

jeffrey ryan

earthshine

for string orchestra

commissioned by the Manitoba Chamber Orchestra

Perusal Copy

jeffrey ryan
earthshine

Instrumentation



String orchestra divided into two groups:

Earth vn I, vn II, va, vc, cb (multiple players per part)

Moon vn I, vn II, vn III, vn IV (ideally, one player per part; multiples may be used so long as the Moon group is smaller)

Performance notes

Total performance time ca. 14 minutes.

♯	1/4 tone sharp
♯♯	3/4 tone sharp
♭	1/4 tone flat
	marcato ending to note with no bow change
	give note a slight rhythmic and dynamic stress
<i>s.p.</i>	sul ponticello
<i>s.t.</i>	sul tasto

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Note that some glissandi end under the same bow, while others have a bow change at the arrival note.

Moon violins: Play *con sord.* throughout. Though most of the harmonics are written as artificial, the performer(s) may choose to use natural harmonics where possible and if desired.

Placement of players: The Moon satellite group should be positioned apart from the Earth ensemble. This may be behind the Earth ensemble, at the back of the hall, in a loft, or any other suitable position in the performing space to give the sense of two separate bodies reflecting off each other, while still allowing for adequate sightlines for the satellite players.

Programme notes

*Do you see the Moon there?
There is only half to see
and yet it is round and beautiful.*

These lines, translated from the *Abendlied* of Matthias Claudius, perfectly describe the phenomenon of earthshine. We have all seen, on a clear night, a young Moon with its crescent brightly and directly illuminated by the Sun, while the larger dark part is faintly illuminated by sunlight reflected off the Earth: earthshine. In this way, earthshine is an impact that our Earth has on something beyond the Earth, while metaphorically, it is a reflection of ourselves that brings light into darkness.

Earthshine is a single-movement work for string orchestra exploring light and shadow and the space in between. The orchestra is divided into two ensembles. The main ensemble acts as the Earth, turbulent and massive, its surface ever-changing. A satellite group of violins is the Moon, calm and eternal. All of the musical material in the piece is drawn from Max Reger's 1899 choral setting of *Abendlied*, with the Earth ensemble using the music in inversion, while the Moon violins reflect back the original sonorities, slowly drawn out over the duration of the whole piece.

Earthshine was commissioned by the Manitoba Chamber Orchestra with generous assistance from the Canada Council for the Arts.



Canada Council for the Arts
Conseil des arts du Canada

earthshine

jeffrey ryan

♩ = 60 Spacious, mysterious
con sord.

imperceptible bow changes on long notes

♩ = 120 sub. più mosso

Musical score for strings and woodwinds. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello. The second system includes staves for Violin I, Violin II, Viola, Cello, and Contrabass. The music features long, sustained notes with imperceptible bow changes. Dynamics range from *pp* to *f*. Performance instructions include *con sord.*, *imperceptible bow changes on long notes*, *pp sempre*, *p > pp*, *s.t.*, *gl.*, *n.*, *f*, and *grad.* (on the string). A large watermark 'Perusal Copy' is overlaid on the score.

pp (sounds 8ve lower)

1 2 3 4 5 6 7 8 9

rit. to

♩ = 60

Musical score for strings, measures 10 through 16. The score includes staves for Violin I, Violin II, Viola, Cello, and Contrabass. The music continues with long, sustained notes. Dynamics include *pp*, *p*, *n.*, and *f*. Performance instructions include *ord.*, *s.t.*, *gl.*, and *n.*. A large watermark 'Perusal Copy' is overlaid on the score.

10 11 12 13 14 15 16

B ♩ = 120 sub. più mosso

rit. to -----

Musical score for measures 17-22, section B. It features five staves: I, II, III, IV, and V. The top two staves (I and II) contain long, sustained notes with a 'rit. to' marking. The bottom three staves (III, IV, V) contain rhythmic patterns with 'ord.' markings.

Musical score for measures 17-22, section B. It features five staves: I, II, III, IV, and V. The top two staves (I and II) contain long, sustained notes with a 'rit. to' marking. The bottom three staves (III, IV, V) contain rhythmic patterns with 'ord.' markings.

