

# STARING WEI JIE TO DEATH (2017)

PARA ORCHESTRA

**Paulo do Nascimento Brito**  
(1987-)

E-mail: [paulodnbrito@gmail.com](mailto:paulodnbrito@gmail.com)

---

**Tōru Takemitsu Composition Award: First  
Prize, 2018**

---

## Biography

Paulo Brito is a Brazilian-American composer and pianist. First-Prize Winner of the Toru Takemitsu Composition Award (Japan)—awarded by world-renowned composer Unsuk Chin, Brito has been featured at international venues including the Royaumont Festival’s “Voix Nouvelles” Academy, Shanghai Conservatory New Music Week, and University of Toronto New Music Festival. His music has been performed by prominent artists including conductor Jean-Philippe Wurtz and the Ensemble Linéa (France), Japanese Noh singer Ryoko Aoki, conductor Yoichi Sugiyama and the Tokyo Philharmonic Orchestra.

Brito’s music draws upon influences ranging from Western opera to East Asian music drama, reflecting his cross-cultural interest in multidisciplinary performance and in creating experimental, integrative pieces that dramatize the concert setting. Brito has studied with eminent composers including Toshio Hosokawa, Anthony Cheung and Christos Hatzis. Currently completing his doctorate at the University of Toronto, he previously studied comparative literature at the University of Chicago (M.A. 2016) and Classics at Columbia University (B.A. 2013).

## Abstract

*Staring Wei Jie to Death* uses the notion of evocation to give musical form to a peculiar story from ancient China. Wei Jie is a historical figure who served as a court official under the Jin dynasty during the late 3rd to early 4th centuries C.E. The Book of Jin relates that he was legendary even in his own time for his astonishing physical beauty, and that it proved to be the cause of his death. For when the Jin empire was threatened by barbarian invaders, Wei Jie fled south, to the city known today as Nanjing; there, people were so eager to catch a glimpse of his unearthly beauty that a crowd gathered to see him arrive. But Wei Jie, frail in health, could not withstand the force of their collective gaze, and thus, the story goes, he was stared to death. Rather than narrating events in a linear or programmatic fashion, *Staring Wei Jie to Death* instead takes certain aural “cues” from the ancient text and calls upon the orchestra to evoke the textual narrative by giving sound to key elements associated with it. Each of the work’s four sections is constructed around one of these elements, moving from sonically “concrete” to “abstract”: the ringing of jade in “The Man of Jade” (jade being a Chinese metaphor for beauty), the din of battle in “Great Chaos under Heaven,” the remote splendor of “Ancient Nanjing,” and finally, the consuming power of the gaze in “Staring Wei Jie to Death.”

PAULO BRITO

看 杀 卫 玠

[Kan Sha Wei Jie]

STARING WEI JIE TO DEATH

SYMPHONIC EVOCATION

BASED ON AN EPISODE FROM CHINESE ANTIQUITY

*FOR ORCHESTRA*

2017

## Background

The story of Wei Jie (286-312 C.E.), though extant in several ancient Chinese sources, comes primarily from the Book of Jin, the annals of the Jin dynasty (265-410 C.E.). Wei Jie came from a prominent family of the ruling class, and himself served as an official at the imperial court. In his time, he was renowned for his oratory and rhetorical skill, but the source of his posthumous fame is rather different – his physical beauty, and the way it is supposed, according to the chronicle, to have caused his death. For while he was still a young man, China was thrown into turmoil by an invasion of barbarians. As the invaders moved in on the imperial capital, Wei Jie fled with his family southward, seeking the relative safety of the city known today as Nanjing. By the time he arrived there, word of his unearthly beauty had spread, so that all the townspeople had gathered to see him. Wei Jie, frail of health since childhood, did not have the strength to withstand the gaze of so many eyes upon him at once; thus, the legend goes, he was stared to death.

