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Symphony No. 3

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SYMPHONY NO. 3

Stephen Ferre
2015

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SYMPHONY NO. 3

Although not programmatic in the literal sense, this Symphony took as its starting point the plight of the people of the Dead Sea Scrolls. They were an early sect of Christians (possibly the Essenes) who lived apart from the mainstream movement. According to a text I was reading at the time I wrote the initial material of the Symphony (the middle portion of the second movement), it was thought that the sect was dying out and hid their writings in jars in the Qumran Caves in the West Bank. When I restarted work with what is now most of the first movement, I treated it as the sect leaving Jerusalem and traveling to the West Bank. The second movement deals initially with their realization that they wouldn't survive with the latter part of it depicting their travails. The third depicts the ultimate collapse of their society.

In many ways, this work was as much a struggle to compose as the sect's struggle to survive. I composed a large chunk of the second movement, originally intending it to be the beginning of the first, but abandoned it in late 1987, restarting the following summer. At that time I composed a similar amount of material from the new first movement in a loose Sonata form, breaking off at the recapitulation to work on the second movement, which I originally intended to be longer, but appears in its entirety (although altered) at the beginning of the new second movement. Again, I abandoned work in 1992 because of a redefining of career objectives. I took up the work again in 1996 to enter in a competition, but I ran out of time to finish the rest of the Symphony before the deadline. Around 2000, I made another stab at finishing it, reorganizing existing material into what is now a single large second movement. By 2001, I had finally had a sense of the work as a whole, but I put it aside again to get a better sense of what I had written over the previous 14 years. It wasn't until 2012, when I moved back to the US, that I resolved to finish the score, still tinkering with the orchestration after completing the first proof. The end finally came on January 2, 2015, nearly 28 years after writing the first notes.

I would like to dedicate this work to Dwight Oltman on the occasion of his retirement in May 2014. He taught me more about being a musician than I can enumerate here, and has supported my work even beyond my graduation from Baldwin-Wallace in 1983.

STEPHEN FERRE, 2015

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

Cor Anglais

2 Bb Clarinets

Bass Clarinet

2 Bassoons (2 doubles Contrabassoon)

4 Horns in F

3 Trumpets in Bb

3 Trombones (3=bass)

Tuba

Timpani

3 Percussion: Glockenspiel, Xylophone, Vibraphone, Chimes (Tubular bells), Tam-tam, 4 Tomtoms, Bass Drum, Snare Drum, Sizzle Cymbal, 3 Suspended Cymbals, 3 Temple blocks (Wood blocks), Metal Wind Chimes, Glass Wind Chimes

Harp

Piano

Strings

PERFORMANCE NOTES

1. Accidentals carry through each bar only in the octave in which they appear.
2. Noteheads connected by a solid line indicate a smooth glissando between the given pitches.
3. All repeat signs are local, in that they are only for the part in which they appear and do not constitute numbered barlines. In the case where they cross a numbered bar (before the closing repeat sign), the barline will appear as a partial barline. The passage should be repeated until the end of the line that follows it, finishing abruptly, unless otherwise specified. Local tempo markings are usually given, or are ad libitum. If a passage flows from a metered section, continue (individually) in that tempo with no effort to synchronize with others.
4. A slash through a beam indicates that the passage is to be played as quickly as is practical (unsynchronized if a 2) ignoring the general tempo. Slashed passages that begin with noteheads and continue without, should use the initial pitches randomly, repeating freely, although cycling through the set (i.e. the players should NOT pick a note and just repeat it).
5. Boxed passages in the piano, should be played inside with the hands on the strings as indicated. Keep the sustain pedal down. Unless otherwise indicated, the pianist should pedal freely.

Performance materials available from:

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for Dwight Oltman

SYMPHONY NO. 3

I. Exodus

Stephen Ferre

Transposed score

Desolate, stark (♩ = 60)

The score is arranged in systems for various instruments. The Piccolo part begins with a forte (f) dynamic and a trill. The Flute and Oboe parts have a mezzo-piano (mp) dynamic. The Clarinet (Bb) part has a forte (f) dynamic and a trill. The Bass Clarinet (Bb) part has a pianissimo (pp) dynamic. The Bassoon (2. dbls. Contrabassoon) part has a pianissimo (pp) dynamic. The Horn (F) part has a mezzo-piano (mp) dynamic. The Trumpet (Bb) part has a forte (f) dynamic and a trill. The Trombone part has a mezzo-piano (mp) dynamic. The Tuba part has a mezzo-piano (mp) dynamic. The Timpani part has a pianissimo (pp) dynamic. The Glockenspiel part has a fortissimo (ff) dynamic. The Sizzle Cymbal part has a piano (p) dynamic. The Tam-tam part has a mezzo-piano (mp) dynamic. The Piano part has a forte (f) dynamic. The Harp part has a forte (f) dynamic and a trill. The Violin 1 div. a 2 part has a forte (f) dynamic and a trill. The Violin 2 part has a mezzo-piano (mp) dynamic. The Viola part has a forte (f) dynamic. The Violoncello part has a forte (f) dynamic. The Contrabass part has a pianissimo (pp) dynamic.

Picc. 7

Fl. 1 2

Ob. 1

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1

Cbn. 2

Hn. (F) 1 2 3

Tpt. (Bb) 1 2 3

Tbn. Tba. 3

Timp.

Pc. 1 2 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

con sord.

mp

mf

f

ppp

pp

ff

Glsp.

Sizz. cym.

Tam-t.

