

As Silent as a Mirror is Believed

Score in C

With quietly flowing movement (♩ = 150)

DAVID THOMAS DUNCAN

1. Piccolo *pp lontano*

Percussion Tam-tam *p*

Contrabass *p* *ppp* *lunga*



1

1. Pic. *f*

Cb.

Tam-tam II *p*

2. B. Cl. *pp*

A. Sax *p*

Hn. *pp*

3. Vln. 1 *pp* *f* *p* *f* *pp* *pp* *accel.*

Vln. 2 *pp* *f* *p* *f* *pp* *pp* *accel.*

Vla. *pp*

Ad lib. (♩ = ca.150)

3. Vln. 3 *pp* *f* *p* *f* *pp* *pp* *slightly slower* *accel.* *sempre ppp*

Vln. 4 *pp* *f* *p* *f* *pp* *pp* *slightly slower* *accel. smoothly into tremolo* *sempre ppp*

13

1. Tam-tan

A. Sx.

Hn.

2. Vln. 1 *rit.* *sempre ppp* *accel. smoothly into tremolo* *repeat until cue*

Vln. 2 *fast* *pp* *repeat until cue*

Vla.

3. Vln. 3 *fast* *ppp* *repeat until cue*

Vln. 4 *repeat until cue*



2

1. Pno. *Ad lib.* ($\text{♩} = \text{ca. } 100$) *lontano* *pp* *With lots of pedal*

19

Hn. *f* *pp*

2. Vln. 1

Vln. 2

Vla. *f* *pp*

3. Vln. 3

Vln. 4

B. Cl. *Ad lib.* ($\text{♩} = \text{ca. } 100$) *lontano* *pp*

* If played, these grace notes should be on the verge of audibility and in free tempo (not rushed), they can be omitted or replaced with improvised material

1. Pno. *pp*

2. Hn. 25
Vln. 1
Vln. 2
Vla.

3. B. Cl. *pp*
Bsn. *pp*
Vln. 3
Vln. 4




1. Pno. *rit.* niente

2. Vln. 1
Vln. 2

3. B. Cl. *rit.* niente
Bsn. 31
Vln. 3
Vln. 4

3

Repeated ad lib. sections fade out

3. Bsn. 



4

L'istesso tempo, più agitato*

44

S.Vla. 

1. Pic. 

Tam-tam 

Cb. 

2. Vln. 1 

Vln. 2 

Vla. 

3. Bsn. 

Vln. 3 

Vln. 4 

Vc. 

* All parts back to strict meter

52

S.Vla. II

Pic.

Vib. bowed slow motor

Cb.

Vln. 1 arco p ppp ppp arco ppp f ppp arco f

Vln. 2 ppp f ppp arco f ppp f

Vla. p ppp f ppp f

Vln. 3 arco ppp p ppp ppp ppp

Vln. 4 arco ppp p ppp ppp f f

Vc. ppp p ppp f ppp f f

1.

2.

3.

59

S.Vla. ff

Pic.

Vib. soft mallets ppp

Cb.

Vln. 1 pizz. p sul pont. arco ppp ppp ppp

Vln. 2 ppp ppp

Vla. ppp arco ppp ppp f ppp ppp

Vln. 3 mf

Vc. ppp ppp ppp ppp ppp ppp

1.

2.

3.

5

1.

70

S. Vla. II

p ————— *f*

B♭ Tpt.

pp ————— *f*

Vib.

ppp

Ch.

pp

2.

B♭ Cl.

pp ————— *ppp* ————— *pp* ————— *ff*

A. Sx.

pp ————— *ppp* ————— *pp* ————— *ff*

Hn.

p ————— *pp*

Vln. 1

arco

sf ————— *ppp* ————— *f* ————— *p* ————— *ff* ————— *ff* ————— *p*

Vln. 2

arco

sf ————— *ppp* ————— *f* ————— *p* ————— *ff* ————— *ff*

Vla.

ff ————— *ppp* ————— *f* ————— *p* ————— *ff* ————— *ff*

3.