## Instrumentation

2 Flutes (2<sup>nd</sup> doubling piccolo)  
 2 Oboes (2<sup>nd</sup> doubling cor anglais)  
 2 Clarinets (2<sup>nd</sup> doubling bass clarinet)  
 2 Bassoons (2<sup>nd</sup> doubling contrabassoon)

2 Horns  
 2 Trumpets in C  
 2 Trombones

Timpani

Percussion – 3 players:

- Triangle, Snare drum, Glockenspiel
- Tubular bells, Xylophone
- Bass drum, Vibraphone

Celesta  
 Harp  
 Piano

8 First violins  
 8 Second violins  
 6 Violas  
 4 Cellos  
 2 Contrabasses

## Indications

- The score is “in C”: all instruments sound at the written pitch, except: piccolo, xylophone and celesta sound an octave higher, contrabassoon and contrabasses sound an octave lower (glockenspiel sounds two octaves higher).
- Accidentals are valid for a single pitch for the duration of the measure, and are maintained when tied over to the next measure (occasionally an accidental is repeated within the measure to avoid any ambiguity).
- The indication *con sord.* in the brass parts always means the straight mute.
- String sections always divide evenly (unless specifically indicated otherwise).
- Four-string contrabasses with a C-extension capable of tuning the open fourth string to the pitches between the low C and E are required.
- The four movements of the work are to be played continuously.
- Total performance time is approximately 10 minutes.

# I

## THE MAN OF JADE

## 玉人

Etereo tintinnante  $\text{♩} = 60$

$\frac{2}{4}(\frac{4}{8})$   $\frac{5}{8}(\frac{2}{4}+\frac{1}{8})$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Flauti (Flutes):** Two staves (1 and 2). Flute 2 has an *Ottavino* (piccolo) part starting in the 6th measure.
- Oboi (Oboes):** Two staves (1 and 2). Oboe 1 starts in the 1st measure, and Oboe 2 starts in the 3rd measure.
- Triangolo (Triangle):** One staff with a single note in the 3rd measure.
- Xilofono (Xylophone):** One staff with notes in the 5th and 8th measures.
- Vibrafono (Vibraphone):** One staff with notes in the 1st and 8th measures.
- Celesta:** Two staves (treble and bass clef) with notes in the 4th, 6th, and 8th measures.
- Arpa (Harp):** Two staves (treble and bass clef) with notes in the 6th and 8th measures.
- Piano:** Two staves (treble and bass clef) with notes in the 1st and 8th measures.

Dynamic markings include *pp*, *ppp*, *pp delicato*, *vel.*, and *p*. Performance instructions include *(l.v.)* and *8va* (octave) markings.

9

1

Ottavino

pp

1

Oboi

2

mp

(muta in Cor. inglese)

1

Clarineti

2

mp

(muta in Clar. basso)

1

Corni

2

mp

Triangolo

p

Xilofono

mf

Vibrafono

poco f

mp

Celesta

Arpa

mf

plaqué secco

8<sup>va</sup>

Piano

mf

8<sup>va</sup>

1

Violini I

mf

pizz.

2

mf

pizz.

arco con sord.

mp

arco con sord.

mp

2 4

3

18 **24**

1 Flauti

2 Flauti

(Ottavino)

Clarinetto basso

Corno 1

Xilofono

Vibrafono

Celesta

Arpa

Piano

**24**

1 Violini I

2 Violini I

1 Violini II

2 Violini II

(sord.)

tr

*sf*

*pp*

3

*f*

*p*

*pp*





5

**24**

37 *ritenuto* *ppp* *pppp* **4** *a tempo*

Flauto 1

Corno inglese

Clarinetto 1

Fagotti 1 2

Corni 1 2

Vibrafono *senza motore* *ppp* *pppp*

Celesta

Arpa *ppp* *pppp* *pp*

**24**

*ritenuto* *solo (sord.)* *pp* *ppp* *pppp* **4** *a tempo* *tutti (sord.) pizz. arco* *p*

