

STARING WEI JIE TO DEATH (2017)

ORCHESTRA 2.2.2.2-2.2.2.0-TIMP + 3PERC-CEL.HP.PNO-STR

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**Tōru Takemitsu Composition Award: First
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Biography

Paulo Brito is a Brazilian-American composer and pianist. First-Prize Winner of the Toru Takemitsu Composition Award (Japan)—awarded by world-renowned composer Unsuk Chin, Brito has been featured at international venues including the Royaumont Festival’s “Voix Nouvelles” Academy, Shanghai Conservatory New Music Week, and University of Toronto New Music Festival. His music has been performed by prominent artists including conductor Jean-Philippe Wurtz and the Ensemble Linéa (France), Japanese Noh singer Ryoko Aoki, conductor Yoichi Sugiyama and the Tokyo Philharmonic Orchestra.

Brito’s music draws upon influences ranging from Western opera to East Asian music drama, reflecting his cross-cultural interest in multidisciplinary performance and in creating experimental, integrative pieces that dramatize the concert setting. Brito has studied with eminent composers including Toshio Hosokawa, Anthony Cheung and Christos Hatzis. Currently completing his doctorate at the University of Toronto, he previously studied comparative literature at the University of Chicago (M.A. 2016) and Classics at Columbia University (B.A. 2013).

Abstract

Staring Wei Jie to Death uses the notion of evocation to give musical form to a peculiar story from ancient China. Wei Jie is a historical figure who served as a court official under the Jin dynasty during the late 3rd to early 4th centuries C.E. The *Book of Jin* relates that he was legendary even in his own time for his astonishing physical beauty, and that it proved to be the cause of his death. For when the Jin empire was threatened by barbarian invaders, Wei Jie fled south, to the city known today as Nanjing; there, people were so eager to catch a glimpse of his unearthly beauty that a crowd gathered to see him arrive. But Wei Jie, frail in health, could not withstand the force of their collective gaze, and thus, the story goes, he was stared to death. Rather than narrating events in a linear or programmatic fashion, *Staring Wei Jie to Death* instead takes certain aural “cues” from the ancient text and calls upon the orchestra to evoke the textual narrative by giving sound to key elements associated with it. Each of the work’s four sections is constructed around one of these elements, moving from sonically “concrete” to “abstract”: the ringing of jade in “The Man of Jade” (jade being a Chinese metaphor for beauty), the din of battle in “Great Chaos under Heaven,” the remote splendor of “Ancient Nanjing,” and finally, the consuming power of the gaze in “Staring Wei Jie to Death.”

PAULO BRITO

看 杀 卫 玠

[Kan Sha Wei Jie]

STARING WEI JIE TO DEATH

SYMPHONIC EVOCATION

BASED ON AN EPISODE FROM CHINESE ANTIQUITY

FOR ORCHESTRA

2017

Background

The story of Wei Jie (286-312 C.E.), though extant in several ancient Chinese sources, comes primarily from the Book of Jin, the annals of the Jin dynasty (265-410 C.E.). Wei Jie came from a prominent family of the ruling class, and himself served as an official at the imperial court. In his time, he was renowned for his oratory and rhetorical skill, but the source of his posthumous fame is rather different – his physical beauty, and the way it is supposed, according to the chronicle, to have caused his death. For while he was still a young man, China was thrown into turmoil by an invasion of barbarians. As the invaders moved in on the imperial capital, Wei Jie fled with his family southward, seeking the relative safety of the city known today as Nanjing. By the time he arrived there, word of his unearthly beauty had spread, so that all the townspeople had gathered to see him. Wei Jie, frail of health since childhood, did not have the strength to withstand the gaze of so many eyes upon him at once; thus, the legend goes, he was stared to death.

