

Commissioned by Matt and Debbie Long,  
in loving memory of Mary Eunice Troy

# Ocean Calling III

## The Giant Blue

Meira Warshauer

**Piano 1**

Spacious ♩ = ca. 58

*ppp* *pp* *ppp*

*Ped. sempre mm. 1 - 19*

**Piano 2**

Spacious ♩ = ca. 58  
\*\*strike glass on strings

*mp* *mf* *mf*

*8vb* *l.v. sempre* *8vb*

5 *ppp* *pp* *ppp* *p*

*f* *ff* *mp* *mf* *mp*

*loco*

\*Piano 2: Secure damper pedal in depressed position by sliding wooden wedge under back lever. Keep depressed (dampers raised) mm. 1-260.

\*\*Strike string clusters between agraffes and dampers (or beyond dampers) with horizontal side of wrapped shot glasses. Approximate pitches indicated. (See introductory note.)

\*\*\*Grace notes before the beat. \*\*\*\*Pull bow hair across string for sustained sound. (See introductory note.)

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10  $\text{♩} = \text{ca. } 66$

10 *\*portato*  $\text{♩} = \text{ca. } 66$

15 *rit.* *Tempo I*  $\text{♩} = \text{ca. } 58$   $\text{♩} = \text{ca. } 72-76, \text{ with ebb and flow}^{***}$

15 *rit.* *Tempo I*  $\text{♩} = \text{ca. } 58$   $\text{♩} = \text{ca. } 72-76, \text{ with ebb and flow}^{***}$

19 *(loco)* *poco movimento* *poco rit.*

19 *poco movimento* *poco rit.*

\* Pull bow hair in one direction, with pulsing pressure to indicated rhythm, like *portato* in string notation.  
 \*\*Piano 1: Change pedal only where indicated.  
 \*\*\* Ebb = slowing slightly. Flow= moving slightly (as with tides),  
 \*\*\*\* (  $\square \vee$  )= may change bow direction quietly, if needed, as in string notation.

(loco)\* *a tempo* (♩ = 72-76)

*poco movimento*

*poco rit.*

23

23 *a tempo* (♩ = 72-76) *poco movimento* *poco rit.*

8vb  
1/2 Ped. *loco* 1/2 Ped.

23 *a tempo* (♩ = 72-76) *poco movimento* *poco rit.*

*pp* *p* *pp* *p* *pp* *p*

*pp* *p* *pp*

(♩ V)

\*R.H. loco sempre until m. 123

*a tempo*

*moving slightly*

*poco rit.*

27

27 *a tempo* *moving slightly* *poco rit.*

8vb  
1/2 Ped. *loco* 1/2 Ped.

27 *a tempo* *moving slightly* *poco rit.*

*ppp* *pp* *p*

*pp* *p*

(♩ V)

*a tempo*

*poco movimento*

*a tempo*

*rit.*

31

31 *a tempo* *poco movimento* *a tempo* *rit.*

8vb  
1/2 Ped. *loco* 1/2 Ped.

31 *a tempo* *poco movimento* *a tempo* *rit.*

*pp* *p* *mp* *sub. pp* *p*

*pp* *p*

(♩ V)

35 *a tempo* ♩ = 76

*pp* *ppp* *sub. p* *mp* *pp*

*flow* *ebb* *a tempo*

*1/2 Ped.* *loco* *1/2 Ped.* *8vb* *1/2 Ped.*

35 *a tempo* ♩ = 76

*pp* (M V)

39 *flow* *ebb* *a tempo* *poco rit.* *a tempo* *rit.*

*p* *pp* *ppp* *pp* *ppp* *pp* *p*

*loco* *1/2 Ped.* *1/2 Ped.* *1/2 Ped.* *1/2 Ped.* *1/2 Ped.*

39 *flow* *ebb* *a tempo* *poco rit.* *a tempo* *rit.*

43 *a tempo* *ebb* *espressivo* *flow* *ebb* *flow* *ebb* *a tempo* *poco rit.*

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*8vb* *loco* *1/2 Ped.*

43 *a tempo* *ebb* *flow* *ebb* *flow* *ebb* *a tempo* *poco rit.*

(portato) *p*

47 *a tempo* *rit.* **Slightly faster** (♩ = ca. 80-84)

47 *a tempo* *rit.* **Slightly faster** (♩ = ca. 80-84)

\*V *p* *mp* *pp* *l.v.*

\* Pull bow hair up leading and applying more pressure with right hand, so that the upper pitch is more prominent.

