

**Second Prize: First International Composers' Competition  
"In Memoriam Zoltán Kodály"**

**Winner: BMI Student Composer Award**

**"Commendation of Excellence":  
ASCAP Foundation Rudolf Nissim Competition**

# Peter Knell

*"...the weakening  
eye of day"*

for orchestra

(1994)

duration: ca. 17 minutes

# Peter Knell

## *"...the weakening eye of day"* (1994)

### scored for

3 Flutes (3rd doubles Piccolo)

2 Oboes

English Horn

3 Clarinets in Bb (3rd doubles Bass Clarinet)

3 Bassoons (3rd doubled Contrabassoon)

4 French Horns

3 Trumpets

3 Trombones

Tuba

Timpani (4 drums)

Percussion (3 players):

bass drum, glockenspiel, snare drum, suspended cymbal,  
tam-tam, triangle, tubular bells, vibraphone, wind chimes

Harp

Strings

C Score

duration: ca. 17 minutes

# Peter Knell

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## Biography

Peter Knell (b. 1970) has received numerous awards in national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition, as well as Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. Knell was awarded a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation/Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Mr. Knell's music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Doric String Quartet, Onyx String Quartet, Verdi Quartet, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast in Russia, Canada, Hungary and Finland, as well as in several American cities. His orchestral work *LINES/ANGLES* was the American selection for the ISCM World Music Days 2009 and was performed in September 2009 by the Swedish Radio Symphony Orchestra.

Peter's *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/compact disc format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "*...the weakening eye of day*" in a live performance by the Budapest Symphony Orchestra, is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing two of his *Four Snapshots* was released by OehmsClassics in February 2006. *Snapshots*, a compact disc of his complete piano music performed by Markus Pawlik, was released on the Sono Luminus label in 2013.

Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently based in Los Angeles.

## Program Note

*...the weakening eye of day* was primarily composed between September and December of 1994, though the first sketches appeared in July and minor revisions occurred during the first half of 1995. It was first performed by the Hungarian Radio Orchestra under the baton of János Kovács.

The title stems from a poem by Thomas Hardy, "The Darkling Thrush", which was literally written on the eve of the twentieth century. In this poem, Hardy laments the passing from Romanticism to modernism and looks to the bleakness of the pending century, all the while recognizing its unavailability. The music seeks to reconcile the rigorous demands of modernism, while at the same time subsuming them into a Romantic context. It has been awarded a BMI Student Composers Award, a special "Commendation of Excellence" in the ASCAP Foundation Rudolf Nissim Competition, and Second Prize in the First International Composers' Competition "In Memoriam Zoltán Kodály".

*...the weakening eye of day* is dedicated to the memory of Stephen Albert, my first true compositional mentor, who's life was cut tragically short in a car accident in 1992.

# "...the weakening eye of day"

Peter Knell (1994)

Slowly  $\text{♩} = 50$

A

Flutes I,II  
Fl. III/Picc.  
Oboes I,II  
English Horn  
Clarinets I,II  
Cl. III (B-Cl.)  
Bassoons I,II  
Bn. III/Contra

Horns I,II  
Horns III,IV  
Trumpets I,II,III  
Trombones I,II  
Trb. III, Tuba

Timpani

Percussion I  
Percussion II  
Percussion III

Harp

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

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Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*p*

1. stopped *p* *pp*

2. *pp* cup mute

3. stopped *pp*

*p* *pp* cup mute 1.

vibraphone (motor off) ord. *pp*

*pp* bisbigliando

free bowing

free bowing

**B**

17

Fl. I, II *mp*

Fl. III/Picc.

Obs. I, II *f* 3 *tr* *f* *pp*

E.H.

Cl. I, II *f* *p* *f*

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II *6*

Horns III, IV *6*

Tpts. I, II, III *6*

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I *p* *p* *mp*

Perc. II

Perc. III

Harp *ord.* *6*

Vln. I

Vln. II

Vla.

Vcl.

D.B.











37

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

37

Vln. I

Vln. II

Vla.

Vcl.

D.B.