17

18

19

20

21

22



♩ = 60

C

rit. to -----

Musical score for measures 23-29, section C. It features five staves: I, II, III, IV, and V. The top two staves (I and II) contain long, sustained notes with a 'rit. to' marking. The bottom three staves (III, IV, V) contain rhythmic patterns with 'ord.' markings.

Musical score for measures 23-29, section C. It features five staves: I, II, III, IV, and V. The top two staves (I and II) contain long, sustained notes with a 'rit. to' marking. The bottom three staves (III, IV, V) contain rhythmic patterns with 'ord.' markings.

23

24

25

26

27

28

29

♩ = 48 ♩ = 60 sub. più mosso *rit. to* -----

I, II, vn, III, IV

I, vn, II, va, vc, cb

30 31 32 33 34

D ♩ = 48 ♩ = 60 sub. più mosso

I, II, vn, III, IV

I, vn, II, va, vc, cb

35 36 37 38 39 40 41

rit. to ----- ♩ = 48

E

I

II

VN

III

IV

I

VN

II

va

vc

cb

mf *p* *p* *p*

mf *p* *p*

mf *p* *p*

gl. *gl.*

42

43

44

45

46

47

48



♩ = 72 sub. più mosso

rit. to -----

I

II

VN

III

IV

I

VN

II

va

vc

cb

f *mf* *p* *(p)* *mf*

49

50

51

♩ = 60

rit. to -----

F ♩ = 48 Desolate, empty

I
II
vn
III
IV

52

53

54

55

56

57

II

G

I
II
vn
III
IV

58

59

60

61

62

63

64

65

66

I
II
vn
III
IV

I
vn
II
va
vc
cb

con sord. (n.v.)

mf *p* *pp* *< p > pp*

mf *p* *pp* *< p > pp* *vib. ord.*

mf *p* *pp* *< p > pp*

mp *p* *pp* *< p > pp*

con sord. (n.v.) *pp* *< p > pp*

con sord. (n.v.) *pp* *< p > pp*

p *pp* *< p > pp*

67 68 69 70 71 72 73 74

H ♩ = 60 sub. più mosso rit. to ----- ♩ = 48 ♩ = 96 rit. to -----

I
II
vn
III
IV

I
vn
II
va
vc
cb

senza sord. vib. ord. solo II

mf

senza sord. solo III II

p

senza sord. vib. ord. laboured

mf *p* *pp* *p* *pp*

senza sord. vib. ord. laboured

mf *p* *pp* *p* *pp*

senza sord. vib. ord.

pp *p* *pp* *p* *pp*

75 76 77 78 79 80

$\bullet = 48$ *accel. to* ----- **J** $\bullet = 96$ *rit. to* -----

I
II
vn
III
IV

tr III III

vn
II
va
vc
cb

81 82 83 84 85 86

(rit.) ----- $\bullet = 30$ **K** $\bullet = 120$ *Smooth, liquid*

I
II
vn
III
IV

tutti senza sord. div. *8va* *unis.*

vn
II
va
vc
cb

87 88 89 90 91

String section score for measures 92-95. The instruments are I, II, Violin III, and Violin IV. The music consists of sustained chords with a fermata over each measure.

Violin and Viola section score for measures 92-95. The instruments are Violin I, Violin II, Viola, and Cello. The music features rhythmic patterns with slurs and accents.

92

93

94

95



String section score for measures 96-99. The instruments are I, II, Violin III, and Violin IV. The music consists of sustained chords with a fermata over each measure.

Violin and Viola section score for measures 96-99. The instruments are Violin I, Violin II, Viola, and Cello. The music features rhythmic patterns with slurs and accents.