Violini I

Violini II

Viole *con sord.* *p* *pp*

Violoncelli *con sord.* *pp*

Contrabbassi *con sord.* *pp*

6

43 **♩** *sempre più ritenuto al fine*

Flauto 1 *ppp* *tr*

Oboi 1 *ppp* *tr*

Oboi 2 *ppp* *tr*

Clarinetto 1 *ppp* *tr*

Fagotto 1 *ppp* *tr*

Corno 1 *ppp* *tr*

Vibrafono *ppp* *secco* *tr* *ppp* *secco*

Celesta

Arpa *presso la tavola* *vel.* *3*

Piano *ppp* *tr* *secco* *calando*

Violini I *pp* *tr* *8va* *via sord.*

Violini II *pp* *tr* *3* *via sord.*

Violoncelli *3* *via sord.*

Contrabbassi *3* *via sord.*

150 **♩** *sempre più ritenuto al fine*

*div. tr* *via sord.*

# II

## GREAT CHAOS UNDER HEAVEN

## 天下大亂

**3**  
**4** *Vivo strepitoso, con impeto marziale*  $\text{♩} = 80$

49 *f marcato*

5 *f* *tr* *3*

Clarinetto basso

1 *f* *tr* *3*

2 *f* *tr* *3*

Fagotti

1 *f* *cuvoré*

2 *f* *cuvoré*

Corni

1 *f* *tr* *3*

2 *f marcato* *tr* *3*

Trombe

1 *f* *cuvoré*

2 *f* *cuvoré*

Tromboni

1 *f* *cuvoré*

2 *f* *cuvoré* *via sord.* *3*

Timpani

*f* *vel.*

Rullante

*f*

Campane

*f* *l.v.*

Vibrafono

*f* *secco* *l.v.*

Piano

*f* *3* *sf*

**3**  
**4** *Vivo strepitoso, con impeto marziale*  $\text{♩} = 80$

5 *f* *pizz.* *3* *sf*

Violini I

Violini II

Viole

*f* *pizz.*

Violoncelli

*f* *pizz.* *3* *sf*

53

1 Flauti *ff* Flauto

2 Flauti *ff*

1 Oboi *ff*

2 Oboi *ff*

Clarinetto basso

Fagotti (tr) (muta in Controfagotto)

Corni

1 Trombe *f marcattissimo*

2 Trombe *f marcattissimo*

1 Tromboni *ff*

2 Tromboni *ff*

Timpani *l.v.*

Gran cassa *f* *vel.*

Rullante *f*

Piano *con forza 6* *sf* *lasciar vibrare* *ff*

Musical score for orchestra and piano, measures 56-60. The score includes parts for Flauti (Flutes), Oboi (Oboes), Clarinetto basso (Bass Clarinet), Corni (Horns), Trombe (Trumpets), Tromboni (Trombones), Timpani (Timpani), Rullante (Snare Drum), Xilofono (Xylophone), Piano, Violini I (Violins I), Violini II (Violins II), Viole (Violas), Violoncelli (Violoncellos), and Contrabbassi (Double Basses). The score features various musical notations such as dynamics (ff), articulation (tr), and performance instructions like "arco" and "pizz.". A rehearsal mark is present at measure 56. The bass clarinet part includes a trill and a change to Clarinetto (Clarinete).

**6 poco più tranquillo, ma con minaccia** **poco a poco incalzando**

Flauti  
1  
2  
Ottavino

Oboi  
1  
2

Clarinetti  
1  
2  
Clarinetto

Fagotti  
1  
2  
Controfagotto

Trombe  
1  
2

Tromboni  
1  
2

Timpani  
f con forza  
vel.

Xilofono  
f

Piano  
f marcatisissimo

**6 poco più tranquillo, ma con minaccia** **poco a poco incalzando**

Violini I  
1  
2

Violini II  
1  
2  
sul pont.

Viole  
f  
pizz.  
arco

Violoncelli  
f  
(pizz.)  
arco

Contrabbassi  
1  
2  
arco  
sul pont.