F

47

Fl. I, II *fff*

Fl. III/Picc. *fff*

Obs. I, II *fff*

E.H. *fff*

Clts. I, II *fff*

Cl. III (B-Cl.) *fff*

Bsns. I, II *fff*

Bn. III/C-Bn. *fff*

Horns I, II *ff*

Horns III, IV *ff*

Tpts. I, II, III *f.t.* *f*

Trbs. I, II *ff*

Trb. III, Tuba *ff*

Timp. *tr* *ff*

Perc. I

Perc. II glockenspiel *ff*

Perc. III snare *p* *f* snare *p* *ff*

Harp *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

D.B. *ff*

Fl. I, II  
Fl. III/Picc.  
Obs. I, II  
E.H.  
Clts. I, II  
Cl. III (B-Cl.)  
Bsns. I, II  
Bn. III/C-Bn.

Horns I, II  
Horns III, IV  
Tpts. I, II, III  
Trbs. I, II  
Trb. III, Tuba

Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp

Vln. I  
Vln. II  
Via.  
Vel.  
D.B.



# Faltering $\text{♩} = 50$

62

Fl. I, II *pp*

Fl. III/Picc. *pp* flute

Obs. I, II

E.H.

Cl. I, II *p* 3 *pp* *tr* *pp* *molto*

Cl. III (B-Cl.) *pp*

Bsns. I, II *pp* bassoon

Bn. III/C-Bn. *pp*

Horns I, II

Horns III, IV

Tpts. I, II, III *pp* harmon mute(s) stem removed

Trbs. I, II *pp* harmon mute(s) stem removed

Trb. III, Tuba *pp* harmon mute(s) stem removed

Timp.

Perc. I

Perc. II *pp* glockenspiel *pp*

Perc. III *pp* bass drum *pp*

Harp *pp*

# Faltering $\text{♩} = 50$

62

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp* div. pizz.





Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

1. solo *p*

*pp*

*p*

*cresc.*

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

open

*pp*

*p*

open

*pp*

open

*pp*

open

*pp*

*p*

*p*

Timp.

Perc. I

Perc. II

Perc. III

Harp

glockenspiel

*pp*

*pp*

Vln. I

Vln. II

Vla.

Vcl.

D.B.

75

mutes off

mutes off

mutes off

*pp*

arco

*pp*

solo

*p*

*p*

*pp*



# Drifting (♩. = 50)

89

FL I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

# Drifting (♩. = 50)

89

Vln. I

Vln. II

Vla.

Vcl.

D.B.







115 Sadly

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

1. solo

*p*

*pp*

*pp*

*pp*

*pizz.*

*arco*

*pp*

**Sadly**

115



Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vcl.

D.B.





151 *rit.*

Fl. I, II *cresc.*

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II *mp*

Cl. III (B-Cl.) *mp*

Bsns. I, II

Bn. III/C-Bn.

Horns I, II *mp*

Horns III, IV

Tpts. I, II, III

Trbs. I, II *mp*

Trb. III, Tuba *mp*

Timp.

Perc. I *vibraphone (motor off)*

Perc. II *tubular bells*

Perc. III *glockenspiel*

Harp

Contra *mp*

*f* *mf* *p* *a2* *mf* *p*

151 *rit.*

Vln. I *div.*

Vln. II *mf*

Vla. *mp*

Vcl. *f*

D.B. *p*

*div.* *f* *p* *tr.* *pizz.*



O

167

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns III, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

167

Vln. I

Vln. II

Vla.

Vcl.

D.B.

P

173

Fl. III

Fl. III/Picc.

Obs. II

E.H.

Clts. III

Cl. III (B-Cl.)

Bsns. III

Bn. III/C-Bn.

Horns III

Horns III,IV

Tpts. I,II,III

Trbs. III

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

musical notation for woodwinds, brass, and percussion

173

Vln. I

Vln. II

Vla.

Vcl.

