

Will Stackpole

IN C R E M E N T

(2019)

for orchestra

INSTRUMENTATION:

3 Flutes (3rd doubles on Alto Flute and Piccolo)

3 Oboes (3rd doubles on English Horn)

3 Clarinets in B \flat (3rd doubles on Bass Clarinet)

3 Bassoons (3rd doubles on Contrabassoon)

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

1 Bass Trombone

1 Tuba

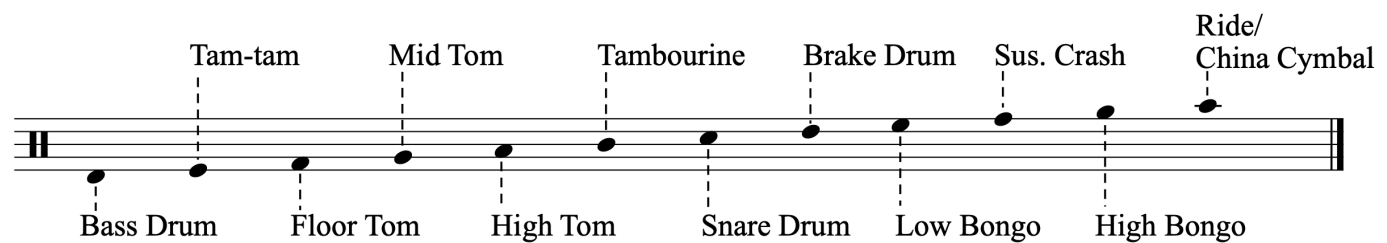
Timpani

3 Percussionists

Player 1 Marimba, Xylophone, Toms, Bongos,

Player 2 Vibraphone, Tubular Bells, Crotales, Glockenspiel, Temple Blocks, Brake Drum, Tam-tam

Player 3 Tambourine, Snare Drum, Toms, Bass Drum, Ride Cymbal, Suspended Crash, Tam-tam



Piano / Celeste

Harp

Strings (at least: 12/10/8/6/4)

This is a C Score.

Duration: c. 7 minutes

SPECIAL NOTATIONS :



The pianist should glissando across the strings inside the instrument with their fingers. Due to the quiet nature of this effect, the dynamic provided reflects the overall dynamic of the ensemble, not the force with which the fingers should swipe.




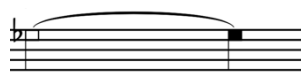
Mute the string inside the instrument with a finger for the pitch notated, to create a forceful harmonic 'thud'.



Pluck the associated strings inside the instrument with either fingernails or a plectrum with the damper pedal depressed. Subsequent instances will only be notated with a '+'.



Repeat the boxed gesture at any tempo with as much or as little pause between repetitions as you choose. Avoid lining up with other players. Continue until the thick line terminates: 



Bow with overpressure to produce a 'scratch tone'. Allow enough pitch through that it can be discerned while creating a harsh, static-y sound.

All bow position notation (sul pont. etc.) should be executed to an emphatic extent (e.g. **sul tasto** should be treated as **molto sul tasto**)

Regarding String Divisi:

Each section of the string orchestra is divided into two sub-sections (A/B). These should be divided by the front and rear stands of the section with the A-part assigned to the front stands and the B-part likewise to the rear. Further divisi within these A and B parts are indicated with brackets and stem directions where necessary and should be executed in the typical inside/outside fashion.

Regarding Off-stage Instruments:

At the end of the piece the trumpet moves off-stage for their solo. The player should be placed far enough away from the stage that a very distant and reverberant sound is produced. The trumpet should still take the foreground against the ensemble's pianissimo dynamic during this passage. Although the end of the piece is metered, the trumpet should be allowed quite a bit of rhythmic freedom.

I N C R E M E N T

A Program Note by the Composer

In today's world it has become an incredibly difficult task to keep aware of what is 'normal', or at least what has seemed so at one time or another. Seemingly small and incremental changes to our social contract are gradually wearing away at our perception of societal order. These changes can be so constant that our capacity for activism or outrage or even simple attention can be worn thin. If a people cannot remain vigilant against these steadily encroaching revisions to our way of life, the door is left open for our entire social contract to be demolished.