Instrumentation

2 Flutes (2nd doubling piccolo)
 2 Oboes (2nd doubling cor anglais)
 2 Clarinets (2nd doubling bass clarinet)
 2 Bassoons (2nd doubling contrabassoon)

2 Horns
 2 Trumpets in C
 2 Trombones

Timpani

Percussion – 3 players:

- Triangle, Snare drum, Glockenspiel
- Tubular bells, Xylophone
- Bass drum, Vibraphone

Celesta
 Harp
 Piano

8 First violins
 8 Second violins
 6 Violas
 4 Cellos
 2 Contrabasses

Indications

- The score is “in C”: all instruments sound at the written pitch, except: piccolo, xylophone and celesta sound an octave higher, contrabassoon and contrabasses sound an octave lower (glockenspiel sounds two octaves higher).
- Accidentals are valid for a single pitch for the duration of the measure, and are maintained when tied over to the next measure (occasionally an accidental is repeated within the measure to avoid any ambiguity).
- The indication *con sord.* in the brass parts always means the straight mute.
- String sections always divide evenly (unless specifically indicated otherwise).
- Four-string contrabasses with a C-extension capable of tuning the open fourth string to the pitches between the low C and E are required.
- The four movements of the work are to be played continuously.
- Total performance time is approximately 10 minutes.

I

THE MAN OF JADE

玉人

Etereo tintinnante ♩ = 60

$\frac{2}{4}(\frac{4}{8})$ $\frac{5}{8}(\frac{2}{4}+\frac{1}{8})$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$

The musical score is arranged in a grand staff format with the following instruments and parts:

- Flauti (Flutes):** Two staves (1 and 2). Flute 2 has an *Ottavino* (piccolo) part starting in the 6th measure.
- Oboi (Oboes):** Two staves (1 and 2). Oboe 1 starts in the 1st measure, and Oboe 2 starts in the 3rd measure.
- Triangolo (Triangle):** One staff with a single note in the 3rd measure.
- Xilofono (Xylophone):** One staff with notes in the 5th and 8th measures.
- Vibrafono (Vibraphone):** One staff with notes in the 1st and 8th measures.
- Celesta:** One grand staff with notes in the 4th, 6th, and 8th measures.
- Arpa (Harp):** One grand staff with notes in the 6th and 8th measures.
- Piano:** One grand staff with notes in the 1st and 8th measures.

Dynamic markings include *pp*, *ppp*, *pp delicato*, *vel.*, and *p*. Performance instructions include *(l.v.)* and *8va* (octave) markings.

This musical score page includes the following instruments and parts:

- Ottavino:** Part 9, starting with *pp*.
- Oboi:** Parts 1 and 2, featuring dynamics *f* and *mp*. Part 2 includes the instruction "(muta in Cor. inglese)".
- Clarineti:** Parts 1 and 2, with dynamics *mp*. Part 2 includes the instruction "(muta in Clar. basso)".
- Corni:** Parts 1 and 2, with dynamics *mp*.
- Triangolo:** Part with dynamics *p* and *mf*.
- Xilofono:** Part with dynamics *mf*.
- Vibrafono:** Part with dynamics *poco f* and *mp*.
- Celesta:** Part with dynamics *mf*.
- Arpa:** Part with dynamics *mf*, *plaquè secco*, and *8va*.
- Piano:** Part with dynamics *sf* and *mf*, and *8va* markings.
- Violini I:** Parts 1 and 2, with dynamics *mf* and *mp*. Part 1 includes *pizz.* and *arco con sord.* instructions.

The score is divided into three sections, each with a distinct time signature: 3/8, 2/4, and 3/8. Measure numbers 9, 1, and 1 are indicated at the start of their respective sections.

18 **24**

1 Flauti

2 Flauti (Ottavino)

Clarinetto basso

Corno 1

Xilofono

Vibrafono

Celesta

Arpa

Piano

24

1 Violini I

2 Violini I

1 Violini II

2 Violini II

24

3/8 3/4 2/4 5/8 2/4

Oboi 1 2

Clarineti 1 2
(Clar. basso) (muta in Clarinetto)

Fagotto 1

Corno 1

Triangolo

Vibrafono

Celesta

Arpa

Piano

pp pp pp pp (col pedale)

pp veloce ma con massima delicatezza

ppp

ppp

8va

Red.

||

30

3/8 2/4 5/8 2/4 5/8

Flauti 1 2
(Ottavino) (muta in Flauto)

Oboi 1 2

Clarinetto 1

Triangolo

Xilofono

Vibrafono

Celesta

Piano

pp *dolcissimo* *dolcissimo* *pp* *pp* *pp* *pp*

non forte

debolissimo sempre ma con ardore febile

sf ten.

lasciar vibrare

8va

Red.

