

Lisa Streich
ISHJÄRTA
for Orchestra
2022/2023

Partitur

RICORDI

*Commissioned by Berliner Philharmoniker
World premiere: June 8, 2023
Berliner Philharmoniker, cond. Kirill Petrenko*

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INSTRUMENTATION

Piccolo
2 Flutes (1. also Bass Flute)
3 Oboes (3. also Cor Anglais)
2 Clarinets in Bb (2. also Eb Clarinet tuned a quartertone down)
Bass Clarinet in Bb
3 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones (3. with F trigger)
Tuba

Timpani – set with soft Timpani beater (also Egg Slicer on Timpani)

- 3 Percussion
- 1: Crotales with bow and hard beater
Triangle on Small Drum with drum stick
Damped Triangle, Triangle beater
Triangle (suspended) with plastic beater
 - 2: Crotales with bow and hard beater
Triangle on Timpani (size doesn't matter) with drum stick
Washboard with drum stick
 - 3: Bass Drum with soft bass drum beater
Crotales with hard beater
Triangle on Bass Drum with drum stick

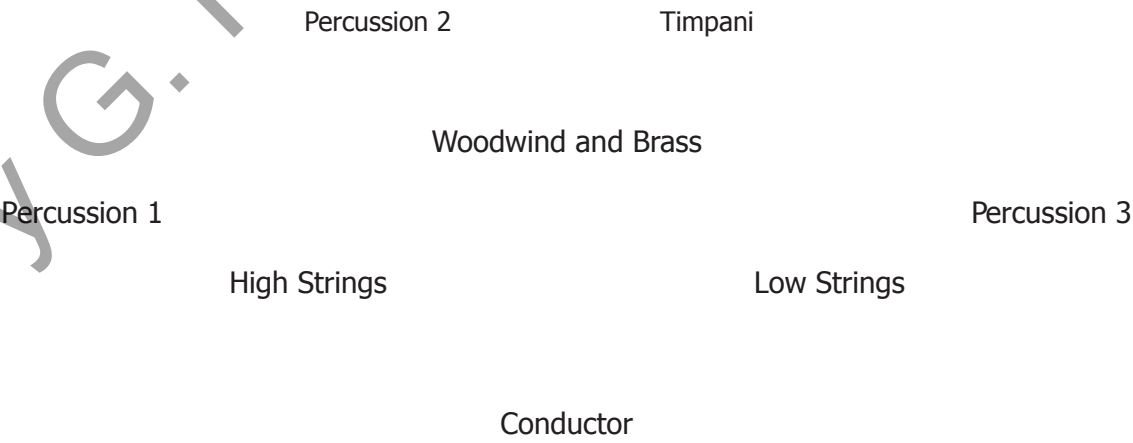
Harp (tuned a quartertone down)

Violins I (14)
Violins II (12)
Violas (10)
Violoncelli (8)
Contrabasses (6)

DISPOSITION

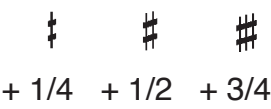
High strings to the left and low strings to the right.

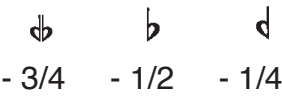
Timpani and Percussion should, if possible, be placed around the orchestra in the following way:



Duration: ca. 15 minutes

REMARKS

 + 1/4 + 1/2 + 3/4

 - 3/4 - 1/2 - 1/4

WOODWINDS

General note: quartertones are deviations from the norm and can be, if hard to execute, smaller than a quartertone.

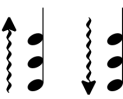
FLUTE

 = airy sound (part tone, part white noise)

vibr. = vibrato

Quartertones in the fast arpeggio should be played by turning the embochure inwards/outwards. The less brilliant sound is welcome.

OBOE

 = play an arpeggio freely in the indicated time similar to what a Cembalo would do in a basso continuo

OBOE, CLARINET, BASSOON

 = airy sound (part tone, part white noise)

vibr. = vibrato

 = slap tongue

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor. Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic. When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

BRASS

vibr. = vibrato

 = breathe air through the instrument (white noise)

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor. Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic. When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

TIMPANI

 = soft Timpani beater

 = play random strings softly on the Egg Slicer (placed on the Timpani for resonance).

