

sound unsound

for Flute, Clarinet, Violin, Cello, Piano, and Conductor

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2012

Program notes:

This is a composition for your ears and eyes, performed through the instrumental capabilities of performing bodies.

Every instrumental composition involves the sequencing of performance gestures; unwittingly, the composer becomes a choreographer of gestural instructions tailored for the production of specific sounds. Gesture and sound combine to create events in time, and these events are apprehended through the imperceptible interaction of auditory and visual modalities. In most cases, sound and gesture are inextricably coupled; sound is the by-product of action. Through this relationship, sound and gesture mutually reinforce a single perceptual quality, or complement one another to create a combinatory perception.

In this piece, I have attempted to sever the causal link between sound and gesture in order to explore a range of combinatory possibilities between the two. Actions, performance gestures, movements, effort, breathing, and traditional musical materials are developed independently and in relation to one another throughout the work's duration. The communicative potential of performative gestures, now independent of its sounding result, raises new possibilities: How can density be created in the absence of sound? How can audiovisual harmony, dissonance, and counterpoint operate within a single performer, or between ensemble members? How can the conductor structure the temporal flow of a musical work through visual segmentation?

Sound unsound, unsound sound; resound.

General Performance instructions:

The piece utilizes three types of performative materials:

- (1) unsounding gesture, performed gesturally but producing no sound.
- (2) actions derived from a “non-musical” context, whose resultant “non-musical” sound is viewed as a by-product of action.
- (3) musical actions, which require the performance of gesture and sound as normally conceived in musical works.

In all three types of performative materials, a high degree of confidence, mental and physical commitment is required; the performer is asked to participate with vigour in all gestural materials and action sequences.

Additional description of gestural and instrumental techniques specific to each instrument is supplied below.

For all instruments:

1. *Unsound gestures* involve the production of musical gesture (ie. playing a note or rhythm) without producing the resulting sound. In terms of all physical aspects (body movement, gesture, facial expressions, etc.), unsound gestures should be performed as close as possible to the manner they would be performed under normal (sounding) circumstances. Gestures should be performed with conviction; they should not seem “fake” or insincere.

Unsound gestures are notated with the following notehead:



In performing unsounding gestures, emphasis is placed on the *intention* to make no sound. Occasional unintentional sounds which are the result of vigorously performed unsounding gestures are acceptable.

Dynamic markings indicate the force and manner with which these unsounding gestures should be performed: an unsounding gesture marked *f* would be performed differently than the same gesture marked *p*. Likewise, a staccato articulation must be performed *as if* sounding, embodied instead solely through gestural language.

The performance of unsound gestures may differ depending on the performer and instrument. Below are some general guidelines:

1. *Violin, Cello*: RH bow without touching the string, LH may touch strings lightly (without completely depressing string).
2. *Flute*: Fingers may touch keys lightly, but avoid key clicks. Embouchure should be placed near lip as per usual, but the angle of the embouchure should be modified to allow breathing without creating pitched sounds.
3. *Clarinet*: Fingers may touch keys lightly, while avoiding key clicks. Mouth-piece should be positioned as per usual, however, air may be released *around* the mouthpiece (through loosening the lips) in order to avoid pitched sounds.



All accented notes (unsound or otherwise) should be performed with an audible breath (inhalation or exhalation, depending on the individual performers breathing rate). The loudness of the breath is governed by the notated dynamics.

2. *Specialized breathing instructions*: aside from accented notes, several instances require additional performative breathing. Notated as “*o*”, performers are asked to audibly (*mf*) exhale over the duration indicated by the arrow, similarly following the general pitch contour indicated by the arrow.



3. *Footstomp*: involves a single leg footstomp, at approximately *f* dynamics. The action is often coupled with sounding or unsounding gestures, and should be performed simultaneously. Footstomps are designated a special note head below the staff (see below), and are often accompanied by the direction “footstomp” or the abbreviation “stmp.”.



