

Olli Virtaperko

Multikolor

for Baritone Saxophone and Ensemble



Teosto
Music Finland



ced in any
composer.

Olli Virtaperko

Multikolor

for Baritone Saxophone and Ensemble

duration 18 minutes

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"MULTIKOLOR for Baritone Saxophone and a 10-piece ensemble, was commissioned by the TampereRaw ensemble. It was premiered 30 October 2016 by Joonatan Rautiola (baritone saxophone soloist) and TampereRaw (under Tuomas Turriago). The composing took place between 17 June and 29 Decmber 2014 in Helsinki & Viitasaari. MULTIKOLOR is dedicated to Joonatan." (O.V., 4 November 2016)

INSTRUMENTATION:

Flute

Oboe

Clarinet (in B \flat)

Horn (in F)

Bassoon

Baritone Saxophone soloist

2 Violins

Viola

Violoncello

Double Bass

NOTATION:

General

Trills are diatonic, if not otherwise specified (the altered tone is the closest upward unaccidented tone)

Strings

Diamond-shaped noteheads refer to natural harmonics. The string from where a particular harmonic should be played is indicated with Roman numeral (I = highest string; IV = lowest string).

Note that indication *off string* refers to "aggressive accentation" only when it is accompanied with accent mark or/with crescendo.

S.P. sul ponticello (near the bridge)

N. normal (used after S.P.)

Or

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by the microtonal harmonies of the multiphones of the baritone saxophone. Due to the
ulated (e.g. frequencies from several overtone series sounding simultaneously), exact
notation. Consequently, for the practical reasons, the used microtonal notation
standard equal tuning and the final judgement is left to the musicians' ears
possible in music, where each musician has an independent part and unisono

notation with other microtonal accidentals

er/higher (15-35 cents)

er/higher (35-50 cents)

Multikolor

for Baritone Saxophone and Ensemble
transposed score

♩ = 75

Olli Virtaperko 2014

Baritone
Saxophone
(in E \flat)

Musical notation for Baritone Saxophone (in E \flat). The score is in 4/4 time and consists of 8 measures. It features a melodic line with various dynamics including *p-mp*, *mp*, and *mp*. Performance instructions include vibrato (*vibr.*) and a triplet of eighth notes in measure 4. The piece concludes with a fermata over the final note.



Musical notation for the ensemble. The score is in 4/4 time and consists of 8 measures. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in B \flat), Horn (Hn. in F), Bassoon (Fg.), Baritone Saxophone (B. Sax. in E \flat), Violin (V.), Viola (Vi.), and Double Bass (D.). The Baritone Saxophone part includes a *bend* instruction in measure 1 and a *narrow trill* in measure 2. Dynamics include *mp* and *mp*. Performance instructions include vibrato (*vibr.*) and a triplet of eighth notes in measure 4. The piece concludes with a fermata over the final note.

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Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(2+3+4)

s

play

sing

3

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B.

Vcl.

D.B.

p

p

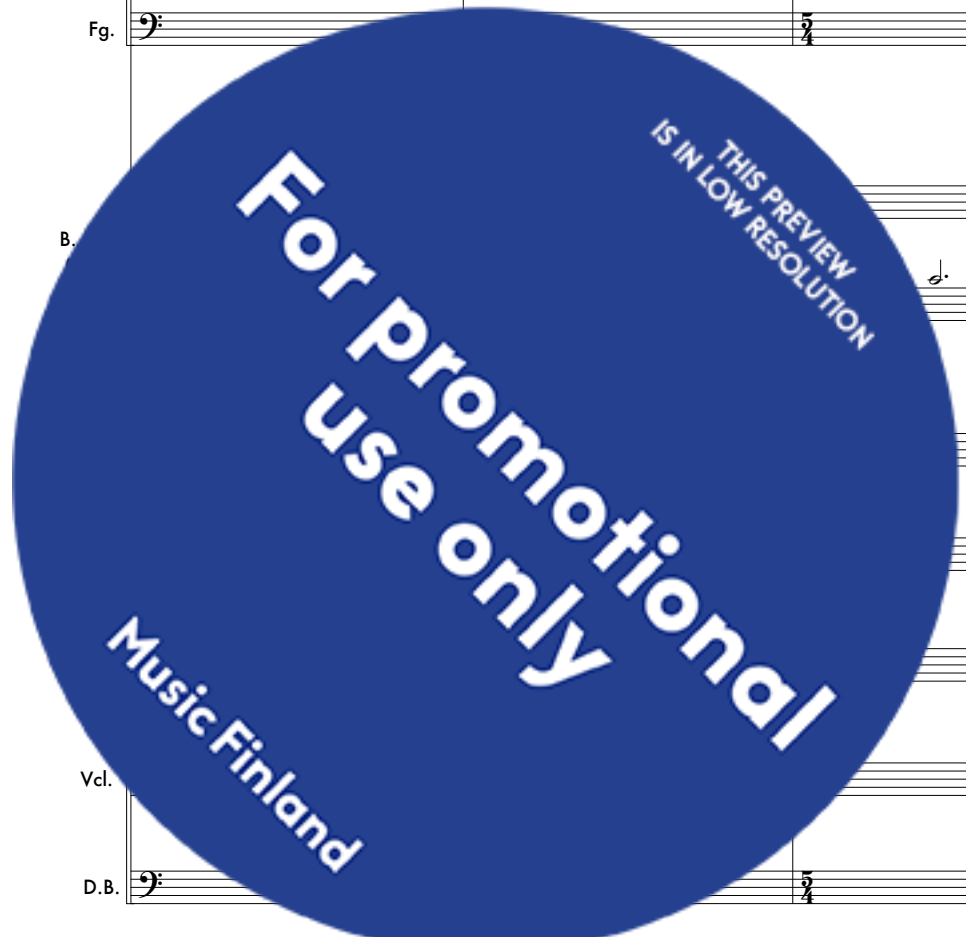
rubato

voice fade-out

(*mp*)

p

1
2 A
3
4
5 C3
6
7



21

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mp

mp

mp

1 2 3 4 5 Ta



26

Fl.

Ob.

Cl. (in B \flat)

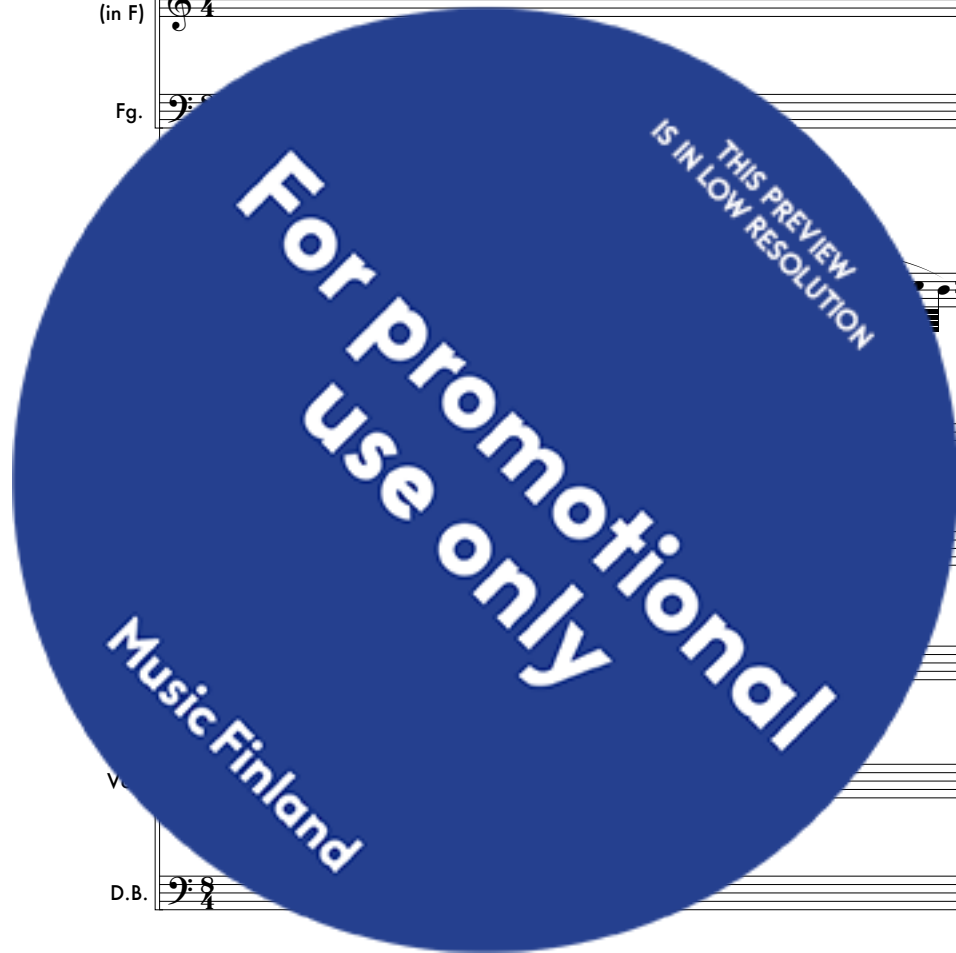
Hn. (in F)

Fg.

semi-tone trills

slow down to ♩

(in tempo) light slapping



4

29

Fl. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Ob. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Cl. (in B \flat) $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Hn. (in F) $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Fg. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

B. Sax. (in E \flat) *rapid bursts (tempo ad lib)* repeat pattern tapping with light blowing support *light slapping* *rapid bursts* tapping with light blowing support

Vln. 1 $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Vln. 2 $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Vla. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Vcl. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

D.B. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{7}{8}$ $\frac{9}{16}$



34

Fl. $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Ob. $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Cl. (in B \flat) $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

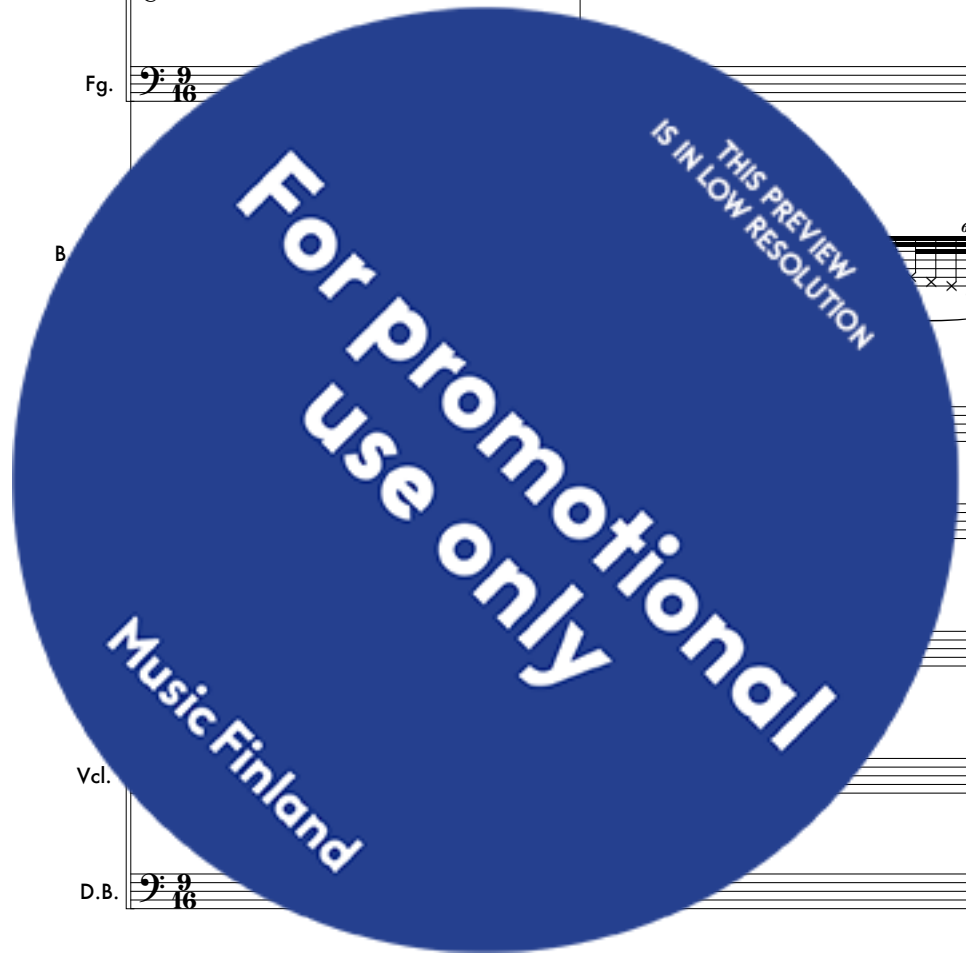
Hn. (in F) $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Fg. $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

B. *ord.* *mostly air* *ord. (vary the sound color ad lib.)*

Vcl. *p* I II III IV *p* I II

D.B. *p* I



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39

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

p

B. Sax. (in E)

slap 3 3 ord. light slapping *mp* *rit.*

Vln. 1 off string

Vln. 2 off string

Vla off string

Vcl. off string

D.B. off string



43 ♩ = 50

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

p *(p-mp)* *(mp-mf)* *mp*

RA
Cl.
Bb tr.
E F#

R
Bb tr.

