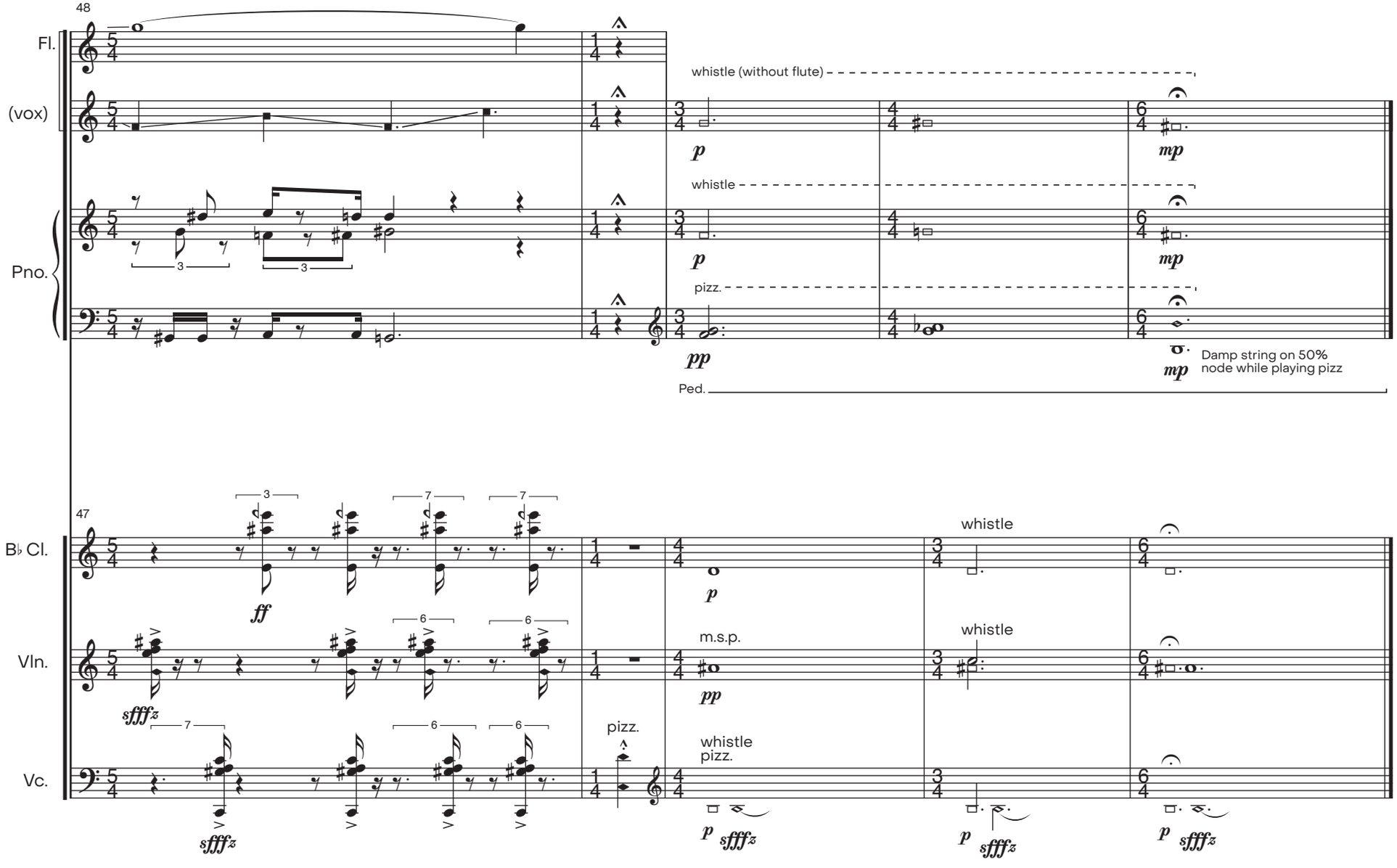

Fl.
(vox)
Pno.
B♭ Cl.
Vln.
Vc.
39
38
mf
sing as high
as possible
gliss.
8va
f
m.s.p.


Fl.
(vox)
Pno.
40
mf
Sing as low as possible
gliss.
mf
39
B♭ Cl.
mf
p
f
gliss. as low as possible
ord.
Vln.
mf
p
f
gliss. as high as possible
ord.
Vc.
mf
pp


41
Fl.
(vox)
Pno.
mf
sing as high
as possible
gliss.
40
B♭ Cl.
mp
sfz
slap
(left hand only)
IV
Vln.
sfz
measured vib.
Vc.
sfz
(left hand only)
ord.


44
Fl.
(vox)
gliss.
Pno.
15ma
sfz
Ped.
42
B♭ Cl.
ord.
mf
sfz
ord.
measured vib.
mf
sfz
Vln.
II
arco
measured vib.
mf
left hand
Vc.

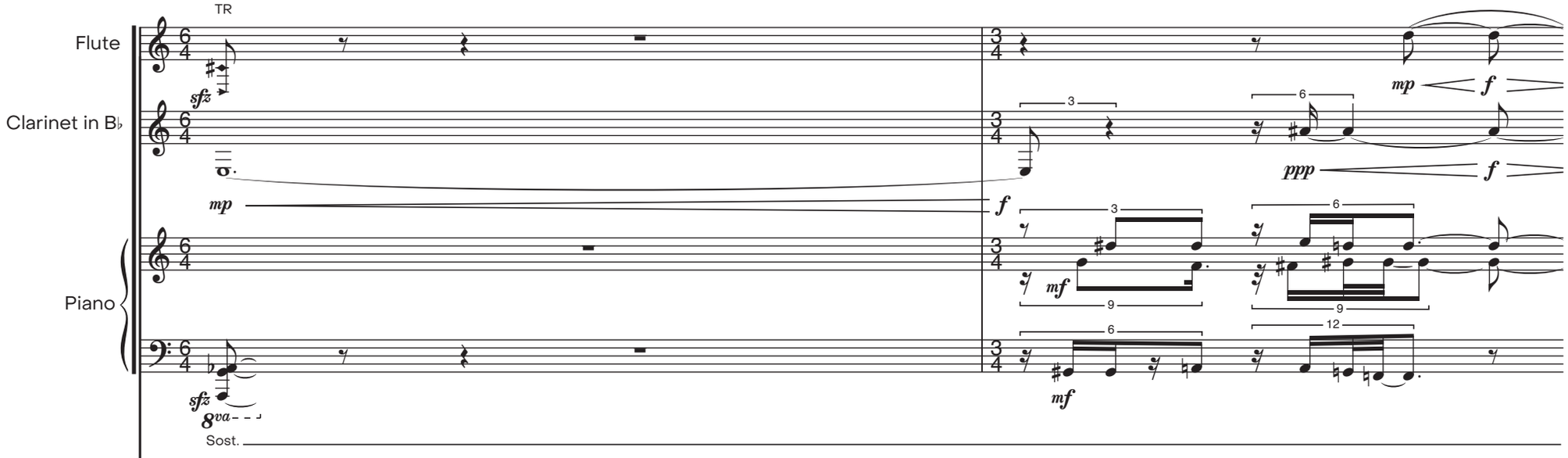

46
Fl.
(vox)
Pno.
sing as high
as possible
mf
damp string on 50%
node while play
sfz
8va
44
♩ = 60
ord. vib.
B♭ Cl.
p
ff
arco
ord. vib.
Vln.
sffffz
whistle
ord.
arco
Vc.
mf


48
Fl.
(vox)
Pno.
whistle (without flute)
whistle
pizz.
Ped.
Damp string on 50%
node while playing pizz
47
B♭ Cl.
Vln.
Vc.
whistle
m.s.p.
whistle
pizz.
whistle
pizz.