PERCUSSION

 = drum stick

 = hard beater

 = bow

 = soft bass drum beater

 = scratch along the ribs of the Washboard with a drum stick

  = press one side of the Triangle onto the skin of the Drum/Timpani while hitting the side of the Triangle with a drum stick
(Hammer-like sound with resonance occurs)

HARP

Harp is tuned 1/4-tone down, the part is notated a 1/4-tone higher.

STRINGS

I
II
III = Roman numerals above a note indicate the string on which to play
IV

ord. = ordinario

c.l.cr. = col legno + crini (play with both wood and hair of the bow)

c.l.. = col legno (only wood)

c.l.b. = col legno battuto

fl. = flautando

vibr. = vibrato

m.v. = molto vibrato

♩ = Bartók pizz

 = every player plays an arpeggio freely in the indicated time similar to what a Cembalo would do in a basso continuo

 = play and hum given note at the same time

6 --- 5 --- 4 --- 3 --- 2 --- 1 --- 0

indicates the velocity of the bowing:

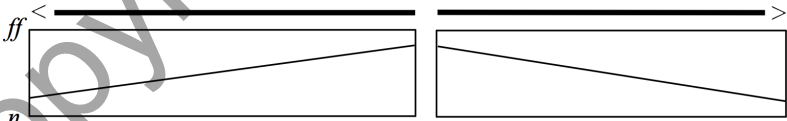
- 0 = no velocity
- 0.5 = very very slow = approx. 60 sec. per bow (unstable tone)
- 1 = very slow = approx. 15 sec. per bow (stable tone)
- 2 = slow = approx. 3 sec. per bow
- 3 = medium velocity = approx. 1 bow per sec.
- 4 = fast = approx. 1.5 bows per sec.
- 5 = very fast = approx. 2 bows per sec.
- 6 = as fast as possible = approx. 2.5 bows per sec.

All numbers lower than 1 should result in an unstable, dusty sound.
No matter what the indicated speed is, the entire length of the bow should always be used.
The indication "6" does not mean a normal tremolo!

 this notation is used to create waves wandering through the orchestra

The symbol of the hand indicates that the dynamics for the passage as notated above the section are given by the conductor.
Play very softly if the conductor's arm is not pointing towards you. When the conductor's hand moves towards you, make a *crescendo* to the indicated dynamic.
When the conductor's hand moves away from you, make a short *decrescendo* and play very softly again. A *f* is indicated by the conductor with a high lifted arm and a *ppp* with a low held arm. A *niente* is shown with a close fist. Listen to your neighbours and try to create a continuous sound moving through the orchestra.

CONDUCTOR



This notation is used to create waves wandering through the orchestra.

The arrow indicates the direction of the choreographic wave through the orchestra (here: first from the right to the left then from the left to the right).
The line in the square indicates the dynamic progression of the wave. Indicate a *f* with a high lifted arm and a *ppp* with a low held arm. Close your fist for *niente*. Attention: there are parts that have to be conducted both traditionally and choreographically at the same time. In that case use one arm for each way of conducting.

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Lisa Streich
ISHJÄRTA
for Orchestra

TUNDRA

♩ = 88 **immobile**

1 Picc.
2 Flutes
(2. also Bass Flute)
3 Oboes
(3. also Cor Anglais)
2 Clarinets in B♭
(2. also E♭ Clarinet
tuned 1/4-tone down)
Bass Clarinet
3 Bassoons
4 Horns in F
3 Trumpets in C
3 Trombones
Percussion 1
Percussion 2
Percussion 3
Harp
(tuned 1/4-tone down)

for the whole score:
all indications for humming are optional

1.2 3.4 5.6 7.8 9.10 11.12 13.14

Violin I

1.2 3.4 5.6 7.8 9.10 11.12

Violin II

1.2 3.4 5.6 7.8 9.10

Viola

1.2 3.4 5.6 7.8

Violoncello

1.2 3.4 5.6

Contrabass

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11

21 **4/8** **4/4**

Picc. 1-2

Ob. 1-3

2. Change to E $\flat$ Clarinet (tuned a 1/4-tone down)

Cl. 1-2

3. (B. Cl.)

Bsn. 1-3

Hn. 1-2

3-4

Tpt. 1-3

Tbn. 1-3

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

1-2

3-4

5-6

7-8

9-10

11-12

13-14

Vln. II

1-2

3-4

5-6

7-8

9-10

11-12

Vla.

1-2

3-4

5-6

7-10

Vc.

