

F P Ubertelli

“Lyrical Interval of Time” - poetry
per piccolo insieme, soprano e narratore

MMXVI

INSTRUMENTATION

Flauto in C / Piccolo	Flute in C / Piccolo
Clarinetto in B \flat / Basso	Clarinet in B \flat / Bass
Sassofono tenore in B \flat / Alto in E \flat	Tenor Saxophone in B \flat / Alto in E \flat
Corno (F)	French Horn (F)
Tromba in C	Trumpet in C
Percussione (1 percussionista) :	Gong grave, Tam-tam grave; 3 Djembe, 4 Congas; Wind Chimes, Campana tubolari
Pianoforte	Piano
Soprano; Narratore (microfonato - <i>miked</i>)	
Violino	Violin
Violoncello	Cello

Composer's statement -

“Lyrical Interval of Time - poetry” is written for the Sound of Silence Art Song Project. It is based on a particular harmony inspired by Scriabin's Mystic chord and some cognitive “dissonances” using exaggerated emphasis on some of the onomatopoeias in the poem. It is intended to portray an array of dramatic colours in which the full indeterminacy of the poem coexists in a musical determination. The dialectical function of the music can be felt as painting within the immanence of the structure, resulting in an utopian sense of happiness.

Poem © 2016 by Karen Lee -

*Where roads are called side or concession
bark arms sway praise summer sky
dark green glass ripples
frogs dragonflies birds unseen
answer roll call
sharp sounds whistle strings in tiny throats
laden creatures bellow
hide in weepy green drapes*

*Curled leaves embrace brown frog
Half dipped in swamp
rot of aged earth floats hot mist
thin tree pins mulch island in place
what hold me?
no leaf beneath
untethered living only this*

*Faceless maestro
breath of seen unseen
leads silence
fugue of browns greens
caw splash bubble burst
rustle whistle ribbit splash
veiled flight swoosh whirl
birds plead coax flirt*

*new friends breathe together as old
red car rests between hot tar and marsh
more intrigue here
than scentless lavender fields
I share poetry
she lives photography
perched on random tree stump
leans precariously
captures curve line reflection
of masterpiece through lens
less perfect than her eye*

*keen sight ears cocked pores wide
bold visual soundscapes
later frame in words unequal
to lyrical interval of time inimitable
we laugh marvel inhale
with skin
swallow swamp whole
suspended.*

Duration: 10'00”

4

2

Fl. Flauto

Cl. Clar.

sub-tone

Corno

Tromba

Gong

T.-t.

Congas

W.Ch.

Campane

Piano

ppp p f p f ppp

ppp p f ppp

ppp ppp

lontano

sord. straight

ppp p ppp

sempre lasciare vibrare

mf

mf

ppp p

sempre lasciare vibrare

mf

ppp p

3 3 3

3 3 3

ppp p

ppp p

8^{sub} ppp

4

Vln.

Vc.

pos. nat.

ppp p

ppp p

6

3

5

1

8

Fl.

Cl.

Corno

Tromba

Campane

Piano

Sop.

Bark

Where the roads are called side or... concession

mf declamazione normale
regular speech

6

3

1

Vln.

Vc.

1 ditta

gliss.

f

ppp

14

f *ppp*

Corno → Flzg *f* *ppp* loco

Tromba *ppp*

T.-t. metallo *f*

Piano *mf* *ppp*

Vln. *f*

Vc. *f*

Dark green glass ripples *f*

2

Fl. *p* *mf*

Cl. *p* *mf*

p

Corno *mettere sord.* *sord.* *p*

Tromba *ppp*

Piano *ppp* *f* *f espress.* *f*

Sop. *mf* *f*

rip - - - ples frogs

2

Vln. *ppp* *f* *p* *f*

Vc. *ppp* *f*

3 più mosso

$\text{♩} = \text{ca. } 68$

18

Fl. *f espress.* *ff* *p*

Cl. *f espress.* *ff* *p*

Corno *f* *ff* Flzg

Tromba *f* 3 *ff*

T.-t. *ppp* *f* ét.

Campane

Piano *ff* *con rubato* *mf espress.* 3 *f*

|| Birds

f minaccioso
threatening

3 più mosso

$\text{♩} = \text{ca. } 68$

Vln. *f espress.* *ff*

Vc. *ff*

20

Fl.

Cl.