4. *Standing up, sitting down*: these gestures should be performed in a very sharp and abrupt manner, in one fluid motion. Flute, clarinet, and violin are asked to get up while holding their instruments. Cello is asked to stand up and sit down while supporting their instrument. This gesture should be performed sharply and forcefully at all times (regardless of dynamic markings), as if called to attention in a military line up.



Occasionally, standing and sitting gestures are coupled with a musical action. The two actions should be performed as fluidly and simultaneously as possible. Fluidity and simultaneity are more important than perfect musical realization of notated sounds.

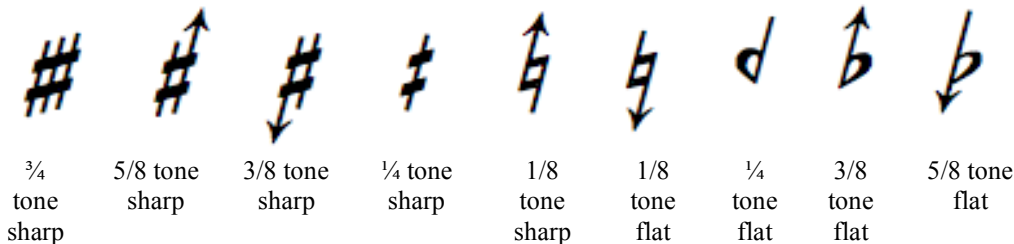


5. *Action sequences* (see, for instance, rehearsal mark F) utilize a combination of x-noteheads and verbal instructions, and should be memorized. These action sequences are rhythmically notated and should be performed accurately in a sharp, efficient, fluid yet somewhat manic manner. The inspiration for this action vocabulary comes from video footage of Glen Gould gestural language during practice (as portrayed in *The Art of Piano*), in which he often interrupts himself in mid-phrase to stand up and walk to the window, look out the window for several seconds, return to the piano and continue the incomplete phrase. This video footage is available (as of March 2012) at http://www.youtube.com/watch?v=qB76jxBq_gQ (around 1:59)

6. *Synchronization with conductor*: Throughout the work, the conductor occasionally departs from their traditional role, and performs a visual-rhythmic segmentation of the musical material. In such cases, occasional synchrony does occur, and is notated on each instrumental part through down, right, left and up arrows (corresponding to the gesture performed by the conductor).



7. *Quarter and eighth tones* are requested, utilizing the following nomenclature:



Winds

1. *Key clicks* are notated as following. Additional verbal instructions indicate the addition of audible, breathy air stream during such phrases.



2. *Air sounds* are notated as following. This notation indicates a lack of pitch / dominance of “breathy” timbre. Key clicks are audible in such passageways.



Flute

1. *Pizzicato* is notated as following:



2. *Tongue ram* is notated as following:



3. *Jet whistle* is indicated with the following notation. The fingered note and approximate Aeolian contour are indicated.



4. *Specialized breathing instructions* are indicated in one instance as following: *o* for audible exhalation, *i* for inhalation. These breaths are directed at an angle “past” the embouchure. Both inhalation and exhalation should be audible, following dynamic markings.



Clarinet

1. *Tongue slaps* are indicated with verbal descriptions and staccatissimo articulations.



2. *Clarinet switching* is required at measure 193, as the performer is asked to put down the Bb clarinet and pick up the bass clarinet. Thus, two stands are required, in proximity to the clarinetist. Switching instruments, as well as additional actions are notated using x-noteheads and corresponding verbal instruction.

3. *Sung notes* are occasionally requested (see measure 213), and involve playing the notated note while singing an interval. The sung interval is integrated slowly into the pitch, as seen in verbal and graphic indications above the score.