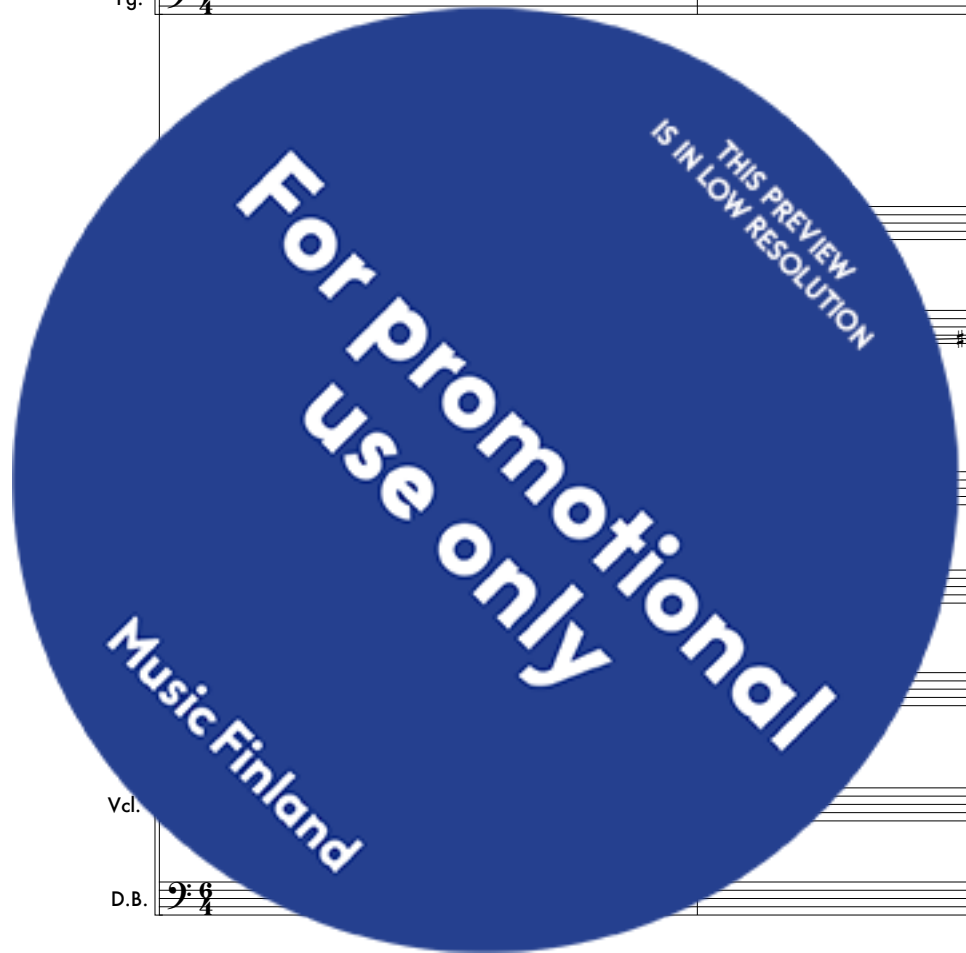
Vcl.

D.B.

III off string *mp*

IV off string *mp* l.v.

light slapping 10



57

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mp-mf

pp subito mp

match the intonation with the soloist's fundament

1 2 3 4 5 7

1 2 3 4 5 6 7 E \flat

mp-mf

pp subito mp cresc.

III III II I

IV III IV II

III II II II III II

pp subito mp

pp subito mp

pp subito mp

pp subito mp

III IV

p mp

III IV

p mp

62

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

mp

mf

slow gliss.

slow gliss.

slow gliss.

slow gliss.

(ord.)

p mp expressive

mf

mf

mf

mf

bisbigliando (with C# key)

no vibrato I

no vibrato II

no vibrato II

no vibrato III

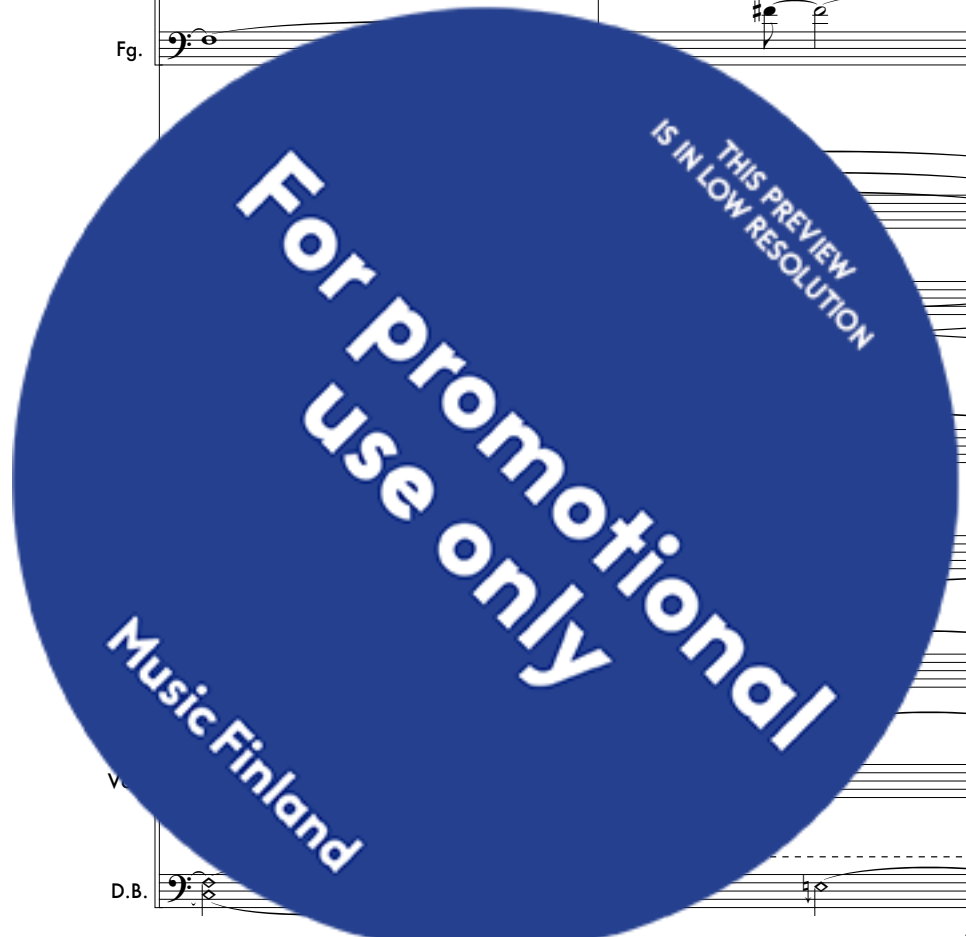
mp

mp

mp

mp

off string (as before)



67

Fl. *mp*

Ob. *mp*

Cl. (in B \flat) *mp*

Hn. (in F) *mp*

Fg. *bisbigliando* *simile*

B. Sax. (in E \flat) *bisbigliando intensity* *crescendo, focus on f*

Vln. 1 *exaggerated vibrato (cresc.-dim.)* *mp*

Vln. 2 *exaggerated vibrato (cresc.-dim.)* *mp*

Vla. *exaggerated vibrato (cresc.-dim.)* *mp*

Vcl. *exaggerated vibrato (cresc.-dim.)* *mp*

D.B. *mf* *mp*

Cr. B \flat

1 2 3 4 5 6 E \flat

1 2 3 G \sharp

72

Fl. *mf*

Ob. *mf*

Cl. (in B \flat) *mp* *(mp-mf)* *(mp-mf)*

Hn. (in F) *mf* *mf*

Fg. *mf*

B. Sax. *expressive, with cello*

Vln. 1 *III* *II* *I*

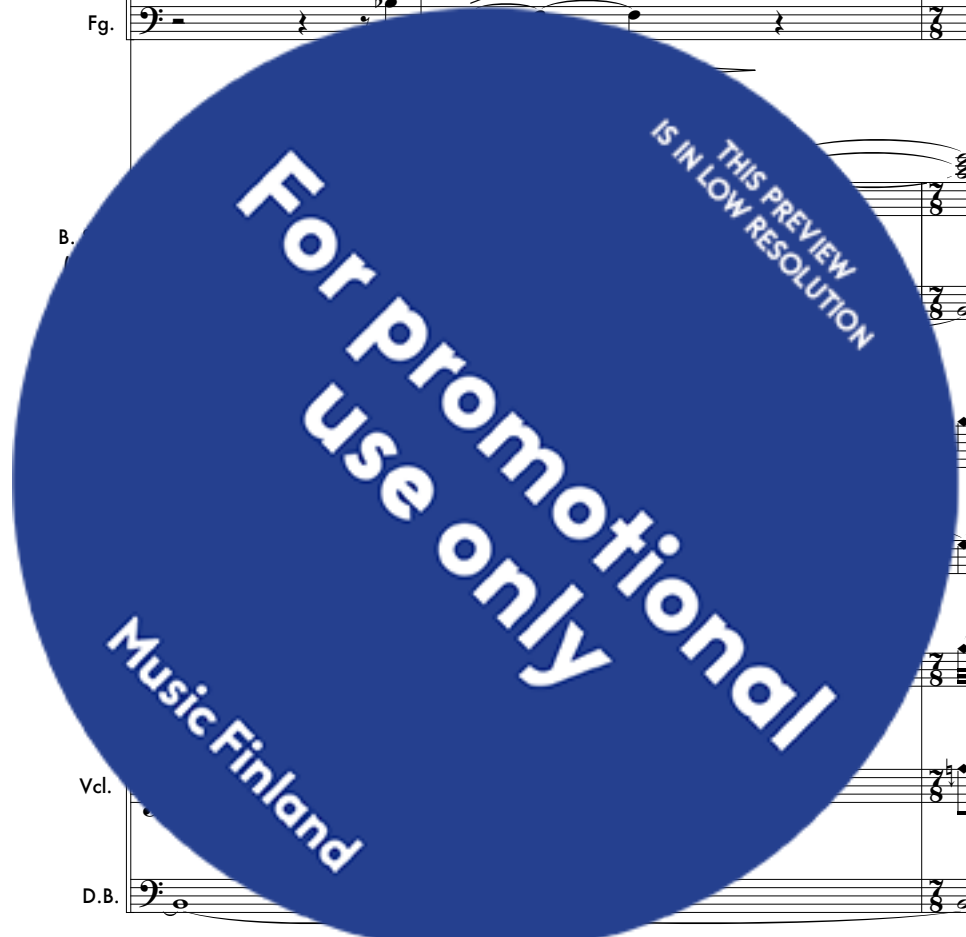
Vln. 2 *III* *II* *I*

Vla. *III* *II* *I*

Vcl. *IV* *II* *IV* *III* *I* *expressive, with sax.* *f*

D.B. *f*

Cr. B \flat



76 $\text{♩} = 75$

Fl. *f*

Ob. *f*

Cl. (in B \flat) *mf*

Hn. (in F) *mf* ord.

