

Ikon

for violin and chamber orchestra

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Ikona (January 2009) for violin and chamber orchestra, like **L'Icône St. Nicolas** (December 2008) for violin, percussion and nine instruments, and the earlier **Ikona** (September 2008) for violin and piano are all musical representations of a 19th-century Russian house icon of St. Nicolas acquired by the composer in Tallinn, Estonia in June 2008.

Three elements are present in the iconic rendering: a triangle (created from the crosses of the stole), a square (book of the Gospels), and three circles (in which the figures of the saint, as well as Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed specifically through a "window" created by the triangle.

The 36x36 matrices are themselves based on collections of trichords (3x3).

Although popularized in western myth as Santa Claus, St. Nicolas was known for his generosity to children, justice for the oppressed, and the struggle to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3.

All three works are formalized in three sections, and follow in general ways not only the scansion of the Lord's Prayer, in Russian, but the musical rendering of three ideas: the linear (the word), the vertical (space), and the connection between the two in the way a member of the Eastern Orthodox Church might sign the cross (top, down, right, left).

-**Ikona** was premiered on a 14-recital tour of the MidWest and East Coast (September/October, 2008) by Wolfgang David, violin and the composer at the piano.

-**L'Icône St. Nicolas** was premiered by Jeff Milarsky and the Manhattan Sinfonietta (Aaron Boyd, violin & Tom Kolor, percussion) in Merkin Hall, New York on February 17, 2009.

-**Ikona** was premiered at Coe College on April 18, 2009 by Joseph Dangerfield and the Coe College Orchestra, Cedar Rapids, Iowa, with Wolfgang David, violin soloist.

Instrumentation

Flute (dbl piccolo)

Oboe

Clarinet in B \flat

Horn in F

3 percussion

I. Vibraphone

Triangle

2 Wood Blocks

3 Tom Drums

II. Glockenspiel

Tam-tam

Gong

3 Tibetan Singing Bowls (D, F \sharp , A)

Clave

Maracas

III. Crotales

Suspended cymbal

3 Tibetan Singing Bowls (C, E, G)

Bass Drum

5 Temple Blocks

Piano/celesta

Violin solo

Strings

Transposed Score

Duration: 14 minutes

The diagram shows three staves of percussion notation, each with a treble clef and a series of 'x' marks indicating rhythmic patterns. Above the staves, the instruments are listed: Triangle, Wood Blocks, 3 Tom drums, Gong, Tam-tam, Maracas, Clave, sus cymbal, Bass Drum, and 5 Temple Blocks.

Percussion I / Vibraphone
 Triangle: x (measure 1), x (measure 2), x (measure 3)
 Wood Blocks: x (measure 1), x (measure 2), x (measure 3)
 3 Tom drums: x (measure 1), x (measure 2), x (measure 3)

Percussion II / Glockenspiel
 Gong, Tam-tam: x (measure 1), x (measure 2), x (measure 3)
 Maracas: x (measure 1), x (measure 2), x (measure 3)
 Clave: x (measure 1), x (measure 2), x (measure 3)

Percussion III / Crotales
 sus cymbal: x (measure 1), x (measure 2), x (measure 3)
 Bass Drum: x (measure 1), x (measure 2), x (measure 3)
 5 Temple Blocks: x (measure 1), x (measure 2), x (measure 3)

Икон (Икона)

for violin and chamber orchestra

♩ = 60

Flute *f.t.*
f *p* *f* *p* *f*

Oboe
p *f* *p*

Clarinet in B♭
p *f* *p* *f* *p* *p*

Horn in F
f *p* *p* *f*

Percussion I
Vibraphone motor off
f *p dampen bar* *p* *f* *p*

Percussion II
Tam-tam
ppp *f* *Gong* *Tam-tam*
p

Percussion III
Sus cymbal
f scrape with metal stick

Piano
f *p* *p on keys* *R.H.*
only G# & C# are muted with LH nearest pin block - use L.H. to mute string *on keys*

Violin
♩ = 60

Violin I
p *f* *p* *f* *p*

Violin II
p *f* *p* *f* *p*

Viola
f *p* *f* *p*

Violoncello
f *p* *f* *p*

Contrabass
f *p*

A

7

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

ppp

p

f

pp

p

mf

f

p

mp

p

ppp

f

p

f

mf

p

f

mp

p

ff

p

Tibetan Singing Bowl (use Perc III)

[to Glock]

Bass Drum

sul tasto

nat.

sul tasto

nat.

sul pont.

nat.

sfz f

GOMPPER:Ikon II

14

Fl. *pp*

Ob. *pp*

Cl.