5

24

37 *ritenuto* *ppp* *pppp* **4** *a tempo*

Flauto 1

Corno inglese

Clarinetto 1

Fagotti 1 2

Corni 1 2

Vibrafono *senza motore* *ppp* *pppp*

Celesta

Arpa *ppp* *pppp* *pp*

24

ritenuto *solo (sord.)* *pp* *ppp* *pppp* **4** *a tempo* *tutti (sord.) pizz. arco* *p*

Violini I *solo (sord.)* *pp* *ppp* *pppp* *tutti (sord.) pizz. arco* *p*

Violini II *solo (sord.)* *pp* *ppp* *pppp* *tutti (sord.) pizz. arco* *p*

Viole *con sord.* *p* *pp*

Violoncelli *con sord.* *pp*

Contrabbassi *con sord.* *pp*

6

43 *sempre più ritenuto al fine*

Flauto 1 *ppp* *tr*

Oboi 1 *ppp* *tr*

Oboi 2 *ppp* *tr*

Clarinetto 1 *ppp* *tr*

Fagotto 1 *ppp* *tr*

Corno 1 *ppp* *tr*

Vibrafono *ppp* *secco* *ppp* *secco* *tr*

Celesta *tr* *3* *3* *3*

Arpa *presso la tavola* *vel.* *3*

Piano *ppp* *secco* *tr* *calando*

44 *sempre più ritenuto al fine*

Violini I 1 *pp* *tr* *via sord.*

Violini I 2 *pp* *tr* *via sord.*

Violini II *con sord.* *pp* *3* *3* *via sord.*

Violoncelli *3* *via sord.*

Contrabbassi *3* *via sord.*

Violini I 1 *div. tr* *via sord.*

II

GREAT CHAOS UNDER HEAVEN

天下大亂

3
4 *Vivo strepitoso, con impeto marziale* $\text{♩} = 80$

49 *f marcato*

5

Clarinetto basso

Fagotti 1 2

Corni 1 2 *f cuivrè*

Trombe 1 2 *f marcato*

Tromboni 1 2 *f cuivrè* *con sord.* *via sord.*

Timpani *f vel.*

Rullante *f*

Campane *f l.v.*

Vibrafono *f secco l.v.*

Piano *f sf*

3
4 *Vivo strepitoso, con impeto marziale* $\text{♩} = 80$

5

Violini I *f sf* *pizz.*

Violini II *f sf* *pizz.*

Viole *f sf* *pizz.*

Violoncelli *f sf* *pizz.*

53

1 Flauti *ff* Flauto

2 Flauti *ff*

1 Oboi *ff*

2 Oboi *ff*

Clarinetto basso

Fagotti (tr) (muta in Controfagotto)

1 Corni *ff*

2 Corni *ff*

1 Trombe *f marcattissimo*

2 Trombe *f marcattissimo*

1 Tromboni *ff*

2 Tromboni *ff*

Timpani *l.v.*

Gran cassa *f* *vel.*

Rullante *f*

Piano *con forza 6* *sf* *lasciar vibrare* *ff*

56

Flauti

1

2

(muta in Ottavino)

Oboi

1

2

ff 6

Clarinetto basso

ff

tr

(muta in Clarinetto)

Corni

1

2

Trombe

1

2

ff

tr

con sord.

Tromboni

1

2

con sord.

Timpani

ff 6 vel

Rullante

ff

Xilofono

ff

Piano

arco

ff

Violini I

arco

ff

Violini II

ff

Viole

ff

Violoncelli

1

2

arco

ff

pizz.

Contrabbassi

1

2

arco

ff

pizz.

