

Pande Shahov

the sound of the water
says what I think

for dancers and five players

2010

Composer's note

This music for dance was commissioned by the Royal Holloway University of London for the *Physical Sound* project, part of the *Creative Campus Initiative*. As one of the project in the run-up of the London Olympic Games, the *Creative Campus Initiative* aimed at energising the community and celebrating the fact that this unique event was coming to Britain. As some of the Olympic competition events were going to take place at RHUL training rowing grounds on the Thames, the theme of this project was *water*. I had several conversations with the choreographer Teet Kask before I began composing. I wanted to create a 'fluid' sound, based on evolving patterns.

The first movement starts with an unfolding pattern, with Phrygian modal elements. This gives it a mystical character. Quickly after the initial unfolding section, energetic and exciting passages follow, accented by vibraphone and unpitched percussion. Flute and oboe are paired up, as are violin and cello.

The second movement starts with a solo oboe. Dramatic accents are played by bass drum and this movement creates a feeling of a ritual. As the texture thickens, the drum patterns intensify as well. Again, instruments are paired up in *pas de deux* manner, exploring various dyads. High piccolo sound is contrasted by the low *sul ponticello* strings in detached tremolo. The movement ends with only bass drum.

The central movement is based on a slow ostinato. The vibraphone player alternates between using a mallet and a bow. Strings often use harmonics, including double natural harmonics. Alto flute and triangle added to the magical ambience. The bass drum again is used to accentuate beginning of phrases, followed with a quaver delay by the triangle.

The fourth movement is built around the Macedonian folk song *Zaydi, zaydi, yasno sontse* (*Set, set, you bright sun*), a well-known song in which the singer tells the sun to set; the leaves on the trees to stop fluttering; the river to stop flowing. It was exactly that last sentence which provoked me to include this song. I decided to give the melody to the vibraphone. I tried to give a new quality the song by harmonising it in dyads.

The final movement has the vigour of the first one and it even felt slightly faster. Violin and cello are reunited in a *pas de deux*, creating a sense of quiet urgency. The flute has quick semi-quaver passages and creates effects of little *arabesques*. The vibraphone accentuates important moments, especially at the end of flourishes. Temple blocks and wind chimes add somewhat exotic colour to this movement. I wanted to revisit the idea of unfolding patterns from the first movement.

Instrumentation:

flute (=picc, alto)

oboe (=cor ang.)

percussion (1 player)

vibraphone (and bow)

concert bass drums

kick bass drum

suspended cymbal

triangle

snare drum

gong

temple blocks

chimes

violin

cello

Commissioned by Royal Holloway University of London
for the Creative Campus Initiative

Premiered on 6 June 2010 at Royal Holloway University of London
with CHOMA Ensemble under direction of Mark Bowden

Choreography by Teet Kask.

The score is in C.

Duration: 15 min.

Score in C

the sound of the water says what I think

a choreographic suite

I

Pande Shahov

$\text{♩} = 152$

Musical score for measures 1-6. The score is in 7/8 time and C major. It features five staves: Flute, Oboe, Vibraphone, Violin, and Violoncello. The Flute and Vibraphone parts begin with a half note G4 (piano, *p*). The Violin part has a rest for the first two measures, then plays a half note G4 (piano, *p*) in measure 3, which transitions to a half note F#4 (pianissimo, *ppp*) in measure 4. The Violoncello part plays a half note G2 (piano, *p*) in measure 1, which transitions to a half note F#2 (pianissimo, *ppp*) in measure 2. The Oboe part has rests throughout. A double bar line is present at the end of measure 6.

7

Musical score for measures 7-10. The score continues from the previous page. The Flute and Vibraphone parts begin with a half note G4 (piano, *p*). The Violin part has a rest for the first two measures, then plays a half note G4 (piano, *p*) in measure 3, which transitions to a half note F#4 (pianissimo, *ppp*) in measure 4. The Violoncello part plays a half note G2 (piano, *p*) in measure 1, which transitions to a half note F#2 (pianissimo, *ppp*) in measure 2. The Oboe part has rests throughout.

