

[illegible]

This piece lasts for approximately 9 minutes.

The piece was premiered on 28 August 2020, at the University of Western Australia's Callaway Music Auditorium.
The piece was premiered by the University of Western Australia's Symphony Orchestra, conducted by James Ledger.

This piece is titled after the physical processes that concern the creation of aurorae, fitting with the theme of 'Northern Lights' for the University of Western Australia's 2020 theme for their primary composition competition.
Furthering the theme of 'Northern Lights' is a quotation of Jean Sibelius' *Symphony No. 2* towards the end of the piece.

2 flutes (2nd doubling piccolo)
2 oboes (2nd doubling cor anglais)
2 clarinets (Bb, 2nd doubling bass)
2 bassoons

4 horns
2 trumpets (C)
3 trombones (3rd playing bass)
Tuba

Timpani

Percussion 1 (cow bells (chromatic set), large suspended cymbal, suspended china cymbal, flexatone, whip, slide whistle, marimba, tubular bells)

Percussion 2 (vibraphone, temple blocks, crotales, snare drum, suspended cymbal, whip, tubular bells)

Percussion 3 (tom-toms (5), wood block, bass drum, 2 suspended cymbals (small and large))

Violin 1
Violin 2
Viola
Cello
Double Bass



The crossed notehead for the oboe indicates to play a multiphonic which produces a pitch (either the primary note or composite pitches) as close as possible to the one notated on the staff
For the flute, these indicate short, quick jet whistles.



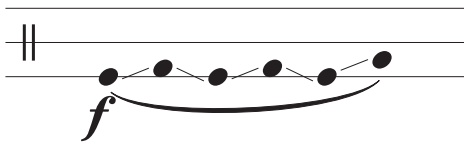
This notation represents clusters from the violins, the rectangle showing the rough range covered. Only two different clusters are used in this piece, one for the first violins and one for the second violins. The clusters contain the following pitches, which are to be distributed among the section equally. Arrows depict quarter-tone deviations (up means to sharpen, down means to flatten). Note that this notation does not specify a mode of sound production in of itself, only a pitch collection. Thus, a mode of sound production (e.g. random pizz, col legno) will be specified.



Violin 1



Violin 2



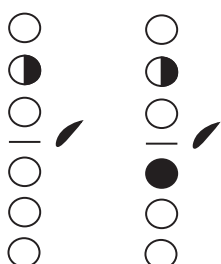
The notation for the slide whistle part is notated on three lines. The top line represents the highest pitch. The bottom line represents the lowest pitch. The middle line represents the mid-point between the highest and lower pitch,



This notation (without a trill sign) indicates for the player to employ wide, rapid vibrato.



Triangle noteheads signify the highest note on the instrument



The oboists are asked to perform a timbral trill at bar 111. Both oboists use the same timbral trill, indicated by the alteration of the two fingerings shown here.

Charged Electrons from the Solar Wind

Score in C

Victor Arul

Flowing ♩ = 75
rit. (♩ = 33) a tempo sub. rit. (♩ = 33) a tempo sub. rit. (♩ = 33)

Flute 1
f molto espressivo 6

Flute 2
f molto espressivo 6

Oboe 1
ppp gentle

Oboe 2 (Cor anglais)
To Cor Anglais
ppp gentle 3
mf grow into foreground

Clarinet (B♭) 1
f molto espressivo 7

Clarinet (B♭) 2
f molto espressivo 7

Bassoon 1
pp gentle, in the background *p*

Bassoon 2
pp gentle, in the background *p*

Horn (F) 1
mf shrink to background

Horn (F) 2

Horn (F) 3

Horn (F) 4

Trumpet (C) 1
con sord. (straight) *ppp* 6

Trumpet (C) 2
con sord. (straight) *ppp* 5

Trombone 1

Trombone 2

Bass Trombone

Tuba
pp dolce, in the background

Timpani

Percussion 1
Cow Bell
ppp 6 *pp* > *ppp* delicate, underneath everything else I.v.