B. Cl.

pp ————— *ppp* ————— *f* ————— *f*

Bsn.

pp ————— *ppp* ————— *f* ————— *f*

B. Tbn.

cup mute

ppp ————— *p* ————— *ppp*

Vln. 3

arco

sf ————— *ppp* ————— *f* ————— *mf* ————— *p* ————— *ff* ————— *mf*

Vln. 4

sf ————— *ppp* ————— *f* ————— *mf* ————— *p* ————— *ff*

Vc.

ff *sf* ————— *ppp* ————— *f* ————— *mf*

1.

75 *ppp* Vib. *pp* *ppp* *pp* *ppp*

74 Cb.

80 *pp* B^b Trpt.

2.

B. Cl. *pp* *f* *ff* *p*

A. Sax *pp* *f* *ff* *p*

Hn. *f* *pp* *f* *f*

Vln. I *ff* *sf* *f* *ff* *p*

Vln. 1 *sf* *f* *ff* *p*

Vln. 2 *sf* *f* *f* *sul pont.*

3.

B. Cl. *pp*

Bsn. *pp*

B. Tbn. *pp* *f* *pp* *f* *f* *f*

Vln. 3 *sf* *f* *ff* *mf*

Vln. 4 *sf* *pp* *f* *pp* *f* *ff* *mf*

Vc. *sf* *f* *f* *sul pont.*

6 rit. a tempo

84

S. Vla. *ppp* *f* *ppp*

Pic. *ppp*

Pho. *f* *ppp*

Cb. *ppp*

B. Tpt. *ppp*

B. Cl. *niente*

A. Sx. *niente* *ppp* *niente* *ppp* *niente*

Hn. *pp* *ppp* *niente* *ppp* *niente*

Vln. 1 *ppp* *sf*

Vln. 2 *ppp* *arco* *pp*

Vla. *ppp* *niente* *ppp* *niente* *sf*

B. Cl. *ppp*

Bsn. *ppp* *niente* *ppp* *niente*

B. Tbn. *pp* *pp* *p* *ppp*

Vln. 3 *pp* *niente* *pp*

Vln. 4 *pp* *niente* *pp*

Vc. *ppp* *niente* *ppp* *niente* *sf*

1.

2.

3.

89

S.Vla. *ppp* *f* II III

Pic. *ppp*

Pno. *f* *ppp* *ppp* *ppp*

Cb. *ppp*

Vln. 1 *ppp* *p* *ppp* *mf* *pp* *ppp* *mf*

Vln. 2 *pizz.* *p* *pizz.* *mf* *arco* *pp*

Vla. *arco* *ppp* *p* *pizz.* *p* *p*

Vln. 3 *pizz.* *p* *p* *p* *arco* *pp* *pizz.* *p*

Vln. 4 *pizz.* *p* *p* *arco* *pp*

Vc. *arco* *ppp* *p* *pp* *p* *pp* *p*

1.

2.

3.

Detailed description of the musical score: The score is for measures 89-92. It features six staves: S.Vla., Pic., Pno., Cb., Vln. 1, Vln. 2, Vla., Vln. 3, Vln. 4, and Vc. A vertical dashed line is placed between measures 89 and 90. The S.Vla. part has two sections: the first (measures 89-90) is marked *ppp* and the second (measures 91-92) is marked *f*, with fingerings II and III indicated. The Pic. part is marked *ppp* throughout. The Pno. part has a complex texture with *f* and *ppp* markings, and a *ppp* marking in the bass line. The Cb. part is marked *ppp*. The Vln. 1 part has dynamics *ppp*, *p*, *ppp*, *mf*, *pp*, *ppp*, and *mf*, with articulations *arco* and *pizz.*. The Vln. 2 part has dynamics *p*, *mf*, and *pp*, with articulations *pizz.* and *arco*. The Vla. part has dynamics *ppp*, *p*, and *p*, with articulations *arco* and *pizz.*. The Vln. 3 part has dynamics *p*, *p*, *p*, *pp*, and *p*, with articulations *pizz.* and *arco*. The Vln. 4 part has dynamics *p*, *p*, and *pp*, with articulations *pizz.* and *arco*. The Vc. part has dynamics *ppp*, *p*, *pp*, *p*, and *pp*, with articulation *arco*.

