

SCHUUR:
Beankings Lullaby

for ensemble

Roozbeh Nafisi

for
Doris Lang,
Ava Mana Ilvi Nafisi-Lang
and
all newcomers to the days of chaos

عشق شوری در نهاد ما نهاد
جان ما در بوته ی سودا نهاد
داستان دلبران آغاز کرد
آرزویی در دل شیدا نهاد

Fakhruddin Araghi
(1213-1289)

This story is read by the violinist, starting at measure 66 and continuing as of measure 125:

Yekki boode, yekki naboode. Once there was a certain Nini. She decided to cross the woods to meet her cousin-in-law, who lived at the other end of the woods happily together with his family and friends. Nini wore her good jacket, polished her shoes, and put her dad's hat on. As she walked down the street to hit the entrance of the woods, she did not look first to her left and then to her right. She jumped straight into the middle of the street, and that was very dangerous. She did not respect any other of the rules and regulations either. Suddenly her cell phone went off, and she did not pay attention that in the middle of the sidewalk there was a construction workers' hole dug deep down, as if it went to the core of the planet. She fell in there. She flew down the tunnel on and on. It smelled like burnt eggplant peel in there. Then, towards the end, Nini realized that the tunnel was actually not a dead end: it came out of the other side of the planet Earth, and lead Nini to outer space where astronauts, after years and years of hard training, were permitted to swim and fly and party. Nini joined their party. Due to her lack of schooling, she noticed that she had left the sandwich her dad had made for her at home, probably next to her socks. While she was very hungry, a guy looking like Jesus Christ appeared and gave her a piece of hard bread. Nini took it, even though she did not know the guy. As she ate it, she got a stomach ache. She could not play anymore with other astronauts. This made her realize that before doing things, it would be very good to think at least a little bit. All of the construction workers, astronauts and cousins-in-law threw a big party in Nini's honor. Everybody clapped their hands, danced, sang, ate the cakes and went home. If they are not dead by now, they still live today.

April 7, 2024 - Vienna
Roosbeh Nafisi

Schuur: Beankings Lullaby

C Score

Before music starts, conductor recites this poem and meanwhile the analog music box (look under metal percussions) may accompany:

the earth	days of chaos:	the bride of earth	days are months:	mother earth
longs:	a jolly clown	awaits	we hungry clowns	in a white gown
am i the queen?	reigns	the break	no means	sings quiet lullabies
is there a wedding?	our bean king.	of spring.	no beans...	to the kings.

December 9, 2020 - Vienna
 Roozbeh Nafisi

Roozbeh Nafisi

A
Lento $\text{♩} = 42 - 50$

The score is written for the following instruments:

- Bass Clarinet in B \flat (c notation)
- Bassoon
- Harp
- Vibraphone
- Skin Percussions: Membrane Drums
- Wood Percussions: 3 Wood / Temple Blocks, Ratchet
- Metal Percussions: Brake Drum, Triangle, Analog Wind Up Music Box / Toy (only msrs 169-175)
- Violin
- Viola
- Violoncello
- Contrabass

The score begins with a **Lento** tempo marking and a metronome indication of $\text{♩} = 42 - 50$. The music is in 3/4 time and features a complex rhythmic structure with frequent changes in meter. The percussion section includes Membrane Drums, Wood Percussions (3 Wood / Temple Blocks, Ratchet), and Metal Percussions (Brake Drum, Triangle, Analog Wind Up Music Box / Toy). The string section includes Violin, Viola, Violoncello, and Contrabass. The woodwind section includes Bass Clarinet in B \flat (c notation) and Bassoon. The harp part is mostly silent, with some chords indicated.

7

B. Cl.

Bsn.

Hp.

Vib.

Skn. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

f

Triangle

f

p

Detailed description of the musical score: This page of a musical score contains ten staves. The top staff is for B. Cl. (Bass Clarinet) in treble clef, starting with a fermata over a whole note and followed by a melodic line of eighth notes. The second staff is for Bsn. (Bassoon) in bass clef, also starting with a fermata and followed by a melodic line. The third staff is for Hp. (Harp) in bass clef, mostly silent with a single note marked *f* in the fourth measure. The fourth staff is for Vib. (Vibraphone) in treble clef, playing a rhythmic pattern of eighth notes. The fifth and sixth staves are for Skn. Prc. (Snare Drum) and Mtl. Prc. (Mallet Percussion) in percussion clef, with specific rhythmic markings and a triangle marked *f* in the sixth measure. The seventh staff is for Vln. (Violin) in treble clef, featuring a long melodic line with a dotted line indicating a continuation. The eighth staff is for Vla. (Viola) in alto clef, playing a melodic line. The ninth staff is for Vc. (Violoncello) in bass clef, playing a melodic line. The tenth staff is for Cb. (Contrabass) in bass clef, mostly silent with a note marked *p* in the fourth measure.

