

Constantin Basica

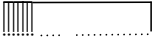
ULTIMA PIESĂ

pentru oboi, clarinet / clarinet bas în sib, corn francez în fa, pian, vioară, violă și violoncel

— partitură în do —

2025

Scrisă pentru Seria Enescu – JTI Immersive Experience în cadrul Festivalului Internațional George Enescu 2025

ord.	= ordinario
s.pont.	= sul ponticello
m.s.pont. / m.s.p.	= molto sul ponticello
e.s.pont. / e.s.p.	= estremo sul ponticello
s.tasto	= sul tasto
m.s.tasto / m.s.t.	= molto sul tasto
e.s.tasto	= estremo sul tasto
flaut.	= flautando
non vib.	= non vibrato
molto vib.	= molto vibrato (also )
c.l.batt.	= col legno battuto
ovpr.	= overpressure
bisbl. 	= bisbigliando
flz.	= flatterzunge (flutter tongue)
	= slap tongue
	= jeté until marked
	= half-flageolet (fingered pitch)
× 	= scratch tone (mute string)
	= snap pizzicato (Bartók pizz.)
z	= irregular tremolo
...	= jeté (ricochet: bow bounces at the same position over the string)
	= circular bowing until marked (s = slow; f = fast; v = variable speed)
	= quarter flat
	= three-quarter flat
	= quarter sharp
	= three-quarter sharp
	= crescendo dal niente
	= decrescendo al niente

ACT I

15-20'

ACT II

approx. 5'

Oboi				Oboistul merge spre scenă și se așază pe scaun.
Clarinet în Sib				Clarinetistul merge spre scenă și se așază pe scaun.
Corn în Fa				Cornistul merge spre scenă și se așază pe scaun.
Pian		Pianistul este deja pe scenă, cântând fragmente solo din Concertino pentru Pian și Orchestră de Constantin Basică.		
Se va interpreta în Lounge. Vor urma instrucțiuni detaliate.				
Vioară			Vioară solo în duet cu sonificare EEG (se mișcă prin Spațiul Imersiv)	
Violă				Violista merge spre scenă și se așază pe scaun.
Violoncel				Violoncelistul merge spre scenă și se așază pe scaun.

2

5 ♩ = 45

Ob.

Cl.

Cor.

Pn.

A

A ♩ = 45

PE DINAFARĂ

I molto sul tasto

cât se poate de aproape de cea mai înaltă notă

gliss.

II Violonista începe să meargă către scenă.

III

Vr. *pp*

pp

p *pp*

VI. molto sul tasto

p

Vc. molto sul tasto

[illegible]

15

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

accel.

III Violonista ajunge pe scenă și cântă în picioare (pe note).

sul tasto

p *pp* *mp* *pp* *p*

mf *pp* *mp* *mf*

mf *pp* *mf* *p*

B $\text{♩} = 60$

20

Ob.

Cl. B.

Cor.

Pn.

B $\text{♩} = 60$

Vr. *ordinario* *sul ponticello*

Vi. *ordinario*

Vc.

24

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

p *pp* *mp* *pp* *mp*

pp *mf* *pp*

mp *pp* *p*

ord.

irregular tremolo

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

molto vibrato

sul ponticello

ord.

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

molto vibrato

sul ponticello

ord.

mf *pp* *f* *pp*

ACT III

33

Ob.

Cl. schimbă în Cl.

Cor.

Pn. *sempre p*

Vr. Violonista se așază pe scaun.

VI.

Vc.

The musical score is written for a chamber ensemble. The Oboe, Clarinet, and Cor parts are mostly silent, with the Clarinet entering in the fourth measure with a melodic line. The Piano part is active throughout, playing a rhythmic pattern. The Violonista part has a single note in the first measure, indicating the player is sitting down. The Violoncello and Violonista parts are also silent.

39

Ob.

Cl.

Cor.

Pn.

(con sord.)

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

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

mf *sempre mf*

Vr.

VI.

Vc.

sul pont.

p

sul pont.

p

sul pont.

p

45

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

p *mf* *p* *p* *mf* *p* *p* *mf* *p* *f*

f *mp* *p* *mf* *p* *mf* *p* *mf* *p* *f*

p *mf* *p* *mp* *p* *mf* *p* *f*

f ord. *p* ord. *mp* ord. *estremo sul tasto* ord.

f ord. *p* ord. *mp* ord. *estremo sul tasto* ord.

f ord. *p* ord. *mp* ord. *estremo sul tasto* ord.

p ord. *mp* ord. *estremo sul tasto* ord.

