



Vent del capvespre

for Chamber Ensemble

Salvatore Martirano Memorial Composition Award 2010

Comissioned by Fundació Caixa Catalunya

Josep Maria Guix

Per a la Gemma, el Pol i la Júlia.

Instruments:

Flute in C / Piccolo

Clarinet in Bb / Bass Clarinet

Percussion I

Percussion II

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

Percussion:

- 1 **Ocean drum** (big)
1 **Spring drum** (big)



- 1 **Rainstick** (big)
1 **Bamboo chimes** (high)
1 **Bamboo chimes** (low)
1 **Wind chimes** (high)
1 **Wind chimes** (low)
1 **Waterphone** (big)



- 1 **Japanese (or Tibet) Singing Bowl** (D4)



- 1 **Plate Bell** (D2)



- 1 **Triangle** (small)
1 **Triangle** (medium)
1 **Cymbal ride 22'**
1 **Chinese Cymbal 22'**
1 **Gong** (A1)



- 1 **Tam tam 85 cm.**
1 **Bass Drum**

- 11 **Crotales** (Sounding 2 octaves higher)



- 1 **Marimba**



- 2 **Large Superball Mallets**
2 **Cello or Contrabass Bows**
4 **Soft Mallets**
2 **Bass Drum Mallets**
2 **Soft Timpani Mallets**

Vent del capvespre es basa en els següents poemes japonesos:

Vent del capvespre
L'aigua pica la cama
d'un agró blau.

YOSA BUSON

Frescor del vespre
les herbes flotants del llac
totes es mouen.

TAKAHAMA KYOSHI

Per les muntanyes
nevades, s'arrosseguen
els ecos!

IIDA DAKOTSU

El vent de la tardor
mou també el cor, amb les tires
de la cortina.

HATTORI RANSETSU

Vent del capvespre s'ha anat teixint a partir de la lectura de haikus, de textos zen i també gràcies a la revisió pausada d'antics gravats i dibuixos d'artistes japonesos. Alhora, en aquest viatge iniciàtic m'han acompanyat la música de Toru Takemitsu, cada cop més propera, així com la vella polifonia del Renaixement -sobretot les riques textures de Brumel (la Missa *Et ecce terre motus*) i l'espiritualitat de Lassus (el *Rèquiem* a quatre veus). Tot aquest bagatge ha estat determinant per despertar en mi un sentit de contenció, de refinament i, per damunt de tot, una predisposició anímica.

Desconeix si és cosa de l'edat, de l'evolució estilística personal o d'una actitud cada vegada més intolerant davant de tot allò que és accessori, però el resultat final ha estat una música concentrada, aparentment simple i -si més no així ho pretenia- força suggerent. Una música en la qual el sentiment sorgeix amb la contemplació d'una natura (l'aire, l'aigua) que canvia, com nosaltres, amb les estacions, tot i seguir sent essencialment la mateixa.

He treballat com l'escultor que moldeja l'argila, desfent i refent, un cop rere l'altre, abans d'enllestar -definitivament?- la peça. La dificultat principal ha estat treure -no pas posar- més matèria. Mai no m'he sentit identificat amb l'artista que treballa el marbre i ja veu l'obra acabada abans d'esculpir-la.

He conviscut amb aquest projecte -i ho han patit els més propers, que són dedicataris de l'obra- durant més d'un any. N'he après molt. Ara sóc jo qui ha d'agrair a la Fundació Caixa Catalunya, als companys de professió, als amics, a la família, l'empenta per fer camí. A ells: gràcies de tot cor.

Josep Maria Guix

Vent del capvespre se basa en los siguientes poemas japoneses:

Viento del atardecer.
Se ondula el agua
alrededor de la garza.

YOSA BUSON

En el estanque
la hierba flotante se mueve.
Noche fresca.

TAKAHAMA KYOSHI

En las montañas nevadas,
está arrastrándose
el eco.

IIDA DAKOTSU

El viento de otoño
mueve la persiana de bambú
y mi corazón.

