Miroslav Srnka

Overheating

for ensemble

2018

Full Score

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Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

for the Los Angeles Philharmonic
to celebrate their centenary
and Susanna Mälkki

and for my sister Michaela
on her birthday

First Performance: 13 Nov. 2018, Los Angeles, Walt Disney Concert Hall
Los Angeles Philharmonic
Conductor: Susanna Mälkki

Duration: ca. 13 Min.

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Ensemble

Flute / Bass Flute
Oboe
Clarinet in B♭
Bassoon

French Horn
Trumpet in C
Trombone

3 Percussionists
1. Marimba 1
2. Marimba 2
3. Vibraphone

Harp
Piano
Accordion

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Explanatory Notes

Score in C.
All pitches sound in the octaves as written.

tempo
Tempo markings are approximate.

accidentals
Each accidental applies only to one note (with the only exception of a repeated note or a repeated identical chord). Naturals are notated for additional clarification.

sound
The sound should achieve a homogenous and balanced sound of the entire ensemble ('Schmelzklang').

dynamics
Dynamic signs from ***pppp*** (almost inaudible) to ***ffff*** (tutta la forza).
Dynamic signs are absolute within the score. (All instruments with the same dynamic signshould produce approximately the same dynamic level.)
◦ signs at the end of cresc. or decresc. hairpins mean al / dal niente or the softest dynamics possible for the particular instrument and technique.

vibrato
Play non vibrato if not marked otherwise.

winds
Try to breathe only in notated breaks. Otherwise, use ><o>< for unnoticeable breathing.
wood
If no Bass Flute is available, play on Flute in C one octave higher
brass
Horn uses bass trombone wa-wa mute.
wa-wa mutes:
a = open, o = half open, u = closed

percussion, harp, piano, accordion
Distribution of music between the left and right hand is free.
Choice of percussion mallets, accordion registering and use of piano pedal is free to achieve the greatest homogeneity of sound within the ensemble. Eventual indications are meant as suggestions and can be altered.

strings
Strings always play molto arco, using as much of the bow as possible, even in fast tempi.
Changing bow in ><o>< should feel smooth and unnoticeable.

Overheating

for ensemble

Miroslav Srnka
(2018)

A

≈ 50

Flute
(Bass Flute)

Oboe

Clarinet

Bassoon

Horn

Trumpet

Wa-Wa Mute

Trombone

Marimba 1

Marimba 2

Vibraphone

Harp

E-Bow on string (fundamental mode)
put an E-Bow on the string and wait until it fully resonates

Piano

pp

Ped.

Accordion

≈ 50

Violin I

Violin II

Viola

Cello

Double Bass

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4

Cl.

Tbn.

Pno.

remove E-Bow
and let the string sound

6

Cl.

Tbn.

8

Cl.

Acc.

≈ 60

11

Cl.

≈ 50

Hn.

Wa-Wa Mute

Tpt.

Wa-Wa Mute

Acc.

15

Hn.

Tpt.

Acc.

B

17

≈ 30

B. Fl.

Bass Flute

wa-wa rhythm quasi stays in previous tempo

Hn.

tremolo rhythm quasi stays in previous tempo

Acc.

19

B. Fl.

Acc.

Vln. I

Vln. II

Vla.

22

B. Fl.

Cl.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

senza sordino

24

Cl.

Hn.

Tpt.

Tbn.

Mrb. 1

Vib.

the softest mallets possible

the softest mallets possible
fast vibrato

C

26 ♩≈ 50

Mrb. 1

Mrb. 2 — the softest mallets possible

32

B. Fl.

Mrb. 1

Mrb. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

36 ♩≈ 70

B. Fl.

Ob.

Cl.

Bsn.

senza sordino

Hn.

Mrb. 1

Acc.

♩≈ 70

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

B. Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Wa-Wa Mute
senza sordino
repeat irregularly

40

change to Flute in C

G.P.

≈ 90

G.P.

D

44

Flute in C

G.P. G.P. accel. rit. (a tempo) G.P.

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Mrb. 1 Mrb. 2 Vib. Hp. Pno. Acc. Vln. I Vln. II Vla. Vc. D.B.

mp

senza sordino

ppp

legato sempre

senza vibrato

Ped.

p pp

49

accel. rit. (a tempo) G.P. accel.