Percussion 2
Vibraphone (motor off)
mute! *ff* poking out of the texture

Percussion 3

Violin 1 Solo
ppp gentle

Violin 1 Tutti
pizz. (rapid, unmetred, increase frequency of notes towards the end of the bar) simile

Violin 2
pizz. (rapid, unmetred, increase frequency of notes towards the end of the bar) simile

Viola
pp dolce, in the background *p*

Cello
pp dolce, in the background *p*

Double Bass
pp dolce, in the background

a tempo sub. rit. (♩ = 33) a tempo sub. rit. (♩ = 33) Energetic ♩ = 140

Flt. 1 *p* gentle

Flt. 2 *p* gentle 3

Ob. 1 *f* shrink into the background *p* *<f* molto

Ob. 2 [To oboe] *<f* molto multiphonic

Cl. (B♭) 1 *f* molto espressivo *f* with clarity 3

Cl. (B♭) 2 *f* molto espressivo *f* with clarity 3

Bsn. 1 *p* *mf* *p* gentle *p* *mf* dolce, in the background

Bsn. 2 *p* *mf* *p* gentle *p* *mf* dolce, in the background

Trpt. 1 *p* gentle *f* towards the foreground *<mf* molto

Trpt. 2 *ppp* gentle

Trb. 1 *p* *<f* dirty flz

Trb. 2 *p* *<f* dirty flz

Tba. *pp* dolce, in the background

Timp. *pp* delicate gliss.

Perc. 1 *pp* *p* *pp* (gentle) 6 l.v.

Perc. 2 mute! *ff* poking out of the texture

Perc. 3 [Tambourine] *p* gentle but distinct 3 [Temple Blocks] *p* gentle but distinct 3 [Tom-toms] *p* gentle but distinct 3

Vn. 1 *ppp* gentle pizz. ord. *f* with clarity 3

Vn. 2 *ppp* gentle pizz. ord. *f* with clarity 3

Va. *pp* *p* (dolce, in the background) *pp* *p* pizz. ord. *f* with clarity 3

Vcl. *pp* *p* (dolce, in the background) *pp* *p* pizz. ord. *f* with clarity 3

D.B. *pp* dolce, in the background

11

Flt. 1

flz. *mf* wild and frivolous

ord. *f* with clarity

p sweetly

fff aggressive

Flt. 2

flz. *mf* wild and frivolous

ord. *p* sweetly

fff aggressive

Ob. 1

f with clarity

mf static

Ob. 2

mf wild and frivolous

p static

Clit. (B♭) 1

mf wild and frivolous

p static

Clit. (B♭) 2

mf wild and frivolous

p static

Bsn. 1

f

p wild and frivolous

Bsn. 2

f

p wild and frivolous

Hn. (F) 1

fff shocking

Hn. (F) 2

fff shocking

Hn. (F) 3

fff shocking

Timp.

Strike crotchet pulses, gliss pitches freely to destination *gliss.*

mf dying away

Perc. 1

Suspended cymbal

f with energy

mute!

choke

mf

p

fp

Perc. 2

f

ff emphatically

Vibraphone

Pedal on

mf static

Pedal off

Pedal on

Perc. 3

f

ff emphatically

mf with clarity

fff surprising

Vn. 1

(pizz.) *p* gentle

f sharp

Vn. 2

(pizz.) *p* gentle

f sharp

Va.

(pizz.) *p* gentle

Vcl.

pizz. *p* gentle

D.B.

p static

short, quick jet whistles 3

B

21

Flt. 1 *f* aggressive *ff*

Flt. 2 *f* aggressive *ff* To Piccolo

Ob. 1 *p* pathetically die away *ppp*

Ob. 2 *p* pathetically die away *ppp*

Clit. (Bb) 1 *ppp* static, quasi imperceptible attack *f* aggressive *ff*

Clit. (Bb) 2 *ppp* static, quasi imperceptible attack To Bass clarinet

Hn. (F) 1

Hn. (F) 3

Trpt. 1 *p* *f* senza sord wild and frivolous *p*

Trpt. 2 *p* *f* senza sord. wild and frivolous *p*

Trb. 1 *p* *f* ord. wild and frivolous *p*

Trb. 2 *p* *f* ord. wild and frivolous *p*

Timp. *gliss.* *p* mutel

Perc. 1 *mutel* Flexatone *ff* to the fore

Vn. 1 *f* aggressive *ff* *gliss.*

Vn. 2 *f* aggressive *ff* *gliss.*

Va. *f* static arco, col legno battuto *f* aggressive < ord.