Hn.

Perc. I *p*

Perc. II

Perc. III

Pno. *pp* *p*

Viol. *pp* *sfz f* *p* *sul pont.* *nat.* *pp*

Vln. I

Vln. II *ppp*

Vla. *pp* *sul C*

Vc. *pp*

Cb.

22

Fl. *p* *sf mp*

Ob.

Cl. *p* *mp*

Hn.

Perc. I

Perc. II

Perc. III

Pno. *ppp* (release L.H.) *pp*

Vln. *sfz f* *p* *sfz* *sfz f p* *mp* (L.H. pizz) sul pont. nat.

Vln. I

Vln. II *p*

Vla. nat. *p*

Vc.

Cb.

26

Fl. *sf mf* *p* *mf* *p*

Ob. *p*

Cl. *p < sf mf* *p*

Hn. *sfz p* *pp*

Perc. I *Ped.*

Perc. II *Glockenspiel* *p* *sempre*

Perc. III

Pno. *sfz* *Ped.*

Vln. *(LH pizz.)* *sul pont.* *8va* *nat.* *8va* *ppp* *sfz p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* *solo* *tutti*

Vc. *altri* *mf* *p*

Cb. *p*

30

Fl. *p* *mf* *p*

Ob. *p*

Cl. *p* *mf* *p*

Hn. *p*

Perc. I *p*

Perc. II *p*

Perc. III

Pno. (release L.H.) *Red.*

Vln. *sul pont.* *nat.* *mp* *p* *f* *pizz*
LH pizz

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb.

41

Fl. *mf* *p* *mp* *mf* *p*

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

Cl. *mp* *mf*

Hn. *mf* *p* *mp* *f* *p*

Perc. I *mf* *p* *mp* *f* *p*

Perc. II *mf* *p* *mp* *f* *p*

Perc. III

Pno.

Vln. *mf* *p* *mp* *mf*

Vln. I *mf* *p* *mp* *mf*

Vln. II *mf* *p* *mp* *mf*

Vla. *mf* *p* *mp* *mf*

Vc. *mf* *p* *mp* *mf*

Cb. *mf* *p* *mp* *mf*

[to gongs]

GOMPPER:Ikön II

poco accel. C A tempo (♩=60)

46

f.t.

Fl.

mf > p mf > p pp mf mp p

Ob.

p mp pp pp

Cl.

p mp p pp

Hn.

pp

Perc. I

pp

Gong

Tam-tam

Perc. II

ppp

Perc. III

Pno.

poco accel. C A tempo (♩=60)

Vln.

sfz p sfz pizz.

Vln. I

sul pont. nat. pp p

Vln. II

sul pont. nat. pp p

Vla.

sul pont. (sul C) pp p

Vc.

sul pont. pp p pizz.

Cb.

p

55

Fl. *p* *mp* *p* *mf* *p*

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

Cl.

Hn.

Perc. I *sfz* *sfz*

Perc. II

Perc. III

Pno.

Vln. *p* *sfz* *sfz* *sfz* *sfz* *arco* *mp* *p* *sfz* *sfz*

Vln. I *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *altri* *mf* *p* *mf* *p*

Cb. *tutti pizz*

59

Fl. *p* *mf* *p* *f* *f.t.* *mf* *mf* *f.t.*

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

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

Hn. *mp* *mf* *p*

Perc. I *5*

Perc. II

Perc. III

Pno. *sfz* *sfz*

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

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *pizz.* *arco* *mf* *f*

Cb. *1. arco* *tutti pizz.* *arco* *f*

altri: *pizz.*

D
Recitative
♩ = 100

2
① (1*)
②

63

Picc. *nat.* **3** [change to picc quickly!] **3** **2** *f > p*

Fl. *pp*

Ob. *f > p*

Cl. *f > p*

Hn.

