

Sextet (1998)

by Omar Daniel

for two accordions, harp, double bass and two percussionists

I: Variations

II: Rondo

III: Chorale

Duration: 17 minutes

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Sextet was written for Joe Macerollo, Teodoro Anzellotti, Robert Aitken and the musi-
cians of New Music Concerts.

Variations

The note 'D' that is presented at the opening is the starting point for a series of musical excursions which explore increasingly complex musical gestures. Separating three 'D' based sections are two passages which use contrasting tonal centers (A flat and F respectively), thus creating the formal design ABACA(coda).

Rondo

The relationship between familiar and unfamiliar musical material explored in movement one is present here as well, only this time the familiar material is a short theme presented in the opening five bars of the movement. This recurrent Rondo theme allows for the exploration of distantly related musical ideas during the episodes between the theme statements.

Chorale

The active harmonic motion presented in movement two is contrasted with the use of only two chords in the final movement (V7-I in B flat). Subtle alterations in the pitch material of the chords acts to 'cloud' the basic harmony to varying degrees, creating motion based upon changes in timbre and density, rather than melodic/rhythmic/harmonic motion.

Sextet I

Variations

Lento ♩ = 60

Omar Daniel

Musical score for the first system of 'Sextet I Variations'. The score is written for six instruments: Accordion (Acc.), Harp (Hrp.), Percussion 1 (Pc.1), Percussion 2 (Pc.2), and Contrabass (Cb.). The music is in 5/4 time and consists of five measures. The key signature is one flat (B-flat). The tempo is Lento, with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *mp*, *pp*, *p*, and *mf*. The harp part includes a chord progression: D \flat C \flat B \flat /E \flat F \flat G \sharp A \sharp . The contrabass part includes markings for *pizz.* and *arco*. The percussion parts include a marimba part with a *p* dynamic. The score is marked with double bar lines at the beginning and end of the system.

Musical score for the second system of 'Sextet I Variations'. The score continues from the first system and includes the same six instruments: Accordion (Acc.), Harp (Hrp.), Percussion 1 (Pc.1), Percussion 2 (Pc.2), and Contrabass (Cb.). The music is in 5/4 time and consists of six measures. The key signature remains one flat (B-flat). The tempo is Lento, with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *mf*, *f*, *sfz*, and *p*. The harp part includes a *mf* dynamic. The percussion parts include a vibraphone part with a *mf* dynamic. The contrabass part includes markings for *sfz* and *mf*. The score is marked with double bar lines at the beginning and end of the system.

Acc. *f* *p*

Acc. *f* *p* *f* *sfz*

Hrp *Db/F4* 3 5

Pc.1 3 5 *f* 3

Pc.2 5 3 *f*

Cb. *sfz*



Acc. *p* 3 5 3

Acc. *mf* 3 *p* 5 *mf* 3 *f* *sfz*

Hrp *D4* *f* *Gb* *sfz* *p* *mf*

Pc.1 pitched gong vibraphone *sfz*

Pc.2 *p* *mf*

Cb. *arco* *pizz.* 3 5 *sfz* *p* *mf* 3

unsynchronized

senza misura

Acc. *p* *cresc.* *f*

senza misura

Acc.

senza misura *non legato* unsynchronized *continue ad. lib.*

Hrp *ppp* *sfz* E₄ E_b E₄ E_b E₄ E_b

senza misura *non legato* unsynchronized

Pc.1 *ppp*

Pc.2

senza misura

Cb. *slap* *pizz.* *sfz*

Acc.

unsynchronized

Acc. *f* *ff*

Hrp *f*

continue ad. lib. unsynchronized

Pc.1 *cresc.* *f*

Pc.2

arco

Cb. *p* *cresc.* *f*

a tempo

Acc.

ff

a tempo

f

3

Acc.

ff

a tempo

f

3

Hrp

DbC#/EhF#GhAb

a tempo

p

f

6

Pc.1

a tempo

p

f

6

Pc.2

a tempo

p

f

3

Cb.

pizz.

a tempo

f

ff

3

Acc.

ff

3

4/4

4+8

Acc.

ff

3

4/4

4+8

Hrp

Dh/Ah D#ChBb/E#

sfz sfz

EhFhAb

mp

p

3

4/4

4+8

Pc.1

ff

3

4/4

4+8

Pc.2

ff

3

4/4

4+8

Cb.

slap

arco

ff

p

sfz sfz

f

p

3

4/4

4+8

legatissimo

Acc. *pp*

Acc. *pp*

molto espressivo ♩=72 (unsynchronized)

Hrp *pp*

Pc.1

Pc.2 *pp*

Cb. *pp*

==

Acc.