12 **A**

Fl.

Ob.

Vib.

Vln.

Vc.

p *ppp* *p* *ppp*

p > ppp *p > ppp* *p > ppp* *p > ppp*



17

Fl.

Ob.

Vib.

Vln.

Vc.

p *p* *p* *ppp*

p > ppp *p* *ppp*

B

22

Fl.

Ob.

Vib.

Vln.

Vc.

p *mf* *p*

p *ppp* *p* *ppp*

p *ppp* *p* *ppp*



27

Fl.

Ob.

Vib.

Vln.

Vc.

p *ppp* *p* *ppp*

p *ppp* *p* *ppp* *p* *ppp* *p*

31

Fl.

Ob.

Vib.

Vln.

Vc.

ppp

ppp



35

Fl.

Ob.

Vib.

Vln.

Vc.

p

mf

p *ppp*

p *ppp*

p *ppp*

39 C

Fl. *p* *p*

Ob. *p*

Vib. *p*

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

Vcl. *p* *ppp* *p* *ppp* *f* *ppp*

pizz. *arco* *pizz.*



44

Fl. *p* *p*

Ob. *mf* *ppp* *p*

Vib. *mf* *p* *mf*

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

Vcl. *arco* *p* *ppp* *ppp*

pizz. *arco*

48

Fl.

Ob.

Vib.

Vln.

Vc.

mf *ppp* *p* *mf* *p*

mf *p* *mf*

ppp *mf* *ppp* *f* *ppp*

mf *ppp* *p* *ppp*

pizz.



52

Fl.

Ob.

Vib.

Vln.

Vc.

ff *f* *ppp* *p*

ff *f* *mf* *pp* *p*

f *p* *p*

mf *ppp* *f*

mf *ppp* *ppp* *p* *ppp*

8^{va}

arco

pizz.

56

Fl. *mf* *p* *ff*

Ob. *mf* *p* *ff*

Vib. *mf* *f* *p*

Vln. *mf* *ppp*

Vc. *ppp* *mf* *ppp*

8^{va}

arco



59

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Vib. *p* *mf*

Vln. *f* pizz.

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

E

Musical score for measures 62-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Starts at measure 62 with a dynamic of *ff*. Features triplet eighth notes in measures 62 and 63, and a triplet quarter note in measure 64.
- Ob.:** Starts at measure 62 with a dynamic of *ff*. Features a triplet eighth note in measure 63.
- Vib.:** Starts at measure 62 with a dynamic of *f*. Features a slur over measures 62-63 and a dynamic change to *p* in measure 64.
- Vln.:** Starts at measure 62 with a dynamic of *f*. Features a dynamic change to *mf* in measure 64 and a dynamic change to *ppp* in measure 65. The instruction "arco" is written above the staff.
- Vc.:** Starts at measure 62 with a dynamic of *mf*. Features a dynamic change to *ppp* in measure 63 and a dynamic change to *mf* in measure 64.



Musical score for measures 65-67. The score includes parts for Flute (Fl.), Oboe (Ob.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Starts at measure 65 with a dynamic of *p*. Features a triplet eighth note in measure 67.
- Ob.:** Starts at measure 65 with a dynamic of *p*. Features a triplet eighth note in measure 67.
- Perc.:** Features a Cymbal (Cym.) hit in measure 65 with a dynamic of *mf*.
- Vib.:** Starts at measure 65 with a dynamic of *mf*.
- Vln.:** Starts at measure 65 with a dynamic of *p*. The instruction "arco" is written above the staff.
- Vc.:** Starts at measure 65 with a dynamic of *p*. The instruction "arco" is written above the staff.

68

Fl. *ff* *f* *mf* *p*

Ob. *ff* *f* *mf*

Perc. Trgl.

Vib.

