

**System 1: 4/4, 135**

**Oboe:** *ff*, 5:8, ①

**Bass clarinet:** *ff*, 5:8, ①

**Piano:** *fff*, 7:8, to harpsichord

**Percussion:** *fff*, 7:8, tam-tam

**Violin:** *fff*, 3:2

**Viola:** *fff*, 3:2

**Cello:** *fff*, 3:2

**System 2: 3/4, 90**

**Oboe:** *ff*, 5:8, ①

**Bass clarinet:** *ff*, 5:8, ①

**Piano:** *fff*, 7:8, to harpsichord

**Percussion:** *f*, 7:8, tam-tam

**Violin:** *fff*, 3:2

**Viola:** *fff*, 3:2

**Cello:** *fff*, 3:2

♩ = 108

♩ = 72



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

“*f*”

“*f*”

“*f*”

*ff*

*fff*

*ffff* possible

*f*

*f*

*f*

[illegible]

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. staff: 4 measures of whole rests.

Bass cl. staff: 4 measures of whole rests. A slur with a fermata spans the first three measures, with a *pppp* dynamic marking below the staff.

Pf. staff: 4 measures of a continuous eighth-note pattern. The first measure is marked *8vb*. Rhythmic groupings of 3:2 are indicated by dashed lines and vertical tick marks.

Perc. staff: 4 measures. Measures 1 and 2 are whole rests. Measures 3 and 4 contain a single eighth note marked *f*, followed by a quarter rest.

Vn., Va., and Vc. staves: 4 measures of whole rests.

5

(accel.) -----▶  = 144

21

54

14

[illegible]