Va. *f* static arco, col legno battuto *f* aggressive < ord.

Vcl. *f* aggressive < arco.

D.B.

[illegible]

[illegible]

42

Flt. 1

flz. \flat
mf wild and frivolous *ff*

ord.
mf *f*

Flt. 2 (Picc.)

Ob. 1

mf *p* *ff*
wild and frivolous

Ob. 2

mf *p* *ff*
wild and frivolous

Clf. (B \flat) 1

mf *p* *ff*
wild and frivolous

Clf. 2 (B. Clf.)

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

p *p*

Trb. 1

wide, rapid vibrato
p wild and frivolous *f*

Trb. 2

wide, rapid vibrato
p wild and frivolous *f*

Va.

mf *mf* *f*

Vcl.

mf *f*

7

[illegible]

62

Flt. 1 *fp* *fp* *fp* *fp* *p* energetic

Flt. 2 (Picc.) *fp* *fp* *p* energetic

Ob. 1 *fp* *fp* *p* *f* static

Ob. 2 *fp* *p* *f* static

Clt. (B♭) 1 *p* *f* static

Clt. (B♭) 2 Standard Clarinet *p* *f* static

Hn. (F) 1 *mf* *fff* sharp

Hn. (F) 2 *mf* *fff* sharp

Hn. (F) 3 *mf* *fff* sharp

Hn. (F) 4 *p* *mf* *p* *fff* sharp

Trpt. 1 *f* *p* *f* *p* *f*

Trpt. 2 con sord. (straight) *p* *f* *p* *f*

Trb. 1 *mf* *fff* sharp

Trb. 2 *mf* *fff* sharp

B. Trb. *fff* sharp *mf* growing

Tbo. *fff* sharp *mf* growing

Perc. 2 Large suspended cymbal *p*

Perc. 3 Large suspended cymbal *p*

Solo

Vn. 1 *p*

gli altri div. *p*

Vn. 2 *p*

Vcl. *mf* robotic

D.B. *mf* robotic

67

Meditative ♩ = 50

E

Flt. 1

Flt. 2 (Picc.)

To flute

Ob. 1

Ob. 2

Clf. (B♭) 1

Clf. (B♭) 2

Trpt. 1

Trpt. 2

Trb. 1

con sord.

Trb. 2

con sord.

B. Trb.

flz.

f brutal

Tba.

flz.

f brutal

Perc. 1

Slide whistle
proportional notation, unmetered solo

f molto espressivo

simile.

mute!

Perc. 2

mute!

Perc. 3

overpower everything

highest note possible (without harmonic)

solo

ppp

p

pp

Vn. 1

col legno tratto traverso tremolo

fff

p

gli altri.
div.

col legno tratto traverso tremolo

mf

fff

p

Vn. 2

col legno tratto traverso tremolo

fff

p

col legno tratto traverso tremolo

ff

p

Va.

mf

fff

Vcl.

mf

fff

73

Flt. 1 *gliss.* *pp* *ppp* *gliss.*

Flt. 2 *gliss.* *pp* *ppp* *gliss.*

Clit. (B \flat) 1 *gliss.* *pp* *ppp* *gliss.*

Clit. (B \flat) 2 *gliss.* *pp* *ppp* *gliss.*

Bsn. 1 *gliss.* *pp* *ppp* *gliss.*

Bsn. 2 *gliss.* *pp* *ppp* *gliss.*

Trpt. 1 *plunger* *p* *plunger* *p*

Trpt. 2 *plunger* *p* *plunger* *p*

Perc. 1

Vn. 1

Vn. 2

Va. *repeat ad lib., but spaced out* *pizz.* *p*

Vcl. *repeat ad lib., but spaced out* *pizz.* *p*

D.B. *repeat ad lib., but spaced out* *pizz.* *p*

=

78 **F**

Flt. 1 *f* *ff*

Flt. 2 *f* *ff*

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

Ob. 2 *f* *ff* *f* *ff*

Trpt. 1 *mf*

Trpt. 2 *mf*

Perc. 1

non div.
gliss. freely downwards, players do not need to be synchronised in descent
arco.