51 *ebb* *a tempo* (♩ = ca. 84)

51 *ebb* *a tempo* (♩ = ca. 84)

*p* *mp* *pp* *p* *ppp* *p* *mp* *1/2 Ped.*

*1/2 Ped.* *8vb* *loco* *1/2 Ped.*

51 *ebb* *a tempo* (♩ = ca. 84)

V *p* *mp* *p* V *p* *mp* *p*

55 *pp* *p* *pp* *mf* *sub.p* *pp*

55 *pp* *p* *pp* *mf* *sub.p* *pp*

*1/2 Ped.* *1/2 Ped.* *8vb* *loco* *loco*

55 V *mp* *mf*

*poco mov.* ♩ = 88

59

*p* *mp esp.* *pp* *p* *pp* *p* *mp esp.* *pp* *p*

*poco mov.* ♩ = 88      *1/2 Ped.*      *Ped.*      *1/2 Ped.*

63

*flow* *ebb* *flow* *ebb*

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

*1/2 Ped.* *Ped.*

63 *flow* *ebb* *flow* *ebb*

*p* *p*

67

*molto rit.* ♩ = ca. 88

*pp* *p* *pp* *p*

*1/2 Ped.* *Ped.* *1/2 Ped.* *1/2 Ped.*

67 *molto rit.* ♩ = ca. 88

*V pp* *V p* *pp*

Remove F bow.

\*Whale tempo

*Slightly faster* (♩ = ca. 92)

*poco rit.*

71

*pp* *p* *pp* *p*

8vb  
1/2 Ped. loco  
1/2 Ped.

71 *poco rit.* *Slightly faster* (♩ = ca. 92)

*pp* *p*

\*The Blue Whale call pulses at about 92 beats per minute.

75

*pp* *mp* *p* *pp* *p*

1/2 Ped. 1/2 Ped.

75 *p* *mp* *p*

*accelerando poco a poco* . . . . .

79

*p* *p cresc. poco a poco*

1/2 Ped. 1/2 Ped.

79 1/2 Ped. *accelerando poco a poco* . . . . .

*p* *mp*

*poco a poco accel.* . . . . .

♩ = ca. 100

83

*mp* *mf* *f*

*Ped.* *1/2 Ped.*

83

♩ = ca. 100

*poco a poco accel.*

\* *V* *mp* *mf* *f*

\*\* *□* *mf* *f*

\* *V* = Lead and apply more pressure with right hand, so that the upper pitch is more prominent.

\*\* *□* = Lead and apply more pressure with left hand, so that the lower pitch is more prominent.

♩ = ca. 108

87

*mf* *f* *ff* *f* *ff*

*moving* . . . . .

*8vb* *loco* *8vb* *loco*

87

♩ = ca. 108

*1/2 Ped.*

*moving* . . . . .

bow both pitches with equal pressure.

*f* *ff*

♩ = ca. 112 . . . . . ♩ = 116

91

*mf* *f* *mf*

*8vb* *loco* *8vb* *loco*

91

♩ = ca. 112 . . . . . ♩ = 116

*ff* *V*

Remove Db bow.



*ritardando poco a poco* . . . . . *molto rit.* Whale tempo ♩ = ca. 92

95

*mp* *p* *pp* *pp*

*1/2 Ped.* *1/4 Ped.*

*ritardando poco a poco* . . . . . *molto rit.* Whale tempo ♩ = ca. 92

95

*pp*

*rit.* . . . . .

99

*ppp* *pp* *ppp* *pp*

*(8vb)*  
*(Pedal sempre)*

*rit.* . . . . .

99

*p* *pp*

♩ = ca. 84

102

*ppp* *pp*

*(8vb)*  
*una corda*

♩ = ca. 84

on keys

102

*pp* *mp*

*8va*

\*Quasi tremolo or "noodling," using all pitches in box, in any order, for duration indicated.  
\*\*Grace notes played only where notated, not as part of noodle box. On the beat.

