

# Phislyas

For Small Ensemble

Score

James Albany Hoyle



# Phislyas

For Small Ensemble

(2016)

Score

James Albany Hoyle

*Phislyas* was commissioned by the Richmond Concert Society as part of the  
Mary Ryan Richmond Concert Society Composition Award.

It was first performed by Ensemble Adesso  
at St Mary the Virgin Church, Twickenham on the 12<sup>th</sup> of July, 2016.

Duration c. 17 minutes

## **Instrumentation**

Flute (= Piccolo, Bass Flute)

Bass Clarinet

Violin

Cello

The score is notated at sounding pitch, except:

Piccolo sounds one octave higher  
Bass Flute sounds one octave lower

## Performance Directions

"***ff***" = Dynamics in inverted commas denote a performed dynamic, though the resultant dynamic may be significantly quieter according to the given technique.

Ord. = Ordinary point of contact

ST = Sul Tasto

SP = Sul Ponticello

 = 1/4 tone sharp

 = 3/4 tone sharp

 = 1/4 tone flat

 = 3/4 tone flat

'Air Noise' indicates a pitchless noise sound, though the specified pitch should be fingered nonetheless.

Accidentals apply throughout the bar.

Some cautionary accidentals have been added to aid reading.

## Contents

1. General Prologue: Ockeghem's <i>Missa Prolationum</i>	1
2. The Canon's Prologue	10
3. The Sea Captain's Tale	12
4. The Tale of Sir Topaz	16
5. The Host's Retort	21
6. Intermezzo	26
7. The Miller's Prologue	36
8. The Miller's Tale	39



# Phislyas

James Albany Hoyle

## 1. General Prologue: Ockeghem's *Missa Prolationum*

Gently Flowing,  $\text{♩} = 50 - 60$

The musical score consists of two systems of music. The first system (measures 1-6) features four instruments: Flute, Bass Clarinet in B♭, Violin, and Cello. The Flute and Bass Clarinet play sustained notes with grace marks. The Violin and Cello provide harmonic support with pizzicato and sustained notes. The second system (measures 7-12) adds Flute, Bass Clarinet, Violin, and Viola. The Flute and Bass Clarinet continue their sustained notes. The Violin and Viola play rhythmic patterns, with the Violin marking measure 8 with 'I' and '(II)', and measure 9 with 'II' and '(II)'. Measure 10 includes a key change to 2/4 time.

Flute  
Bass Clarinet in B♭  
Violin  
Cello

Fl.  
B. Cl.  
Vln.  
Vc.

Fl. 10

B. Cl.

Vln.

Vc.

To Picc.

Fl. 14

B. Cl.

Vln.

Vc.

**A**With motion,  $\text{J} = 92 - 100$ 

18

Fl.

B. Cl.  $\text{p}$ , silky

Vln. Pizz.

Vc.  $mf$   $pp$   $p$

**Piccolo**

24

Fl.

B. Cl.  $mf$   $p$   $mp$   $pp$   $p$

Vln. Arco  $f\ddot{p}$

Vc.  $mf$   $p$   $mp$   $p$   $p$

29

Picc.

B. Cl.  $pp$   $pp$   $mp$   $p$

Vln.

Vc.  $pp$   $mp$   $p$

**B**

34

Picc. *p* *tr*

B. Cl. *p*

Vln. *p* *harm. gliss.*

Vc. *p*

39

Picc. *fp*

B. Cl. *mp*

Vln. *fp*

Vc. *mp* *p*

**C**

44

Picc. *p*

B. Cl. *pp*

Vln. Poco SP, Flautando  
*fp* *pp*

Vc. *pp*

49

Picc.

B. Cl.

Vln.

Vc.

**pp**

(Let ring)

**pp**

Arco

55

Picc.

B. Cl.

Vln.

Vc.

**pp**

(Let ring)

**pp**

60

D

Picc.

B. Cl.

Vln.

Vc.

**p**

Slap Tongue

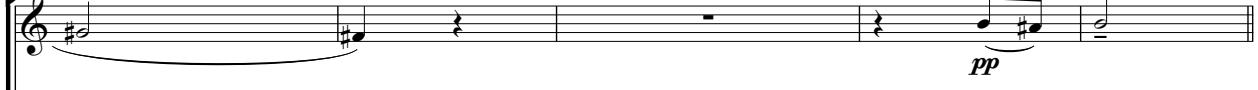
**p**

**pp**

**pp**

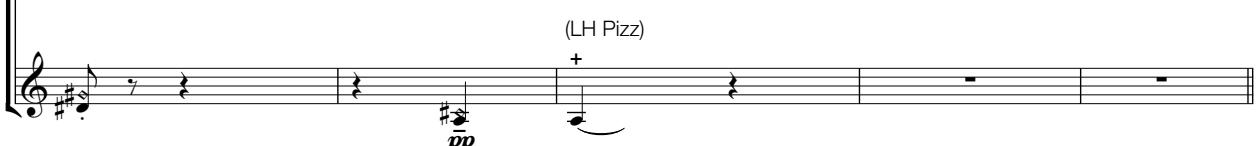
To B. Fl.

66

Picc. 

B. Cl. 

Vln. 

Vc. 

71 E

Picc. 