50

Ob.

Cl.
schimbă în Cl. Bas

Cor.

Pn.
f mp
8va
f p mp < f pp

Vr.
f
fast

VI.
f
fast

Vc.
f
fast

The musical score for measures 50-55 is as follows:

- Ob.:** Rests in measures 50-55.
- Cl.:** Rests in measures 50-55. Instruction: "schimbă în Cl. Bas" (change to Bass Clarinet).
- Cor.:** Rests in measures 50-55.
- Pn.:**
 - Measure 50: *f* (right hand), *mp* (left hand), triplet of eighth notes in right hand.
 - Measure 51: *8va* (right hand), triplet of eighth notes in right hand.
 - Measure 52: *8va* (right hand), triplet of eighth notes in right hand.
 - Measure 53: *f* (right hand), *p* (left hand), triplet of eighth notes in right hand.
 - Measure 54: *mp < f* (right hand), *pp* (left hand), triplet of eighth notes in right hand.
 - Measure 55: *pp* (right hand), *pp* (left hand), triplet of eighth notes in right hand.
- Vr.:** Rests in measures 50-51. Measure 52: *f* (right hand), *fast* (tempo marking).
- VI.:** Rests in measures 50-51. Measure 52: *f* (right hand), *fast* (tempo marking).
- Vc.:** Rests in measures 50-51. Measure 52: *f* (right hand), *fast* (tempo marking).

61

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

p *mf* *f* *mp* *p* *f*

senza sord.

pizz.

5 5 5 3 3 3

65

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

E
accel.

f *mp* *mf* *f* *mf* *f* *mf*³ *f*

con sord.

f *mp* *mp* *mf* *mp* *mf*

p *f*

arco ovpr. irregular tremolo snap pizz. arco sul pont.

mp *f* *p* *ff* *p*

arco ovpr. irregular tremolo snap pizz. arco sul pont.

mp *f* *p* *ff* *p*

arco ovpr. irregular tremolo snap pizz. arco sul pont.

p *f* *p* *ff* *p*

70

Ob. *mp* *f* *mp* *mp* *f* *mp* *f*

Cl. B. *mp* *f* *mf* *f* *mf* *mf* *mp* *f* *mf* *f* *mf*

Cor. *mp* *f* *mp* *f* *mp* *f* *mp*

Pn.

Vr. arco m.s.pont. *p* *f* arco e.s.pont. *p* ord.

VI. arco m.s.pont. *p* *f* arco e.s.pont. *p* ord.

Vc. arco m.s.pont. *p* *f* arco e.s.pont. *p* ord. *f*

♩ = 70

74

Ob. *ff*

Cl. B. *ff*

Cor. *ff*

Pn. *ff* *decresc.* *p*

♩ = 70

Vr. *ff* arco flautando (IV) ord. *pp*

VI. *ff* arco flautando (IV) ord., molto vib. *pp*

Vc. *ff* IV arco flautando (IV) ord. *pp*

F
79 ♩ = 40

Ob.

Cl. B.

Cor.

Pn.

F
♩ = 40

Vr.

VI.

Vc.

senza sord.

sul tasto non vibrato

mf *mp* *p* *mf* *p* *mf* *p*

mf *pp* *f* *mp* *mf* *p*

mf *p* *mf* *p*

86

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

p

f *mp* *f* *mp*

mp *mp* *mf* *p* *f* *f* *mf* *f* *mp*

pp *f* *mp*

pp *f* *mp*

f *mp* *pp* *f*

mp *f* *mp*

sul pont. sul tasto m.s.p.

sul pont. sul tasto m.s.p.

sul pont. ord. sul pont. m.s.p.

3

ord.