Strings

1. *Scratch tones* are indicated with a square notehead as following:



2. *LH silent fingering + col legno battuto* are required between measures 37 and 121 (rehearsal mark A). Silent fingering involves the audible “hammering-on” or “tapping” notes (indicated by “unsound” notehead) on the string using the left hand exclusively. The right hand should perform *col legno battuto* where indicated (using staccato markings for single hit, and slur lines for ricochets). When *battuto* is not indicated, perform “unsounding” bow motion (with bow in *battuto* position).

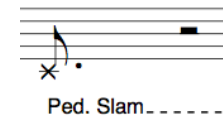


If possible, “hammer on” notes with enough force to create a percussive “click” sound (created by the impact of depressed string on fingerboard). At points (rehearsal mark B), the *battuto* rhythms may be improvised, following verbal directions, in order to create dense textural effects.

3. *Additional performative actions* are required throughout the piece, including placing instruments inside their cases, opening and closing instrument cases, lifting up and slamming a chair, applying rosin to the bow, as well as knocking and open hand slapping the body of the instrument. Action sequences utilize a combination of x-noteheads and verbal instructions, are rhythmically notated and should be performed accurately in a sharp, efficient yet fluid manner. Action sequences may require preparation (for instance, placement of violin case in proximity to performer’s feet) and should be memorized to ensure assertive performance.

Piano

1. *Pedal slams* are performed on the sustain pedal, and are notated using x-noteheads and verbal description. The subsequent depression of the sustain pedal is indicated using a dotted line.

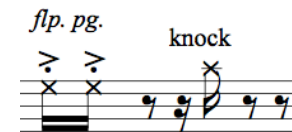


2. *Rhythmic pedal performance* is similarly indicated with x-noteheads and verbal instruction, and should be performed on the sustain and una corda pedals.

3. *Lid slam* are indicated as following and should be performed at the appropriate dynamic marking. Occasionally, the performer is required to play figures on top of the closed piano lid.



4. *Performative actions* are indicated with x-noteheads and verbal description. Page flips indicate the flipping of the performers score, and are composed in a manner which will return the performer to the pertinent page. Knocks should be performed on any accessible wooden surface on the piano.

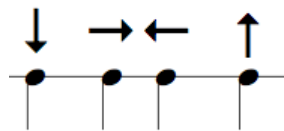


4. *Action sequences*. The piano part includes the largest vocabulary of non-musical actions. Action sequences utilize a combination of x-noteheads and verbal instructions, and should be memorized. These action sequences are rhythmically notated and should be performed accurately in a sharp, efficient, fluid yet somewhat manic manner. The inspiration for this action vocabulary comes from video footage of Glen Gould gestural language during practice (as portrayed in *The Art of Piano*), in which he often interrupts himself in mid-phrase to stand up and walk to the window, look out the window for several seconds, return to the piano and continue the incomplete phrase. This video footage is available (as of March 2012) at http://www.youtube.com/watch?v=qB76jxBq_gQ (around 1:59)

5. *Additional paraphernalia* for performance includes (1) a plectrum (to be brushed against side of piano keys), and (2) white board eraser (for string muting).

Conductor

The conductor's role in this work ranges from their traditional role – direction and unification of the ensemble – to non-traditional capacity as visual performer, performing a visual-rhythmic segmentation of the musical material. When occupying former role (indicated by the verbal instruction *regular tactus*), the conductor conducts the work as per usual; when occupying the latter role, the conductor becomes somewhat independent of the ensemble, and must follow their own notated part. In the latter case, the following gestural notation is used:



Arrows indicate direction of arm movements, corresponding to – in this case – 4/4 time. The conductor's arm extension, sharpness of movement is indicated by independent dynamic markings: *fff* indicates large arm extensions and displacements (in terms of both lateral and vertical extension), and the sharpest, most mechanical quality of movements.