97

S.Vla. *ppp* *f* niente

Pic. *ppp* Change to flute

1. Pno. *f* *ppp*

Cb. *ppp*

2. Vln. 1 arco *pp* *ppp* *f* *p* *ff* *p* niente

Vln. 2 *pp* *f* arco *p* *ff* *p* niente

Vla. *p* *p* sul pont. arco *f* *p* ord. *f*

3. Vln. 3 *sf* arco *ppp* *f* *mf* *pp* niente

Vln. 4 pizz. *sf* arco *pp* *f* *ppp* *f* *mf*

Vc. *pp* *p* *pp* *p* sul pont. *f* ord. *ppp* *f* *ppp* *f*

7

1.

S. Vla. *lontano*
p

B♭ Tpt. *straight mute* *lontano*
p

Vib. *pp*
ppp

Cb. *pp*
ppp

2.

B♭ Cl. *pp*
pp

A. Sax *ppp*
ppp niente

Hn. *pp*

Vln. 1 *ppp* niente *ppp* niente

Vln. 2 *pizz.* *pppp* *pppp*

Vla. *ppp* niente *ppp* niente *ppp*

pizz. *p*

arco *ppp* niente

3.

B♭ Cl. *pp* *ppp* niente

Bsn. *pp*

B. Tbn. *practice mute* *pp*

Vln. 3 *ppp* niente *ppp* niente

Vln. 4 *ppp* niente *ppp* niente

Vc. *ppp* niente *ppp* niente *p* *ppp* *p* *ppp*

pizz. *f* *ppp* *arco* *pp*

pp *ppp* niente

1.

113 Cb. *ppp*

117 Vib. *ppp*

Pno. *pp*

2.

B♭ Cl. *niente*

Vln. 1 *pp* *niente*

Vln. 2 *pp*

Vla. *pizz.* *sf* *arco* *pp* *ppp* *niente*

A. Sax. *pp*

Hn. *pp*

3.

B. Tbn. *pp*

Vln. 3 *niente*

Vln. 4 *pppp*

Bsn. *pp*

B. Cl. *ppp* *niente*

Vc. *pizz.* *pp* *arco* *p* *ppp*

1.

119 *pp* *ppp* Change to bass drum

Musical score for Vibraphone (Vib.), Piano (Pno.), and Cello (Cb.). The Vibraphone part starts at measure 119 with a *pp* dynamic and ends with a *ppp* dynamic. A note above the staff indicates a change to bass drum. The Piano part consists of a block of chords. The Cello part features a long, sustained line with a *pp* dynamic at the beginning and a *ppp* dynamic at the end.

2.

Bs. Cl. *p* *ppp* niente *pp*

A. Sax *p*

Hn. *p* niente

Vln. 1 pizz. *pp* *pppp*

Vln. 2 *p* *ppp* niente

Musical score for Bb Clarinet (Bs. Cl.), Alto Saxophone (A. Sax), Horn (Hn.), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The Bb Clarinet part has dynamics *p*, *ppp*, niente, and *pp*. The Alto Saxophone part has a *p* dynamic. The Horn part has a *p* dynamic and niente. Violin 1 has a pizzicato (*pizz.*) section with *pp* and *pppp* dynamics. Violin 2 has a *p* dynamic and *ppp* niente.

3.

B. Cl. *p* niente

Bsn. *p* *ppp* niente

B. Tbn. *p*

Vln. 3 pizz. *p* *ppp* *ppp* arco *pp*

Vln. 4 pizz. *p*

Musical score for Bb Clarinet (B. Cl.), Bassoon (Bsn.), Bass Trombone (B. Tbn.), Violin 3 (Vln. 3), and Violin 4 (Vln. 4). The Bb Clarinet part has a *p* dynamic and niente. The Bassoon part has a *p* dynamic, *ppp*, and niente. The Bass Trombone part has a *p* dynamic. Violin 3 has a pizzicato (*pizz.*) section with *p*, *ppp*, *ppp*, and arco dynamics, ending with *pp*. Violin 4 has a pizzicato (*pizz.*) section with a *p* dynamic.