Corno

Tromba

Campane

Piano

Sop.

Vln.

Vc.

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

Dra - - gon - flies

Dragonflies

4 a tempo
♩ = ca. 68

22

Fl.

Cl.

Corno

Tromba

Campane

Piano

Sop.

ans - - - wer roll call

unseen
p quasi sussurrando
almost whispering

4 a tempo
♩ = ca. 68

Vln.

Vc.

5

accel.

♩ = ca. 92

a tempo

♩ = ca. 68

Fl. *ff* *p*

Cl. *p*

f *p*

Corno *f* *p*

Tromba *f* *p*

Gong *ppp* *mf*

Campane *f*

Piano *ppp*

Sop. *mf*

Sharp sounds whis-tle strings

5

accel.

♩ = ca. 92

a tempo

♩ = ca. 68

Vln. *f* *p*

Vc. *f* *p*

Fl. *ppp* *p*

Cl. *ppp*

ppp *p* 5 6

Corno *ppp* togliere sord. lontano *p*

Tromba *ppp* wa-wa 3 3 *f espress.* *p*

Piano *ppp* 6 6 6 *ppp* 6 6 6 *p* *ppp* 6 6 6 *ppp* *ad libitum*

Sop. *p*
in ti - ny throats

Vln. *ppp*

Vc. *ppp*

This page of a musical score contains six staves for different instruments. The Flute (Fl.) staff begins with a measure marked '30' and contains a long note with a dynamic marking of *f*. The Clarinet (Cl.) staff has a long note with a dynamic marking of *p*. The Trombone staff is marked 'aperto' and *pp*, with a long note and a short melodic phrase at the end. The Piano part consists of two staves with sixteenth-note patterns, each with a dynamic marking of *mp*. The Violin (Vln.) staff has a long note with a dynamic marking of *p*. The Viola (Vc.) staff has a long note with a dynamic marking of *p*. The score is divided into two measures by a vertical bar line.

7

32

Fl.

Cl.

Corno

Tromba

Campane

Piano

Sop.

la - - -

7

Vln.

Vc.

8

35

Fl. *ppp* *p*

Cl. *ppp* *mf* *ppp* *pppp* *p*

Corno *mf* *ppp* *pppp* *p*

Tromba *ppp* *ppp* *p*

Congas *sempre schiaffo (slap)* *p* *f*

Campane *mf* *p* *mf*

Piano *ppp*

Sop. *p* *ppp*
 - - - - - den - - - - -

laden creatures | 7 below | | hide |
p preoccupato worried *pp*

8

Vln. *ppp* *ppp* *p* *f* *ppp*

Vc. *ppp* *ppp* *p*

40

Fl. *ff espress.* 3 *mf*

Cl. *ff espress.* *mf*

p 3 *f*

Corno *p* 3 *f*

Tromba *p espress.* 3 *f* *p* *f* 3

Piano *ppp* *f* *f espress.* *ff* 5 3 *ff* 3

in weepy green drapes *f*

Vln. *f espress.*

Vc. *f* 5 5

42

Fl.

ff *espress.* 3 3

Corno

Flzg

ff *ff* *espress.* 3

Tromba

mettere sord. straight

sord. straight 3

ff *ff* *espress.*

T.-t.

ppp *f* ét.

Congas

f *ff*

Campane

p 3 *f* *p* *p* *f* *ff*

Piano

3

Sop.

declamazione teatrale
theatrical speech *f* 3

la - den crea - tures be - low

Vln.

ff

Vc.

ff

9

45

Fl. *mf* *ff espress.*

Cl. *ppp* *p* *ff*

Corno

Tromba

Congas *p* *f*

Campane

Vln. *pizz.* *p*

Vc. *p*

10

47

Fl. *mf*

Cl. *espress.* *mf*

Corno *ff espress.* *mf*

Tromba *ff espress.*

Vc. *alla corda arco* *f espress.*

48

Fl. *f* *ff*

Cl. *f*

< p *f*

Corno *mf* *f*

Tromba (sord. straight) + wa-wa *ff espress.* togliere wa-wa *f*

Sop. *f* *p*

declamazione teatrale
theatrical speech

curled leaves - em-brace brown frog

Vln. *f espress.* *ff*

alla corda
arco

Vc. *ff*

Fl. *p* *f*

Cl. *p* *f* 3 *p*

3 *p*

Corno

Tromba 3 *p* *f* *p*

ppp

Piano *ppp* *p*

ppp

Sop. *con grazia with grace* *mf* *f* 3

3 brown frog half - dipped in swamp

Vln. *mf* 3 *f* *p*

Vc. *mf*

pont. pos. nat.