96

97

mf

98

mf

99

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf pizz. mf

100 101 102 103

I
II
vn
III
IV

L

I
vn
II
va
vc
cb

f pizz. non-div. sim. mf

mf

mf pluck first note only

104 105 106 107

Musical score for measures 108-110. The score is divided into two systems. The first system contains staves I, II, III, and IV, which play long, sustained notes. The second system contains staves Vn, Va, Vc, and Cb. The Vn staff has dynamic markings *mf* and *f*. The Va staff has a *gl.* marking. The Vc and Cb staves have dynamic markings *mf* and *f*. Measure numbers 108, 109, and 110 are indicated at the bottom of the system.

||

Musical score for measures 111-113. The score is divided into two systems. The first system contains staves I, II, III, and IV, which play long, sustained notes. The second system contains staves Vn, Va, Vc, and Cb. The Vn staff has dynamic markings *mf* and *f*, and performance instructions *arco* and *pizz.*. The Va staff has a *gl.* marking. The Vc and Cb staves have dynamic markings *mf* and *f*. Measure numbers 111, 112, and 113 are indicated at the bottom of the system.

Musical score for measures 114-116. The score is divided into two systems. The first system (measures 114-115) features string quartet parts (I, II, III, IV) with long, sustained notes. The second system (measure 116) features a full orchestral ensemble including Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *mf* and *f*. A large watermark 'Perusai.com' is visible across the score.

Musical score for measures 117-120. The score is divided into two systems. The first system (measures 117-119) features string quartet parts (I, II, III, IV) with long, sustained notes. The second system (measure 120) features a full orchestral ensemble including Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *ff* and *p*. A large watermark 'Perusai.com' is visible across the score.

Musical score for measures 121-125. The score is in 4/4 time and features five staves: I, II, III, IV, and a lower section with I, vn, II, va, vc, and cb. Measures 121-122 show a melodic line in the upper staves with a key signature change to one sharp (F#). Measures 123-125 feature a rhythmic pattern in the lower staves, with the violin (vn) and viola (va) playing a sixteenth-note figure. The bassoon (cb) has a dynamic marking of *ff* and a fingering of IV. A double bar line is present at the end of measure 125.

Musical score for measures 126-129. The score is in 4/4 time and features five staves: I, II, III, IV, and a lower section with I, vn, II, va, vc, and cb. Measure 126 begins with a double bar line and a key signature change to one flat (Bb). Measures 127-129 feature a melodic line in the upper staves. The violin (vn) and viola (va) have dynamic markings of *ff* and *pizz.* (pizzicato). The bassoon (cb) has dynamic markings of *ff* and *p*. A double bar line is present at the end of measure 129.

0

I

II

VN

III

IV

I

VN

II

va

vc

cb

pp — *f*

pp — *f*

arco

pp — *f*

f

grad.

ff — *p*

130 131 132 133

I

II

VN

III

IV

I

VN

II

va

vc

cb

pp — *f*

pp — *f*

pp — *f*

pp — *f*

s.p. — *ord.*

f — *p*

134 135 136 137 138

Musical score for measures 139-142. The score is divided into two systems. The first system (measures 139-140) features string quartets (I, II, III, IV) with long, sustained notes. The second system (measures 141-142) includes woodwinds (vn I, II, va, vc) and a double bass (cb). The woodwinds and double bass play rhythmic patterns, while the strings continue with sustained notes. Dynamics include *f* and *s.p.* (sotto piano). Measure numbers 139, 140, 141, and 142 are indicated at the bottom.

Musical score for measures 143-145. The score is divided into two systems. The first system (measures 143-144) features string quartets (I, II, III, IV) with long, sustained notes. The second system (measures 145) includes woodwinds (vn I, II, va, vc) and a double bass (cb). The woodwinds and double bass play rhythmic patterns, while the strings continue with sustained notes. Dynamics include *p* (piano) and *ord.* (ordine). Measure numbers 143, 144, and 145 are indicated at the bottom.

I
II
vn
III
IV

I
vn
II
va
vc
cb

146 147 148

II

P

I
II
vn
III
IV

I
vn
II
va
vc
cb

149 150 151 152 153 154 155

Orchestral score for strings (I, II, VI, III, IV) with a tempo marking **Q** at the top. The score consists of five staves, each with a treble clef and a 4/4 time signature. The music features long, sustained notes with a fermata over the first measure of each staff.

Orchestral score for woodwinds (vn, va, vc, cb) and strings (I, II). The score consists of seven staves. It includes dynamic markings *pp* and *f* with hairpins, and performance instructions like *gl.* (glissando) and *sim.* (sostenuto). Measure numbers 156, 157, 158, and 159 are indicated at the bottom of the staves.