13

Hp.

Vib.

Skn. Prc.

Wd. Prc..

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

pizz.

f

p

Blocks

p

B.D.

Detailed description of the musical score: The score is for page 13 of a piece. It features seven staves. The Harp (Hp.) part is in the bass clef, playing a sparse melody. The Vibraphone (Vib.) part is in the treble clef, playing a rhythmic pattern. The Percussion parts (Skn. Prc., Wd. Prc., Mtl. Prc.) are in the bass clef, with the Mtl. Prc. part including a 'p' dynamic marking. The Violin (Vln.) part is in the treble clef, playing a melodic line with a slur. The Viola (Vla.) part is in the bass clef, playing a melodic line with a slur. The Violoncello (Vc.) part is in the bass clef, playing a melodic line with a slur. The Contrabass (Cb.) part is in the bass clef, starting with a 'pizz.' marking and a '*f*' dynamic, followed by a '*p*' dynamic and a series of sixteenth notes.

B

B. Cl. ¹⁷ 5/16

Vib. 5/16

Skn. Prc. 5/16

Mtl. Prc. 5/16

Vln. 5/16

Vla. 5/16

Vc. 5/16

Cb. arco 5/16

B. Cl. *p* *f* 30 3

Bsn. *p* 3

Hp. *p* *f* 3

Vib. *p* *Re0* *f* *Re0* *f* 3

Skn. Prc. *f* 3

Mtl. Prc. *p* *f* B.D. T 3

Detailed description: This page of a musical score contains six staves. The top staff is for B. Cl. (Bass Clarinet), starting at measure 30. It features a melodic line with dynamics *p* and *f*, and includes a triplet of eighth notes. The second staff is for Bsn. (Bassoon), with a melodic line and a triplet of eighth notes, starting with a *p* dynamic. The third and fourth staves are for Hp. (Harp), with two staves showing a melodic line and a triplet of eighth notes, with dynamics *p* and *f*. The fifth staff is for Vib. (Vibraphone), with a rhythmic pattern of eighth notes and rests, marked with *p* and *Re0* dynamics. The sixth and seventh staves are for Skn. Prc. (Snare Drum) and Mtl. Prc. (Mallet Percussion), respectively. The Snare Drum part has a few notes, with a triplet of eighth notes marked *f*. The Mallet Percussion part has a few notes, with a triplet of eighth notes marked *f*, and includes markings for B.D. (Bass Drum) and T (Tom). The score is in 2/4 time and ends with a double bar line.

D

42

Hp.

The Harp part consists of two staves. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a simple accompaniment with quarter notes and rests.

Vib.

The Viola part is on a single staff. It features a melodic line with eighth notes and rests, and a lower line with a few notes. The word "arco" is written above the staff, and "Ped." is written below it.

Skn. Prc.

The Snare Percussion part is on a single staff. It shows a rhythmic pattern with eighth notes and rests, typical of a snare drum.

Mtl. Prc.

The Mallet Percussion part is on a single staff. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *p* (piano).

Vln.

The Violin part is on a single staff. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *pizz.* (pizzicato).

Vla.

The Viola part is on a single staff. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *pizz.* (pizzicato).

Vc.

The Violoncello part is on a single staff. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *pizz.* (pizzicato).

Cb.

The Contrabass part is on a single staff. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *pizz.* (pizzicato).

48

Hp.

Vib. mallets

Skn. Prc. $\frac{3}{4}$

Mtl. Prc. $\frac{3}{4}$ T + B.D. B.D.

Vc. pizz.

Cb.

Detailed description of the musical score: The score is for measures 48 to 52. The Harp (Hp.) part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Vibraphone (Vib.) part uses mallets and plays a melodic line with some grace notes. The Snare Drum (Skn. Prc.) and Mallet Percussion (Mtl. Prc.) parts play a simple rhythmic pattern, with the Mtl. Prc. part including 'T + B.D.' and 'B.D.' markings. The Violoncello (Vc.) part plays a pizzicato accompaniment. The Contrabass (Cb.) part provides a low-frequency accompaniment. The key signature has one flat and the time signature is 3/4. A boxed 'E' is at the top. Measure numbers 48-52 are indicated. Dynamics include 'f' and 'pizz.'.

