

# Au Arias

## Laberinto de Daphne

Dramatic scene for baritone and orchestra

Based on the Daphne et Chloe text fragment by Longus

Duration c. 5 min.

### Instruments

Flute in C (doubles Piccolo)

Flute in G (doubles Flute in C)

Oboe

English Horn

2 Clarinets in Bb (2<sup>nd</sup> Bb Bass Clarinet)

2 Bassoons (2<sup>nd</sup> doubles Contrabassoon)

3 Horns

2 Trumpets in C

2 Trombones (2<sup>nd</sup> Bass Trombone)

2 percussionists

I- Vibraphone, triangle, marimba, low suspended cymbal

II- Gong, gran cassa (bass drum), tam tam, wind chimes

Timpani

Celesta/Piano (only played on strings)

Harp


Strings

*Laberinto de Daphne* is an aria from the opera *Gruta de Ninfas* and is also part of the work titled *Libro Rojo*. It can be performed as part of the opera or as an independent concert piece. In addition to the original chamber version for baritone and seven instruments, it is available in this orchestral version.


**Important note about using the natural resonance of instruments: Some textures are created by the use of resonance and other sounds which emerges from the resonance. So, the conductor and performers must take into account that letting the strings vibrate or resonate plays an important role in this piece.**

### GENERAL REMARKS

- \* When *Libero* is indicated, the conductor must follow a free tempo that will give the musical events time to develop.
- \* The dotted barlines in *Molto libero* are there to facilitate the reading of the score. These passages must be played according to the idea of the *Libero* passages and without any accent on the first beats.
- \* **Trills** should be played a semitone up.
- \* **Glissandos** should be played smoothly as possible, without any accent on the beginning or ending of the note.
- \* **LV**: Let the strings of the piano, double bass, cello or violin vibrate as long as possible or until the end of the sounds is indicated.
- \*  $\longrightarrow$  The arrow shows a transformation of one way of playing/singing to another, e.g. from molto vibrato (MV) to senza vibrato (SV), or from sul tasto (ST) to sul ponticello (SP) or to indicate a change in the speed of a tremolo or a trill
- \*  $\longleftarrow$  Crescendo from "niente". It is also used to indicate decrescendo to niente.
- \* SV: Senza vibrato; MV: Molto vibrato (rapid and narrow vibrato). When vibrato markings are not specified, performers may use their preferred vibrato.

\*  **LV**: Let the instrument vibrate as long as possible or until the end of the sound is indicated. It is also indicated with a tie.

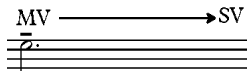
### BARITONE/VOICE

- \* The use of choir is *ad libitum*. If choir does not sing, just ignore the choir part.
- \* Notes with *tenuto* lines must be interpreted as a natural accent, as in natural speaking. When a musical accent is required, it is notated as an accent.
- \* **Glissandos** should be sung as smoothly as possible, without any accent on the beginning or ending of the glissando.
- \*  **Recitativo style**. The singer should sing according to the nature of the Spanish language with the required pitches. The rhythm and tempo should be understood in an expressive way and the meaning of the words must be very clear. Please note that within these passages could appear some notes that are longer than others.
- \* When *p* is required, the dynamic level should always be high enough to enable the audience to still understand the words.
- \* When *pp* is indicated, the singer should not sing louder than the rest of the ensemble. In these passages the voice is used as another instrument.
- \* *Parlando/speaking* sections should be recited naturally, respecting the exact words and phrases that are written in each bar.

### CELESTA/PIANO

This part was written for one performer. So, the celesta must be next to the Piano in order to move from one to another. The piano part was made for being played by different kinds of glissando on strings. Please note and make the distinction between all the different kinds of glissandos which are written in the score.

### STRINGS

- \* When sustained notes are required, they should be played with imperceptible bow changes.
- \* SP: *Sul ponticello*. Playing very close to the bridge./ ST: *Sul tasto*.
- \* N: Normal (used to cancel SP and ST).
- \* SP ↔ ST Constantly alternating *sul ponticello* and *sul tasto* ad libitum and gradually.
- \*  Change gradually to *molto vibrato* to *senza vibrato*. A similar indication is used for changing from *sul ponticello* to *sul tasto*.

## PERCUSSION

\* Take into account the importance of the resonance of all instruments in the piece. The kind of sound colour and the type of mallets must be understood in terms of this idea.