D.B.

agitato

musical notation for strings



$\text{♩} = \text{♩}$ . Playful ( $\text{♩} = 150$ )

177

Fl. I, II *ff*

Fl. III/Picc. *ff*

Obs. I, II *ff*

E.H. *ff*

Clars. I, II *ff*

Cl. III (B-Cl.) *ff*

Bsns. I, II *ff*

Bn. III/C-Bn. *ff*

Horns I, II *ff*

Horns III, IV *ff*

Tpts. I, II, III *ff*

Trbs. I, II *ff*

Trb. III, Tuba *ff*

Temp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *f*

Harp *ff*

1. solo *stacc.*

*f*

*p*

1. *p*

*sfz*

3. *sfz*

*pp < mf >*

*mf*

*p*

bass drum *mf* *f*

177

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

$\text{♩} = \text{♩}$ . Playful ( $\text{♩} = 150$ )

*pizz.*

*f*

*arco*

*stacc.*

*p*

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

184

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. I, II

Fl. III/Picc.

Obs. II

E.H.

Clts. III

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns III, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Bb clarinet

a2

Contra

*f*

*p*

*p*

*p*

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*p*

*f*

arco

*f*

*p*

*f*

*f*

*p*

*p*

*f*

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*f*

*p*

*p*



T

211

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

1. *p*

1. *stacc.*  
*p*

1. *stacc.*  
*p*

1. *stacc.*  
*p*

solo  
*p*

1.  
*p*

211

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*pizz.*  
*p*

arco  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

U

Con forza

221

Fl. III

Fl. III/Picc.

Obs. III

E.H.

Clts. III

Cl. III (B-Cl.)

Bsns. III

Bn. III/C-Bn.

Horns III

Horns III,IV

Tpts. I,II,III

Trbs. III

Trb. III, Tuba

Temp.

Perc. I

Perc. II

Perc. III

Harp

1. solo

*p*

Bass-Cl

*p*

1.

*p*

3. muted

*mf*

*p*

221

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*f*

arco 3

*f*

arco 3

*f*

pizz.

*p*

pizz.

*p*

arco 3

*f*

arco 3

*f*

Risoluto

230

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

musical notation and dynamics for woodwinds, brass, and percussion

230

Risoluto

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*cantabile*

*arco*

*f*

*sfp*

*f*

*ff*

musical notation and dynamics for strings

Poco ritenuto

237

Fl. I, II *tr* *ff*

Fl. III/Picc. *a2* *ff* piccolo

Obs. I, II *ff*

E.H. *ff*

Clts. I, II *ff*

Cl. III (B-Cl.) *ff*

Bsns. I, II *ff*

Bn. III/C-Bn. *ff*

Horns I, II *a2* *sfp* *f* *sfp* *ff*

Horns III, IV *a2* *sfp* *ff*

Tpts. I, II, III *a2* *f* *ff* *a3* *ff*

Trbs. I, II *a2* *f* *sfp* *ff*

Trb. III, Tuba *sfp* *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *f* *ff* glockenspiel

Perc. III *f* bass drum

Harp *f*

Poco ritenuto

237

Vln. I *ff* *ff marcato*

Vln. II *ff* *ff marcato*

Vla. *ff marcato*

Vcl. *ff marcato*

D.B. *ff marcato*



243

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

vibraphone (motor off)

243

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*rit.*

246

Fl. I, II  
 Fl. III/Picc.  
 Obs. I, II  
 E.H.  
 Clts. I, II  
 Cl. III (B-Cl.)  
 Bsns. I, II  
 Bn. III/C-Bn.

Horns I, II  
 Horns III, IV  
 Tpts. I, II, III  
 Trbns. I, II  
 Trb. III, Tuba

Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Harp

246

*rit.*

Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 D.B.





W

261

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Cl. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

261

Vln. I

Vln. II

Vla.

Vcl.

D.B.

solo arco

pp

gli altri sempre pizz unis

265

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns III

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

265

Vln. I

Vln. II

Vla.

Vcl.

D.B.

tutti

arco

X

268

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

268

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Y

271

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

271

Vln. I

Vln. II

Vla.

Vcl.

D.B.



273

Fl. I, II *mf* *f*

Fl. III/Picc.

Obs. I, II *f* *a2*

E.H.

Cl. I, II *mf* *f*

Cl. III (B-Cl.)

Bsns. I, II *mf* *f*

Bn. III/C-Bn.

Horns I, II *f*

Horns III, IV *f*

Tpts. I, II, III

Trbs. I, II *mf*

Trb. III, Tuba *mf*

Timp.