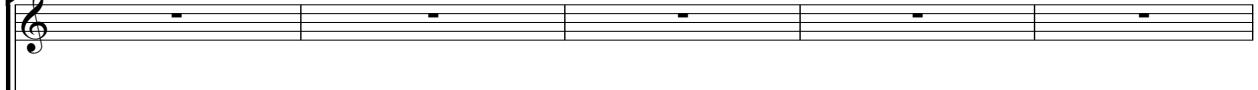
B. Cl. 

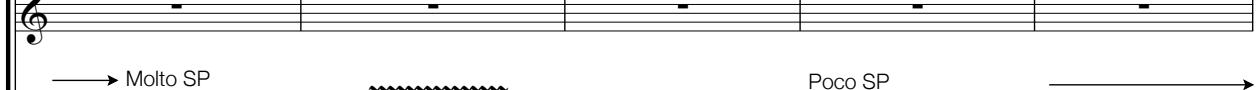
Vln. 

Vc. 

Labels: Poco SP → SP, Poco SP → SP, Poco SP → SP, Poco SP → Molto SP, SP, II, Poco SP

77

Picc. 

B. Cl. 

Vln. 

Vc. 

Labels: Poco SP, Poco SP → Molto SP, Poco SP, LH Half-Pressure Poco SP

82

Picc. -

B. Cl. -

Vln. Molto SP → SP      LH Half-Pressure → Poco SP      Molto SP → Molto ST  
*p*      *pp*      *ppp*

Vc. → Molto SP      → Poco SP  
*p*      *pp*      *ppp*

**F**  
 Bass Flute  
 Very breathy tone

88

B. Fl. *ppp*, sotto voce

B. Cl. *p*, cantabile

Vln. ST, Flautando  
*ppp*, sotto voce

Vc. ST, Flautando  
*ppp*, sotto voce

94

B. Fl. -

B. Cl. *mp* → *p*      *mp*      *p*

Vln. -

Vc. -

99

B. Fl. 

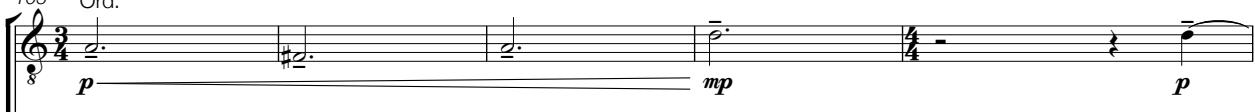
B. Cl. 

Vln. 

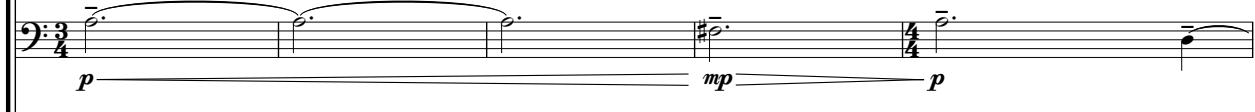
Vc. 

**G** Tempo I,  $\text{J} = 50 - 60$

105 Ord.

B. Fl. 

Ord.

B. Cl. 

Ord.

Vln. 

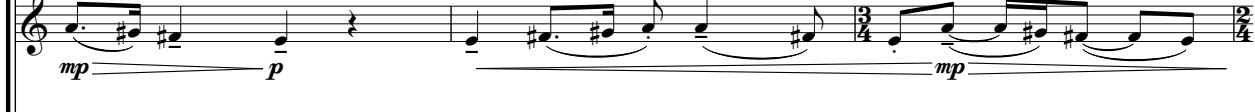
Pizz.

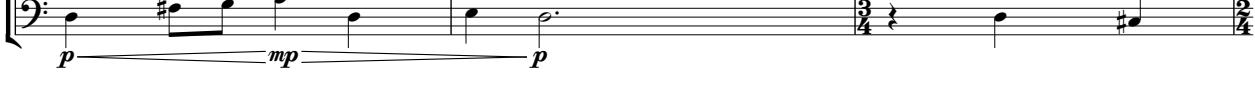
Vc. 

110

B. Fl. 

B. Cl. 

Vln. 

Vc. 

113

B. Fl. 

B. Cl. 

Vln. 

Vc. 

116

B. Fl. 

B. Cl. 

Vln. 

Vc. 

120

B. Fl. 

B. Cl. 

Vln. 

Vc. 

## 2. The Canon's Prologue

"Whan I hadde longe avyed me,  
I deemed hym som chanoun for to be."

**Meditative,  $\text{J} = 50$**

**Bass Flute** (Measure 124)

124 Ord. → Air Noise      Breathy → Ord.      → Breathy → Air Noise

**Bass Clarinet in B $\flat$**  (Measure 124)

**B. Fl.** (Measure 127)

127 Breathy → Ord. ✓

**B. Fl.** (Measure 130)

130 → Air Noise

**B. Fl.** (Measure 132)

132  $\text{mp} \rightarrow \text{pp}$

**B. Fl.** (Measure 135)

135 Breathy → Ord.       $\text{mp} \rightarrow \text{p}$        $\text{mp} \rightarrow \text{pp}$        $\text{pp} \rightarrow \text{f}$

**B. Cl.** (Measure 135)

**H**

138

B. Fl.

Slap Tongue

B. Cl.

140

B. Fl.

B. Cl.

142

B. Fl.

Breathy → Ord.

B. Cl.

144

B. Fl.

B. Cl.

### 3. The Sea Captain's Tale

"Ne phislyas, ne termes queinte of lawe,  
Ther is but litel Latyn in my mawe!"