HATTORI RANSETSU

Vent del capvespre (*Viento del atardecer*) se ha ido tejiendo a partir de la lectura de haikus, de textos zen y, también, gracias a la revisión pausada de antiguos grabados y dibujos de artistas japoneses. Asimismo, en este viaje iniciático me ha acompañado la música de Toru Takemitsu, cada vez más cercana, así como la vieja polifonía renacentista -sobre todo las ricas texturas de Brumel (la Misa *Et ecce terre motus*) y la espiritualidad de Lassus (el *Requiem* a cuatro voces). Todo este bagaje ha despertado en mi un sentido de contención, de refinamiento y, por encima de todo, un estado de ánimo.

Desconozco si será cosa de la edad, de la evolución estilística o acaso de una actitud cada vez más crítica ante todo aquello que resulta accesorio, pero el resultado ha sido una música concentrada, simple en apariencia y muy sugerente -al menos esa era mi intención. Una música en la que el sentimiento se desata con la contemplación de una naturaleza (aire, agua) que cambia, como nosotros, con las estaciones, a pesar de seguir siendo, esencialmente, la misma.

He trabajado como el escultor que moldea la arcilla deshaciendo y rehaciendo, una y otra vez, la pieza, antes de terminarla -¿definitivamente?. La principal dificultad ha sido eliminar, más que añadir materia. nunca me he sentido identificado con el artista que trabaja el mármol y ve la obra acabada antes de esculpirla.

He convivido con este proyecto -y lo han asumido los más allegados, que son dedicatarios de la obra- durante más de un año. He aprendido mucho. Ahora me toca agradecer a la Obra Social de Caixa Catalunya, a los compañeros de profesión, a los amigos, a la familia, el impulso para recorrer el camino. A ellos, gracias de todo corazón.

Josep Maria Guix

Vent del capvespre is based on these four Japanese poems:

Evening wind:
water laps
the heron's legs.

YOSA BUSON

In the snowy
mountains,
echoes crawl.

IIDA DAKOTSU

In the pond,
floating grass moves.
Fresh night.

TAKAHAMA KYOSHI

Autumn wind
moves the bamboo curtain
and my heart, too.

HATTORI RANSETSU

Vent del capvespre (*Evening Wind*) was gradually conceived while reading haikus, zen passages and also, thanks to the slow revision of ancient engravings and drawings from Japanese artists. At the same time, in this ritual trip, the music of Toru Takemitsu has accompanied me, closer every time, as well as the ancient Renaissance polyphony -specially the rich Brumel textures (the Mass *Et ecce terre motus*) and Lassus spiritually (the *Requiem* for four voices). All this knowledge was crucial to awake in me a sense of self-restraint and refinement and, most of all, a specific state of mind.

I don't know if it's due to age, to the evolution of personal style, or to an increasingly intolerant attitude towards anything incidental, but the final result has been a concentrated music, apparently simple and -at least, that's what I intended- quite suggestive. A music in which the feeling comes from the contemplation of nature elements (air, water) that change, like us, with the seasons, even though they remain essentially the same.

I worked as a sculptor that models clay, undoing and reshaping, again and again, before completing -permanently?- the work. The main difficulty was to extract, not to add, matter. I have never identified with the artist that works with marble and sees the finished work before carving it.

I coexisted with this project -and my closest family, has suffered a great deal- for over more than a year. And I learned a lot. Now it's my turn to thank the Caixa Catalunya's Social Work, my professional peers, my friends, my family, for being driving force behind my work. To all of them, thanks from the bottom of my heart.

Josep Maria Guix

Viento del atardecer.
Se ondula el agua
alrededor de la garza.
YOSA BUSON (1716-1783)

VENT DEL CAPVESPRE

Per a la Gemma.
Per al Pol.
Per a la Júlia.

Josep Maria Guix

*Score in C

Flute

Clarinet in B

Percussion 1

Percussion 2

Harp C - D - E - F - G - Ab - Bb

Piano

Violin I

Violin II noise only on the tailpiece

Viola noise only on the rib

Cello noise only on the rib

Contrabass

Wind Chimes (High)

Bass Drum wiping with the hand

legato (air tone)

noise only on the rib

damped

on the tailpiece

noise only on the spike

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Fl. II
 Fl. (air tone)
 B♭ Cl. (normal tone)
 Perc. 1 Wind Chimes (Low) l.v.
 Perc. 1 Japanese Singing Bowl hit with a wood stick pp l.v.
 Perc. 2 Rainstick very slow p
 Hp. II legato 3:2 3:2 3:2 l.v.
 Pno. II pp 3:2
 Vln. I on the tailpiece pp
 Vln. II on the rib p
 Vla. III damped modo ordinario H pp
 Vc. pp modo ordinario non vib. pp
 Cb. on the rib p

