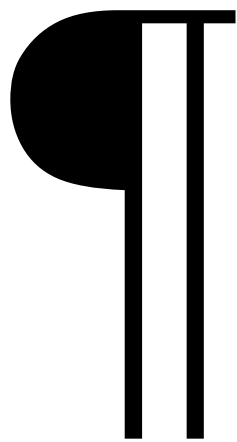


Alinea NICHOLAS LANDRUM
(2017)
for orchestra



Instrumentation:

Piccolo
Two flutes
Two oboes
English horn
Three clarinets in B-flat (third dbl. bass clarinet)
Two bassoons
Contrabassoon

Four horns in F
Two trumpets in C
Two trombones
Bass trombone
Tuba

Timpani

Percussion 1:

Chimes, sus. cymbal, thunder sheet, tambourine

Percussion 2:

Sus. cymbal, glockenspiel, crotales (c4-c5,) triangles (3 sizes: 4", 6", 8") two toms, small bass drum, large bass drum (shared with perc. 3), *ratchet (overhead, swung)

Percussion 3:

Sus. cymbal, vibraphone, tam-tam, large bass drum (shared with percussion 2,) tambourine, maracas

Harp

Piano/Celesta

Strings

Performance notes:

sp - sul ponticello

mSP - molto sul ponticello

st - sul tasto

mst - molto sul tasto

op - overpressure

/ - subito

TT - "timbral trill" - oscillate between two fingerings of the notated pitch

A - alternate fingering

⊕ - air tone - four fingers placed lightly on string, do not allow harmonics to speak

♯ - quarter tone sharp

♭ - quarter tone flat

square noteheads indicate approximate pitch

harp harmonics sound one octave higher than written

large grace note slash on beam (as in m. 74) signifies the repeated passage should be played as fast as possible

air tone - lightly place four fingers on notated string, do not allow harmonics to speak.

coin gliss. - rake a coin across the piano strings inside the piano, in front of the dampers, pedal as indicated

overtone glissando - Drop jaw to release all pressure while keeping mouth on the mouthpiece.

Move tongue inside of mouth in order to create vowel spaces dictated while playing.

A demonstration of the technique can be found here: <https://youtu.be/mah7O2RHW8Q>

cannon shot - tune drum to lowest possible pitch, strike in center of head.

*If no overhead ratchet is available, had cranked model may be substituted, but the sound should emulate the overhead model

Duration: ca. 8'

for all inquiries, contact the composer at this time:

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Austere ♩ = 100

Alinea

NICHOLAS LANDRUM

2/4 3/2 4/4 5/4 4/4

Piccolo: jet whistle (air only) *pp* → *f*

Flute 1/2: a 2 jet whistle (air only) *pp* → *f*

Oboe 1/2: -

English Horn: -

Clarinet 1/2: -

Clarinet 3: -

Bassoon 1/2: -

Contrabassoon: -

Horn in F 1/3: a 2 blow into mouthpiece (in horn) (mouth off of mouthpiece, ca. 2" from rim) *pp*

Horn in F 2/4: a 2 blow into mouthpiece (in horn) (mouth off of mouthpiece, ca. 2" from rim) *pp*

Trumpet 1/2: a 2 mouthpiece removed breathe into instrument *pp*

Trombone 1/2: a 2 mouthpiece removed breathe into instrument *pp*

Bass Trombone: a 2 mouthpiece removed breathe into instrument *pp*

Tuba: a 2 mouthpiece removed breathe into instrument *pp*

Timpani: -

Percussion 1: chimes hammer *f*

Percussion 2: -

Percussion 3: [sus. cymbal] triangle beater scrape - center to edge one rapid stroke *f*

Harp: D#C#B# A# E#F#G#A# *f*

Piano & Celesta: -

Austere ♩ = 100

2/4 3/2 4/4 5/4 4/4

Vln. I Solo 1: solo: flautando non vib. II *n* → *pp* → *mp* → *ppp*

Vln. I Solo 2: flautando non vib. III *n* → *p* → *ppp*

Violin I: (tutti) *pp* → *f* gli altri *pp* → *f*

Vln. II Solo 1: flautando non vib. II *n* → *p* → *ppp*

Vln. II Solo 2: flautando non vib. III *n* → *p* → *ppp*

Violin II: (tutti) *pp* → *f* gli altri *pp* → *f*

Viola: IV *pp* → *f*

Cello: I *pp* → *f*

Double Bass: IV *pp* → *f*

1 2 3 4 5

*) vibrato should extend beyond the range of the notated pitch.

-2-

6 4/4 5/4 2/4 3/2 4/4 5/4

Picc. (more air than tone) jet whistle (air only) continue alternation between two fingerings

Fl. 1 TT jet whistle (air only) solo end solo

Fl. 2 (more air than tone) TT jet whistle (air only) continue alternation between two fingerings

Ob. 1/2

E. Hn.

Cl. 1/2 (more air than tone) TT

Cl. 3 TT

Bsn. 1/2

C. Bn.

Hn. 1/3 p f PPP

Hn. 2/4 p f PPP

Tpt. 1/2 p f PPP

Tbn. 1/2 p f PPP

B. Tbn. p f PPP

Tuba p f PPP

Timp. sus. cymbal on timpani (26") slow pedal (one oscillation = ca. 2") very little pitch change (ca. whole step on either side of pitch)

Perc. 1 chimes hammer shafts of hammers

Perc. 2 [glockenspiel] hard plastic mallets

Perc. 3 [tam tam] triangle beater scrape - around outside edge

Hp. p f

Pno. & Cel. celesta: piano: coin gliss, inside piano

Vln. I Solo (vib.) mp pp n p spontaneous gnarly vibrato ad lib vibrato should extend past the range of the pitch ord.

Vln. I gli altri pp < f pp f p accent ad lib. do not match (> > >>) etc.