Orchestral score for strings (I, II, VI, III, IV) with a tempo marking **Q** at the top. The score consists of five staves, each with a treble clef and a 4/4 time signature. The music features long, sustained notes with a fermata over the first measure of each staff.

Orchestral score for woodwinds (vn, va, vc, cb) and strings (I, II). The score consists of seven staves. It includes performance instructions like *gl.* (glissando) and *sim.* (sostenuto). Measure numbers 160, 161, 162, and 163 are indicated at the bottom of the staves.

String section score for measures 164-167. The staves are labeled I, II, vn III, and IV. The music consists of long, sustained notes with a fermata over the final measure of each staff.

Violin and lower string section score for measures 164-167. The staves are labeled I, vn II, va, vc, and cb. The Violin I and II parts feature melodic lines with accents and dynamic markings like *gl.* and *gl. (c)*. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes and rhythmic patterns.

164

165

166

167

String section score for measures 168-171. The staves are labeled I, II, vn III, and IV. A double bar line is present at the beginning of measure 168. A box containing the letter 'R' is positioned above the first staff in measure 169. The music features long, sustained notes with a fermata over the final measure of each staff.

Violin and lower string section score for measures 168-171. The staves are labeled I, vn II, va, vc, and cb. The Violin I and II parts have melodic lines with accents and dynamic markings like *gl.* and *gl. (c)*. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes and rhythmic patterns.

168

169

170

171

accel. to

♩ = 144

172

173

174



♩ = 144

♩ = 48 Distant, reaching

175

176

177

178

179

180

181

182

I *< p > pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

II *< p > pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

vn *< p > pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

III *< p > pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

IV *< p > pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

I *pp* *pp* *mf* *pp* *pp* *mf* *pp*

vn *pp* *pp* *mf* *pp* *pp* *mf* *pp*

II *pp* *pp* *mf* *pp* *pp* *mf* *pp*

va *pp* *pp* *mf* *pp* *pp* *mf* *pp*

vc *pp* *pp* *mf* *pp* *pp* *mf* *pp*

cb *pp* *pp* *mf* *pp* *pp* *mf* *pp*

183 184 185 186 187 188 189 190 191

T ♩ = 60 sub. rit. to ----- ♩ = 48 ♩ = 60 sub. rit. to -----

repeat pattern unsynchronised

I *pp*

II *pp*

vn *tr* *pp*

III *tr* *pp*

IV *tr* *pp*

solo ord. espr. IV *mf* *p* *tr* *III*

solo ord. espr. IV *mf* *p* *tr* *III*

solo ord. espr. III *mf* *p* *tr* *III*

solo ord. espr. III *mf* *p* *tr* *III*

I *mf* *p* *tr* *III*

II *mf* *p* *tr* *III*

va *mf* *p* *tr* *III*

vc *pp*

cb *pp*

192 193 194 195 196 197

V ♩ = 60 sub. più mosso

Musical score for measures 212-215. The score is in 3/4 time and includes staves for strings (I-IV), violins (I-II), viola (va), violoncello (vc), and contrabasso (cb). The dynamics are primarily *pp*. The violin parts feature triplets and glissandi (gl.) markings. The viola part has a marking (II) *s.t. continuous gl.*. The cello and contrabasso parts have *gl.* markings. The string parts (I-IV) are mostly rests with some notes in measures 213 and 215.

212

213

214

215

Musical score for measures 216-219. The score is in 3/4 time and includes staves for strings (I-IV), violins (I-II), viola (va), violoncello (vc), and contrabasso (cb). The dynamics include *pp* and *mp*. The violin parts feature triplets and glissandi (gl.) markings. The viola part has a marking (II) *s.t. continuous gl.*. The cello and contrabasso parts have *gl.* markings. The string parts (I-IV) are mostly rests with some notes in measures 217 and 219.

216

217

218

219

rit. to -----

I
II
vn
III
IV

pp

I
vn
II
va
vc
cb

mf

non-trem.
ord.

gl.

IV

220

221

222

223

(rit.) ----- $\bullet = 48$ rit. to ----- $\bullet = 30$ $\bullet = 60$ **W** $\bullet = 60$

I
II
vn
III
IV

pp sempre

gl.