G

93

Ob. *p* *mf* *mp* *f* *p* *mf* *mp* *f*

Cl. B. *ff* *f* *mf* *f* *mf* *ff* *f* *mf* *f*

Cor. *mp* *f* *mp* *mf* *mp* *mf* *mp* *f*

Pn. *ff*

G

Vr. *ord.* *p* *f* *p* *f*

VI. *ord.* *p* *f* *p* *f* *p*

Vc. *ord.* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

101

Ob. *f* *mf* *ff* overblow *f* *ff*

Cl. B. *f* *ff* slap tongue overblow *f* *ff*

Cor. *ff* flz. *f* *ff*

Pn. *ff* *mp* *f* *ff*

Vr. *p* *ff* ord. → overpressure *mf* *ff*

VI. *f* *ff* ord. → overpressure *mf* *ff*

Vc. arco sul pont. *p* *f* pizz. *f* ord. → overpressure *mf* *ff*

H

♩ = 40

105

Ob. air sound (no pitch)
pp

Cl. *ff* schimbă în Cl. air sound (no pitch)
pp

Cor. air sound (no pitch)
pp

Pn. *f* *fff* *pp*

simile *8^{vb}* *8^{vb}* *8^{vb}* *8^{vb}*

H ♩ = 40

Vr. snap pizz. col legno battuto
p

VI. snap pizz. col legno battuto
p

Vc. snap pizz. col legno battuto
p

110

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

8^{vb}

8^{vb}

8^{vb}

114 ♩ = 115

Ob. *mp* < *mf* *mf* > *mp* *mf*³ < *f* molto vib.

Cl. *mf* > *mp* *mf* < *mp* < *f*

Cor. con sord. (bouché) *mp* < *mf* *f* < *mp* *mp* < *f* < *mp*

Pn. *f* *ff* *pp* *f* *ff*

Vr. *f* *p* < *mf* > *mp* *f* < *p* *p* < *f* molto vib.

VI. pizz. *f* 3

Vc. pizz. *f*

119

Ob. *mp* *f* *mf*

Cl. *mp* *f*

Cor. *f* *mp*

Pn. *f* *mp* *f* *mp* *f*

Vr. *mp* *f* *mf* *f*

VI. *ff* *f* *mf* *ff* *mf* *f*

Vc. *ff* *f* *mf* *ff* *mf* *f*

120

121

122

123

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

Cl. *mp* *f* *mp* *f* *mf* *mp*

Cor. *mp* *f* *mp* *f* *mp* *fp*

Pn. *f* *ff* *mf* *mp* *p* *f*

Vr. arco *mp* *f* *mp* *ff* *f* arco jeté *ff* snap pizz. *mp* *f* *mp* *f* arco sul tasto → ord. → sul tasto → ord.

VI. arco sul pont. *mp* *f* *mp* *ff* *f* arco jeté *ff* snap pizz. *mp* *mf* *mp* *f* arco sul tasto → ord. → sul tasto → ord.

Vc. snap pizz. *ff* *f* *ff* *mp* *mf* *mp* *f* arco sul tasto → ord. → sul tasto → ord.

senza sord.

129

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

Cl. *mp* *mp* *f* *mf*

Cor. *fp* *fp* *f* *con sord. (bouché)* *mp* *mf* *mp*

Pn. *mp* *f* *ff*

Vr. *simile* *f* *mp* *f* *f* *mp* *scratch note* *put mute on* *sul pont. (con sord.)* *pp* *mf* *f* *ord.* *p*

VI. *simile* *mf* *mp* *f* *mf* *mp* *scratch note* *put mute on* *pizz.* *f*

Vc. *simile* *mf* *mp* *f* *mf* *mp* *scratch note* *pizz.* *f*

8^{va} *mf* *f* *ff*

135

Ob.

Cl. schimbă în Cl. Bas

Cor.

Pn.

Vr. arco (con sord.)

Vl. arco (con sord.)

Vc.

f *mp* *pp* *mp*

pp *mp*

139

Ob.

Cl. B.

Cor.

Pn.

Live electronics

Vr.

VI.

Vc.

(ord.)

p

mf

m.s.pont.

pp

(ord.)

mf

m.s.pont.

143

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

(m.s.p.)

pp

p

pp

p

The musical score for measures 143-146 is as follows:

- Ob.:** Rest in all measures.
- Cl. B.:** Rest in all measures.
- Cor.:** Rest in all measures.
- Pn.:** Rest in all measures.
- Vr.:** Treble clef, key signature of one sharp (F#).
 - Measure 143: Quarter notes G4, A4, B4, C5, tied to the next measure.
 - Measure 144: Quarter notes C5, B4, A4, G4, tied to the next measure.
 - Measure 145: Quarter notes F#4, E4, D4, C4, tied to the next measure.
 - Measure 146: Quarter notes C4, B3, A3, G3.Dynamics: *pp* (pianissimo) in measure 143, *p* (piano) in measure 145.- VI.:** Bass clef, key signature of one sharp (F#).
 - Measure 143: Quarter notes F#3, E3, D3, C3, tied to the next measure.
 - Measure 144: Quarter notes C3, B2, A2, G2, tied to the next measure.
 - Measure 145: Quarter notes F#2, E2, D2, C2, tied to the next measure.
 - Measure 146: Quarter notes C2, B1, A1, G1.Dynamics: *pp* (pianissimo) in measure 143, *p* (piano) in measure 146.
- Vc.:** Bass clef, key signature of one sharp (F#). Rest in all measures.