Vln. II Solo (vib.) mp pp n p spontaneous gnarly vibrato ad lib vibrato should extend past the range of the pitch ord.

Vln. II gli altri pp < f pp f p accent ad lib. do not match (> > >>) etc.

Vla. IV pp < f pp < f

Vc. pp < f fp pp

D.B. IV pp < f

6 7 8 9 10

*) coin gliss - rake a coin across the piano strings inside the piano, in front of the dampers, pedal as indicated.

11 5/4 4 5/4 4 4 3/4

Picc. *pp* *ord.* *fpp* *f* / *pp* *fpp* *f* / *pp* *ord.* *fpp* *f* *fp* *f*

Fl. 1 *pp* *f* / *pp* *fpp* *f* *fp* *f*

Fl. 2 *pp* *f* *fp* *f*

Ob. 1/2 *pp* *f* *fp* *f*

E. Hn. *pp* *f*

Cl. 1/2 *pp* *f* *to bass clarinet:*

Cl. 3 *pp* *f*

Bsn. 1/2 *pp* *f*

C. Bn.

Hn. 1/3 *f* *pp* *f* *replace mouthpiece, ord.*

Hn. 2/4 *f* *pp* *f* *replace mouthpiece, ord.*

Tpt. 1/2 *f* *pp* *f* *replace mouthpiece, ord. 2. straight mute* *f* *ff* *(open)*

Tbn. 1/2 *f*

B. Tbn.

Tuba *f*

Timp. *p* *pp* *hammer* *mp* *p* *mp*

Perc. 1 *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *scd.* *n*

Hp. *mf* *f*

Pno. & Cel. *mf* *f* *celesta:*

Vln. I Solo 1 *mp* *p* *spontaneous gnarly vib. ad lib ord.* *mp* *p* *non vib.*

Vln. I Solo 2 *mp* *p* *spontaneous gnarly vib. ad lib ord.* *mp* *p* *non vib.*

Vln. I gli altri *fpp* *fpp* *accent ad lib. do not match (> > >>) etc.* *fpp* *f*

Vln. II Solo 1 *mp* *pp* *spontaneous gnarly vib. ad lib ord.* *mp* *p* *non vib.*

Vln. II Solo 2 *mp* *pp* *spontaneous gnarly vib. ad lib ord.* *mp* *p* *non vib.*

Vln. II gli altri *fpp* *fpp* *accent ad lib. do not match (> > >>) etc.* *fpp* *f*

Vla. *pp* *f*

Vc. *pp* *fpp*

D.B. *pp* *f*

pp < f

* increase pitch change with faster pedal (ca. minor third)
decrease pitch change with slower pedal
→ slightly faster pedal → slow pedal

→ slightly faster pedal → slow pedal

16 17 18 19 20

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 2 *pp* *pp* *f* *f*

Ob. 1 2 *pp* *f* *p* *p*

E. Hn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. 1 2 *p*

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 3 1. *pp* *f*

Hn. 2 4 2. *pp* *f*

Tpt. 1 2 *pp* straight mutes *f* $\frac{4}{4}$ $\frac{4}{4}$

Tbn. 1 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Tbn.

Tuba

Timp. remove sus. cymbal

Perc. 1 *f* *p* *f* triangle beaters

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ 3 triangles (4", 6", 8") triangle beaters *p* *f*

Perc. 3

Hp. *f*

Pno. & Cel. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. I Solo 1 *(p)* *f* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ 20 poco più mosso ♩ = 104

Vln. I Solo 2 *(p)* *f* *f*

Vln. I gli altri *ppp* div. a 3 (2.) *pp* *f* $\frac{4}{4}$ $\frac{4}{4}$ tutti unis.

Vln. II Solo 1 *(p)* *f*

Vln. II Solo 2 *(p)* *f*

Vln. II gli altri div. *pp* slow gliss *pp* slow gliss tutti unis.

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f* *p*

Vc. *f* *p*

D.B. *p*

21

rall.

Picc.
 Fl. 1 2
 Ob. 1 2
 E. Hn.
 Cl. 1 2
 B. Cl.
 Bsn. 1 2
 C. Bn.
 Hn. 1 3
 Hn. 2 4
 Tpt. 1 2
 Tbn. 1 2
 B. Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno. & Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *ppp*, *pp*, *p*, *mf*, *f*, *mp*, *pp*, *f*.
 Performance instructions: *motor off bowed*, *chimes hammer*, *(celesta)*.
 Markings: *rall.*, *1.*, *2.*, *(1.)*.

21

22

23

24

25

26 *a tempo*

rall.

29 Tense ♩ = 66

Picc. *mf* *pp* *p* *p* *mp* *f* *mp*

Fl. 1 2 *p* *p* *p* *p* *mp* *f* *mp*

Ob. 1 2 *p* *p* *p* *p* *mp* *f* *mp*

E. Hn. *p* *p* *mp* *f* *p*

Cl. 1 2 *p* *mf* *mp* *f* *p*

B. Cl. *p* *mf* *mp* *f* *p*

Bsn. 1 2 *pp* *f* *p*

C. Bn. *f* *f*

Hn. 1 3 *poco f* lyric, winding

Hn. 2 4 *poco f* lyric, winding

Tpt. 1 2 *f* *p*

Tbn. 1 2 *pp* *f* *p*

B. Tbn. *f* *p*

Tuba *f* *p poss.*

Timp. *f* *mf* *ff*

Perc. 1 *f* *n*

Perc. 2 *vibraphone bowed*

Perc. 3 *f* *pp* *mp* *pp* *f* *n*

Hp. *pp* *mp* *pp* *f*

Pno. & Cel. *pp* *mp* *pp* *f* *n*

a tempo

rall.