In this piece I attempted to explore the experience of living through these steady and imperceptible changes. A lone trumpet is heard from the orchestra, playing a melody that will be intoned throughout the piece, perhaps representing truth, perhaps one's sense of self, or perhaps simply the idea that what one can experience must be the truth. As these utterances are played, a subset of the string orchestra plays an ominously slow moving progression of harmonies that exist at the periphery of the orchestra's low and high registers. This body of instruments remain static until they gradually introduce small interruptions to the music. These interruptions while unobtrusive, barely noticeable at first, become steadily more emphatic until they are simply a part of the fabric of the piece. At a certain point, these interruptions take over and become an un-ignorable and terrifying breakdown of the music. All this time, the listener has likely been so distracted by these interruptions that it is difficult to notice the slow transformation in timbre of the original melody that has occurred. The original solo trumpet returns suddenly, now faint and distant, reminding of where this music began, but for the first time musically transformed.

June, 2019 | New York, NY

INCREMENT

Will Stackpole

3
4 ♩ = 60 slow, solitary, solemn

A

Flute 1
Flute 2
Flute 3/
Alto Flute, Piccolo
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3/
Bass Clarinet
Bassoon 1
Bassoon 2
Bassoon 3

3
4

Horn in F
1 & 3
Horn in F
2 & 4

Trumpet in C 1
straight mute with bag
espress.
p

Trumpet in C 2
practice mute
mf

Trumpet in C 3
practice mute
mf

Trombone 1
Trombone 2
Bass Trombone
Tuba

3
4

Timpani

Percussion 1
Percussion 2
Vibraphone
soft mallet, motor off
pp

Percussion 3
tim tam
soft mallet
p

Piano /
Celeste
Harp

3
4 ♩ = 60 slow, solitary, solemn

A

Violin I
Violin II
Viola
Cello
Double Bass

con sord.
pppp

con sord.
pppp

Il con sord.
pppp

div. flautando
con sord.
pppp

div. arco
flautando
con sord.
pppp

pizz.
p

pizz.
p

11

Fl. 1
Fl. 2
A. Fl.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

11

Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2

11

Vib.
Perc. 3
Pno.
Hp.

11

Vln. I
Vln. II
Vla.
Vc.
Db.

FL. 1
FL. 2
A. Fl.
CL. 1
CL. 2
CL. 3
Bsn. 1
Bsn. 2
Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
Timp.
Vib.
Perc. 3
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

16 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
16 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
16 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

mf
mf
mf
p
p
p
n
p
p
n
p
con sord.
senza sord.
senza sord.
senza sord.
n
mf
n
n
China Cymbal stick
p
hard mallet
To Glock.
with triangle beater
p
gliss. across strings with fingertips (approx. range)
f
mf
mf
16 *solo*
fp
f
non cresc.
7
pppp
non cresc.
7
pppp
solo
fp
f
non cresc.
7
pppp
pizz.
p
sul pont.
ord. flautando
pppp
pizz.
p
sul pont.
ord. flautando
pppp

3/4 B

Steadily swelling and receding

FL. 1

FL. 2

Ob. 1

Eng. Hn.

CL. 1

CL. 2

B. Cl. Bass Clarinet in Bb

Bsn. 1

Bsn. 2

Bsn. 3 Bassoon

3/4

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

Tbn. 1

B. Tbn.

Tba.

3/4

Timp. near the rim leather mallets

Mar. Marimba

Glock. Clockenspiel

Perc. 3 Suspended Crash soft mallets

Pno.

3/4

Hp. l.v.

3/4 B

Steadily swelling and receding

Vln. I

Vln. II

Vla.

Ve.

Db.

26

FL. 1

FL. 2

Ob. 1

Eng. Hn.

CL. 1

CL. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

To C. Bsn.

Take Cl.

26

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

Tbn. 1

B. Tbn.

Tba.

con sord.

bucket mute

26

Timp.

Mar.

Perc. 2

Perc. 3

Pno.

Hp.

To Glock.