Bass drum: The skin must be tuned as low as possible in order to create a very dark and low texture.

**Wind chimes: Do not play an ordinary glissando, just a gentle touch on chimes and let them vibrate.**

## FLUTES

\* Glissandos must be played as smoothly as possible. Use the embouchure to get the glissandos and do not play an accent in the arrival note.



Air tones. Use the fingering needed to produce the notated pitch. However, don't produce the normal tone; just blow air through the instrument. In the graphic example the air tone is in the second note.



\* These passages must be played like the rebound of a ball, in retrograde. In that sense, each note is shorter than the previous ones. The number of repetitions of each chord in a passage is free.

\* Change gradually from a normal tone to an air tone.

\* When the consonants are indicated below the notes, whisper the given phonemes according to the international phonetic alphabet.

S "Salt" in English [s]

T "Table" in English [t]

Frrr "frame" in English but keeping a longer "rrr" [r]

## LYRICS

Oh, Ninfas! ¿Qué me hizo el beso de Chloe? Sus labios son más suaves que la seda, Su boca es más dulce que la miel, Pero su beso es más oscuro que la espalda de la luna	<i>Oh, Nymphs! What did that kiss do to me? Her lips are softer than silk; Her mouth is sweeter than honey. But, her kiss is much darker than the back of the moon.</i>
He besado muchas veces mis cabritos y sus ovejas recién nacidas.	<i>I have often kissed my little goats and newborn sheep.</i>
Ni las manzanas, ni el tomillo florido tienen perfume tan dulce Su beso espina el alma y enloquece como miel nueva.	<i>Neither the apples nor the blooming rosemary have such a sweet perfume. Her kiss stings the soul and delights me like fresh honey.</i>
Su boca era más dulce que miel, sus labios más suaves que la seda	<i>Her lips were softer than silk; her mouth was sweeter than honey.</i>
¡Parece que su beso me envenenó!	<i>But it seems that this kiss has poisoned me!</i>
Si respiro me falta el aire, mi corazón palpita, mi alma languidece ¡Chloe! Por tu beso grito solo como si las bestias me azotaran Y a pesar de todo, tus besos aun deseo más.	<i>If I breathe, I run out of air, my heart throbs, my soul languishes; Chloe! Because of your kiss I scream in loneliness as if the beasts were whipping me and despite all I want your kisses still much more.</i>
¡Oh! Los ruiseñores cantan pero mi flauta sigue muda ¡Oh! Juegan los cabritos y sigo sentado bajo el árbol ¡Oh! Las flores destellan y No tejo ramos ni guirnaldas. ¡Oh! ¡Ninfas!	<i>Oh! the little goats play and I remain seated under the tree. Oh! the nightingales sing but my flute stays mute. Oh! flowers glitter but I am not making bunches or garlands. Oh! Nymphs!</i>
¡Oh! ¡Suerte desdichada! ¡Mal cuyo nombre no conozco! ¿Habrá Chloe tomado veneno antes de besarme? ¿Cómo entonces ella no ha muerto?	<i>Oh, wretched fate! Evil whose name I do not know! I wonder if Chloe might have taken poison before kissing me! How is it, then, that she has not died?</i>
Florece Jacintos y violetas mientras Daphne se marchita.	<i>Hyacinths and violets bloom while Daphne withers.</i>

\* The translation is offered for a better understanding of the text. The composition should, however, always be sung in Spanish.





Poco rit.

Tempo primo ma piu mosso ♩=58

The score is for an orchestral version of 'Laberinto de Daphne'. It features a variety of instruments including woodwinds (Flutes I & II, Oboes I & II, Clarinet I, Bass Clarinet, Bassoon I, Contrabassoon), brass (Horns I, II, III, Trumpets I & II, Trombones I & II, Timpani), percussion (Maracas), and strings (Violins I & II, Violas I & II, Cello, Double Bass). A Baritone voice part is also included with lyrics: 'e? sus la - bios son mas sua ves que la se -'. The score is marked with dynamics such as *f*, *ff*, *mp*, *mf*, *fp*, *p*, *sfz*, and *cresc. molto*. Performance instructions include *gliss.*, *legato*, and *molto!*. The piece is in 4/4 time and includes a section marked 'Poco rit.' and another 'Tempo primo ma piu mosso' with a tempo of ♩=58. A page number '11' is visible at the top left.