Fg. *f* *mf*

$\text{♩} = 75$

B. Sax. (in E \flat) bend

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf* off string

D.B. *mf*



79

Fl. *mf*

Ob. *mf*

Cl. (in B \flat) *mf*

Hn. (in F) *mf*

Fg. *mf*

mf-f

mp

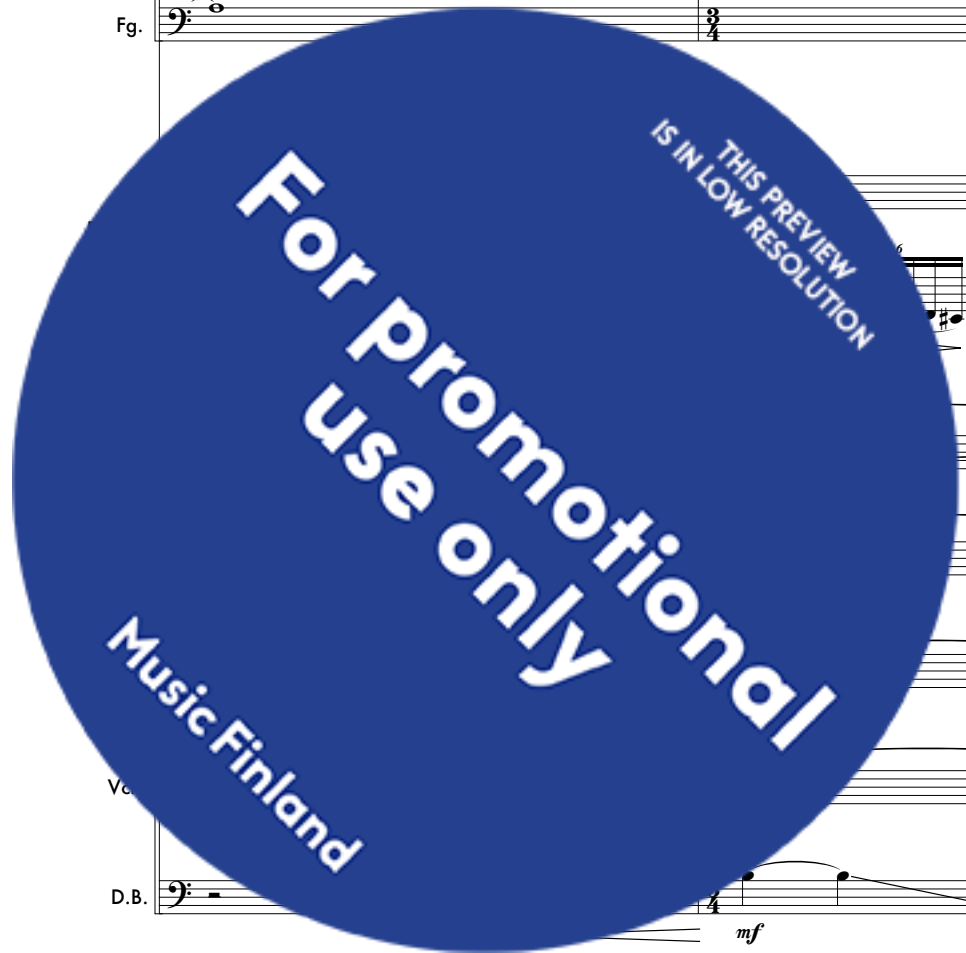
mp

mp

mp

mp

mf



83

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(cresc.-dim.) exaggerated vibrato

mp

ord.

♩ = 100

87

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

mf *f* *mp*

fp *mp*

fp *mp*

fp *mp*

B.

Vcl.

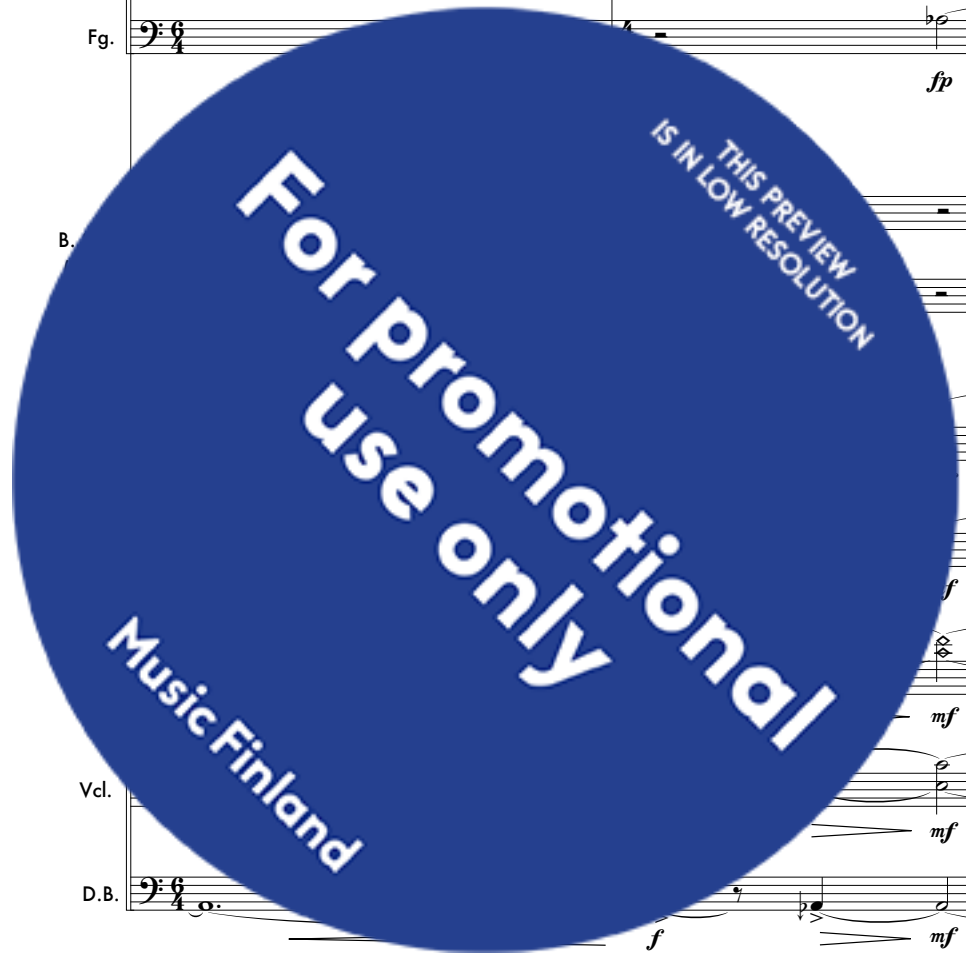
D.B.

off string

II

f *mf* *fp*

(S.P.)



intensively, a bit faster

91

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

bend

f

f

f

f

f

intensively, a bit faster

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

f

sfz

sfz

sfz

sfz

sfz

S.P. → N.

S.P. → N.

S.P. → N.

S.P. → N.

S.P. → N.

S.P. → N.



94

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

f

mp

mf

mp

mf

mp

mf

mp

mf

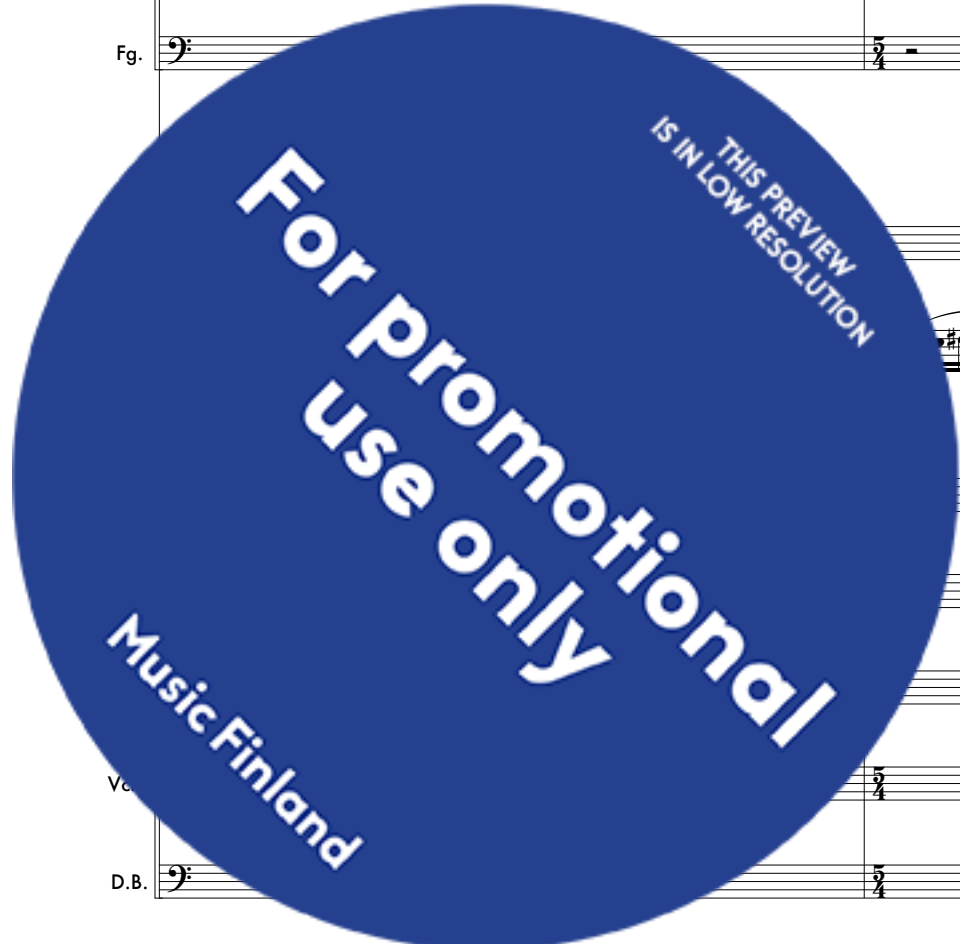
mp

mf

mf

C2

C1



Fl. *mp*

Ob. *mp*

Cl. (in B \flat) *mp* *mf* *p*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E \flat) *(mp)*

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

R
B \flat tr
F
C



103 (non vibrato)

Fl. *mf*

Ob. *mf*

Cl. (in B \flat) *mf* *f* *mf*

Hn. (in F) *mf* *quasi gliss.*

Fg. *f*

f *mf*

Vcl.

D.B.



calming down

108

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

calming down

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mf

2
3
5
6



114

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

Vcl.

D.B.

mp

mf

3

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Fl. *mp*

Ob. *mp*

Cl. (in B)

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in E) *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

Fl. (non vibrato) *p*

Ob.