63 **7** *ormai più sfrenato* 11

1 Flauti *f marcattissimo*

2 Flauti (Ottavino) *f marcattissimo*

1 Oboi

2 Oboi

1 Clarineti

2 Clarineti

1 Fagotti

2 Fagotti (muta in Fagotto)

1 Corni *f marcattissimo*

2 Corni

1 Tromboni *marcattissimo*

2 Tromboni *marcattissimo*

Timpani *l.v.*

Xilofono

Vibrafono *f senza pedale*

Piano *secco*

1 Violini I *f marcattissimo*

2 Violini I *f marcattissimo*

1 Violini II *f marcattissimo*

2 Violini II *f marcattissimo*

1 Viole *col legno ord.*

2 Viole *col legno ord.*

1 Violoncelli *marcattissimo*

2 Violoncelli *marcattissimo*

1 Contrabbassi *tr.*

2 Contrabbassi



12

66

Flauti 1, 2

Oboi 1, 2 (muta in Corno inglese)

Clarineti 1, 2 (muta in Clarinetto basso)

Corni 1, 2

Trombe 1, 2 (*ff*)

Tromboni 1, 2

Timpani (*tr*, *vel.*)

Gran cassa (*ff*, *pp l.v.*)

Rullante (*ff*)

Xilofono (*ff*)

Vibrafono (*ff* (senza pedale sempre))

Piano (*fff con furia*, *Red.*)

Violini I, II

Viole (*mf*)

Violoncelli (*mf*, *arco al tallone*)

Measures 66-68. The score includes parts for Flutes, Oboes, Clarinets, Horns, Trumpets, Trombones, Timpani, Gran cassa, Rullante, Xylophone, Vibraphone, Piano, Violins I & II, Viola, and Cellos. Measure 66 starts with a key signature change to two flats. Measures 67 and 68 feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *pp*. Performance instructions include *arco al tallone* and *con forza*.

8

69

Corno inglese *mf* *p* (muta in Oboe)

Clarinetto basso *mf* *p*

Fagotto 1 *mp* *p* 3

Fagotto 2 *mp* *p* 3

Corni 1 *mp*

Corni 2 *mp*

Timpani *p* 3

Campane *p* l.v. l.v.

Xilofono *ff* 3

Vibrafono *p col pedale* *ff* l.v.