Vln. *f* *f*

Vc. *f* *f*

70

Fl. *mf* *p* *p*

Ob. *p* *p*

Perc. Cym. *mf*

Vib. *f*

Vln. arco *p*

Vc. arco *p*

72 **G**

Fl. *ff* *f* *mf* *mf*

Ob. *ff*

Perc. Trgl. *f*

Vib. *ff* *ff*

Vln. *f* *f*

Vc. *f* *f* *mf*



75

Fl. *f*

Ob. *mf*

Vib.

Vln. *mf*

Vc.

H

79

Fl. *mf* *f*

Ob. (Trgl.) *mf*

Perc. *f*

Vib.

Vln. *mf*

Vc. *mf*

83

Fl. *mf*

Ob.

Vib.

Vln.

Vc.

86

Fl. *mf*

Ob. *mf*

Vib.

Vln. *f*

Vc. *f*



90

Fl. *f* *ff*

Ob. *ff*

Vib. *ff* gliss.

Vln. *f* gliss.

Vc. *f* gliss.

II

♩=72

Piccolo

Oboe

Bass Drum

Gong

Vibraphone

Violin

Violoncello

Ob.

B. D.

Gong

Vib.

Vln.

Vc.

12

Ob. *pp* *ff* *mf* *p* *ff* *pp* *mf*

B. D.

Gong

Vln.

Vc.

B

pppp

pppp



18

Ob. *pp* *ff*

B. D.

Gong

Vln. *f* *pppp*

Vc. *f* *pppp*

22 C

Ob. *ppp*

B. D. *f* \rightrightarrows *p*

Vln. \rightrightarrows *p* \leftarrow *f*

Vc. \rightrightarrows *p* \leftarrow *f*



26

Picc.

Ob. *pp* \rightrightarrows *mf* \rightrightarrows *p*

B. D. *f* \rightrightarrows *p* *p* *f* \rightrightarrows *p*

Gong

Vib.

Vln. *pp* \leftarrow *mf* \rightrightarrows

Vc. *pp*

30

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

Ob. *f* *ff*

B. D. *f* *p*

Vib. *f*

Vln. *pp* *mf* *ff*

Vc. *p*



32

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

Ob. *ff* *f* *ff*

B. D.

Vib. *f*

Vln. *pp* *ff*

Vc. *mf*

D

34

Picc. *ff* *ff* *p* *mf*

Ob. *ff* *f* *ff*

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

Gong

Vib.

Vln. *p* *f* *f*

Vc. *p* *f*



36

Picc. *f* *f* *f* *mf* *f*

Ob. *f* *f* *ff*

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

Vln. *p* *f* *f*

Vc. *p* *f*

38

Picc. *ff* *ff* *p* *mf*

Ob. *ff* *f* *ff*

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

Gong

Vib.

Vln. *p* *f* *f*

Vc. *p* *f*



40

Picc. *f* *f* *f* *mf* *f*

Ob. *f* *f* *ff*

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

Vln. *p* *f* *f*

Vc. *p* *f*

E

42

Picc. *ff* *ff* *p* *mf*

Ob. *ff* *f*

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

Gong

Vln. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *f* *pp* *mf*

Vc. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *f* *pp* *mf*



44

Picc. *ff* *ff* *p* *mf*

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

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

Vib.

Vln. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *f* *pp* *mf*

Vc. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *f* *pp* *mf*

46

Picc. *ff* *p* *ff* *p* *mf*

Ob. *ff* *f* *ff*

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

Vln.

Vc.



48

Picc.

Ob.

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

Vln. *mf* *f* *pp* *mf* *ppp*

Vc. *mf* *f* *pp* *mf* *ppp*

III

♩=120

Alto Flute

Oboe

Bass Drum

Triangle

Vibraphone

Violin

Violoncello

bow

mallets

p

pp

ppp

mf

5

sim.

Vib.

Vln.

Vc.

p

pp

ppp

mf

f

9

take 2 mallets in other hand

Vib.

Vln.