IV

I
vn
II
va
vc
cb

pp

f \rightarrow *pp*

pp tr

pp \leftarrow *f*

pp \leftarrow *f*

gl.

3

224

225

226

227

228

229

230

♩ = 120 Smooth, stealthy

Score for measures 231-236. The score is divided into two systems. The first system contains measures 231-236. The second system contains measures 237-241. The instruments are I, II, III, IV, Vn, Va, Vc, and Cb. The time signature is 4/4. The tempo is 120 beats per minute. The mood is Smooth, stealthy. The dynamics range from *mf* to *pp*.

Measures 231-236:

- Measures 231-232: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *mf*, *pp*.
- Measures 233-234: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *mf*, *pp*.
- Measures 235-236: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *mf*, *pp*.

231 232 233 234 235 236

Score for measures 237-241. The score is divided into two systems. The first system contains measures 237-241. The second system contains measures 237-241. The instruments are I, II, III, IV, Vn, Va, Vc, and Cb. The time signature is 4/4. The tempo is 120 beats per minute. The mood is Smooth, stealthy. The dynamics range from *mf* to *pp*.

Measures 237-241:

- Measures 237-238: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *mf*.
- Measures 239-240: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *mf sub.*, *pp sub.*, *pp sub.*, *mf sub.*.
- Measure 241: I, II, III, IV, Vn, Va, Vc, Cb. Dynamics: *pp*, *mf*.

237 238 239 240 241

Musical score for measures 242-245. The score is in 4/4 time and features a string quartet (I, II, III, IV), two violins (I, II), viola (va), violin (vn), cello (vc), and double bass (cb). Measures 242 and 243 show sustained notes in the strings and violins. Measures 244 and 245 feature more active rhythmic patterns in the strings and violins, with dynamic markings of *mf* and *pp*. A large watermark 'Perusal Copy' is visible across the score.

Musical score for measures 246-250. The score is in 4/4 time and features a string quartet (I, II, III, IV), two violins (I, II), viola (va), violin (vn), cello (vc), and double bass (cb). Measures 246 and 247 show sustained notes in the strings and violins. Measures 248 and 249 feature more active rhythmic patterns in the strings and violins, with dynamic markings of *mf* and *pp*. Measure 250 features a complex rhythmic pattern in the strings and violins. A large watermark 'Perusal Copy' is visible across the score.

I
II
vn
III
IV

I
vn
II
va
vc
cb

251 252 253 254

I
II
vn
III
IV

I
vn
II
va
vc
cb

255 256 257 258 259

Z

I
II
vn
III
IV

I
vn
II
va
vc
cb

260 261 262 263 264



I
II
vn
III
IV

I
vn
II
va
vc
cb

265 266 267 268

String section score for measures 269-272. The score includes parts for Violin I (I), Violin II (II), Violin (vn), Violin III (III), and Violin IV (IV). The music features long, sustained notes with a fermata over the final measure of each part.

String section score for measures 269-272, including Violin I (I), Violin II (II), Viola (va), Violoncello (vc), and Double Bass (cb). The Violin parts have accents (>) and dynamic markings of *mf* and *mf sub.*. The Viola and Violoncello parts also have accents and dynamic markings. The Double Bass part has a dynamic marking of *mf*.

269

270

271

272

A1

String section score for measures 273-277. The score includes parts for Violin I (I), Violin II (II), Violin (vn), Violin III (III), and Violin IV (IV). The music features long, sustained notes with a fermata over the final measure of each part.

String section score for measures 273-277, including Violin I (I), Violin II (II), Viola (va), Violoncello (vc), and Double Bass (cb). The Violin parts have accents (>) and dynamic markings of *mf*. The Viola part has a dynamic marking of *n.*. The Violoncello part has a dynamic marking of *mf*. The Double Bass part has a dynamic marking of *mf* and a section marked *s.p.* (sordina).

273

(add low B if 5-string bass is available)

274

275

276

277

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf

ord. *s.p.*

278 279 280 281

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf

ord. *s.p.*

282 283 284 285

B1

Orchestral score for measures 286-289. The score includes staves for Violins I & II, Violas, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 4/4. The music features sustained chords in the strings and rhythmic patterns in the woodwinds and brass.