Cl. (in B)

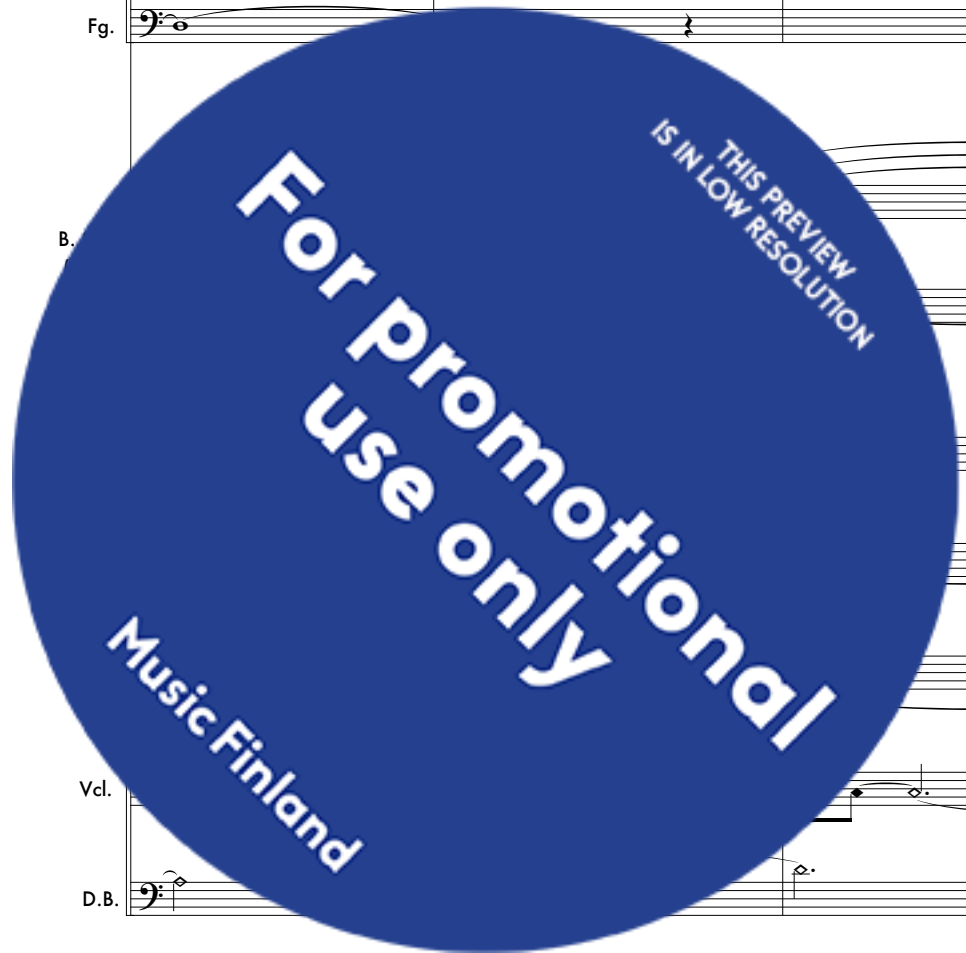
Hn. (in F)

Fg. *p*

B. Sax. (in E)

Vcl. *p*

D.B. *p*



131

Fl. *mp* *mf*

Ob.

Cl. (in B \flat) *p* *mp* *mf*

Hn. (in F) *p* *mp* *mf*

Fg. *mp* *mf*

B. Sax. (in E \flat) *intensively*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

D.B.

136

Fl. *mf* *f*

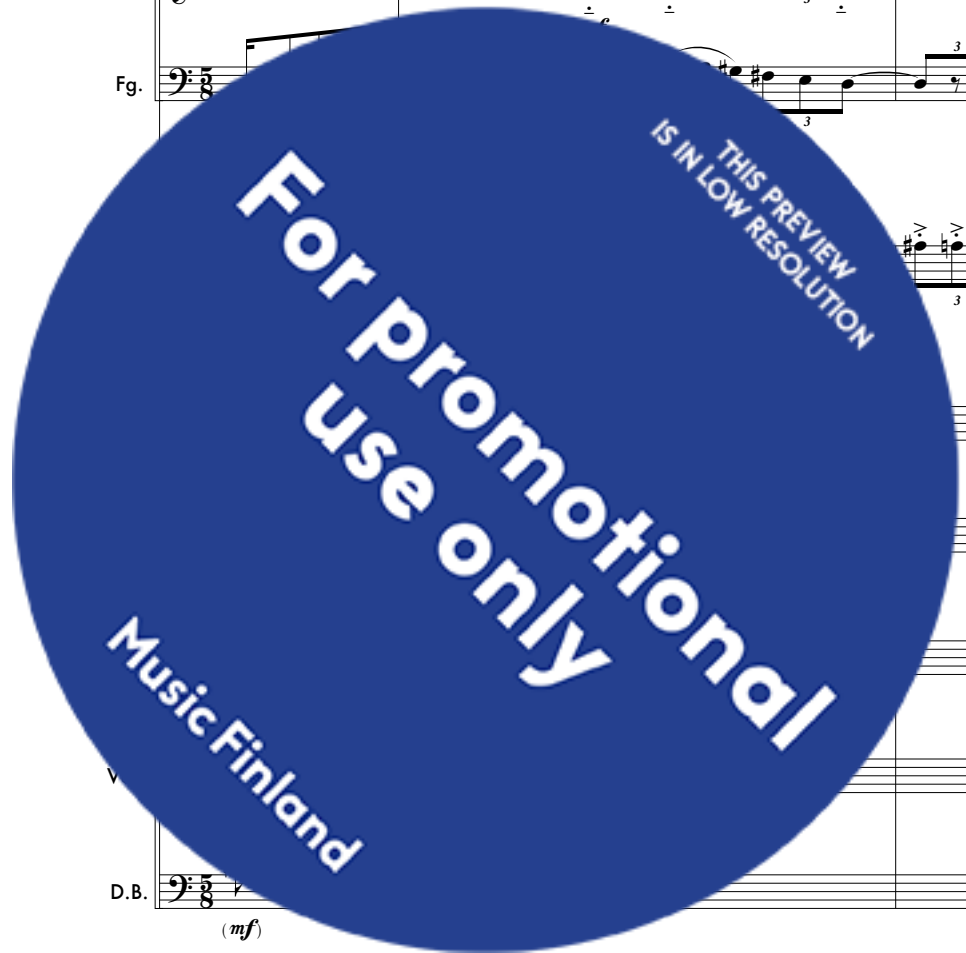
Ob. *f*

Cl. (in B \flat) *mf*

Hn. (in F)

Fg.

D.B. *(mf)*



16

140

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

mf expressive

f

mf

mf

mf

B. Sax. (in E)

mf

f

mf

ord.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



144

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

mp

f

mp

mp

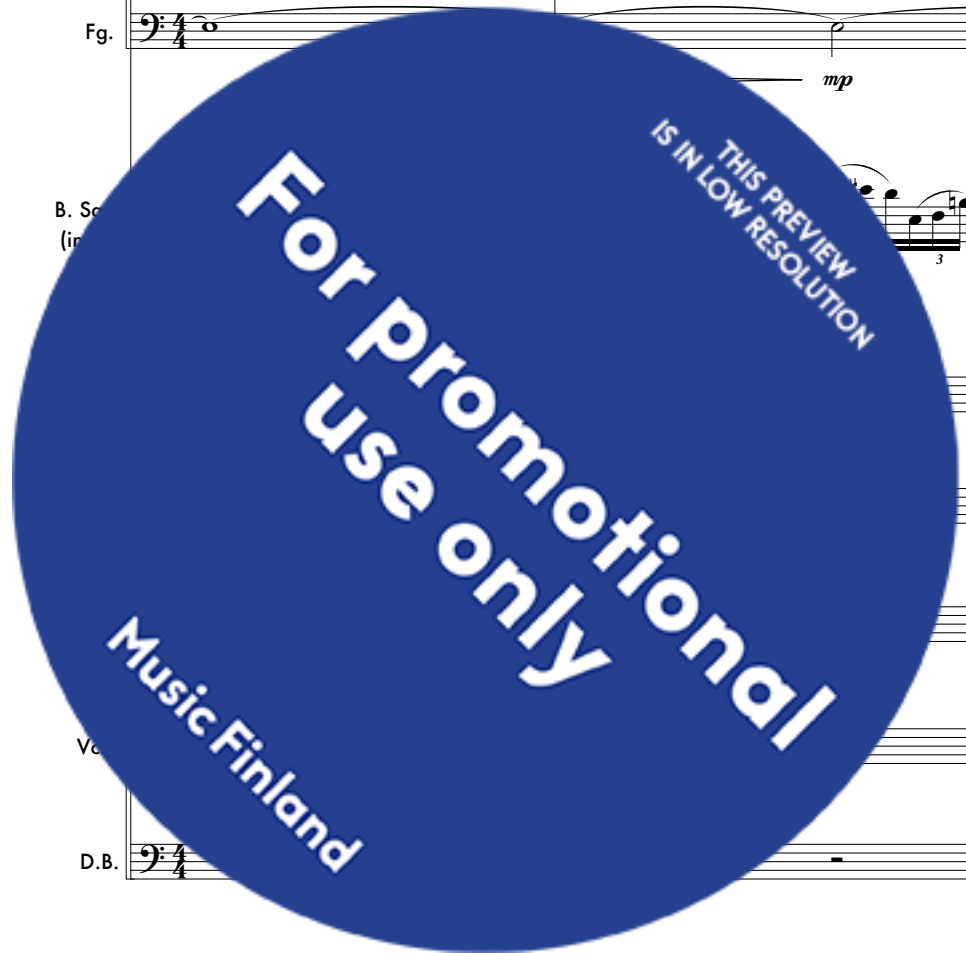
mp

B. Sax. (in E)

mf

f

mp



148

Fl. *mf*

Ob. *mf*

Cl. (in B \flat) *mf*

Hn. (in F) *mf*

Fg. *mf*

B. Sax. (in E \flat)

3 5 6 7:4 5 3 6 6

Vln. 1

Vln. 2

Vla

Vcl.

D.B.



152

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F) *mp*

Fg. *mp*

1
2
3 A
5
6
7

B. Sax. (in E \flat) *mf-f*

Vln. 1 *mp*

Vln. 2 *mp*

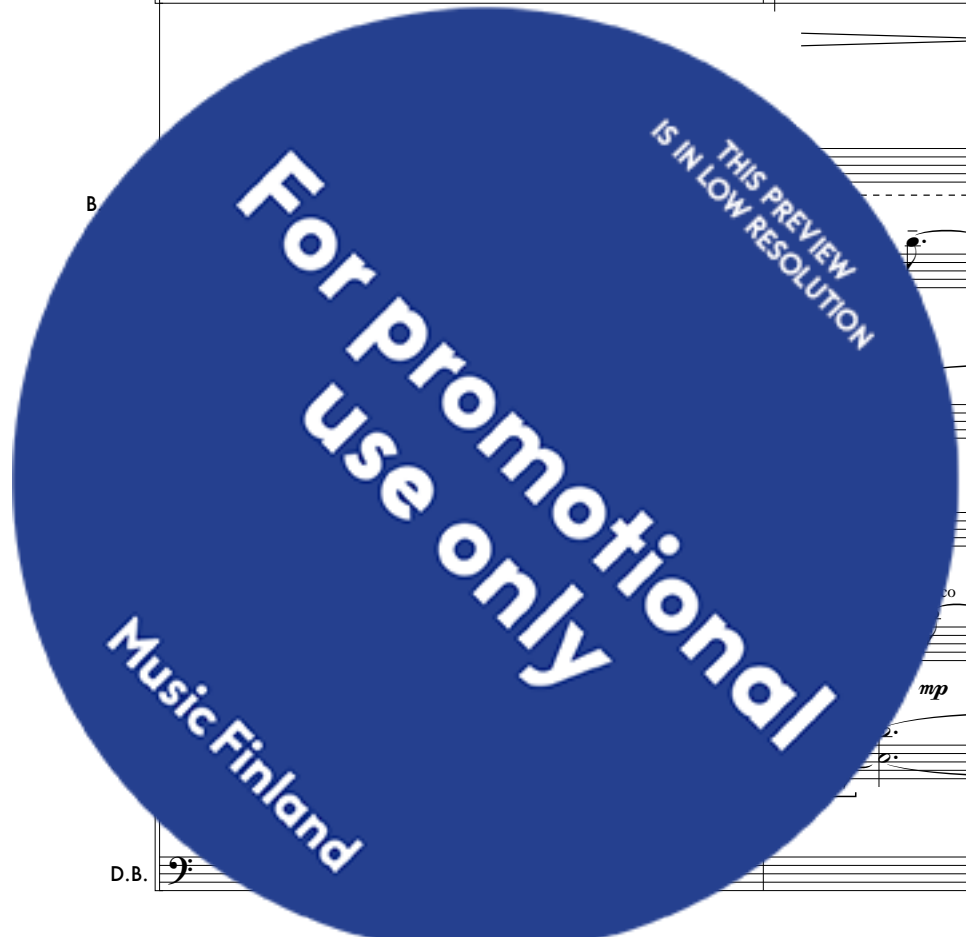
Vla *mp*

Vcl. *mp*

D.B. *mp*

arco

(II)



Fl. *mf* *mp*

Ob. *mp* *mf*

Cl. (in B) *mf* *mp* *mf*

Hn. (in F) *mf*

Fg. *mf* *mp* *mf*

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

match the intonation with the soloist's fundament

Fl.