Fl. *smorzato* *bisbigliando* *pp* *mf* *pp* *f*

B♭ Cl. *pp*

Perc. 1 *Crotales with bow l.v.*

Perc. 2 *Bass Drum wiping with the hand p*

Wind Chimes (High) *pp* *gliss.* *l.v.*

Rainstick *very slow*

Hp. *p* *3:2* *l.v.* *A - B#* *mp* *l.v.* *mf* *8va*

Pno. *tremolo* *ppp* *mf*

(Xo.1) *Xo.1*

Vln. I *modo ordinario* *III* *p* *pp* *mp* *tremolo*

Vln. II *tremolo sul ponticello* *I* *loco* *mp*

Vla. *poco a poco espressivo* *molto espressivo* *pp* *sfp* *non vib.*

Vc. *p* *sfp* *mp*

Cb. *pp* *mp*

(air tone)

Fl. *frullato*

B♭ Cl.

Perc. 1

Perc. 2 *mf*

Hp. *bisbigliando*

Marimba *soft mallets*

Bass Drum *wiping with the hand*

Pno. *mf* *wind chimes effect* *pp* *mp* *p* *pp*

Vln. I *sul ponticello* *10:8* *s.p.* *p* *loco* *loco*

Vln. II *sul tasto* *s.p.* *mp* *loco* *loco*

Vla. *tremolo* *p* *loco* *p* *non vib.*

Vc. *p* *pp* *s.p.* *arco mobile a la Scodanibbio*

Cb. *mp*

Fl. (air tone) ▾ (normal tone) ↗ 3:2

B♭ Cl. (half air, half tone) legato ↗

Perc. 1

Perc. 2 wiping with the hand

Hp. E - F# 3:2 harmonic: sounds an 8ve higher l.v.

Pno. 15^{ma} pp 3:2 ppp l.v. 15^{ma}

Vln. I sul tasto non vib. pp

Vln. II p sul tasto non vib. pp

Vla. loco sul tasto pp

Vc. p pp

Cb. p

Fl. B♭ Cl. Perc. 1 Perc. 2 Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

pp 6:4 *mf* *mp* *multiphonic*

Triangle *l.v.* Wind Chimes (Low)

J. S. Bowl *hit with a wood stick* Plate Bell J. S. Bowl *hit with a wood stick*

mp *p* *lv.* *p* *lv.*

bisbigliando

B♯

pp *pp* *pp* *pp* *pp* *pp* *pp*

8va 5 *8va* *8va*

non vib. *ppp* *ppp* *loco* *non vib.*

sul tasto *r 3:2* *pp*

simile

harmonic (sounds an 8ve higher) *lv.*

(R.1) R.1

41

Fl. *p* (air tone) *r.3:2*

B♭ Cl. *pp*

Perc. 1 *pp* *l.v.*

Wind Chimes (High) *pp* *l.v.* wiping the edge with a wood stick, no attack

Perc. 2 *pp*

Hp. *pp* *l.v.*

Pno. *ppp* *(Xo.1)*

Vln. I noise only on the tailpiece *pp*

Vln. II noise only on the rib *pp*

Vla. noise only damped *III*

Vc. *ppp*

Cb. *ppp* *sul ponticello arco mobile* *pp*

48

Fl.

B♭ Cl.

Perc. 1

Perc. 2

48

Hp.

Pno.

Vln. I

on the rib

pp

Vln. II

on the tailpiece

on the rib

pp

Vla.

pp

*noise only
on the tailpiece*

Vc.

*noise only
on the rib*

Cb.

48

Fl.

B♭ Cl.

Perc. 1

Perc. 2

48

Hp.

Pno.

Vln. I

on the rib

pp

Vln. II

on the tailpiece

on the rib

pp

Vla.

pp

*noise only
on the tailpiece*

Vc.

*noise only
on the rib*

Cb.