Piano *f cresc.* 6 *ff* 3

Viola *pizz.* *p*

Violoncelli 1 *mp* *ff* *pizz.* 3

Violoncelli 2 *ord.* *mp* *ff* *pizz.* 3

Contrabbassi *ff* *pizz.* 3

73 campana in aria  
*ff stridente*

Oboi

1  
*ff stridente*

2  
*ff stridente*

Trombe

1  
*ff furibondo*

2  
*ff furibondo*

Timpani  
*ff*

Rullante  
*ff*

Xilofono  
*ff*

Vibrafono  
*ff senza motore*

Piano  
*fff maestoso al fine*

Violini I  
*ff*

Violini II  
*ff*

Viole  
*ff*

Violoncelli  
*arco*

Contrabbassi  
*arco*

# III

## ANCIENT NANJING

## 建鄴

**4/4** **Maestoso ma tranquillo, quasi solenne** ♩ = 50

Piano

76 *f* *l.v. sempre* *pù f* *pp delicatissimo*

Violini I

*pp* *pp* *p* *sf* *pp*

*pp* *p* *sf* *pp*

*pp* *pp* *p* *sf* *pp*



84 *lasciar vibrare*

Piano

9

Violini II

*pp cresc.* *con brio* *sfpp*

*pp cresc.* *con brio* *sfpp*

Viole

*p* *p*

Violoncelli

Contrabbassi

**Flauti**  
1 2  
1 2  
1 2

**Oboi**  
1 2

**Clarinetti**  
1 2

**Corno**  
1 2

**Trombe**  
1 2

**Vibrafono**

**Arpa**

**Piano**

**Violini I**  
1 2

**Violini II**  
1 2

**Violenze**  
1 2

**Violoncelli**  
1 2

**Contrabbassi**  
1 2

*poco animando* *ritardando* *a tempo* *più mosso* *tempo* *mosso*

*f poco decresc.* *mf* *f* *f* *mp* *ff*

*p* *cresc.* *f* *poco decresc.* *vel.*

*f grandioso*

*pizz.* *p* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

**10 tempo**

90

1 Flauti *ff*

2 Flauti (muta in Ottavino) *ff*

1 Oboi *ff*

2 Oboi (muta in Corno inglese) *ff*

1 Clarinetti *ff*

2 Clarinetti (muta in Clarinetto basso) *ff*

Clarinetto basso *p*

1 Trombe *ff*

2 Trombe *ff*

Timpani *ff* *l.v.*

Xilofono *ff*

Vibrafono *ff* *l.v.*

Arpa *ff* *l.v.* *l.v.* *l.v.* *p*

Piano *ff* *pesante, sonore* *secco* *3* *3* \*

**10 tempo**

Violini II *ff*

Viole *ff* *arco* *sf* *pizz.* *arco* *3* *p*

Violoncelli *ff*

Contrabbassi *ff*

93 (muta in Clarinetto) **11**

Clarinetto basso *sfpp*

Timpani *ff con forza poco vel.* *poco decresc.* *f* *tr*

Xilofono *ff con forza* *poco decresc.* *f*

Vibrafono *ff con forza senza pedale* *poco decresc.* *f col pedale, molto vibrato*

Arpa *f* *l.v.* *f* *l.v.*

Piano *fff potente*

**11**

Violini I *f* *ff* *poco decresc.* *f* *pizz.*

Violini II 1 *arco* *pp* *cresc. molto* *ff* *dim. molto* *pp*

Violini II 2 *arco* *pp* *cresc. molto* *ff* *dim. molto* *pp*

Viole *sfpp* *cresc. molto* *ff* *dim molto* *pp*

Violoncelli *f* *ff* *poco decresc.* *f* *sul pont.*

Contrabbassi *ff con forza* *poco decresc.* *f* *arco*

96

1 Flauti *f* (muta in Flauto) *p* 3

2 Ottavino *f* Flauto *p*

1 Clarinetti *f*

2 Clarinetto *f*

1 Fagotti *f*

2 *f*

Glockenspiel *f non troppo*

Xilofono *f non troppo*

Vibrafono *non troppo f* *p*

Arpa *p*

Piano *poco meno forte* *tr* *8va* *lv.*

1 Violini I *arco sul pont.* *poco meno forte* *tr* *pizz.*

2 *arco sul pont.* *poco meno forte* *tr* *pizz.*

1 Violini II *f non troppo* *pizz.*

2 *pizz.* *f*

Viole *sul pont.* *f non troppo*

1 Violoncelli *(sul pont.)* *poco meno forte*

2 *(sul pont.)* *poco meno forte*

Contrabbassi *suono reale*



98

12

Flauti

1 *pp*

2 *pp* (muta in Ottavino)

Clarineti

1 *pp*

2 *pp* (muta in Clar. basso) Clarinetto basso *pp*

Timpani *pp*

Vibrafono *pp* dolce l.v.

Celesta *pp*

Arpa *pp* dolce

Piano *pp* sostenuto

Violini I *pp* arco sul II *tr*

Violoncelli *pp*

12

101

Flauti  
1  
2  
Ottavino  
*pp* *p* *mf* *pp*

Oboi  
1  
2  
*p dolce* *p dolce* *pp*

Clarinetto basso  
(ord.)  
*ppp* *p* *mf* *pp*

Fagotti  
1  
2  
*p dolce* *p dolce*

Timpani  
*ppp* *p* *mf* *pp*

Celesta  
*p* *mf* *pp*

Arpa  
*ppp* *p secco* *mf* *pp secco* *p*

Piano  
*pp*

Violini II  
sul tasto al fine sul IV  
*pp* *pppp*

Viole  
sul tasto al fine sul III  
*pppp*

Violoncelli  
1  
2  
solo pizz. con sord.  
*pp* *pp*

Contrabbassi  
1  
2  
pizz. con sord.  
*pp* *pp*

# IV

## STARING WEI JIE TO DEATH

## 看殺衛玠

**4** **4** **Misterioso, con fragilità** ♩ = 72

105

Flauti 1 *p* *pp* *p* *mp* *mf* *mp*

Flauti 2 *p* *pp* *p* *mp* *pp* *mf* *mp* (muta in Ottavino)