Ob. *mp* *p*

Cl. (in B) *mp* *p*

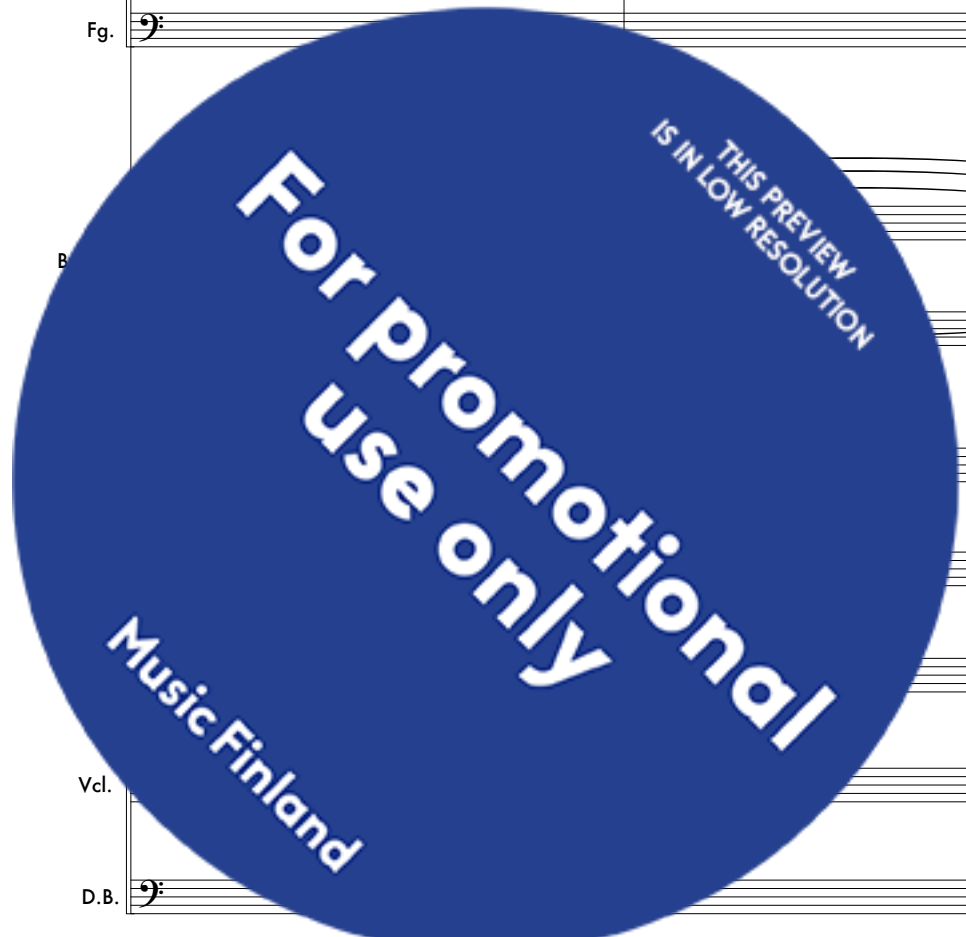
Hn. (in F) *mp* *p* *mp*

Fg.

B.

Vcl.

D.B.



166

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. (in B.) *mf* *mp* *mf*

Hn. (in F) *mf* *mp*

Fg. *mp* *mf* *mp*

B. Sax. (in E_♭) *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B.

171

Fl. *mp* *p*

Ob. *mp* *p*

Cl. (in B.) *mp*

Hn. (in F) *mf* *mp* *p*

Fg. *mp*

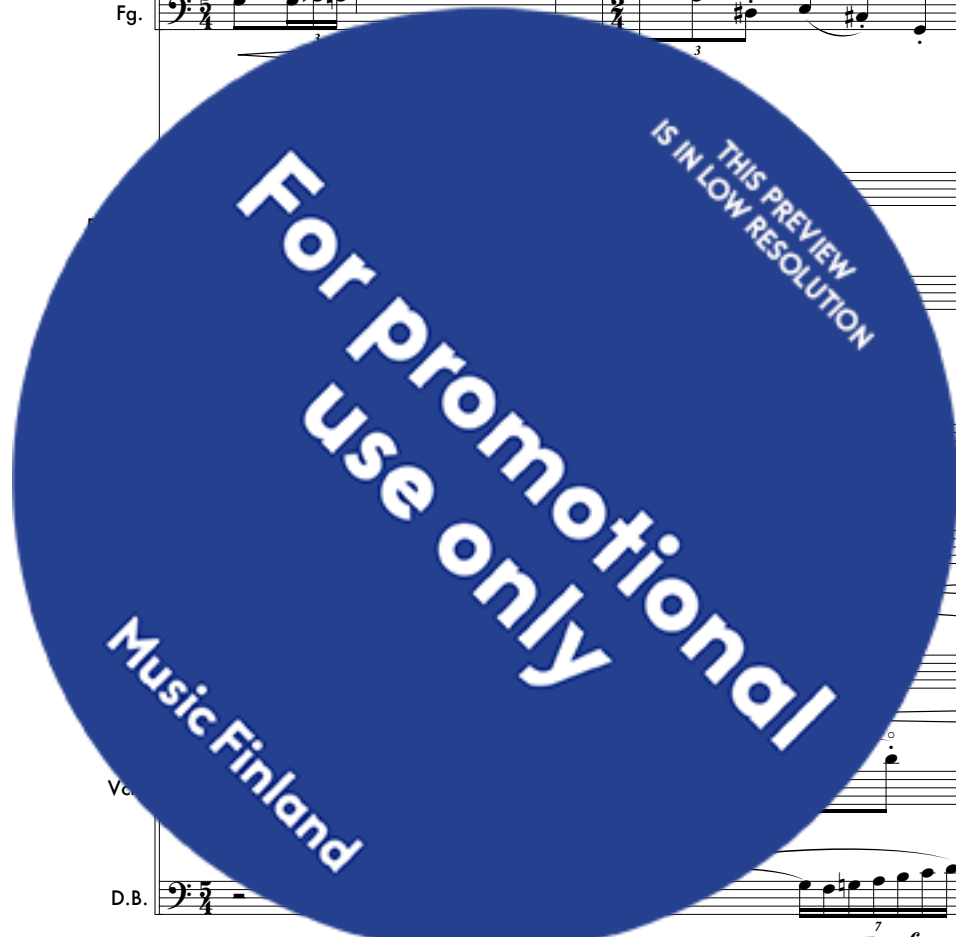
x 2
CS

moderate bisbigliano ad lib.

Vcl. *mp*

D.B. *mf*

S.P.



176

Fl. *mp* *mf*

Ob. *mp*

Cl. (in B \flat)

Hn. (in F)

Fg. *p*

B. Sax. (in E \flat) *mf ff*

Vln. 1 *p* *sfz*

Vln. 2 *p* *sfz*

Vla. *sfz*

Vcl. *mp*

D.B. *mp*

more intense bisbigliano ad lib.

fast multifonic figuration, freely

accelerando

179

Fl.

Ob. *mf*

Cl. (in B \flat) *mf*

Hn. (in F) *mf* *mp* *mf* *f*

Fg.

B. Sax. (in E \flat) *mf*

Vcl. *p*

D.B.

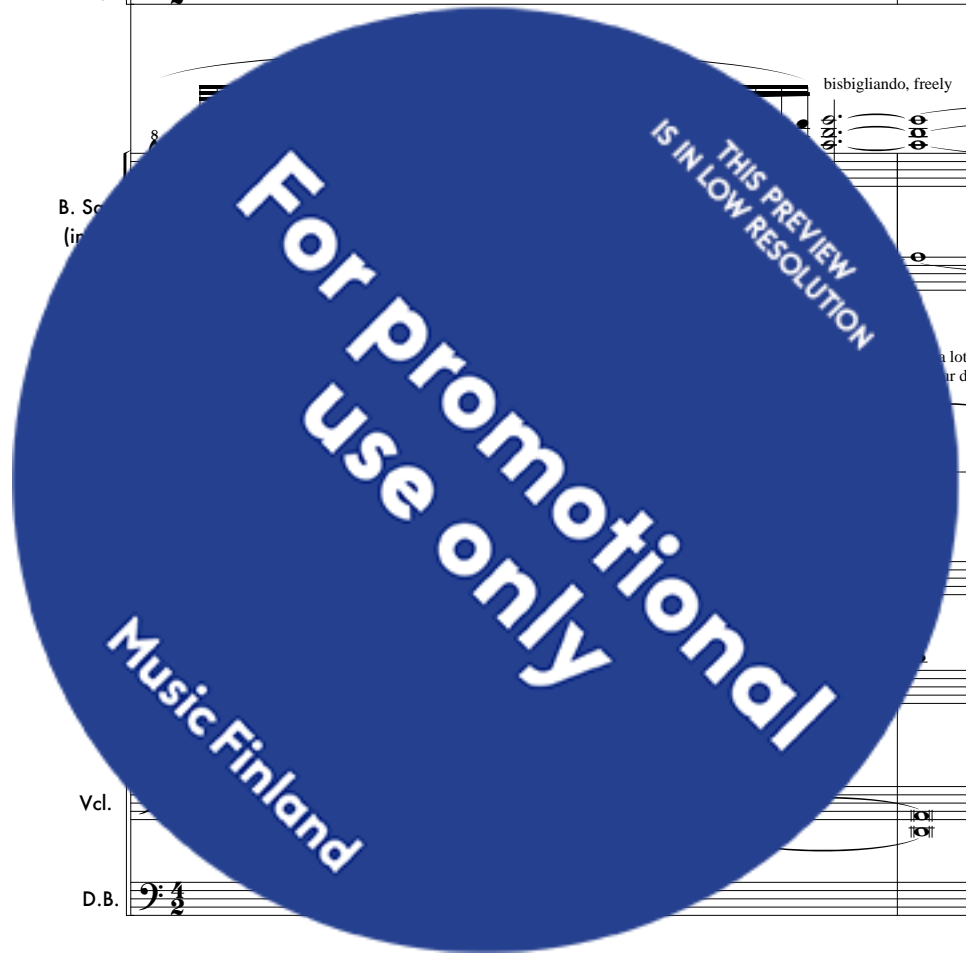
bisbigliando, freely

multiphonic, descending chromatic scale

a lot of bow with very light bow pressure and create undefined, sparkling noise using all strings I-IV.
for descending scale-gestures with occasional glissandos.

similarly to 1st violin

similarly to violins, but use faster bow and shorter slurring



182

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

search A-overtones, freely

ord.

scratches (extended bow pressure, low speed, not loud)

continue (quiet) noise-making as before S.P.

similarly to 1st violin

scratches on g string (extended bow pressure) (approximate rhythm) (*p*)

continue (quiet) noise-making as before

scratches on G & C strings (extended bow pressure, low speed, rhythm ad lib) (approximate rhythm) (*p*)

broken tones (distracted with voice)

f *ff*

185

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

1Ta C5 (+ oct. key) quasi gliss.