6 poco più tranquillo, ma con minaccia **poco a poco incalzando**

59

1 Flauti *p*

2 Flauti Ottavino *p* *tr* *sfp* *f*

1 Oboi *f marcatisimo* 5

2 Oboi *f marcatisimo* 5

1 Clarinetti *f marcatisimo* 5

2 Clarinetti Clarinetto *f marcatisimo* 5

1 Fagotti *f marcatisimo* 5

2 Fagotti Controfagotto *p* *sf* *f* *marcatissimo* 5

1 Trombe *f marcatisimo* 5

2 Trombe *f marcatisimo* via sord. 5

1 Tromboni *f*

2 Tromboni via sord. *f*

Timpani *f con forza* *vel.* 5

Xilofono *f* 5

Piano *f marcatisimo* 5

6 poco più tranquillo, ma con minaccia **poco a poco incalzando**

1 Violini I *p* *f*

2 Violini I *p* *f*

1 Violini II *p* *f* *8va* *tr* *sf* *f* *sul pont.*

2 Violini II *p* *f* *8va* *tr* *sf* *f* *sul pont.*

1 Viole *pizz.* *f* *arco* 5

2 Viole *(pizz.)* *f* *arco* 5

1 Contrabbassi *arco* *p* *f* *tr* *sf* *f*

2 Contrabbassi *arco* *p* *f* *tr* *sf* *f* *sul pont.*

63 **7** *ormai più sfrenato* 11

1 Flauti *f marcattissimo*

2 Flauti (Ottavino) *f marcattissimo*

1 Oboi

2 Oboi

1 Clarineti

2 Clarineti

1 Fagotti

2 Fagotti (muta in Fagotto)

1 Corni *f marcattissimo*

2 Corni *f*

1 Tromboni *marcattissimo*

2 Tromboni *marcattissimo*

Timpani *tr.* *l.v.* *ff*

Xilofono *f senza pedale*

Vibrafono *f senza pedale*

Piano *ff* *secco*

1 Violini I *f marcattissimo*

2 Violini I *f marcattissimo*

1 Violini II *tr.* *ff*

2 Violini II *tr.* *ff*

1 Viole *col legno* *ord.* *ff*

2 Viole *col legno* *ord.* *ff*

1 Violoncelli *marcattissimo* *pizz.* *arco* *ff*

2 Violoncelli *marcattissimo* *pizz.* *arco* *ff*

1 Contrabbassi *tr.*

2 Contrabbassi

12

66

Flauti 1, 2

Oboi 1, 2 (muta in Corno inglese)

Clarineti 1, 2 (muta in Clarinetto basso)

Corni 1, 2

Trombe 1, 2 (*ff*)

Tromboni 1, 2

Timpani (*tr*, *vel.*)

Gran cassa (*ff*, *pp l.v.*)

Rullante (*ff*)

Xilofono (*ff*)

Vibrafono (*ff* (senza pedale sempre))

Piano (*fff con furia*, *Red.*)

Violini I, II

Viole (*mf*)

Violoncelli (*mf*, *arco al tallone*)

Measures 66-68. The score includes parts for Flutes, Oboes, Clarinets, Horns, Trumpets, Trombones, Timpani, Gran cassa, Rullante, Xylophone, Vibraphone, Piano, Violins I & II, Viola, and Violoncello. Measure 66 starts with a key signature change to two flats. Measures 67 and 68 feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *pp*. Performance instructions include *arco al tallone* and *con forza*.

8

69

Corno inglese *mf* *p* (muta in Oboe)

Clarinetto basso *mf* *p*

1 *mp* *p* 3

Fagotto

2 *mp* *p* 3

1 *mp*

Corni

2 *mp*

Timpani *p* 3

Campane *p* l.v. l.v.

Xilofono *ff* 3

Vibrafono *p col pedale* *ff* l.v.

Piano *f cresc.* 6 *ff* 3

8

Viola *p* pizz.

1 *mp* *ff* pizz. 3

Violoncelli

2 *mp* ord. *ff* pizz. 3

Contrabbassi *ff* pizz. 3

campana in aria
ff stridente

Oboi

1
2

campana in aria
ff stridente

Trombe

1
2

ff furibondo

fff *ten.*

Timpani

ff *fff vel.*

Rullante

ff *fff*

Xilofono

ff *fff*

Vibrafono

ff senza motore *fff* *vel.*

Piano

fff maestoso al fine

ord.