III

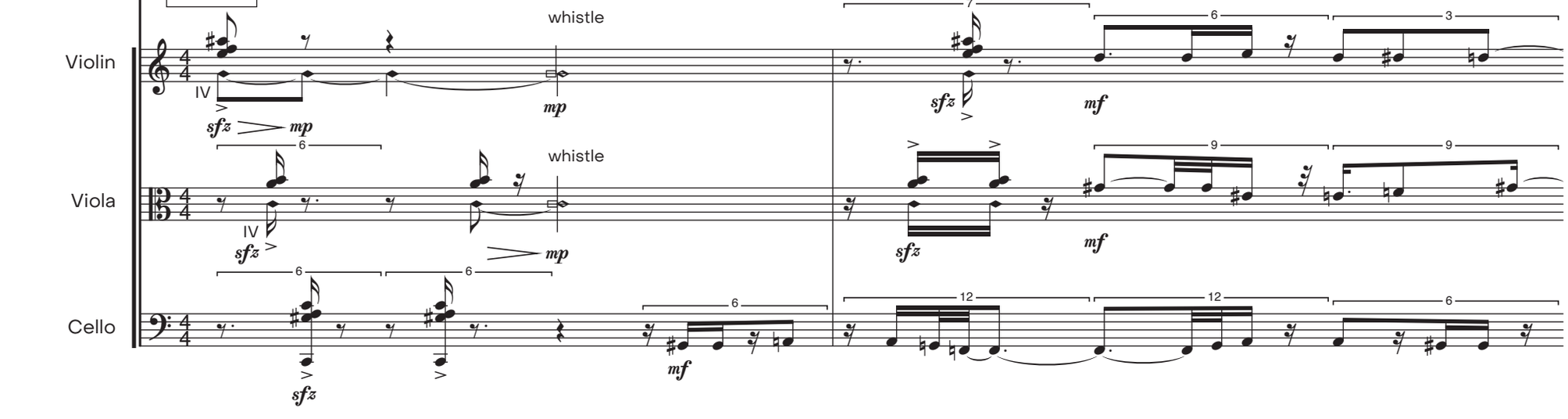
Obsidiana

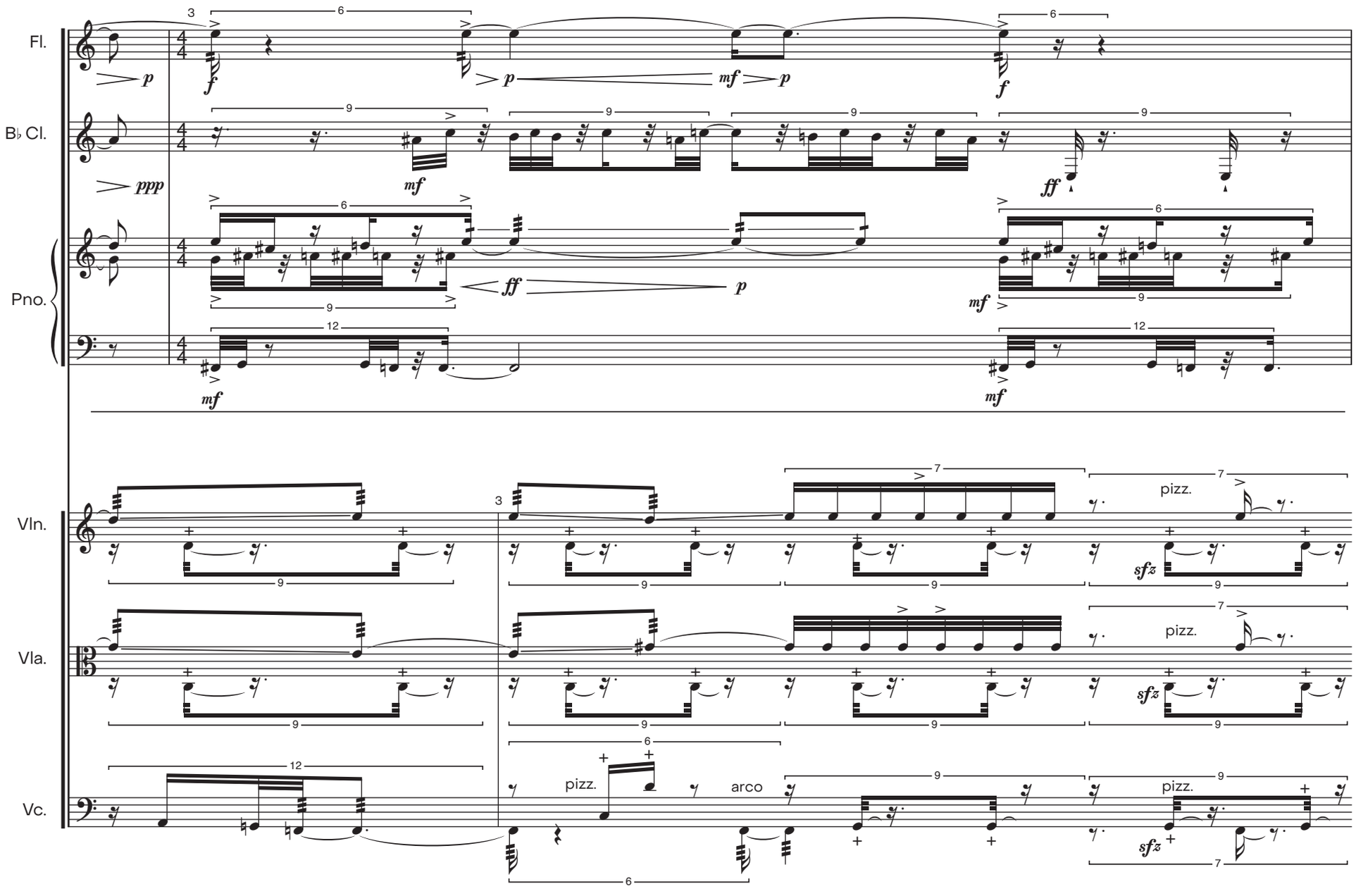
♩ = 60

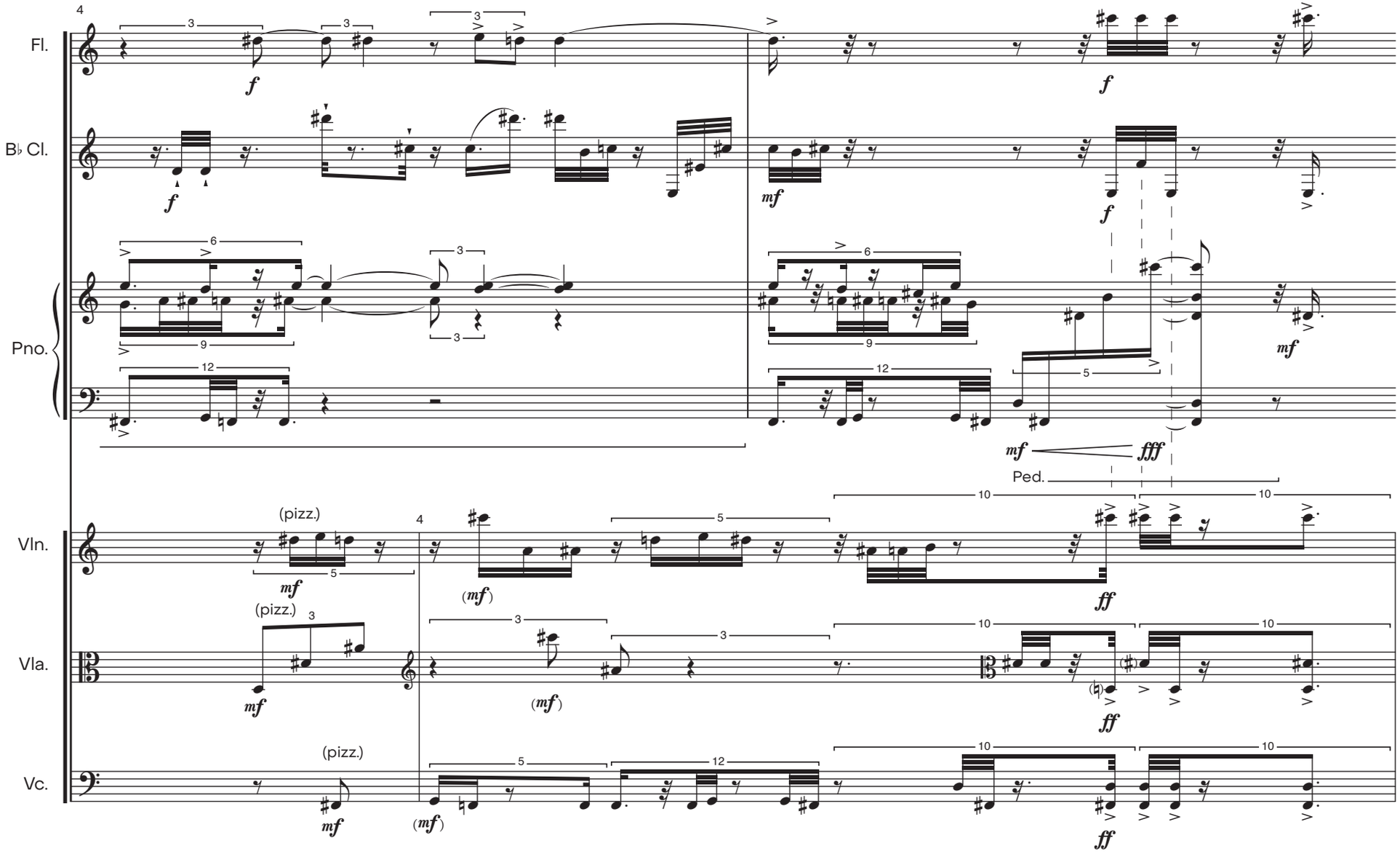


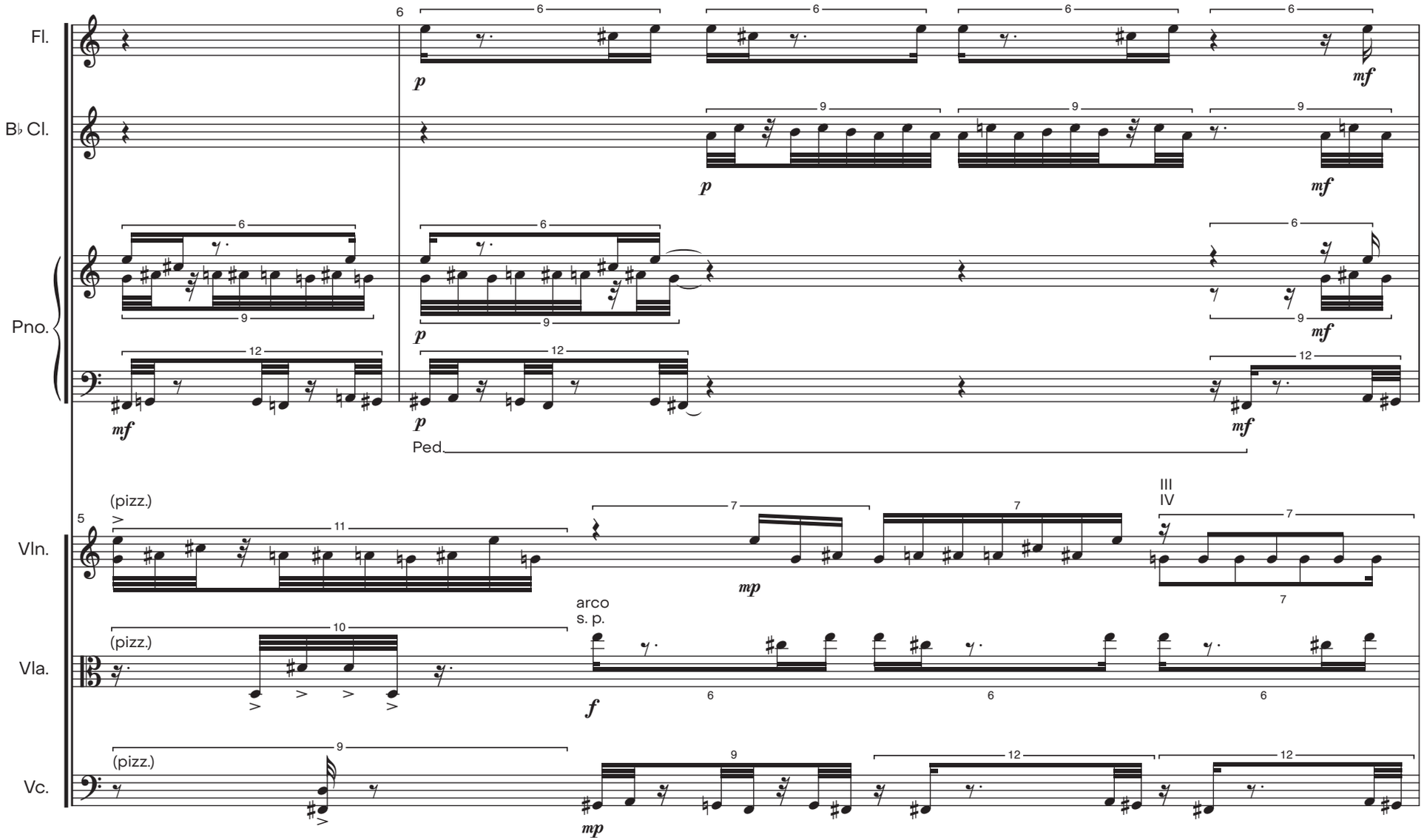
Cinábrio

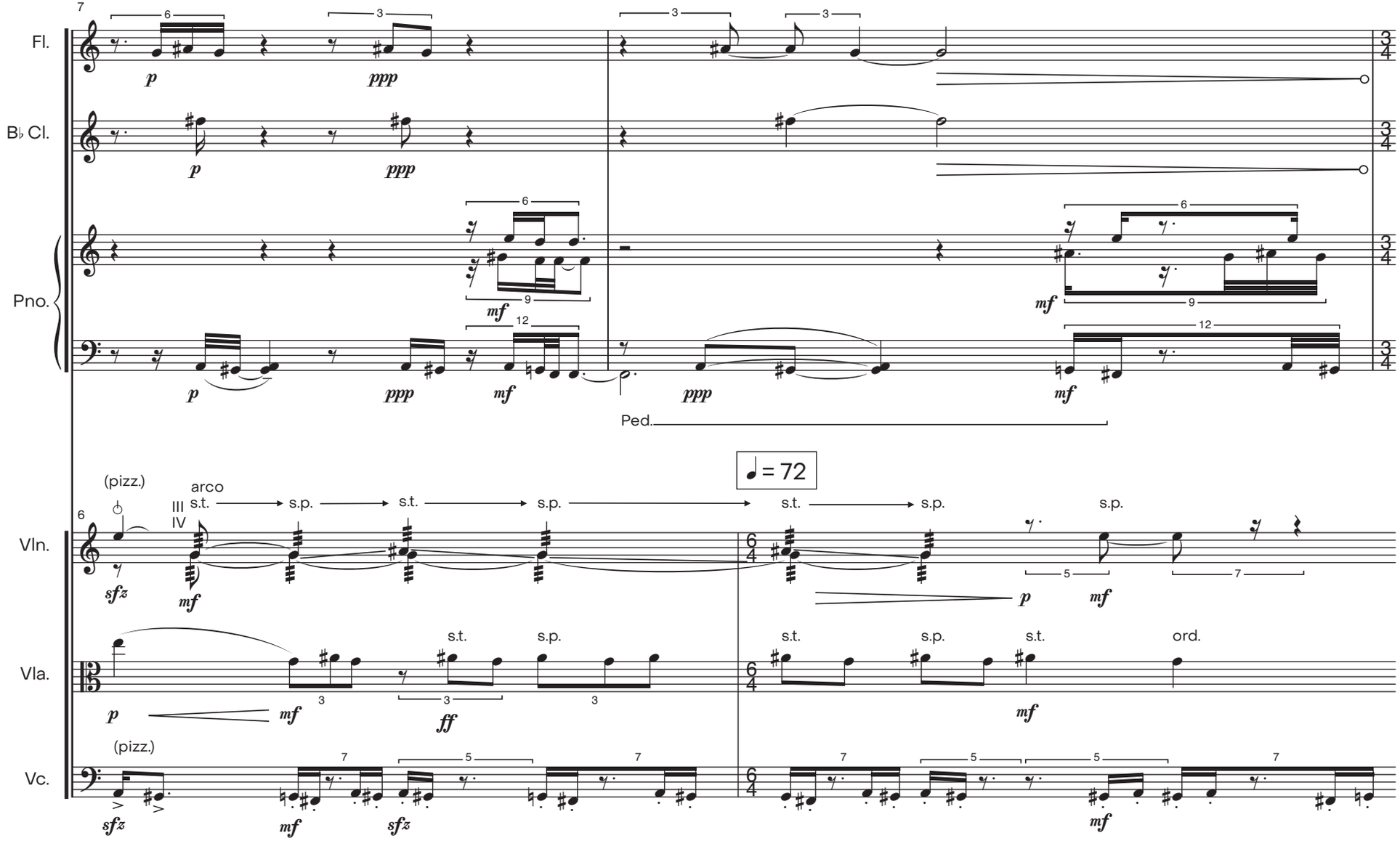
♩ = 48

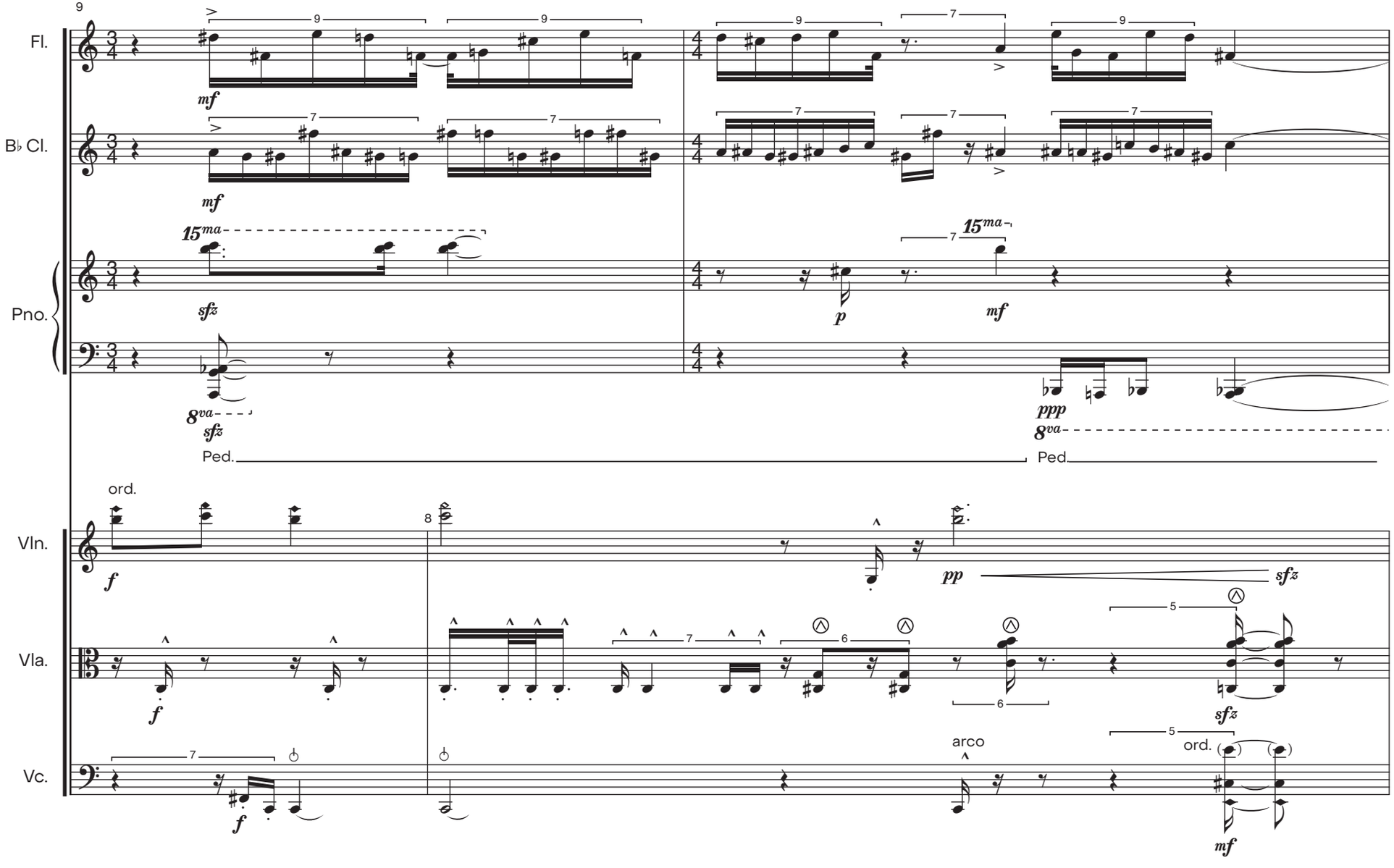


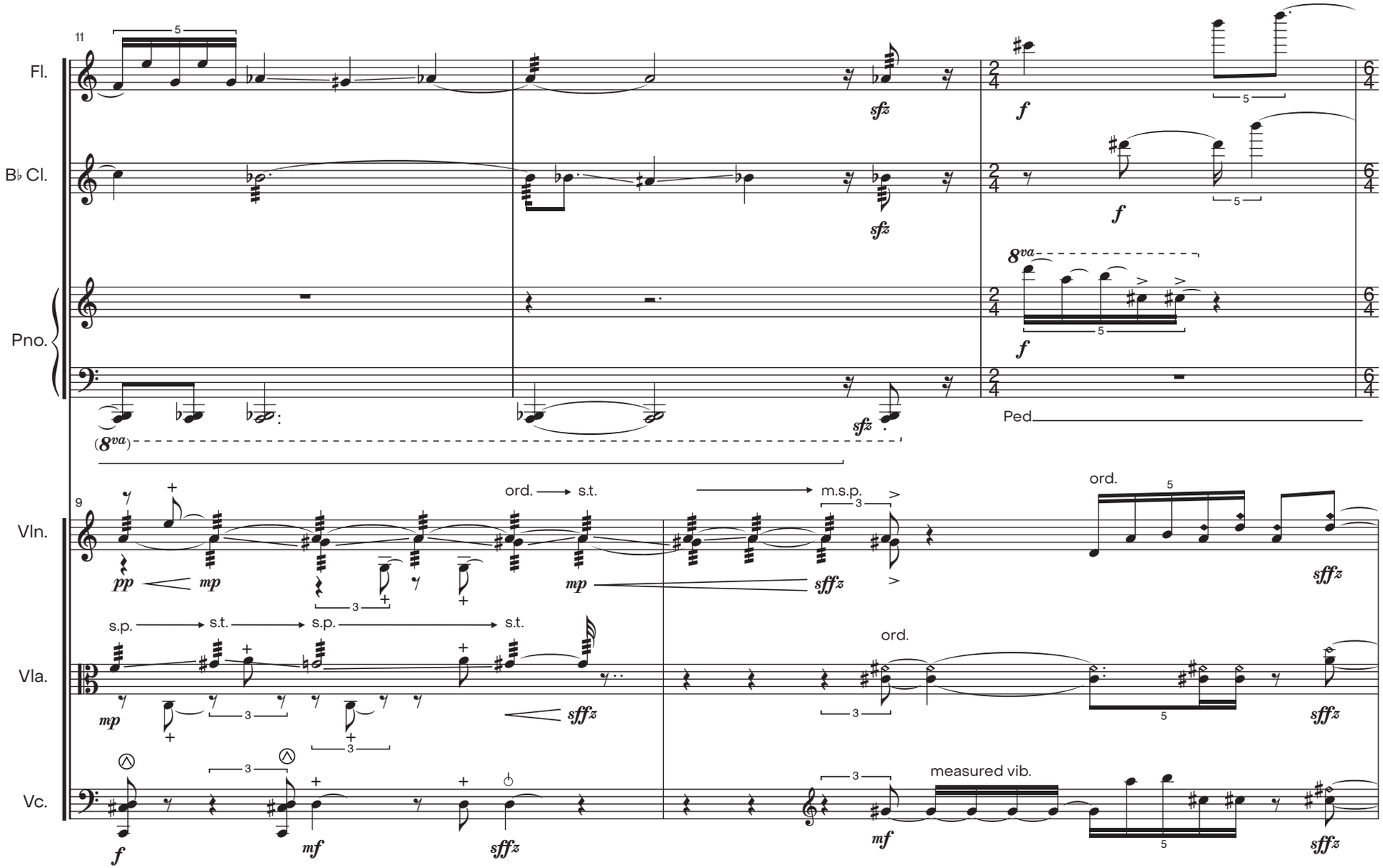

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
pizz.
arco
sfz

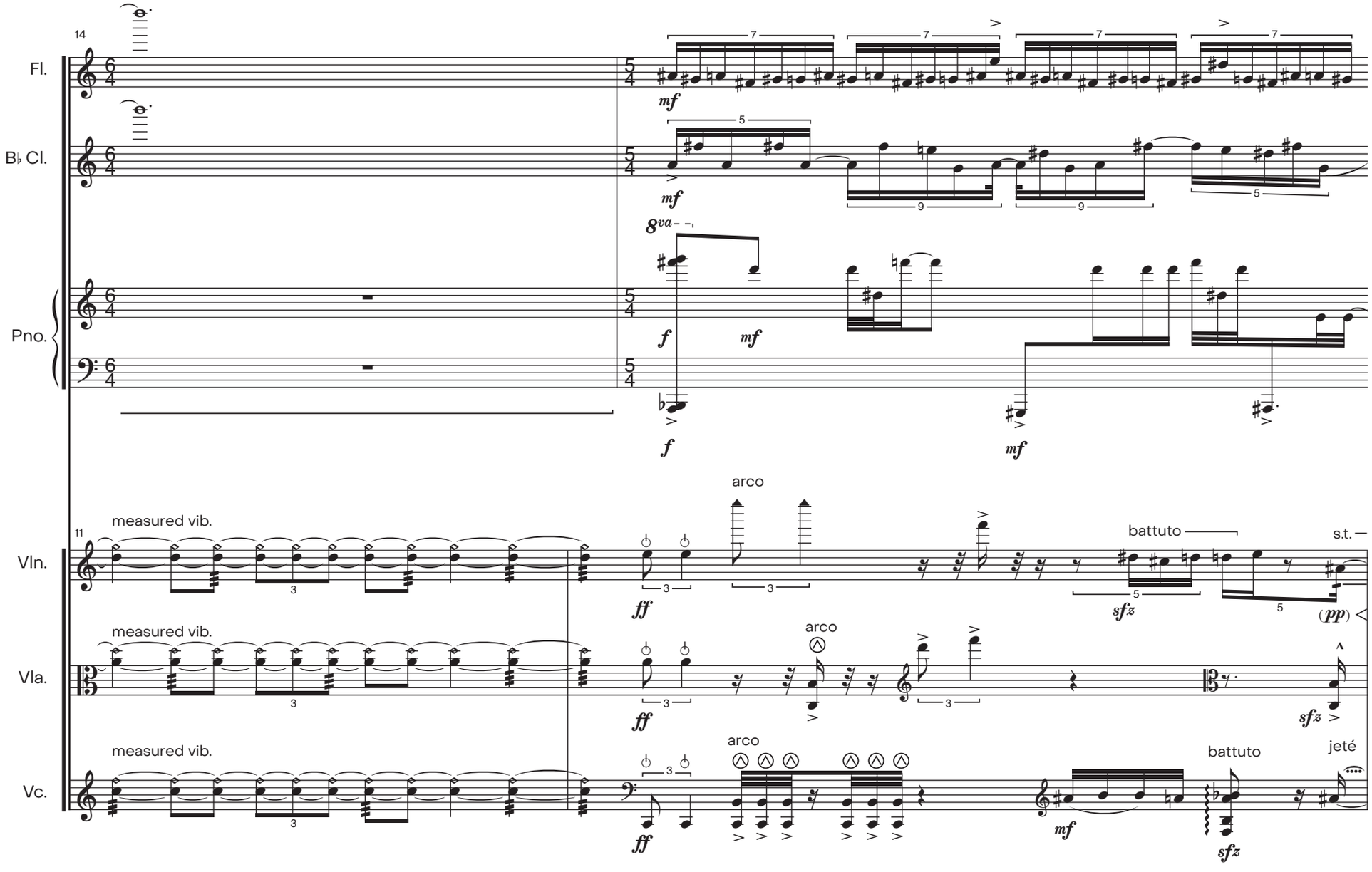

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
(pizz.)
Ped.

