

Not as far as to mean.

Emily Cook

$\text{♩} = 52$

Violin
ppp molto sul pont. *n* *ppp* *n*
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 *mp*
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* *n* *f* *n*
Crescendos should result in a rich tone, but aren't intended to sound aggressive.

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Vln. *ppp* *n* *ppp* *n*

Picc. *mp* *pp*

Vc. *p* *f* *n* *pp* *n*