105

*ppp* *pp*

(8vb) -----  
loco

Detailed description: This system shows the bass clef part of measures 105-107. It features a series of chords in the left hand, with a dynamic marking of *ppp* at the start and *pp* later. A dashed line labeled (8vb) indicates an octave shift. The word 'loco' is written below the staff.

105

*pp* *p esp.* *pp*

(8va) -----  
(4.)

Detailed description: This system shows the treble clef part of measures 105-107. It includes a trill in measure 105, followed by triplet figures. Dynamic markings include *pp*, *p esp.*, and *pp*. A dashed line labeled (8va) indicates an octave shift, and (4.) is written below the staff.

108

*ppp* *pp*

(8vb) -----  
loco

Detailed description: This system shows the bass clef part of measures 108-110. It continues with chords and a dynamic marking of *ppp* at the start and *pp* later. A dashed line labeled (8vb) indicates an octave shift, and the word 'loco' is written below the staff.

108

(8va) -----  
d.

Detailed description: This system shows the treble clef part of measures 108-110. It features a series of chords with a dynamic marking of *pp*. A dashed line labeled (8va) indicates an octave shift, and 'd.' is written below the staff.

111

*p* *pp*

$\frac{1}{2}$  Ped.

Detailed description: This system shows the bass clef part of measures 111-113. It features chords with dynamic markings of *p* and *pp*. A  $\frac{1}{2}$  Ped. marking is present at the beginning.

111

(8va) -----  
d.

Detailed description: This system shows the treble clef part of measures 111-113. It features chords with a dynamic marking of *pp*. A dashed line labeled (8va) indicates an octave shift, and 'd.' is written below the staff.

poco movimento . . . . . (♩ = ca. 88-92) (\*molto rit.)

114

pp p mp

114

(8va)

poco movimento . . . . . (♩ = ca. 88-92) (\*molto rit.)

p cresc. mp pp

\*no rit. inside noodle box

117

a tempo ♩ = 84

molto accel. . . . . ♩ = 96 ♩ = 92

pp (l.v.) pp

117

a tempo ♩ = 84

molto accel. . . . . ♩ = 96 ♩ = 92

p mf

120

Faster, agitato ♩ = 100

(l.v.)

mp f

tre corde

8vb Ped. Ped. Ped.

a tempo (♩ = 108)

(l.v.) p f

loco

120

Faster, agitato ♩ = 100

♩ = ♩ ♩ = 108 accel.

a tempo (♩ = 108)

strike glass on strings

f 8vb ↓

8vb ↓

p f

8va -----|

123

5 5 5 5 5

(l.v.) *pp* *mf* *p*

loco

*accel.*

3 3 3

(l.v.)

*p* *mf*

8vb -----|

8vb - 1

on keys

8vb -----|

3 3

*pp* *p*

8vb -----|

♩ = 112

125

3

*p* (l.v.)

♩ = 112

(loco)

125

*p* *mf* *f* *p*

loco

127

*mp* *mf sub. p* *pp* (l.v.)

*p* *sfp* *pp* (l.v.)

Ped. 3 3 3

Ped. 3 3 3

127

*mf* *p* *pp*

*f* *mp* *p*

129  $\text{♩} = 108$

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

strike glass on strings

*sfz*

8vb

8vb-1

132

8va

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

*loco*

8vb

8vb

*sffz*

*Ped.*

$\frac{1}{2}$  Ped.

135

*mp* *p* *mf* *p* *mf* *p*

$\frac{1}{2}$  Ped.  $\frac{1}{2}$  Ped.  $\frac{1}{2}$  Ped.

8vb

8vb

139

(loco)

*mf* *p* *mp* *mf* *p* *f*

(8vb) Ped. Ped.

139 Ped.

(8vb) *sfz*

143

(loco)

*mf* *p* *mp* *mp* *p* *mp*

(8vb)  $\frac{1}{2}$  Ped.  $\frac{1}{2}$  Ped.

143

on keys

loco

*ff* *mp*

*l.v.*

146

(loco)

*p* *mp* *f* *mp*

$\frac{1}{2}$  Ped.  $\frac{1}{2}$  Ped. Ped.  $\frac{1}{2}$  Ped.