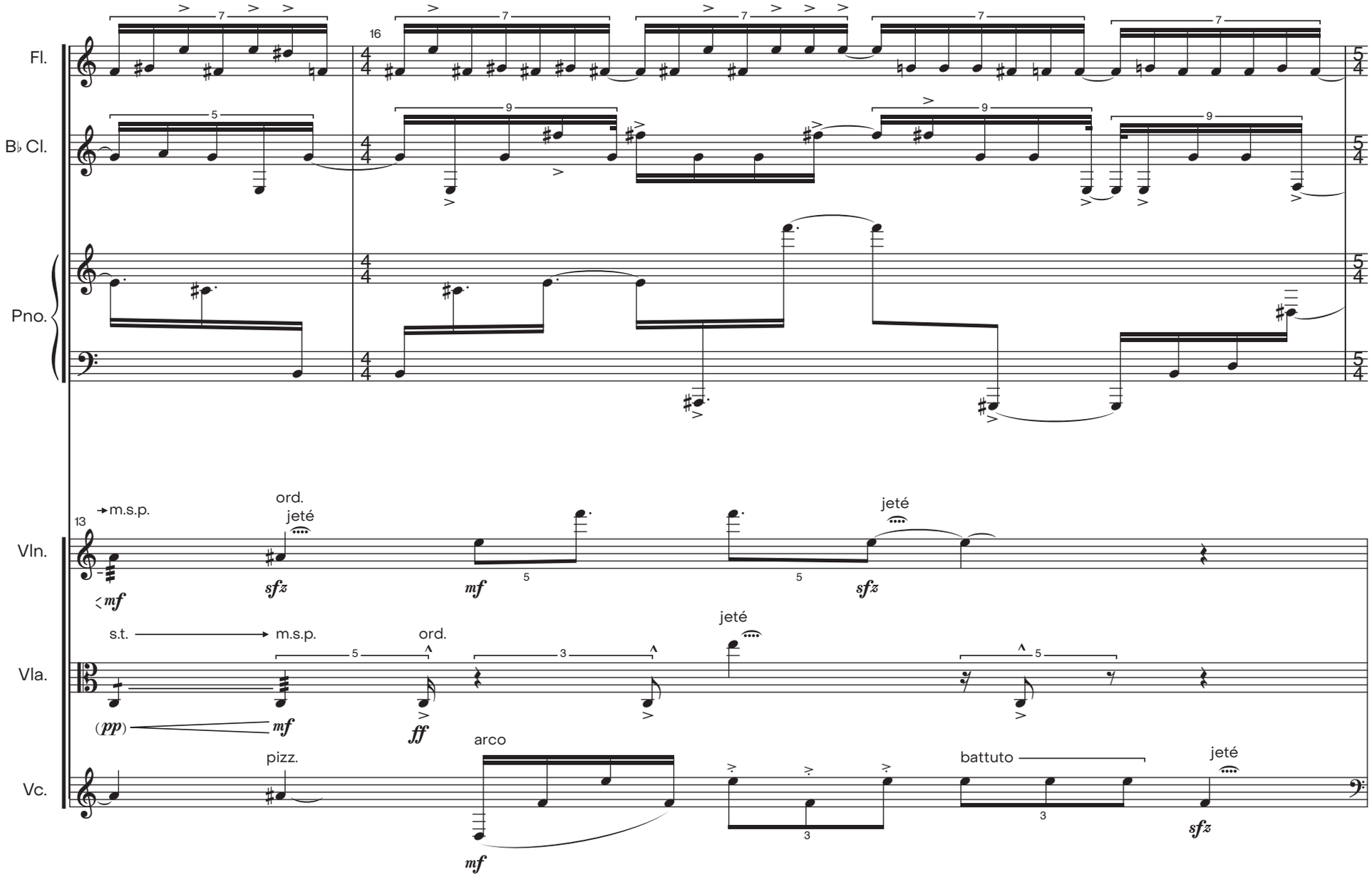

Fl.
B♭ Cl.
Pno.
Ped.
Vln.
Vla.
Vc.
6
5
(pizz.)
arco
s. p.
III
IV
p
mf
mp
f

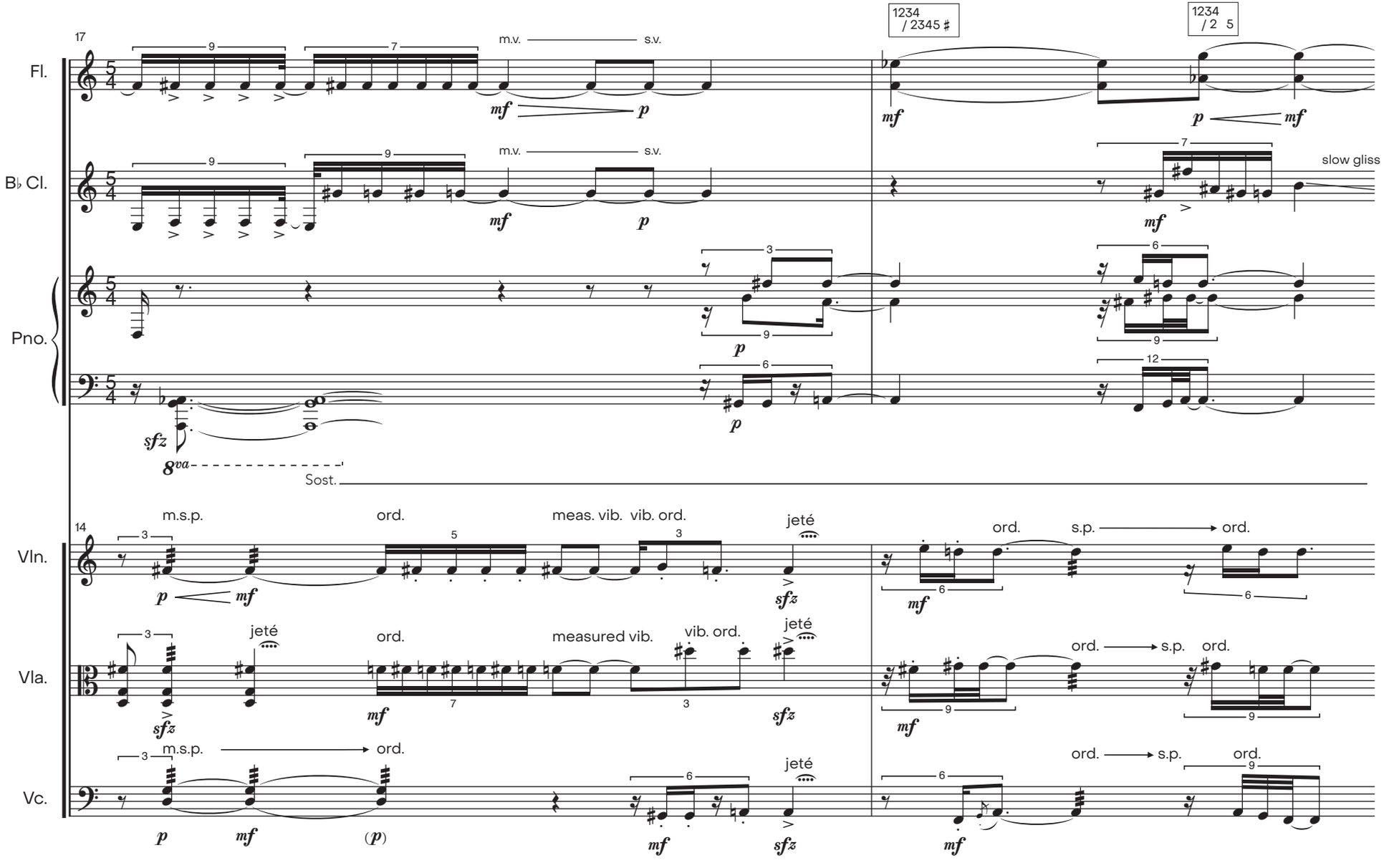

Fl.
B♭ Cl.
Pno.
Ped.
Vln.
Vla.
Vc.
(pizz.)
arco
III
IV
s.t.
s.p.
ord.
♩ = 72

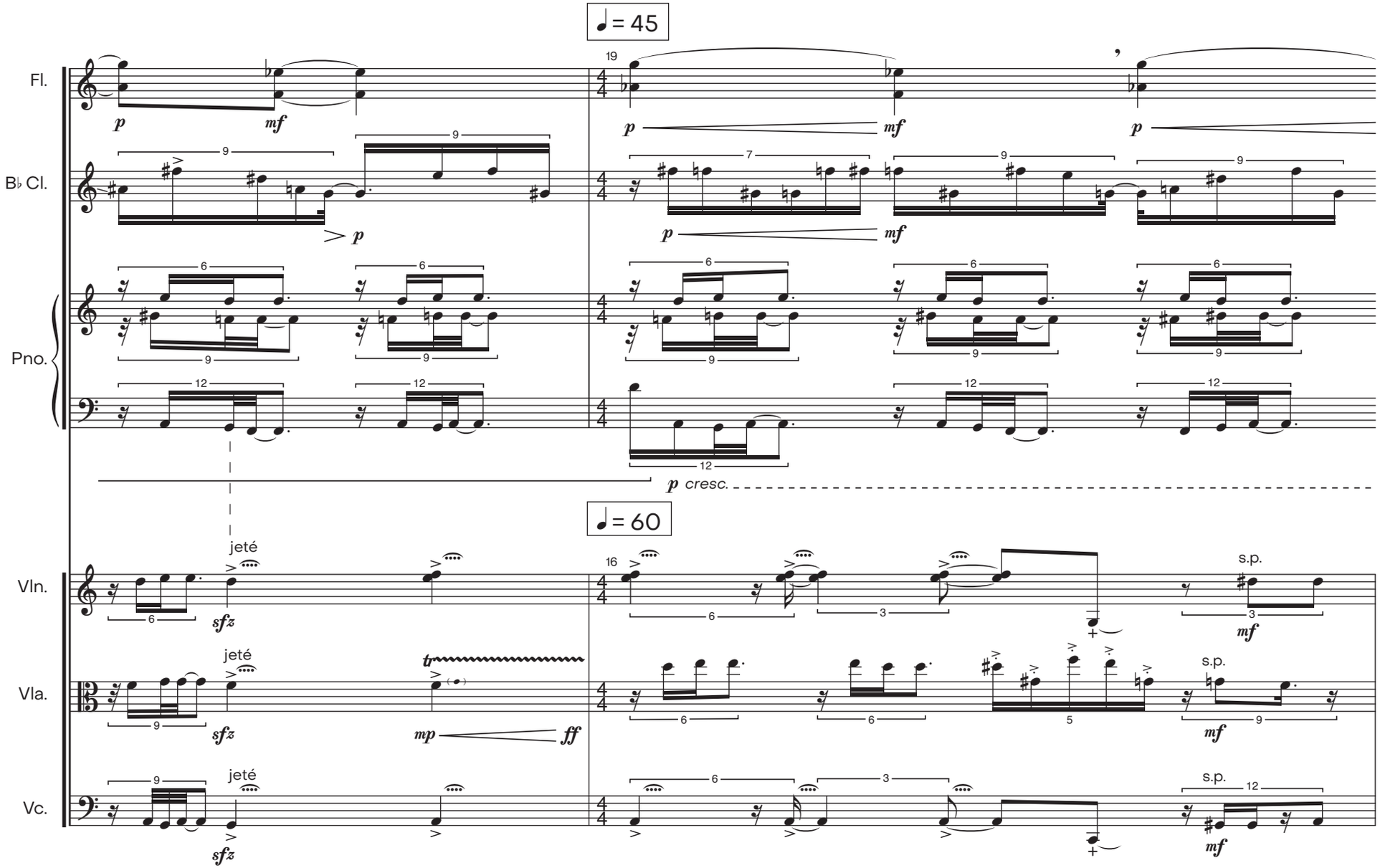

9
Fl.
B♭ Cl.
Pno.
15ma
8va
sfz
mf
p
ppp
Ped.
Ped
Vln.
Vla.
Vc.
ord.
arco
pp
sfz
f

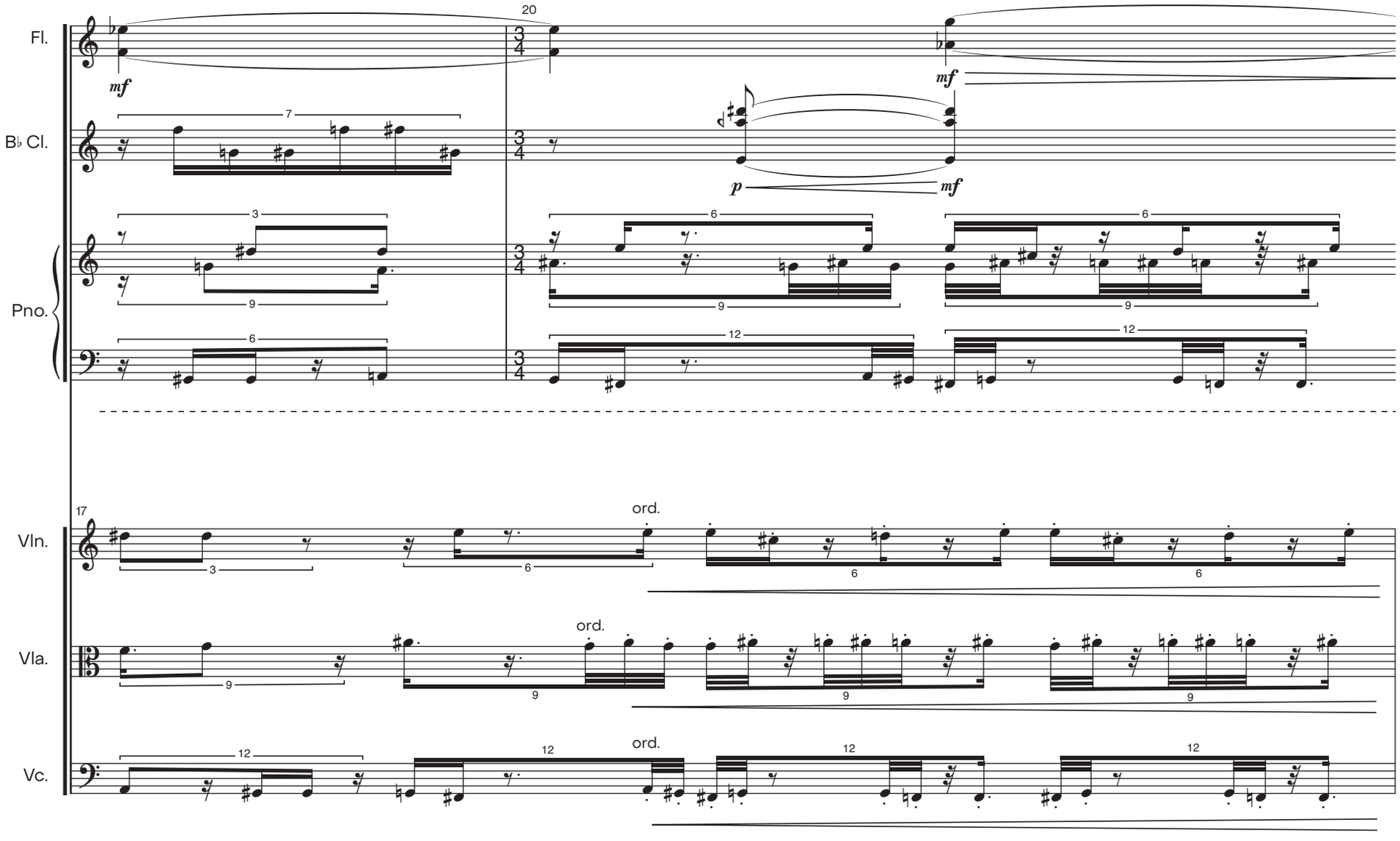

11
Fl.
B♭ Cl.
Pno.
Ped
9
Vln.
Vla.
Vc.
ord.
s.t.
m.s.p.
s.p.
measured vib.

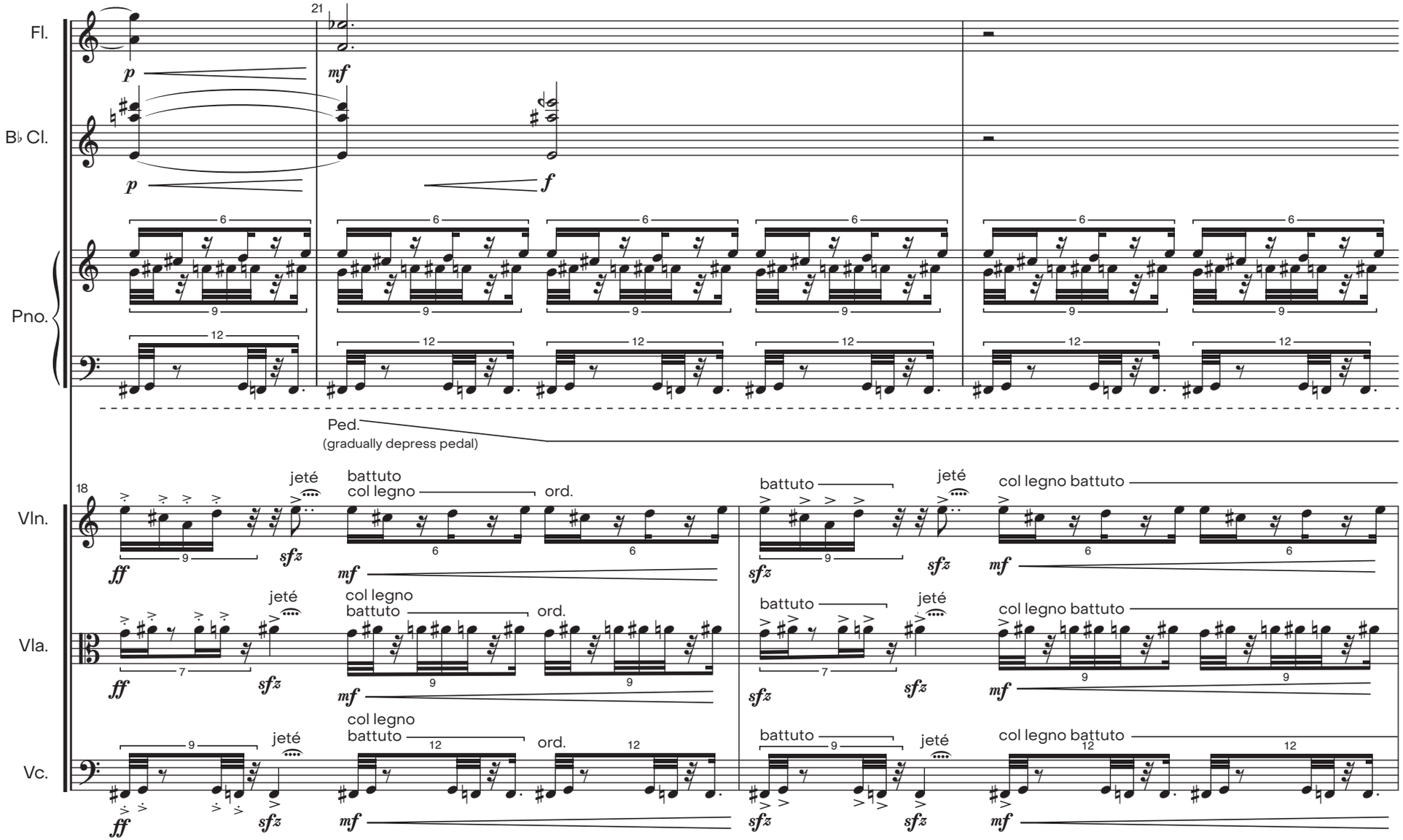

14
Fl.
B♭ Cl.
Pno.
8va
11
Vln.
Vla.
Vc.
measured vib.
arco
battuto
s.t.
jeté
mf
f
ff
sfz
(pp)

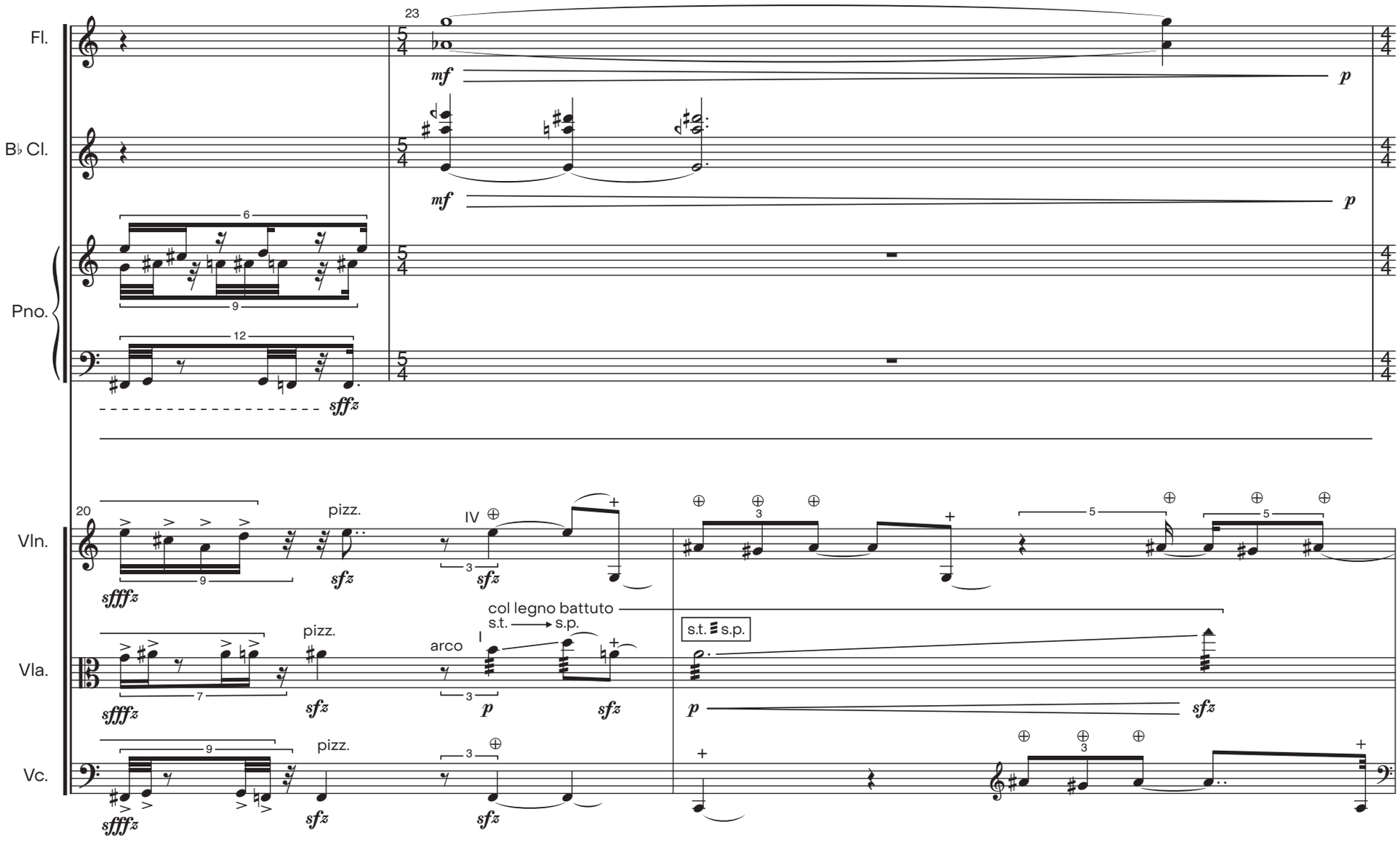

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