When performing independently from the ensemble (ie. measures 10-36, rehearsal marks A, B, C, D, G) the conductor must perform the requested tactus and hold this extension/tactus until the next notated figure. It is in this sense that the conductor may be viewed as a visual percussionist.

sound unsound

Score (in C)

Adam Basanta

Agitated ♩ = 110

Flute
Clarinet in B \flat
Violin
Cello
Piano
Conductor

keyclicks with air
keyclicks, no air
slap tongue
arco
scratch tone
Ped. Slam
flip page
get up abruptly (continuing page turning motion)
stare forward beyond the piano, as if looking out a window

Regular tactus

Fl. *grand gestures* *o i i* *accel. trl.* *with air* *rit. trl.* *no air*

B. Cl. *pp* *mf* *f* *mp* *f* *f* *slap tongue*

Vln. *sul pont.* *ord.* *col legno battuto* *rub rosin on bow* *put rosin away* *arco ord.*

Vcl. *sul pont.* *ord.* *pizz.* *arco* *mp* *f* *mp* *f* *ff*

Pno. *sit down abruptly, hold hands ~1 foot above keyboard as if frozen in the moment before slamming the next chord* *mf* *flp. pz.* *knock on wooden surface* *sit down abruptly (while playing note)*

Cnd. *p* *f* *f* *mf* *mp* *f* *mf* *mp* *mf* *f < ff*

Fl. *f* *mf* *mp* *mf* *p < f* *f*

B. Cl. *audible key click* *allow air to escape around the mouthpiece* *air, a hint of pitch* *mf* *p* *f*

Vln. *RH: con legno battuto and unsound bow* *LH: "silent fingering", hammer-on notes.* *ff > mf* *mf* *mp* *mf* *f*

Vcl. *RH: con legno battuto and unsound bow* *LH: "silent fingering", hammer-on notes.* *ff > mf* *mp* *mf* *f*

Pno. *close lid* *play over closed lid with finger tips* *one step away from piano* *turn around* *step back to piano* *open lid* *mp* *ff* *p*

Cnd. *mf* *f* *ff* *f*

47

Fl. *mf* *f* *mp* *mf* *f* *f*

B. Cl. *mf* *f* *mf* *f*

Vln. *mp* *f* *mp* *f* *f*

Vc. *mp* *f* *f*

Pno. *p* *mf* *p* *mf* *f < ff* *f*

Cnd. *p* *mf* *p* *mf* *f < ff* *f*

with air *3* *with air* *3* *with air* *3* *with air* *3*

mf *f* *mp* *mf* *f* *f*

CH *SH* *SSS* *Tah*

walk three steps away from piano *stand still, stare forward* *turn around* *walk three steps back to piano*

Ped. Slam

stop performing unsound bow motions

57

Fl. *mp* *mf* *mf* *mp* *mf*

B. Cl. *mp* *f* *p* *mf*

Vln. *mp* *f* *mp* *f*

Vc. *mf* *f* *mp* *f*

Pno. *f* *p* *f* *f* *f* *f*

Cnd. *mp* *f < ff*

Kah *with air* *3* *CHhh* *SHhh* *SSSha*

with air *3* *(stay up)* *with air* *3* *with air* *3*

mf *f* *mp* *mf*

knock on wooden surface *close lid* *open lid* *close lid* *open lid* *close lid* *open lid*

stop performing unsound bow motions

B
0" 15" 30"

repeat with each exhalation freely ~ one exhalation per 1 1/2 seconds
rit. breathing rhythm, elongate each exhalation

repeat with each exhalation freely ~ one exhalation per 1 1/2 seconds
rit. breathing rhythm, elongate each exhalation

~ one 2 second exhalation per 4 seconds
rit. breathing rhythm, elongate each exhalation

~ one 3 second exhalation per 5 second

Alternate freely between given choices
LH: "silent fingering", as fast possible, like running centipeds
RH: col legno battuto freely to thicken texture

accel. to dense texture
dense texture
begin to exhale audibly

x = battuto
regular = LH hammer-on / "silent fingering"
(play once, listen to cue from flute)

battuto ord. battuto sul pont. battuto ord.