147

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

→ estremo sul tasto

ppp

take mute off

take mute off

Entr'acte

approx. 2'

32

Ob. 151

key clicks

bisbigl. ~~~~~

vary dynamics on conductor's gesture

key clicks

play in any order, sparsely, varying the sequence of notes

always as soft as possible

multiphonic (choose any that you feel comfortable playing in varying dynamics *p* <-> *f*)

key clicks

vary dynamics on conductor's gesture

key clicks

flz. flz.

Cor.

senza sord. lowest note possible

slap tongue

Pn.

sempre pp play in any order, varying the sequence of notes and continuously changing rhythms and speed

Conductor cues instrumentlists and uses gestures to indicate dynamics and other changes based on EEG data displayed on the projection screen

(Live electronics)

Violonista improvizează pe note generate în timp real de date EEG (afişate pe perete)

Vr.

VI.

var. speed of bowing on conductor's gesture

jeté

non vib. ← molto vib.

jeté

alternate on conductor's gesture ord. ← overpressure

var. dynamics on conductor's gesture

p

f

p

Vc.

alternate on conductor's gesture m.s.t. ← m.s.p.

jeté

III var. speed of bowing on conductor's gesture

flaut.

jeté

alternate on conductor's gesture

f

p

[illegible]

ACT IV

153 ♩ = 65

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

con sord. (bouché)

molto vib.

p *mf* *mp* *f* *p* *mf* *p*

flautando 3

ord.

flautando 3

sul pont. ord. 3

flautando 3

sul pont. ord. 3

estremo sul pont.

gliss.

estremo sul tasto

f *mp*

K

rall. ♩ = 55

161 (*tr*)

Ob. *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *p*

Cor. *mf* *mp* *respiră unde e nevoie*

Pn. *f*

K

rall. ♩ = 55

Vr. *p* *mf* *p* *mf* *f* *mf*

ord. → sul pont. ord. → m.s.p. jeté

VI. *p* *mf* *p* *f* *mf*

ord. → sul pont. ord. → m.s.p. jeté

Vc. *mf* *f* *mf*

ord. → m.s.pont. jeté ord. → m.s.p.

171

Ob.

Cl.

Cor.

Pn.

Vr.

Vl.

Vc.

slap tongue

flutter tongue

flutter tongue

ord.

ord.

ord.

p

ff

f

mf

f

mp

p

mf

f

f

f

mp

176

Ob. *mp* *mf*

Cl. slap

Cor. *(mp)* *f*

Pn. *pp*

Vr.

Vi.

Vc.

The musical score for measures 176-179 is written for a woodwind and string ensemble. The Oboe (Ob.) part begins with a mezzo-piano (mp) dynamic and features a series of triplets. The Clarinet (Cl.) part includes a 'slap' marking and also features triplets. The Cor Anglais (Cor.) part starts with a mezzo-piano (mp) dynamic and ends with a mezzo-forte (mf) dynamic, with a crescendo line indicating the increase in volume. The Piano (Pn.) part is marked piano-piano (pp) and features a complex texture with slurs and triplets. The Violin (Vr.), Viola (Vi.), and Cello (Vc.) parts are marked with rests throughout the measures.

180

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

mf

mf

mf

mp

f

p *f*

f

p *f*

f *p* *f*

sul tasto
molto vib.

sul pont.

193

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

f *mp* *mf* *ff*

f *mp* *mf* *ff*

f *mp* *mf* *ff*

f *mp* *f* *mp*

f *mp* *mf* *ff*

f *mp* *mf* *ff*

f *mp* *mf* *ff*

197

Ob. *ff* *f* *p*

Cl. *ff* *f* *p*

Cor. *ff* *f* *p*

Pn. *ff* *dim.*

Vr. *ff* *p*

VI. *ff* *p*

Vc. *ff* *p*

accel.

overblow

ordinario

flz.

ord.

overpressure

ord.

ord.

ord.