16
13
m.s.p.
ord.
jeté
s.t.
arco
pizz.
battuto
mf
sfz
ff
pp

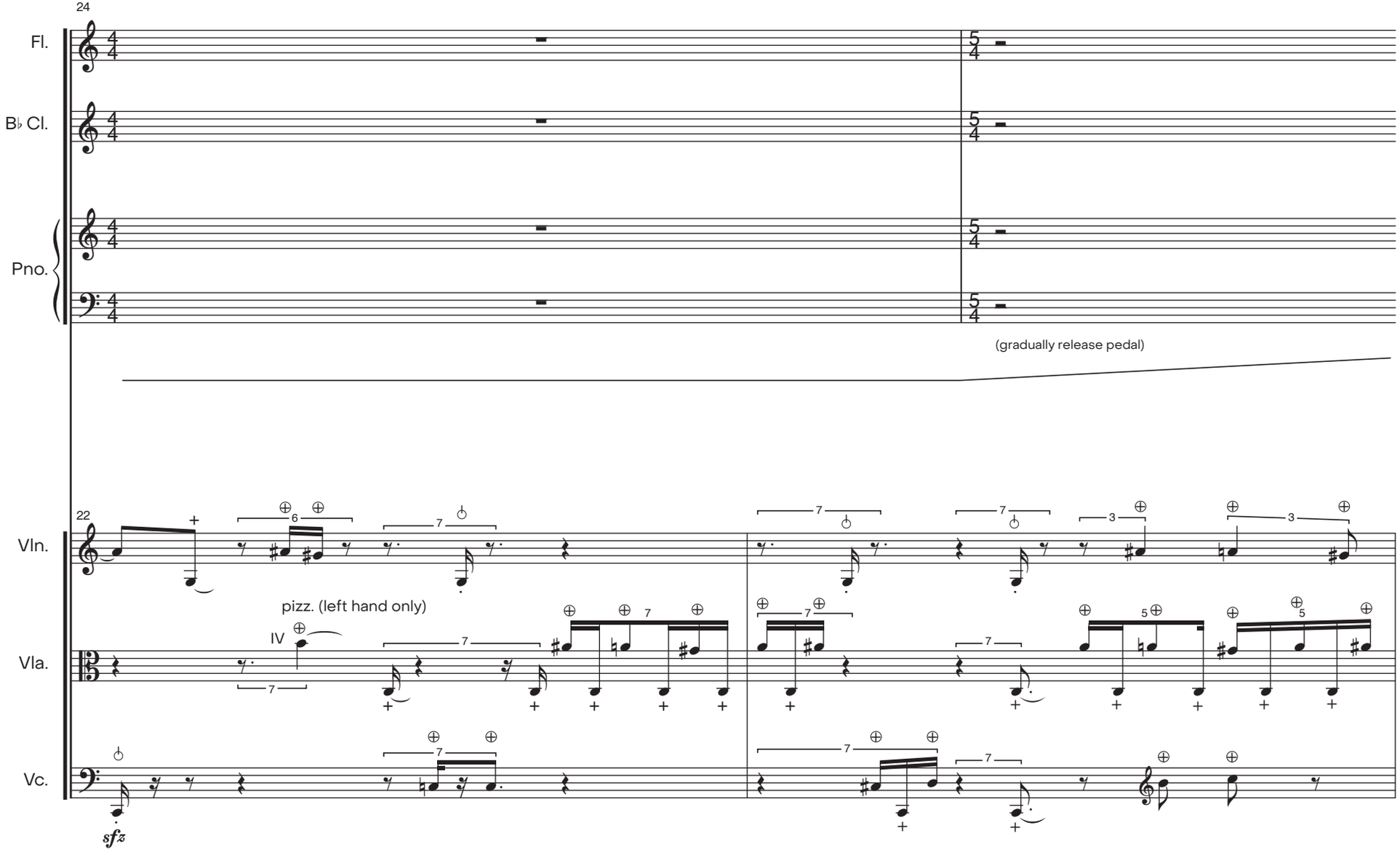

17
Fl.
B♭ Cl.
Pno.
m.v.
s.v.
1234 / 2345 #
1234 / 2 5
slow gliss
sfz
8va
Sost.
14
Vln.
Vla.
Vc.
m.s.p.
ord.
meas. vib.
vib. ord.
jeté
s.p.
measured vib.
(p)

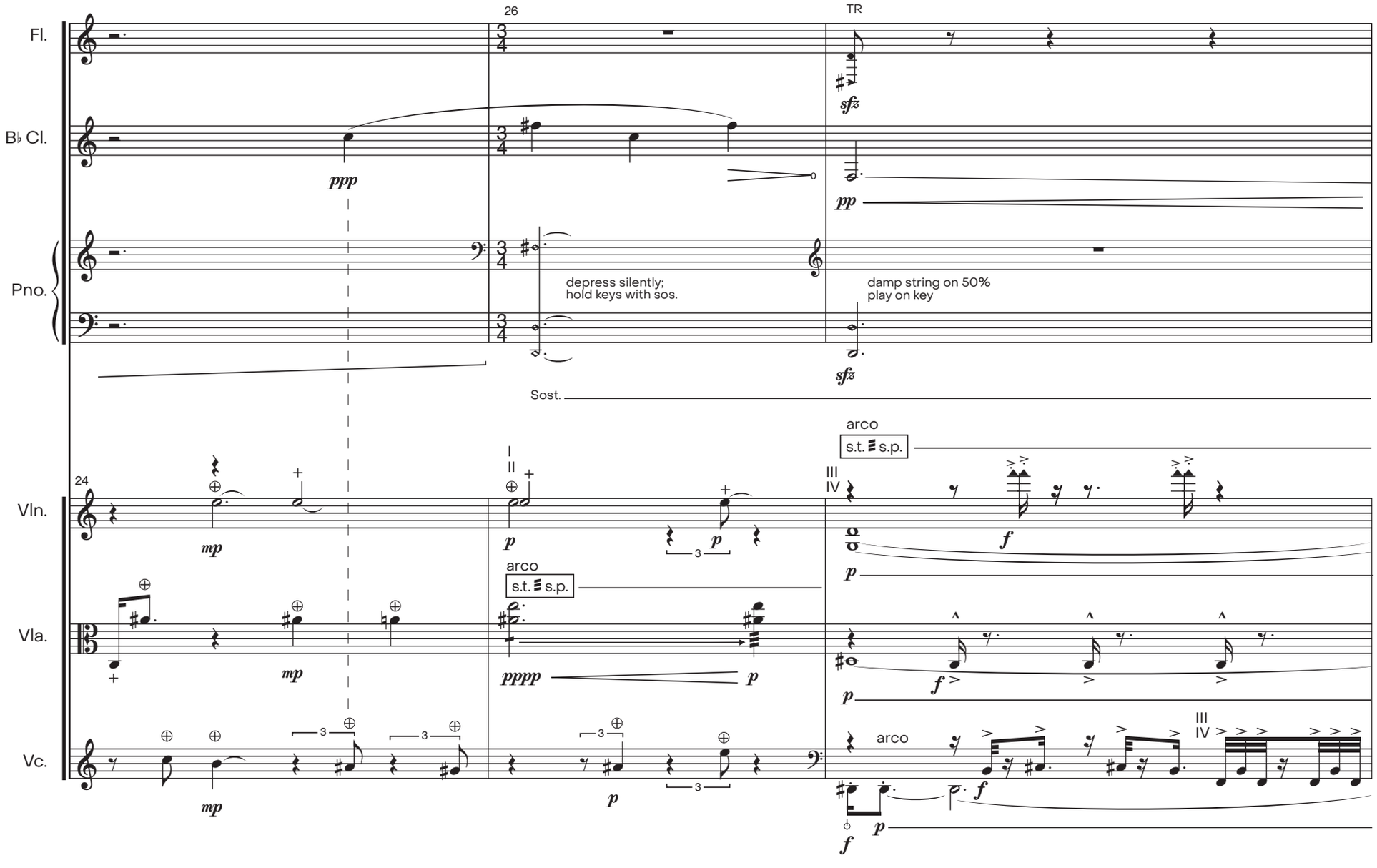

♩= 45
Fl.
B♭ Cl.
Pno.
19
p
mf
p cresc.
♩= 60
Vln.
Vla.
Vc.
16
jeté
sfz
tr
mp
ff
s.p.
mf

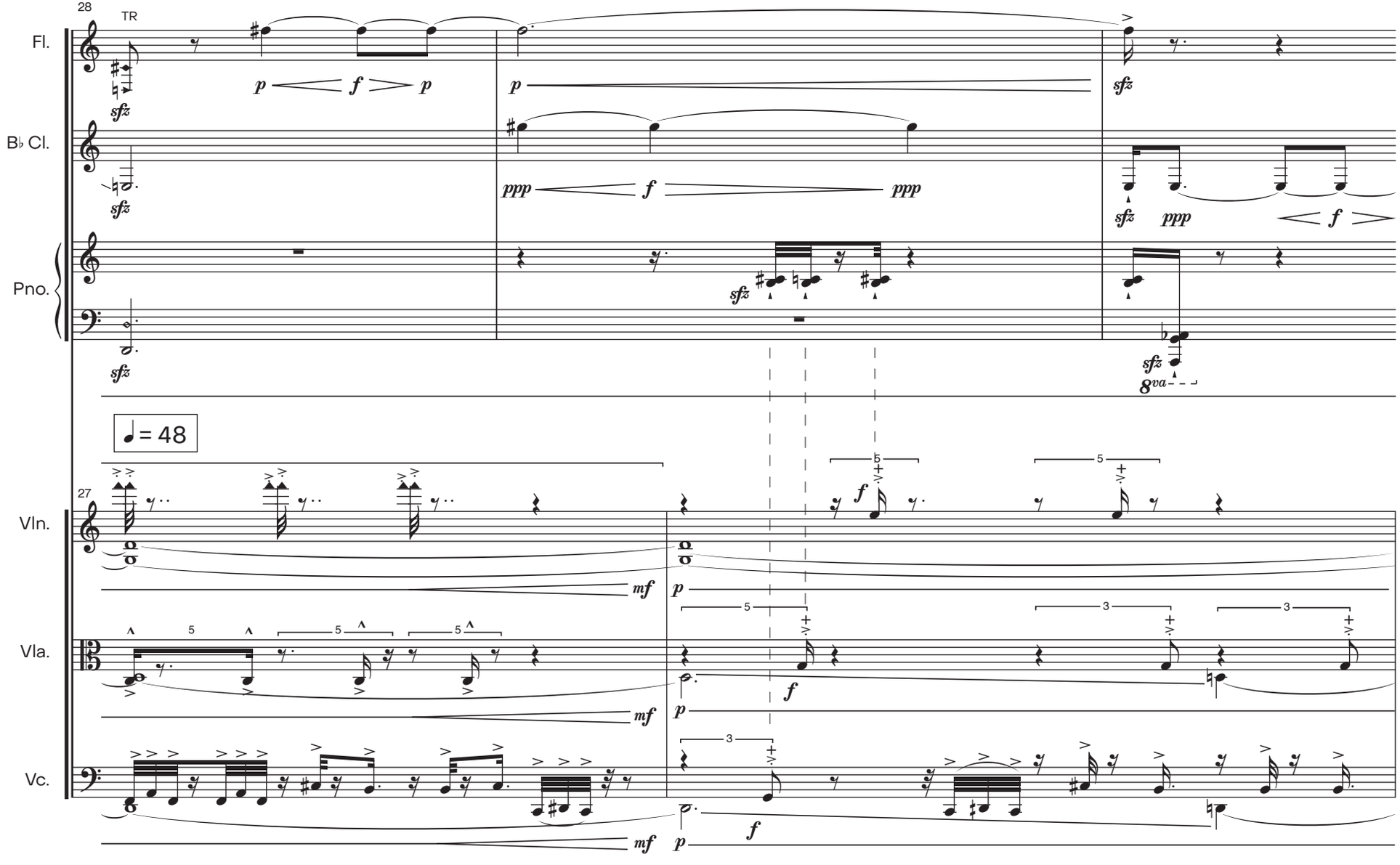

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
20
17
mf
p
ord.

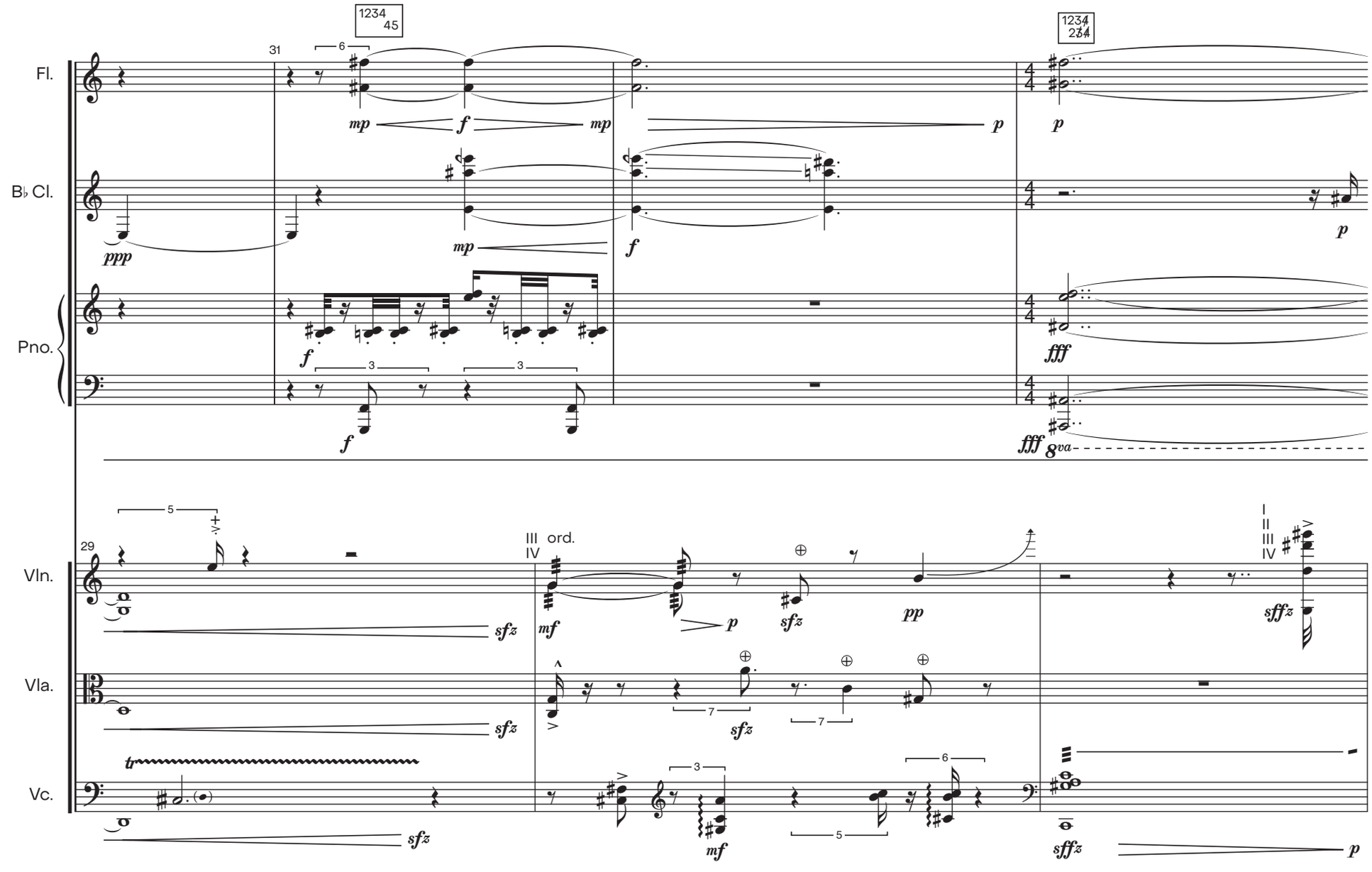

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
21
18
p
mf
f
Ped.
(gradually depress pedal)
jeté
battuto
col legno
ord.
col legno battuto
ff
sfz
mf