Poco libero

Allargando

Doloroso e continuo  $\text{♩} = 54$

**B**

Fl. I *f* - Suddenly stop

Fl. II in G *f* - Suddenly stop

Ob. I *f*

Ob. II

Cl. I *mp* *f*

Bass clar. *legato* *mp* *f* - Suddenly stop

Bsn. I

Cbsn.

Hrn. I, II, III *sord.* *mfp*

Tpt. I, II *sord.* *mfp*

Trbn. I, II *sord.* *mfp*

Timp. *molto* - Suddenly stop

Mar. *mp cresc. molto* *poco sf*

Perc. I

Perc. II

Baritone *piu intenso* *f* *gliss.* - Suddenly stop  
 da su bo - ca es mas dulce que la miel

Pno. on strings *mf sonoro e continuo*

Hrp.

Vln. I *N* *p* *poco sf* *f* - Suddenly stop

Vln. II *N* *p* *poco sf* *f* - Suddenly stop

Vla. I *legato* *p* *poco sf* *f* - Suddenly stop

Cello I *Div. N* *p* *poco sf* *f* - Suddenly stop

Cello II *poco sf* *f* - Suddenly stop

D. bass *N* *p* *poco sf* *f* - Suddenly stop





C Piu mosso ♩=66

27

Fl. I *gliss.* *p* *f cresc.* *p*

Fl. II. in G *mf* *mf* *p*

Ob. I *mf* *p* *f* *f* *p* *f*

Eng. Hn. *mf* *mf* *mf* *mf*

Cl. I *mf* *p* *f* *f* *p* *f*

Bass clar. *mf* *mf* *f* *f* *mp*

Bsn. I *f* *f* *f* *f* *molto*

Cbsn. *f* *f* *f* *f* *molto*

Hrn. I, II, III

Tpt. I, II

Trbn. I, II

Timp.

Perc. I

Perc. II

Baritone *affetuoso* *3* *f*  
y sus o-ve-jas re-cien na-ci - das ni las man -

Pno. on strings

Hrp. *f* *f* *f* *f* *molto*  
a#-b#-c-d#-e#-f#-g#

Vln. I *mf* *p* *f cresc.* *gliss.*

Vln. I *mf* *p* *f* *f* *molto*

Vln. II *mf* *p* *f* *f* *molto*

Vln. II *mf* *p* *f* *f* *molto*

Vla. I *mf* *p* *f cresc.* *gliss.*

Vla. II *p* *f* *f* *f* *molto*

Cello *mf* *mf* *molto*  
div. *3*

D. bass *mf* *f* *f* *f* *meno*  
pizz. *3*



Molto rit.

Molto libero

Fl. I *gliss.* To Picc

Fl. II in G To flute in C

Ob. I *mf* *mf* *sf*

Eng. Hrn. *mf* *mf* *sf*

Cl. I

Bass clar.

Bsn. I

Cbsn.

Hrn.

Hrn. I, II, III

Hrn. III

Tpt. I

Tpt. II

Trbn. I, II *gliss.*

Timp.

Perc. I Large susp. cymbal

Perc. II Bass drum

Baritone *p* speaking *Dragging independently from the orchestra.*  
 pi - - na el al - - ma y en lo-que-ce co-mo miel nue - va su boca era mas dulce que la miel pero parece que este beso me envenenó!  
 sus labios mas suaves que la seda...

Pno. on strings

Hrp.

Vln. I *gliss.* *p* *SP* *N*

Vln. I *gliss.* *p* *SP* *N*

Vln. II *gliss.* *p* *SP* *N*

Vln. II

Vla. *mf* *gliss.* *p* *SP* *N*

Cello I *mf* *gliss.* *SP*

Cello II *mf*

D. bass *gliss.* *SP*

**Agitando** ♩=66

**Poco libero**

39 **D**

Picc. *legato* *mf* *f* Flz

Fl. II *legato* *mf* *f* Flz

Ob. I *legato* *mf* *f*

Eng. Hn. *legato* *mp* *f*

Cl. I *legato* *mp* *f* Flz

Bass clar. *legato* *mp* *f*

Bsn. I *p* *molto*

Cbsn. *p* *molto* *f*

Hrn. *poco sf*

Hrn. II *poco sf*

Hrn. III *poco sf*

Tpt. I *poco sf*

Tpt. II *poco sf*

Trbn. I, II *poco sf*

Timp. *poco sf*

Perc. I *fp*

Perc. II *p* *molto* *f* do not let vibrate it

Daphne *disperato* *f* si - res - pi - ro me fal-ta el

Pno. on strings

Hrp. *c-d#-e-f#-g#-a-b#* *loco* *p* *molto* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *pp* Very fast glissandi with both hands. From high to low register