Flowing,  $\text{J} = 112$

146

Bass Clarinet in B $\flat$

Violin

Cello

Pizz III  
Arco, Poco SP

pp      p      pp

(Let Ring)

harm. gliss.

149

B. Cl.

Vln.

Vc.

J

3      3      3      3      3      3      3      3

153

B. Cl.

Vln.

Vc.

3      3      3      3      3      3      3      3

157

B. Cl.

Vln.

Vc.

K

161

B. Cl.

Vln.

Vc.

165

B. Cl.

Vln.

Vc.

169

B. Cl.

Vln.

Vc.

L

173

B. Cl.

Vln.

Vc.

177

B. Cl.

Vln.

Vc.

181

B. Cl.

Vln.

Vc.

**M**

185

B. Cl.

Vln.

Vc.

189

B. Cl.

Vln.

Vc.

#### 4. The Tale of Sir Topaz

"And I yow telle in good certayn,  
He hadde a semely nose."

**Sprightly,  $\text{J} = 160$**

Piccolo 193 Piccolo flz.  
**f** sfz

Violin  
**f**

Cello  
 Pizz (Bow down) sim.  
**f, aggressive** sfz

**accel.** (J = 200) Suddenly held back, (J = 120) **accel.**

Picc. 197 Sul G  
 Vln.  
 Vc.

**N** **Tempo I,**  $\text{J} = 160$

Picc. 202 sfz sfz

Vln.

Vc.  $\text{sfz}$   $\text{sfz}$

207

Picc. *sfz*

Vln.

Vc. *v* *sfz*

This section consists of four measures. Measure 207 starts with a melodic line in 3/4 time for the Piccolo. Measures 208 and 209 show harmonic patterns in 3/8 and 2/4 time respectively. Measure 210 continues the harmonic pattern in 2/4 time.

211

Picc. *sfz*

Vln.

Vc. *v* *sfz*

O

This section consists of four measures. Measure 211 features a melodic line in 3/4 time for the Piccolo. Measures 212 and 213 continue the harmonic patterns from the previous section. Measure 214 concludes with a melodic line in 3/4 time for the Piccolo.

215

Picc.

Vln. *Sul G*

Vc. *v*

This section consists of four measures. Measures 215 and 216 feature melodic lines in 2/4 time for the Piccolo. Measures 217 and 218 continue the harmonic patterns in 2/4 time, with the Violin playing a melodic line in measure 218.

Suddenly held back,  
 $\text{J} = 120$    accel.

( $\text{J} = 132$ )

219

Picc. Vln. Vc.

*sfp*

*ff*

( $\text{J} = 200$ ) P Suddenly held back,  
 $\text{J} = 120$    accel.

223

Picc. Vln. Vc.

*mf*

*ff*

*mf*

*ff*

Tempo I,  
 $\text{J} = 160$

Suddenly held back,  
 $\text{J} = 120$    accel.

Tempo I,  
 $\text{J} = 160$

228

Picc. Vln. Vc.

*sfz*

*mf*

*ff*

*sfz*

*ff*

*sfz*

*mf*

*ff*

*sfz*

*sfz*

**Q**

234

Picc.  $\text{f}$

Vln.  $f$

Vc.  $f$

accel.

( $\text{J} = 180$ )

238

Picc.

Vln.

Vc.

( $\text{J} = 200$ )

Suddenly held back,  
 $\text{J} = 120$  accel.

242

Picc.  $ff$

Vln.  $ff$

Vc.  $ff$

Tempo I,  
♩ = 160 molto rit.

246

Picc. Vln. Vc.

R a Tempo

250

Picc. Vln. Vc.

255

Picc. Vln. Vc.

Attacca

## 5. The Host's Retort

"By god, quod he, for pleynly, at a word,  
That drasty rymyng is nat worth a toord!"

**Violent,  $\text{J} = 132$**

259

Piccolo: Rests throughout.

Bass Clarinet in B $\flat$ : Dynamics: ***fff***. Articulation: **Growling**, **Ord.** Measure 259:  $\frac{5}{8}$  time. Measure 260:  $\frac{3}{4}$  time. Measure 261:  $\frac{5}{8}$  time. Measure 262:  $\frac{3}{4}$  time. Measure 263:  $\frac{5}{8}$  time. Measure 264:  $\frac{2}{4}$  time.

Violin: Dynamics: ***ff***. Articulation: **Pizz**. Measure 259:  $\frac{5}{8}$  time. Measure 260:  $\frac{3}{4}$  time. Measure 261:  $\frac{5}{8}$  time. Measure 262:  $\frac{3}{4}$  time. Measure 263:  $\frac{5}{8}$  time. Measure 264:  $\frac{2}{4}$  time.

Cello: Dynamics: ***ff***. Articulation: **Pizz**. Measure 259:  $\frac{5}{8}$  time. Measure 260:  $\frac{3}{4}$  time. Measure 261:  $\frac{5}{8}$  time. Measure 262:  $\frac{3}{4}$  time. Measure 263:  $\frac{5}{8}$  time. Measure 264:  $\frac{2}{4}$  time.

264

Picc.: Rests throughout.

B. Cl.: Measure 264:  $\frac{2}{4}$  time. Measure 265:  $\frac{3}{4}$  time. Measure 266:  $\frac{2}{4}$  time. Measure 267:  $\frac{2}{4}$  time. Measure 268:  $\frac{2}{4}$  time. Measure 269:  $\frac{2}{4}$  time.