Tam tam with triangle beater

Glockenspiel

Celesta

To Xyl.

with soft beater

26

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

pppp

mf

p

sul pont.

div. flautando

4/4 3/4 C

FL. 1 *mf* *pp*

FL. 2 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Eng. Hn. *pp*

Cl. 1 *pp* *pp* *mf*

Cl. 2 *pp* *pp* *mf*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *mf* *pp*

Bsn. 3

4/4 3/4

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1 *pp*

CTpt. 2

CTpt. 3

Tbn. 1

B. Tbn. *pp* senza sord.

Tba. *pp* senza sord.

4/4 3/4

Timp.

Mar. *p* *mf* Xylophone Marimba

Glock. *mf* Vibraphone

Perc. 3 *p* *pp* *mf* Tam tam with triangle beater Tambourine thumb roll

Cel.

Hp.

4/4 3/4 C

Vln. I *pp* *pp*

Vln. II *p* *mf*

Vla. *p*

Ve. *mf* *mf* sul pont. *p*

Db. *p* sul pont.

38 ♪-66 Singing out, floating

FL 1
FL 2
A. Fl.
Ob. 1
Ob. 2
Eng. Hn.
CL 1
CL 2
CL 3
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
B. Tbn.
Tba.

38
Timp.
Mar.
Vib.
Perc. 3
Cel.
Hp.

38 ♪-66 Singing out, floating

Vln. I
Vln. II
Vla.
Vc.
Db.

D

FL. 1
FL. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc. 3
Pno.
Hp.

pp, p, f, fp, mf, senza sord., take stopping mute, Bass Drum, Crotales arco, Piano, ff, mte the string inside the instrument to produce a forceful harmonic 'thud'

D

Vln. I
Vln. II
Vla.
Vc.
Db.

pp, p, f, sim., II, arco, pp, f

E

FL. 1
FL. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Mar.
Vib.
Perc. 3
Pno.
Hp.

E

Vln. I
Vln. II
Vla.
Vc.
Db.

4/4 5/4 **F** Mysterious 4/4

FL. 1 *p* 6 6

A. FL. *p* 6 6

Ob. 1

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Cbsn. *p* 3 5 3

CTpt. 1 *f* solotone mute

CTpt. 2 *f* solotone mute

Tbn. 1 *p*

Tbn. 2 *p*

4/4 5/4 4/4

Timp.

Mar. Percussion *p* 3 5 3 *mf* Tam tam with triangle beater

Vib. To Glock.

Perc. 3 *mp* *p* *p* China Cymbal Ride scrape

Cel. *mf* 6 6

Hp. *mf* *p* *mf*

4/4 5/4 **F** Mysterious 4/4

Vln. I *mf sub.* 3 3

Vln. II *mf sub.* 3 3

Vla. *mf sub.* 3 3

S. Ve. *ff* solo sul pont.

Ve. *mf* harmonic gliss 6 6 *mf sub.* A sul pont. 3 3

Db. *fp* *mf* 1 ord. harmonic gliss 6 6 *mf sub.* sul pont. 3 3

61 G

FL. 1

A. FL.

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

61

CTpt. 1

CTpt. 2

Tbn. 1

Tbn. 2

61

Timp.

Perc. 1

Vib.

Perc. 3

Cel.

Hp.

61 G

Vln. I

Vln. II

Vla.

S. Vc.

Vc.

Db.

65 3/4

Fl. 1 *p* *6* *6* *rit.* *p* *6* *6*

A. Fl. *p* *6* *6* *rit.* *p* *6* *6*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *6* *3* *5*

Hn. 1 & 3 *65* *rit.* *p* *3* *p₃* 3/4

Hn. 2 & 4 *2₊* *mp* *mf*

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Tba.

Perc. 1 *65* *rit.* *3* *5* 3/4

Vib. Glockenspiel

Perc. 3 *soft mallets* *< mp*

Cel. *6* *6* *6* *6* *To Pno.*

Hp. *gliss.* *gliss.* *3*

Vln. I *65* *rit.* 3/4

Vln. II

Vla. II

S. Ve. *ord.*

Ve. *6* *(div.)*

Db. *ord.* *sul pont.* *6*

70

♩ = 104 With agitation

FL. 1
A. Fl.
Ob. 1
Ob. 2
Eng. Hn.
CL. 1
CL. 2
B. Cl. (Bass Clarinet in Bb)
Bsn. 1
Bsn. 2
Cbsn.

