

Not as far as to mean.

Emily Cook

J = 52

Violin

ppp *molto sul pont.*

Tremolo throughout should be erratic and irregular, ghostly, barely audible. Avoid highlighting the change between the two sorts of tremolo - a sense of continuity is more desirable than an exact realization of the rhythms.

Piccolo

mp *hollow, parlando throughout*

The dynamic should "feel" soft, but play as loudly as necessary to ensure that this line is always in the foreground.

Violoncello

p

n **f** **n** **p**

Crescendos should result in a rich tone, but aren't intended to sound aggressive.

Vln.

8

ppp

n

ppp

n

Picc.

mp

pp

Vc.

p

f

n

pp

n