Vln.: Measure 264:  $\frac{2}{4}$  time. Measure 265:  $\frac{3}{4}$  time. Measure 266:  $\frac{2}{4}$  time. Measure 267:  $\frac{2}{4}$  time. Measure 268:  $\frac{2}{4}$  time. Measure 269:  $\frac{2}{4}$  time.

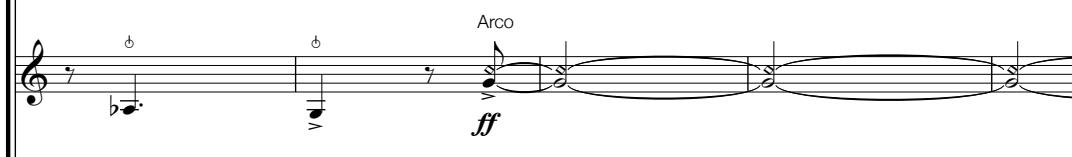
Vc.: Measure 264:  $\frac{2}{4}$  time. Measure 265:  $\frac{3}{4}$  time. Measure 266:  $\frac{2}{4}$  time. Measure 267:  $\frac{2}{4}$  time. Measure 268:  $\frac{2}{4}$  time. Measure 269:  $\frac{2}{4}$  time.

S

268

Picc. -

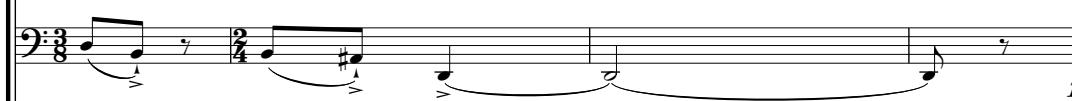
B. Cl. 

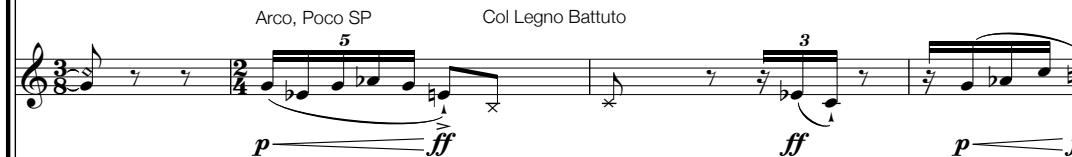
Vln. 

Vc. LH Pizz 

273

Picc. -

B. Cl. 

Vln. Arco, Poco SP 

Vc. Arco, Poco SP 

277

Picc.

B. Cl.

Vln.

Vc.

The musical score consists of four staves. The top staff is for the Piccolo (Picc.), followed by the Bassoon (B. Cl.), Violin (Vln.), and Cello (Vc.). Measure 277 starts with a rest for all instruments. The Bassoon has a dynamic ff at the beginning of measure 278. The Violin and Cello play eighth-note patterns with dynamics ff and p. Measure 279 continues with eighth-note patterns for all instruments, with dynamics ff, ff, and p. Measure 280 shows eighth-note patterns with dynamics ff and ff. Measure 281 concludes with eighth-note patterns and dynamics ff and p.

T

282

Picc.

B. Cl.

Vln.

Vc.

The musical score consists of four staves. The top staff is for the Piccolo (Picc.), followed by the Bassoon (B. Cl.), Violin (Vln.), and Cello (Vc.). Measure 282 starts with a dynamic f. Measure 283 begins with a dynamic ff. The Violin has a dynamic ff. Measure 284 starts with a dynamic ff. The Cello has a dynamic ff. Measure 285 starts with a dynamic ff. Measure 286 starts with a dynamic ff. The Cello has a dynamic ff.

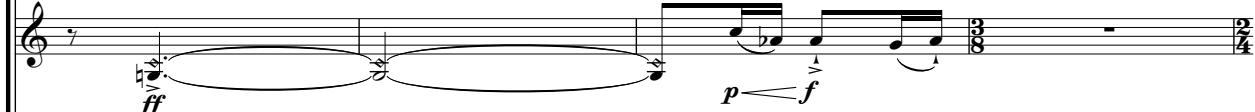
Col Legno Battuto

U

287

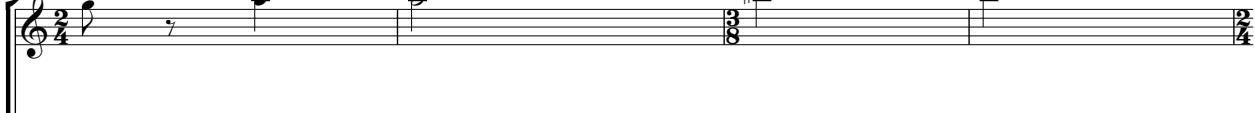
Picc. 

B. Cl. 

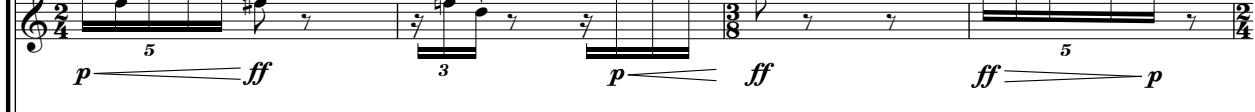
Vln. 

Vc. 

291

Picc. 

B. Cl. 

Vln. 

Vc. 

295

Picc.

