

Nocturne: Notes for performers

Following conventional notation, the piccolo sounds an octave above written pitch and the glockenspiel and crotales sound two octaves above written pitch.

Accidentals are written in the traditional manner. I have often added parenthesized courtesy accidentals for clarity.

Any dynamic change not preceded by a hairpin is a *subito* dynamic change.

Percussion consists of a) snare drum, suspended cymbal, sizzle cymbal, timpani & tambourine up to the end of the first movement, and b) vibraphone, crotales, and glockenspiel at the very end of the first movement and throughout the second movement. The percussionist should arrange the two groups separately and walk from the first group to the second at m. 79 in the first movement. The percussionist should always play the timpani with drumsticks and the glockenspiel and crotales with some sort of hard mallet. The “**R**” and “**Y**” in circles stand for rubber and yarn mallets, respectively.

Duration: ca. 12 min.

Slow ♩ = 54

Flute: flz. *pp* < *mp* *ppp* *f* > *p* *ppp* *p* *p*

Percussion: snare drum (snare always off) *mp* *ppp* *pp* < *mp* sizzle cym. *lv.*

Violin: *tasto* *pp* *mp* *ppp* *f* > *p* *pp* *p* *tasto* *ord.*

Cello: *tasto* *pp* *mp* *ppp* *f* > *p* *pp* *p* *tasto* *ord.*

Fl. *mp* *pp* *p* *p* *f* *p*

Perc. snare drum *pp* *mp* *pp* < *p* susp. cym. *lv.* sizzle cym. *lv.*

Vn. *mp* *p* *f* *p*

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

Slower ♩ = 48

A tempo ♩ = 54

Fl. *mp* *pp* *sempre* *pp* *mf* *pp*

Perc. snare drum *p* < *mf* *timp.* *pp* *sempre* snare drum *pp* tambourine *pp* < *mf* *pp*

Vn. *tasto* *pp* *sempre* *pp* *pp* < *mf* *pp*

Vc. *ord.* *mf* *tasto* *pp* *sempre* *pp* *pp* < *mf* *pp*

16

Fl. *mf non vibrato*

Perc. *sizzle cym. _{L.v.} p* *susp. cym. _{L.v.} p*

Vn. *ord. mf non vib. poco vibrato (vib. ord.)* *f* *sub p dolce e legato* *mp* *pp dolce e legato*

Vc. *ord. mf non vibrato*

21

Fl. *p* *p* *mp* *sub pp* *p* *mf* *pp*

Perc. *timp. p* *gliss. mf*

Vn. *sub mf p* *mp* *p* *p* *mf* *pp*

Vc. *(ord.) p* *p* *ppp* *mf* *3* *p* *ord. p* *3* *mf* *pp*

25

Fl. *pp* *f* *mp* *mf* *p* *p* *f* *f* *f*

Perc. *snare drum pp* *mf* *sizzle cym. _{L.v.} f*

Vn. *pont. 3* *ord.* *pp* *f* *p* *mp* *pp* *p* *mp* *f* *f* *f*

Vc. *pont. 3* *ord.* *pp* *f* *p* *mp* *pp* *mp* *f* *mp*

2

29 Rit. -----

Fl. *mp legato* *f* *mf* *mp* *mf* *f* *mf* *mp* *mf* *f* *p*

Perc. *mf* *snare drum*

Vn. *mp legato* *f* *mf* *mp* *mf* *f* *mf* *mp* *mf* *f* *p*

Vc. *mf* *p*

32 **A tempo** ♩ = 54

Fl. *p* *ppp* *mf* *ppp* *p* *mf* *p* *ppp*

Perc. *mp* *susp. cym. coin scrape* *ppp < pp dry* *snare drum* *mp dry* *tamb.* *short* *short* *snare drum rim shot* *mf*

Vn. *mf* *tasto* *p* *ord.* *ppp* *p* *short* *tasto* *short* *ord.* *ppp* *mf* *tasto* *ord.* *p*