8 rit.

Bass drum

1. **Bs. dr.** 125 *f* *L.v.* *f* *L.v.*

Pno. *ff* *ff*

No pedal * depress keys silently, glissando on strings inside of piano from lowest note of piano to top note of chord using back of fingernail.

2. **B. Cl.** *niente* *pp* *pp* *niente* *pp* *niente* *pp* *niente* *ppppp*

A. Sax. *pp* *ppp* *pp* *niente* *pp* *niente* *ppppp*

Hn. *pp* *pp* *pp* *niente* *remove mute*

Vln. 1. *arco* *pp* *niente* *pp* *pp* *niente* *ppppp*

Vln. 2. *pp*

Vla. *pp* *ppppp*

3. **B. Cl.** *pp* *ppppp*

Bsn. *pp*

B. Tbn. *niente* *pp* *pp* *niente* *pp* *niente* *pp* *niente* *ppppp* *remove mute*

Vln. 3. *niente* *pp* *pp* *niente* *pp* *niente* *ppppp* *ppppp*

Vln. 4. *pp* *ppppp* *pp* *niente* *ppppp*

Vc. *pp* *ppppp* *ppppp*

160

1. Fl. *niente*

Susp. cymb. Change to tam-tam

11

2. B♭ Cl. *niente*

con sordino Vln. 1 *ppp* Ad lib. (♩ = ca.150) *pp*

con sordino Vln. 3 *ppp* Ad lib. (♩ = ca.150) *pp*

con sordino Vln. 4 *ppp* Ad lib. (♩ = ca.150) *pp*

3. Vc.

11

12 (During Vln. 1 glissando)

2. B♭ Cl. *pp* *ppp*

Hrn. *ppp* *p*

Vln. 1 *p* *ppp* senza sordino

Vla. *pp* *p* Ad lib. (♩ = ca.150)

B. Cl. *pp* *p* Ad lib. (♩ = ca.150)

3. Vln. 3 *p* *ppp*

Vln. 4 *mp* *ppp* senza sordino

Vc. *pp* *pp* Ad lib. (♩ = ca.150) *accel.*

13

(During Vla. D^b)

Ad lib. (♩ = ca. 150)

B♭ Cl. *ppp* *molto* *ppp*

A. Sax *ppp* *molto* *ppp*

Hn. *mp* *p*

Vln. 1 *ppp* *molto* *ppp*

Vln. 2 *ppp* *molto* *ppp*

Vla. *pp* *molto*

B. Cl. *ppp*

Vln. 3 *ppp* senza sordino

Vc. *mf* *ppp* slowly

2.

3.

14

(During Vln. 1 glissando)

2.

Musical score for measures 14-15, section 2. The score includes staves for B♭ Cl., A. Sax., Hn., Vln. 1, Vln. 2, and Vla. A vertical line marks measure 14. Dynamics include *molto*, *f*, *p*, *ppp*, and *lunga*. The strings (Vln. 1, 2, Vla.) are marked *ppp* at the start of measure 14.

Ad lib. (♩ = ca.150)

3.

Musical score for measures 16-20, section 3. The score includes staves for B. Cl., Bsn., Vln. 3, Vln. 4, and Vc. Each staff begins with a downward arrow and the instruction "Ad lib. (♩ = ca.150)". Dynamics include *f*, *p*, *pp*, and *ff*.

2.

A. Sx. *slowly* *niente*

Vln. 1 *f* *repeat until cue*

Vln. 2 *mf* *ff* *fast* *repeat until cue*

B. Cl. *f* *p* *pp* *accel. e più agitato*

Bsn. *f* *pp* *p* *accel. e più agitato*

3.

Vln. 3 *pp* *fff* *accel. e più agitato* *presto possibile*

Vln. 4 *ff* *pp* *accel. e più agitato*

Vc. *accel. e più agitato* *fast* *legato possibile* *repeat until cue* *f*



2.