12

a tempo

♩ = ca. 68

52

Fl. *p* *f espress.*

Cl. *p* *f*

Corno *p* *f* *p*

Tromba *f*

Campane *f*

Piano *ppp* *p* *ppp*

Sop. *p* *ff* *p* *f*

floats - hot mist - thin - tree - What holds

mp rot of aged Earth || pins | mulch island in place |

con un tono disgustato with a disgusted tone *p*

12

a tempo

♩ = ca. 68

Vln. *mp* *p* *pp* *f*

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

57

Fl. *ppp* *f* *p*

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

Tromba *ppp* *ppp < f > p* *ppp* *f* *ppp*

Corno *ppp* *ppp < f > p* *ppp* *f* *ppp*

G.C. *p < f* *p < f*

Gong

Campane *p* *f*

Sop. *p* *f* *p* *f* *p* *f* *ppp*

- me? no leaf - be- neath - li- ving on - ly this

untethered
p quasi sussurrando
 almost whispering

Vln. *ppp* *f > p* *ppp* *f* *ppp*

Vc. *ppp* *f > p* *ppp* *f* *ppp*

14

64

Fl. *ppp* *f* 3 *f*

Cl. *ff espress.* 3 *ppp* *f* 3

Corno *ff espress.* 3 *ppp* *lontano*

Tromba (sord. straight) + wa-wa *ff espress.* 3

T.-t. *p* *mf* *mf*

W.Ch.

Piano *ff* 3 *ff* 3 *p < mf* 3 *p* 3 *ff* 3 *ppp* 3 *p* 3

14

Vln.

Vc.

67

Fl. *p* *f* *ppp* *p*

Cl. *p* *f* *ppp* *f* *pp*

Corno *f* *p* *f* *p*

Tromba *ppp* *p* *ppp* *f* *p*

Gong *mf*

T.-t.

Campane *p* *p*

Piano *p* *mf* *p* *ppp* *Red.*

Sop. *p* *f*
Face - less Ma - es - tro

Vln. *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p* *f*

15

Fl. *ppp* 5 5 6 6 *p* 6 *f* *sf*

Cl. *ppp* 6 6 7 7 *p* 7 7 *f* 7

p 3 *pp* 5 6 6 *f*

Corno *ppp* *f* *p* *f* *p* *f*

Tromba *f* *ppp* *f*

Sop. *mf* *f*

fugue of browns

Vln. *p* *mf* *f* *ff* *alla corda*

Vc. *p* *mf* *f espress.* *ff*

78

Fl.

Cl.

Corno

Tromba

T.-t.

Piano

Sop.

Vln.

Vc.

ff

fff

p

f

7

5

3

6

ppp

ff

greens

caw

ff *espress.*

p

f

3

5

f

spicc.

80

Fl.

Cl.

Corno

Tromba

Djembe

Congas

Piano

Sop.

Vln.

Vc.

ff *fff* *f* *ff* *fff* *f* *fff* *mf* *f* *fff* *mf* *f* *spicc.*

5 6 7 3 3 3 6 7 3 6

81

Fl. *fff* 3 6

Cl. 7 7 *ff* 7 7

prendere Sass. alto

Corno 7 *mf espress.* *f*

Tromba 3 togliere sord.

T.-t. *p* *f*

Djembe 3 *fff* 3

Congas

Piano *> p* *p*

Sop. *ff* splash

Vln. 6 6 *ff* 1 dita *f espress.* *gliss.*

Vc. 6 6 *ff* *f espress.*

Fl. *p subito* 6 6 6 6

Cl. *p subito* 7 7 7

Tromba

T.-t. *p*

Piano

Sop. *ff* bubble burst *ff* rus-tle

Vln. *gliss.* 3 *alla corda* 5

Vc. 3 *alla corda* 5

83

Fl. *fff* *f* 3

Cl. *fff* *fff* Flzg suono eruttato exploded sound

Sass. alto *f*

Corno *p* *ff*

Tromba *f* aperto

Gong

T.-t. *ff* *p*

Piano *f* *f*

Sop. *fff* whis-tle

Vln. *f*

Vc. *f*

20

84

Fl.