(8vb)

146

*mp*

149

*loco*  
*mf*  
*f*  
*Ped.*  
*p*  
*f*  
*1/2 Ped.*  
*p*

149

*mf*  
*f*  
*p*  
*f (loco)*  
*p*  
*ff*

152

*mf*  
*1/2 Ped.*  
*(8va) --- 1*  
*p*  
*1/2 Ped.*  
*(loco)*  
*p*  
*cresc.*  
*8va --- 1*  
*loco*  
*mp*

152

*loco*  
*(l.v.)*  
*p*  
*loco*  
*mp*  
*pp*

155

*(cresc.)*  
*mf*  
*Ped.*  
*p*

155

*8va*  
*8va*  
*mp*  
*p*  
*mf*  
*mp*  
*p*  
*pp*

157 *loco*

*Ped. 8<sup>va</sup>*  
*p*

157

*(8<sup>va</sup>)*  
*p* *pp*

159

*f* *loco* *p* *mf* *pp*  
*Ped.* *(l.v.)*

159

*loco*  
*p* *pp* *p* *pp*

161

*p* *mf* *pp*  
*Ped.* *(l.v.)*

161

*mp* *p* *mp* *p*



163

Musical score for measures 163-164. The score is in 5/4 time, with a key signature of two flats. It features a grand staff with two bass staves and two treble staves. The first two staves are mostly rests, with a 6/4 time signature change in the second measure. The third staff (treble) contains the main melodic line, starting with a dynamic of *mp* and moving through *mf* (loco), *mp mf*, *mp*, and *p*. The fourth staff (bass) provides harmonic accompaniment. A dashed line labeled *8va* indicates an octave transposition for the upper treble staff.

Musical score for measures 165-166. The score is in 2/4 time with a key signature of two flats. It features a grand staff with two bass staves and two treble staves. The first two staves are mostly rests. The third staff (treble) contains the main melodic line, starting with a dynamic of *p* and moving through *pp* and *p*. The fourth staff (bass) provides harmonic accompaniment. A dashed line labeled *8va* indicates an octave transposition for the upper treble staff.

Musical score for measures 165-166 (continued). The score is in 2/4 time with a key signature of two flats. It features a grand staff with two bass staves and two treble staves. The first two staves are mostly rests. The third staff (treble) contains the main melodic line, starting with a dynamic of *pp* and moving through *pp* and *p*. The fourth staff (bass) provides harmonic accompaniment, including a triplet in the second measure. A dashed line labeled *8va* indicates an octave transposition for the upper treble staff.

Musical score for measures 168-169. The score is in 5/4 time with a key signature of two flats. It features a grand staff with two bass staves and two treble staves. The first two staves are mostly rests. The third staff (treble) contains the main melodic line, starting with a dynamic of *pp* and moving through *p* and *pp*. The fourth staff (bass) provides harmonic accompaniment.

Musical score for measures 168-169 (continued). The score is in 5/4 time with a key signature of two flats. It features a grand staff with two bass staves and two treble staves. The first two staves are mostly rests. The third staff (treble) contains the main melodic line, starting with a dynamic of *pp* and moving through *p* and *pp*. The fourth staff (bass) provides harmonic accompaniment, including a triplet in the second measure.

170

(l.v.)

*p* *mp*

170

*pp* *pp* *p* *pp*

to bow

Urgency building

172

*mf* *p* *f*

(l.v.)

*p* *8vb* *1/2 Ped.*

Urgency building

172

174

(loco)

*sub.f* *loco* *mf* *f*

(l.v.)

*p* *8vb* *1/2 Ped.*

174

bow *mf* *f*

177

*f sub.p* *f* *ff*

*loco* *loco* *Ped.* *Ped.* *Ped.*

*mf* *f* *p* *mp* *mf*

\* Bow both pitches with equal pressure.

180

*ff* *mp* *loco* *mf*

*(l.v.)* *mp* *loco* *mf*

*f* *ff* *to glasses*

182

*mf* *mp* *f* *mp*

*1/2 Ped.* *1/2 Ped.*

*strike glass on strings*

*p* *mp* *f* *mp*

184

(8va)

(loco)

*mf* *p* *mf* *mp* *mf* *mp*

*1/2 Ped.* *1/2 Ped.* *1/2 Ped.*

184

*mp* *p*

8vb

187

(8va)

(loco)

*mf* *mp* *mf* *mp* *f* *mf*

187

(loco)

*mp*

8vb

8vb

to bow

*mf* *p* *mf*

190

loco

*f* *mf* *f* *f* *f*

*1/2 Ped.* *Red.* *Red.* *\* Red.* *\**

*poco rit.* *cresc.* *poco rit.*

190

\*Note change of register and approximate pitch span for clusters mm. 184-187.