Vln. I *p* *molto* *f* N SP

Vln. I *p* *molto* *f* N SP

Vln. II *p* *molto* *f* N SP

Vla. *p* *molto* *f* N SP

Cello *p* *molto* *f* N SP

D. bass *p* *molto* *f* N SP

SCORE SAMPLE - www.auarias.com

Agitando ♩=66

42

Picc. *legato* *mf* *f*

Fl. II *legato* *mf* *f* Flz

Ob. I *legato* *mf* *f*

Eng. Hn. *legato* *mp* *f*

Cl. I Flz *mp* *f*

Bass clar. *legato* *mp* *f* *p* *mp*

Bsn. I *p* *molto*

Cbsn. *p* *molto* *f*

Hrns. I, II, III *più sf*

Tpt. I *più sf*

Tpt. II *più sf*

Trbn. I, II *più sf*

Timp.

Perc. I *fp*

Perc. II *p* *molto* *f* do not let vibrate it

Daphne *più intenso*  
ai - re mi co-ra - zón pal - pi - ta mi al - ma lan-gui

Pno. on strings

Hrp. *p* *crescendo molto* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *pp*  
c#-db-c#-f-g#-a#-bb Very fast glissandi with both hands. From high to low register  
*loco*

Vln. I *p* *molto* *f* N SP

Vln. I *p* *molto* *f* N SP

Vln. II *p* *molto* *f* N SP

Vla. *p* *molto* *f* N SP

Cello *p* *molto* *f* N SP

D. bass *p* *molto* *f* N SP

**Allargando** **Molto libero, ma con moto** **E**

45

Picc. *fff*

Fl. II *fff* *p subito*

Ob. I *fff* *p subito*

Eng. Hn. *fff* *p subito*

Cl. I *fff* *p subito*

Bass clar. *fff* *p subito*

Bsn. I *fff* *p subito*

Cbsn. *fff*

Hrns. I, II, III *fff*

Tpt. I, II *fff* *p subito*

Trbn. I, II *fff*

Timp. *p* *molto* *f* Mute the timpani *fff* Mute the timpani

Perc. I Tam-tam *p* *molto* *f* Mute the tam-tam *fff* *mf* *leggiero e legato*

Perc. II *p* *molto* *f* Mute the bass drum *fff* *mf* *leggiero e legato*

Daphne *ff* Speaking rather fast *molto agitato e disperato* *fff* *half shouting - half singing* *mf* *dragging independetly from the ensemble and conductor* *speaking*

de - ce Chlo - e por tu beso grito solo como si las bestias me azotaran y a pesar de todo, tus besos aún deseo mas... ¡Oh, los rui - se - ño - res - can - tan pe - ro mi flau - ta si - gue mu - da

Pno. on strings

Hrp. *fff* *leggiero e legato*

Vln. I Non div. *p e crescendo molto!* *pp subito* Non div. *fff* *p subito*

Vln. II Div. *p e crescendo molto!* *pp subito* Non div. *fff* *p subito*

Vla. Div. *p e crescendo molto!* *pp subito* Non div. *fff* *p subito*

Cello Div. *p e crescendo molto!* *pp subito* Non div. *fff* *p subito*

D. bass Div. *p e crescendo molto!* *pp subito* Non div. *fff* *p subito*

\* Each fermata should be longer than the previous on.  
 \* Ww: do not breathe after the fermata.



**Molto Libero, calmo**

**F Doloroso e continuo** ♩=54

51

(\*) Speaking with breathy voice. Independently. *pp*

Flute I  
En alguna parte, alguna vez, hace diez mil años, hubo un árbol, una manzana, un libro rojo, un palacio, en un bosque consagrado a las ninfas.

Flute II  
En alguna parte, alguna vez, hace diez mil años, hubo un árbol, una manzana, un libro rojo, un palacio, en un bosque consagrado a las ninfas.

Ob. I

Eng. Hn.