70

Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

70

Perc. 1
Glock.
Perc. 3
Pno.
Hp.

70

♩ = 104 With agitation

Vln. I
Vln. II
Vla.
S. Vc.
Tu.
Vc.
Db.

74 H

FL. 1

FL. 2

Ob. 1

Ob. 2

CL. 1

CL. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

To Bsn.

Take Cl.

74

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 2

Tba.

brassy con sord.

ord. con sord.

take bucket mute

senza sord.

74

Timp.

Mar.

Glock.

Perc. 3

Pno.

Hp.

Tam tam with triangle beater

74 H

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

sul pont.

div.

80 4/4 I 3/4

FL. 1 p f

FL. 2 p f

Ob. 1 f

Ob. 2 f

Cl. 1 fp < f

Cl. 2 fp < f

B. Cl. fp < f

Bsn. 1 f p

Bsn. 2 f p

Cbsn. Bassoon f

Hn. 1 & 3 f a2

Hn. 2 & 4 f a2

CTpt. 1 f p

CTpt. 2

CTpt. 3

Tbn. 1 fp < f

Tbn. 2 fp < f

Tba. fp < f

Timp. f

Glock. Glockenspiel f 5-3

Perc. 3 soft mallet f

Pno.

Hp.

Vln. I 80 flautando f flautando f p sffz

Vln. II p

Vla. f

Vc. p f

Db. arco flautando f

free tempo repeating ad libitum, off the string

ppp
free tempo repeating ad libitum, off the string

free tempo repeating ad libitum, off the string

free tempo repeating ad libitum, off the string

free tempo repeating ad libitum, off the string

ppp
free tempo repeating ad libitum, off the string

ppp

J Delicate but unsettling

3/4 86

FL. 1
FL. 2
A. Fl. [Piccolo]
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3 [To Cbsn.]

Detailed description: This system contains the musical notation for woodwinds and brass. It includes parts for Flute 1 and 2, Alto Flute (with Piccolo), Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1, 2, and 3 (with a 'To Cbsn.' instruction), and Horns 1 & 3. The notation features various dynamics such as *p*, *mf*, *pp*, and *ppp*, along with performance instructions like '1. con sord.' and 'senza sord.'

3/4 86

Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Detailed description: This system contains the musical notation for horns, trumpets, and trombones. It includes parts for Horns 1 & 3, Horns 2 & 4, Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The notation includes dynamics like *p* and *pp*, and performance instructions such as 'bucket mute' and 'harmon mute'.

3/4 86

Mar.
Glock. [Glockenspiel]
Perc. 3
Pno.
Hp.

Detailed description: This system contains the musical notation for percussion and keyboard instruments. It includes parts for Maracas, Glockenspiel, Percussion 3, Piano, and Harp. The notation features dynamics like *mf* and *pp*, and performance instructions such as 'soft mallets' and 'solo'.

J Delicate but unsettling

3/4 86

Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system contains the musical notation for string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation includes dynamics like *pp* and performance instructions like 'ord.'

91

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

CL. 1

CL. 2

CL. 3
Clarinet in Bb

Bsn. 1

Bsn. 2

Bsn. 3

mp

Take B. Cl.

91

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

CTpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

senza sord.

91

Mar.

Glock.

Perc. 3

Cel.

Hp.

91

Vln. I

Vln. II

Vla.

Vc.

Db.

97

FL. 1

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

97

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

a2 senza sord.

pp

97

Timp.

Mar.

Glock.

Perc. 3

Cel.

Hp.

97

Vln. I

Vln. II

Vla.

Vc.

Db.

K Abrupt and intense

103

Fl. 1

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Cel.

Hp.