The musical score for measures 197-200 is written for a full orchestra. The woodwinds (Ob., Cl., Cor.) and strings (Vr., VI., Vc.) all play a sustained note that crescendos from fortissimo (ff) to piano (p) over the four measures. The piano (Pn.) part consists of a continuous sixteenth-note pattern that decrescendos (dim.) over the same period. Above the woodwind staves, a bracket labeled 'accel.' spans measures 197-200. Specific performance instructions are placed above the notes: 'overblow' for measures 197-198 and 'ordinario' for measures 199-200 for the Oboe, Clarinet, and Cor Anglais. For the Violin, Viola, and Violoncello, the instructions are 'overpressure' for measures 197-198 and 'ord.' (ordinario) for measures 199-200. The piano part is marked with 'ff' at the beginning and 'dim.' towards the end of the sequence.

200 $\text{♩} = 80$

Ob.

Cl.

Cor.

Pn.

pp

$\text{♩} = 80$

Vr.

VI.

Vc.

p

[illegible]

209

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

Cl. *mf* *mp* *f* *mp* *f*

Cor. *mf* *mp* *f* *mp* *f*

Pn. *f* *p* *f* *mp* *f* *mp* *f*

Vr. *f* *f* *p* *f* *p* *mf* *f*

VI. *f* *f* *p* *f* *p* *mf* *f*

Vc. *f* *f* *p* *f* *p* *mf* *f*

flautando ord. flautando

Red *

8va- 8vb- 8vb- 8vb- 8vb-

N

214 ♩ = 60

Ob.

Cl. *respiră unde este nevoie*

Cor.

Pn.

N

♩ = 60

Vr.

VI.

Vc.



222 ♩ = 80

♩ = 100

Ob. *p*

Cl.

Cor. senza sord. *mf* *p*

Pn. *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* *f* *pp* *mf* *pp* *mp* *pp*

f *f* *f*

3

f *f* *f*

f *f* *f*



♩ = 80

♩ = 100

Vr. flautando non vibrato *mf*

VI. flautando non vibrato *mf*

Vc. *mp* flautando non vibrato *mf*

230

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

Cl. flutter tongue *p* *f* *ff* slap tongue *p* *flz.* *mp*

Cor. con sord. (bouché) *mp* *f*

Pn. *p* *mf* *f* *ff* *p*

Vr. snap pizz. *ff* arco scratch tone

VI. scratch tone *ff*

Vc. snap pizz. *ff*

250

Ob. *mf* *p*

Cl. *mf* *p*

Cor. *p* *mp* *p* *mf* *mp* *f*

Pn. *mp* *mf* *f* *p*

Vr.

VI. *pp*

Vc.

senza sord.
m.s.pont

258

Ob.

Cl.

Cor.

Pn.

Vr.

Vl.

Vc.

senza sord.
m.s.pont.

pp

3

3

3

P

♩ = 105

Ob. 265 *f* *ff* *mf* *f* *ff*

Cl. flz. *f* *mf* *f* *mp* *ff*

Cor. senza sord. *f* *mf* *mf* *ff*

Pn. *ff*

* * * *

P

♩ = 105

ord.

Vr. *f* *mp* *f* *mp* *f* *p* *f* *p* *ff* irregular tremolo

VI. *f* *mp* *f* *mp* *f* *p* *f* *p* *ff* irregular tremolo

Vc. *f* *mp* *f* *mp* *f* *p* *f* *p* *ff* irregular tremolo

271

Ob.

Cl.

Cor.

Pn.

Vr.

Vi.

Vc.

mf *f* *mp* *ff*

mf *f* *mp* *ff*

mf *f* *mp* *ff*

♩ = 75 (poco rubato)

 = ♩ (= approx. 50) accel.

[illegible]

Q

♩ = 75 (poco rubato)

 = ♩ (= approx. 50) accel.

Violin (Vr.)

Viola (Vl.)

Violoncello (Vc.)