Measure 286: *mf* (measures 286-287)
 Measure 287: *ord.* (measures 287-288)
 Measure 288: *s.p.* (measures 288-289)
 Measure 289: *ord.*, *div.*, *mf*, *gl.* (measures 289-290)

Orchestral score for measures 290-293. The score includes staves for Violins I & II, Violas, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 4/4. The music features rhythmic patterns in the woodwinds and brass, with sustained chords in the strings.

Measure 290: *mf*, *gl.* (measures 290-291)
 Measure 291: *gl.* (measures 291-292)
 Measure 292: *mf*, *gl.* (measures 292-293)
 Measure 293: *ff*, *gl.* (measures 293-294)

C1 ♩ = 60

I
II
vn
III
IV

I
vn *ff* *mf*
II *ff* *mf*
va *ff* *mf*
vc *ff* *mf*
cb *ff* *mf*

294 295 296 297

II

rit. to ----- ♩ = 48

I
II
vn
III
IV

I
vn *p*
II *pp* *p*
va *pp* *p*
vc *pp* *p*
cb *pp* *p*

298 299 300 301 302

D1

303 304 305 306 307 308 309

E1 ♩ = 60 sub. rit. to ----- ♩ = 48 ♩ = 60 sub. rit. to ----- ♩ = 48

310 311 312 313

$\bullet = 60 \text{ sub.}$ *rit. to* ----- $\bullet = 48$ $\bullet = 60 \text{ sub.}$ *rit. to* -----

ord. *s.t.* *ord.* *s.t.*

mf *pp* *mf* *pp*

s.p. *s.t.* *s.p.* *s.t.*

mf *pp* *mf* *pp*

s.p. *s.t.* *s.p.* *s.t.*

mf *pp* *mf* *pp*

s.p. *s.t.* *s.p.* *s.t.*

mf *pp* *mf* *pp*

s.p. *s.t.* *s.p.* *s.t.*

ord. *s.t.* *ord.* *s.t.*

mf *pp* *mf* *pp*

314 315 316

$\bullet = 48$ **F1** $\bullet = 72 \text{ sub. accel. to}$ $\bullet = 96 \text{ rit. to}$ ----- $\bullet = 72 \text{ accel. to}$ ----- $\bullet = 96 \text{ rit. to}$ ----- $\bullet = 72 \text{ accel. to}$ ----- $\bullet = 96 \text{ rit. to}$ -----

dolce *pp* *mp* *pp*

dolce *pp* *mp* *pp*

dolce *pp* *mp* *pp*

dolce *pp* *mp* *pp*

pp *mp* *pp*

con sord. *dolce* *pp* *mp* *pp* *pp* *mp*

con sord. *dolce* *pp* *mp* *pp* *pp* *mp*

con sord. *dolce* *pp* *mp* *pp* *pp* *mp*

con sord. *dolce* *pp* *mp* *pp* *pp* *mp*

con sord. *pp* *mp* *pp* *pp* *mp*

con sord. *pp* *mp* *pp* *pp* *mp*

pp *mp* *pp* *pp* *mp*

con sord. *pp* *mp* *pp* *pp* *mp*

317 318 319 320 321 322 323 324 325 326

♩ = 72 accel. to ♩ = 96 rit. to ♩ = 72 accel. to ♩ = 96 rit. to ♩ = 72 accel. to ♩ = 96 rit. to ♩ = 72 rit. to ♩ = 48

I
II
vn
III
IV

pp mp pp pp mp pp pp mp pp

I
II
vn
va
vc
cb

pp pp mp pp pp mp pp pp mp pp

gl. (o) *gl. (o)*

pp sempre *pp sempre*

327 328 329 330 331 332 333 334 335

G1

I
II
vn
III
IV

pp pp pp

I
II
vn
III
va
vc
cb

8va *repeat pattern unsynchronised* *repeat pattern unsynchronised* *repeat pattern unsynchronised* *repeat pattern unsynchronised*

pp pp pp pp

336 337 338 339