En el estanque
la hierba flotante se mueve.
Noche fresca.
TAKAHAMA KYOOSHI (1874-1959)

Josep Maria Guix

II

Flute

Clarinet in B \flat

Percussion 1

Crotales (sounds a 15th higher) with bow l.v. simile

Marimba with bow simile

Ocean Drum quiet motion simile

Percussion 2

Harp C - D - E - F \sharp - G - A - B xylophonic sound

Piano press the string with the right hand

Violin I

Violin II

Viola

Cello

Contrabass

harmonics pp non vibrato (half air, half tone) 4.3 simile

modo ordinario pp l.v. harmonic: sounds an 8ve higher

gliss. with a stick on the same string l.v. gliss.

con sordino III pp sul ponticello IV pp cresc. molto f s.f. non vib. sul tasto pp cresc. molto

con sordino con sordino sul tasto s.t. loco s.p.

non vibrato con sordino sul tasto s.t. loco s.p.

con sordino col legno tratto II pp c.l. half col legno

con sordino sul ponticello III pp sul tasto s.t. s.p.

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I3

normal tone

gliss.

l.v.

simile

C₄

this staff sounds an 8ve higher

modo ordinario

mf legato

loco

s.t.

loco

s.p.

f sul tasto

III

pp

sfpz

loco

s.t.

loco

s.p.

sfpz sul ponticello

pp

f cresc. molto

col legno tratto

pp cresc. molto

s.p.

loco

(+)

touch lightly the harmonic both, harmonic and fundamental, should be heard

modo ordinario

ppp

whistle tones

Fl. *pp*

B♭ Cl.

Perc. 1

Perc. 2

Hp. *pp* very soft, almost an eolic tremolo

Pno. press the string with the right hand *sfz* *mp* *modo ordinario* *ppp* almost inaudible

Vln. I

Vln. II tremolo *pp*

Vla. tremolo *pp*

Vc. *sfz*

Cb. *mf*

tremolo

modo ordinario

ppp almost inaudible

tremolo

modo ordinario *tremolo*

(multiphonic)

pp touch lightly the harmonic both, harmonic and fundamental, should be heard

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Rit. 1)

senza tremolo

modo ordinario

whistle tones
 Fl. 26
 B♭ Cl.
 rit.
 Perc. 1 26
 rit.
 Perc. 2
 Gong
 rit.
 Hp. 26
 l.v.
 Pno. 26
 pp
 (Rколо)
 l.v.
 Vln. I 26
 rit.
 Vln. II
 Vla.
 Vc.
 Cb.
 loco
 harmonic glissando 10
 s.p.
 loco
 pizz. 7

En las montañas nevadas
está arrastrándose
el eco.
IDA DAKOTSU (1885-1962)

III

Josep Maria Guix

σ = 54

Piccolo: *mf*

Bass Clarinet in B_b:

Percussion 1: *pp*, Small Triangle, *lv.*

Percussion 2:

Harp:

Piano:

Violin I: *non vib.*, *pp*

Violin II: *senza sordino*, *non vib.*, *pp*

Viola: *senza sordino*, *non vib.*, *pp*

Cello:

Contrabass:

Cymbal Ride 22": *with bow*, *mf*, *lv.*

12

Picc.

Bass B♭ Cl.

Perc. 1 Tamtam 85 cm-34" *large superball* *l.v.*

Perc. 2 Bass Drum *mp* *l.v.* Spring Drum *p* *l.v.* *pp* *l.v.*
bass drum mallets *rotate* *f*

Hp. *xylophonic sound* *mf* *l.v.* *8th - - -*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *senza sordino* *s.p.* *loco* *(excessive pressure)* *ff*

24

Picc.

Bass B♭ Cl.

Perc. 1

Small Triangle *p* *lv.*

Medium Triangle *p* *lv.*

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crotales *with bow* *lv.*

Chinese Cymbal 22" *with bow* *lv.*

Bass Drum *tremolo*

modo ordinario

mf *lv.*

8vb -

non vib.

pp

non vib.

pp

non vib.

pp

senza sordino

tremolo sul ponticello

32

Picc.

Bass B♭ Cl.

Perc. 1

Tamtam 85 cm-34"

large superball

l.v.

mf

Perc. 2

ppp

mp

p

mf

p

l.v.

large superball

Plate Bell

pp

l.v.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

Cb.

s.p. —————→ *loco*

ff

Picc. 

 Bass B♭ Cl. 