29 Tense ♩ = 66

Vln. I *f* *p* *f*

Vln. II *p* *mf* *p*

Vla. *p* *mp* *p* *poco f* lyric, winding

Vc. III *mp* *p* *pp* *f*

IV *pp* *mp*

D.B. *pp* *mp* *f*

26 27 28 29 30

31 34

Picc. *pp*

Fl. 1/2 *mp* *pp* *mf*

Ob. 1/2 *mp* *pp* *mp*

E. Hn.

Cl. 1/2

B. Cl.

Bsn. 1/2 *poco f lyric, winding* *pp* / *mp dark, building* *f*

C. Bn. *pp*

Hn. 1/3 *poco f lyric, winding*

Hn. 2/4

Tpt. 1/2 *poco f lyric, winding*

Tbn. 1/2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno. & Cel.

Vln. I *poco f lyric, winding*

Vln. II *poco f lyric, winding*

Vla. *poco f lyric, winding*

Vc. *mp dark, building* *f*

D.B.

31 *p* 32 33 34 35

Picc. *mp*

Fl. 1/2 *mp* *poco f* *f* (1.)

Ob. 1/2 *mp* *p* *f*

E. Hn. *mp* *poco f* *f*

Cl. 1/2 *mp* *poco f* *f* 1.

B. Cl. *mp* *poco f* *mp* *f*

Bsn. 1/2 *mp* *f* 2.

C. Bn. *mp* *f* *dark, building*

Hn. 1/3 *poco f* *fp* *fp* *fp* *fp* (1.)

Hn. 2/4 *f*

Tpt. 1/2 *straight mutes* *fp* *fp* *fp* *fp*

Tbn. 1/2 *1. cup mute* *mp* *dark, building* *f*

B. Tbn. *straight mute* *f*

Tuba *mp* *dark, building* *f*

Timp.

Perc. 1 *[sus. cymbal]* *hard cymbal mallets* *f*

Perc. 2 *[thunder sheet]* *hard beater* *f*

Perc. 3

Hp. *C4* *F#G#A#* *mf*

Pno. & Cel. *mf* *f*

Vln. I *(poco f)* *div. a 2*

Vln. II *(poco f)*

Vla. *(poco f)* *f* *mf*

Vc. *mp* *dark, building* *f*

D.B. *mp* *dark, building* *f*

41

Picc. *f* *pp*

Fl. 1 2 *f* *pp*

Ob. 1 2 *f* *pp*

E. Hn.

Cl. 1 2 *f* *pp*

B. Cl. *pp* *p* *pp* to b-flat clarinet:

Bsn. 1 2

C. Bn.

Hn. 1 3 *pp* *p* *pp*

Hn. 2 4

Tpt. 1 2

Tbn. 1 2 *f* *pp*

B. Tbn.

Tuba

Timp. *f*

Perc. 1 *pp* < *ff*

Perc. 2 *mf* *mp*

Perc. 3 *f* *p*

Hp. *mf* < *f*

Pno. & Cel. *p*

Vln. I solo *poco f* *haunting, lyric*

Vln. I gli altri div. *pp* *f* *un.* *mp*

Vln. II div. a 2 *pp* < *f* *un.* *mp*

Vla. *mp*

Vc.

D.B.

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

1.

triangle (6") triangle beater

bass drum (large) hard beater

vibraphone fast motor soft mallets

B \flat A \sharp D \sharp C \sharp E \flat G \sharp

accel.-----

3

Picc. $\frac{3}{4}$ $\frac{4}{4}$ *mf* *pp*

Fl. 1 2 (a 2) *mf* *pp* *mf* *p* *mp* *pp*

Ob. 1 2 *mp* ^{1.}

E. Hn. *mp* ^{1.}

Cl. 1 2 $\frac{3}{4}$ $\frac{4}{4}$ *mf* *pp* *mp* *pp* *mp*

Cl. 3

Bsn. 1 2

C. Bn.

Hn. 1 3

Hn. 2 4

Tpt. 1 2 $\frac{3}{4}$ $\frac{4}{4}$

Tbn. 1 2 $\frac{4}{4}$

B. Tbn.

Tuba

Timp.

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$ *glockenspiel* *soft plastic mallets* *mf*

Perc. 3

Hp. *mf*
D# C# B#
E# F# G#

Pno. & Cel. $\frac{3}{4}$ $\frac{4}{4}$ *mf*

Vln. I solo $\frac{3}{4}$ $\frac{4}{4}$ *(poco f)* *f* *accel.* *violently*

Vln. I gli altri *(mp)* *p*

Vln. II *(mp)* *p*

Vla. $\frac{3}{4}$ $\frac{4}{4}$ *(mp)* *p*

Vc.

D.B.

51 $\frac{3}{8}$ (accel.) 52 $\frac{3}{4}$ a tempo ($\text{♩} = 66$)

Picc. pp pp pp

Fl. 1/2 pp pp pp

Ob. 1/2 pp pp pp

E. Hn. pp pp pp

Cl. 1/2 pp pp pp

Cl. 3 pp pp pp

Bsn. 1/2 ppp ff

C. Bn.

Hn. 1/3 pp pp pp

Hn. 2/4 pp pp pp

Tpt. 1/2 pp pp pp

Tbn. 1/2 pp pp pp

B. Tbn.

Tuba

Timp.

Perc. 1 p mp

Perc. 2 p mp

Perc. 3 ff

Hp. p mp

Pno. & Cel. ff p mp

Vln. I solo fff pp pp pp pp

Vln. I tutti div. a 4 pp pp pp pp pp

Vln. II ppp ppp ppp ppp ppp

Vla. ppp ppp ppp ppp ppp

Vc. ppp ppp ppp ppp ppp

D.B. ppp ppp ppp ppp ppp

chimes
triangle beaters
glockenspiel
aluminum mallets
tam tam
hard beater
stop immediately with leg or body

non vib. ppp ppp ppp ppp ppp

molto vib. p ppp ppp ppp ppp

51 52 53 54 55

rall.