Cl.

Sass. Alto

Corno

Tromba

Gong

Campane

Piano

Sop.

Vln.

Vc.

fff *p* *3* *mp* *3*

p *leggiere* *ppp*

f *fff* *ppp* *leggiere*

ppp *fff* *ppp* *mp*

ppp *fff* *ppp* *mp*

ff *f* *ét.*

p *p*

mf splash

p *ribbit*

20

ppp *fff* *ppp* *mp* *3*

f *fff* *ppp* *mp* *3*

86

Fl. *ppp* 3 *mp* 3

Cl. *p* *mf*

Sass. Alto *p* *mf*

Corno *ppp* *mp* *ppp* 3 *ppp*

Tromba *ppp* *mp* *ppp* 3 *ppp*

Campane *f*

Piano *mf*

Sop. *mp* *f* 3
veiled flight swoosh whirl birds

splash *pp*

Vln. *ppp* *mp* 3 *f* *p*

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

Detailed description: This page of a musical score, numbered 34, covers measures 86 to 89. The score is arranged in a standard orchestral format with multiple staves. The Flute (Fl.) part begins with a triplet of eighth notes at *ppp*, followed by a melodic line with a *mp* dynamic. The Clarinet (Cl.) and Saxophone Alto (Sass. Alto) parts feature rapid sixteenth-note passages, with dynamics ranging from *p* to *mf*. The Horn (Corno) and Trumpet (Tromba) parts play sustained notes with triplet markings, starting at *ppp* and moving to *mp* or *ppp*. The Campana (bell) part has a single note marked *f*. The Piano part has a triplet of chords marked *mf*. The Soprano (Sop.) part includes lyrics: "veiled flight swoosh whirl birds", with dynamics *mp* and *f*. A "splash" effect is marked *pp*. The Violin (Vln.) and Viola (Vc.) parts play triplet patterns, with dynamics *ppp*, *mp*, *f*, and *p*.

88

Fl. *mf* *f*

Cl. *ff* 3 6 *p*

Sass. Alto *ff* 3 6 *p*

Corno *mf*

Tromba *mf* *p* 3 *ff* 6 *p*

G.C. *ppp* *ff*

T.-t. *p* *f*

Piano *f*

Sop. *ff* 3 pleads 3 pleads

Vln. *mf* *ff* *p*

Vc. *mf* *ff* *p*

alla corda 6 3

90

Fl. *ff* *p* *ppp* *ff*

Cl. *ff* *p* *f* *ppp* prendere Clar. Basso

Sass. Alto *ff* *p* *ppp* *f* *espress.*

Tromba *ff* *p* *f* *ppp* mettere sord. straight

G.C. *p* *ff*

T.-t. *p* *mf*

Campane *f* *p*

Piano

Sop. *p* coax flirt

Vln. *f* *p* *f* *ff* *espress.* alla corda 6

Vc. *f* *p* *f* *ff* *espress.* alla corda 5 6

22

94

Fl. *fff espress.*

Sass. Alto *ff* *p*

Corno *ppp* *f* *3* *3* *fff*

Tromba *sord. straight* *f* *3*

Djembe *p* *f* *9*

Congas *f* *9* *ff*

Piano *fff espress.* *3* *3* *fff espress.* *3*

Vln. *6* *6* *6* *alla corda* *fff* *p*

Vc. *6* *5* *5* *fff* *5* *p*

96

Fl. *p* *ff* 3

Sass. Alto *ppp* *ff* 5 5

Corno *mp* 3

Tromba *ff* 3 3 3

Gong *p*

Piano *mf* 3 *mf* 3 3 *mf*

Vln. *f* pizz. 3

Vc. *f* pizz. 3 3

Detailed description: This page of a musical score covers measures 96 and 97. The Flute part (Fl.) begins with a dynamic of *p* and a long breath mark, then moves to *ff* with a triplet of notes. The Saxophone Alto (Sass. Alto) starts with *ppp* and a long breath mark, then moves to *ff* with two quintuplets of notes. The Horn (Corno) part has a dynamic of *mp* and a triplet of notes. The Trombone (Tromba) part starts with *ff* and features three triplet patterns. The Gong part has a single note with a dynamic of *p*. The Piano part consists of two staves with triplet patterns and a dynamic of *mf*. The Violin (Vln.) part starts with a dynamic of *f* and a pizzicato (pizz.) instruction, followed by a triplet. The Viola (Vc.) part also starts with a dynamic of *f* and a pizzicato instruction, followed by two triplet patterns.