Perc. I **Vibraphone** *p*

Perc. II **Glock** *p*

Perc. III **Crotales** *p*

Pno. *p* on keys *sfz*

Red.

D
Recitative
♩ = 100

Vln. *col legno* *p* **3** *s.p. nat.* **3** **2**

Vln. I *p* [mute on] mute *f*

Vln. II *p* [mute on] mute *f*

Vla. *p* [mute on] mute *f*

Vc. *p* [mute on] mute *f*

Cb. *p*

(* all grace notes should be played on the beat)

① ② ③ ① ② ③ ① ② ③ ① ② ③

67

Picc. *f* *p*

Ob. *f* *p*

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno. *sfz*
Red.

Vln.

Vln. I *> p* *f* *p*

Vln. II *> p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb.

4

5

① ② ① ② ③ ① ② ③ ④ ① ② ① ② ③ 17

71

Picc. *f* *p* **3** **4** **2** **3**

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

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

Hn. *p*

Perc. I

Perc. II

Perc. III

Pno. *sfz*
Ped. Ped.

Vln. **3** **4** **2** **3**

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

Vla. *f* *p* *f* *p*

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

Cb.

6

7

① ② ① ② ③ ④

76

Picc. *f* *p* *p* *rall.*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Hn. *p* *ppp*

Perc. I

Perc. II

Perc. III

Pno. *sfz* *p*

Vln. *p* *p* *rall.*

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb.

E

Meno mosso (♩=76)

Flute

80

Fl. *p*

Ob.

Cl.

Hn.

Perc. I *pp* *p* *mp* *mf*

Perc. II *pp*

Perc. III *pp*

Pno. *pp* *p* *mf* *mf*

E

Meno mosso (♩=76)

Vln. *p* *cresc*

Vln. I [mute off] *pizz* *sfz* *arco* *p*

Vln. II [mute off] *pizz* *sfz* *arco* *p*

Vla. *pizz* [mute off] *arco* *p*

Vc. *sfz* [mute off] *arco* *p*

Cb.

F

84

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

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

Hn. *mp* *mf* *p*

Perc. I *f* [to Triangle] *

Perc. II

Perc. III Sus Cymbal *p*

Pno. *f*

F

Vln. *f*

Vln. I *mf* *mp* *f* *p*

Vln. II *mf* *mp* *f* *p*

Vla. *mf* *mp* *f* *p*

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

Cb. *mf* *mp*

87

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

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

Hn. *mp* *p* *mf*

Perc. I

Perc. II

Perc. III *mf* *mf*

Pno. *f* *mf* *mf*

Vln. *f* *f*

Vln. I *mf* *mp*

Vln. II *mf* *mp* 1.solo

Vla. *mf* *mf* 5 *tr* 5

Vc. *mf* *mf* 1.solo *mf* 5 *p* 5 altri *mf*

Cb. *mf* *mp*

H "Song of St. Nicolas"

♩=84

108

Fl. *pp* *p*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Perc. I Triangle *ppp*

Perc. II

Perc. III Temple Blocks *pp*

Pno. (8)

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 108. The Flute part begins with a *pp* dynamic and a *p* dynamic later. The Oboe and Clarinet parts are marked *pp*. The Horn part is marked *pp*. Percussion I plays a Triangle marked *ppp*. Percussion II and Percussion III play Temple Blocks marked *pp*. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a circled 8 indicating a repeat.

H "Song of St. Nicolas"

♩=84

Vln. pizz.

Vln. I

Vln. II

Vla.

Vc. 1. solo *p* s.p. nat. *p* s.p. nat. *p* *pp*

Cb. 1. solo *p* *ppp*

Detailed description: This block contains the musical score for the string section. The Violin I and Violin II parts are marked *pizz.* (pizzicato). The Viola part is marked *p*. The Violoncello part is marked *p* and *pp*. The Contrabass part is marked *p* and *ppp*. The score includes various articulations such as *s.p. nat.* (sul ponticello naturale) and *ppp* (pianissimo).

116

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Perc. I
Wood Blocks *p*

Perc. II
Clave (mounted) *p*

Perc. III *ppp*

Pno.

Vln. *p* sul tasto arco

Vln. I

Vln. II

Vla.

Cb. 1. solo *ppp*
sounds octave lower

123

Fl. *p*

Ob. *p* 3 *mp*

Cl. *p* poco

Hn.