Picc. *p* */mp* *pp* *pp*

Fl. 1 *p* */p* *p* *pp*

Fl. 2 *pp* *pp* *p* */pp*

Ob. 1/2 *pp* *p* (1.) *p* *mp*

E. Hn. *pp* *pp* *p* *mp*

Cl. 1/2 *pp* *p* *pp* *p* *p* *mp* (1.) *pp*

Cl. 3 *pp* *p* *pp* *p* (1.) *p* *mp* *pp*

Bsn. 1/2

C. Bn.

Hn. 1/3
a 2
blow into mouthpiece (in horn)
(mouth off of mouthpiece, ca. 2" from rim)
p

Hn. 2/4
a 2
blow into mouthpiece (in horn)
(mouth off of mouthpiece, ca. 2" from rim)
p

Tpt. 1/2
a 2 (2, open)
mouthpiece removed
breathe into instrument
p

Tbn. 1/2
a 2 open
mouthpiece removed
breathe into instrument
p

B. Tbn.
open
mouthpiece removed
breathe into instrument
p

Tuba
mouthpiece removed
breathe into instrument
p

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno. & Cel. *mp*

Vln. I Solo: *p bell-like*

gli altri II

Vln. II Solo: *p bell-like*

tutti

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp* *p*

*) air tone - lightly place four fingers on notated string (⊕), do not allow harmonics to speak.

61 *a tempo*

Picc. *mp*

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1/2

E. Hn.

Cl. 1/2 *mp* *p* *pp* *pp* *to bass clarinet:*

Cl. 3 *mp* *mf*

C. Bn.

Hn. 1/3 *(p)*

Hn. 2/4 *(p)*

Tpt. 1/2 *(p)*

Tbn. 1/2 *(p)*

B. Tbn.

Tuba *(p)*

Timp.

Perc. 1

Perc. 2 *glockenspiel*
aluminum mallets
mp

Perc. 3

Hp.

Pno. & Cel.

61 *a tempo*

Vln. I *ppp* *pp* *pp* *pp*
tutti non vib. *molto vib. do not match vib.* non vib.

Vln. II *ppp* *pp* *pp* *pp*
non vib. *molto vib. do not match vib.* non vib.

Vla. *pp* *pp* *pp* *pp*
non vib. *molto vib. do not match vib.* non vib.

Vc. *pp* *pp* *pp* *pp*
ord.

D.B.

61 62 63 64

65 *poco a poco accel.*

Picc. *ff*

Fl. 1 2 *mp* *ff*

Ob. 1 2 *pp* *ff*

E. Hn. *ff*

Cl. 1 2 *pp* *pp* *pp* *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

C. Bn. *ff*

Hn. 1 3 *p* *pp* *ff*

Hn. 2 4 *p* *pp* *ff*

Tpt. 1 2 *p* *pp* *ff*

Tbn. 1 2 *p* *pp* *ff*

B. Tbn. *p* *mp*

Tuba *p* *mp*

Timp.

Perc. 1

Perc. 2 *[glockenspiel]* aluminum mallets *(mp)* *ff*

Perc. 3

Hp. *L.V.* *D♯ C♯ B♭* *A♭* *p* *ff*

Pno. & Cel. *(mp)* *ff*

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

poco a poco accel.

Vln. I *molto vib.* *non vib.* *pp* *ff*

Vln. II *molto vib.* *non vib.* *pp* *ff*

Vla. *molto vib.* *non vib.* *pp* *ff*

Vc. *II sp* *III ord.* *sp* *ord.* *sp* *ord.* *sp* *pp* *ff*

D.B. *pp*

3/4 4/4

3/4 4/4

69
4/4 Furious ♩=120

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Cl. 1
2

B. Cl. *) overtone glissando [aa] → [ce] improvise between [aa] and [ce] ord. overtone glissando [aa] → [ce]

Bsn. 1
2

C. Bn.

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tbn. 1
2

B. Tbn. replace mouthpiece, ord.

Tuba replace mouthpiece, ord.

Timp.

Perc. 1

Perc. 2 glockenspiel brass mallets

Perc. 3 tam tam bowed retake when needed

Hp. pedal buzz

Pno. & Cel. piano: F4-F#

5
4

5
4

5
4

5
4

69
4/4 Furious ♩=120

Vln. I div a 2

Vln. II div a 2

Vla.

Vcl. div a 2

D.B. abrasive op msp

5
4

5
4

69

70

71

72

*) overtone glissando - Drop jaw to release all pressure while keeping mouth on the mouthpiece. Move tongue inside of mouth in order to create vowel spaces dictated while playing.

73 5/4

74 5/4

75 5/4

5" 5"

2/4 2/4 2/4

Picc. *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

Fl. 1/2 *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

Ob. 1/2 *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

E. Hn. *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

Cl. 1/2 *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

B. Cl. *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

Bsn. 1/2 *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

C. Bn. *fff* *f* key clicks (no tone,) quickly, no specific pitch *p*

Hn. 1/3 *fff*

Hn. 2/4 *fff*

Tpt. 1/2 *fff*

Tbn. 1/2 *fff*

B. Tbn. *fff*

Tuba *fff*

Timp. *fff*

Perc. 1 *fff* [chimes] hammer *fff*

Perc. 2 *fff* [glockenspiel brass mallets] *fff* [ratchet] swung overhead, slow speed with diminuendo *fff*

Perc. 3 *fff* [tam tam bowed] *fff* [bass drum (large)] *fff* [hard beater] *fff*

Hp. *fff*

Pno. & Ccl. *fff*

Vln. I div a 2 *fff* *f* accent ad lib. move freely between msp and mst do not match (> > >>) etc. *f* accent ad lib. move freely between msp and mst do not match (> > >>) etc. *f*

Vln. II div a 2 *fff* *f* accent ad lib. move freely between msp and mst do not match (> > >>) etc. *f* accent ad lib. move freely between msp and mst do not match (> > >>) etc. *f*

Vla. *fff* *fff* accent ad lib. do not match IV (> > >>) etc. *fff* accent ad lib. do not match (> > >>) etc. *fff*

Vlc. div a 2 *fff* *fff* bow ad lib. move freely between mst and msp do not match *fff* bow ad lib. move freely between mst and msp do not match *fff*

D.B. *fff* *fff* bow ad lib. move freely between mst and msp do not match *fff* bow ad lib. move freely between mst and msp do not match *fff*

73 *fff* *fff* 74 *fff* 75 *fff*

76 (♩ = 120)

2/4 3/4 4/4 3/4 4/4

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno. & Cel.