B. Cl.

Vln.

Vc.

## 6. Intermezzo

Meditative,  $\text{♩} = 50$

299

Flute:  $\text{♩} \text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩}$   **$\text{pp}$**

Bass Clarinet in B♭:  $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩}$   $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{>} \text{pp}$

Violin: Muted, ST → Poco SP → ST  $\text{♩} \text{♩}$   **$\text{pp}$**

Cello: Muted, S.T. → ST → SP  $\text{♩} \text{♩}$   **$\text{pp}$**

303

Fl.:  $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩}$

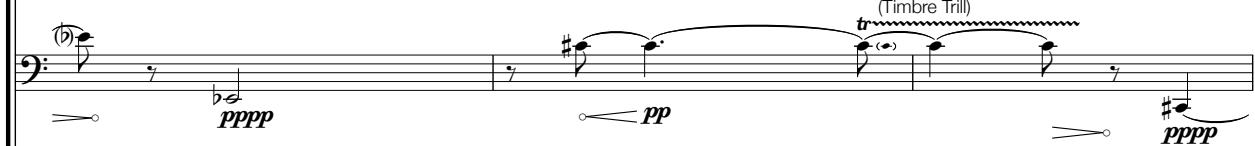
B. Cl.:  $\text{♩}$   $\text{♩}$   **$\text{pp}$**   $\text{♩}$   $\text{♩}$   **$\text{pp}$**   $\text{♩}$

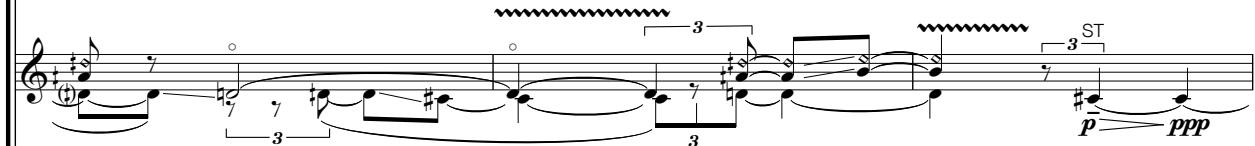
Vln.:  **$\text{p}$**   $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩} \text{♩}$   **$\text{pp}$**

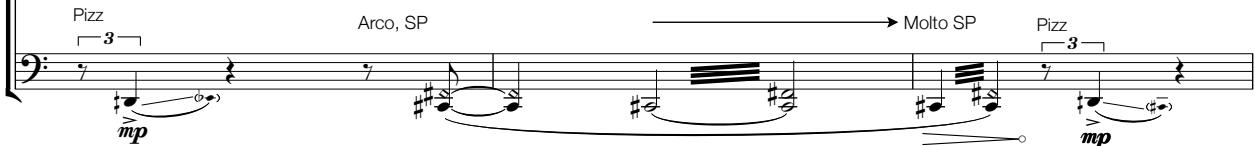
Vc.: On Bridge (Air Noise)  $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩}$   **$\text{pizz.}$**   $\text{♩}$  Arco, ST  $\text{♩} \text{♩}$   **$\text{pp}$**   $\text{♩} \text{♩}$   **$\text{pp}$**

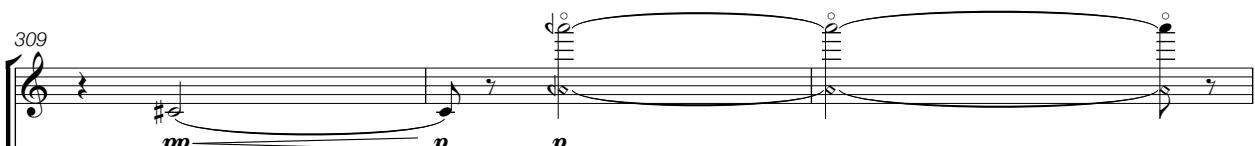
**V**

Fl. 306 

B. Cl. 

Vln. 

Vc. 

Fl. 309 

B. Cl. 

Vln. 

Vc. 

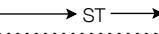
**W**

Fl. 312

B. Cl.

Vln.

Vc.

ST → SP → ST → SP  
(III)  3

Arco, ST → SP Pizz Arco, SP Pizz Arco

**p > pp 3** **pp** **ppp** **mf**



315

Fl.

B. Cl.

Vln.

Vc.

**p > pp** **pp** **fp**

**ppp** **ppp** **ppp** **ppp**

Molto SP **p** **fp**

Poco SP **3**

**Pizz** **mf** **mf** **mp** **mf**



318

Fl.

B. Cl.

Vln.

Vc.

Molto SP → SP → Molto SP → Poco SP

*mp*

*pppp* *fp* *pp*

*Molto SP* → *SP* → *Molto SP* → *Poco SP*

*mf*

*f*

X

320 To B. Fl.

Fl.

B. Cl.

Vln.

Vc.

*p*

*pp*

*pp*

*Molto SP* → *Poco SP* → *Molto SP* → *On bridge*

*Arco, Poco SP*

*pp*

*p*

*pp*

*ppp*

*p*

*pp* < *mp*

*pp*

322

Fl.

B. Cl.

Vln.

Vc.

Poco ST → Molto SP

*p*

*fp*

*pp*

*mp*

*pp*

*pp*

Y

324

B. Fl.

(Air noise)

*fp*

*pp*

*mp*

*p*

*"f"*

*p*

B. Cl.

*pp*

Vln.