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
con pedale sempre simile
Acc.
accel. rit. (a tempo) G.P. accel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

52 **rit.** **(a tempo)**

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Mrb. 1 Mrb. 2 Vib. Hp. Pno. Acc. Vln. I Vln. II Vla. Vc. D.B.

E

54 **un poco accel. (till the next tempo marking)**

Fl.

Ob.

Cl. *pp*

Bsn. *f* *mf* *p*

Hn. *p*

Tpt. *p*

Tbn. *mf* *p* *p* *p*

Mrb. 1 soft mallets *p* legatissimo sempre

Mrb. 2 soft mallets *p* legatissimo sempre

Vib.

Hp. *ppp*

Pno. *p* legatissimo sempre 8va Ped.

Acc. *mp*

un poco accel. (till the next tempo marking)

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *mf* *p*

Vc. *mp* *p*

D.B. *mf* *f* *p* *p* *p*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

soft mallets
legatissimo sempre

Hp.

Pno.

loco

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

60

F

♩ ≈ 140

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *mf*

Bsn. *ppp* *ppp* *ppp*

Hn. *pp* *mf*

Tpt. *ppp* *ppp* *pp* *mf* *f*

Tbn.

Mrb. 1 *pppp*

Mrb. 2 *ppp* *pppp*

Vib. *ppp*

Hp.

Pno. *ppp*

Acc. *ppp* *ppp* *mp* *pp* *p*

♩ ≈ 140

Vln. I *pp* *ppp* *ppp* *ppp* *mp* *p* *p* *p*

Vln. II *ppp* *ppp* *p* *mp* *p* *p*

Vla. *ppp* *ppp* *ppp* *mp* *p* *p* *p*

Vc. *ppp* *ppp* *ppp* *p* *mp* *p* *p*

D.B. *ppp* *ppp* *ppp*

63

Ob.

Cl.

Bsn.

mf

mf

Tpt.

Mrb. 1

Mrb. 2

Acc.

p

Vln. I

Vln. II

Vla.

Vc.

66

Ob.

mp

Cl.

Tpt.

p

Mrb. 1

Mrb. 2

Acc.

Vln. I

Vln. II

Vla.

Vc.

69

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

72

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

more and more sul tasto

75

Fl.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

78

Fl.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

81

Fl. Cl. Bsn. Hn. Tpt. Tbn. Acc. Vln. I Vln. II Vla. Vc. D.B.

G

84 ♩≈ 60

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Acc.

♩≈ 60

Vln. I Vln. II Vla. Vc. D.B.

86 ♩≈ 75

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp p mp mf f ff

legatissimo sempre

Ped.

ff f mf mp p pp

88 ♩ ≈ 90

Fl. *ppp*

Ob. *ppp*

Cl.

Bsn. *ppp*

Hn.

Tpt.

Tbn. *f* *f*

Mrb. 1 *ff*

Mrb. 2 *ff*

Vib. *ff*

Hp. legatissimo sempre *f*

Pno. legatissimo sempre *ff*

Acc. *ppp* *ppp*

♩ ≈ 90

Vln. I

Vln. II

Vla.

Vc. *ppp*

D.B. *ppp*

90

Fl. pp p p

Ob. pp p

Cl. pp p p

Bsn. p p

Tbn. f f f

Acc. pp p p

Vc. pp p

D.B. pp p p

93

Fl. mp mf f ff

Ob. mp ff

Cl. mp mf f

Bsn. mp mf f ff

Hn. mf f ff

Tpt. mf f ff

Tbn. f f ff

Acc. mp f f

D.B. mp mf

H ♩ ≈ 150

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

♩ ≈ 150

Vln. I

Vln. II

Vla.

Vc.

D.B.

100

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

bisb.
p
mp

105

Fl.
Ob.
Cl.
Bsn.
Hn.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

bisb.

110

Cl.
Acc.
Vln. I
Vln. II
Vla.
Vc.

*) Leave bisbigliando out if sound becomes too unstable or aggressive.

I

114

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Straight Mute
Straight Mute
con sord.
con sord.
con sord.
con sord.
con sord.

120

124

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ossia:
(if needed for
a register change)

128

accel.

Mrb. 1

Mrb. 2

Vib.

Pno.

Acc.

131

rit.

Acc.

accel.

135

rit.