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

mf

ff

pp

p

f

scrape - one consistent stroke on outside edge for full duration

scrape

"gong"

ff

76 77 78 79 80

(div.)
pp — f

(div.)
pp — f

81 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Picc. p ff p ff

Fl. 1 p ff p ff

Fl. 2

Ob. 1 p ff

Ob. 2

E. Hn. p ff

Cl. 1 p ff p ff

Cl. 2

B. Cl. p ff

Bsn. 1 p ff

Bsn. 2

C. Bn. p ff

Hn. 1 $(a 2)$ fp fpp fp ff

Hn. 2 fp fpp fp ff

Tpt. 1 fp fpp fp ff

Tpt. 2

Tbn. 1 pp f p ff

Tbn. 2

B. Tbn. fpp f mf ff

Tuba pp f mf ff

Timp. f $/p$ f

Perc. 1

Perc. 2 pp ff

Perc. 3

Hp.

Pno. & Cel. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I div. pp f fpp ff

Vln. II div. pp f fpp ff

Vla. $(div.)$ p ff $unis.$ p ff

Vc. $(div.)$ p ff $div. a 2$ mf ff

D.B. p ff mf ff

91 4/4 5/4 2/4 4/4

Picc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f*

Fl. 1 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f*

Ob. 1 2 *pp* *mf* *pp* *pp* *mp* *pp* *mf* *pp* *pp* *f*

E. Hn. *pp* *mf* *pp* *mp* *pp* *pp* *f*

Cl. 1 (solo) *ff* *f* *p* *f* *end solo*

Cl. 2 *pp* *pp* *mf* *pp* *mf* *pp* *ffz*

B. Cl. *pp* *f* *end solo* *ffz*

Bsn. 1 2 *pp* *mp* *pp* *mp* *pp* *ffz*

C. Bn. *pp* *mp* *pp* *mp* *pp* *ffz*

Hn. 1 3 *ord. +* *ffp*

Hn. 2 4 *ord. +* *ffp*

Tpt. 1 2 *f*

Tbn. 1 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *ffp*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* *crotales* *brass mallets* *let ring* *"dead stroke"* *ff*

Perc. 3 *ff* *tam tam* *hard beater*

Hp. *bisbigliando* *mp* *p* *ord.* *f*

Pno. & Cel. *mp* *p* *mp* *p* *mp* *p* *f* *ff*

Vln. I desk 1 *pp* *mp* *pp* *non vib.* *pp* *mp* *pp* *tutti* *molto vib.* *do not match vib.*

Vln. I gli altri div. a 2 *pp* *p* *p*

Vln. II desk 1 *pp* *mp* *pp* *non vib.* *tutti* *molto vib.* *do not match vib.*

Vln. II gli altri div. a 2 *pp* *p* *p* *molto vib.* *do not match vib.*

Vla. div. a 2 *pp* *pp* *p* *molto vib.* *do not match vib.*

Vlc. div. a 2 *pp* *mp* *pp* *p*

D.B. *p*

4/4 (95) 3/4 4/4

Picc. *mf* *pp* *mf* *pp*

Fl. 1 2 *mf* *pp* *pp*

Ob. 1 2 *mf* *pp* *pp*

E. Hn. *mf* *pp*

Cl. 1 2 *mf* *pp* 2. *pp*

B. Cl. *p* *pp* *pp* *f*

Bsn. 1 2

C. Bn. *pp* *f*

Hn. 1 3 *p* poco cresc and decres., ad lib. ca. 4"-6" per swell do not match

Hn. 2 4 *p* poco cresc and decres., ad lib. ca. 4"-6" per swell do not match

Tpt. 1 2 *p* *mf* *pp* *pp* replace mouthpiece, ord. straight mutes

Tbn. 1 2 *pp* *mf* *pp* replace mouthpiece, ord.

B. Tbn. *pp* *mf* *pp* replace mouthpiece, ord.

Tuba *pp* *mf* *pp*

Timp. solo *mf* secco, intense *f*

Perc. 1

Perc. 2 *mf* [glockenspiel] hard plastic mallets

Perc. 3 *mp* [vibraphone] motor off soft yarn mallets *p*

Hp. *mf* D#C#Bb EbF#G#Ab

Pno. & Cel. *mf* *p* *mf* celesta: *mf* *p*

Vln. I div. a 2 *pp* non vib.

Vln. II div. a 2 *pp* non vib.

Vla. div. a 2 *pp* non vib.

Vlc. div. a 2 *pp* non vib.

D.B. *pp* (solo) *msp* *p* *f* end solo

95 96 97 98 99

100

3/4

4/4

3/4

Picc. *f* *pp*

Fl. 1/2 *f* *pp*

Ob. 1/2 *f* *pp*

E. Hn. *p* *f* *pp*

Cl. 1/2 *p* *f* *pp*

B. Cl. *pp* *f* *pp*

Bsn. 1/2 *pp* *f* *pp*

C. Bn. *pp* *f* *pp*

Hn. 1/3

Hn. 2/4

Tpt. 1/2 *fp* *pp* open (both players)

Tbn. 1/2 *pp* *mf* *mp* *ff*

B. Tbn. *pp* *mf* *mp* *ff*

Tuba replace mouthpiece, ord. *pp* *mf* *mp* *ff*

Timp. (solo) *f*

Perc. 1

Perc. 2 2 toms sticks *mf* bass drum (small)

Perc. 3

Hp.