Acc. *f*

Hrp *pp*

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

senza misura *alla misura*

Acc. *f*

Acc. *ff*

Hrp. *senza misura* *alla misura*
Eb / G#A#B#C#

Pc.1 *senza misura* *alla misura*
f

Pc.2 *senza misura* *alla misura*
mp *f*

Cb. *senza misura* *alla misura*

Acc. *ff*

Acc. *ff*

Hrp. *ff* *ff* D# / Eb 14 B# D# / G# 6

Pc.1 *ff* 3 5 5 5

Pc.2 *ff* 5 5 7

Cb. *pizz.* *ff* 5

Acc. *senza misura*
Acc. *senza misura*
Hrp *senza misura*
Pc.1 *senza misura*
Pc.2 *senza misura*
Cb. *senza misura*

Acc. *alla misura* *bellows shake*
Acc. *alla misura*
Hrp *alla misura*
Pc.1 *alla misura*
Pc.2 *alla misura*
Cb. *alla misura*

Acc. *legatissimo* *p* *legatissimo* *p* 5

Acc. *legatissimo* *p* 3 3 3 5 *legatissimo* *p* 3 3 3 5

Hrp *ff* 3 *Cb/Ab* *p*

Pc.1 *ff* 6

Pc.2 *ff* 3

Cb. *ff* *arco* *pp*

Acc. *(legatissimo)* 5 *(legatissimo)* 5

Acc. *(legatissimo)* 5 3 3 5 *(legatissimo)* 5 3 3 5

Hrp *p*

Pc.1

Pc.2

Cb. *pp* 5 3 3 5

Acc. 1
Acc. 2
Hrp
Pc.1
Pc.2
Cb.

pp

Acc. 1
Acc. 2
Hrp
Pc.1
Pc.2
Cb.

5 3 repeat motive
pp cresc.
pp 5 cresc.
tr... cresc. simile
pp cresc. tr... tr... tr...
pp cresc.
pp cresc. repeat motive
p cresc. repeat motive
p cresc. repeat motive
p cresc. repeat motive

Hrp
pp cresc.
Db C# Bb / E# G# A#

fantastico, con bravura

Acc. *ff*

Acc. *ff*

Hrp *ff* $D\flat/B/A\sharp$

Pc.1 *ff*

Pc.2 *ff*

Cb. *ff* *slap* *pizz.* *arco* *slap* *pizz.*

fantastico, con bravura

Acc.

Acc. *ff*

Hrp *p* *ff*

Pc.1 *p* *ff*

Pc.2 *p* *ff*

Cb. *arco* *slap* *pizz.*

cluster *change bellows ad.lib.*

Acc. *fff* cluster *change bellows ad.lib.*

Acc. *fff* cluster *change bellows ad.lib.*

Hrp *f* *cresc.* *fff*

Pc.1 *f* *cresc.* *fff*

Pc.2 *f* *cresc.* *fff*

Cb. *arco* *f* *cresc.* *fff*



Acc.

Acc.

Hrp *fff* *dim.* *p* *cresc.* *fff*

Pc.1 *fff* *dim.* *p* *cresc.* *fff*

Pc.2 *fff* *dim.* *p* *cresc.* *fff*

Cb. *fff* *dim.* *p* *cresc.* *fff*

8va

Acc. *gliss* *10 p* *10 ff*

Acc. *3 ff*

Hrp *G4 gl.* *Ab mf*

Pc.1 *gong mf*

Pc.2 *tam tam mf*

Cb. *gl.* *mf* *p mp*



Acc. *tr* *p*

Acc. *p mp*

Hrp *p*

Pc.1

Pc.2

Cb.

Musical score for Accordion (Acc.), Harp (Hrp), Percussion 1 (Pc.1), Percussion 2 (Pc.2), and Contrabass (Cb.). The score is written in 2/4 time and consists of three measures.