Alternate freely between given choices
LH: "silent fingering", as fast possible, like running centipeds
RH: col legno battuto freely to thicken texture

accel. to dense texture
dense texture
begin to exhale audibly

battuto ord. battuto sul pont.

as fast as possible, played on closed piano lid with fingertips
sim. but with fingernails

slam lid.
Ped.

Mark each beat as notated, hold posture until next action
Gestures should be performed very sharply

30" 45" 1'

Fl. slightly pitched, mostly air
 alternate occasionally between the two options
 rit. breathing rhythm; although mostly air, increase pitch definition
 play once
 rit. breathing rhythm, elongate each exhalation ~ 5 second exhalation per 9 seconds

B♭ Cl. slightly pitched, mostly air
 alternate occasionally between the two options
 rit. breathing rhythm
 play once (listen to cello cue)
 rit. breathing rhythm; although mostly air, increase pitch definition
 ~ 5 second exhalation per 9 seconds

Vln. exhale loudly
 p
 battuto reg
 exhale audibly
 play once (listen to flute for cue)
 return to previous pitch contours
 battuto sul pont

Vc. exhale audibly
 play once
 x = battuto
 regular = LH hammer-on / "silent fingering"
 return to previous pitch contours
 battuto sul pont
 battuto sul tasto

Pno. brushing plectrum against side of white keys
 open lid
 brushing fingernail against side of white keys

Cnd. 76 ↑ ff ↓ f

1' 1' 15" 1' 30"

Fl. *mp* alternate freely *p* fully pitched, breathy quality alternate freely *mp*

B♭ Cl. *mp* alternate freely increase pitch definition *p* alternate freely *p* fully pitched breathy quality

Vln. *mp* *mf* *mp* exhale loudly exhale quietly

Vc. *mf* *f* *mf* exhale loudly exhale quietly

Pno. *mp* *f* *mp* *mf* *mp* *ppp*

Cnd. *ff* cue flute and clarinet

reg. *b* *b* *b* knock on wooden surface brushing fingernail L.H. mute the following notes with chalkboard eraser

battuto sul pont battuto ord. battuto sul tasto

battuto sul tasto battuto ord.

1' 30" 1' 45" 2'


Fl. *p* *f* *mp* *p* listen to violin cue fully pitched, breathy quality. (alternate) rit. breathing rhythm, elongate each exhalation ~ one 7 second exhalation per 12 seconds

B♭ Cl. *mp* *p* *mf* fully pitched, breathy quality (alternate) (listen to flute cue) increase pitch definition rit breathing rhythm ~ one 7 second exhalation per 12 seconds

Vln. *mf* *mp* *mf* exhale quietly exhale loudly decrease density of battuto no battuto (just LH, place bow on lap) tap with RH fingertips on violin body creating a quiet texture, fade texture in

Vc. *mp* *mf* *p* exhale quietly exhale audibly exhale quietly battuto ord. battuto sul pont, decrease battuto density no battuto

Pno. *p* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cnd. 97 

2' 2' 15" 2' 30"

Fl. fully pitched, breathy quality *mp* rit. breath rhythm eye contact with ensemble sim. play w/ exhalation

B. Cl. fully pitched, breathy quality *p* rit. breath rhythm eye contact with ensemble *mp* sim. play w/ exhalation

Vln. *mp* *mf* audible texture with RH fingertips transition to fingernails *p* eye contact with ensemble return to "silent fingering" pitched contours

Vc. flautando (sul tasto) play with exhalations (~5 second exhalation per 9 seconds), slowly emphasizing pitched qualities fully pitched (sul pont) eye contact with ensemble play with exhalation freely, rit. breathing rhythm

Pno. *ppp* play on piano pedals (preferably using una corda and sus pedals)

Cnd. *mf*

2' 30" 2' 45" 3'

Fl. *p* play once, continue with pitched exhalation motif *mf* *mf*

B. Cl. *mf* play once, and continue with pitched exhalation motif *mp* *mf*

Vln. flautando (sul tasto) slowly emphasizing pitched quality fully pitched (sul pont) *ppp* *mp* *mf*