Pno. & Cel.

Vln. I div. a 2 (IV) (♯) (accent ad lib.) (p)

Vln. II div. a 2 (IV) (♯) (accent ad lib.) (p)

Vla. div. a 2 (IV) (♯) (accent ad lib.) (p)

Vlc. div. a 2 (IV) (♯) (accent ad lib.) (p)

D.B. (IV) (♯) (accent ad lib.) (p) tutti (p)

100 101 102 103

100

101

102

103

105 Building, pesante ♩ = 112

104 3/4

Picc. *pp* *mf* *p* *mp* *mf*

Fl. 1 *pp* *mf* *p* *mf* *p*

Fl. 2 *pp* *mf* *p* *mf* *p*

Ob. 1 *mf* (1.)

E. Hn. *mf* (1.)

Cl. 1 3/4 4/4 *mf* (1.)

B. Cl. *mf* a 2

Bsn. 1 2 *mf*

C. Bn. *mf*

Hn. 3 *p* *fp* *fp* *fp* *f*

Hn. 4 *p* *fp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tpt. 1 3/4 4/4 *mf* (1.) (2.)

Tbn. 1 2 3/4 4/4 *f*

B. Tbn. *f*

Tuba

Timp. *f* end solo

Perc. 1 3/4 4/4 *f*

Perc. 2 *f*

Perc. 3

Hp.

Pno. & Cel. 3/4 4/4

105 Building, pesante ♩ = 112

104 3/4

Vln. I 1 *>pp* tutti (p) 4/4

Vln. I div. a 2 tutti (p) 4/4

Vln. II 1 *>pp* tutti (p) 4/4

Vln. II div. a 2 tutti (p) 4/4

Vla. 1 3/4 4/4 non vib. *pp* tutti (p) 4/4

Vla. 2 3/4 4/4 non vib. *pp* tutti (p) 4/4

Vcl. 1 non vib. *pp* tutti (p) 4/4

Vcl. 2 *pp* tutti (p) 4/4

D.B.

Vln. I Desks 4,5 repeat figure ad lib. with increasing frequency do not match *mp* *f*

Vln. II Desks 4,5 repeat figure ad lib. with increasing frequency do not match *mp* *f*

gli altri ord. *sp* *ord.* *sp*

fp *pp* *fp*

109

Picc. *mf* / *p* *f* / *p* *f* / *mf* *f*

Fl. 1 *mf* / *p* *f* / *p* *f* / *mf* *f*

Fl. 2 *mf* / *p* *f* / *p* *f* / *mf* *f*

Ob. 1/2 (1.) *mf* *f* / *p* *f* / *a 2* *p* *f*

E. Hn. *mf* *f* / *f*

Cl. 1/2 (1.) *f* / *mf* *f*

B. Cl. *mf* *a 2* *f*

Bsn. 1/2 *mf* *f*

C. Bn. *f*

Hn. 1/3 valve flutter *p* *a 2* *ff* *ff* > *p* *a 2* rip *p* *ff*

Hn. 2/4 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Tpt. 1 *f* *f*

Tpt. 2 *p* *f*

Tbn. 1/2 *a 2* *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 2 4 3 8 4 4

Perc. 2 3 8 4 4

Perc. 3

Hp.

Pno. & Cel. 2 4 3 8 4 4

Vln. I Desks 2, 3 repeat figure ad lib. with increasing frequency do not match *mp* *f* 2 4 3 8 *ff* 4 4

Vln. I Desks 4, 5 ord. → sp ord. → sp ord. → sp ord. → sp *ff* *msp* 4 4

Vln. I gli altri *pp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Vln. II Desks 2, 3 Vln. II Desks 4, 5 repeat figure ad lib. with increasing frequency do not match *mp* *f* 2 4 3 8 *ff* 4 4

Vln. II gli altri ord. → sp ord. → sp ord. → sp ord. → sp *ff* *msp* 4 4

Vln. II *pp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Vla. (p) *mp* *f* *ff*

Vc. (p) *ff*

D.B. (p) *ff*

114 $\frac{4}{4}$

Picc. $\frac{4}{4}$

Fl. 1 $\frac{4}{4}$

Fl. 2 $\frac{4}{4}$

Ob. 1/2 $\frac{4}{4}$

E. Hn. $\frac{4}{4}$

Cl. 1/2 $\frac{4}{4}$

B. Cl. $\frac{4}{4}$

Bsn. 1/2 $\frac{4}{4}$

C. Bn. $\frac{4}{4}$

Hn. 1/3 $\frac{4}{4}$

Hn. 2/4 $\frac{4}{4}$

Tpt. 1/2 $\frac{4}{4}$

Tbn. 1/2 $\frac{4}{4}$

B. Tbn. $\frac{4}{4}$

Tuba $\frac{4}{4}$

Timp. $\frac{4}{4}$

Perc. 1 $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$ 2 toms sticks

Perc. 3 $\frac{4}{4}$ bass drum (large) hard beater, bass drum (small)

Hp. $\frac{4}{4}$

Pno. & Cel. $\frac{4}{4}$

Vln. I Desks 2-5 $\frac{4}{4}$

Vln. I gli altri $\frac{4}{4}$ repeat figure ad lib. with increasing frequency do not match

Vln. II Desks 2-5 $\frac{4}{4}$ repeat figure ad lib. with increasing frequency do not match