- Acc. (Top Staff):** Features a complex melodic line with many trills. The first two measures are marked with *tr*. The third measure ends with a fermata.
- Acc. (Second Staff):** Features a melodic line with a fermata over the first two measures. The third measure is marked *rubato* and contains a triplet of eighth notes (3), a sixteenth-note triplet (6), and a decuplet (10). The accompaniment below is marked *mp*.
- Hrp (Third Staff):** Features a simple melodic line with a fermata over the first two measures.
- Pc.1 (Fourth Staff):** Features a simple melodic line with a fermata over the first two measures.
- Pc.2 (Fifth Staff):** Remains silent throughout the piece.
- Cb. (Sixth Staff):** Remains silent until the third measure, where it plays a chord marked *p* and *rubato*.

II

Rondo

Allegro Martellato ♩=132

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

ff

ff

Acc. $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ p *cresc.* $\frac{6}{8} + \frac{23}{16}$

Acc. $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ p *cresc.* $\frac{6}{8} + \frac{23}{16}$

Hrp $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ ff $\frac{6}{8} + \frac{23}{16}$

Pc.1 $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ f metal 1 $\frac{6}{8} + \frac{23}{16}$

Pc.2 $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ sfz tom tom $\frac{6}{8} + \frac{23}{16}$

Cb. $\frac{3}{4}$ $\frac{3}{8} + \frac{3}{16}$ ff pizz. arco pizz. $\frac{6}{8} + \frac{23}{16}$



Acc. $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Acc. $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Hrp $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Pc.1 $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Pc.2 $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Cb. $\frac{6}{8} + \frac{23}{16}$ $\frac{13}{8} + \frac{1}{16}$

Acc. $\frac{13}{8} + \frac{1}{16}$ *fff*

Acc. $\frac{13}{8} + \frac{1}{16}$ *fff*

Hrp $\frac{13}{8} + \frac{1}{16}$ B \flat *sfz*

Pc.1 $\frac{13}{8} + \frac{1}{16}$ conga drum *sfz*

Pc.2 $\frac{13}{8} + \frac{1}{16}$ marimba *sfz*

Cb. $\frac{13}{8} + \frac{1}{16}$ log drum *sfz*

slap *sfz*

Acc. $\frac{3}{4}$ $\frac{8}{16}$

Acc. $\frac{3}{4}$ $\frac{8}{16}$

Hrp $\frac{3}{4}$ $\frac{8}{16}$

Pc.1 *mf* $\frac{3}{4}$ $\frac{8}{16}$

Pc.2 $\frac{3}{4}$ $\frac{8}{16}$

Cb. *pizz.* *mf* $\frac{3}{4}$ $\frac{8}{16}$

♩ = 132

Musical score for the first system, measures 1-10. The score is for a chamber ensemble consisting of two Accordion (Acc.) parts, Harp (Hrp.), Percussion 1 (Pc.1), Percussion 2 (Pc.2), and Cello (Cb.). The time signature is 8/16. The key signature has one flat (B-flat). The tempo is marked as ♩ = 132. The first Acc. part has a melodic line with accents and dynamic markings of *sfz*. The second Acc. part has a rhythmic accompaniment with the instruction "bellows shake" and *sfz* markings. The Hrp. part has a simple harmonic accompaniment. The Percussion parts (Pc.1 and Pc.2) and the Cello part (Cb.) have a steady bass line.

Musical score for the second system, measures 11-20. The score continues with the same ensemble as the first system. The time signature changes to 7/16. The key signature remains one flat. The tempo is still ♩ = 132. The first Acc. part has a melodic line with accents and dynamic markings of *sfz*. The second Acc. part has a rhythmic accompaniment with the instruction "bellows shake" and *sfz* markings. The Hrp. part has a simple harmonic accompaniment. The Percussion parts (Pc.1 and Pc.2) and the Cello part (Cb.) have a steady bass line.

Acc. *sfz*

Acc. *sfz*

Hrp *ff* *Bb* *f* *Bb*

Pc.1 metal 1

Pc.2 tom tom *sfz* vibraphone *sfz*

Cb. pizz. arco pizz. *ff*



Acc. *sfz*

Acc. *sfz*

Hrp *f* *F#* 6:5

Pc.1 timpani *sfz*

Pc.2 hi hat *sfz*

Cb.