Contrabassoon

Bass Clarinet in Bb

harmon mute

senza sord.

ppp

mp

fff

Xylophone

brake drum

Tam tam

Bass Drum

Detailed description: This block contains the musical score for measures 103 through 106 for the woodwind and percussion sections. The instruments listed are Flute 1, Piccolo, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1, 2, and 3, Horns 1 & 3 and 2 & 4, Contralto Trumpets 1, 2, and 3, Trombone 1 and 2, Baritone Trombone, Tuba, Timpani, Maracas, Percussion 2 and 3, Cymbals, and Harp. The score shows various dynamics such as ppp, mp, and fff, and includes performance instructions like 'senza sord.' and 'harmon mute'. The woodwinds play melodic lines with some triplets, while the percussion provides a rhythmic accompaniment with various drum sounds.

K Abrupt and intense

103

Vln. I

Vln. II

Vla.

Vcl.

Db.

flautando

ppp

p

div.

fff

Detailed description: This block contains the musical score for measures 103 through 106 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows dynamics ranging from ppp to fff. The Violins and Viola play melodic lines with some triplets, while the Cello and Double Bass provide a harmonic and rhythmic foundation. Performance instructions include 'flautando' and 'div.' (divisi).

3/4 115 ♩=66 Resolute, strong

♩ = quarter flat
♩ = quarter sharp } execute via lip roll

FL. 1
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1 & 3
Hn. 2 & 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

3/4 115

Timp.
Xyl. (Marimba)
Perc. 2 (Tubular Bells)
Perc. 3 (rub with super ball mallet)
Cel.
Hp.

3/4 115 ♩=66 Resolute, strong

Vln. I
Vln. II
Vla.
Vc.
Db.

L Suddenly brutal, terrible

120

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

120

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

120

Timp.

Mar.

Tub. B.

Perc. 3

Pno.

Hp.

To Xyl.

soft beater

Piano

L Suddenly brutal, terrible

120

Vln. I

Vln. II

Vla.

Ve.

Db.

125

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

To Bsn.

125

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

move off-stage; straight mute bag

125

Timp.

Xylophone

MARIMBA

Tub. B.

Perc. 3

Pno.

Hp.

125

Vln. I

Vln. II

Vla.

Ve.

Db.

div.

non div.

ffp

fff

130

4/4

FL. 1

Picc.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

mf

p

mf

mf

mf

pp

pp

pp

Bassoon

130

4/4

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

Tbn. 1

Tbn. 2

p

mf

pp

solotone mute

130

4/4

Mar.

Tub. B.

Perc. 3

Pno.

Hp.

p

mf

mf

130

4/4

Vln. I

Vln. II

Vla.

Ve.

Db.

ff

p

ff

p

ff

p

mf

mf

f

pizz.

mf

pizz.

sul pont.

sul pont.

mf

pizz.

mf

pizz.

mf

pizz.

mf

136

FL. 1

Picc.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

mf

mf

mf

136

Hn. 1 & 3

Hn. 2 & 4

CTpt. 1

Tbn. 1

Tbn. 2

a2

mf

off-stage
straight, mute with bag

mf

136

Mar.

Tub. B.

Perc. 3

Celesta

mf

mf

Tam tam
ord.
soft mallet

mp let sustain thru the pause
and decay naturally

136

Pno.

Hp.

mf

mf

p

136

Vln. I

Vln. II

Vla.

S. Ve.

Ve.

Db.

pp arco non vib. sul tasto

pp

mf

mf

mf

mf

(pizz.)

mf

(pizz.)

mf

N ♩ = 60 Melancholy, still

5/4 ¹⁴³ *espress.* 3/4 4/4 3/4

Fl. I

5/4 ¹⁴³ 3/4 4/4 3/4

CTpt. I

5/4 ¹⁴³ 3/4 4/4 3/4

Vib. *Vibraphone* arco *pp* *mf*

Hp. *bisbigliando* *p*

5/4 ¹⁴³ 3/4 4/4 3/4

Vln. I *pp*

Vln. II *arco flautando pp*

Vla. *non vib. sul tasto* *ord. au talon*

S. Ve. *arco con sord. espress.* *balance to flute* *p*

Vc.

Db. *arco flautando pp*