59

B. Cl. Whistle (register ad lib.)
(f)

Bsn. Whistle (register ad lib.)
f

Hp. Whistle (register ad lib.)
ff

Vib. motor on
Reo

Skn. Prc.

Wd. Prc. sfz

Mtl. Prc. T

Vln. pizz. arco
Improvise very high harmonics close to bridge
p f f

Vla. Whistle (register ad lib.)
f p

Vc. Whistle (register ad lib.)
p f

Cb. Whistle (register ad lib.)
(f)

66 Play *p* Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

B. Cl.

Bsn. Play *p* Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Hp. Play *p* Ad libitum: React to story, playing not extensively. Use rollings and arpeggiandi. Don't mask storyteller's voice

Vib. arco *p* mallets motor off Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Skn. Perc. *p* Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Mtl. Perc. B.D. *p* Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Vln. HERE START READING THE STORY (enclosed to score) IN A STORYTELLING MANNER Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Vla. Play (arco) *f* Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Vc. pizz. *p* arco Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Cb. arco *p* (Sul G+D) Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

74 (Ad lib goes on)

B. Cl.

Bsn. (Ad lib goes on)

(Ad lib goes on)

Hp. (Ad lib goes on)

Let ring...

(Ad lib goes on)

Vib.

(Ad lib goes on)

Skn. Prc.

Wd. Prc. (Ad lib goes on)

Mtl. Prc. (Ad lib goes on)

Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

(STORYTELLING GOES ON)

Vln. (Ad lib goes on)

Vla. (Ad lib goes on)

Vc. (Ad lib goes on)

Cb. (Ad lib goes on)

HERE STOP READING

Sing (register ad lib.)

B. Cl. *mf* 82 aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Bsn. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Hp. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Vib. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Vln. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Vla. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Vc. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

Sing (register ad lib.)

Cb. *mf* aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa laa ni ni a va djaan

I

86 Play

Hp.

Musical score for Harp (Hp.) in 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand plays a sequence of chords and single notes, while the left hand provides a rhythmic accompaniment. The score concludes with a forte (*f*) dynamic and a triplet of notes.

Vib.

Musical score for Vibraphone (Vib.) in 3/4 time. The piece starts with a piano (*p*) dynamic. The score includes instructions for "Play arco" and "mallet". The right hand plays a melodic line, and the left hand plays a rhythmic accompaniment.

Mtl. Prc.

Musical score for Mallet Percussion (Mtl. Prc.) in 3/4 time. The piece begins with a piano (*p*) dynamic. The score features a single melodic line with a triplet of notes.

Vln.

Musical score for Violin (Vln.) in 3/4 time. The piece starts with a piano (*p*) dynamic and includes the instruction "Play (arco)". The score features a melodic line with a triplet of notes.

Vla.

Musical score for Viola (Vla.) in 3/4 time. The piece begins with a piano (*p*) dynamic and includes the instruction "Play (arco)". The score features a melodic line with a triplet of notes.

Vc.

Musical score for Violoncello (Vc.) in 3/4 time. The piece starts with a piano (*p*) dynamic and includes the instruction "Play (arco)". The score features a melodic line with a triplet of notes.

Cb.

Musical score for Contrabass (Cb.) in 3/4 time. The piece begins with a piano (*p*) dynamic and includes the instruction "Play (arco)". The score features a melodic line with a triplet of notes.

K

106

B. Cl.

Bsn.

Hp.

Vib.

Skn. Perc.

Wd. Perc.

Vln.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains eight staves. The B. Cl. staff (top) is in treble clef with a 3/4 time signature, showing notes with dynamics *p* and *f*. The Bsn. staff is in bass clef with a 3/4 time signature, featuring notes with dynamics *p*, *f*, and *p*. The Hp. staff is in grand staff (treble and bass clefs), with notes and dynamics *f* and *sfz*. The Vib. staff is in treble clef with a 3/4 time signature, including the instruction 'mallets' and dynamics *f* and *sfz*. The Skn. Perc. staff is in treble clef with a 3/4 time signature, showing a single note with dynamic *f*. The Wd. Perc. staff is in bass clef with a 3/4 time signature, showing a rhythmic pattern with dynamic *f*. The Vln. staff is in treble clef with a 3/4 time signature, including instructions 'pizz.' and 'arco', and dynamics *f* and *p*. The Vla. staff is in bass clef with a 3/4 time signature, including dynamics *f*, *sfz*, and *p*. The Vc. staff is in treble clef with a 3/4 time signature, including dynamics *f* and *pizz.*. The Cb. staff is in bass clef with a 3/4 time signature, including instructions 'arco' and 'pizz.', and dynamics *f* and *sfz*.