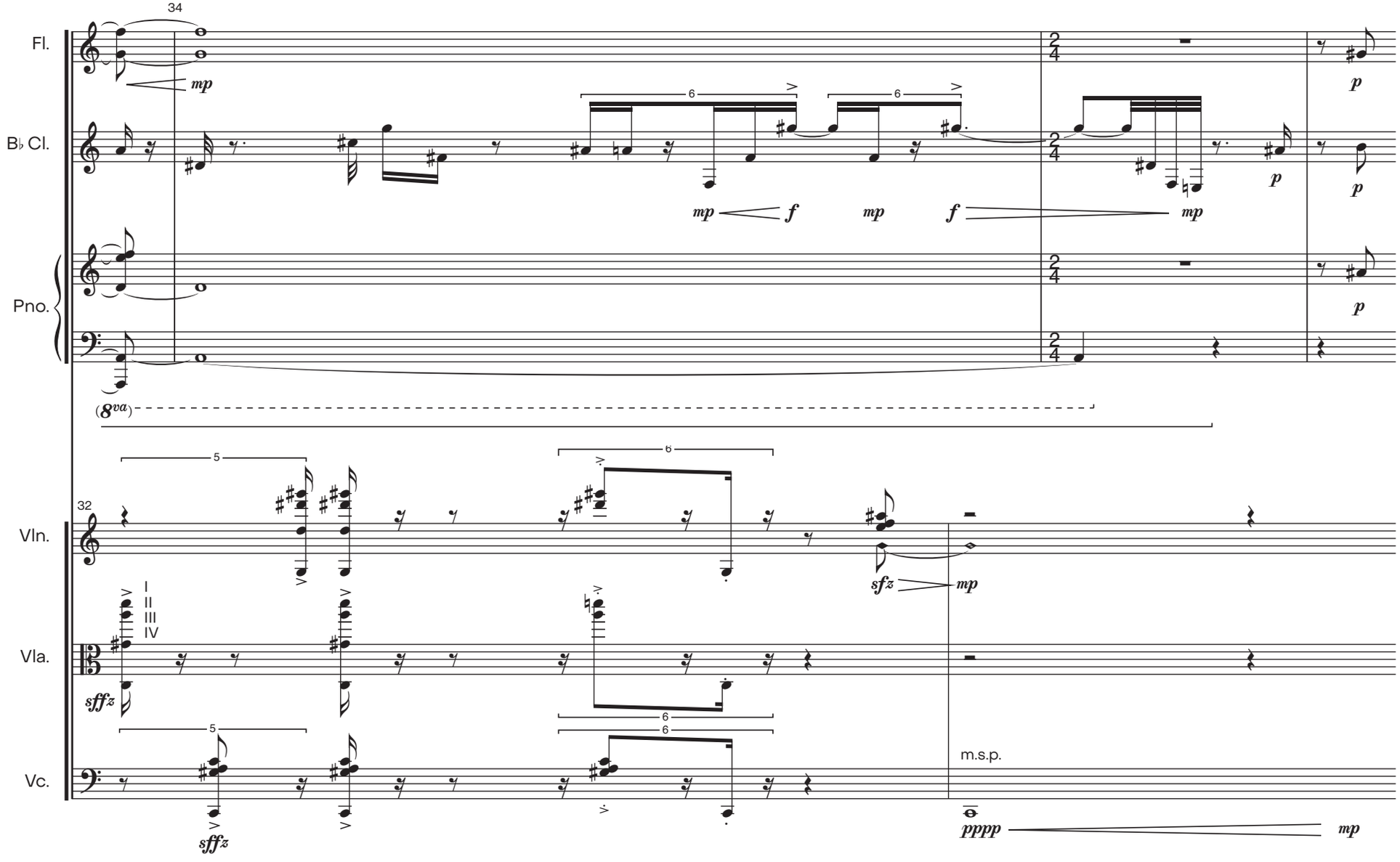

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
23
20
mf
p
sffz
sfffz
sfz
pizz.
IV
arco
I
col legno battuto
s.t. → s.p.
s.t. ≡ s.p.

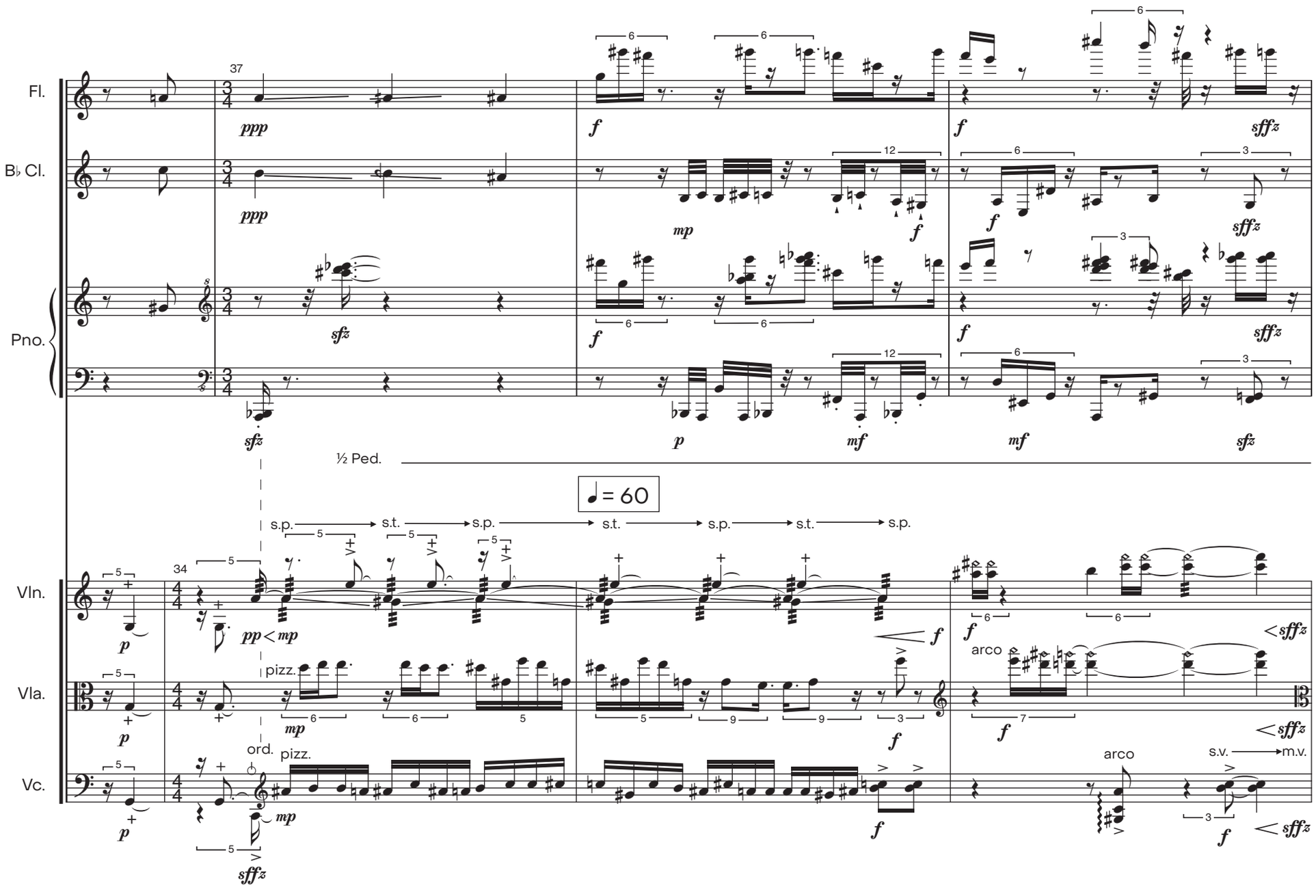

24
Fl.
B♭ Cl.
Pno.
(gradually release pedal)
22
Vln.
pizz. (left hand only)
IV
Vla.
Vc.
sfz

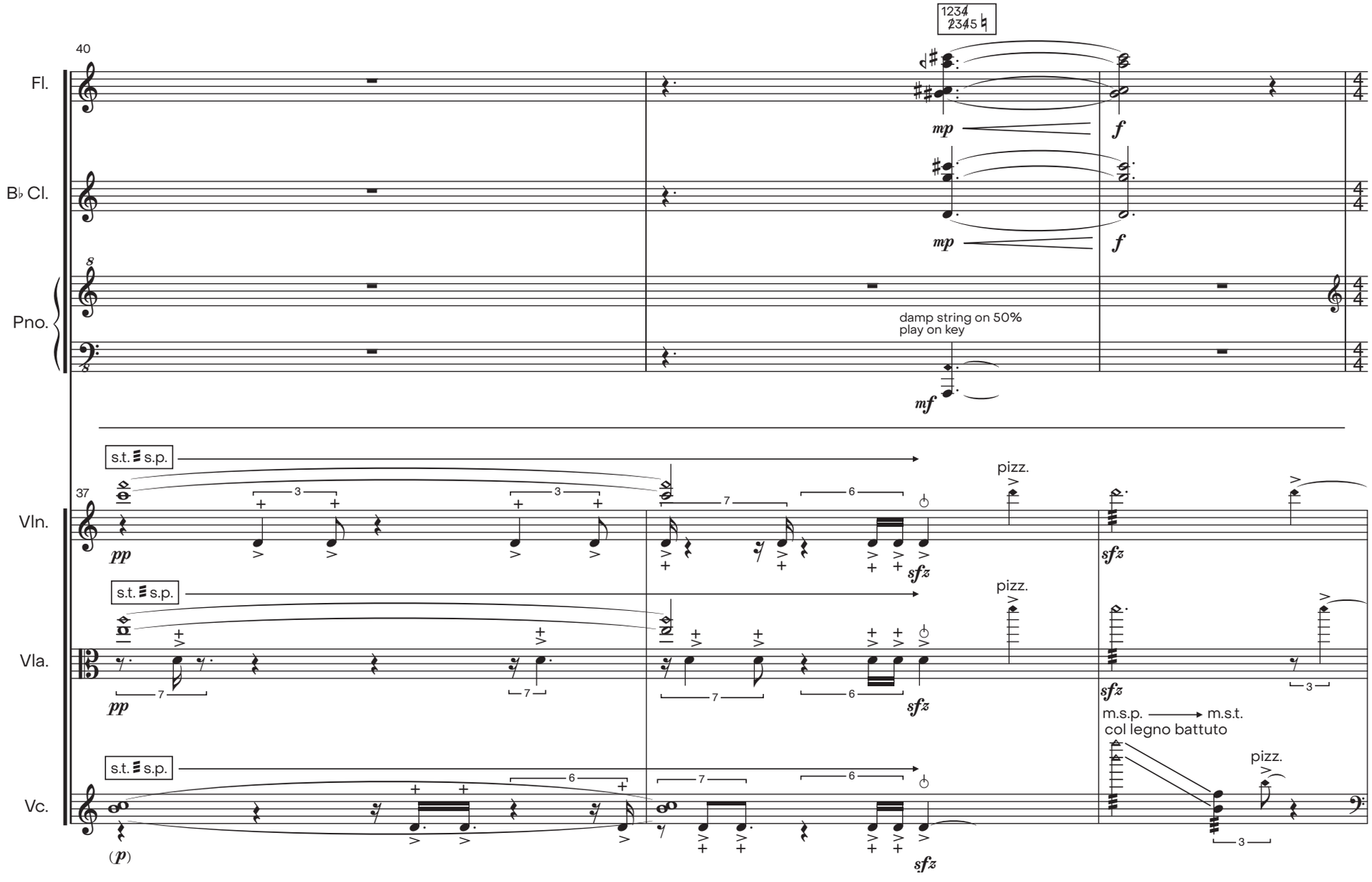

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
26
TR
24
ppp
sfz
pp
depress silently;
hold keys with sos.
damp string on 50%
play on key
Sost.
arco
s.t. s.p.
mp
p
pppp
f