Violini I

1
2

ff

Violini II

1
2

ff

Viole

1
2

ff arco

Violoncelli

1
2

arco

Contrabbassi

1
2

arco

III

ANCIENT NANJING

建鄴

4/4 **Maestoso ma tranquillo, quasi solenne** ♩ = 50

Piano

76 *f* *l.v. sempre* *pù f* *pp delicatissimo*

Violini I

pp *pp* *p* *sf* *pp*

pp *p* *sf* *pp*

pp *pp* *p* *sf* *pp*



84 *lasciar vibrare*

Piano

9

Violini II

pp cresc. *con brio* *sfpp*

pp cresc. *con brio* *sfpp*

Viole

p *p*

Violoncelli

Contrabbassi

poco animando *ritardando* *a tempo* *più mosso* *tempo* *mosso*

86

Flauti 1 2

Oboi 1 2

Clarineti 1 2

Corno 1

Trombe 1 2

Vibrafono

Arpa

Piano

Violini I 1 2

Violini II 1 2

Viole 1 2

Violoncelli 1 2

Contrabbassi 1 2

10 tempo

90

1 Flauti *ff*

2 Flauti (muta in Ottavino) *ff*

1 Oboi *ff*

2 Oboi (muta in Corno inglese) *ff*

1 Clarinetti *ff*

2 Clarinetti (muta in Clarinetto basso) *ff*

Clarinetto basso *p*

1 Trombe *ff*

2 Trombe *ff*

Timpani *ff* *l.v.*

Xilofono *ff*

Vibrafono *ff* *l.v.*

Arpa *ff* *l.v.* *l.v.* *l.v.* *p*

Piano *ff* *pesante, sonore* *secco* *3* *3* *

10 tempo

Violini II *ff*

Viole *ff* *arco* *sf* *pizz.* *arco* *3* *tr*

Violoncelli *ff*

Contrabbassi *ff*

93 (muta in Clarinetto) **11**

Clarinetto basso *sfpp*

Timpani *ff con forza poco vel.* *poco decresc.* *f* *tr*

Xilofono *ff con forza* *poco decresc.* *f*

Vibrafono *ff con forza senza pedale* *poco decresc.* *f col pedale, molto vibrato*

Arpa *f* *l.v.* *f* *l.v.*

Piano *fff potente*

Violini I *f* *ff* *poco decresc.* *f* *pizz.*

Violini II 1 *arco* *pp* *cresc. molto* *ff* *dim. molto* *pp*

Violini II 2 *arco* *pp* *cresc. molto* *ff* *dim. molto* *pp*

Viole *sfpp* *cresc. molto* *ff* *dim molto* *pp*

Violoncelli *f* *ff* *poco decresc.* *f* *sul pont.*

Contrabbassi *ff con forza* *poco decresc.* *f* *arco*

96

1 Flauti *f* (muta in Flauto) *p* 3

2 Ottavino *f* Flauto *p*

1 Clarineti *f*

2 Clarinetto *f*

1 Fagotti *f*

2 *f*

Glockenspiel *f non troppo*

Xilofono *f non troppo*

Vibrafono *non troppo f* \rightarrow *p*

Arpa *p*

Piano *poco meno forte* *tr* *f non troppo* *8va* *lv.*

1 Violini I *arco sul pont.* *poco meno forte* *tr* *pizz.*

2 *arco sul pont.* *poco meno forte* *tr* *pizz.*

1 Violini II *f non troppo* *pizz.*

2 *f* *pizz.*

Viole *sul pont.* *f non troppo*

1 Violoncelli *(sul pont.)* *poco meno forte*

2 *(sul pont.)* *poco meno forte*

Contrabbassi *suono reale*

98

12

Flauti

1 *pp*

2 *pp* (muta in Ottavino)

Clarineti

1 *pp*

2 *pp* (muta in Clar. basso) Clarinetto basso *pp*

Timpani *pp*

Vibrafono *pp* dolce l.v.

Celesta *pp*

Arpa *pp* dolce

Piano *pp* sostenuto

Violini I *pp* arco sul II *tr*

Violoncelli *pp*

12

101

Flauti
1
2
Ottavino
pp *p* *mf* *pp*

Oboi
1
2
p dolce *p dolce* *pp*

Clarinetto basso
(ord.)
ppp *p* *mf* *pp*

Fagotti
1
2
p dolce *p dolce*

Timpani
ppp *p* *mf* *pp*

Celesta
p *mf* *pp*

Arpa
ppp *p secco* *mf* *pp secco* *p*

Piano
pp

Violini II
sul tasto al fine sul IV
pp *pppp*

Viole
sul tasto al fine sul III
pppp

Violoncelli
1
2
solo pizz. con sord.
pp *pp*

Contrabbassi
1
2
pizz. con sord.
pp *pp*

IV

STARING WEI JIE TO DEATH

看殺衛玠

4/4 *Misterioso, con fragilità* ♩ = 72

105

Flauti 1 *p* *pp* *p* *mp* *mf* *mp*

Flauti 2 *p* *pp* *p* *mp* *pp* *mf* *mp* (muta in Ottavino)