98

Fl. *p*

Cl. *mf* *f*

Sass. Alto *> p*

Corno *p*

Tromba *> p*

G.C. *ppp* *mf > p*

W.Ch.

Piano *p* *pp*

Vln. *arco* *ff espress.* *p*

Vc. *arco* *ff espress.* *mf* *p*

prendere Piccolo

101

Fl.

B. Cl.

Sass. Alto

Corno

Tromba

G.C.

T.-t.

Sop.

Vln.

Vc.

p

ff espress.

p

mp

f

ppp

mp

(sord. straight)

ppp

ff

p

f

mf

p < mf

mf

f

p

f espress.

new friends

breathe to-ge-ther

together as | old

ppp

ppp

mp

p

f

ppp

f

ppp

ppp

mp

p

f

ppp

f

vocalizzo con il vibrato molto teatrale
vocalise with a theatrical vibrato

a 3

a 3

24

106

Fl. Piccolo

B. Cl.

p *f*

ff *espress.* *ff* *espress.*

Corno

Tromba

ppp *mp* *ppp* *f*

ppp *mp* *ppp* *f*

Sop.

mf

red car rests between hot tar and marsh

Vln.

Vc.

ppp *mp* *ppp* *mp* *f* *p*

ppp *mp* *ppp* *mp* *f* *p*

109

Picc. *ff* *p* *f* *p* *ff*

B. Cl. *ppp* *ff*

Sass. Alto *ppp* *ff*

Corno *p* *ppp* *ppp* *ff*

Tromba *> p* *ppp* *f* *p* *ppp* *ff*

G.C. *ppp* *ff* *ét.*

T.-t. *p* *mf*

Sop. *ff*

more intrigue here than scentless lavender fields
mf

Vln. *f* *p* *ff* *p* *ff*

Vc. *f* *p* *ff* *p* *ff* lasciare vibrare

6

4

26

Picc. *112*
 B. Cl.
 Sass. Alto

Corno
 Tromba
 T.-t.

cambiare a sord. harmon + wa-wa

Sop.

perched on random tree stump
mf

photography
mf

I share
 po-e-try

6

4

26

Vln.
 Vc.

116

Picc. *pp* *ff espress.* *p* *p*

B. Cl. *ppp* *p* *ppp* *ppp*

Sass. Alto *p* *pp*

Corno

Tromba *p* *pp* *togliere sord.*

Piano *p*

Sop. *p* *mf* *p* *mf* *p*

she lives in pho-to - gra - phy — cap-tures curve line — re

leans | precariously |

p

Vln. *ppp*

Vc. *ppp*

121

Picc. *ppp* *ppp* *f*

B. Cl. *f* 3 *ppp* *ppp* *f*

Sass. Alto *ppp* *ppp* *f*

Corno

Tromba *aperto* *ppp* *f*

G.C.

Gong metallo *p*

T.-t. metallo *p*

Sop. *pp*

- flec-tion of a mas - ter-piece less per-fect than her eye —

through lens
pp sussurrando
 whispering

Vln. *ppp* sul pont. *f*

Vc. *ppp* sul pont. *f*

128

Picc. *p* *f*

B. Cl. *p* *f*

Sass. Alto *p*

Corno *f*

Tromba *mp*

Sop. *f*

keen sight

Detailed description: This page of a musical score, numbered 46 and 27, features six staves for different instruments. The Piccolo (Picc.) staff starts at measure 128 with a piano (*p*) dynamic and a 7-measure rest, followed by a melodic line with a 7-measure slur. The Bass Clarinet (B. Cl.) staff begins with a piano (*p*) dynamic and a 7-measure rest, then plays a melodic line that reaches a forte (*f*) dynamic. The Saxophone Alto (Sass. Alto) staff starts with a piano (*p*) dynamic and a 7-measure rest, followed by a melodic line with 5-measure slurs. The Horn (Corno) staff begins with a forte (*f*) dynamic and a 7-measure rest, then plays a melodic line with a 3-measure slur. The Trombone (Tromba) staff starts with a mezzo-piano (*mp*) dynamic and a 7-measure rest, followed by a melodic line with 3-measure slurs. The Soprano (Sop.) staff begins with a forte (*f*) dynamic and a 7-measure rest, then plays a melodic line. The text 'keen sight' is written below the Soprano staff.