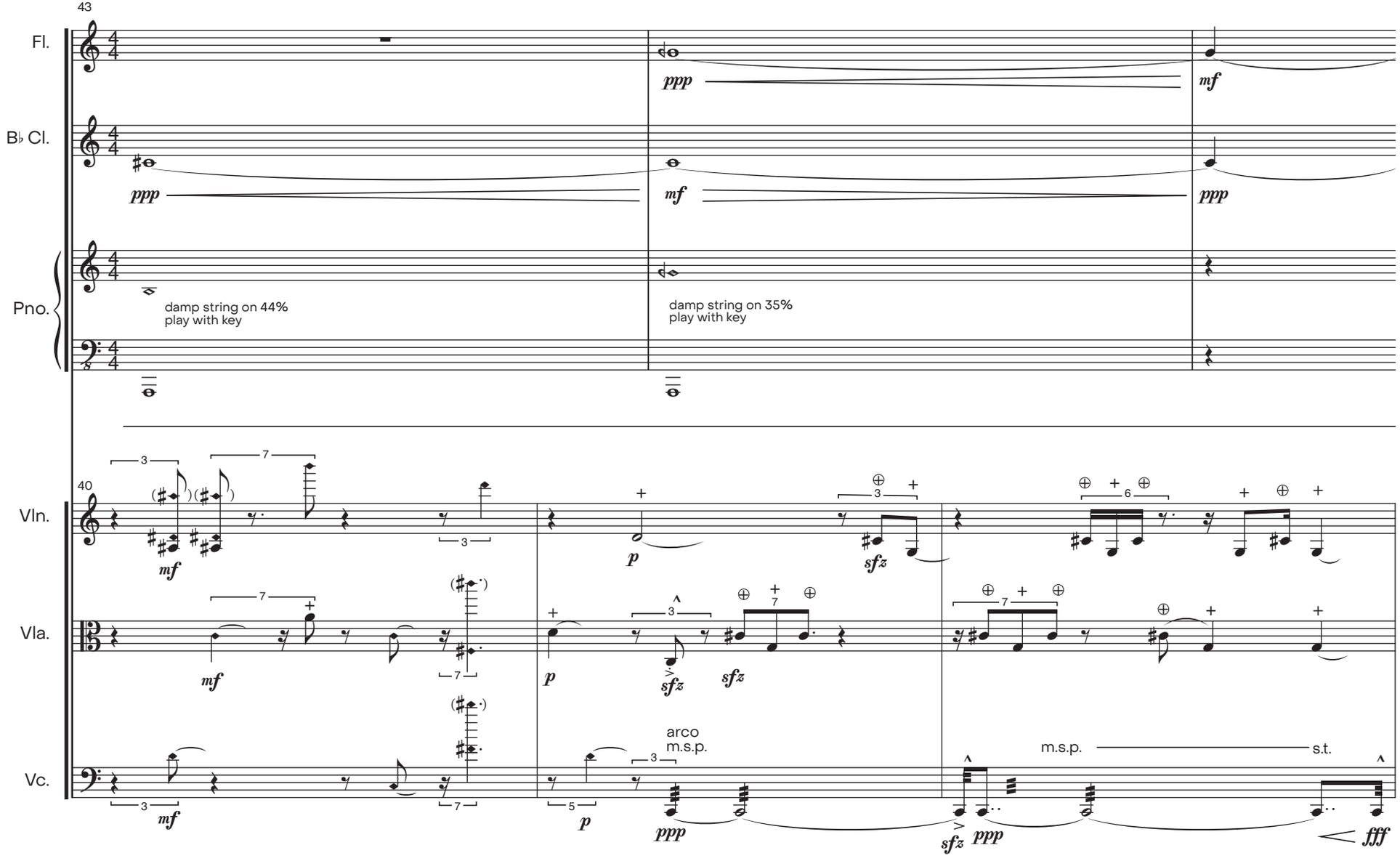

28
TR
Fl.
B♭ Cl.
Pno.
sfz
p
f
ppp
8va
♩= 48
27
Vln.
Vla.
Vc.
mf

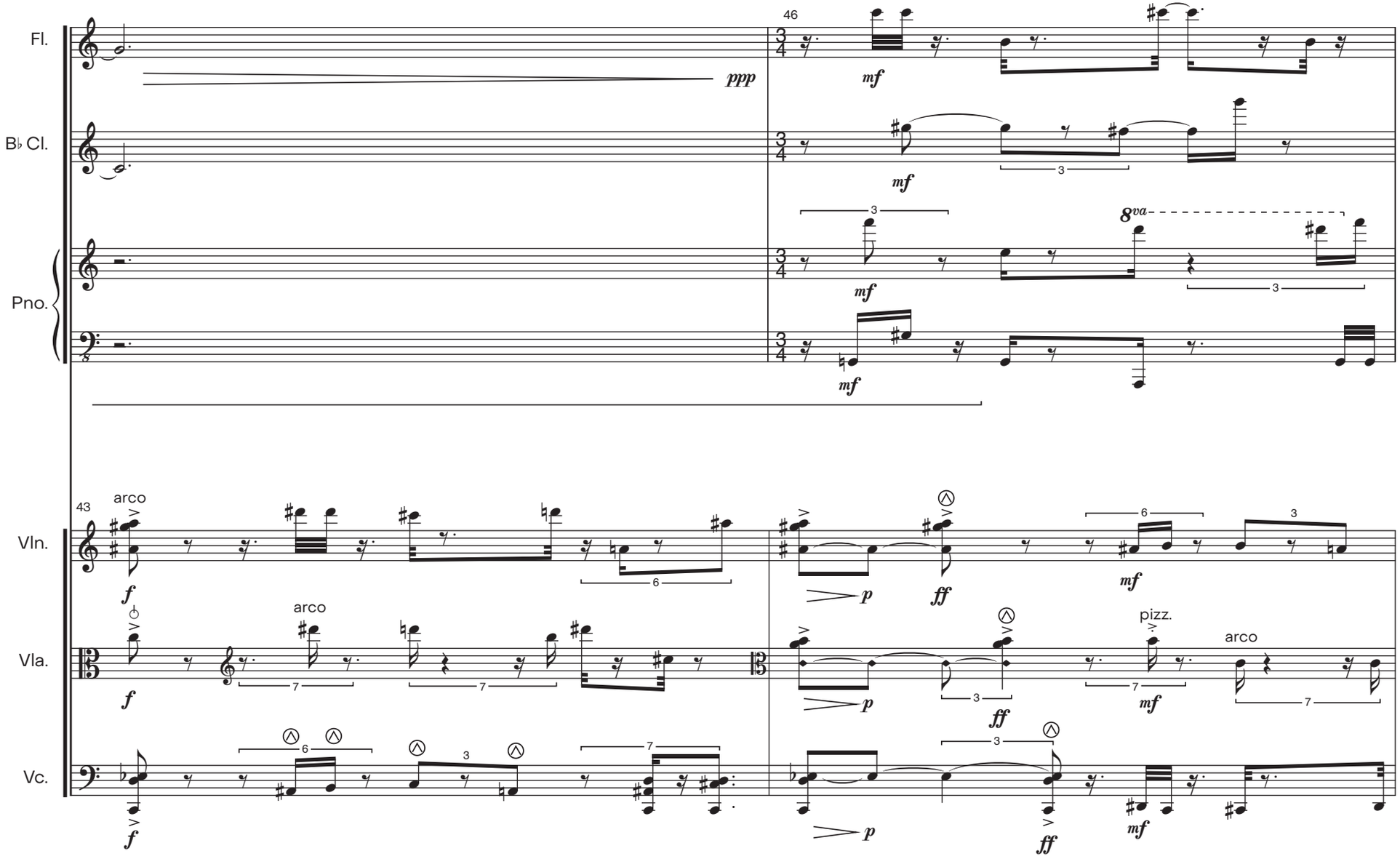

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
III ord.
IV
8va

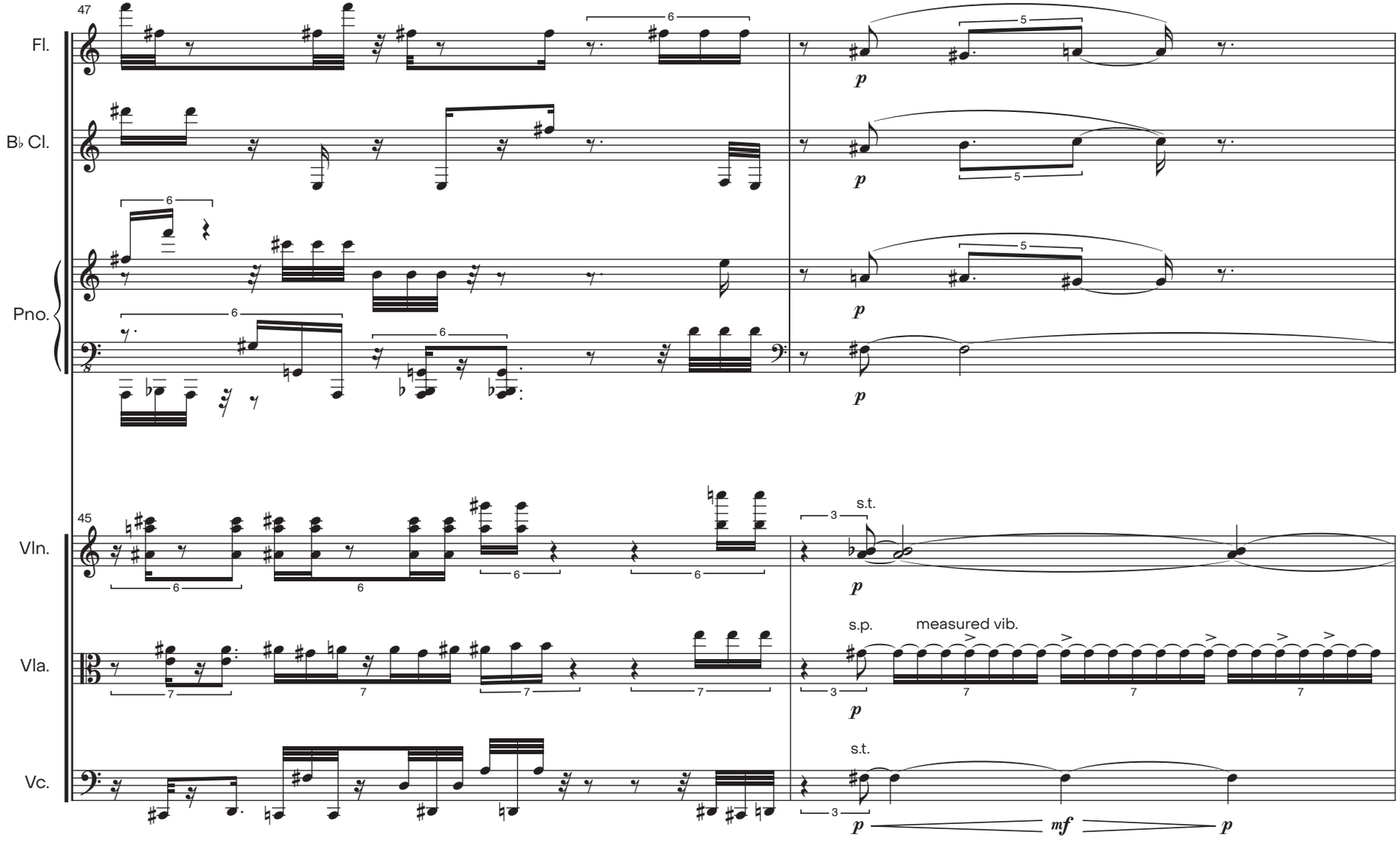

34
Fl.
B♭ Cl.
Pno.
(8va)
32
Vln.
Vla.
Vc.
I
II
III
IV
m.s.p.
mp
f
p
sfz
sffz
pppp

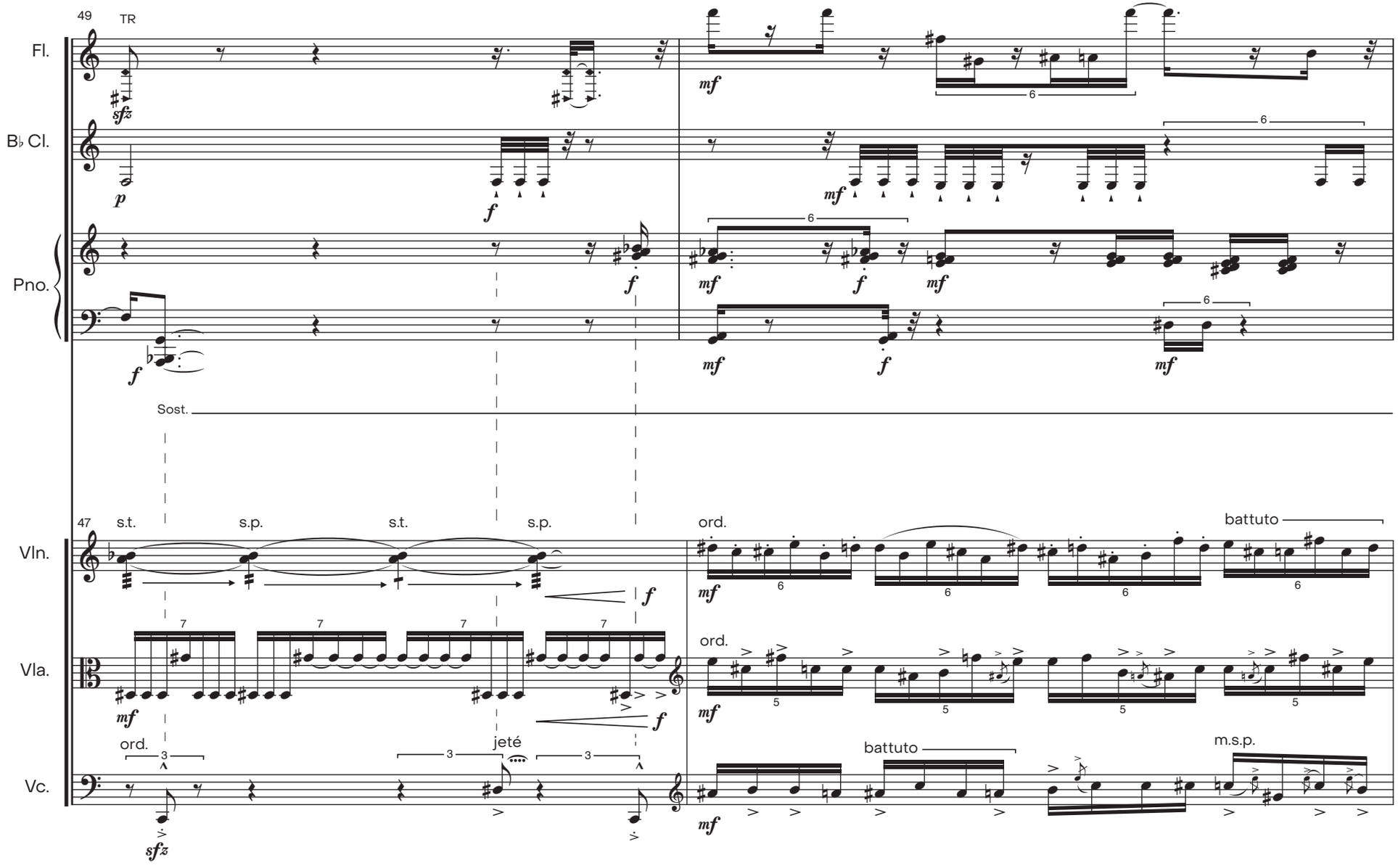

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
37
34
ppp
sfz
f
mp
p
mf
sffz
½ Ped.
♩= 60
s.p.
s.t.
pizz.
ord.
arco
s.v.
m.v.
pp < mp
< sffz

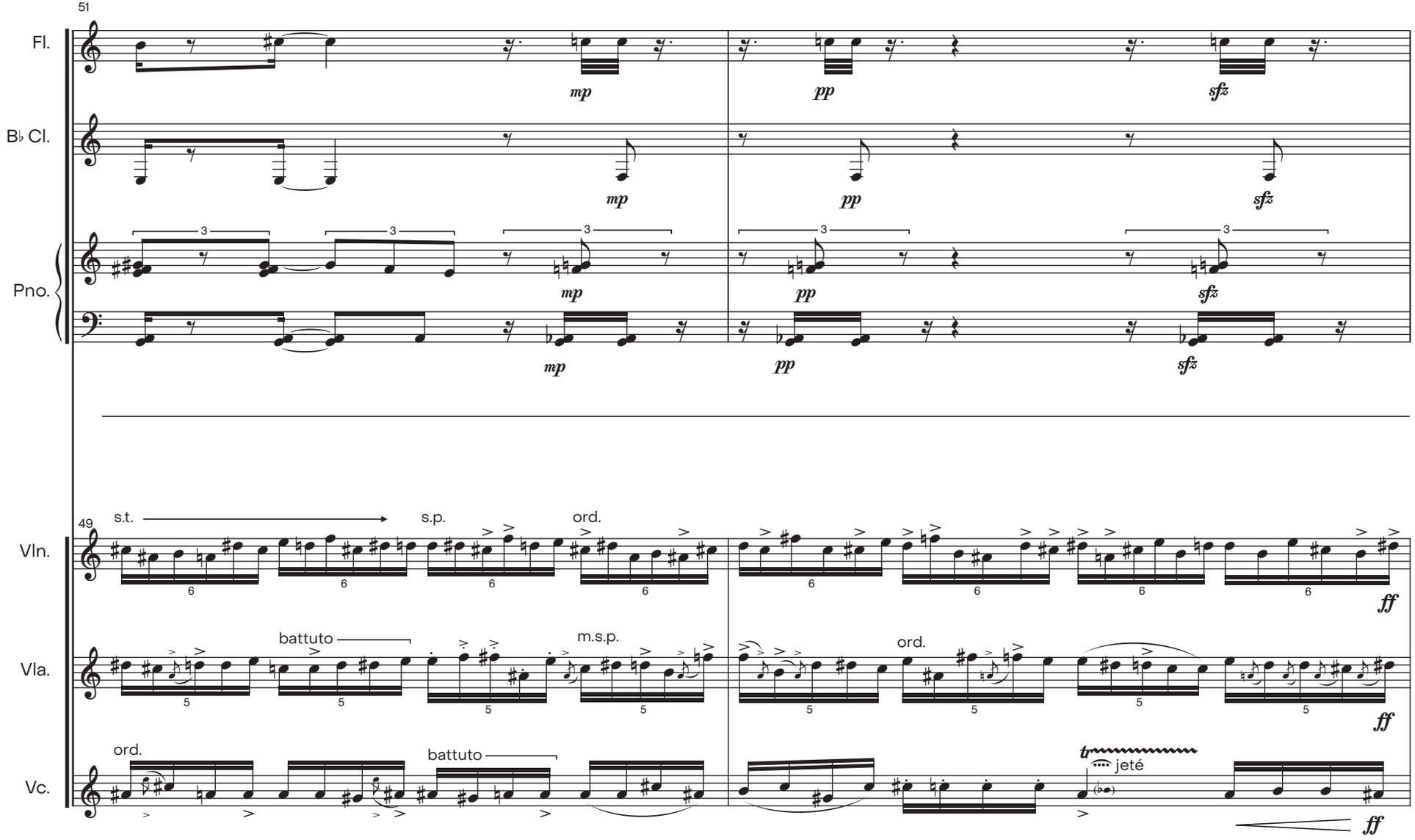

40
Fl.
B♭ Cl.
Pno.
1234
2345
mp
f
damp string on 50%
play on key
mf
37
Vln.
Vla.
Vc.
s.t. s.p.
pp
sfz
pizz.
m.s.p. → m.s.t.
col legno battuto
(p)

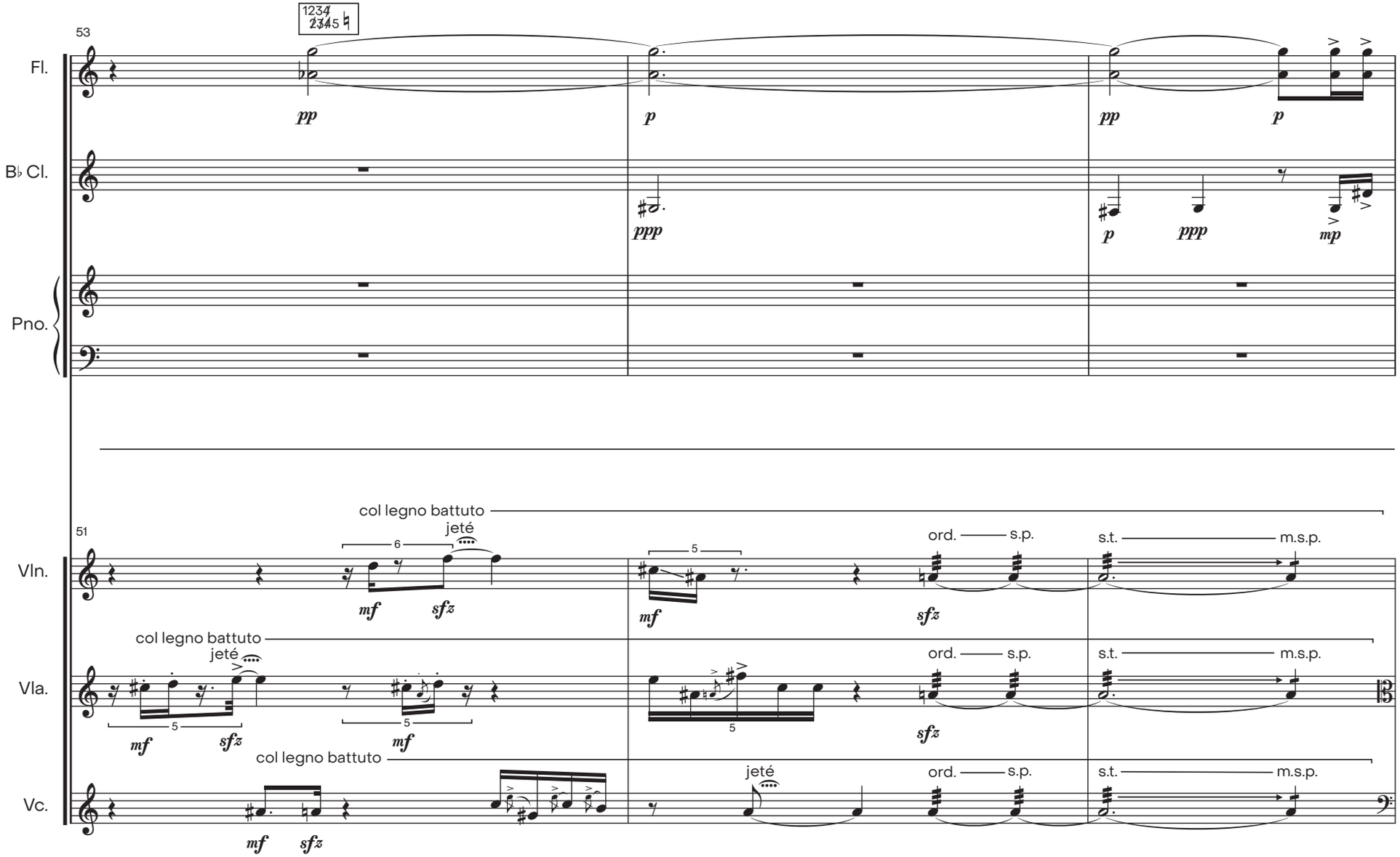

43
Fl.
B♭ Cl.
Pno.
ppp
mf
ppp
damp string on 44%
play with key
damp string on 35%
play with key
40
Vln.
Vla.
Vc.
mf
p
sfz
arco
m.s.p.
m.s.p.
s.t.
fff

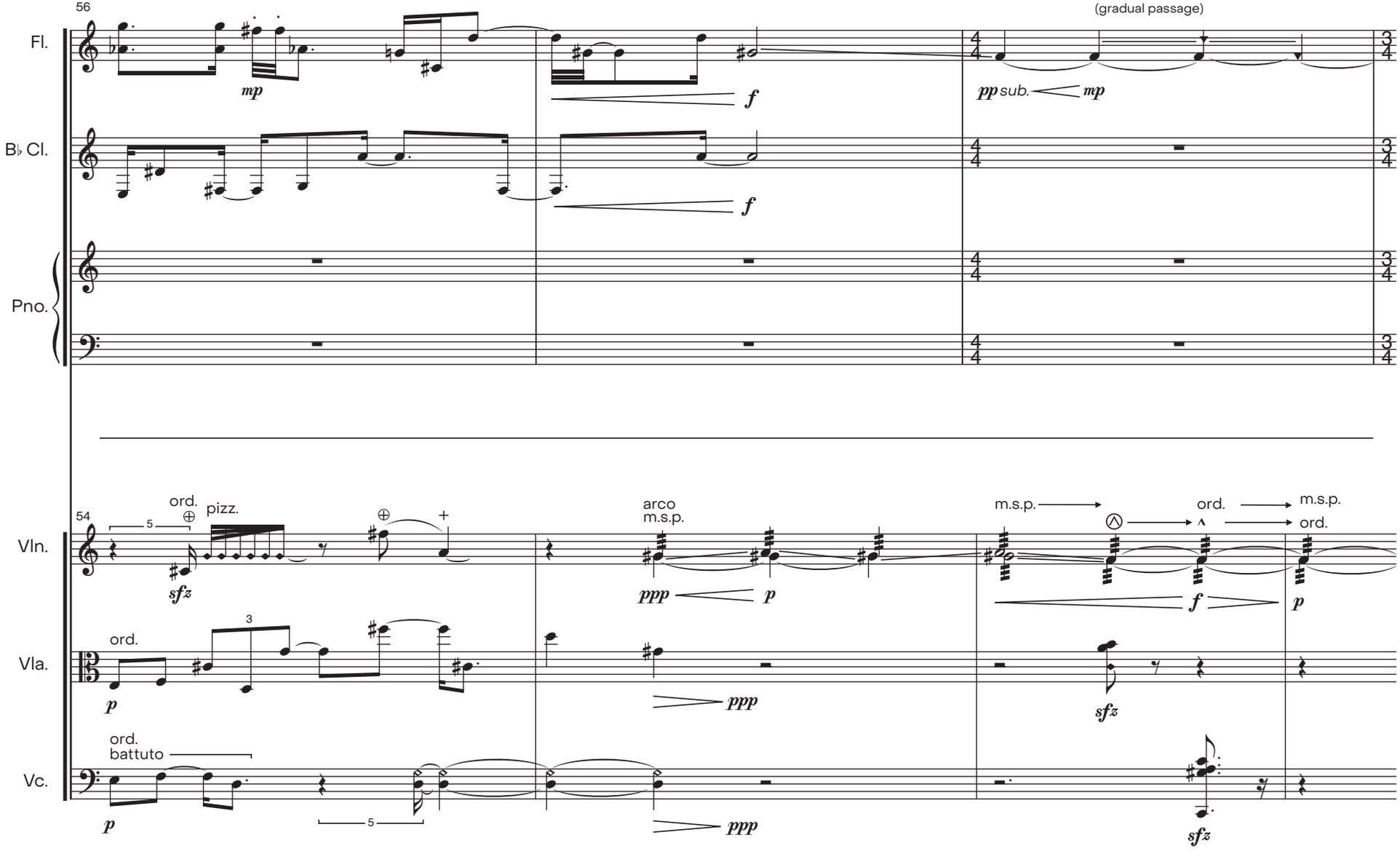

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
46
43
arco
pizz.
ppp
mf
f
p
ff
8va