193 **Broad** **a tempo** (♩ = 108) *(loco)*

193 **Broad** **a tempo** (♩ = 108)

*ff* *sffz* *(l.v.)* *p*

*Ped. \** *8vb Ped. \** *pp* *8vb*

*bow* *\* ff* *sim. p*

\*Bow both pitches with equal pressure.

198 *(loco)*

198 *(loco)*

*mp* *p*

*1/2 Ped.* *1/2 Ped.* *1/2 Ped.*

202 *(loco)*

202 *(loco)*

*mp* *mf* *mp* *mf*

*Ped.* *1/2 Ped.* *1/2 Ped.* *Ped.* *1/2 Ped.*

205 *(loco)*

*mp* *f* *mf* *f*

*Ped.* *Ped.* *Ped.*

205 (8vb)

209 *(loco)*

*ff* *f* *ff*

*1/2 Ped.* *1/2 Ped.* *1/2 Ped.* *1/2 Ped.*

209 (8vb)

213 *8va*

*loco* *mf* *f* *mf* *f* *mf*

*Red.* *Red.* *Red.*

213

*ritardando* . . . . .

216 *(8va)* *loco*

*f cresc.* *ff* *f* *ff*

*ritardando* . . . . .

*(rit.)* . . . . . *molto rit.* . . . . . **Broad**

♩ = ca. 100  
♩ = ca. 50

219 *mf* *ff* *f* *fff*

*1/2 Ped.* *Ped.* *Ped.* *Ped.* \*

*rit.* . . . . . *molto rit.* . . . . . **Broad**

♩ = ca. 100  
♩ = ca. 50

♩ = 76

222 *(loco)* *flow* *ebb*

*allow sound to decay* *mp* *mf* *mp* *(l.v.)* *p* *mp* *(l.v.)*

*(l.v.)* *8vb* *1/2 Ped.* *1/2 Ped.* *8vb* *1/4 Ped.* *8vb* *1/4 Ped.*

222 *flow* *ebb*

*mp* *mf* *mp* *p* *mp* *p*

Slower ♩ = 63 (loco) ♩ = 60

227 *p* (l.v.) *p* (l.v.)

8vb Ped. *ossia*

227 *p* *l.v.* *p* *\*\**

\*Either bow C string separately, or bow C/D $\flat$ , with emphasis on C.

\*\*Emphasize D $\flat$

Even Slower ♩ = ca. 54 (loco) ♩ = 50 *rit.*

233 *pp* (l.v.) *p* (loco) *rit.*

8vb Ped. *loco* *1/2 Ped.* *loco*

233 *ossia* *ossia* *rit.*

*p* *p*

238 ♩ = 46 (loco) ♩ = 52 \*flow ebb

(l.v.) *p* (l.v.) *p* *loco* *1/2 Ped.*

8vb Ped. *loco* *1/2 Ped.*

238 *ossia* *ossia* *rit.*

*p* *p*



243 (♩ = 52) *poco rit.* . . . ♩ = 50 *flow* ♩ = ca. 66 *ebb* ♩ = ca. 63

\*Bow pitches with equal pressure.

249 ♩ = 60 *ebb* *molto rit.* ♩ = 54 *rit.* ♩ = 50 *rit.*

\* Emphasize larger note.

255 ♩ = 48 *molto rit.* *a tempo* (♩ = 63)

255 ♩ = 48 *molto rit.* *a tempo* (♩ = 63)

(portato)

*poco a poco accel.*

(♩ = 80)

258

*p cresc. poco a poco*

*mp* 3 3

*Ped.* 3 3 5 4 1

*poco a poco accel.*

(♩ = 80)

258

quietly remove wedge from damper pedal

(♩ = 96)

*(accel.)*

♩ = 104-112

261

*cresc.*

*f*

*Ped.*

(♩ = 96)

*(accel.)*

♩ = 104-112

261

on keys

*mp* *cresc.*

no pedal touches of pedal

263

*cresc.*

*cresc.*

263

*f* 8va

*f* *cresc.*

265 *(cresc.)* *ff* *(l.v.)*

Musical score for measures 265-267, first system. Treble and bass staves. Treble clef: *(cresc.)*, *ff* *(l.v.)*. Bass clef: *ff* *(l.v.)*. Measure 267 ends with a double bar line and a 16-measure rest.