A-overtones (continue this rhythm & overtones freely, but play also the notated slaps)

slap

scratches on g string (extended bow pressure) react to saxophone slaps

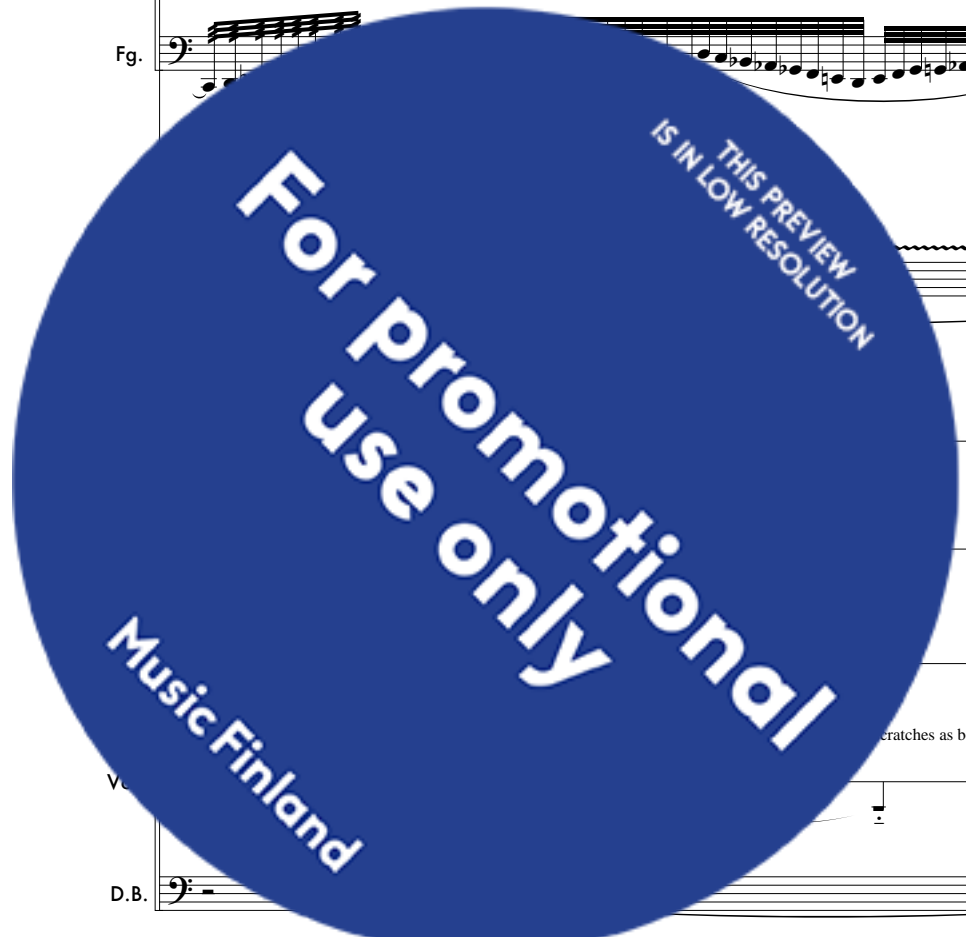
ord.

scratches as before

(noise-making)

mp

mp



188

Fl. *f*

Ob. *f*

Cl. (in B \flat) *f*

Hn. (in F) *f*

Fg. *f* *mf*

B. Sax. (in E \flat) *fp* M

Vln. 1 (continue the noise-making as before)

Vln. 2

Vla.

Vcl. *fp* *mf* N. S.P. *mf*

D.B. *mf*

imitate clarinet figuration without producing clear pitches (= with the previous noise-producing attitude)

190

Fl. *fp* *f*

Ob. *fp* *f*

Cl. (in B \flat) *fp* 13 *f*

Hn. (in F) *f*

Fg. *f* *f*

B. Sax. (in E \flat) *p* M ord. similarly

Vln. 1 *fp* *f* N. S.P.

Vln. 2

Vla.

Vcl. *fp* *f*

D.B. *mf*

Subtone (Sbt.)

ord.

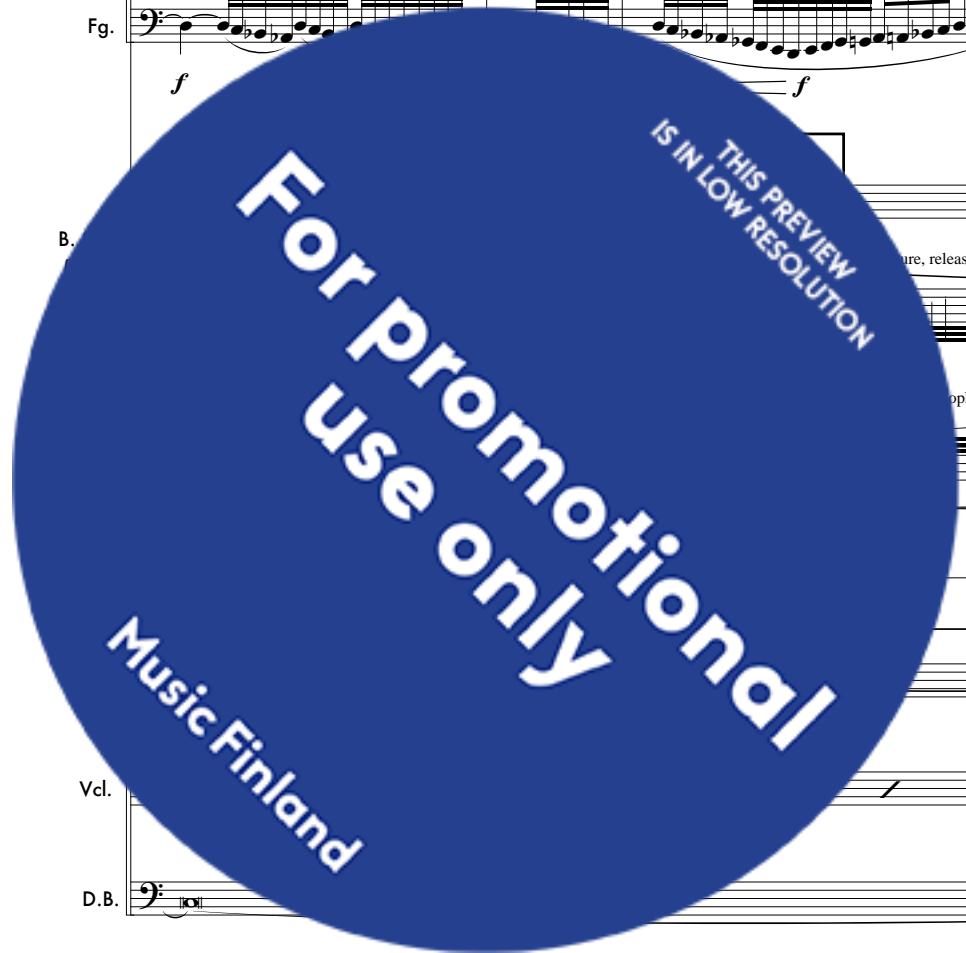
similarly

imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)

volume and bow pressure

imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)

(S.P.)



192

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. (in B) *mp* *pp*

Hn. (in F) *mp* *pp*

Fg. *mp* *pp*

B. Sax. (in Eb) similarly

Vln. 1 (continue the noise-making as before)

Vln. 2 (continue the noise-making as before)
volume and bow pressure

Vla.

Vcl. (S.P.) imitate saxophone bursts without producing clear pitches (= with the previous noise-producing attitude)
p *ff*

D.B. *f*

194

Fl. *f* *ff*

Ob. *f* *ff*

Cl. (in B) *f* *ff*

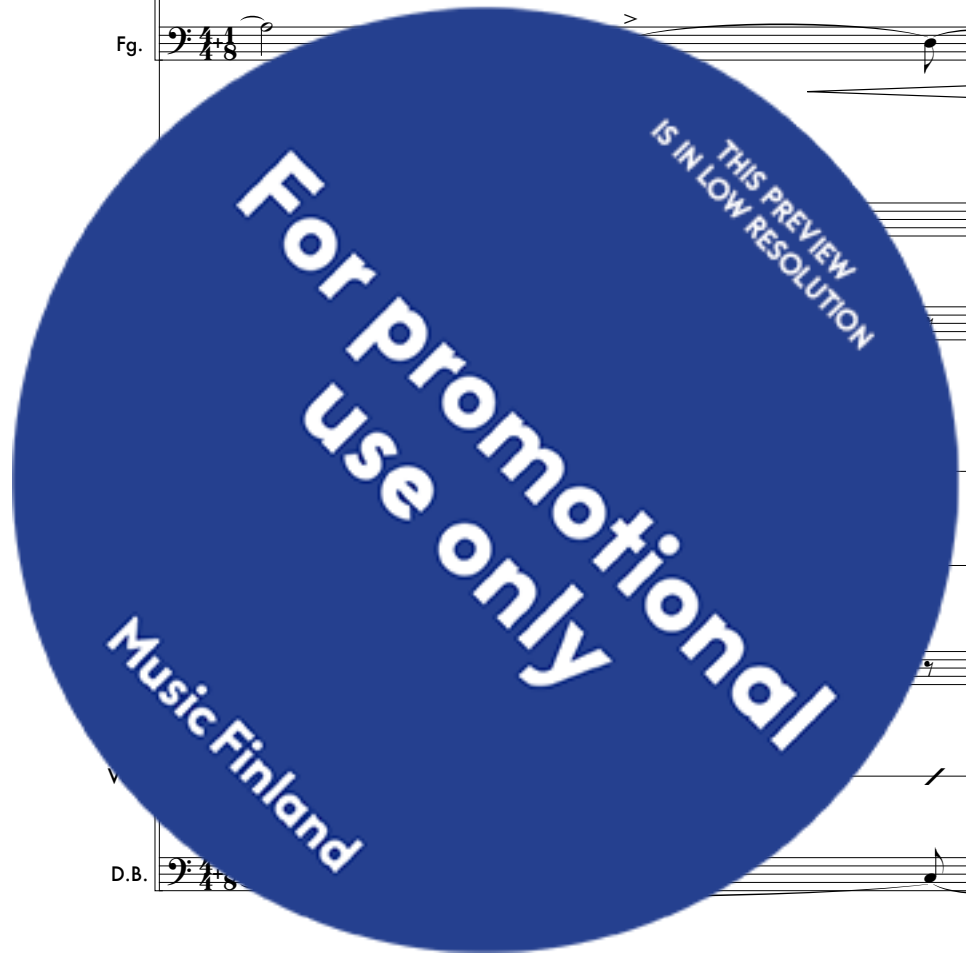
Hn. (in F) *f* *ff*

Fg. *f* *ff*

use this scale ord.

(continue the noise-making as before)

(noise volume)



196 #2

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

→ Sbt.

→ Ord.

(noise volume)

go to the low register and fiddle around there

fff



198

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B.

Vln. 1

Vln. 2

Vla.

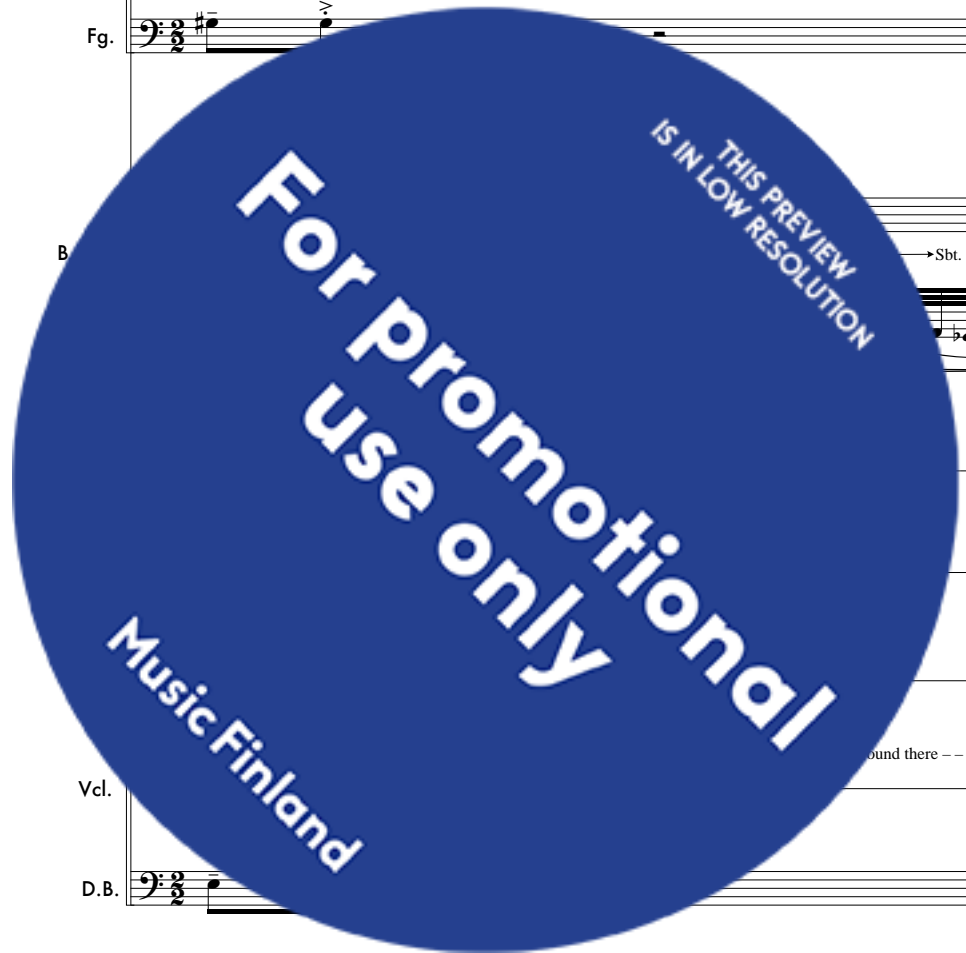
Vcl.