1-2

3-4

5-6

7-8

Cb.

1-2

3-4

5-6

21

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27

♩ = 93

rit.

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Picc. *f* *ff* *mf* *ppp*

Fl. 1.2 *f* *ff* *mf* *ppp*

Ob. 1.2 *f* *ff* *mf* *ppp*

3. *f* *ff* *mf* *ppp*

Cl. 1 (B♭) *f* *ff* *mf* *ppp*

Cl. 2 (E♭) *f* *ff* *mf* *ppp*

3. (B. Cl.) *f* *ff* *mf* *ppp*

Bsn. 1-3 *f* *ff* *mf* *ppp*

Hn. 1.2 *mf* *f* *mf* *ppp*

3.4 *mf* *f* *mf* *ppp*

Tpt. 1-3 *mf* *f* *mf* *ppp*

Tbn. 1-3 *mf* *f* *mf* *ppp*

Tba. *mf* *f* *mf* *ppp*

Timp. *ppp* *mf* *mp* *ppp*

Hp. *f* *ff* *mf* *ppp*

ord. *f* *ff* *mf* *ppp*

Vln. I 5.6 *mf* *f* *mf* *ppp*

7.8 *mf* *f* *mf* *ppp*

9.10 *mf* *f* *mf* *ppp*

11.12 *mf* *f* *mf* *ppp*

13.14 *mf* *f* *mf* *ppp*

Vln. II 1-4 *f* *ff* *mf* *ppp*

5-8 *mf* *f* *mf* *ppp*

9.10 *mf* *f* *mf* *ppp*

11.12 *mf* *f* *mf* *ppp*

Vla. 1.2 *f* *ff* *mf* *ppp*

3.4 *f* *ff* *mf* *ppp*

5.6 *f* *ff* *mf* *ppp*

7.8 *mf* *f* *mf* *ppp*

9.10 *mf* *f* *mf* *ppp*

Vc. 1-4 *f* *ff* *mf* *ppp*

5.6 *mf* *f* *mf* *ppp*

7.8 *mf* *f* *mf* *ppp*

Cb. 1-4 *f* *ff* *mf* *ppp*

5.6 *f* *ff* *mf* *ppp*

27

5

3
4

44

♩ = 44

31

35 **4** **3** **4**

Picc. **4** **3** **4**

Fl. 1.2 (à 2) **4** **3** **4**

Ob. 1. (à 2) **4** **3** **4**

Cl. 1 (Bb) **4** **3** **4**

Cl. 2 (Eb) **4** **3** **4**

3. (B. Cl.) **4** **3** **4**

Bsn. 1-3 (à 3) **4** **3** **4**

Hn. 1.2 **4** **3** **4**

3.4 **4** **3** **4**

Tpt. 1-3 1.2 (à 2) **4** **3** **4**

3. **4** **3** **4**

Tbn. 1-3 (1.2) **4** **3** **4**

Tba. (3.) **4** **3** **4**

Cond. **4** **3** **4**

Timp. **4** **3** **4**

Perc. 1 (Crotales) **4** **3** **4**

Perc. 2 (Crotales) **4** **3** **4**

Perc. 3 (B. D.) **4** **3** **4**

Hp. **4** **3** **4**

Vln. I 1.2 **4** **3** **4**

3.4 **4** **3** **4**

5.6 **4** **3** **4**

7.8 **4** **3** **4**

9.10 **4** **3** **4**

11.12 **4** **3** **4**

13.14 **4** **3** **4**

Vln. II 1-4 **4** **3** **4**

5-8 **4** **3** **4**

7.8 **4** **3** **4**

9.10 **4** **3** **4**

11.12 **4** **3** **4**

Vla. 1-4 **4** **3** **4**

5-8 **4** **3** **4**

9.10 **4** **3** **4**

Vc. 1-4 **4** **3** **4**

5.6 **4** **3** **4**

7.8 **4** **3** **4**

1.2 **4** **3** **4**

Cb. 3.4 **4** **3** **4**

5.6 **4** **3** **4**

35

39

4

Picc. *ff* *p* *f*

Fl. 1.2 (à 2) *ff* *p* *f*

Ob. 1. *ff* *p* *f*

Ob. 2.3 (à 2) *ff* *p* *f*

Cl. 1 (B♭) *ff* *p* *f*

Cl. 2 (E♭) *ff* *p* *f*

3. (B. Cl.) *ff* *p* *f*

Bsn. 1-3 (à 3) *ff* *p* *f*

Hn. 1.2 *ff* *p* *f*

Hn. 3.4 *ff* *p* *f*

Tpt. 1-3 (1.2) *ff* *p* *f*

Tba. (3.) *ff* *p* *f*

Cond.