Vln. II tutti ord. $\frac{4}{4}$

Vla. ord. $\frac{4}{4}$

Vc. ord. $\frac{4}{4}$

D.B. $\frac{4}{4}$

Picc. *ff* */p* *ff* *p* *ff*
 Fl. 1 *ff* */p* *ff*
 Fl. 2 */p* *ff* */p* *ff*
 Ob. 1/2 *ff* (1.) *ff*
 E. Hn. *f* *ff*
 Cl. 1/2 *ff* (1.) *a2* *ff*
 B. Cl. *f* *ff*
 Bsn. 1/2 *a2* *f* *ff*
 C. Bn. *ff*
 Hn. 3 (a2) *ff* *f* *ff*
 Hn. 4 *ff*
 Tpt. 1 *ff* 2. *ff*
 Tbn. 1/2 *ff*
 B. Tbn. *mf* *ff*
 Tuba
 Timp. *f*
 Perc. 1 *f* *ff* *ff*
 Perc. 2 *f* *ff* *ff*
 Perc. 3 *f* *ff*
 Hp.
 Pno. & Cel. *f* *ff* *piano* *f* *ff*

Vln. I *f* *ff*
 Vln. II *f* *ff*
 Vla. *f* *ff*
 Vc. *f* *ff*
 D.B.

122 $\frac{2}{4}$ 5 $\frac{5}{8}$ 4 $\frac{4}{4}$ $\frac{124}{4}$

Picc.

Fl. 1
2

Ob. 1
2 (1.) *ff*

E. Hn.

Cl. 1
2 $\frac{2}{4}$ 1. $\frac{5}{8}$ $\frac{4}{4}$

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
3 a 2 *ff* *fp* *ff* *p* *ff* *fp* *ff*

Hn. 2
4 *f* *ff* *ff* *ff*

Tpt. 1
2 (2.)

Tbn. 1
2 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ *f* *ff* *f* *ff* *f* *ff*

B. Tbn.

Tuba

Timp.

Perc. 1 $\frac{2}{4}$ *ff*

Perc. 2 $\frac{5}{8}$ $\frac{4}{4}$

Perc. 3

Hp. $\frac{8va$ B# E G# A# *ff*

Pno. & Cel. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Vln. I $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{124}{4}$

Vln. II

Vla. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Vc.

D.B.

ff

122

123

124

125

126

127 3 4 4 4 2 4

Picc. *ffp* *fff*

Fl. 1 2 (a 2) *ffp* *fff*

Ob. 1 2 (a 2) *ffp* *fff*

E. Hn. *ff* *fff*

Cl. 1 2 (a 2) *ff* *fff*

B. Cl. *ff* *fff*

Bsn. 1 2 *ff* *fff*

C. Bn. *ff* *fff*

Hn. 1 3 *p* *ff* *fff*

Hn. 4 *ff* *fff*

Tpt. 1 2 *ff* *fff*

Tbn. 1 2 *ff* *f* *ff* *fff*

B. Tbn. *ff* *fff*

Tuba *ff* *fff*

Timp. *ff* *fff*

Perc. 1 *ff* *fff*

Perc. 2 *ff* *fff*

Perc. 3 *ff* *fff*

Hp. *ff* *fff*

Pno. & Cel. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

D.B. *ff* *fff*

127 128 129 130 131

2132

4/4 4/4 2/4 4/4

Picc. *pp* *ff* (tutti) *pp* *ff*

Fl. 1/2 *pp* *ff* *pp* *ff*

Ob. 1/2 *pp* *ff*

E. Hn. *pp* *ff*

Cl. 1/2 *pp* *ff* 2/4 4/4

B. Cl. *pp* *ff* *mf* *ff*

Bsn. 1/2 *pp* *ff* *f* *ff*

C. Bn. *pp* *ff* *mf* *ff*

Hn. 1/3 *pp* *ff*

Hn. 2/4 *pp* *ff*

Tpt. 1/2 *pp* *ff* 2/4 4/4 *fp* *ff*

Tbn. 1/2 *pp* *ff* *slow gliss* *pp* *ff*

B. Tbn. *pp* *ff* *slow gliss* *pp* *ff*

Tuba *pp* *ff* *fp* *ff*

Timp. *p* *ff* *mf* *ff* **) "cannon shot"*

Perc. 1 *fff* *chimes* hammer

Perc. 2 *pp* *ff* *sus. cymbal* *hard cymbal mallets* *fff*

Perc. 3 *fff*

Hp. *p* *ff* *D#* *F#* *G* *A#*

Pno. & Cel.

Vln. I 1 *p* *ff* *p* *ff*

Vln. I 2 *p* *ff* *p* *ff*

Vln. I 3 *p* *ff* *p* *ff*

Vln. I 4 *p* *ff* *p* *ff*

Vln. II 1 *p* *ff* *p* *ff*

Vln. II 2 *p* *ff* *p* *ff*

Vln. II 3 *p* *ff* *p* *ff*

Vln. II 4 *pp* *ff* *pp* *ff*

Vla. *pp* *ff* *pp* *ff*

Vc. *pp* *ff* *div. a 2* *pp* *ff*

D.B. *pp* *ff* *div. a 2* *slow gliss* *fp* *ff* *(outside)* */p*

132 133 134 135 136 137

*) cannon shot - tune drum to lowest possible pitch, strike in center of head.