This page of the musical score is for measures 90 through 92. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is complex, with many notes, rests, and dynamic markings. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections are prominent in the upper half of the page. The percussion section (Timpani, Triangle) is in the middle, and the string section (Violins, Viola, Violoncello, Double Bass) is at the bottom. The score includes various musical notations such as notes, rests, dynamics (f, ff, p, pp), and articulations (accents, slurs). The page is numbered 90 at the top left and 91 at the top right.

98

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Clf. (Bb) 1

Clf. (Bb) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Timp.

Vn. 1

Vn. 2

col legno tratto traverso tremolo

col legno tratto traverso tremolo

col legno tratto traverso tremolo

col legno tratto traverso tremolo

[illegible]

[illegible]

*any multiphonic involving the marked pitch, either as a primary pitch or composite pitch

107 $\text{♩} = 140$

Flt. 1 *fff* 10

Flt. 2 *fff* 5 To piccolo

Ob. 1 *fff* 10 timbral trill *f*

Ob. 2 *fff* 5 timbral trill *f*

Clit. (B \flat) 1 *fff* 10

Clit. (B \flat) 2 *fff* 5

Bsn. 1

Bsn. 2

Hn. (F) 1 *fp*

Hn. (F) 2 *fp*

Hn. (F) 3 *fp*

Trb. 1 *fp*

Trb. 2 *fp*

B. Trb. *fp*

Tba. *fp*

Perc. 1 Flexatone *fff* To Marimba

Perc. 2

Perc. 3 Bass drum *f* *ff*

Vn. 1 *mf* *mf* *f*

Vn. 2 *mf* arco *mf*

Va. *mf* *f* *mf*

Vcl. *mf* *f* *mf*

111 112 113 114

Flt. 1

Flt. 2 (Picc.)

Ob. 1

Ob. 2

Clf. (Bb) 1

Clf. (Bb) 2

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Trb. 1

Trb. 2

B. Trb.

Tba.

Timp.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

*timbral trill

tr

mf

f

fp

fff

gliss. freely downwards

gliss.

ppp

Marimba

pizz. ord.

f with clarity

115 H ♩ = 140

Flt. 1 *mf*

Flt. 2 To regular flute

Ob. 1 *mf*

Ob. 2 *mf*

Clit. (Bb) 2

Hn. (F) 1 *f*

Hn. (F) 2 *f*

Hn. (F) 3 *f*

Trb. 1 *fp*

Trb. 2 *fp*

B. Trb. *fp*

Tba. *fp*

Vn. 1

Vn. 2

Va. *mf*

Vcl. *mf*

123

Ob. 1 *ff*

Ob. 2 *ff*

Clit. (Bb) 1 *mf*

Clit. (Bb) 2 *mf*

Vn. 1

Vn. 2

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left include Flt. 1, Flt. 2, Ob. 1, Ob. 2, Clt. (Bb) 1, Clt. (Bb) 2, Bsn. 1, Bsn. 2, Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Trb. 1, Trb. 2, B. Trb., Tba., Perc. 1, Perc. 2, Vn. 1, Vn. 2, Va., Vcl., and D.B. The score is divided into measures, with a large bracket indicating a section starting at measure 127. The dynamic markings include *f*, *ff*, *mf*, and *growing*. The percussion parts include a "Whip" section. The string parts include various bowing techniques like *arco* and *arco.* The score is written in a standard musical notation with staves, notes, rests, and dynamic markings.

131

Ob. 1

Ob. 2

Clt. (Bb) 1

Clt. (Bb) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trpt. 1

Trpt. 2

Trb. 1

Trb. 2

B. Trb.

Tba.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

136

Flt. 1

Ob. 1

Ob. 2

Clt. (Bb) 1

Clt. (Bb) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trpt. 1

Trpt. 2

Trb. 1

Trb. 2

B. Trb.

Tbo.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

ord. flz. *mf* *f* brutal

ord. flz. *mf* *f* brutal

ord. flz. *mf* *f* brutal

ord. flz. *mf* *f* brutal

141

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Clt. (Bb) 1

Clt. (Bb) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trpt. 1

Trpt. 2

Trb. 1

Trb. 2

B. Trb.

Tba.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

151

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Trpt. 1

Trpt. 2

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

152

153

154

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156

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Clt. (B♭) 1

Clt. (B♭) 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Trpt. 1

Trpt. 2

Trb. 1

Trb. 2

B. Trb.

Tba.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

ord.

flz.

mf

f brutal

f

fp

3

6

5

3

160

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

29

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the upper staves, percussion in the middle, and strings in the lower staves.