D.B.

→ Sbt.

→ Ord.

go to the low register and fiddle around there



200

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

CADENZA

tempo a little bit more relaxed, freely

B. Sax. (in E)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

slap

f

f *p*

Sbt.

Ord.

Sbt.

(fingering as before, Sbt.)

alter trills, non-regular rhythmic patterns

A

C

204

B. Sax. (in E)

Vln. 1

find overtones

M

f

as before

208

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

Vln. 1

Vln. 2

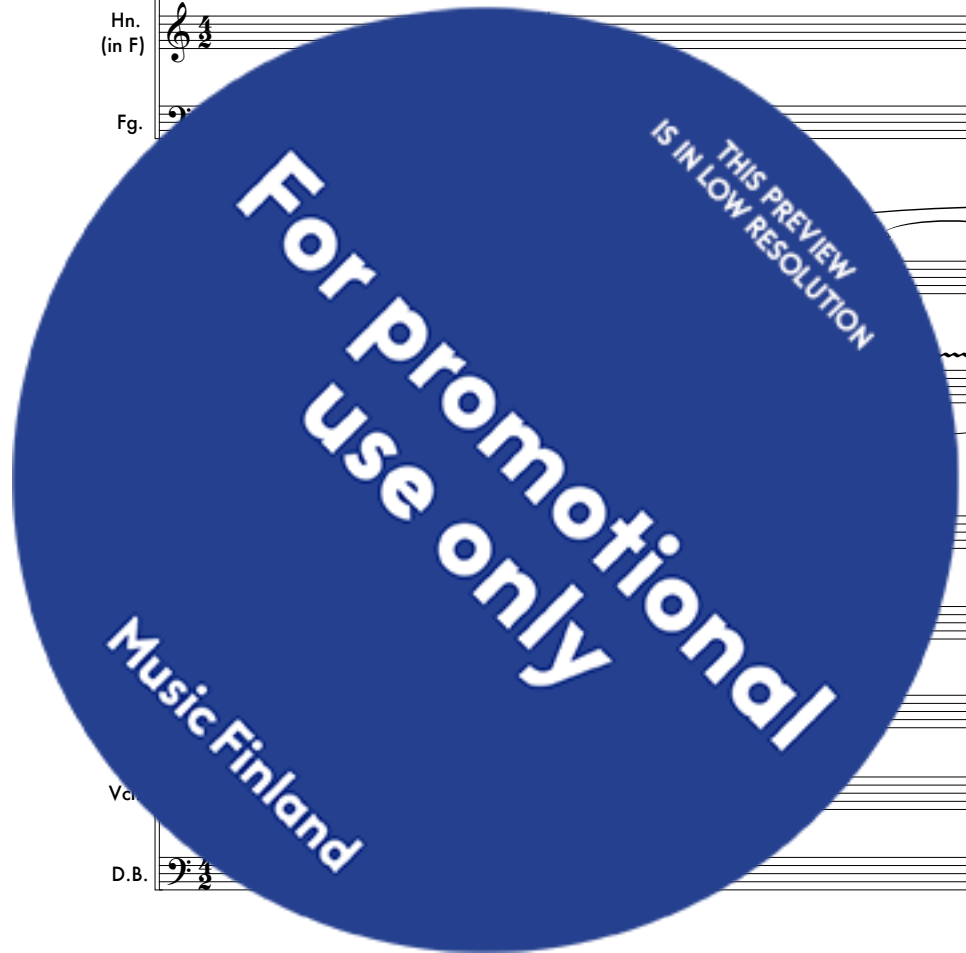
Vla

Vcl.

D.B.

mp

mp



1
2
3 A
5
6
7

212

B. Sax. (in E \flat)

focus on *f*

gliss ad lib.

play

sing

feast with differential tones!

216

B. Sax. (in E \flat)

slap tongue (use the fingering of the multiphone)

(similarly)

ou
x
C3 C2
C5 C4 C3 C2
C5 C4 C3 C2

222

B. Sax. (in E \flat)

play

sing (glissandos with voice)

(END OF CADENZA)

226 ♩ = 50

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

p

mp

p

mp

mp

mp-mf

p

mp

3

5

236 ♩ = 50

B. Sax. (in E \flat)

play with neck + mouthpiece only

affectively

(vibrato)

mf

mp

softly

mp

III IV
3

III II
3

III III
3

IV III IV

3 III III

III II
3

III II

I

I II

arco

p



230

Fl. *mp*

Ob. *mp*

Cl. (in B.) *(mp - mf)*

Hn. (in F) *mp*

Fg. *mp*

B. Sax. (in Eb) *ad lib.* *play* *sing*

+ voice

Vln. 1 *off string (gently)* *mp*

Vln. 2 *off string (gently)* *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

234

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. (in B.) *mf*

Hn. (in F) *mf*

Fg. *mf* *mp*

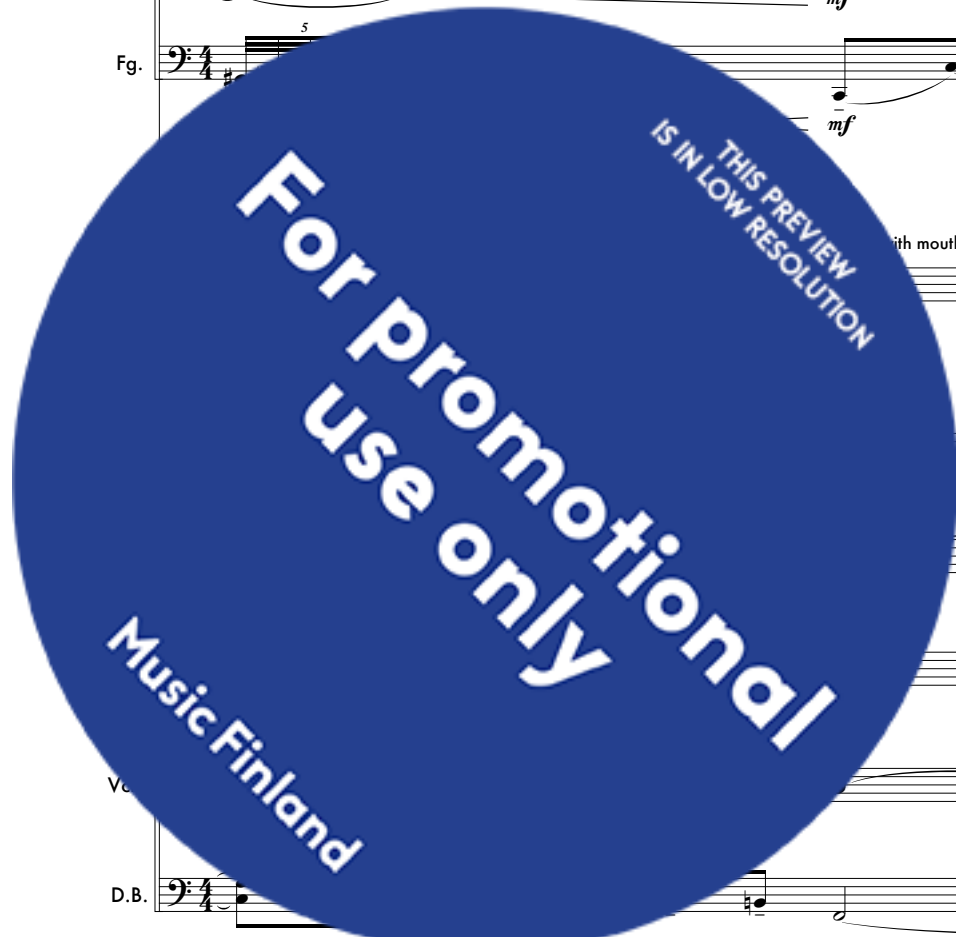
with mouthpiece only

freely, rhythm values suggestive

fade in ad lib.

ad lib, possibly with voice

gliss, no vibr.



Fl. *fp*

Ob. *fp*

Cl. (in B \flat)

Hn. (in F) *fp*

Fg. *fp*

B. Sax. (in E)

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *p*

Vcl. *p*

D.B. *p*

♩ = ♩ (double tempo)

Fl. *p* (*p*)

Ob. *p* (*p*)

Cl. (in B \flat) *mp* *mp* *mp*

Hn. (in F) (*p*) (*p*)

Fg. (*p*) (*p*)

B. Sax. (in E) *p* (*p*)

Vln. 1 *p* (*p*)

Vln. 2 *p* (*p*)

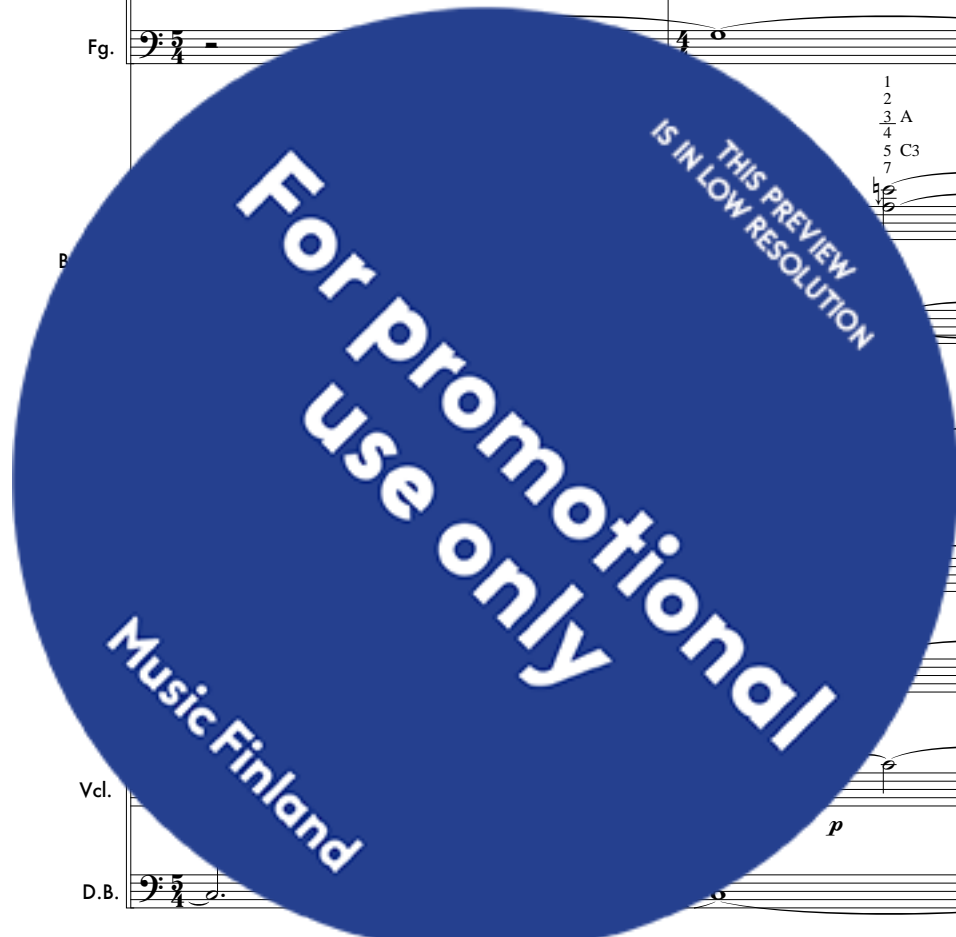
Vla. *p* (*p*)

Vcl. *p* (*p*)

D.B. *p* (*p*)

1
2
3 A
4
5 C3
6
7

♩ = ♩ (double tempo)



248

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

B. Sax. (in E)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

1
2
3
4
5
6
7
E₆

pick up the partials

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

253

Fl.