Cl. I  
*loco solo*  
*f*

Bass clar.

Bsn. I  
*pp*

Cbsn.  
*pp*

Hrn.  
*pp*

Trpt. I, II, III  
(\*) Speaking with breathy voice. Independently.  
*pp*  
En alguna parte, alguna vez, hace diez mil años, hubo un árbol, una manzana, un libro rojo, un palacio, en un bosque consagrado a las ninfas.

Trbn. I, II  
*pp*

Timp.  
*mp*  
gliss.

Perc. I  
Wind-chimes  
*p*

Perc. II  
Tam-tam  
*p* LV

Daphne  
*p*  
*doloroso*  
*mf*  
¡Oh!

Nymphs I  
From alternating whispers and speaking with breathy voice to ordinary singing. All of the Nymphs independent from each other and changing the order of sentences.  
*pp*  
En alguna parte, alguna vez, hace diez mil años, hubo un árbol, una manzana, un libro rojo, un palacio, en un bosque consagrado a las ninfas.

Nymphs II  
From alternating whispers and speaking with breathy voice to ordinary singing. All of the Nymphs independent from each other and changing the order of sentences.  
*f*  
*pp*  
En alguna parte, alguna vez, hace diez mil años, hubo un árbol, una manzana, un libro rojo, un palacio, en un bosque consagrado a las ninfas.

Pno. on strings  
*sonoro e continuo*  
gliss.

Hrp.  
*leggero e legato. Independently from the rest of the ensemble*  
*mf* *ff*  
*poco sfz* *pp*

Vln. I  
*mp*  
gliss.  
pizz. non div. *poco sfz* *pp*  
arco  
*sempre p e legato*

Vln. I  
*mp*  
gliss.  
pizz. non div. *poco sfz* *pp*  
*sempre p*  
arco

Vln. II  
*mp*  
gliss.  
(arco)  
*sempre p e legato*  
pizz. *pp*

Vln. II  
*mp*  
gliss.  
(arco)  
*sempre p e legato*  
pizz. *pp*

Vla.  
*mp*  
gliss.  
(arco)  
*sempre p e legato*  
pizz. *pp*

Cello I  
*mp*  
gliss.  
pizz. *poco sfz* *pp*  
pizz. *pp*

Cello II  
*mp*  
gliss.  
pizz. *pp*

D. bass  
*mp*  
gliss.  
pizz. *poco sfz* *pp*

(\*) Flutes I & II and Trumpets I, II & III should do the speaking part only when the choir is not taking part in the performance.



G

56

Flute I SV Flute in C *pp*

Flute II SV Flute in C *pp*

Ob. I *gliss.* *gliss.* *p*

Eng. Hn.

Cl. I *gliss.*

Bass clar. SV *pp* *p*

Bsn. I SV *pp*

Cbsn. SV *pp*

Hrn. SV *pp*

Trpt. I, II, III SV *pp*

Trbn. I, II SV a 2 *pp*

Timp.

Vibraphone

Vib. *p*

Perc. II

Daphne *mp subito falsetto*  
 suer te des - di - cha - da, mal, cu - yo nom - bre no co - noz  
*p* *whispering*

Nymphs I *p* *whispering*  
 suer - te des - di - cha - da mal, cu - yo nom - bre no co -

Nymphs II *p* *whispering*  
 suer - te des - di - cha - da mal, cu - yo nom - bre no co - noz - co

Nymphs III *p speaking with breathy voice* *speaking with breathy voice*  
 suer - te des - di - cha - da mal, cu - yo nom - bre no co - noz - co

Pno. on strings *gliss.*

Hrp. *pp* *gliss.* *gliss.* *gliss.*  
 Playing ad libitum according to the nature of texture. Change the 8vas. ad libitum  
 Left hand: constant circular glissando in all registers

Vln. I *sord.* *p*

Vln. I *sord.* *p*

Vln. II *sord.* *p*

Vln. II *sord.* *p*

Vla. *speaking with breathy voice* *whispering*  
 (\*) suer - te des - di - cha - da mal, cu - yo nom - bre no co -

Cello I *speaking with breathy voice* *whispering*  
 (\*) suer - te des - di - cha - da mal, cu - yo nom - bre no co - noz - co

Cello II *speaking with breathy voice* *whispering*  
 (\*) suer - te des - di - cha - da mal, cu - yo nom - bre no co - noz - co

D. bass *speaking with breathy voice*  
 (\*) suer - te des - di - cha - da mal, cu - yo nom - bre no co - noz - co

(\*) Double bass & Cello should do the speaking part only when the choir is not taking part in the performance.