Vln. 1

Vln. 2

B. Cl. *f* *fast* *repeat until cue* *p* *f*

Bsn. *f* *fast* *repeat until cue* *p* *molto*

3.

Vln. 3 *presto possibile* *fff*

Vln. 4 *presto possibile* *fff*

Vc.

← ca. 20s (once all parts are in repeated sections) →

15 Vln. 1 and 2 stop abruptly

ca. 10s

16 Bsn and B. Cl fade out

ca. 5s

lunga

sempre *ppp*

sempre *ppp*

sempre *ppp*

2. Vln. 1
Vln. 2

3. B. Cl.
Bsn.
Vc.

17 Andante cantabile (♩ = 60)

164

S.Vla. *pp*

Ad lib. (♩ = ca. 100) *lontano*

B. Cl. *ppp*

Ad lib. (♩ = ca. 100) *lontano*

Vc. *ppp*

rit.

3. B. Cl.
Vc.

170

S.Vla. *p* *pp* *niente*

54

Cb. *pp*

3. B. Cl.
Vc. *niente*

1. Cb. 178 *pp*

3. Vc. *p*

Detailed description: This block contains two staves of music. The top staff is for the Contrabass (Cb.) and the bottom staff is for the Violoncello (Vc.). The Cb. part starts at measure 178 and ends at 188. It features a melodic line with a long slur and a fermata over the final note. The Vc. part also spans measures 178-188, with a similar melodic line and a long slur. Both parts are marked with dynamic markings: *pp* for the Cb. and *p* for the Vc.



18 S. Vla. 189 *p*

Detailed description: This block contains a single staff of music for the Violoncello (S. Vla.). It starts at measure 189 and ends at 191. The notation shows a melodic line with a slur and a fermata. The dynamic marking is *p*.

1. Cb. 185 *pp* *ppp*

3. B. Cl. *ppp* *ppp* niente

Vc.

Detailed description: This block contains three staves of music. The top staff is for the Contrabass (Cb.), the middle staff is for the Bass Clarinet (B. Cl.), and the bottom staff is for the Violoncello (Vc.). The Cb. part starts at measure 185 and ends at 191, with dynamic markings *pp* and *ppp*. The B. Cl. part also spans measures 185-191, with dynamic markings *ppp* and *ppp*, and the instruction *niente* at the end. The Vc. part spans measures 185-191.



3. S. Vla. 192 *sub. pp* *sub. pp*

Vc. sul tasto *p*

Detailed description: This block contains two staves of music. The top staff is for the Violoncello (S. Vla.) and the bottom staff is for the Violoncello (Vc.). The S. Vla. part starts at measure 192 and ends at 200, with dynamic markings *sub. pp* and *sub. pp*. The Vc. part also spans measures 192-200, with the instruction *sul tasto* and dynamic marking *p*.

199

S.Vla. *niente*

1. Fl. *p* *mp*

B \flat Tpt. *p*

Tam-tam *pppp* L.v. L.v. Change to vibraphone

3. Vc. *pp* *p* ord. pizz. L.v. L.v.



19

206

1. S.Vla. *f* *p*

Fl. *mf* *pp*

2. Vib. bowed *mf* Change to tam-tam

B \flat Cl. *p*

3. Vln. 3 *ppp* *p* *ppp* *ppp*

Vc. sul tasto arco

20

213

S. Vla. *ppp* niente *mp* pesante

1.

Tam-tam *pppp* L.v.

Pno. *ppp*

Cb. *ppp* *pp* *p* *mp* pizz.

2.

B. Cl. *pp*

Hn. con sordino *pppp*

3.