R

♩ = 90

57

285

Ob. *f* ³ *mf* ³ < *f* *f* ³ *mf* ³ < *f* *mf* ³ < *f*

Cl. *f* ³ *mf* ³ < *f* *f* ³ *mf* ³ < *f* *mf* ³ < *f*

Cor. *f* ³ *mf* ³ < *f* *f* ³ *mf* ³ < *f* *mf* ³ < *f*

Pn. *ff* *f* ³ *ff* *f* ³ *ff* *f* ³ *ff* *f* ³ *mp*

R

♩ = 90

Vr. *mp* *p* *mp* *p* *ovpr.*

VI. *mp* *p* *mp* *p* *ovpr.*

Vc. *mp* *p* *mp* *p* *ovpr.*

289

Ob. *ff*

Cl. *ff* schimbă în Cl. Bas

Cor. *ff*

Pn. *ff* *p* *f* *pp*

Vr.

VI.

Vc.

296

Ob.

Cl.

Cor.

Pn.

Vr.

VI.

Vc.

The musical score for measures 296-301 is as follows:

- Ob.:** Rests in all measures.
- Cl.:** Rests in all measures.
- Cor.:** Rests in all measures.
- Pn.:**
 - Measure 296: *mf*, chords in both hands.
 - Measure 297: *p*, chords in both hands.
 - Measure 298: *f*, chords in both hands.
 - Measure 299: *mp*, chords in both hands.
 - Measure 300: *ff*, chords in both hands.
 - Measure 301: *ff*, chords in both hands.
- Vr.:** Rests in all measures.
- VI.:** Rests in all measures.
- Vc.:** Rests in all measures.

Solo AI + EEG

approx. 2'

ACT V

308

approx. 3'

Free tempo

Ob.

Cl.

Cor.

Pn.

Documentar

approx. 3'

Free tempo

ord.

Vr.

VI.

Vc.

311 $\text{♩} = 40$ accel. $\text{♩} = 55$

Ob. *p* *mf*

Cl. B. *pp* *mp* *p* *mf*

Cor. senza sord. *p* *mf*

Pn. *p* *pp* *mp* *mf* *p* *f* *mf* *f*

5 *8va* *5* *3* *5*

Red ** Red* ** Red*

$\text{♩} = 40$ accel. $\text{♩} = 55$

Vr. ord. *pp* *mp* *pp*

VI. ord. *pp* *mp* *p* *mf* *pp*

Vc. ord. *pp* *mp* *pp* molto vib.

315

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

pp *mp* *p* *3* *3* *3* *mp* *mf* *p*

p *mp* *pp* *mp* *p* *3* *3* *3* *mp* *p*

p *p* *mp* *p*

mp *p* *mp* *p* *mf* *mp*

mf *pp* *mf* *pp*

f *pp* *mf* *pp*

mf *pp* *f* *pp*

324

Ob.

Cl. B.

Cor.

Pn.

Vr.

VI.

Vc.

mf *p* *mp* *p*

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

p *mf* *p* *mf* *mp* *p*

f *mp* *mp* *p*

pp *f* *p* *mf sub. pp*

f *pp* *f sub. p* *mf* *p*

p *f* *p* *mf sub. pp* *mp*

8va

8va

329

Ob. *f* *p* *p* *mf* *p*

Cl. B. *f* *p* *p* *mf* *p*

Cor. *f* *p* *8^{vb}*

Pn. *ff* *p*

Vr. *f* *mp* *mf* *p* *mf* *p*

VI. *mf* *p* *mp* *mf*

Vc. *f* *p* *mp* *pp*

* *Red.*

334

Ob. *mp* *p*

Cl. B. *mp* *p*

Cor. *mp* *p*

Pn. *mf* *mp*

Vr. flautando *mp* *pp* *p* *pp*

VI. flautando *p* *mp* *p* *pp*

Vc. *8va* flautando *mp* *pp* *p* *pp*

Free tempo

339

Ob.

Cl. B.

Cor.

Pn.

*

Vr.

VI.

Vc.

Free tempo

The musical score for measures 339-345 is as follows:

- Ob. (Oboe):** Measures 339-345: Rest.
- Cl. B. (Clarinet Bb):** Measures 339-345: Rest.
- Cor. (Cor Anglais):** Measures 339-345: Rest.
- Pn. (Percussion):** Measures 339-345: Rest.
- Vr. (Violin):** Measures 339-345: Active. Measures 339-341: Melodic line with slurs. Measures 342-345: Melodic line with slurs.
- VI. (Viola):** Measures 339-345: Active. Measures 339-341: Melodic line with slurs. Measures 342-345: Rest.
- Vc. (Violoncello):** Measures 339-345: Active. Measures 339-341: Melodic line with slurs. Measures 342-345: Rest.