Timp. *ppp* *f*

Perc. 1 (Crotales) *f*

Perc. 2 (Crotales) *f*

Perc. 3 (B. D.) *f*

Hp. *f*

4

1

4

1

Vln. I 1.2 c.l.cr. *ff* *p* *f*

Vln. I 3.4 c.l.cr. *ff* *p* *f*

Vln. I 5.6 c.l.cr. *ff* *p* *f*

Vln. I 7.8 c.l.cr. *ff* *p* *f*

Vln. I 9.10 ord. *ff* *p* *f*

Vln. I 11.12 ord. *ff* *p* *f*

Vln. I 13.14 c.l.cr. *ff* *p* *f*

Vln. II 1-4 *ff* *p* *f*

Vln. II 5-8 c.l.cr. *ff* *p* *f*

Vln. II 7.8 ord. *ff* *p* *f*

Vln. II 9.10 ord. *ff* *p* *f*

Vln. II 11.12 ord. *ff* *p* *f*

Vln. II 1-4 *ff* *p* *f*

Vla. 5.6 ord. *ff* *p* *f*

Vla. 7.8 ord. *ff* *p* *f*

Vla. 9.10 c.l.cr. *ff* *p* *f*

Vla. 1-4 *ff* *p* *f*

Vc. 5.6 c.l.cr. *ff* *p* *f*

Vc. 7.8 c.l.cr. *ff* *p* *f*

Vc. 1.2 c.l.cr. *ff* *p* *f*

Cb. 3.4 c.l.cr. *ff* *p* *f*

Cb. 5.6 c.l.cr. *ff* *p* *f*

39

42

45

Picc.

Fl. 1.2

Ob. 1-3

Cl. 1 (Bb)

Cl. 2 (Eb)

3. (B. Cl.)

Bsn. 1-3

Hn. 1.2 3.4

Tpt. 1-3

Tbn. 1-3

Tba.

Timp.

Perc. 2 (Crotales)

Hp.

Vln. I 1-4 5.6 7.8 9.10 11.12 13.14

Vln. II 1-4 5.8 7.8 9.10 11.12

Vla. 1-4 5.6 7.8 9.10

Vc. 1-4 5.6 7.8 1.2 3.4 5.6

Cb. 1.2 3.4 5.6

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45

48

52

57

♩ = ca.100 (rubato)

62

54

Picc.

Fl. 1.2

Ob. 1. 2.3

Cl. 1 (B♭)

Cl. 2 (E♭)

3. (B. Cl.)

Hn. 1.2 3.4

Tpt. 1-3

Cond.

Timp.

Perc. 1 (Crot.)

Perc. 2 (Crot.)

Perc. 3 (B. D.)

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10 1-4 3.4 5.6 7.8 1.2 3.4 5.6

Vc. 1.2 3.4 5.6 7.8 1.2 3.4 5.6

Cb. 1.2 3.4 5.6

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62

66

69

5
4

6
4

Picc. (à 2)

Fl. 1.2 (à 2)

Ob. 1.2 3.

Cl. 1 (B♭)

Cl. 2 (E♭)

3. (B. Cl.)

Hn. 1.2 3.4

Tpt. 1-3 (1.2) (3.)