B. Cl. *ppp*

Bsn. *mp* *pp*

Vc. ord. *ppp*

Vln. 3 *p*

221

S. Via. *mf* *p* *f*

Tam-tam *L.v.* *Vibraphone bowed mp* *Fl. mf* *Glockenspiel pp*

1. Pno. *pppp* *mf* *f* *sub. pp*

Cb. *L.v.* *pp*

B. Cl. *ppp* *ppp*

A. Sx. *p* *mf* *ppp* *lontano*

2. Hn. *ppp* *lontano* *senza sordino*

Vin. 1 *p* *mf* *pp* *sul pont.*

Vin. 2 *pp* *sul tasto*

B. Cl. *pp*

3. Bsn. *ppp*

Vin. 3 *p*

21

228

S. Via. *p* *mf* *f*

Fl. *ppp* *p* *niente*

Glock. *pp* *p* *ppp* *Change to bass drum*

Pno. *pp* *p*

Cb. *pesante* *mf*

B. Cl. *p < f >* *pp*

A. Sax *p* *pp*

Hn. *p* *pp*

Vln. 1 *ppp* *ord.* *ff* *sul pont.* *ord.* *pp*

Vln. 2 *ord.* *mp* *sul tasto* *ppp*

Vla. *sul tasto* *ppp*

B. Cl. *p*

Bsn. *p*

B. Tbn. *pesante* *mp*

Vln. 3 *ppp* *pp* *ppp*

Vln. 4 *pp* *p* *pp* *ppp*

Vc. *pp*

1.

2.

3.

235 *luminoso*
 S. Vla. *f* *niente*

Pic. *ppp*

B. Tpt. *p* *mp* *pp*

Bs. dr. *p* *l.v.* *l.v.* *l.v.* *l.v.*
 Bass drum *p* *l.v.* *l.v.* *l.v.* *l.v.*
 Change to vibraphone *l.v.*

Pno. *mp*

Cb. *p*

B. Cl. *p* *ppp*

A. Sx. *p* *pp*

Hn. *p*

Vln. 1 *ppp* *ord.* *sul pont.* *sul tasto* *ppp* *ord.*

Vln. 2 *ppp* *ord. pizz.* *niente*

Vla. *ord.* *p*

B. Cl. *mp*

Bsn. *p* *mp* *pp*

B. Tbn. *p*

Vln. 3 *pp*

Vc. *p*

1.

2.

3.

23

1.

Musical score for measures 243-246, first system. The score includes parts for B♭ Tpt., Pno., Vibraphone (bowed), and Cb. The B♭ Tpt. part starts at measure 243 with a dynamic of *mf*. The Pno. part starts at measure 243 with a dynamic of *p*. The Vibraphone part starts at measure 244 with a dynamic of *mp*. The Cb. part starts at measure 244 with a dynamic of *mf*. A box labeled '23' is positioned above the Vibraphone part. A vertical dashed line is placed between measures 243 and 244.

2.

Musical score for measures 243-246, second system. The score includes parts for B♭ Cl., Hn., Vln. 1, and Vla. The B♭ Cl. part starts at measure 243 with a dynamic of *p*. The Hn. part starts at measure 243 with a dynamic of *p*. The Vln. 1 part starts at measure 243 with a dynamic of *p*. The Vla. part starts at measure 244 with a dynamic of *mf*. A vertical dashed line is placed between measures 243 and 244.

3.

Musical score for measures 243-246, third system. The score includes parts for B♭ Cl., Bsn., B. Tbn., and Vln. 3. The B♭ Cl. part starts at measure 243 with a dynamic of *p*. The Bsn. part starts at measure 243 with a dynamic of *p*. The B. Tbn. part starts at measure 244 with a dynamic of *mf*. The Vln. 3 part starts at measure 244 with a dynamic of *mf*. A vertical dashed line is placed between measures 243 and 244.

1.

Musical score for measures 252-254, section 1. The Piccolo part (measures 254) is marked *ff*. The B♭ Trumpet part (measures 252-254) is marked *mf* and *mp*. The Viola part (measures 252-254) is marked *f* and *mp*. The Cello part (measures 252-254) is marked *mf* and *mp*. A Piano part (measures 254-255) is marked *ff*. A *15^{tes}* marking is present in the Piano part.

2.