The instruments included are:

- Flt. 1 (Flute 1)
- Flt. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. (Bb) 1 (Clarinet in B-flat 1)
- Cl. (Bb) 2 (Clarinet in B-flat 2)
- Hn. (F) 1 (Horn in F 1)
- Hn. (F) 2 (Horn in F 2)
- Hn. (F) 3 (Horn in F 3)
- Hn. (F) 4 (Horn in F 4)
- Trb. 1 (Trumpet 1)
- Trb. 2 (Trumpet 2)
- B. Trb. (Baritone Trombone)
- Tba. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Va. (Viola)
- Vcl. (Violoncello)
- D.B. (Double Bass)

The score includes various dynamic markings and performance instructions:

- Dynamic markings:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *fp* (fortissimo piano).
- Performance instructions:** "sul pont." (sul ponticello) for the Double Bass, and "growing" for the Trombones and Tuba.
- Tempo markings:** The score is marked with a tempo of 164.

The score is divided into four measures, with the first measure starting at measure 164. The instruments play a variety of notes, including eighth, sixteenth, and thirty-second notes, as well as rests. The woodwinds and brass play a melodic line, while the strings provide a harmonic foundation.

168 rit. (♩ = 50) **J** Excessively romantic (♩ = 65) 31

Flt. 1 *f* *mf*

Flt. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Clt. (B♭) 1 *f* *mf*

Clt. (B♭) 2 *f* *mf*

Bsn. 1 *mf* growing *fff* brutal flz.

Bsn. 2 *mf* growing *fff* brutal flz.

Hn. (F) 1 *mf*

Hn. (F) 2 *mf*

Hn. (F) 3 *f*

Hn. (F) 4 *f*

Trb. 1 *f* brutal flz. *mf* growing *fff* brutal *mf* *p* *mf* *p* *mf* *p*

Trb. 2 *f* brutal flz. *mf* growing *fff* brutal *mf* *p* *mf* *p* *mf* *p*

B. Trb. *f* brutal flz. *mf* growing *fff* brutal *mf* *p* *mf* *p* *mf* *p*

Tba. *f* brutal flz. *mf* growing *f* brutal *mf* *p* *mf* *p* *mf* *p*

Timp. *p* *f* *mf*

Perc. 1 *fff*

Perc. 2 *fff*

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vcl. *ff*

D.B. *ff* *sff* *sff* simile

174

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Clit. (Bb) 1

Clit. (Bb) 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trpt. 1

Trpt. 2

Trb. 1

Trb. 2

B. Trb.

Tba.

Timp.

D.B.

182

Flt. 1

Flt. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trb. 1

Trb. 2

B. Trb.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vn. 1

Vn. 2

Va.

Vcl.

D.B.

183

184

185

186

187

188

189

33

190

Flt. 1

repeat ad lib.

p pathetically

Flt. 2

repeat ad lib.

p pathetically

Ob. 1

repeat ad lib.

p pathetically

Ob. 2

repeat ad lib.

semitone

p

Clf. (Bb) 1

repeat ad lib.

p

Clf. (Bb) 2

repeat ad lib.

p

Timp.

Vn. 1

gliss upwards to morph into highest note

gliss.

gliss.

gliss upwards

f

molto sul pont.

Vn. 2

gliss upwards to morph into highest note

gliss.

gliss.

gliss upwards

f

molto sul pont.

Va.

gliss upwards to morph into highest note

gliss.

gliss.

gliss upwards

f

molto sul pont.

Vcl.

gliss upwards to morph into highest note

gliss.

gliss.

gliss upwards

f

molto sul pont.

D.B.

gliss upwards to morph into highest note

gliss.

gliss.

gliss upwards

f

molto sul pont.

semitone

gliss.