Vc.

ppp

mf

pp

f

ppp

f

ppp

14

A. Fl. *pp* < *mf* >

Ob. *pp* < *mf* >

B. D. *p*

Tri. *f*

Vln. *pp*

Vc. *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*



19

A. Fl. *pp* < *mf* > *pp* < *mf* > *mf* > *pp* < *f* >

Ob. *pp* < *mf* > *pp* < *mf* > *mf* > *pp* < *f* >

B. D. *p*

Tri.

Vib. *p* < *f* > (bow, mallets)

Vln. *pp* *pp* *mf*

Vc. *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*

23

A. Fl. *mf* *p ff* *f*

Ob. *mf* *p ff* *f*

B. D.

Vib.

Vln. *ppp* *mf* *pp* *f*

Vc. *ppp* *mf* *pp* *f* ³



26

A. Fl. *fff* *ppp*

Ob. *fff* *ppp*

B. D. *ff* *ppp* *p* *mf* *p*

Vib.

Vln. *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

30

A. Fl. *pp* < *mf* >

Ob. *pp* < *mf* >

B. D. *mf*

Tri. *f*

Vln. *pp*

Vc. *ppp* < *mf* > *ppp*

Detailed description: This system contains measures 30 through 33. The music is in 4/4 time, with a 3/4 time signature change at measure 31. The woodwinds (A. Fl., Ob.) and strings (Vc.) have dynamic markings of *pp* and *mf*. The B. D. and Tri. parts have markings of *mf* and *f*. The Vln. part has a marking of *pp*. The Vc. part has markings of *ppp* and *mf*.



34

A. Fl. *pp* < *mf* >

Ob. *pp* < *mf* >

B. D. *p*

Tri.

Vib. *p* < *f* >

Vln. *pp*

Vc. *ppp* < *mf* > *ppp*

bow

mallets

Detailed description: This system contains measures 34 through 37. The music is in 4/4 time, with 3/4 time signature changes at measures 35 and 36. The woodwinds (A. Fl., Ob.) have dynamic markings of *pp* and *mf*. The B. D. part has a marking of *p*. The Vib. part has markings of *p* and *f*, with 'bow' and 'mallets' instructions. The Vln. part has a marking of *pp*. The Vc. part has markings of *ppp* and *mf*. A triplet of eighth notes is marked with a '3' in measure 37.

38

A. Fl. *mf* *p ff* *f* *fff*

Ob. *mf* *p ff* *f* *fff*

B. D.

Vib.

Vln. *ppp* *mf* *pp* *f* *ppp* *f*

Vc. *ppp* *mf* *pp* *f* *ppp* *f*



42

A. Fl. *ppp* *pp* *mf*

Ob. *ppp* *pp* *mf*

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

Tri. *f*

Vib. *mf* *p*

Vln. *pp* *pp*

Vc. *ppp* *mf* *ppp*

46

A. Fl. *pp* < *mf* >

Ob. *pp* < *mf* >

B. D. *p*

Tri. *p*

Vib. *p*

Vln. *pp*

Vc. *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*

50

A. Fl. *pp* < *mf* > *mf* < *pp* > *f*

Ob. *pp* < *mf* > *mf* < *pp* > *f*

B. D.

Tri.

Vib. *p* *f*

Vln. *mf* ³ *ppp*

Vc. *ppp* < *mf* > *ppp* *mf* ³ < *f* > *p*

IV

$\text{♩} = 90$

Alto Flute
ppp *p* *ppp* *sim.*

Cor Anglais
ppp *p* *ppp* *sim.*

Vibraphone
mf solo 3

Violin
ppp *p* *ppp* *sim.*

Violoncello
ppp *p* *ppp* *sim.*

8

A. Fl.
7

C. A.
7

Vib.
3

Vln.
7

Vc.
7

12

A. Fl.

C. A.

Vib.

Vln.

Vc.

A

16

A. Fl.

C. A.

Vib.

Vln.

Vc.

pp

mf

21

A. Fl.

C. A.

Vib.

Vln.

Vc.

pp *mf*

pp *mf*

pp *mf*

pp *mf*

26

B

A. Fl.

C. A.

Vib.