 Perc. 1 

Cymbal Ride 22"
with bow
 $\frac{4}{4}$ $\frac{2}{4}$ *l.v.*
 \circ *f*

 Perc. 2 

sffz
f *pp* *f* *p* *f* *p* *pp* *tremolo*
sffz
p *f* *p* *pp* *f*

 Hp. 

 Pno. 

 Vln. I 

non vib.
 \circ *pp*

 Vln. II 

 Vla. 

 Vc. 

non vib.
sul ponticello
pp

 Cb. 

Picc. 58
 Bass B♭ Cl.
 Perc. 1 Tamtam 85 cm-34" large superball
 Perc. 2 Plate Bell
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

(half air, half tone) **pp**
 Waterphone with bow gliss. ad libitum 3:2 rotate ad libitum
 Cymbal Ride 22" tremolo soft mallets
 F# - G# - Bb 9:8 9:8 9:8
 legato 5:4 5:4 5:4
 5:4
 loco → s.p. gliss. harmonics
 II pp
 loco → s.p. gliss. harmonics
 III pp
 loco → s.p. gliss. harmonics
 I pp
 loco → s.p. gliss. harmonics
 II pp
 sul tasto arco mobile a la Scodanibbio non vib. **pp**

Picc. 4
 Bass B♭ Cl. 4
 Perc. 1 4
 Perc. 2 4
 Hp. 4
 Pno. 4
 Vln. I 4
 Vln. II 4
 Vla. 4
 Vc. 4
 Cb. 4

Measure 65: Picc. (pp), Bass B♭ Cl. (pp), Perc. 1 (simile 3:2), Perc. 2 (mp), Hp. (F - G - B - C♯ - D♯), Pno. (f), Vln. I (non vib.), Vln. II (loco), Vla. (gliss., harmonics), Vc. (loco), Cb. (simile).

Measure 66: Bass B♭ Cl. (pp), Perc. 1 (tremolo soft mallets), Perc. 2 (9:8), Hp. (9:8), Pno. (5:4), Vln. I (seagull effect), Vln. II (III), Vla. (pp), Vc. (II), Cb. (pp).

Measure 67: Bass B♭ Cl. (pp), Perc. 1 (lyre), Perc. 2 (lyre), Hp. (lyre), Pno. (lyre), Vln. I (lyre), Vln. II (lyre), Vla. (lyre), Vc. (lyre), Cb. (lyre).

Musical score page 4, measures 70-71. The score includes parts for Picc., Bass B♭ Cl., Perc. 1, Perc. 2, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

Percussion and Double Bass:

- Perc. 1:** 2nd measure: *pp*, *mf* (simile), *l.v.*, *5:4*.
- Perc. 2:** 2nd measure: *mf*, *l.v.*
- Percussion Ride:** Chinese Cymbal 22" *tremolo*, soft mallets.
- Percussion Ride:** Cymbal Ride 22" *tremolo*, soft mallets.
- Pno. (Piano):** 2nd measure: *f*, *5:4*, *l.v.*, *Réol.*

String Instruments:

- Vln. I:** 2nd measure: *pp*.
- Vln. II:** 2nd measure: *non vib.*
- Vla. (Double Bass):** 2nd measure: *gliss.*, *harmonics*, *loco*, *s.p.*, *II pp*.
- Vc. (Cello):** 2nd measure: *seagull effect*, *I pp*.
- Cb. (Double Bass):** 2nd measure: *mp*.

Picc. 78
 Bass B♭ Cl. 78 *f*
 Perc. 1
 Perc. 2 *p* *l.v.*
 Hp. 78 9.8 9.8 9.8 9.8 9.8 9.8 9.8
 Pno. 78 (R.1)
 Vln. I
 Vln. II
 Vla. *noise only strings damped*
 Vcl. *col legno tratto*
 Cb. *arco mobile*

82

Picc.

Bass B♭ Cl.

Perc. 1

Perc. 2 *pp*

Hp. *l.v.*
7:8 5:4

Pno. *(xco.I)*

Vln. I

Vln. II

Vla.