Oboi 1 *mp*

Oboi 2 (muta in Corno inglese) *mp*

Vibrafono *mp poco vibrato* *mf*

Celesta *mp* *mf*

Arpa *mf*

4/4 *Misterioso, con fragilità* ♩ = 72

Violini I *col legno tratto* *ord.* *p* *pp* *p* *mp* *mf* *ord.*

Violini I *col legno tratto* *ord.* *p* *pp* *p* *mp* *mf* *arco* *tr.* *pp* *mf*

Violini I *col legno battuto* *ord.* *p* *pp* *p* *mp* *mf* *arco* *tr.* *pp* *mf*

Viola *con sord.* *mp* *mf* *pp*

Violoncelli *con sord.* *mp* *mf* *pp*



108

Flauti 1 *mf* (muta in Flauto)

Flauti 2 *mf* 3

Vibrafono *mf*

Celesta *mf*

Arpa *mf* 3

Piano *f* *sf* *p*

Violini I *solo* *mf* *solo con sord.* *tutti*

Violini I *mf* *tutti*

Violini II *solo con sord.* *mf* *tutti*

Viola *sola via sord.* *mf* *tutti*

111

13 ⁹/₈ $\text{♩} = 58$ tranquillo

Flauti

1 *p* *pp* *mf*

2 *p* *pp* *mf*

Oboi

1 *p*

2 Corno inglese *p*

Clarineti

1 Clarinetto basso *p* *mp* *pp* *ppp*

2 *p*

Fagotti

1 *p*

2 *p*

Corni

1 *p*

2 *p*

Timpani

p *l.v.* *mp* *pp* *ppp*

Vibrafono

mp *pp*

13 ⁹/₈ $\text{♩} = 58$ tranquillo

Violini I

1 *p* *pp* *mf*

2 *p* *pp* *mf*

Violini II

1 *p*

2 *p*

Viole

1 *p*

2 *p*

Violoncelli

1 *p* *mp* *pp* *ppp*

2 *p* *mp* *pp* *ppp*

Contrabbassi

mp *pp* *ppp*

col legno tratto *ord.*

con sord. sul tasto

via sord.

116 **87**

Oboi
1
2
(Cor. ingl.)

Fagotti
1
2

Corni
1
2

Vibrafono

Arpa

Piano

f (non arp.)

p *vel.* *vel.* *vel. tutte*
velare le altre note colle dita

gliss. tasti bianchi
gliss. tasti neri

ff

Reo



120 **14** **89**

Celesta

Arpa

Piano

Violini I

Violini II

Viole

Violoncelli

mf *ff*

mf *l.v.* *ff*

lasciar vibrare

(sord.) sul pont.

ppp *pp* *p* *mf* *f* *ff*

quasi pp *p* *mf*

quasi pp *pp* *mf*

ppp *pp* *mf* *f* *ff*

ord.

122 **15** $\frac{4}{4}$ = 63 *molto con mistero ma anche dolcezza* 25

Timpani

Glockenspiel

Xilofono

Vibrafono

Celesta

Arpa

Piano

fff (non arp.) *lasciar vibrare*

fff *sf* *p* *ppp perdendosi* *p* *pp*

15 $\frac{4}{4}$ = 63 *molto con mistero ma anche dolcezza*

1 *pizz. con sord.* *p* *sola arco sul tasto*

2 *2 sole div. con sord.* *tutte unisono*

1 *pizz.* *arco con sord. tr.* *p* *pp*

2 *fff* *arco div. con sord.* *p* *unisono* *pp*

1 *fff* *arco* *tr.* *ppp perdendosi* *p* *pp*

2 *fff* *arco* *tr.* *ppp perdendosi* *p* *pp*

1 *fff* *pizz.* *ppp* *pppp* *quanto p possibile*

2 *fff* *pp una corda* *ppp* *pppp*

16 $\frac{6}{4}$ *molto quieto* $\frac{5}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

1 *ppp* *solo pizz.* *ppp*

2 *ppp* *solo pizz. sul IV* *ppp*

1 *ppp* *pizz. tr.* *ppp*

2 *ppp* *pizz. 3* *poco riten. e dim.* *ppp*

1 *ppp* *pizz. 3* *poco riten. e dim.* *ppp*

2 *ppp* *pizz. 3* *poco riten. e dim.* *ppp*

26

17 $\frac{4}{4}$ *morbidissimo* $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