Perc. I

Perc. II

Perc. III

Harp

273

Vln. I *f*

Vln. II *mf* *f*

Vla. *f*

Vcl. *f*

D.B. *f*



277

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This page of a musical score covers measures 277 to 280. It features a large ensemble of instruments. The woodwind section includes Flutes I and II, Flute III/Piccolo, Oboes I and II, English Horn, Clarinets I and II, Clarinet III (B-flat Clarinet), Bassoons I and II, and Bassoon III/Contrabassoon. The brass section consists of Horns I and II, Horns III and IV, Trumpets I, II, and III, Trombones I and II, and Trombone III/Tuba. Percussion includes Timpani, Percussion I, Percussion II, and Percussion III. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows complex rhythmic patterns and melodic lines for many instruments, with dynamic markings such as *mf* and *ff* appearing in the string parts. A large 'SAMPLE' watermark is overlaid diagonally across the page.

279 *f.t.* *ff*  $\bullet = 100$  **AA**

Fl. I, II  
Fl. III/Picc.  
Obs. I, II  
E.H.  
Clts. I, II  
Cl. III (B-Cl.)  
Bsns. I, II  
Bn. III/C-Bn.  
Horns I, II  
Horns III, IV  
Tpts. I, II, III  
Trbs. I, II  
Trb. III, Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp

279 *f* *ff*  $\bullet = 100$

Vln. I  
Vln. II  
Vla.  
Vcl.  
D.B.





# Drifting (♩. = 50)

293

Fl. I, II *f* *a2* *mp* *1. solo* *p*

Fl. III/Picc. *mp* *Piccolo* *pp*

Obs. I, II

E.H.

Cl. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II *mf*

Horns III, IV *mf* *3.*

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I *vibraphone (motor off)* *mp* *p*

Perc. II *glockenspiel* *mp* *p* *pp* *ppp*

Perc. III *wind chimes* *ppp*

Harp *dim.* *pp* *3.*

293

Vln. I *div.* *mp* *unis.*

Vln. II *div.* *mf* *pp* *unis.*

Vla. *p*

Vcl.

D.B.

300

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

1. solo

*p*

1. solo

*p*

1. solo

*p*

solo

*pp*

stopped

*pp*

3. stopped

*pp*

harmon mute (stem removed)

*pp*

3. harmon mute (stem removed)

*pp*

300

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*pp*

unis.

*pp*



DD

307

Fl. I, II  
Fl. III/Picc.  
Obs. I, II  
E.H.  
Cls. I, II  
Cl. III (B-Cl.)  
Bsns. I, II  
Bn. III/C-Bn.  
Horns I, II  
Horns III, IV  
Tpts. I, II, III  
Trbs. I, II  
Trb. III, Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D.B.

307 muted  
div a3  
*p dolce*  
*pp*  
*pp* < *pp* > *ppp*  
tr  
*ppp* < >

# Faltering (♩ = 50)

Fl. I, II

Fl. III/Picc.

Obs. I, II

E.H.

Clts. I, II

Cl. III (B-Cl.)

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II

Trb. III, Tuba

3.

*sf* *pp* *tr* *tr* *ppp* *ppp*

stopped

3. stopped

vibraphone (motor off)

glockenspiel

glockenspiel

glockenspiel

Harp

*pp* *ppp* *ppp* *ppp*

# Faltering (♩ = 50)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*pp* *p* *ppp* *ppp*

unis.

solo *pp*

Fl. I, II *pp* *ppp*

Fl. III/Picc. *pp* *ppp*

Obs. I, II *pp* 1. solo

E.H.

Clts. I, II *ppp*

Cl. III (B-Cl.) *ppp*

Bsns. I, II

Bn. III/C-Bn.

Horns I, II

Horns III, IV

Tpts. I, II, III

Trbs. I, II straight mute(s) *ppp*

Trb. III, Tuba 3. straight mute(s) *ppp*

Timp.

Perc. I *ppp* tubular bells *ppp*

Perc. II *ppp*

Perc. III

Harp

319 solo (without mute) *pp* gli altri div a3 *pp* solo *ppp*

Vln. I

Vln. II

Vla.

Vcl.

D.B.