L

M

113

B. Cl.

Bsn.

Hp.

Skn. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

p

arco

pizz.

sfz

B.D.

f

(p)

T

Detailed description of the musical score: The score is for measures 113 to 117. Measure 113 is marked with a box containing the letter 'L'. Measure 114 is marked with a box containing the letter 'M'. The instruments are: B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hp. (Harp), Skn. Prc. (Snare Drum), Mtl. Prc. (Mallet Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various dynamics such as *p* (piano), *sfz* (sforzando), and *f* (forte). It also features articulations like *arco* (arco) and *pizz.* (pizzicato). The Mallet Percussion part includes a 'B.D.' (Bass Drum) and a 'T' (Tom) in measure 117. The score is written in a system with multiple staves, and the time signature changes from 3/4 to 2/4 between measures 114 and 115.

N

119 clicking percussive sounds

B. Cl. *f* *p* nat. *f* *p* nat.

Bsn. *f* *p* *f* *p* nat.

clicking percussive sounds

clicking percussive sounds

Hp. *f* *p*

Vib. *f* *p*

Mtl. Prc. B.D. *f*

Vln. NOW CONTINUE READING STORY

Vc. *ff* *p* pizz. (Correct side of bridge)

125 Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

B. Cl.

Bsn. Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Hp. Ad libitum: React to story, playing not extensively. Use rollings, arpeggiandi and occasionally harp body's sounds. Don't mask storyteller's voice

Vib. Ad libitum: React to story, playing not extensively. Don't mask teller's voice

Skn. Prc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Wd. Prc.. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Mtl. Prc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Vln. (STORYTELLING GOES ON)

Vla. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Vc. Ad libitum: React to story, playing not extensively. Don't mask teller's voice

Cb. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Detailed description of the musical score: The score is for page 21, starting at measure 125. It is in 2/4 time. The instruments and their parts are:

- B. Cl.:** Starts with a whole note G4 (flat) in measure 125, followed by a whole rest in measure 126. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Bsn.:** Starts with a whole note G3 (flat) in measure 125, followed by a whole rest in measure 126. In measure 127, it plays a half note G3 (flat) and a half note F3 (flat) tied to the next measure.
- Hp.:** Features arpeggiated chords and rolls. In measure 125, it plays a chord of G4 (flat), B4, and D5. In measure 127, it plays a chord of G4 (flat), B4, and D5.
- Vib.:** Starts with a half note G4 (flat) and a half note F4 (flat) in measure 125. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Skn. Prc., Wd. Prc., Mtl. Prc.:** All three parts have whole rests in measures 125 and 126. In measure 127, they play a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Vln.:** Has a whole rest in measure 125. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Vla.:** Has a whole rest in measure 125. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Vc.:** Starts with a half note G4 (flat) and a half note F4 (flat) in measure 125. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.
- Cb.:** Has a whole rest in measure 125. In measure 127, it plays a half note G4 (flat) and a half note F4 (flat) tied to the next measure.

 Performance instructions include 'Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice' for most instruments, and 'arco' for the Vib. and Vc. parts.

130 (Ad lib goes on)

B. Cl.

Bsn.

Hp.

Vib.

Skn. Prc.

Wd. Prc..

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

mallets

(STORYTELLING GOES ON)

140 (Ad lib goes on)

B. Cl.

Bsn. (Ad lib goes on)

Hp. (45) (Ad lib goes on)

Vib. (Ad lib goes on)

Skn. Prc. (Ad lib goes on)

Wd. Prc. R

Mtl. Prc. (Ad lib goes on)

Vln. (STORYTELLING GOES ON) STORY ENDS BEFORE HERE

Vla. (Ad lib goes on) (Ad lib goes on)

Vc. (Ad lib goes on)

Cb. (Ad lib goes on) pizz.