Vc. *ppp* *loco* *pizz. mandolina*

Cb. *slap* *sfz*
tongue-ram *sfz*

tremolo

col legno battuto *mf*
col legno battuto *mf*
pizz. Bartok *mf*
jeté *fp*
pizz. Scodanibbio *mf* *l.v.*

El viento de otoño
mueve la persiana de bambú
y mi corazón.
HATTORI RANSETSU (1654-1707)

IV

Josep Maria Guix

Flute

Clarinet in B_b

Percussion 1

Percussion 2

Bass Drum: *wiping with the hand*, *p*

Bamboo Chimes: *p*, *l.v.*

Harp

Piano

Violin I

Violin II

Viola

Cello: *col legno tratto*, *pp*, *p*, *mf*

Contrabass

Slap, *sfz*

Tongue-ram, *sfz*

(air tone)

wiping with the hand, *mp*

col legno battuto

col legno battuto

pizz. Bartok

pizz. Scodanibbio

sul ponticello

l.v.

mf

pp, *p*, *mf*

Fl. *pp* *air tone frull.* *air tone pizzicato*
tongue-ram *sfp*

B♭ Cl. *sfp*

Perc. 1

Perc. 2 *(heart beat)* *bass drum mallets* *wiping with the hand* *mf*
l.v. *mp*

Hp. *g* *C - D - E - F♯ - A - Bb* *p legato* *4:3*

Pno. *pp* *legato* *wind chimes effect* *6:4* *3:2* *5:4* *l.v.* *pp* *keep it pressed through the whole piece*

Vln. I *col legno battuto* *mf*

Vln. II *col legno battuto*

Vla. *pizz. normal* *p*

Vc.

Cb. *simile* *l.v.* *pizz. normal* *pp* *sul tasto* *pp* *mp* *arco jeté* *mp*

Marimba *tremolo* *soft mallets*

Fl. I3
 B♭ Cl.
 Perc. 1 I3
pp
 Perc. 2
 Hp. I3
l.v.
harmonic (sounds an 8ve higher)
 $4:3$
 Pno. I3
 $5:4$
 $3:2$
(Rd.1)
 Vln. I I3
pp
tremolo sul ponticello
modulation ad libitum between harmonics and real sounds (changing finger pressure gradually)
5:4
 Vln. II I3
pp
 Vla. I3
arco
pp
 Vc.
 Cb. I3
simile $\#$
p

(half air, half tone)

legato

17 *air tone frull.* *air tone pizzicato*
 Fl. *p*
 B♭ Cl.
 Perc. 1
 Perc. 2 *simile*
 Hp. Db - Eb - F - G *p* *l.v.*
 Pno. *pp*
 Vln. I *simile*
 Vln. II
 Vla.
 Vc.
 Cb.

17 *(heart beat)*
 bass drum mallets
 17 *3:2* *5:4* *3:2*
 17 *6:4* *6:4* *6:4*
 17 *5:4* *5:4* *5:4*
 17 *pp*
 17 *pizz. normal*
mp *—* *—*

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Loco.)

D - E - F♯ - B♭

p

l.v.

pp

3:2

5:4

3:2

6:4

5:4

6:4

6:4

5:4

5:4

s.p.

9:6

loco

sfz

loco

s.f.

3:2

29

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

(Ric. I)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sforzando

mp

p

pp

mf

l.v.

p

3:2

5:4

3:2

5:4

6:4

6:4

pp

5:4

5:4

5:4

5:4

un poco rubato

s.t.

loco

simile

pp

9:6

10:6

mf

Musical score page 33, featuring parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Horn (Hpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (C. B.), Double Bass (Cb.), and Bassoon (Vla.). The score includes dynamic markings such as *p*, *mp*, *pp*, *f*, *mf*, and *sfz*. Measure 33 consists of two systems separated by a vertical dashed line. The first system ends with a fermata over the piano's 3:2 eighth-note pattern. The second system begins with a dynamic *mf* and a sustained note from the bassoon.

38 *sforzando* *mp*

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

Perc. 1 *pp* *mf*

Perc. 2 *f* *lv.* *mf* *lv.*

Hp. *p* C - E - F# - Bb *pp* *4:3* *4:3*

Pno. *pp* *3:2* *lv.* *6:4* *3:2*

(X60.1)

Vln. I *pp* *6:4* *6:4* *col legno battuto* *mf* *col legno battuto*

Vln. II *pp* *5:4* *5:4* *pizz. Bartok* *mf*

Vla. *pp*

Vc. *f* *molto espressivo* *senza diminuendo* *pizz. Scodanibbio* *lv.* *pp* *mp* *arco jeté* *mf* *pp* *mp*

Cb. *f* *pp*

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