Acc.

J (a tempo)

139

Acc.

(a tempo)

Vln. I

Vln. II

141

Acc.

Vln. I

Vln. II

Vla.

Vc.

143

Ob.
Cl.
Acc.
Vln. I
Vln. II
Vla.
Vc.

146

Ob.
Cl.
Bsn.
Tpt.
Tbn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

149

Cl.
Bsn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Acc.
Vln. I
Vln. II
Vla.
Vc.

152

Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.

155

Fl.

Ob.

Cl.

Bsn.

mf *mp* *p*

Hn.

mf *mp*

Tpt.

mf *mp*

Tbn.

mf

Mrb. 1

Mrb. 2

Vib.

Hp.

8va

pp

(8va)

Pno.

Acc.

Vln. I

mf *mf*

Vln. II

mf *mf*

Vla.

mf *mf*

Vc.

mf *mf* *mf*

D.B.

159

Bsn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

162 **K**

Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vla.
Vc.
D.B.

166

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
senza sordino
Tbn.
senza sordino
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Ped.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

171

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

damp the strings with another hand more and more
till the pitches become percussive sounds

(8va)

Pno.

Acc.

Vln. I

pp

Vln. II

p

Vla.

p

Vc.

p

176

Ob.

(8va)

Pno.

180

Ob.

p

Wa-Wa Mute

Tpt.

u

mf

(8va)

Pno.

❊

L

184

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

188

Ob.

Cl.

Tpt.

Mrb. 1

Mrb. 2

Vib.

Hp.

Pno.

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

192

Acc.

196

Acc.

200

Acc.

Vln. I

Vla.

Vc.

mf

D.B.

mf

204

M ♩ ≈ 180

Fl.

Ob.

Cl.

Bsn.

f

Hn.

f

senza sordino

Tpt.

f

Tbn.

f

medium mallets

Mrb. 1

pppp un pochissimo crescendo sempre

medium mallets

Mrb. 2

pppp un pochissimo crescendo sempre

medium mallets

Vib.

pppp un pochissimo crescendo sempre

sempre con pedale

always let sound

Hp.

pppp

pppp

Pno.

pppp un pochissimo crescendo sempre

sempre con pedale

Acc.

mf

< mf

♩ ≈ 180

Vln. I

f

Vln. II

Vla.

f

Vc.

D.B.

209

Fl.

Ob.

Cl.

Bsn.

Mrb. 1

Mrb. 2

Vib.

Hp.

pppp

Pno.

Acc.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

213

Mrb. 1

Mrb. 2

Vib.

Hp.

pppp

pppp

Pno.

217

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. II
Vla.
Vc.
D.B.

222

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

227

N

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

231

Cl.
Hn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

234

Cl.
Hn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

237

Cl.
Hn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

240

243

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

246

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

249

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

252

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

255

O

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

each phrase with pedal
(each break release the pedal)

258

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.

start and end each phrase softer, but not al/dal niente
(to merge with the sound of strings and winds)

each phrase with pedal
(each break release the pedal)

Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

262

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

266

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

loco

270

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

8va
loco

273

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mrb. 1

Mrb. 2

Vib.

hard mallets
(if possible)

Hp.

Pno.

8va

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

276

P

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
hard mallets
(if possible)
Vib.
Hp.
Pno.
8va
loco
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

280

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

hard mallets
(if possible)

loco

284

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff

8va

loco

288

Q

♩ ≈ 220

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Wa-Wa Mute

u

u

o

Mrb. 1

Mrb. 2

Vib.

Pno.

loco

Acc.

ppp

♩ ≈ 220

Vln. I

Vln. II

Vla.

Vc.

D.B.

292

Fl. ppp pp p

Ob. ppp pp p

Cl. pp p

Bsn. ppp pp p

Hn. ppp pp p

Tpt. ppp p

Tbn. u o u o u o ff ff ff

Acc. ppp pp p

295

Fl. p mp mf

Ob. p mp mf

Cl. p mp mf

Bsn. mp mf

Hn. p mf

Tpt. p mp mf

Tbn. u o u o ff ff

Acc. p mp f

298

♩ ≈ 150

Fl. *f* *ff* *fff*

Ob. *ff* *fff*

Cl. *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. *f* *ff* *ffffp*

Tpt. *f* *ff* *fff*

Tbn. u o u u a — *ff* *ff* *fff*

Mrb. 1 — glissandi as fast as possible, try to dampen immediately; (pitches only approx.); sempre simile — *ff*

Mrb. 2 — glissandi as fast as possible, try to dampen immediately; (pitches only approx.); sempre simile — *ff*

Vib. — glissandi as fast as possible, pedal on each gliss and immediately release; (pitches only approx.) — *ff*

Acc. *f*

301

Hn.