Perc. I Wood Blocks Triangle
(Clave) [to glock] *ppp* *p*

Perc. II (T.B.) 3 *pp*

Perc. III *p*

Pno. *sfz* *p* 5 *Red.* *secco*

Vln. *pp* molto legato

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb.

130

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

short

138

Fl. *p* *mp* *p*

Ob. *p* *mp*

Cl. *mp* *p* *mp* *pp*

Hn. *mp*

Perc. I

Perc. II

Perc. III

Pno.

Vln. *p* *mp* *p*

Vln. I *p* *mp* *p* *p*

Vln. II *p* *mp* *p* *pp*

Vla. *p* *mp* *p* *pp*

Vc. *p*

Cb. *pp*

Detailed description: This page of a musical score covers measures 138 to 141. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion parts for Percussion I, II, and III are also present. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo), along with trills and slurs. The key signature has one flat, and the time signature is 4/4.

poco accel. (♩ = 90) (♩ = 60) rall. ♩ = 54

J "Night Waltz"

143

Fl. *mf* *p*

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

Cl. *p* *p* *mf*

Hn. *p* *mf*

Perc. I Tom Drums *pp* *mp* *pp*

Perc. II Glock *p*

Perc. III Bass Drum *mp* *p*

Pno.

poco accel. (♩ = 90) (♩ = 60) rall. ♩ = 54

J "Night Waltz"

Vln. *mf* *pizz.* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *pizz.* *mf*

149

Fl. *tongue slap*
sf mp pp

Ob. *p*

Cl.

Hn.

Perc. I *Wood Blocks*
pp

Perc. II (soft mallet) *Tam-tam* *Gong (thin metal stick)*
p (*scrape*) (*scrape*)

Perc. III *mp* *p*

Pno. *p secco*
pp
sost. Ped.

Vln. *sul pont. arco* *f* *sfz p* *pizz.* *sul pont. arco*

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vc. *pizz.* *sfz* [sul A] 1. solo

Cb. *sfz*

154

tongue slap + +

sf mp sf

Fl.

Ob.

Cl.

Hn.

Perc. I *p pp*

Perc. II (scrape)

Perc. III *mp p mp p*

Pno.

Vln. *sfz p sfz p sfz p sfz*

sul pont. arco

Vln. I [sul D] [sul A]

Vln. II [sul D] [sul A]

Vla. [sul D] [sul A]

Vc. [sul D] tutti [sul A]

Cb.

159

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp*

(scrape)

mp *p*

sul pont.

sfz p

p sfz p sfz p sfzff

f

f

div. arco

mf *p*

arco

p

sost. Ped.

*

165

Fl. *p* *mp* >

Ob. *p* *mp* >

Cl. *p* *mp* >

Hn. *p* *mp* >

Perc. I Triangle *pp* Wood Blocks *p*

Perc. II Clave

Perc. III sus. cymbal *p* Temple Blocks *p*

Pno. *sf* *sfz* *sfz* *sfz* *

Vln. *ppp* arco *p sfz p sfz p sfz p sfz* pizz. *f p*

Vln. I *f p*

Vln. II *f p*

Vla. *mp* > *p* div.

Vc. sul pont. *sfz* *sfz* *sfz* *sfz* *p* div. *p*

Cb. sul pont. arco *sfz* *sfz* *sfz* *sfz*

179

Fl.

Ob.

Cl.

Hn.

Perc. I
Vibraphone
pp
Maracas
Ped.
* Ped.

Perc. II
p

Perc. III

Pno.

Vln.
col legno
nat.
col legno
nat.

Vln. I
pp
ord.

Vln. II
pp
ord.

Vla.
pp
ord.

Vc.

Cb.