134

1 Flauti *pp* *ppp* (muta in Ottavino)

2 Flauti *pp*

1 Oboi *pp*

2 Oboi (Corno inglese) *pp*

1 Clarinetti *pp*

2 Clarinetti (Clarinetto basso)

1 Corni

2 Corni

Xilofono *f sf* *f* *f* *f*

Vibrafono *f sf secco* *sf simile* *f* *f* *ppp col pedale*

Celesta *pp*

Arpa *pp presso la tavola* *ppp (ord.)*

Piano *f sf secco* *sf simile* *f* *f*

2 soli Violini I *pp*

gli altri Violini I *div. con sord.* *f sf* *sf* *sf*

2 sole Violine II *pp*

le altre Violine II *pizz.* *f sf* *sf* *sf* *ppp* (togliere la sordina prima di rientrare colle altre)

1 Violoncelli *solo arco con sord.* *ppp*

2 Violoncelli *solo arco con sord.* *pp* *ppp*

1 Contrabbassi *pp* *ppp* suoni reali

2 Contrabbassi *solo arco con sord.* *pp* *ppp* suoni reali

139 **18** $\frac{4}{4}$ **deciso** 27

Flauti
1
2
Ottavino (muta in Flauto)
mp 3
ff 3
Flauto
ff 3

Oboi
1
2
(Corno inglese)
pp
pp

Clarinetti
1
2
(Clar. basso)
mp mf
ff 3

Fagotti
1
2
pp
f 3

Corni
1
2
pp
pp

Tromboni
1
2
f 3

Timpani
f 3

Celesta
p 3

Arpa
mp mf

Violini I
18 $\frac{4}{4}$ tutti unisono arco via sord. col legno
p mp
deciso

Violini II
via sord. (ord.)
pp poco a poco cresc. p f ff

Violenze
tutte unisono arco via sord.
pp poco a poco cresc. p f ff

Violoncelli
tutti via sord. col legno
p mp

Contrabbassi
via sord. col legno pizz.
mf

28

142 **12**
8 ♩ = 63

19 **rallentando**

Oboe 1 *mp*

Clarinetto 1 *mp*

Clarinetto 2 (Clar. basso) *mp*

Fagotto 1 *mp*

Corni 1 *ff* *mf*

Corni 2 *ff* *mf*

Timpani con due bacchette *fff* (l.v.)

Gran cassa *fff* (l.v.)

Glockenspiel *fff*

Xilofono *fff*

Vibrafono *ff* *mf* *mp*

Arpa *fff* *ff* *mf* *mp*

Piano *fff con suprema forza* *ff*

Violini I *fff* *ff* *mf*

Violini II sul pont. *fff* *ff* *mf*

Viola sul pont. *fff* *ff* *mf*

Violoncelli ord. *fff* *ff* *mf*

Contrabbassi 1 (pizz.) *fff*

Contrabbassi 2 (pizz.) *fff*

145 $\text{♩} = 58$ **20** *con massima debolezza*

Oboi
1 *p dim.* *pp* *ppp*
2 (Corno ingl.) *pp* *ppp*

Clarinetti
1 *p dim.* (*pp*)
2 *p dim.* (*pp*)

Fagotti
1 *p dim.* *pp* *ppp*
2 *pp* *ppp*

Corni
1 *p dim.* *pp*
2 *p dim.* *pp*

Vibrafono
p dim. *pp* *l.v.*

Celesta
molto p

Arpa
p dim. *pp* *ppp*

$\text{♩} = 58$ **20** *con massima debolezza*

Violini I
1 *ppp*
2 *ppp*

Violini II
ord. *p dim.* *pp* *ppp*

Viole
ord. tr. *p dim.* *pp* *ppp*

Contrabbassi
1 arco (l'estensione accordata al mi-bemolle) *ppp*
2 arco *ppp*

148

Gran cassa *pppp*

Triangolo *pppp*

Celesta *sempre quanto p possibile* *morendo*

Arpa *pppp* *morendo*

Piano *pppp* *una corda col pedale al fine* *morendo*

1 *perdendosi* *pppp* *morendo*

2 *perdendosi*

1 *perdendosi*

2 *perdendosi*

Fine