Vc. *mp* occasionally, play harmonic all battuto, no pitch (mute strings with left hand) play once, then return to pitched exhalation motif. *mf*

Pno. *mf*

Cnd. *mf* cue players for next section

[E]

133

Fl. *pp* *mp* *pp* *p* *pp*

B♭ Cl. *pp* *mp* *pp* *f* *pp*

Vln. *pp* *mp* *p* *pp*

Vc. *pp* *mp*

Pno. lid slam. open lid (silently) close lid (silently) open lid (silently)

Cnd. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

sim. (regular tactus) perform accents and dynamics as notated

141

Fl. *mf* *f* *mf* *p* *mf* *f* *pp* *p* *pp* *p*

B♭ Cl. *mf* *f* *mf* *p* *mf* *f* *p* *pp* *p*

Vln. *ff* arco scratch flautando ord. *mp* *p*

Vc. flautando (ambiguously pitched) ord. senza vib. *mp*

Pno. stare forward, motionless brushing nail against edge of white keys *mp* knock on piano body

Cnd. *mp* regular tactus and conducting according to score

(♩=♩) ♩ = 55

150

Fl. whistle tone, aeolian tone to air

B♭ Cl. *p* *pp* *mf*

Vln. *p* *pp* *mf* knock with knuckle as if playing a solo bow strings behind bridge ord.

Vc. *f* *pp* *mf* knock with knuckle *f* *pp* *mf* *f*

Pno. open lid *mf* Ped. *mp* *f* play on closed lid *f* knock on lid *mf*

Cnd. 4/4 | 3/4 | 2+2, 1/8

155

Fl. *mf* *f* *mp* *mp* *mp* *p*

B♭ Cl. *mp* *pp* *p* *mp* *p* *mp* *p*

Vln. arco *mf* *p* *f* *p* *mf* *col legno battuto* *mp* *senza vib.* *p*

Vc. *mp* *p* *mf* *senza vib.* *f* *arco* *mf* *bow tailpiece*

Pno. *mf* *pp* open lid *p* close lid *mf* *pp* open lid *p* *mf*

Cnd. 155 4/4 | 3/4 | 2+2, 1/8

play on closed lid. RH: with fingertips
LH: with fingernails

161

Fl. *mp* *f* *mf*

B. Cl. *mp* *f* *ppp* *mf*

Vln. *f* *p* *f* *ppp* *mf* *f* *mp* *mf* *f*

Vc. *f* *ff* *mf*

Pno. *mp* Ped. *ff*

Cnd. $\text{||} \frac{2}{2}$

T TTTT TKTK T KT TKTK TTKT CH CH SH SH CH SH SH SH CH T T K CH T

arco ord. *f* *p* *f* *ppp* *mf* *f* *mp* *mf* *f*

ord. (unsound) *f* sul pont. on bridge ord. *ff* multo vib. ord. *mf* sul pont.

ped. slams walk three steps away from piano remain motionless walk three steps back to piano, stay standing motionless

165

Fl. CH T K SH T K K T CH SH CH SH T SH *f*

B. Cl. *f* footstomp

Vln. *f* footstomp

Vc. ord. multo vib. ord. *ff* footstomp

Pno. *f* open lid Ped.