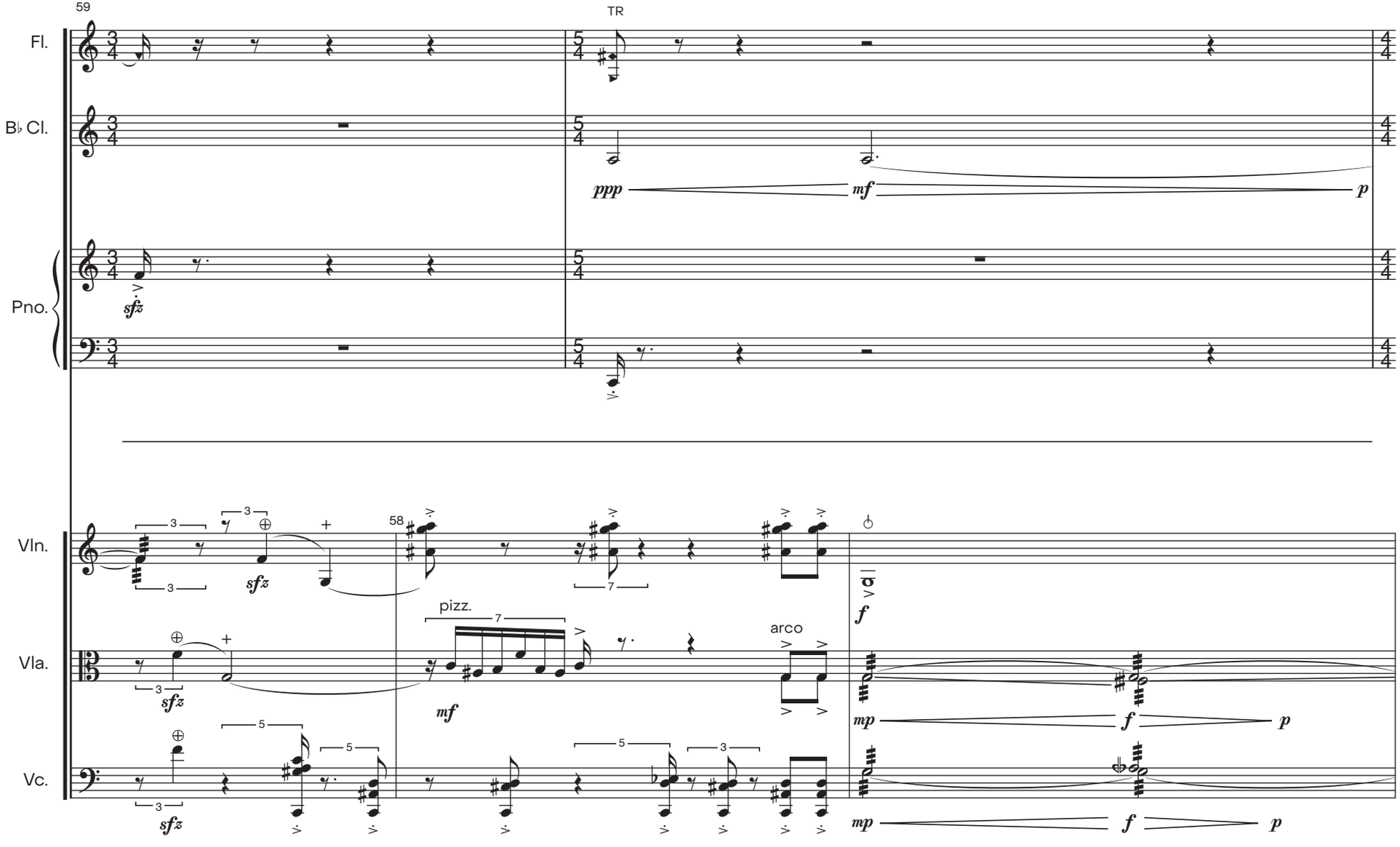

47
Fl.
B♭ Cl.
Pno.
45
Vln.
Vla.
Vc.
p
s.t.
s.p.
measured vib.
mf

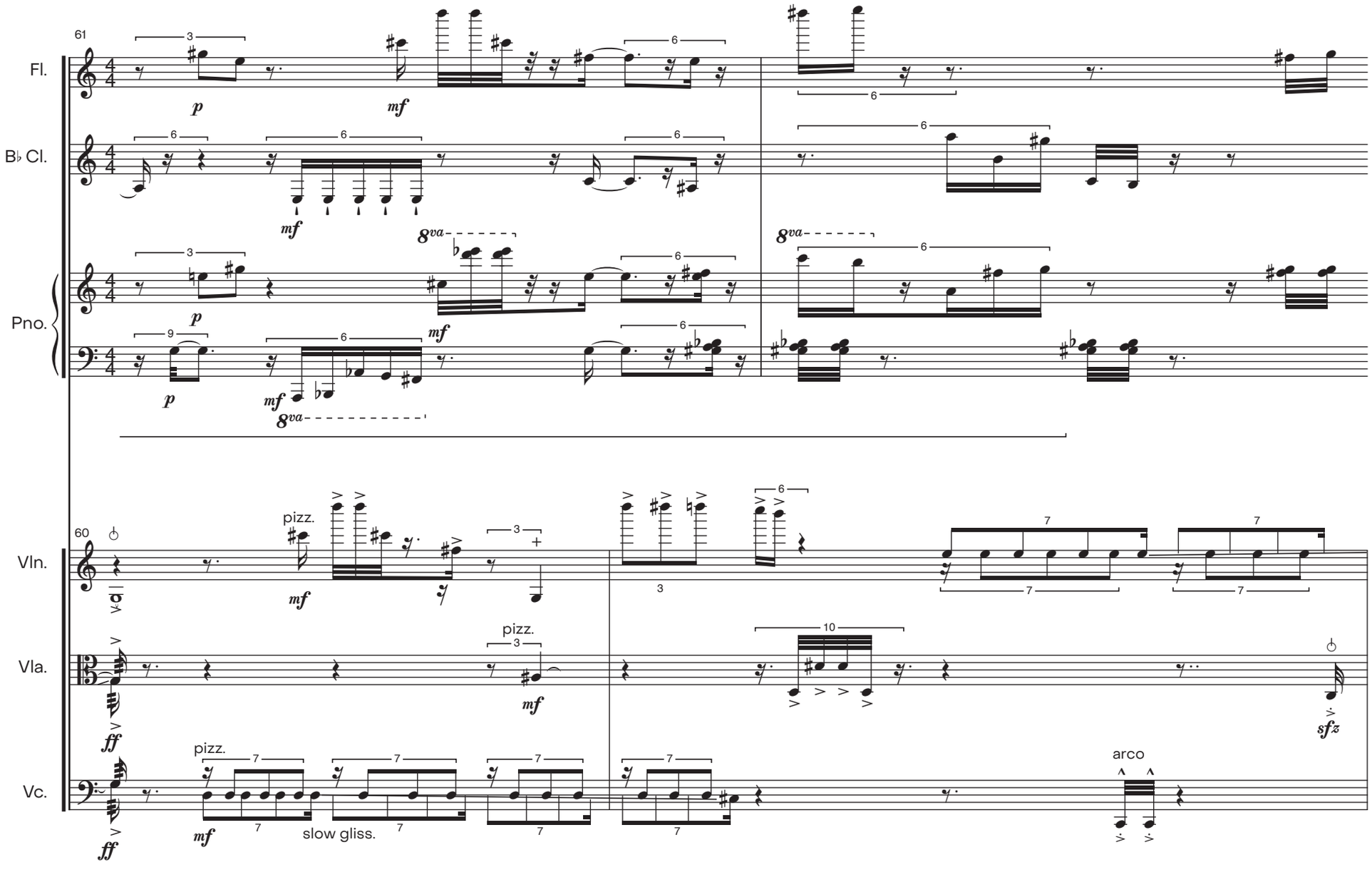

49
TR
Fl.
B♭ Cl.
Pno.
Sost.
47
s.t.
s.p.
s.t.
s.p.
ord.
battuto
Vln.
Vla.
ord.
ord.
jeté
battuto
m.s.p.
Vc.

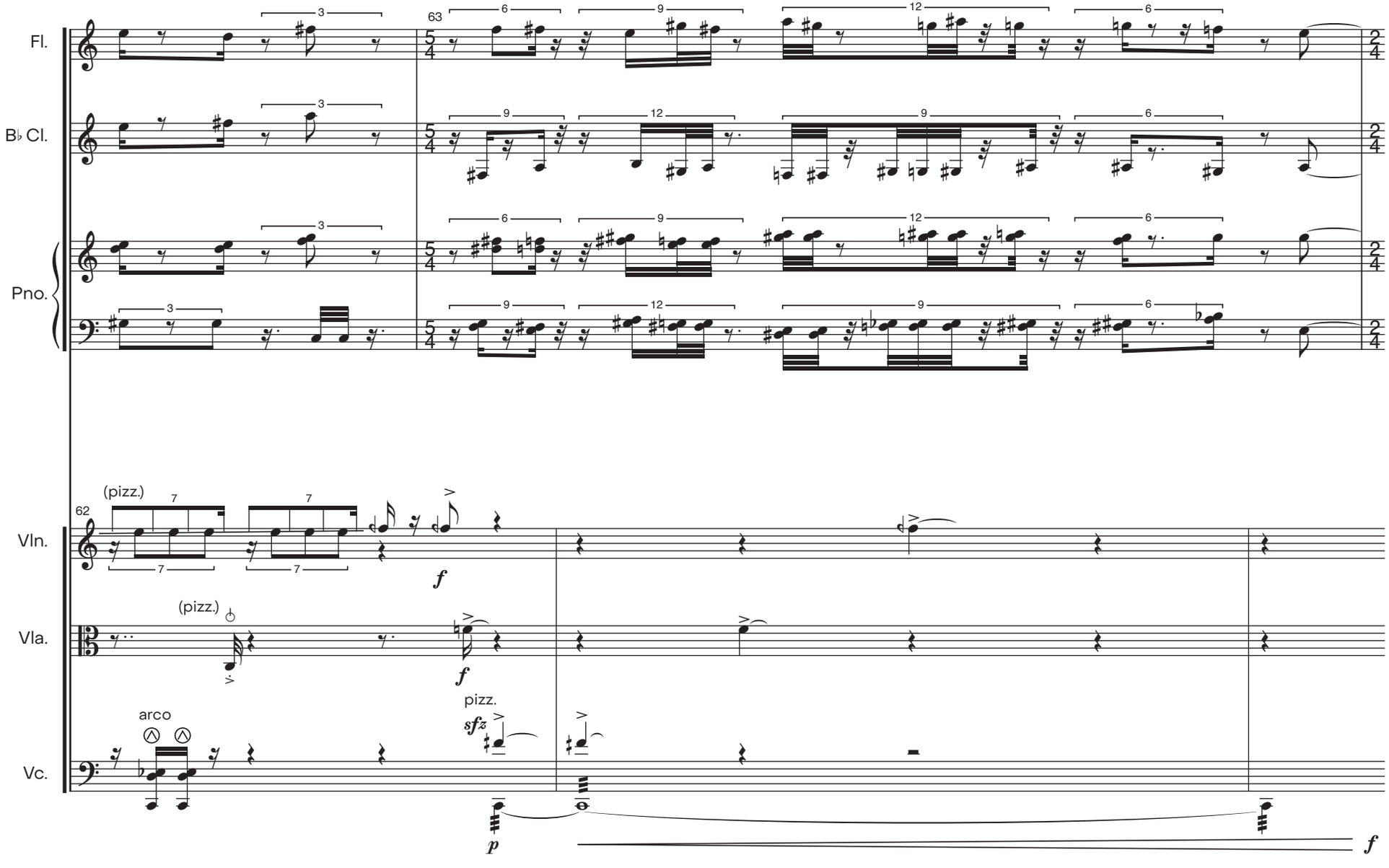

51
Fl.
B♭ Cl.
Pno.
mp
pp
sfz
49
Vln.
Vla.
Vc.
s.t.
s.p.
ord.
battuto
m.s.p.
tr
jeté
ff

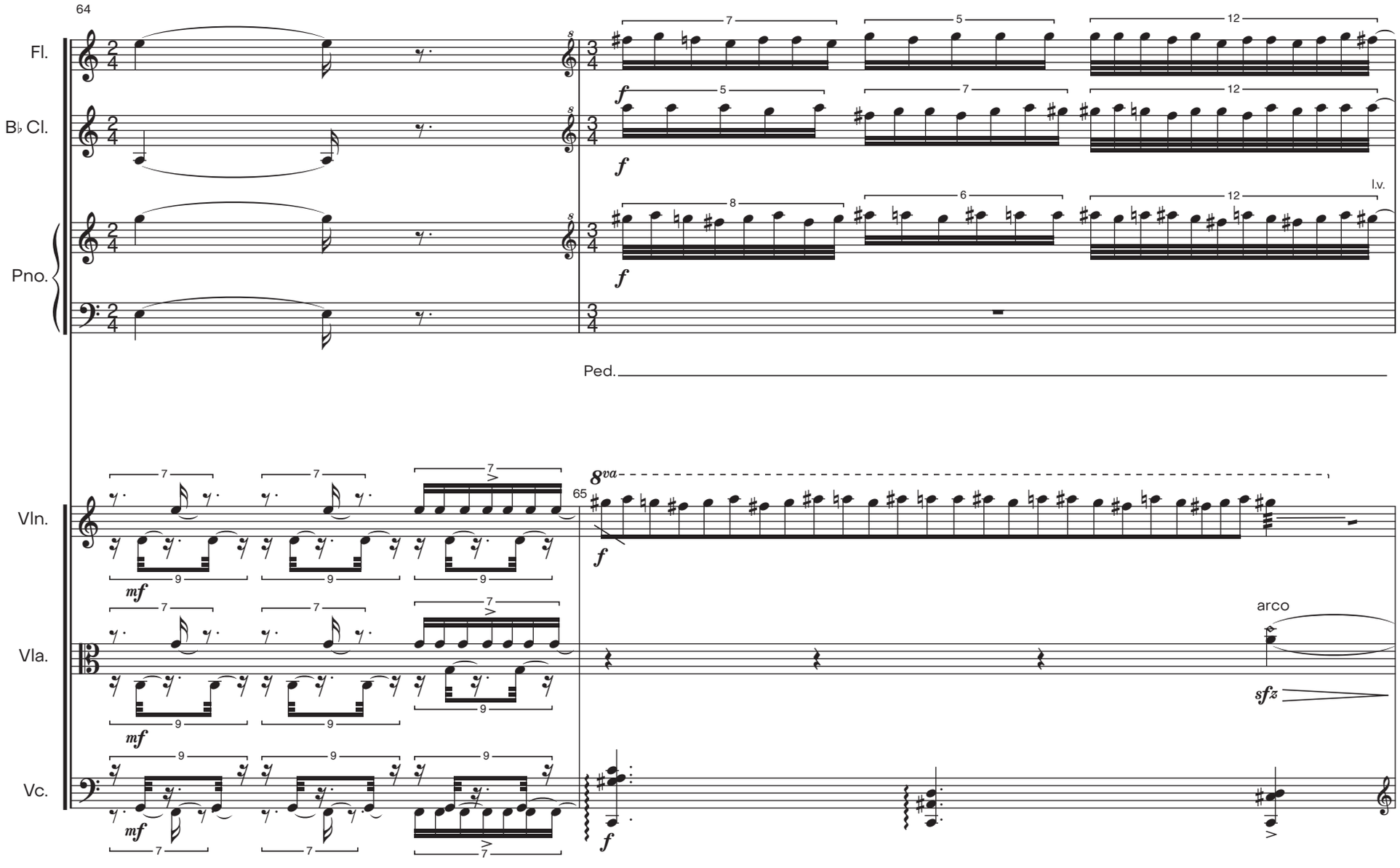

53
1234
2345
Fl.
B♭ Cl.
Pno.
pp
p
pp
p
ppp
p
ppp
mp
51
Vln.
Vla.
Vc.
col legno battuto
jeté
mf
sfz
ord.
s.p.
s.t.
m.s.p.