Vln.

Vc.

ppp *pp* *f*

ppp *pp* *f*

ppp *p* *f*

C

36

A. Fl. *ppp* *p* *f* *sim.*

C. A. *ppp* *f* *sim.*

Vib. *f*

Vln. *ppp* *f* *sim.*

Vc. *ppp* *f* *sim.*

42

A. Fl. *p* *f* *pp*

C. A. *p* *f* *pp*

Vib.

Vln. *pp* *f* *pp*

Vc. *p* *f* *pp*

D

46

A. Fl. *p* *f*

C. A. *p* *f*

Vib.

Vln. *p* *f*

Vc. *p* *f*

51

A. Fl. *pp* *mf*

C. A. *pp* *mf*

Vib.

Vln. *pp* *mf*

Vc. *pp* *mf*

E

quasi ad libitum

55

A. Fl. *p*

C. A. *p*

Vib. *f*

Vln. *pp*

Vc. *pp*

sempre legato ed espressivo

58

A. Fl.

C. A.

Vib.

Vln.

Vc.

61

A. Fl.

C. A.

Vib.

Vln.

Vc.

Musical score for measures 61-63. The A. Fl. part features a melodic line with triplets and a quintuplet. The C. A. part has a sustained bass line. The Vib. part has rests. The Vln. part has a sustained note. The Vc. part has a sustained bass line.

64

A. Fl.

C. A.

Vib.

Vln.

Vc.

rit.

ppp

ppp

bow 3

mallet l.v.

ppp

ppp

Musical score for measures 64-66. The A. Fl. part has a melodic line with triplets and a long note. The C. A. part has a sustained bass line. The Vib. part has a triplet and a long note. The Vln. part has a sustained note. The Vc. part has a sustained bass line. Dynamics include *ppp* and *rit.* markings. Performance instructions include "bow 3" and "mallet l.v."

♩=132

V

Alto Flute

Oboe

Triangle

Temple Blocks

Violin

Violoncello

p

pizz.

f



5 **A**

A. Fl.

Ob.

Tri.

T. Bl.

Vln.

Vc.

p

3

8

A. Fl.

Ob.

Tri.

T. Bl.

Vln.

Vc.

p

f



11

B

A. Fl.

Ob.

Tri.

T. Bl.

Vln.

Vc.

p

f

14

A. Fl.

Ob.

Tri.

T. Bl.

Vln.

Vc.



C

17

A. Fl.

Ob.

Tri.

T. Bl.

W.Ch.

Vib.

Vln.

Vc.

19

A. Fl. *ff* *mf* *ff* *mf* *ff* *p*

Ob. *f* 3

Vib.

Vln.

Vc.



21

A. Fl. *f* *mf* *f*

Ob. *f*

Vib. *f* l.v.

Vln. *p*

Vc. *f*

23

A. Fl. *ff* *mf* *ff* *mf*

Ob.

Vib.

Vln.

Vc.



24

A. Fl. *ff* *p* *f* *mf* *f*

Ob. *f*

Vib.

Vln.

Vc.

26 **D**

A. Fl. Ob. Vib. Vln. Vc.

f *f* 3

l.v.



29

A. Fl. Ob. B. D. S. D. Tri. Vib. Vln. Vc.

f *f* l.v.

32 E

A. Fl.

Ob.

B. D.

S. D.

Tri.

Vln.

Vc.



35

A. Fl.

Ob.

Tri.

Vib.

Vln.

Vc.

l.v. sempre

f sempre

pizz. *arco*

f *pp* *gliss.*

arco

mf *mf*

38 change to Flute

A. Fl. Ob. T. Bl. Vib. Vln. Vc.

f *gliss.* *pizz.* *arco* *f* *pp* *f* *mf* *mf*

3



41 **F**

Fl. Ob. B. D. Tri. T. Bl. Vib. Vln. Vc.

f *pp* *p* *pizz.* *f* *mf*

44

Fl.

Ob.