Poco SP

*fp*

*pp*

*p*

Vc.

Pizz

*f*

*mf*

326

B. Fl.  $\begin{array}{c} 3 \\ \text{tr} \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

"f" p "f" p

B. Cl.  $\begin{array}{c} 3 \\ \text{tr} \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

Vln. Molto SP Poco SP

Vc.  $\begin{array}{c} 3 \\ 3 \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

329

B. Fl.  $\begin{array}{c} 3 \\ \text{tr} \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

f p mf p

B. Cl.  $\begin{array}{c} 3 \\ \text{tr} \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

mp

Vln. On Bridge (Air Noise) ST SP  $\begin{array}{c} 3 \\ \text{tr} \end{array}$   $\begin{array}{c} 3 \\ 3 \end{array}$

Air Noise p

Vc.  $\begin{array}{c} 3 \\ 3 \end{array}$   $\begin{array}{c} 3 \\ 3 \end{math>$

**Z**

332

B. Fl.

B. Cl.

Vln.

Vc.

334

B. Fl.

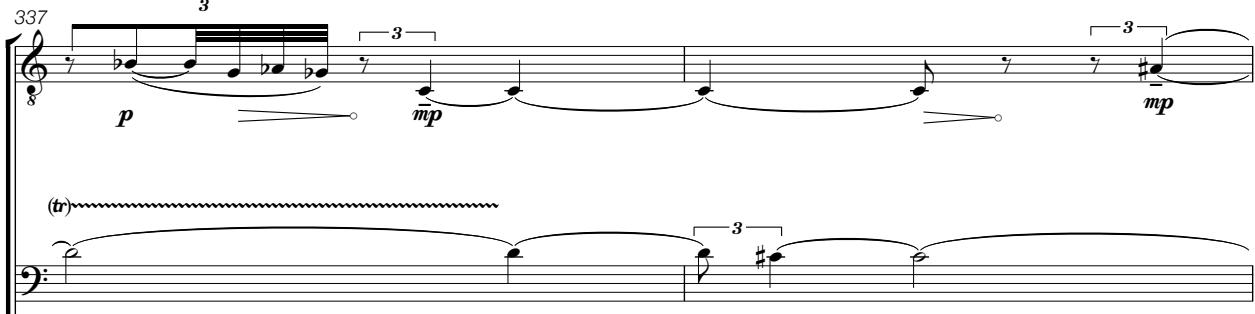
B. Cl.

Vln.

Vc.

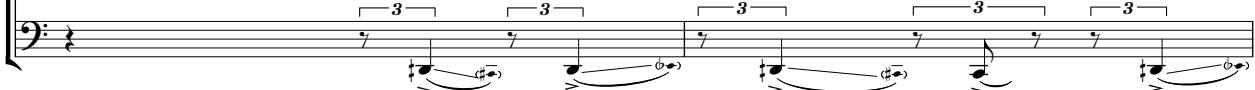
**AA**

337

B. Fl. 

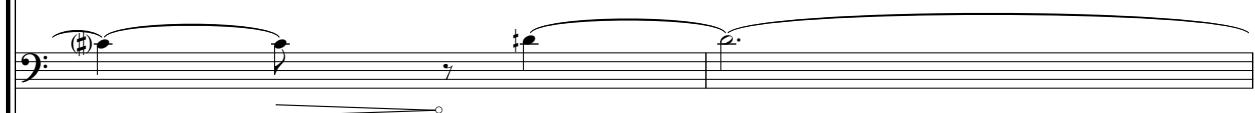
B. Cl. 

Vln. 

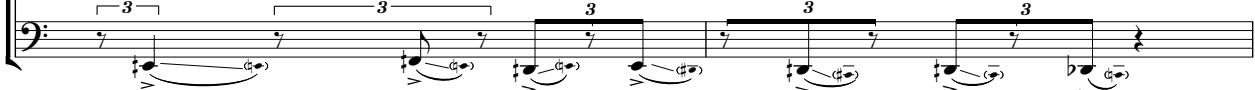
Vc. 

339

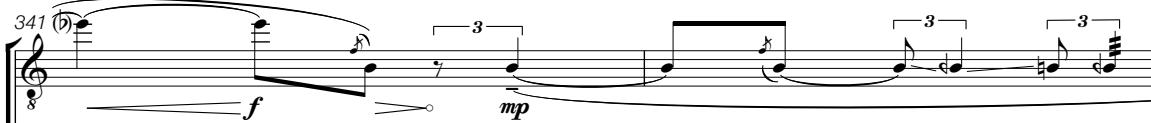
B. Fl. 

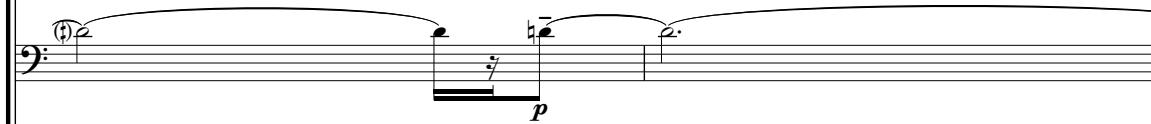
B. Cl. 

Vln. 

Vc. 