Mrb. 1

Mrb. 2

Vib. — sempre simile

Hp. — glissandi as fast as possible, try to dampen immediately; C♭ D♭ E♭ F♮ G♮ A♭ B♭; (pitches only approx.); sempre simile — *ff*

Pno. — glissandi as fast as possible, pedal on each gliss and immediately release; (pitches only approx.); sempre simile — *ff*

304

R ♩ ≈ 200

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mrb. 1
Mrb. 2
Vib.
Hp.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff* *fff*

u a

8va

Ped.

con sord. metallico

307

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Pno.
Acc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

310

Fl.
Ob.
Cl.
Tpt.
Acc.
Vln. I
Vln. II
Vla.
Vc.

313

Acc.

Vln. I

Vln. II

Vla.

Vc.

ppp

316

Acc.

Vln. I

Vln. II

Vla.

Vc.

ppp

319

Acc.

Vln. I

Vln. II

Vla.

Vc.

ppp

S

322 ♩ ≈ 220

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *f*

senza sordino

Tbn. *mf* *ff*

soft mallets

Mrb. 1 *mf*

soft mallets

Mrb. 2 *pp*

soft mallets

Vib. *mf*

Hp. *mf*

Acc. *f*

♩ ≈ 220

Vln. I *ppp* *ppp* *f*

Vln. II *ppp* *ppp* *ppp* *mf*

Vla. *ppp* *ppp* *ppp* *mf*

Vc. *ppp* *ppp* *ppp* *ppp*

D.B. *mf*

325

G.P. G.P. G.P. G.P. G.P.

Fl. *ff*

Ob. *f*

Cl. *ff*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mrb. 1 *mf*

Vib. *p*

Hp. *mp*

Acc. *mf* *f*

G.P. G.P. G.P. G.P. G.P.

Vln. I senza sordino *mf*

Vln. II senza sordino *mf*

Vla. senza sordino *f*

Vc. senza sordino *f*

D.B.

T

332

senza tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

(as before)

hard mallets

Mrb. 1

hard mallets
(as before)

Mrb. 2

let sound as long as possible, increase progressively vibrato speed
(start with the slowest vibrato and end with the fastest one)
hard mallets

Vib.

Hp.

E-Bow on string (fundamental mode)
put an E-Bow on the strings and wait until they fully resonate

Pno.

Acc.

senza tempo

D.B.

335 very slow (quasi cadenza)

Pno.

very slow (quasi cadenza)
con sord. metallico
wait until the vibraphone sound disappears

Vc.

ridiculously fast and big vibrato

U

341 ♩ ≈ 220 **(a tempo)**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Wa-Wa Mute

Tbn.

Mrb. 1

Mrb. 2

soft mallets

Vib.

senza vibrato
soft mallets

Hp.

Pno.

Acc.

8va

♩ ≈ 220 **(a tempo)**

Vln. I

Vln. II

Vla.

Vc.

senza vibrato

D.B.

345

Fl.

Ob. *ff*

Cl. *ff*

Bsn.

Hn. *ff*

Tpt. (wa-wa trill) *u/a* *pp* *ff* *pp*

Tbn. *f*

Mrb. 1 with fine wooden skewer *pp* *ppp* *ppppp*

Mrb. 2 with fine wooden skewer *ppp* *ppppp*

Vib. with fine wooden skewer *pp* *ppp*

Hp. with fine plectrum dampen immediately C♯ D♯ E♯ F♮ G♮ A♮ B♮ *pp* *ppp* *pppp*

Pno. with fingernails on strings (in the two highest sections of the piano frame) *pp* loco *ppp* *pppp*

release pedal immediately after each gliss

Acc. *ff* *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. senza sordino (if possible) gliss. as fast as possible *ff*

D.B. gliss. as fast as possible *ff*

Praha - München - Tribunj 04-09/2018