Picc. *pp* *ff* *pp* *ff* *pp* *ff*
 Fl. 1 2 *pp* *ff* *pp* *ff* *pp* *ff*
 Ob. 1 2 *pp* *ff* *pp* *ff* *pp* *ff*
 E. Hn. *pp* *ff* *pp* *ff* *pp* *ff*
 Cl. 1 2 *pp* *ff* *pp* *ff* *pp* *ff*
 B. Cl. *pp* *ff* *mf* *ff* *pp* *ff*
 Bsn. 1 2 *pp* *ff* *mf* *ff* *pp* *ff*
 C. Bn. *pp* *ff* *mf* *ff* *pp* *ff*
 Hn. 1 3 *pp* *ff* *pp* *ff* *f* *ff*
 Hn. 2 4 *pp* *ff* *p* *f* *f* *ff*
 Tpt. 1 2 *pp* *ff* *f* *ff* *f* *ff*
 Tbn. 1 2 *pp* *ff* *mf* *f* *f* *ff*
 B. Tbn. *pp* *ff* *mf* *f* *f* *ff*
 Tuba *pp* *ff* *mf* *f* *f* *ff*
 Timp. ("cannon shot") *fff* *mf* *ord.* *ff*
 Perc. 1 [chimes hammers] *fff* *mf* *ff*
 Perc. 2 [sus. cymbal soft cymbal mallets] *pp* *ff* *mf* *ff*
 Perc. 3 [bass drum hard beater] *pp* *ff* *mf* *ff* [tambourine tapped] *f* *ff*
 Hp. *p* *ff* *B♭* *G* *mf* *ff*
 Pno. & Cel. *piano:* *mf* *ff*
 Vln. I div. a 4 (II) *ffp* *ff* *pp* *ff*
 Vln. II div. a 4 *ff* *pp* *pp* *ff*
 Vla. div. *pp* *ff* *pp* *ff*
 Vlc. div. *pp* *ff* *pp* *ff*
 D.B. div. *pp* *ff* *pp* *ff* *unis.* *pp* *ff* *f* *ff* *p* *ff*

143 *rit.*

144 Ominous ♩ = 56

TT

Picc. *p* *mf* / *p* *mf* *p*

Fl. 1 2 *p* *mf* *p*

Ob. 1 2 *p* *mf* *p*

E. Hn. *p* *mf* *mp* *poco f*

Cl. 1 2 *p* *mf* *p*

B. Cl. *p* *mf* *pp*

Bsn. 1 2

C. Bn.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1 *ff* triangle beaters

Perc. 2 glockenspiel aluminum mallets triangle (6") triangle beater *mf*

Perc. 3 vibraphone motor off soft mallets *p* *p* *mp* *mp* *mf*

Hp. E#F#A# *p* E#

Pno. & Cel. celesta: *p*

rit.

144 Ominous ♩ = 56

Vln. I solo:

solo 8^{va}

Vln. I *pp* *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

D.B.

Picc. *pp*

Fl. 1 2 *pp* *mp* *p* *mf* *p*

Ob. 1 2 *pp*

E. Hn. *p* *pp* *p* *mf* *p* *f*

Cl. 1 2 *pp* *p* *mf* *p*

B. Cl. *p* *p* *mf* *p* *f*

Bsn. 1 2 *p* *f*

C. Bn.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp. *mp* *mf*

Perc. 1 *p* *mf* *tambourine*

Perc. 2

Perc. 3 *p* *vibraphone motor off soft mallets*

Hp. *mp* *D4 C4 B4 Eb*

Pno. & Cel. *p*

Vln. I Solo *mp* *pp*

Vln. I gli altri *p* *pp* *f*

Vln II div. a 4

Vln II 1 *p* *ppp* *f*

Vln II 2 *pp* *pp* *f*

Vln II 3 *pp* *pp* *f*

Vln II 4 *pp* *pp* *f*

Vla div. a 2

Vla 1 *pp* *pp* *f*

Vla 2 *pp* *pp* *f*

Vlc div. a 2

Vlc 1 *pp* *pp* *f*

Vlc 2 *pp* *pp* *f*

D.B. *pp* *pp* *f*

151 Hurried ♩ = 112

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno. & Cel.

Measures 151-153. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, and Percussion (Tambourine, Bass Drum, Maracas, and Harp). The tempo is marked 'Hurried' at 112 beats per minute. The key signature has one flat (B-flat). The time signature changes from 5/4 to 2/4. Dynamic markings include *f*, *fp*, *fp*, *f*, *ff*, *p*, *pp*, *f*, *mf*, and *f*. Performance instructions include 'end solo' and 'tutti pizz.'.

151 Hurried ♩ = 112

Vln. I
Vln. II
Vla.
Vc.
D.B.

Measures 151-153. The score includes parts for Violins I and II, Viola, Violoncello, and Double Bass. The tempo is marked 'Hurried' at 112 beats per minute. The key signature has one flat (B-flat). The time signature changes from 5/4 to 2/4. Dynamic markings include *fp*, *f*, and *f*. Performance instructions include 'tutti pizz.' and 'unis. pizz.'.

154 4/4 2/4 4/4 3/8

Picc. *p* *f* *p* *ff*

Fl. 1/2 *pp* *f* *p* *ff* *fff*

Ob. 1/2 *pp* *f* *p* *ff* *fff*

E. Hn. *p* *ff* *fff*

Cl. 1/2 *pp* *f* *p* *ff* *fff*

B. Cl. *pp* *ff* *fff*

Bsn. 1/2 *pp* *ff* *fff*

C. Bn. *pp* *ff* *fff*

Hn. 1/3 *p* *f* *fp* *ff* *fff*

Hn. 4 *p* *f* *fp* *ff* *fff*

Tpt. 1/2 *p* *f* *fp* *ff* *fff*

Tbn. 1/2 *f* *pp* *ff* *fff*

B. Tbn. *pp* *ff* *fff*

Tuba *pp* *ff* *fff*

Timp. *ff* *fff*

Perc. 1 *p* *f* *p* *ff* *fff*

Perc. 2 *ff* *fff*

Perc. 3 *p* *f* *p* *ff* *fff*

Hp. *ff* *fff*

Pno. & Cel. *pp* *ff* *fff*

Vin. I *pp* *ff* *fff*

Vin. II *pp* *ff* *fff*

Vla. *pp* *ff* *fff*

Vc. *pp* *ff* *fff*

D.B. *pp* *ff* *fff*

154 155 156 157 158