341

B. Fl. 

B. Cl. 

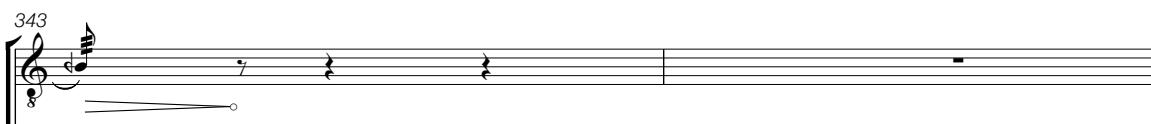
Vln. 

Vc. 

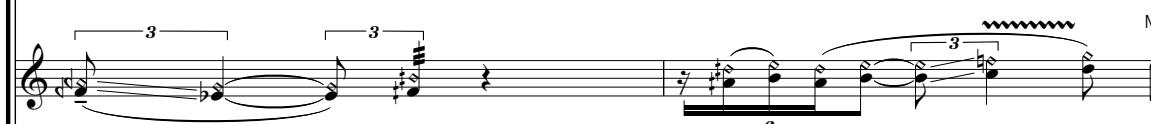
Arco, SP  
Molto SP

**BB**

343

B. Fl. 

B. Cl. 

Vln. 

Molto SP

Vc. 

345

B. Fl.

B. Cl.

Vln.

Vc.

Pizz

Molto SP

**p**

**p**

This musical score page contains four staves. The first staff is for Bassoon (B. Fl.), the second for Bassoon (B. Cl.), the third for Violin (Vln.), and the fourth for Cello/Bass (Vc.). The bassoon parts consist of sustained notes with grace notes and slurs. The violin part features sixteenth-note patterns with grace notes and slurs, with the instruction "Molto SP" above the staff. The cello/bass part uses pizzicato (indicated by "Pizz") and also has sixteenth-note patterns with grace notes and slurs. Dynamics "p" (pianissimo) are marked at the end of the bassoon lines and near the beginning of the cello/bass line. Measure numbers 345 are written at the top left of the page.

## 7. The Miller's Prologue

"And therfore if that I mysspeke or seye,  
Wyte the ale of Southwerk, I you preye."

Theatrical,  $\text{J} = 132$

348 [Piccolo]

Piccolo:  $\text{G} \frac{3}{4}$

Bass Clarinet in B $\flat$ :  $\text{C} \frac{3}{4}$

Violin:  $\text{G} \frac{3}{4}$   
 Pizz.  $\text{f} \text{fff}$ , Arco  $\text{f} \text{fff}$ , (Let ring)  $\text{p} \text{ff}$

Cello:  $\text{C} \frac{3}{4}$   
 Pizz.  $\text{f} \text{fff}$ , Arco  $\text{f} \text{ff}$

CC

353

Picc.:  $\text{G} \frac{5}{4}$

B. Cl.:  $\text{C} \frac{5}{4}$

Vln.:  $\text{G} \frac{5}{4}$   
 Arco  $\text{f} \text{fff}$ , Pizz.  $\text{f} \text{fff}$ , Arco Riccochet  $\text{f} \text{fff}$ , Pizz.  $\text{f} \text{fff}$

Vc.:  $\text{C} \frac{5}{4}$   
 p  $\text{f} \text{fff}$ , harm. gliss.  $\text{f} \text{fff}$ , gliss.  $\text{f} \text{fff}$

\* Vln., b.355, Play with an extremely fast bow speed, immediately lifting the LH finger as soon as the note sounds, allowing it to ring on.

357

Picc.

B. Cl.

Vln.

Vc.

*Split Tone*

*p* *fff* *fff*

*Arco Scratch Tone*

*Arco*

*p* *ff* *fff*

361

DD

Picc.

B. Cl.

Vln.

Vc.

*p* *fff* *fff* *p*

*Ricchetto*

*f* *ff* *p* *fff* *fff* *p*

*Gliss.*

*ff* *p*

364

Picc.

B. Cl.

Vln.

Vc.

Split Tone

$\text{fff}$

$\text{fff}$

$f$

$p$

$\text{fff}$

$\text{fff}$

$f$

$p$

$\text{fff}$

$\text{fff}$

$f$

$p$

$\text{fff}$

367

Picc.

B. Cl.

Vln.

Vc.

$\text{ff}$

$f$

$\text{ff}$

$f$

$\text{ff}$

$f$

$pp$

$p$

$p$

## 8. The Miller's Tale

"And al above ther lay a gay sautrie,  
On which he made a-nyghtes melodye  
So swetely that all the chambre rong."

Calm,  $\text{J} = 50$

367

Bass Flute

Bass Clarinet in B<sub>b</sub>

Violin

Cello

Pizz with plectrum  
(Let ring always)

Pizz with plectrum  
(Let ring always)  
II

*pppp, echo tone*

EE

371

B. Fl.

B. Cl.

Vln.

Vc.

*pppp*

*pppp*

FF

374

B. Fl.

B. Cl.

Vln.

Vc.

**B. Fl.**

**B. Cl.**

**Vln.**

**Vc.**

377

B. Fl.

B. Cl.

Vln.

Vc.