265 *(cresc.)* *ff* *loco* *f* *Ped.*

Musical score for measures 265-267, second system. Treble clef: *(cresc.)*, *ff* *loco*, *f*. Bass clef: *ff*, *f*, *Ped.*. Measure 267 ends with a double bar line and a 16-measure rest.

268 *f* *Ped.* *\* Ped.* *Ped.*

Musical score for measures 268-270, first system. Treble clef: *f*. Bass clef: *f*, *Ped.*, *\* Ped.*, *Ped.*. Measure 270 ends with a double bar line and a 16-measure rest.

268 *f* *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *\**

Musical score for measures 268-270, second system. Treble clef: *f*, *ff*. Bass clef: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *\**. Measure 270 ends with a double bar line and a 16-measure rest.

271 *f* *mf* *f* *Ped.* *\* Ped.* *Ped.*

Musical score for measures 271-273, first system. Treble clef: *f*, *mf*, *f*. Bass clef: *f*, *mf*, *f*, *Ped.*, *\* Ped.*, *Ped.*. Measure 273 ends with a double bar line and a 16-measure rest.

271 *mp* *mf* *l.v.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Musical score for measures 271-273, second system. Treble clef: *mp*, *mf*, *l.v.*. Bass clef: *mp*, *mf*, *l.v.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Measure 273 ends with a double bar line and a 16-measure rest.

274

*mp* *cresc.*

*mp*

*mp*

274

*mp* *cresc.*

*mp*

*mp*

*mp*

Slightly Slower ♩ = 88

277

*pp*

*p*

*p*

Slightly Slower ♩ = 88

277

*ff*

*l.v.*

*l.v.*

*l.v.*

*Sub*

*Red.*

*ebb*

280

*pp* *l.v. sempre al fine*

*l.v. sempre al fine*

*ebb*

280

*mp loco*

*Red.*

*Red.*

*ff*

*f*

*ff*

283 a little Slower ♩ = ca.72 Slower ♩ = 63 poco rit.

283 a little Slower ♩ = ca.72 Slower ♩ = 63 poco rit.

287 ♩ = 60 (loco) ♩ = 72 ebb

287 ♩ = 60 ♩ = 72 ebb

291 a tempo ♩ = 72 (loco) p cresc. . . . . loco (mf)

291 a tempo ♩ = 72

294

*f* *(cresc.)* *ff* *pp* *p* *pp*

(l.v.) (l.v.)

3

♩ = ca. 80  
**poco movimento**

298

*p* *mp* (l.v.) *pp* *p* *pp* (l.v.)

(loco)

8va

flow ebb

298 **poco movimento** flow ebb

Replace wedge under Ped. Or use foot pedal to raise dampers, m. 300 to end. to bow

♩ = ca. 72

(loco)

301

*pp* *p* (l.v.) *p* (l.v.)

8vb

301 ♩ = ca. 72

*p* *p*

bow sempre  
Ped. depressed al fine

♩ = ca. 69 (loco)      ♩ = ca. 66

305 *p* *(l.v.)* *p* *rit.* *(l.v.)*

8vb *1/2 Ped.*      8vb *1/2 Ped.*

305 ♩ = ca. 69      ♩ = ca. 66 *rit.*

*p* *p*

Slower ♩ = ca. 63 (loco)      *molto rit.*

309 *pp* *p* *pp* *(l.v.)* *pp* *(l.v.)*

8vb *1/2 Ped.*      8vb *1/2 Ped.*

309 Slower ♩ = ca. 63      *molto rit.*

\* *p* *p*

\*bow with equal pressure

313 ♩ = ca. 50 *molto ritardando* . . . . .

*pp* *ppp* *(l.v.)* *al niente*

8vb *loco*      8vb

313 ♩ = ca. 50 *molto ritardando* . . . . .

*pp* *p* *f.t. on strings beyond dampers* *mp* *al niente*

8vb *slow gliss.*