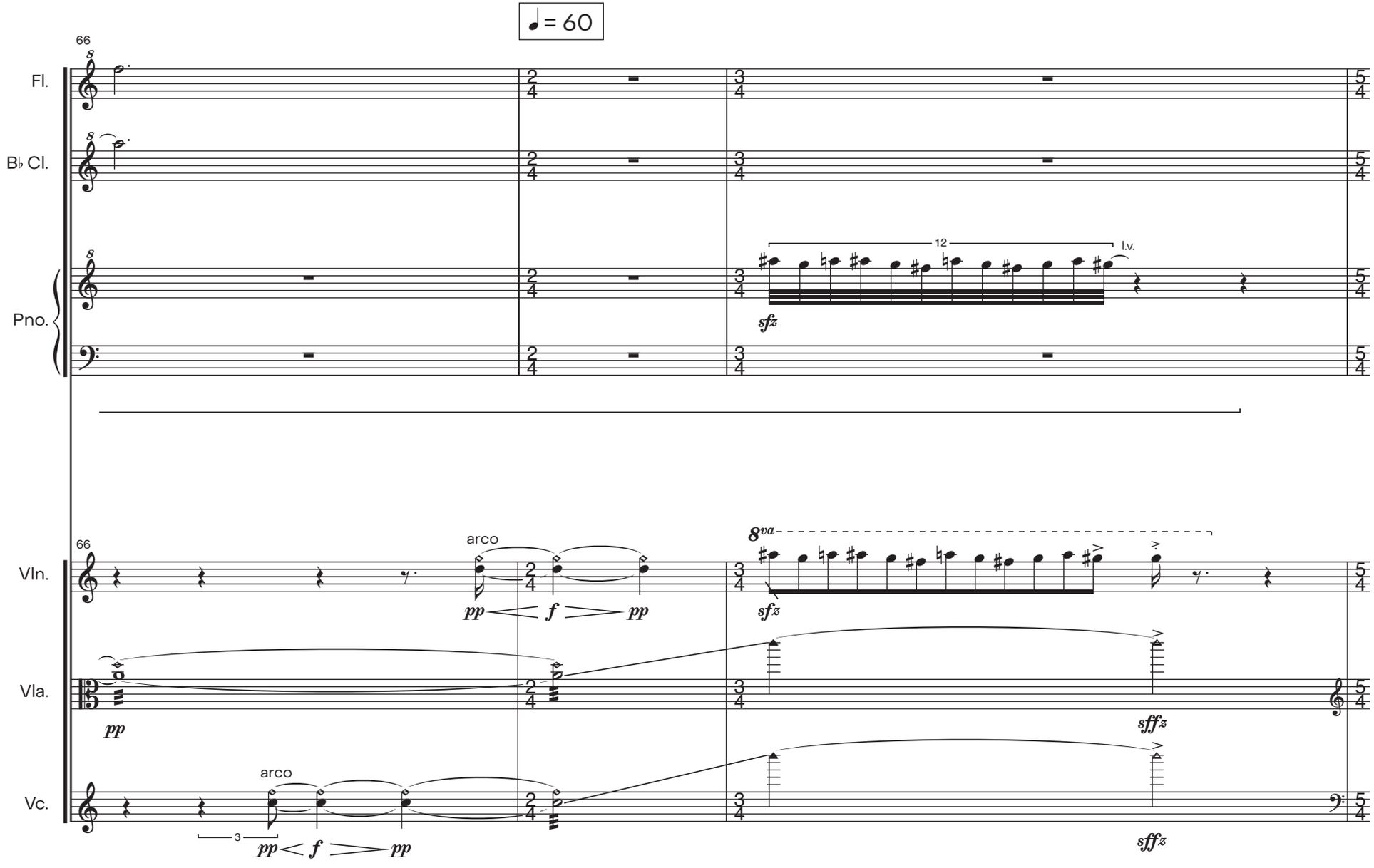

56
(gradual passage)
Fl.
mp
f
pp sub.
mp
B♭ Cl.
f
Pno.
54
ord.
pizz.
Vln.
sfz
arco
m.s.p.
ppp
p
m.s.p.
ord.
m.s.p.
ord.
f
p
Vla.
ord.
p
ppp
sfz
Vc.
ord.
battuto
p
ppp
sfz

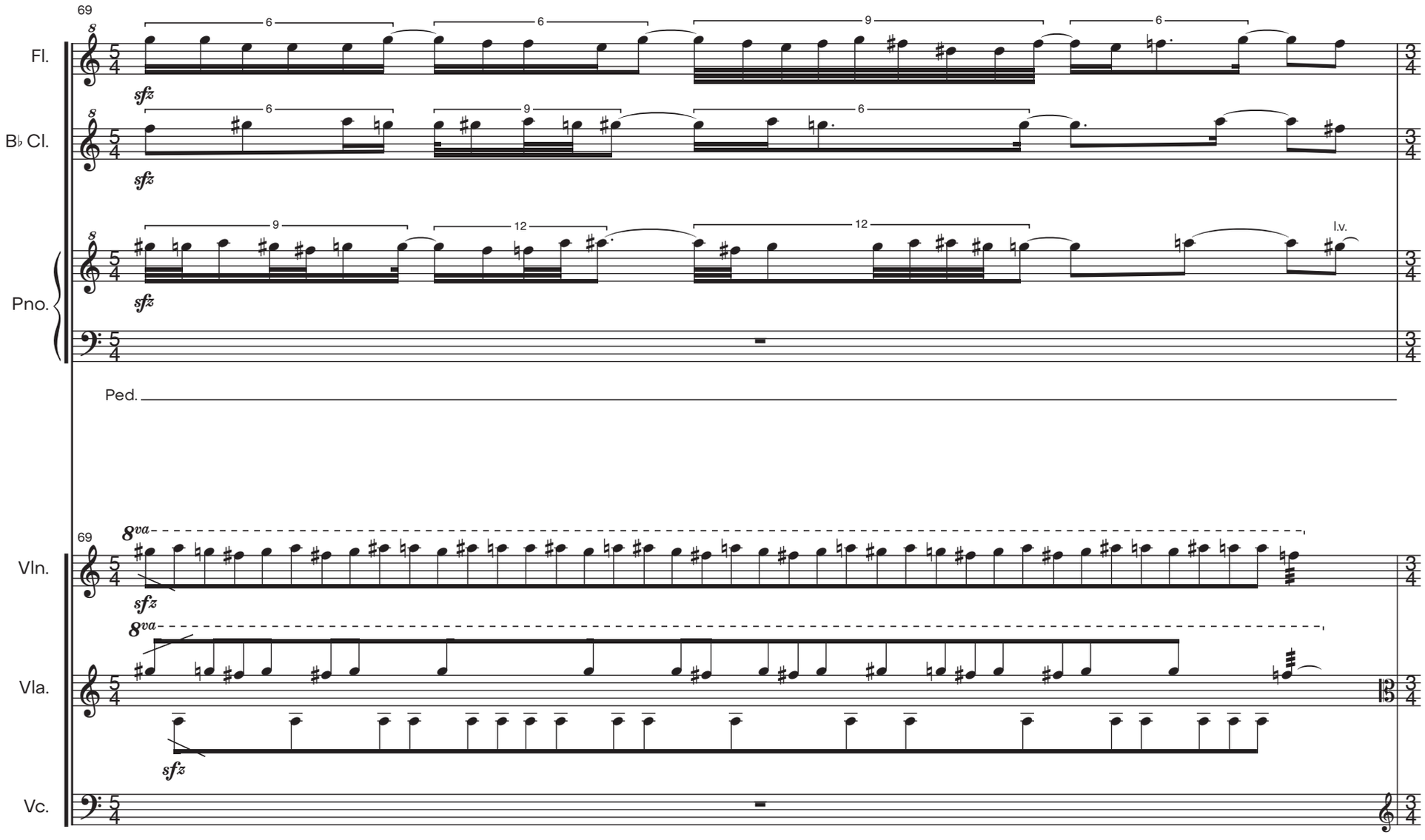

59
TR
Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
58
pizz.
arco
ppp
mf
p
sfz
mp
f

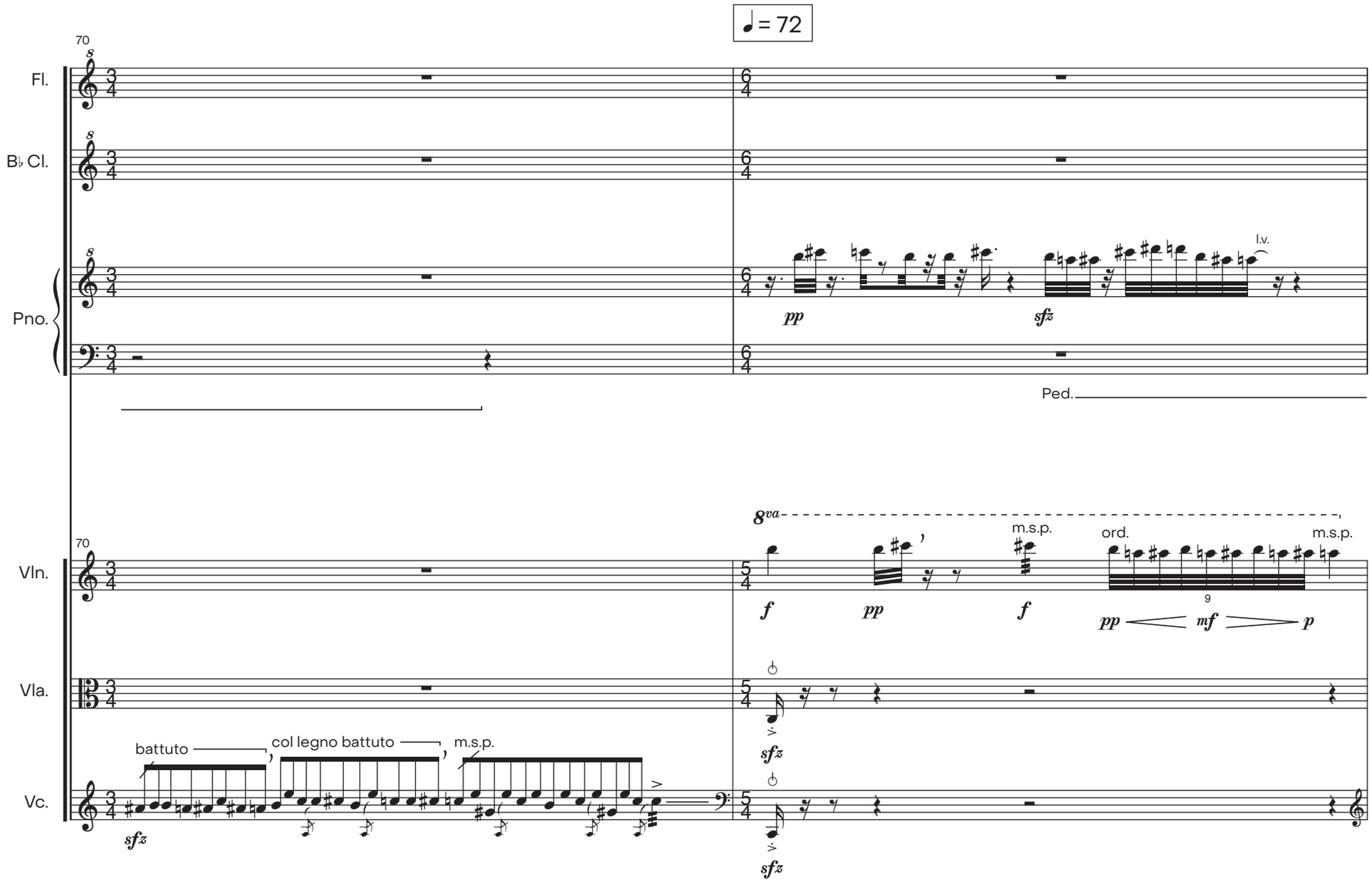

61
Fl.
B♭ Cl.
Pno.
60
Vln.
Vla.
Vc.
pizz.
slow gliss.
arco
8va

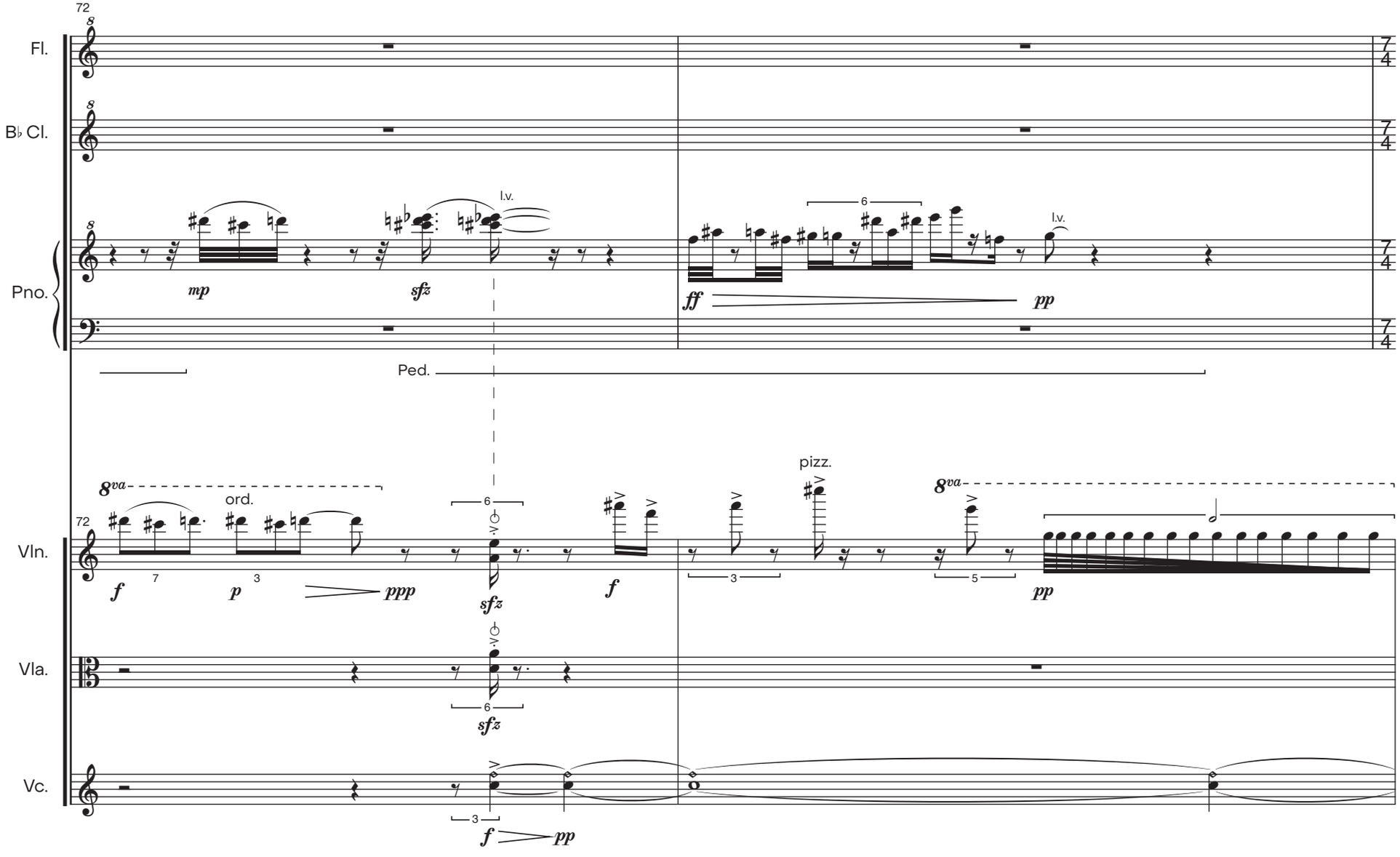

Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
63
62
(pizz.)
arco
pizz.
sfz
f
p

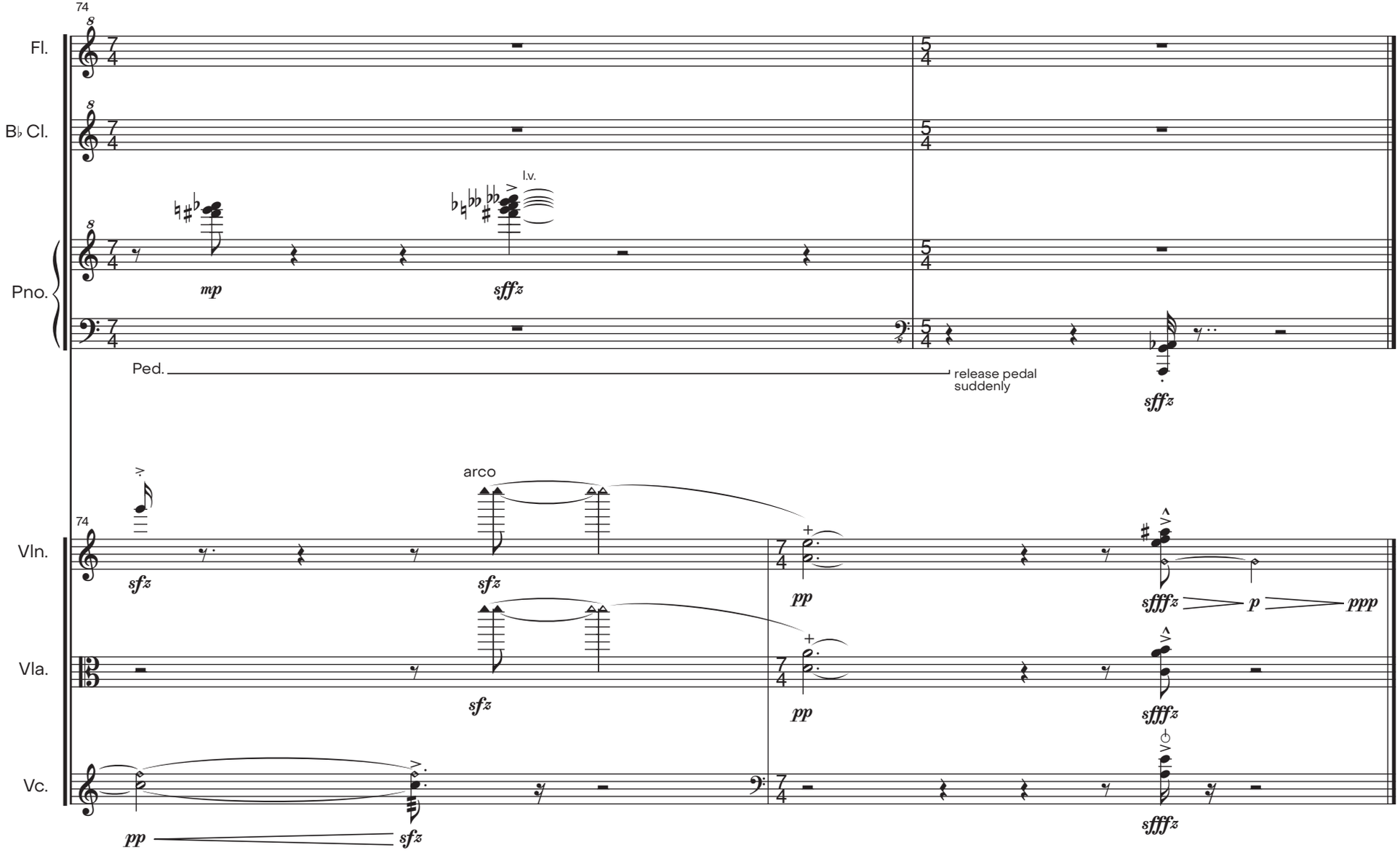

64
Fl.
B♭ Cl.
Pno.
Ped.
l.v.
65
8va
Vln.
Vla.
Vc.
arco
mf
f
sfz


♩= 60
66
Fl.
B♭ Cl.
Pno.
12
l.v.
sfz
Vln.
Vla.
Vc.
arco
pp
f
pp
8va
sfz
sffz
3


69
Fl.
B♭ Cl.
Pno.
Ped.
l.v.
69
8va
Vln.
Vla.
Vc.
sfz


♩= 72
70
Fl.
B♭ Cl.
Pno.
pp
sfz
l.v.
Ped.
70
Vln.
Vla.
Vc.
8va
f
pp
f
m.s.p.
ord.
m.s.p.
9
pp
mf
p
sfz
sfz
battuto
col legno battuto
m.s.p.
sfz


72
Fl.
B♭ Cl.
Pno.
Ped.
Vln.
Vla.
Vc.
l.v.
mp
sfz
ff
pp
8va
ord.
pizz.
f
p
ppp
sfz
f
pp
sfz
f
pp


74
Fl.
B♭ Cl.
Pno.
l.v.
mp
sfffz
Ped.
release pedal suddenly
sfffz
74
Vln.
arco
sfz
sfz
pp
sfffz
p
ppp
Vla.
sfz
pp
sfffz
Vc.
pp
sfz
sfffz