**B. Fl.**

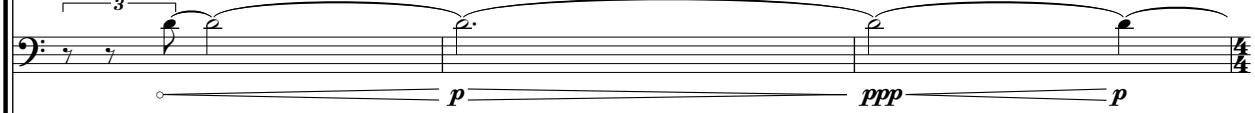
**B. Cl.**

**Vln.**

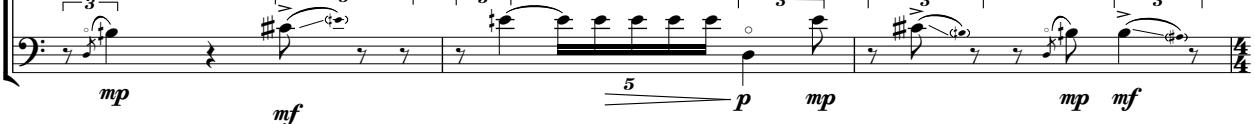
**Vc.**

380

B. Fl. 

B. Cl. 

Vln. 

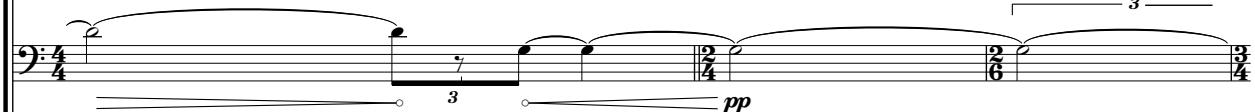
Vc. 

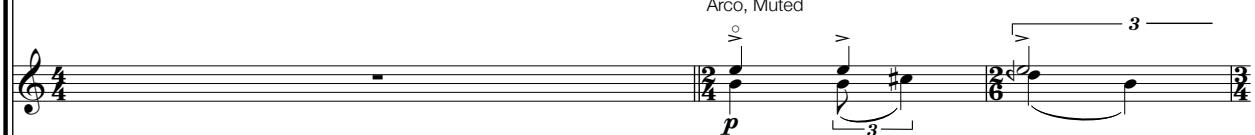
GG

Jolly,  $\text{J} = 132$

383

B. Fl. 

B. Cl. 

Vln. 

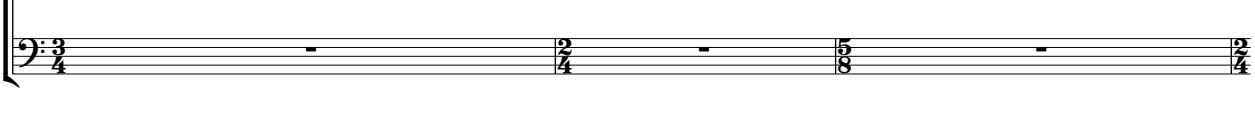
Vc. 

386

B. Fl. 

B. Cl. 

Vln. 

Vc. 

**HH**

Tempo I,  $\text{♩} = 50$

389

B. Fl. 

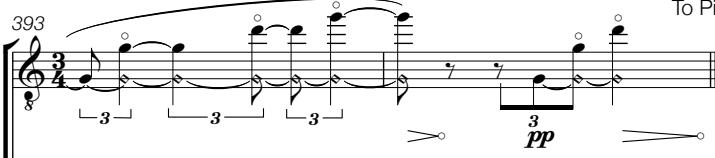
B. Cl. 

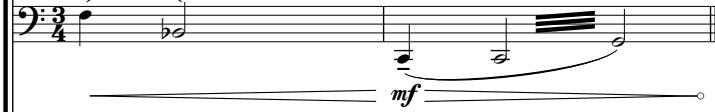
Vln. 

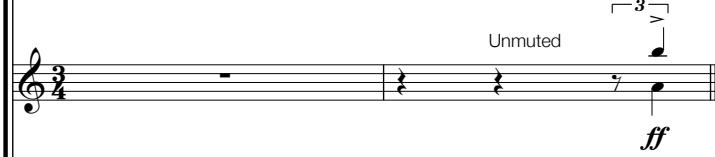
Vc. 

II  
Jolly,  $\text{♩} = 132$

To Picc.

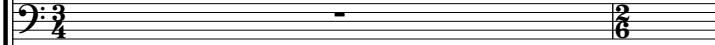
B. Fl. 393 

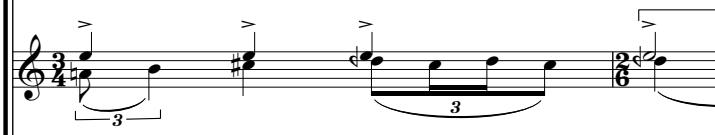
B. Cl. 

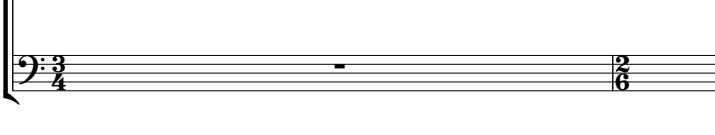
Vln. 

Vc. 

B. Fl. 397 

B. Cl. 

Vln. 

Vc. 

400

JJ

B. Fl.

B. Cl.

Vln.

Vc.

404

B. Fl.

B. Cl.

Vln.

Vc.

**KK**

407

Piccolo Piccolo

B. Cl.

Vln.

Vc.

Split Tone

Arco, Riccochet

410

Piccolo

B. Cl.

Vln.

Vc.

sffz

5 8 4

5 8 4

5 8 4

5 8 4

Pizz ♩

sffz

*This tale is doon, and God save al the rowte!*