Vc. *ppp* *pont.* *mf* *ord.* *p* *short* *ord.* *short* *ppp* *p* *ppp* *mf* *tasto* *ord.* *ppp* *mf*

39

Fl. *mf* *ppp* *short* *p* *ppp* *p* *mf* *ppp* *mf* *ppp* *mf* *ppp* *p* *short* *mf* *ppp* *p*

Perc. *mf* *normal roll* *short* *ppp* *susp. cym. Lv* *ppp < mp* *tamb.* *short* *ppp < mf*

Vn. *ppp* *short* *tasto* *mf* *ord.* *3* *tasto* *p* *mf* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mf* *tasto* *ord.* *short* *ppp* *p* *mf* *s.t.*

Vc. *ord.* *p* *pont.* *short* *ord.* *ppp* *mf* *pont.* *3* *ord.* *ppp* *p* *mf* *ord.* *s.p.* *ord.* *pont.* *ord.* *mf* *pont.* *ord.* *ppp* *p* *short* *s.p.* *ord.* *mf* *ppp*

44

Fl. *p non vib.*

Perc. *sizzle cym. L.v.*
pp > ppp

Vn. *p non vib.*
pont. → ord.
p ppp mp p

Vc. *pont. → ord.*
p mp

49 **Slower** ♩ = 48

Fl. *f > p mp pp ppp p mp pp mf ff*

Perc. *timp.*
pp > ppp

Vn. *pont.*
f > p pp ppp mp ff

Vc. *(pont.)*
f > p pp mf f

53 *short*

Fl. *ppp pp p*

Perc. *short L.v.*
ppp

Vn. *short*
ppp s.p. → ord.
pp p

Vc. *short*
ppp p mp

Suddenly even slower $\text{♩} = 40$

58

Fl. *mp* *mf* *f*

Perc.

Vn. *mf* *f*

Vc. *mf* *p* *f*

62

Fl. *ffmf* *ffpp* *fff* *fff* *ffmf*

Perc. *fff* dry *pp* *ff* *p* *f*

Vn. *ffmf* *ffmf* *ffpp* *fff* *fff* *f* *ffmf*

Vc. *ffmf* *ffmf* *ffpp* *fff* *fff* *f* *ffmf*

susp. cym. *fff* dry

tamb. *pp* *ff*

snare drum *p* *f*

pont. *fff* *f*

ord. *ffmf*

66

Fl. *f* *ffmp* *ppp* *mp* legato *mf* *p*

Perc. *fpp* *ff* *p*

Vn. *p* *f* (vib. ord.) *ffmp* *mp* legato *mp* *mf* *p*

Vc. *ffmp* *p* *f* non vib. *p* *mp* vib. ord. *mf* *p*

timp. *fpp* *ff*

sizzle cym. *p*

pont. *p*

ord. *f* (vib. ord.)

tasto *mp* legato

ord. *ffmp*

sub. *f* non vib.

sub. *p*

tasto *mp* vib. ord.

sub. *mp* vib. ord.

70

Fl. *p non vibrato* *pp* *pp* *p*

Perc. *susp. cym. l.v.* *pp*

Vn. *p non vibrato* *pp* *pp* *p* *p*

Vc. *p non vib.* *mf poco vibrato (vib. ord.)* *sub. p dolce e legato* *pp dolce e legato*

75

Fl. *pp* *ppp sempre* *mf* *p*

Perc.

Vn. *pp* *ppp sempre* *p* *ppp*

Vc. *pp* *ppp dolce e legato* *mp > ppp* *ppp* *mf* *tasto*

Slower $\text{♩} = 48$

A tempo $\text{♩} = 54$

81

Fl. *ppp* *p* *ff (legato)* *mf* *ff* *ffpp* *ff* *f* *p* *pp* *p*

Perc. *mf* *f* *ppp < p* *ff* *mf* *p* *ppp* *quasi decresc.*

Vn. *mf* *ff* *mf non legato* *p legato* *mf* *ffpp* *ff* *mp* *ppp* *ppp* *quasi decresc.*

Vc. *ord. 3* *p non legato* *mf* *p* *ff legato* *p* *ffpp* *ff* *pp* *mf* *mp* *ppp* *quasi decresc.*

Suddenly very slow $\text{♩} = 40$ **Molto rit.**

vibr. vib. off *pont. ord.* *ord.* *tasto ord.*

*See below**

* Gradually release the pedal a few seconds after the other instruments have stopped playing.