Acc. $\frac{6}{16}$ - $\frac{2}{16}$ - $\frac{4}{16}$ - $\frac{5}{16}$ - $\frac{2}{16}$ - $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$
Acc. $\frac{6}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$
Hrp $\frac{6}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$
Pc.1 $\frac{6}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$
Pc.2 $\frac{6}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$
Cb. $\frac{6}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{3}{16}$



Acc. $\frac{3}{16}$ - $\frac{5}{16}$ - $\frac{5}{8}$ - $\frac{4}{16}$ - $\frac{3}{16}$ - $\frac{4}{16}$ - $\frac{5}{16}$ - $\frac{2}{16}$
Acc. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$
Hrp $\frac{3}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$
Pc.1 $\frac{3}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$
Pc.2 $\frac{3}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$
Cb. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{2}{16}$

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

9:8

9:8

F#

3

4

vibraphone

hi hat

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

D#C#

B# / F#G#

senza misura
fff
 Acc.

fff

Presto Possibile
senza misura
fff
 Acc.

continue with exact repetitions

senza misura
ff
 Hrp

senza misura
ff
 Pc.1

senza misura
fff
 Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Alla Misura

Acc. *fff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Alla Misura

Acc. *fff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Alla Misura

Hrp *fff* *A#* *fff*

Alla Misura

Pc.1 *sfz* *sfz* *sfz*

Pc.2 marimba *fff* *sfz* *sfz* *sfz*

Alla Misura

Cb. *fff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

$\text{♩} = \text{♩} (\text{♩} = 132)$

Acc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Acc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hrp *D#Cb* *sfz* *sfz*

Pc.1 *sfz* *mf*

Pc.2 marimba *sfz* *mf*

Cb. *sfz* *mf* *pizz.*

Acc. *f* *espress.* 5

Acc. *espress.* *p*

Hrp

Pc.1 *leggiere* vibraphone

Pc.2 *leggiere* marimba *p*

Cb.

Acc. 7 3 9

Acc. *f* 3 3

Hrp

Pc.1

Pc.2

Cb.

Acc. *f*

Hrp

Pc.1

Pc.2

Cb.

Acc. *f*

Acc. *f*

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

f

arco

3

3

5

5

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

p

cresc.

p

cresc.

p

cresc.

D \sharp /E \sharp F \sharp G \flat

E \sharp

E \sharp

E \flat

E \sharp

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.



Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.1 *f* $\underline{3}$ $\underline{3}$

Acc.2 *f* $\underline{3}$ $\underline{3}$ $\underline{3}$

Hrp

Pc.1 vibraphone *p* *simile*

Pc.2 marimba *p* *simile*

Cb. pizz.

Acc.1 $\underline{3}$ $\underline{3}$ $\underline{5}$

Acc.2 $\underline{5}$ $\underline{5}$ $\underline{5}$

Hrp

Pc.1

Pc.2

Cb.

Acc.
Acc.
Hrp
Pc.1
Pc.2
Cb.

This system of music includes staves for two Accordions, Harp, Percussion 1 and 2, and Cello. The top two staves (Acc.) feature complex melodic lines with a 7-measure rest and various articulations. The Harp (Hrp) and Percussion (Pc.1, Pc.2) parts provide rhythmic accompaniment. The Cello (Cb.) part has a sparse, punctuated line.

8va.....
8va.....
8va.....
8va.....

Acc.
Acc.
Hrp
Pc.1
Pc.2
Cb.

This system continues the musical score. It features two Accordions (Acc.) with melodic lines marked with '8va.....' and 'p' dynamics. The Harp (Hrp) part is mostly rests. Percussion 1 (Pc.1) and Percussion 2 (Pc.2) have active parts. The Cello (Cb.) part continues with its punctuated line. The system concludes with double bar lines.

8va.....

Acc. *ff*

8va.....

Acc. *ff*

Hrp
sfz
 D# / E# F# G# F#
mf

Pc.1
 conga drum
sfz
mf

Pc.2
 marimba
sfz
mf
 log drum

Cb.
 slap
sfz
 pizz.
mf

Acc.

Acc.