K "Song of St. Nicolas II"
♩ = 76

187

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

p dolce

pp

pp

*

*

K "Song of St. Nicolas II"
♩ = 76

col legno

nat.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp dolce

mf

p

mp

p

p

p

p

p

mp

mp

mp

p

mp

p

mp

p

mp

accel. **L** ♩ = 96

203

Fl. *pp* *cresc poco a poco*

Ob. *mf >* *pp* *cresc poco a poco*

Cl. *p* *pp* *cresc poco a poco*

Hn. *pp* *cresc poco a poco*

Perc. I Tom Drums *p*

Perc. II Clave *p*

Perc. III Temple Blocks *pp* *cresc poco a poco*

Pno. *pp* *cresc.*

Vln. *p* *f* **L** ^{Red.} ♩ = 96

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p* *tr*

Vc. *div p* *f* *p*

Cb. *f* *p*

208

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*play as member of ensemble (ritornello)
as an option, the soloist can tacet from here to bar 239*

p

p

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

211

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Perc. I

Perc. II

Perc. III

Pno. *p*

Vln. *cresc.*

Vln. I *cresc. poco a poco* *mf*

Vln. II *cresc. poco a poco* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

214

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Perc. I

Perc. II *mp*

Perc. III *mp*

Pno. *Red.*

Vln. *tr*

Vln. I *dim* *p* *tr*

Vln. II *dim* *p* *tr*

Vla. *dim* *p* *tr*

Vc. *dim* *p* *tr*

Cb.

Detailed description: This page of a musical score covers measures 214, 215, and 216. The woodwind section (Flute, Oboe, Clarinet, Horn) plays melodic lines with a mezzo-piano (*mp*) dynamic. The percussion section (Perc. I, II, III) provides rhythmic accompaniment, with Perc. II and III also marked *mp*. The piano part features a complex harmonic texture with frequent accidentals and is marked *Red.* (Reduced). The string section (Violins I and II, Viola, Violoncello) plays a rhythmic pattern of eighth notes, with dynamic markings of *dim* (diminuendo) and *p* (piano), and includes trills (*tr*) in the upper staves.

220

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. I

Perc. II

Perc. III

Pno. *mf*

Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

226

Fl.
Ob.
Cl.
Hn.
Perc. I
Perc. II
Perc. III
Pno.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *cresc.* *fff* *8va*

f *p* *sfz*

235

Fl. *f* *p* *p*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Hn. *f* *p* *p*

Perc. I Triangle *f*

Perc. II Gong *pp*

Perc. III Bass Drum *p*

Pno. *f* *p* *p*

Vln. *mf* *p*

Vln. I *ff* *p* *p*

Vln. II *ff* *p* *p*

Vla. *ff* *p* *p*

Vc. *ff* *p* *p*

Cb. *ff* *p*

Red. *

242 [to picc]

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *mf* *pp*

Perc. I **Vibraphone**
pp dead strokes

Perc. II *mf*

Perc. III *f*

Pno. *mp* *pp*
(8)...1 loco

Vln. *poco*

Vln. I *mf* *p* *mp* *p* *pp* [mute on]

Vln. II *mf* *p* *mp* *p* *pp* [mute on]

Vla. *mf* *p* *mp* *mf* *p* *pp* [mute on]

Vc. *mf* *p* *mp* *p* *pp* [mute on]

Cb. *mf* *p* *mp* *pp*

253

Picc.

Ob. *p*

Cl.

Hn. *pp*

Perc. I

Perc. II Glock. *p yam*
pp

Perc. III

Pno.

Vln. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

257 **Piccolo**

p

ppp

dim.

Picc.
Ob.
Cl.
Hn.
Perc. I
Perc. II
Perc. III
Pno.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 257, features a Piccolo part at the top. The Piccolo line begins with a dynamic marking of *p* and includes a **Piccolo** instruction. The woodwind section includes Oboe, Clarinet, and Horn parts. The Horn part has a dynamic marking of *ppp*. The Percussion section consists of three parts (I, II, III). The Piano part is highly active with complex rhythmic patterns. The Violin section includes a *dim.* marking. The string section includes Violin I and II, Viola, Violoncello, and Contrabass.

260

[to flute, quickly!]

Picc.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Cel.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

263 **Flute**

Fl. *p*

Ob.

Cl.

Hn. *ppp*

Perc. I

Perc. II

Perc. III

Cel.

Vln. *calm*
play ♩ = 60, slower than conductor

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp*
1. solo
(sul D)

269

Fl.

Ob.

Cl.

Hn.

Perc. I
ppp
Tibetan Singing Bowls

Perc. II
ppp
Tibetan Singing Bowls

Perc. III
ppp

Cel.
Red.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.