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1-4 5.6 7.8

Cb. 1.2 3.4 5.6

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69

72 **6/4** **4/4** **7/4** **3/4**

Picc. *p* *ff* *ppp*

Fl. 1.2 (à 2) *p* *ff* *ppp*

Ob. 1.2 3. *p* *ff* *ppp*

Cl. 1 (Bb) *p* *ff* *ppp*

Cl. 2 (Eb) *p* *ff* *ppp*

3. (B. Cl.) *p* *ff* *ppp*

Bsn. 1.2 1.2 (à 2) *p* *ff* *ppp*

Hn. 1.2 3.4 *p* *ff* *ppp*

Tpt. 1-3 1.2 (à 2) *p* *ff* *ppp*

Tba. *p* *ff* *ppp*

Timp. *ppp* *f* *ppp*

Perc. 1 (Crot.) *f* *ppp*

Perc. 2 (Crot.) *f* *ppp*

Perc. 3 (B.D.) *mf* *ppp*

Hp. *p* *ff* *ppp*

Vln. I 1-4 **6/4** **4/4** **7/4** **3/4** *p* *ff* *ppp*

5.6 c.l.cr. *p* *ff* *ppp*

7.8 c.l.cr. *p* *ff* *ppp*

9.10 ord. *p* *ff* *ppp*

11.12 ord. *p* *ff* *ppp*

13.14 c.l.cr. *p* *ff* *ppp*

Vln. II 1.2 *p* *ff* *ppp*

5-8 ord. *p* *ff* *ppp*

7.8 ord. *p* *ff* *ppp*

9.10 c.l.cr. *p* *ff* *ppp*

11.12 ord. *p* *ff* *ppp*

Vla. 1-4 *p* *ff* *ppp*

5.6 ord. *p* *ff* *ppp*

7.8 ord. *p* *ff* *ppp*

9.10 ord. *p* *ff* *ppp*

Vc. 1.2 *p* *ff* *ppp*

3.4 *p* *ff* *ppp*

5.6 ord. *p* *ff* *ppp*

7.8 ord. *p* *ff* *ppp*

1.2 ord. *p* *ff* *ppp*

Cb. 3.4 *p* *ff* *ppp*

5.6 c.l.cr. *p* *ff* *ppp*

72

75 **3** **8** **2** **5**
4 4 4 4

Picc. *ff* *ppp* *ff*

Fl. 1.2 *ff* *ppp* *ff*

Ob. 1. *ff* *ppp* *ff*
2.3 *f* *ppp* *f*

Cl. 1 (B $\flat$) *ff* *ppp* *ff*

Cl. 2 (E $\flat$) *ff* *ppp* *ff*

3. (B. Cl.) *ff* *ppp* *ff*

Bsn. 1.2 *ff* *ppp* *ff*

Hn. 1.2 *ff* *ppp* *ff*
3.4 *ff* *ppp* *ff*

Tpt. 1-3 *ff* *ppp* *ff*

Tba. *ff* *ppp* *ff*

Timp. *ff* *ppp* *ff*

Perc. 1 *ff* *ppp* *ff*

Perc. 2 *ff* *ppp* *ff*

Perc. 3 *f* *ppp* *ff*

Hp. *ff* *ppp* *ff*

Vln. I 1-4 *ff* *ppp* *ff*
5.6 *ff* *ppp* *ff*
7.8 *ff* *ppp* *ff*
9.10 *ff* *ppp* *ff*
11.12 *ff* *ppp* *ff*
13.14 *ff* *ppp* *ff*

Vln. II 1.2 *ff* *ppp* *ff*
5-8 *ff* *ppp* *ff*
7.8 *ff* *ppp* *ff*
9.10 *ff* *ppp* *ff*
11.12 *ff* *ppp* *ff*

Vla. 1-4 *ff* *ppp* *ff*
5.6 *ff* *ppp* *ff*
7.8 *ff* *ppp* *ff*
9.10 *ff* *ppp* *ff*

Vc. 1.2 *ff* *ppp* *ff*
3.4 *ff* *ppp* *ff*
5.6 *ff* *ppp* *ff*
7.8 *ff* *ppp* *ff*
1.2 *ff* *ppp* *ff*