Hrp
mf

Pc.1
mf

Pc.2
mf

Cb.
mf

Poco Meno Mosso ♩=112

Acc. *ff* 3 9

Acc. *ff* 3

Hrp *sfz* *sfz* *f* *ff*

Pc.1 conga drum *f* timpani 3

Pc.2 marimba wood block *sfz* 2 metals *f* Flexatone or hi hat cymbal

Cb. slap *sfz* arco *f* 3

Acc. *ff* 3 9

Acc. 3

Hrp *ff*

Pc.1 3

Pc.2 3

Cb. 3

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

vibraphone

marimba

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Measure 1: *sfz*

Measure 2: *sfz*

Measure 3: *sfz*

Measure 4: *sfz*

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Measure 5: *sfz*

Measure 6: *sfz*

Measure 7: *sfz*

Measure 8: *sfz*

cresc.

p

cresc.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

p *cresc.* *ff*



Presto Possibile
con forza



Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

ff

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

$D^{\flat}C^{\#}/E^{\flat}G^{\flat}A^{\flat}$

conductors cue

sfz

timpani

conductors cue

sfz

conductors cue

sfz

conductors cue

sfz

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

sfz

sfz

sfz

sfz

sotto voce

Acc. *p*

Acc. *sotto voce*
p

Hrp *ffz*

Pc.1 *ffz*

Pc.2 *metal* *ffz*

Cb. *ffz*

con forza

Acc. *f*

Acc. *con forza*

Hrp *ffz*

Pc.1 *ffz*

Pc.2 *ffz*

Cb. *ffz*

più mosso, prestissimo

Acc. *p*

Acc. *p*

Hrp *sfz*

Pc.1 *sfz*

Pc.2 *sfz*

Cb. *sfz*

14 7 17 10

16 16 16 16

Acc. *cresc.*

Acc. *cresc.*

Hrp

Pc.1

Pc.2

Cb.

18 18 18 18

16 16 16 16

Tempo 1 (♩=132)

Acc. *fff*

Acc. *fff*

Hrp *F#G#A#*

Pc.1

Pc.2

Cb.

Acc. *p* *f* *p* *f* *p*

Acc. *f* *p* *f* *p* *f*

Hrp *p* *f* *p* *f* *p*

Pc.1

Pc.2 *mf cresc.* 10

Cb. *p* *cresc.*

Acc. *f* *p*

Acc. *ff*

Hrp *f* *p*
D#BhCh/ Ehg#

Pc.1 *p*

Pc.2 *f* *p*

Cb. *f* *p*

Acc.

Acc. *tutta la forza* *bellows shake* *fff*

Hrp *tutta la forza* *fff* *p*

Pc.1 *ff*

Pc.2 *tutta la forza* *fff*

Cb. *tutta la forza* *fff*

tutta la forza

fff *bellows shake*

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

senza misura

Acc. *ff* *dim.*

Acc. *ff* *dim.*

Hrp *sfz* F#G# *sfz*

Pc.1 *sfz* *p*

Pc.2 low tom tom *sfz*

Cb. *sfz*

Acc. *dim.* *p*

Acc. *dim.* *unvoiced* *p* *dim.*

Hrp

Pc.1

Pc.2

Cb.

Acc. *ppp*

Acc. *ppp*

Hrp

Pc.1

Pc.2

Cb.

Acc. *p* *ff*

Acc. *ppp*

Hrp *fff* C#B# / E#G#

Pc.1 *ff* *fff* vibraphone

Pc.2 *fff* 2 metals

Cb. *pp* *fff*

III Chorale

Grave ♩=50

change bellows ad.lib.

Acc. *ff*

change bellows ad.lib.

Acc. *ff*

Hrp. *non arp.* *ff*

Pc.1

Pc.2 *f*

Cb. *change bows ad.lib.* *ff*

Acc. *ff*

Acc. *ff*

Hrp. *ff*

Pc.1

Pc.2 *f*

Cb. *ff*

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.



Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

vibraphone

chimes

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

f

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

p

bowed

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

fff

fff

fff

ff

ff

fff

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

3

3

3

3

C#

14

14

6

6

12

5

5

3

Acc.

Acc.

Hrp

Pc.1

Pc.2

Cb.

dim.

f

dim.

mf

dim.

f