Cnd. $\text{||} \frac{4}{4}$ freeze, motionless

167 **F**

Fl. *ppp* *mp* *ppp*

B♭ Cl. *ppp*

Vln. *pizz.* 1. kneel down, lay bow on ground 2. open case 3. place violin inside case 5. close case 6 + 7. lock case 8+9. unlock case 10. open case 11. retrieve violin, close case 12. retrieve bow, prepare to play *ppp*

Vc. *pizz.* 1. put down bow, lay cello on its side 2. turn and grab chair 3. pick up chair 20cm from ground 4. slam chair on ground (*mf*) 5. pick up cello and bow *arco*

Pno. *ff* *f* Ped. slam close lid open, close lid open hand slap (any woodenpart) open lid (indeterminate notes) *mp* *mf* *ff* walk three steps away from piano

Cnd. *mechanically* *mf* T T CH SH

172

Fl. *mp* *ppp* *mp* *ppp* *mf*

B♭ Cl. *mp* *ppp* *mp* *ppp* *mp*

Vln. *f* x3

Vc. *f* x3

Pno. *mf* *mf* *p* *mf* *f* *p* *mf* *f* walk three steps back to piano knock x3

Cnd. *ff* *mf* *f* *p* *mf* *f*

181

Fl. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp*

B♭ Cl. *ppp* *mp* *ppp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. *ppp* *mp* *ppp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pno.

flutter tongue

slap tongue

put down clarinet

pick up bass clarinet, wet the reed

put bass clarinet down

arco *V* senza vib.

knock LH slap

181

Cnd. *fff* *p* *mf* *f* *mp* *fff* *mf* *p < ff* *ff > mf* *f* *ff* *f* *mf*

cue violin to get ready

cue violin

198

Fl. *mp* *ppp* *mf* *ppp*

B♭ Cl. *mp* *ppp* *mp*

Vln. *mf* *col legno battuto* *pizz.* *arco* *pizz.* *arco* *col legno battuto* *arco ord., sul D* *mp* *ppp*

Vc. *p < mf* *f*

Pno.

flutter tongue

tongue ram

pick up bass clarinet

prepare to play

eye contact w/ cond.

slap tongue

sing m2 above

multo vib.

198

Cnd. *> f* *mf* *f* *ff* *mf* *f* *mp* *mf* *mp*

prepare VI. + Cl.

cue VI. + Cl.

cue cello to get ready

cue cello

Fl. *mf* mechanically 3 *p* *mp*

B. Cl. *mf* mechanically 3 key clicks 5 *p* slap tongue *mp*

Vln. *mf* mechanically 3 *p* arco *mp* col legno battuto 3 ord. 3 LH slap side of cello LH knock on back of bridge

Vc. *mf* mechanically 3 *p* arco ord. 3 *mp* stmp. 3 arco ord. 3

Pno. *mf* mechanically 3 *mp* Ped. 3 slam, then open lid

Cnd. *f* *ff* *f* *ff* *f* *f*

Fl. *mf* stmp. 3 slap tongue *mf*

B. Cl. *mf* stmp. 3 slap tongue 3 5

Vln. *mf* pizz. arco 3 lean over, open case slam case shut arco 3 stmp. 3

Vc. *mf* stmp. 3 col legno battuto arco ord. 3 col legno battuto LH slap side of cello arco ord. 3

Pno. *mf* 3 3 3 3 3 3 knock on lid slam lid. open lid

Cnd. *ff* *ff* *f* *ff* *f* *ff*

250

Fl. *stmp.*

B♭ Cl. *stmp.* *f*

Vln. *stmp.* *f* *arco* *prepare to bow ceremoniously and forcefully* *arco* *stmp.*

Vc. *stmp.* *f* *knock on side of cello* *stmp.*

Pno. *f* *mf* *f* *slam lid.* *open lid*

Cnd. *f* *ff* *f* *ff* *f* *ff*

♩ = 66

262

Fl. *f* *stmp.* *ff*

B♭ Cl. *f* *stmp.* *ff* *stmp.* *ff* *stmp.* *ff*

Vln. *f* *stmp.* *ff* *stmp.* *ff* *stmp.* *ff* *arco* *stmp.*

Vc. *f* *stmp.* *ff* *stmp.* *ff* *stmp.* *ff* *arco* *stmp.*

Pno. *f* *mf* *f* *ff* *f* *ff* *mf*

Cnd. *f* *ff* *f* *ff* *fff* *f*