Fast ♩ = 96 (♩ = 64)

piccolo*

Flute *pp* *ppp* *pp*

Percussion *pp* *pp* *ppp* *mp* *pp*

Violin *pp legato*

Cello *pp* *pp* *pp*

crot. and glsp. l.v. sempre
crot. *glsp. bowed crot.* *glsp.*

*When this movement is played after the first movement, the flutist may use m. 1-2 to switch to piccolo. When this movement is played by itself, m. 1-2 should be played as written.

Fl. *mp* *ppp* *mp* *mp*

Perc. *ppp* *p* *ppp* *mf* *ppp*

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

Vc. *mp* *ppp* *mp* *mp*

vibr. unmeasured trem. *glsp.* *vibr.*

*al segno**

Fl. *pp* *p* *mp* *mf* *f* *sub. p*

Perc. *mp* *ppp*

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

Vc. *pp* *p* *mp* *mf* *f* *ppp*

sul I

10

Fl. *p p mf pp mp*

Perc. *mf ppp * glsp. mp crot.*

Vln. *mf mf mf pp*

Vc. *mf ppp mf pp mp*

13

Fl. *mf ff*

Perc. *ppp bowed vibr. f glsp. vibr. ff **

Vln. *mf ff*

Vc. *mf mf mf ff*

16

Fl. *p ppp mf ppp p*

Perc. *p al segno ppp*

Vln. *p mf ppp p mf ppp*

Vc. *mf ppp p mf ppp p*

23

Fl. *mf* *ppp* *p* *mf* *p* *mf* *ppp*

Perc. *mf* *mf* *gls.*

Vln. *p* *mf* *ppp* *p* *ppp* *p < mf* *ppp*

Vc. *mf* *p* *ppp* *p* *mf* *mf < ff* *p* *ppp*

28

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

Perc. *mf* *vibr.* *gls.* *ff* *ppp* *mp*

Vln. *mp* *ff* *mp* *ff* *p*

Vc. *mp* *ff* *mp* *ppp* *ff* *ppp*

32

Fl. *ff* *mp* *ff* *mp* *ppp* *pp*

Perc. *ff* *vibr.* *mp* *gls.* *mp*

Vln. *ff* *ppp* *ff* *ff* *mp* *ppp* *pp* *mp*

Vc. *ff* *ppp* *mp* *ppp* *p* *pp*

36

Fl. *p mf f ff f*

Perc. *ff* *crot.*

Vln. *p mf f mp ff legato mf ff sub mf*

Vc. *mp f mf ff ff fff*

39

Fl. *mp f p* → flute

Perc. *vibr.* *vibr. bowed harmonic (sounds one octave higher)** *vibr. hard mallets*

Vln. *mp p f*

Vc. *p f mp f mp f mp f mp sim.*

*Bow while lightly touching the middle of the bar. (Ossia bowed glsp. with the same sounding pitch)

f to bar 43

42

Fl. *f ff*

Perc. ***

Vln. *ff mf ff mf ff mf*

Vc. *ff mf ff mf ff mf*

46

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

Perc. *mp* *sc* *

Vln. *f* *mp* *mf* *pp* ⁰

Vc. *mf* *p* *mf* *p* *sim.* *mp* *pp* *mp* *pp* *pp* *mf* *p* *sul IV (●)* *pp* *sempre*

49

Fl. *pp* *p* *f* *ff*

Perc. *f* *sc* * *ff* *sc* *sc* *

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

Vc. *sul III (●)* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

52

Fl. *f* *ff*

Perc. *sc* * *mp* *sc* *

Vln. *f* *mp* *f*

Vc. *ff* *mf* *sim.* *ff* *mf* *mp* *pp* *mp* *pp* *pp*

55
Fl. *f* *ff* *f* *f* → piccolo

Perc. *f* *ff* *f* *f* *f* *f* *f* *f* *f*
crot. vibr. glsp. vibr.