Tri.

T. Bl.

Vib.

Vln.

Vc.

mf

5/4



47

Fl.

Ob.

B. D.

Tri.

T. Bl.

Vib.

Vln.

Vc.

f

p

arco

5/4

4/4

50

Fl.

Ob.

B. D.

Tri. *pp*

T. Bl.

Vib.

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

Vc. *f* *mf*



53

Fl.

Ob.

B. D.

Vib.

Vln. *f* *pp* *arco* *gliss.*

Vc. *arco* *mf* *mf*

G

57

Fl. *p* *f* *mf*

Ob.

B. D. *f*

Vib. *f*

Vln. *p* 3

Vc. pizz.



59

Fl. *ff* *mf* *ff* *mf* *ff*

Ob.

B. D.

Vib.

Vln. 3 *f* *ff*

Vc. arco 3 *f* pizz. *ff*

61

Fl. *p* *f* *mf*

B. D.

Cym.

Vib.

Vln. *p*

Vc.

Detailed description: This system contains measures 61 and 62. The Flute part features a melodic line with triplets, starting at *p* and reaching *f* and *mf*. The Bass Drum and Cymbal parts have a single *f* dynamic marking. The Violin part has a triplet at *p*. The Violoncello part has a melodic line with a triplet at *p*.



63

Fl. *ff* *mf* *ff* *mf* *ff*

Ob.

B. D.

Cym.

Vib.

Vln. *f* *ff*

Vc. *f* *ff*

arco *pizz.*

Detailed description: This system contains measures 63 and 64. The Flute part has a melodic line with triplets and dynamics *ff*, *mf*, *ff*, *mf*, and *ff*. The Violin part has a triplet at *f* and a *ff* dynamic. The Violoncello part has a melodic line with a triplet at *f* and a *ff* dynamic, with markings for *arco* and *pizz.*

H

Musical score for measures 65-66. The score includes parts for Flute (Fl.), Oboe (Ob.), Cymbal (Cym.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with a rest, then plays a melodic line with triplets. Dynamics: *p* to *mf*.
- Ob.:** Starts with a rest, then plays a melodic line with triplets. Dynamics: *mf*.
- Cym.:** Plays a single cymbal stroke with a dynamic of *f*.
- Vib.:** Plays a sustained chord with a dynamic of *f*.
- Vln.:** Starts with a rest, then plays a note with a dynamic of *f* and a *pizz.* marking.
- Vc.:** Starts with a rest, then plays a melodic line with a dynamic of *mf*.



Musical score for measures 67-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Drum (B. D.), Triangle (Tri.), Tenor Bass (T. Bl.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Plays a rapid sixteenth-note triplet pattern with a dynamic of *ff*.
- Ob.:** Starts with a rest, then plays a note with a dynamic of *ff*.
- B. D.:** Starts with a rest, then plays a note with a dynamic of *pp*.
- Tri.:** Starts with a rest, then plays a note with a dynamic of *pp*.
- T. Bl.:** Starts with a rest, then plays a melodic line.
- Vib.:** Plays a sustained chord with a dynamic of *f*.
- Vln.:** Starts with a rest, then plays a melodic line with a dynamic of *p* and a *pizz.* marking. Dynamics: *p* to *mf*.
- Vc.:** Starts with a rest, then plays a melodic line with a dynamic of *f* and *mf*.

69 **I**

Fl. *mf*

Ob. *mf*

T. Bl.

Vib. *f*

Vln. *mf*

Vc.

72 **J**

Fl. *mf*

Ob. *mf*

T. Bl.

Vib.

Vln. *f*

Vc. *f*

75

Fl. *p* *mf* 3 3 3

Ob. *mf* 3 3 3 3

T. Bl.

Vib. *ff*

Vln. arco *mf* *gliss.*

Vc. arco



repeat until dancers become completely still
end on conductor's sign

77

Fl. *ff* 3 3 *p*

Ob.

Vib. l.v.

Vln. *p*

Vc. *mf* *p*