Musical score for measures 251-255, section 2. The B♭ Clarinet part (measures 251-255) is marked *ff*. The Alto Saxophone part (measures 251-255) is marked *mf* and *p*. The Horn part (measures 251-255) is marked *mf*. The Violin 1 part (measures 251-255) is marked *ff*. The Violin 2 part (measures 251-255) is marked *ff*. The Viola part (measures 251-255) is marked *pppp*.

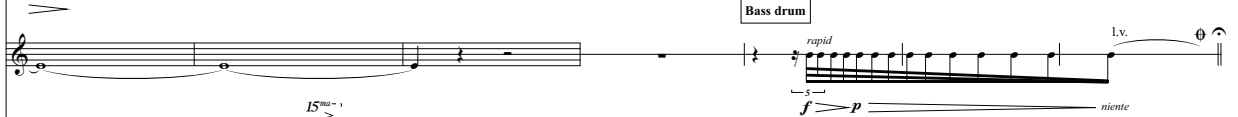
3.


Musical score for measures 251-255, section 3. The B♭ Clarinet part (measures 251-255) is marked *mf*. The Bassoon part (measures 251-255) is marked *mf*. The Bass Trombone part (measures 251-255) is marked *mf* and *mp*. The Violin 3 part (measures 251-255) is marked *mf* and *mp*. The Violin 4 part (measures 251-255) is marked *ff*. The Viola part (measures 251-255) is marked *mf* and *pp*.


258

1.


B. Tpt. 

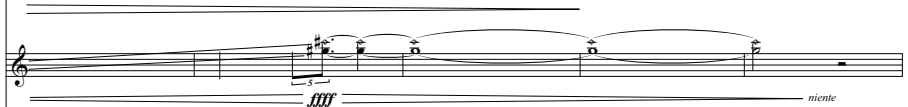
Vib. 
Bass drum: rapid, f > p niente, L.V.

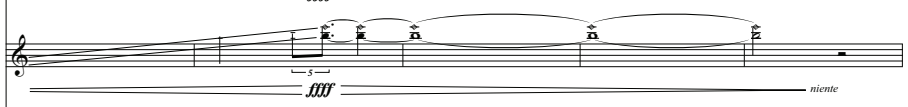
Pno. 
15^{ma}, ff


Cb. 

2.


A. Sx. 


Vln. 1 
5, ffff niente


Vln. 2 
5, ffff niente


Vla. 

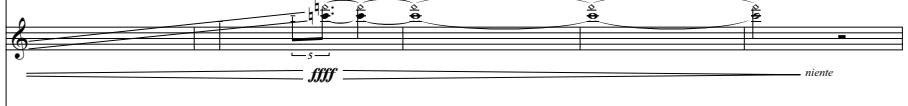
3.

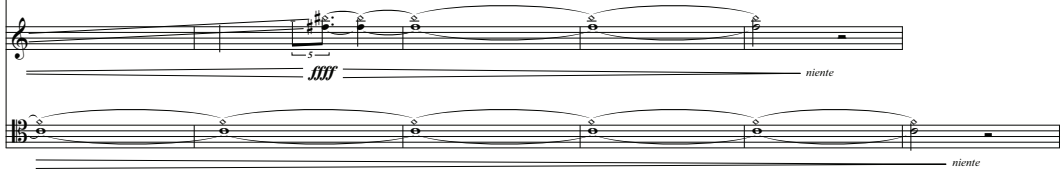
B. Cl. 
niente

Bsn. 
niente

B. Tbn. 

Vln. 3 
5, ffff niente

Vln. 4 
5, ffff niente

Vc. 
niente

24

265 con sordino

1. Cb. *pp*

2. Vln. 1 *ppp*

Vln. 2 *ppp*

3. Vc. con sordino *pp*

S. Vla. 268 *pp*



272

S. Vla.

1. Cb.

2. Vln. 1

Vln. 2

3. Vc.

278

S.Vla.

1. Cb.

2. Vln. 1

Vln. 2

Vla.

con sordino

pp

ppp

ppp



284

S.Vla.

1. Tam-tam

Tam-tam

draw beater in circular motion over surface

pppp

ppp

niente

niente

niente

Vln. 1

Vln. 2

Vla.