129

Picc. *f* *p*

Sass. Alto *ff*

Corno *ff*

Tromba *ff*

Campane *f* *ff*

Piano *p* *f*

Detailed description: This page of a musical score, numbered 129, features six staves. The Piccolo part (Picc.) begins with a melodic line marked *f* (forte) and concludes with a descending scale marked *p* (piano). The Alto Saxophone (Sass. Alto) plays a melodic line marked *ff* (fortissimo). The Horn (Corno) and Trumpet (Tromba) parts feature a triplet of notes marked *ff*. The Campana (bells) part consists of two notes, one marked *f* and the other *ff*. The Piano part is divided into two systems, each featuring a melodic line with a 7-measure rest, marked *p* and *f* respectively.

130

B. Cl.

Sass. Alto

Corno

Tromba

T.-t.

Campane

Piano

Vc.

p *f* *ff* *mf* *ppp* *p* *8^{va}* *ppp* *p* *f* *pp*

28 a tempo

132 ♩ = ca. 68

Sass. Alto

Corno

Tromba

T.-t.

Campane

Sop.

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

ears cocked

134

Picc. *ppp* *f* *ff*

B. Cl. *p* *f* *ff*³

Sass. Alto *f*

Corno *fff*

Tromba *fff*

T.-t. *mf* *f*

Campane *ff* *fff*

Vln. *p* *f*

Vc. *p* *f*

alla corda pos. nat.

3 5 6 7

29 a tempo

♩ = ca. 68

136

Picc.

B. Cl.

Sass. Alto

Corno

Tromba

Gong

Piano

Sop.

29 a tempo

♩ = ca. 68

Vln.

Vc.

139

Picc. *ppp* *f*

B. Cl. *fff*

Sass. Alto *ff* *p*

Corno *ff* *ppp* togliere sord.

Tromba *f espress.* *p*

G.C. *p* *ff*

T.-t. *p*

Piano *p* *ppp*

Sop. *p* la -

hold visual soundscapes *f* *p*

30

Vln. *ff* *p*

Vc. *ff* *p*

141

Picc. *ppp* *ff* *p*

B. Cl. *f* 3

Sass. Alto *p* 7 *f* 3

Corno *f* *ff* senza sord.

Tromba *f* *ff* (sord. cup) 3

T.-t. *f*

Campane *f*

Sop. *f* *ff*
 ter frame in words un e - qual un e qual to ly - ri-cal in-ter-val

Vln. *f espress.* *p* 6 6 *f* 6 6 3

Vc. *f espress.* *p* 6 6 *f* 6 6 3

144

Picc. *f*

B. Cl. *ff* *p* *pp* *f*

Sass. Alto *ppp*

Corno *ppp* *f*

Tromba *fff* *ppp* *f*

W.Ch.

Campane *ff* *f*

Sop. *p* *f*
in-ter- val -

of time
pp *sussurrando*
whispering

Vln.

Vc.

147

Picc. *f* *p*

B. Cl. *f* *ff* *p*

Sass. Alto *p* *f* *p*

Corno *ff* *p*

Tromba *ff* *fff* *p*

Congas *p*

Campane *f* *ff* *f*

Sop. *ff*
ni - mi - ta - ble

Vln. *f*

Vc. *f* 1 dita

149

Picc. *p* *ff espress.* *mf* *mp* *f* *p* *f*

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

Sass. Alto *f* *p* *f espress.*

Corno *ppp* *p*

Tromba *ff espress.* *mf* cambiare sord. mettere sord. straight

Congas *f*

Sop. *p* *p* *f*
we laugh mar vel

Vln. *ppp*

Vc. *ppp*

152

Picc. *p* *pp*

B. Cl. *p*

Sass. Alto *p* *ppp*

Corno *3* *pp* *ppp*

Tromba *sord. straight* *ppp* *pp*

Sop. *p* *3* *3*
 in - hale with skin swal - low swamp whole

Vln. *ppp*

Vc. *ppp*

33

156

Picc. *ppp*

B. Cl. *pp* *f* *ppp*

Tromba *ppp*

Sop. *pp* *ppp*
 sus - pen - ded

33

Vln. *p* *ppp*

Vc. *p* *ppp*