Molto libero, tesso

Lento

61

Fl. *p*

Ob. I

Eng. Hn.

Cl. I *p*

Bass clar. *p*

Bsn. I

Cbsn.

Hrns. I, II, III *sord.* *sfz*

Tpt. I *sord.* *p*

Tpt. II *sord.* *p*

Trbn. I, II *sord.* *sfz*

Timp. *sfz*

Vib. *scd p*

Perc. II

Daphne *speaking very slowly, expressively and sorrowfully* *mf*  
 co ¿Habr  Chloee tomado un veneno antes de besarme?  C mo entonces ella no ha muerto? flo - re - cen los ja - cin - tos y vio - le - - - - tas mien - tras

Nymphs I noz-co flo - re - cen los ja - cin - tos y le - tas

Nymphs II flo - re - cen los ja - cin - tos y le - tas

Nymphs III *speaking with breathy voice* flo - re - cen los ja - cin - tos y vio - le - tas

Pno. on strings

Hrp. *p* Circular gliss. c-d#-e-f-g#-ab-b *gliss.*

Vln. I *p*

Vln. II *p*

Vla. noz-co *speaking with breathy voice* (\*) flo - re - cen los ja - cin - tos y vio - le - tas

Cello *ST Div. sord.* *sfz* *speaking with breathy voice* (\*) flo - re - cen los ja - cin - tos y vio - le - tas

D. bass *ST sord.* *sfz* *speaking with breathy voice* (\*) flo - re - cen los ja - cin - tos y vio - le - tas

H

66

Fl. *pp sempre* 3

Ob. I *p possible*

Eng. Hn. *p possible*

Cl. I *pp* 3

Bsn. I *p*

Cbsn. *p*

Hrn. *mf* 3  
 (\*) tus pa - la - bras mue-ven mis la - bios

Tpt. I *mf* 3  
 (\*) Tus pa - la - bras mue-ven mis la - bios en mis

Trbn. I, II *mf* 3  
 (\*) tus pa - la - bras mue-ven mis

Timp. *p*

Vib. *p possible LV!*

Perc. II *mp* *p possible* *Red.*

Daphne  
 Daph - ne se mar - chi - ta

Nymphs I *p* *mf* 3  
 Daph-ne se mar-chi-ta se mar - chi-ta tus pa - la - bras mue-ven mis la - bios

Nymphs II *p* *mf* 3  
 Daph - ne se mar-chi-ta se mar - chi-ta tus pa - la - bras mue-ven mis la - bios en mis

Nymphs III *p* *mf* 3  
 Daph - ne se mar-chi-ta se mar - chi-ta tus pa - la - bras mue-ven mis

Pno. on strings *mf sonoro e continuo* *Red.*

Hrp. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Solo vln. I *p* *mf* 3  
*non div.*

Vln. I

Solo vln. II *mf* 3  
*pizz. non div.*

Vln. II

Vla. solo *p* *mf* 3  
*pizz. non div.*

Vla. *pizz.* *mf* 3  
 Daph-ne se mar-chi-ta *ppz. div.*

Cello *ppz. div.*

D. bass *pp*

(\*) Brass should do the speaking part only when the choir is not taking part in the performance

72

Fl. *espress.* *mp*

Fl. *p*

Ob. I *mp*

Eng. Hn.

Cl. I *pp* *3* *< pp* *p*

Bass clar.

Bsn. I

Cbsn.

Hrns. I, II, III *3*

Tpt. I *3*

Trbn. I, II *3*

Timp.

Vib.

Perc. II *susp. cymbal* *p LV!*

Daphne

Nymphs I *morendo al fine*

Nymphs II *3*

Nymphs III *3*

Pno. on strings *gliss.* *Fast glissando. High register* *poco sfz (LV!)*

Hrp. *gliss.* *gliss.* *gliss.* *gliss.* *mp* *gliss.* *gliss.* *espress.* *Fast glissando. Middle-high register* *poco sfz*

Solo vln. I *morendo al fine*

Vln. I

Solo vln. II *3*

Vln. II

Vla. solo *3*

Vla.

Cello

D. bass