Oboi 1 *mp*

Oboi 2 (muta in Corno inglese) *mp*

Vibrafono *mp poco vibrato* *mf*

Celesta *mp* *mf*

Arpa *mf*

Violini I 1 *p* *pp* *p* *mp* *mf* *pp* *mf*

Violini I 2 *p* *pp* *p* *mp* *mf* *pp* *mf*

Viola *con sord.* *mp* *mf* *pp*

Violoncelli *con sord.* *mp* *mf* *pp*



108

Flauti 1 *mf* (muta in Flauto)

Flauti 2 *mf* 3

Vibrafono *mf*

Celesta *mf*

Arpa *mf*

Piano *f* *sf* *p*

Violini I 1 *solo* *mf* *tutti*

Violini I 2 *solo con sord.* *mf* *tutti*

Violini II 1 *mf* *tutti*

Violini II 2 *solo con sord.* *mf* *tutti*

Viola *sola via sord.* *mf* *tutti*

111

13 <sup>9</sup>/<sub>8</sub>  $\text{♩} = 58$  tranquillo

Flauti 1 2

Oboi 1 2

Clarineti 1 2

Fagotti 1 2

Corni 1 2

Timpani

Vibrafono

13 <sup>9</sup>/<sub>8</sub>  $\text{♩} = 58$  tranquillo

Violini I 1 2

Violini II 1 2

Viole 1 2

Violoncelli 1 2

Contrabbassi 1 2

116 **87**

Oboi  
2 (Cor. ingl.)  
Fagotti  
2  
Corni  
2  
Vibrafono  
Arpa  
Piano

*p*  
*p*  
*p*  
*p*  
*p*  
*f* (non arp.)  
*ff*

*vel.*  
*vel.*  
*vel. tutte*  
*velare le altre*  
*note colle dita*  
*gliss. tasti bianchi*  
*gliss. tasti neri*



120 **14** **89**

Celesta  
Arpa  
Piano  
Violini I  
Violini II  
Viole  
Violoncelli

*mf*  
*ff*  
*mf*  
*ppp*  
*pp*  
*p*  
*quasi pp*  
*pp*  
*mf*  
*mf*  
*f*  
*ff*

*lasciar vibrare*  
*ord.*

This musical score page covers measures 122 to 129. It features a full orchestral arrangement including Timpani, Glockenspiel, Xilofono, Vibrafono, Celesta, Arpa, Piano, Violenze (Violins), Violoncelli (Violas), and Contrabbassi (Double Basses). The score is divided into two systems. The first system (measures 122-128) is in 4/4 time with a tempo of 63 bpm, marked 'molto con mistero ma anche dolcezza'. It includes dynamic markings such as *fff*, *mf*, *pp*, *ppp*, and *p*. The second system (measures 129-130) features a complex sequence of time signatures: 2/4, 6/4, 5/4, 6/4, and 2/4, with a tempo of 63 bpm marked 'molto quieto'. Dynamics here include *ppp*, *pp*, and *pppp*. The score includes various performance instructions like 'lasciar vibrare', 'pizz. con sord.', 'arco con sord.', and 'solo pizz.'. Measure numbers 122, 129, 15, and 16 are indicated at the start of their respective sections.

26

134

17 **4/4** *morbidissimo* **5/4** **4/4** **5/4** **6/4**

1 Flauti *pp* *ppp* (muta in Ottavino)

2 Flauti *pp*

1 Oboi *pp*

2 Oboi (Corno inglese) *pp*

1 Clarinetti *pp*

2 Clarinetti (Clarinetto basso)

1 Corni

2 Corni

Xilofono *f sf* *f* *f* *f*

Vibrafono *f sf secco* *sf simile* *f* *f* *ppp col pedale*

Celesta *pp*

Arpa *pp presso la tavola* *ppp (ord.)*

Piano *f sf secco* *sf simile* *f* *f*

2 soli Violini I *pp*

gli altri Violini I *div. con sord.* *f sf* *sf* *sf* *sf*

2 sole Violine II *pp*

le altre Violine II *pizz.* *f sf* *sf* *sf* *sf* *ppp (togliere la sordina prima di rientrare colle altre)*