Ob.

Cl. (in B)

Hn. (in F)

Fg.

Vcl.

D.B.

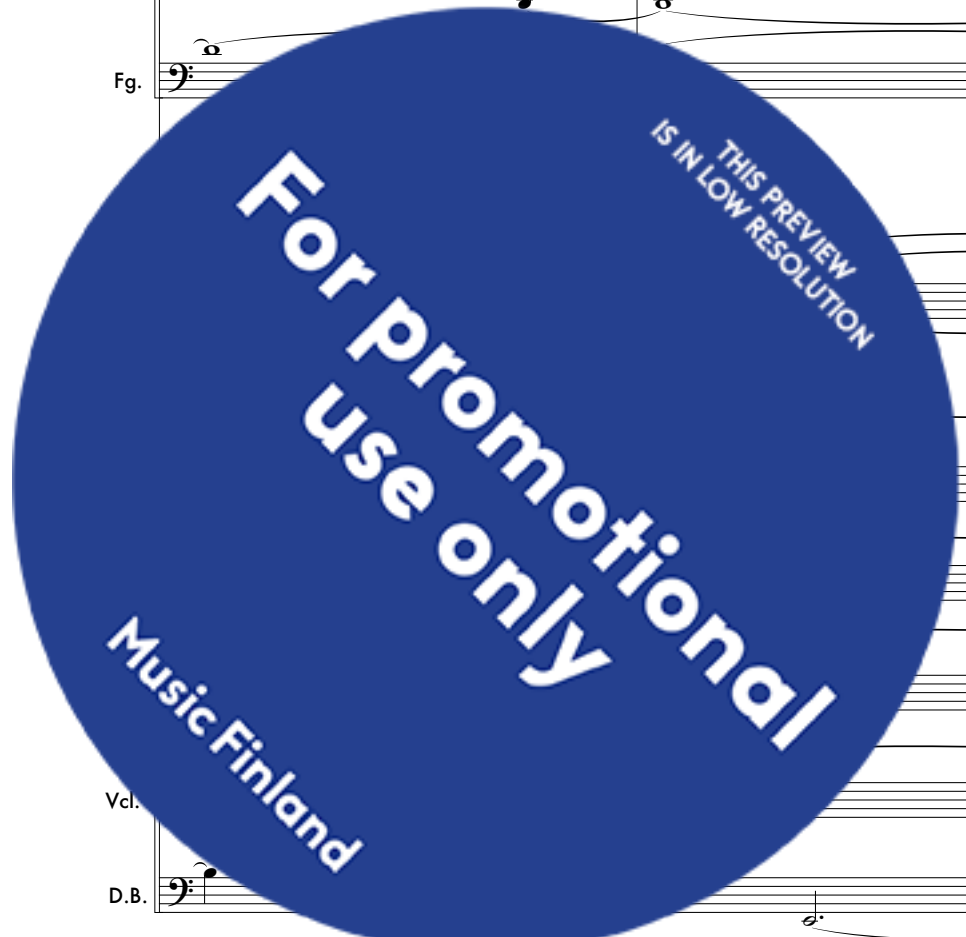
mp

focus on f

pp

♩ = ♩ (previous tempo)

♩ = ♩ (previous tempo)



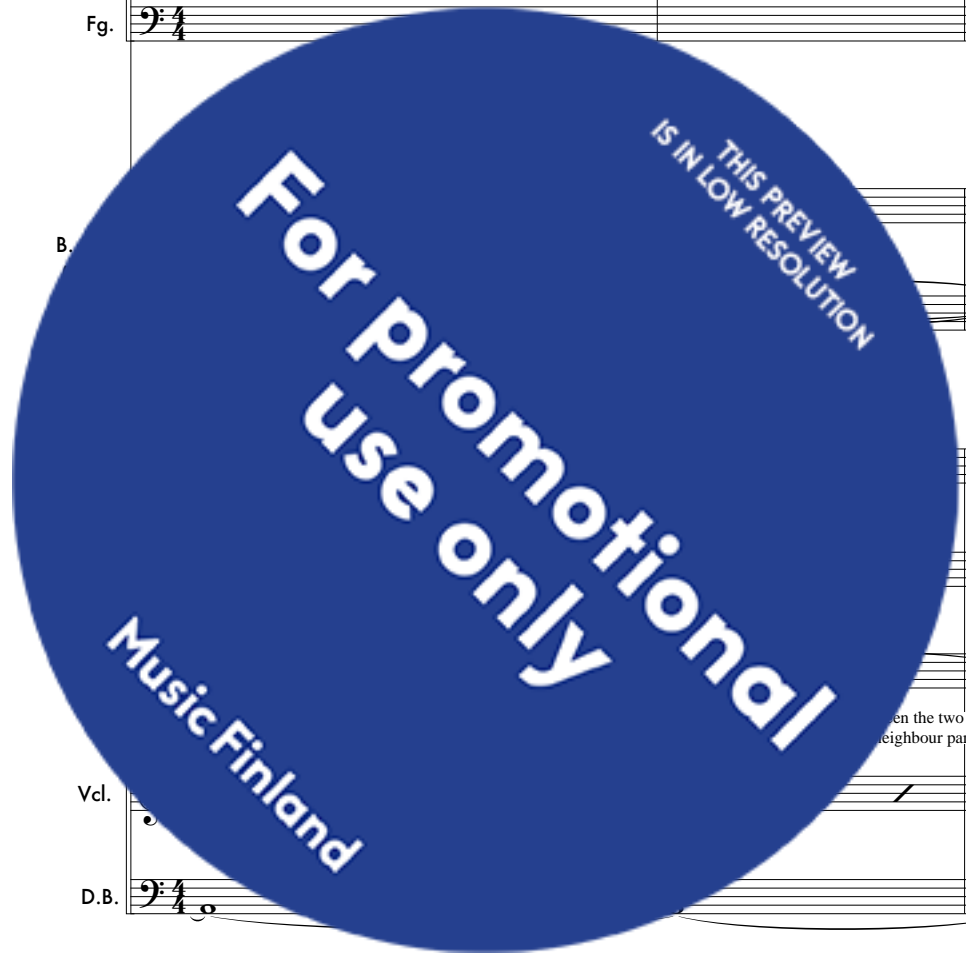
Fl. *flatterzung*
 Ob.
 Cl. (in B)
 Hn. (in F)
 Fg.

B. Sax. (in E)
pp-p
pp-mp
 1 2 3 4 5 6
bisbigliando ad lib with E^b key -->

Vln. 1 *pp* III off string (gently) III off string (as before)
 Vln. 2 *pp* III off string (gently) III
 Vla *pp* III off string (gently) IV III off string (as before)
 Vcl. *pp* III II III off string (gently) III
 D.B. *pp* III off string (gently) S.P. *pp*

Fl.
 Ob.
 Cl. (in B) *pp* fix intonation to octave unisono with cello
 Hn. (in F) 7th partial of G *pp* fix intonation to unisono with viola
 Fg.

B.
 Vcl. *pp* when the two harmonics to alter the tone colour. neighbour partials g³ of III and g¹ of IV to the double stop.
 D.B.



268

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

B. Sax. (in E \flat)

Vln. 1

Vln. 2

Vla

Vcl.

D.B.

pp

pp

ppp

pp

S.P.

freely (like before)

III II

I II III

off string

pp

273

Fl.

Ob.

Cl. (in B \flat)

Hn. (in F)

Fg.

RA

Cr.

B \flat

E F#

pp

1

(8) $\frac{3}{4}$

5

III

ppp

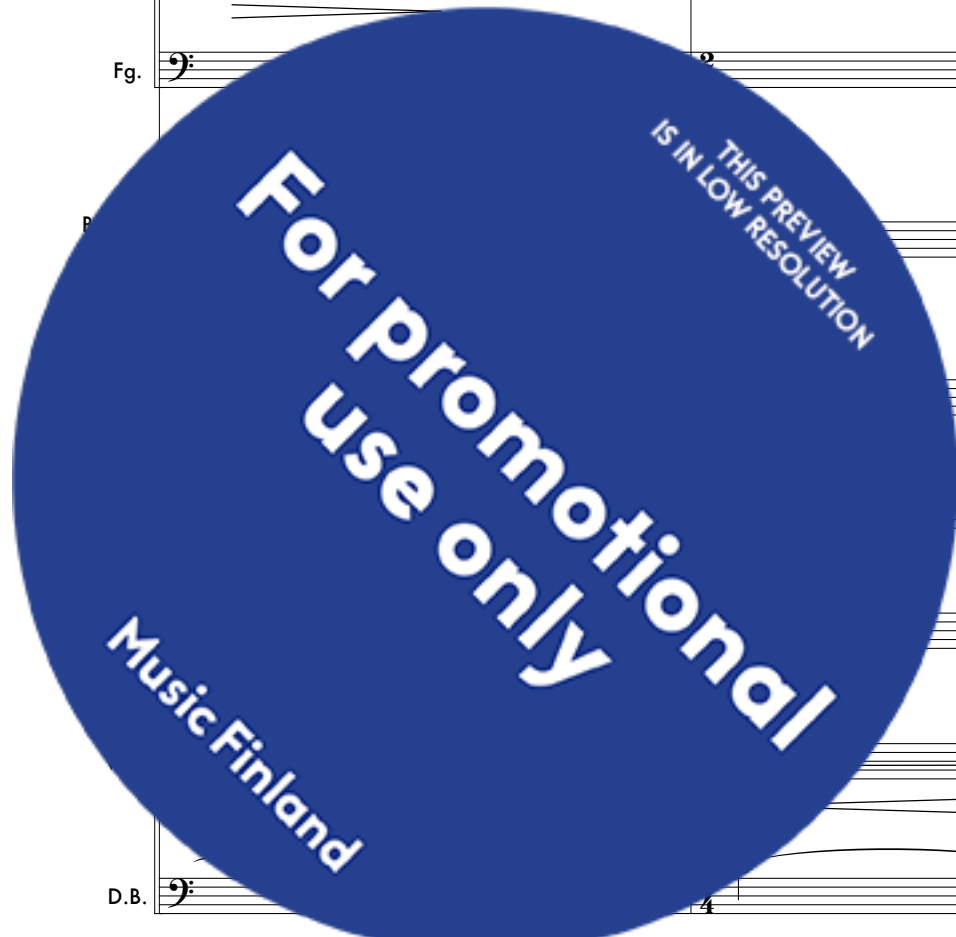
slow glissando, find differential tones with saxophone

fix intonation to unisono with the lower partial of the soloist's multiphonic

p

mp

p



Fl.

Ob.

Cl. (in Bb)
Ctr. Bb

Hn. (in F)

Fg.

ppp

ppp

ppp

RA
Ctr.
Bb
E F#

B. Sax. (in Eb)

Vln. 1

ppp

IV

Vln. 2

ppp

IV

Vla.

ppp

II

Vcl.

left hand plugging finger:
4th 1st

D.B.

ppp

pizz



Fl.

Ob.

Cl. (in Bb)

Hn. (in F)

Fg.

B. Sax (in F)

quasi slap, secco

pp

Vcl.

IV

D.B.

Vcl.

secco

D.B.

secco