P

145 arco

Vc. *ff*

Cb. arco *ff* (Sul G+D)



149 clicking percussive sounds

B. Cl. *f* nat.

Bsn. *f*

Hp. *f* clicking percussive sounds nat.

Skn. Prc. Play with fingers (quasi tonbak technique) *f* *p* *f*

Vln. *f*

Vla. arco *f*

Vc. arco *f*

Cb. *f* *fff*

153 **Q**

Vln. *fff*

Vla. *fff*

Vc. *sffz*

Cb. *sffz*

159

B. Cl. *fff* Use numerous clicking percussive sounds ad lib. *p* nat.

Bsn. *fff* Use numerous clicking percussive sounds ad lib. *p*

Hp. *fff* Use numerous clicking percussive sounds ad lib. nat. *p*

Skn. Prc. *fff* Use clicking percussive sounds ad lib. *p*

Wd. Prc. *fff* Use clicking percussive sounds ad lib. *p*

Mtl. Prc. *fff* Use clicking percussive sounds ad lib. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

169

Bsn.

Hp.

Vib.

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

Wind Up Music Toy

(p)

p

p

Alternating high harmonics ad lib.

Alternating high harmonics ad libitum

p

p

p

S

Detailed description of the musical score: The score is for page 28, measures 169-174. It features eight staves: Bsn., Hp., Vib., Mtl. Prc., Vln., Vla., Vc., and Cb. The key signature has one flat (Bb). The time signature is 2/4. Measure 169 starts with a piano (p) dynamic. The Bsn. part has a section marked 'S' in a box. The Vib. part has a 'ped.' marking. The Mtl. Prc. part is titled 'Wind Up Music Toy' and has a '(p)' marking. The Vln. part has a 'p' marking and a section titled 'Alternating high harmonics ad lib.'. The Vla. part has a 'p' marking and a section titled 'Alternating high harmonics ad libitum'. The Vc. part has a 'p' marking. The Cb. part has a 'p' marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

T

U

B. Cl. *179* *p* *8^{va}* *mf*
 Sing (register ad lib.)
 ba tsche dju nam djaa nam, a va dja nam dju u nam

Bsn. *mf*
 Sing (register ad lib.)
 ba tsche dju nam djaa nam, a va dja nam dju u nam,

Hp. *mf*
 Sing (register ad lib.) and play
 ba tsche dju nam djaa nam, a va dja nam dju u nam

Skn. Prc. *mf* Comment lightly on singing ad lib quasi senza misura
 Wd. Prc. *mf* Comment lightly on singing ad lib quasi senza misura
 Mtl. Prc. *mf* Comment lightly on singing ad lib quasi senza misura

Vln. *mf*
 Sing (register ad lib.)
 ba tsche dju nam djaa nam, a va dja nam dju u nam

Vla. *mf*
 Sing (register ad lib.)
 ba tsche dju nam djaa nam, a va dja nam dju u nam

Vc. *mf*
 Sing (register ad lib.)
 ba tsche dju nam djaa nam, a va dja nam dju u nam

Cb. *pizz.* *mf*
 Sing (register ad lib.) and play
 ba tsche dju nam djaa nam, a va dja nam dju u nam

W

197

Bsn. *p* *f* *p* *f* *p*

Hp. *sfz* *p* *f* *p*

Wd. Prc. *f* *p* *f*

Mtl. Prc.

Vln. *pizz.* *f* *arco* *f* *p*

Vc. *pizz.* *f* *arco* *f* *p*

X

Y

210

B. Cl. *f* *8va*

Bsn. *f*

Hp.

sffz

Vib. motor off motor on arco + mallet *sffz* motor off

Wd. Prc. *p* *f*

Mtl. Prc. T + B.D. *sffz* T

Vln. arco

Vc. arco *f*

Cb. arco *sffz* *f*

226

B. Cl.

Hp.

Vib.

Skn. Prc.

Wd. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

AA

BB

232

B. Cl.

Bsn.

Hp.

Vib.

Wd. Perc.

Mtl. Perc.

Vln.

Vc.

CC

239

B. Cl. *f* *p*

Bsn. *f* *p*

Hp. *f* Let cluster ring...

Vib. (arco) *f* mallets

Wd. Prc. R

Mtl. Prc. B.D.

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p* arco

Cb. (arco) *p*

245

B. Cl.

Bsn.

Vib.

Skn. Prc.

Wd. Prc.

Mtl. Prc.

Vln.

Vc.

Cb.

sfz

f

Free improvisation

Blocks