Cb. 1.2 *ff* *ppp* *ff*
3.4 *ff* *ppp* *ff*
5.6 *ff* *ppp* *ff*

75

Wind and Brass:
breathe freely as needed

78 **5** **4** **1** **5**

Picc. **5** **4** **1** **5**

Fl. 1.2 **5** **4** **1** **5**

Ob. 1.2 **5** **4** **1** **5**

Ob. 3. **5** **4** **1** **5**

Cl. 1 (Bb) **5** **4** **1** **5**

Cl. 2 (Eb) **5** **4** **1** **5**

3. (B. Cl.) **5** **4** **1** **5**

Bsn. 1.2 **5** **4** **1** **5**

Hn. 1.2 **5** **4** **1** **5**

Hn. 3.4 **5** **4** **1** **5**

Tpt. 1-3 **5** **4** **1** **5**

Tba. **5** **4** **1** **5**

Timp. **5** **4** **1** **5**

Perc. 1 **5** **4** **1** **5**

Perc. 2 **5** **4** **1** **5**

Perc. 3 **5** **4** **1** **5**

Hp. **5** **4** **1** **5**

Vln. I 1.2 **5** **4** **1** **5**

Vln. I 3.4 **5** **4** **1** **5**

Vln. I 5.6 **5** **4** **1** **5**

Vln. I 7.8 **5** **4** **1** **5**

Vln. I 9.10 **5** **4** **1** **5**

Vln. I 11.12 **5** **4** **1** **5**

Vln. I 13.14 **5** **4** **1** **5**

Vln. II 1.2 **5** **4** **1** **5**

Vln. II 3.4 **5** **4** **1** **5**

Vln. II 5-8 **5** **4** **1** **5**

Vln. II 7.8 **5** **4** **1** **5**

Vln. II 9.10 **5** **4** **1** **5**

Vln. II 11.12 **5** **4** **1** **5**

Vla. 1-4 **5** **4** **1** **5**

Vla. 5.6 **5** **4** **1** **5**

Vla. 7.8 **5** **4** **1** **5**

Vla. 9.10 **5** **4** **1** **5**

Vc. 1.2 **5** **4** **1** **5**

Vc. 3.4 **5** **4** **1** **5**

Vc. 5.6 **5** **4** **1** **5**

Vc. 7.8 **5** **4** **1** **5**

Vc. 1.2 **5** **4** **1** **5**

Cb. 3.4 **5** **4** **1** **5**

Cb. 5.6 **5** **4** **1** **5**

78

82

4
4

Picc.

Fl. 1.2

Ob. 1.2 3.

Cl. 1 (B $\flat$)

Cl. 2 (E $\flat$)

3. (B. Cl.)

Tpt. 1-3

Cond.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1.2 3.4 5.6 7.8

Cb. 1.2 3.4 5.6

(à 2)

Crotales

f

mf

ord., vibr.

82

Sy. 9158/01

21

101

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 101 in the top left corner. The score is written for a large ensemble, including woodwinds (Piccolo, Flute 1 & 2, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba, Euphonium), percussion (Triangle, Snare Drum, Bass Drum, Cymbal, Gong, etc.), and strings (Violin I & II, Viola, Violoncello, Double Bass). The score is written in 4/8 time and features various dynamic markings (ppp, ff, f, mf, mp, p, sfz, etc.) and articulation (accents, staccato, etc.). A large watermark reading "Copyright © Piccolo & Piano" is visible across the page.

113

Picc. 1 8 4 2 4 4

Fl. 1.2 (A2) 1.2

Ob. 1.2 3

Cl. 1. 2. 3. (B. Cl.)

Bsn. 1-3

Hn. 1.2 3.4

Tpt. 1-3

Tbn. 1-3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1.2 3.4 5.6 7.8 9.10 11.12 13.14

Vln. II 1.2 3.4 5-8 7.8 9.10 11.12

Vla. 1.2 3.4 5.6 7.8 9.10

Vc. 1.2 3.4 5.6 7.8

Cb. 1.2 3.4 5.6

113

Sy. 9158/01

TUNDRA

25

145 ♩ = ca. 110

♩ = 66 immobile

 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$

Picc. f

Fl. 1. 2 f

1. 2 f

Ob. f Change to Cor Anglais

1. (Bb) f

Cl. 2 (Eb) f

3. (B. Cl.) f

Perc. 1 (Crotales) f

Perc. 2 (Crotales) f

Perc. 3 f

like perfume, almost inaudible

 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{8}$ $\frac{4}{4}$

1. 2 f ord. $pppp$ fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

3. 4 f ord. $pppp$ fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

5. 6 f ord. $pppp$ fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

7. 8 f ord. $pppp$ fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

9. 10 f ord. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr.

11. 12 f ord. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr.

13. 14 f ord. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr. $pppp$ c.l.cr.

1. 2 f ord. solo, pizz. pp pizz. pp fl. pp fl.

3. 4 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

5. 6 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

7. 8 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

9. 10 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

11. 12 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

1. 4 f ord. fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

5. 6 f ord. fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

Vla. f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

7. 8 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

9. 10 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

1. 4 f ord. fl. $pppp$ c.l.b. $pppp$ fl. $pppp$ c.l.b.

5. 8 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

Vc. f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

1. 2 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

3. 6 f ord. $pppp$ ord. $pppp$ ord. $pppp$ ord.

145

all winds - breathe freely

155

166

177