1 Violoncelli *solo arco con sord.* *ppp*

2 Violoncelli *solo arco con sord.* *ppp*

1 Contrabbassi *pp* *ppp suoni reali*

2 Contrabbassi *solo arco con sord.* *ppp* *ppp suoni reali*

139 **18**  $\frac{4}{4}$  **27**

**Flauti**  
 1  $mp$  3 **Ottavino** (muta in Flauto)  $ff$  3  
 2  $mp$  3  $ff$  3

**Oboi**  
 1  $pp$   
 2 (Corno inglese)  $pp$   $ff$  3

**Clarineti**  
 1  $pp$   
 2 (Clar. basso)  $mp$   $mf$   $ff$  3

**Fagotti**  
 1  $pp$   $f$  3  
 2  $pp$   $f$  3

**Corni**  
 1  $pp$   
 2  $pp$

**Tromboni**  
 1  $f$  3  
 2  $f$  3

**Timpani**  
 $f$  3

**Celesta**  
 $p$  3

**Arpa**  
 $mp$   $mf$

**Violini I**  
**18**  $\frac{4}{4}$  tutti unisono arco via sord.  $p$  col legno  $mp$  **deciso**

**Violini II**  
 via sord. (ord.)  $pp$  poco a poco cresc.  $p$   $f$   $ff$

**Viole**  
 tutte unisono arco via sord.  $pp$  poco a poco cresc.  $p$   $f$   $ff$

**Violoncelli**  
 tutti via sord.  $p$  col legno  $mp$

**Contrabbassi**  
 via sord.  $mf$  pizz.  $mf$



28

**12**  
8  $\text{♩} = 63$

**19** *rallentando*

Oboe 1 *mp*

1 *mp*

2 *mp* (Clar. basso)

Fagotto 1 *mp*

1 *ff* *mf*

2 *ff* *mf*

Timpani *con due bacchette* *fff* (l.v.)

Gran cassa *fff* (l.v.)

Glockenspiel *fff*

Xilofono *fff*

Vibrafono *ff* *mf* *mp*

Arpa *fff* *ff* *mf* *mp*

Piano *fff con suprema forza* *ff*

**12**  
8  $\text{♩} = 63$

**19** *rallentando*

Violini I *fff* *ff* *mf*

Violini II *fff* *ff* *mf* sul pont.

Viole *fff* *ff* *mf* sul pont.

Violoncelli *fff* *ff* *mf* ord. tr.

1 (pizz.) *fff*

2 (pizz.) *fff*

145  $\text{♩} = 58$  **20** *con massima debolezza*

Oboi  
1 *p dim.* *pp* *ppp*  
2 (Corno ingl.) *pp* *ppp*

Clarinetti  
1 *p dim.* (*pp*)  
2 *p dim.* (*pp*)

Fagotti  
1 *p dim.* *pp* *ppp*  
2 *pp* *ppp*

Corni  
1 *p dim.* *pp*  
2 *p dim.* *pp*

Vibrafono  
*p dim.* *pp* *l.v.*

Celesta  
*molto p*

Arpa  
*p dim.* *pp* *ppp*

Violini I  
1 *ppp*  
2 *ppp*

Violini II  
ord. *p dim.* *pp* *ppp*

Viole  
ord. tr. *p dim.* *pp* *ppp*

Contrabbassi  
1 arco (l'estensione accordata al mi-bemolle) *ppp*  
2 arco *ppp*

$\text{♩} = 58$  **20** *con massima debolezza*

148

Gran cassa *pppp*

Triangolo *pppp*

Celesta *sempre quanto p possibile* *morendo*

Arpa *pppp* *morendo*

Piano *pppp* *una corda col pedale al fine* *morendo*

1 *perdendosi* *pppp* *morendo*

2 *perdendosi*

1 *perdendosi*

2 *perdendosi*

*Fine*