Vln. *f* *ff* *f* *mf* *f*

Vc. *f* *ff* *pp* *f*

60
Fl. *mf* *f* *ff* *f*

Perc. *mf* *f* *f* *f* *f* *f*
* glsp. vibr. glsp.

Vln. *f* *f* *ff* *mf* *f*

Vc. *f* *f*

62
Fl. *f* *mf* *f* *f* *ff* *f*

Perc. *mf* *mf* *f*
vibr. glsp.

Vln. *mf* *f* *mf* *ff* *ff*

Vc. *f* *ff* *ff*

64

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

Perc. *f* *f*

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

Vc. *ff*

66

Fl. *f* *mf* *f*

Perc. *f* *f* *f* *f*

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

Vc. *mf* *ff* *f* *f*

68

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

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

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

Vc. *f* *f* *f*

70

Fl. *ff pp* *pp* *ff*

Perc. *f* * *pp ff pp* *ff pp* *ff* *

Vln. *ff pp* *ff* *pp* *ff*

Vc. *f* *sub ff pp* *ff*

72

Fl. *ff* *f*

Perc. *ff* * *mp* *ff* *ppp* * *pp*

Vln. *ff* *mp* *f* *ff* *pp* *f*

Vc. *ff* *mf* *f* *p* *ff* *ppp* *sul II*

76

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

Perc. *f* *ppp* * *f*

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

Vc. *f* *mp* *f* *f*

79

Fl. *f* *>p* *ff* *ff* *fff*

Perc. * *pp* *ff* *ff* *ff*

Vln. *f* *ff* *ff* *mf* *fff*

Vc. *f* *>p* *ff* *ff* *mf* *fff*

82

Fl. *pp dolce* *>ppp* *mp > ppp* *mp > ppp* *sim.*

Perc. *p* *mp* *release like before*

Vln. *pp dolce* *>ppp* *pizz. mp resonant*

Vc. *pp dolce* *>ppp* *pizz. mp resonant*

85

Fl. *mp* *>ppp* *mf* *>ppp* *p* *>ppp* *mp > ppp* *sim.*

Perc. * *p* *pp*

Vln. *arco p* *>ppp* *pizz. mp*

Vc. *arco p* *>ppp*

88

Fl. *mp* *ppp* *mp* *ppp* *mp* *ppp* *sim.* *mp* *p* *ppp*

Perc. *mp* *sc.* *mf* *glsp.* *

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

Vc. *pizz.* *mp* *arco* *p* *ppp* *p* *ppp*

92

Fl. *mf* *p* *ppp* *mf* *p*

Perc. *mf* *sc.* *vibr.*

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

Vc. *ppp* *mf* *ppp* *ppp*

97

Fl. *pp* *ppp* *pp*

Perc. *ppp* *mp* *glsp.* *p*

Vln. *pp legato*

Vc. *pp*

Suddenly very slow
Rit.

100

Fl.

Perc.

Vln.

Vc.

mf *pp* *ppp*

mute glsp.

crot. 3

glsp.

mf *mf* *pp* *ppp*

mf *mf* *pp* *ppp*

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). The score is in 10/8 time and begins at measure 100. The Flute part features a melodic line with dynamics ranging from mezzo-forte (mf) to pianissimo (ppp). The Percussion part includes a 'mute glsp.' (muted gong) and a 'crot.' (crota) triplet. The Violin part starts with a sixteenth-note tremolo and then moves to a melodic line with dynamics from mf to ppp. The Violoncello part follows a similar pattern to the Violin. The tempo is marked 'Suddenly very slow' and 'Rit.' (Ritardando), indicated by a dashed line above the first measure.