Soli

19

Picc. *f* *dim.* *3*

Fl. 1 *f* *dim.* *3*

Fl. 2 *f* *dim.* *3*

Ob. 1 *f* *dim.*

Ob. 2 *f dim.*

C. A. (F)

Cl. (Bb) 1 *f* *dim.* *3*

Cl. (Bb) 2 *f dim.* *3*

B. Cl. (Bb) *ff* *3*

Bn. 1 *3*

Cbn. 2 *ff* *3* to Bassoon

Hn. 1-4 (senza sord.) *f sempre*

Hn. 1 (con sord.) *ff* *mp*

Tpt. 2 (con sord.) *ff* *mp*

Tpt. 3 (con sord.) *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Tbn. 3 *ff* *mp*

Tb. *ff* *mp*

Timp. Tomt. *ff* *f sempre*

Pc. 2 Sizz. Cym. *ff*

Pc. 3 Tam-t. *f*

Pf. *ff*

Hp. *ff*

Vi. 1 div. a 2 *ff* *mp*

Vi. 2 div. a 2 *ff* *mp*

Va. div. a 2 *ff* *mp*

Vc. *ff* pizz. arco *mp*

Cb. *ff* pizz. *mp*

24

Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

B. Cl. (Bb) *ff*

Bn. 1 *f*

Hn. 1-4

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Tb. *pp*

Timp.

Pc. 1 Glsp.

Pc. 2 Tomt. *pp*

Pc. 3 Tam-t. *mf*

Pf. *ff* *mf*

Hp. *ff*

Vi. 1 div. a 2 *p cresc.* con sord. 7

Vi. 2 div. a 2 *p cresc.* con sord. 5 *mf* *p*

Vi. 2 div. a 2 *p cresc.* con sord. 6 *mf*

Va. div. a 2 *mf* sul pont. 7 *poco a poco dim.*

Va. div. a 2 *mf* sul pont. 6 *poco a poco dim.*

Vc. div. a 2 *mf* sul pont. 3 *nat.* *mf* *f*

Vc. div. a 2 *mf* sul pont. 3 *nat.* *mf* *f*

Cb. div. a 2 *f* arco, sul pont. 3 *mf* *f*

Cb. div. a 2 *f* arco, sul pont. 3 *mf* *f*

32

Picc. *mf* *p*

Fl. 1 2 *mf* *fp* 2.

Ob. 1 2 *mf* *f* *fp* 2.

Cl. (Bb) 1 2 *f* *f* *f* *f*

B. Cl. (Bb) *f*

Hn. 1 2 *f* *fp* *p* a 2

3 4 *f*

Tpt. 1 *f* *p*

2 3 *ppp* *f*

Tbn. 1 2 *con sord.* *f* *senza sord.* *f*

Tb. 3 *f* (a 2) *f*

Timp. *(poco a poco cresc.)*

Pc. 1 Glsp., med. soft mallets *mp*

2 Tomt. *f*

3 Tam-t. *mp*

Pf. *Sba*

Hp. *f*

VI. 1 *mp*

VI. 2 *mp*

Va. *f*

Vc. div. a 2 *f* *mp* *f*

Cb. div. a 2 *f* *mp* *f*

Faster (♩ = 120)

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *p*

Ob. 1 *ff*

Ob. 2 *p*

C. A. (F) *ff*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *p*

Tbn. 2 *ff*

Tb. 3 (Tb.) *ff*

Timp. *ff*

Pc. 1 *f* Glsp.

Pc. 2 *f* Tom-t.

Pf. *ff*

Hp. *f*

Vi. 1 *ff* div.

Vi. 2 *ff* div.

Va. *ff* div.

Vc. *ff* div.

Cb. *ff*

Faster (♩ = 120)

42

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *a 2 ff*

Ob. 2 *f*

C. A. (F) *ff*

Cl. (Bb) 1 *a 2 ff*

Cl. (Bb) 2 *f*

B. Cl. (Bb) *ff*

Bn. 1 *(2. Bn.) a 2 ff*

Bn. 2 *ff*

Hn. 1 *mp*

Tpt. 1 *senza sord. ff*

Tpt. 2 *senza sord. ff*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Timp. *ff*

Pc. 1 *Gisp. ff*

Pc. 2 *Tomt. f mp mf mp*

Pc. 3 *Tam-t. mp*

Pf. *f mp*

Hp. *ff f*

Vi. 1 *pizz. f*

Vi. 2 *pizz. f*

Va. *pizz. f arco fp*

Vc. *pizz. f*

Cb. *pizz. f*

46

Picc. 1 2

Fl. 1 2

Ob. 1 2

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. 1

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Timp.

Gisp. *mp*

Pc. 2 Tomt. *p*

3 Tam-t. *f*

Pf. *8va* *f*

Hp. *mf* *cresc.* *f*

Vi. 1 *f* *pizz.*

Vi. 2 *f* *pizz.* *arco*

Va. *f* *mp* *mf* *ff* *f*

Vc. *f* *arco*

Cb. *f* *pizz.* *f*

50

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f* *p*

C. A. (F)

Cl. (Bb) 1 2 *f* *p*

B. Cl. (Bb) *f*

Bn. 1 2

Hn. 1

Tpt. 1 2 *f* *p*

Tbn. 1 2

Tb. 3

Timp. *f*

Pc. 2 Tomt. *f*

3

Pf. *f*

Hp. *f* *ff* *f*

Vi. 1 *ff* (pizz.)

Vi. 2 *ff* pizz.

Va. *ff*

Vc. *ff*

Cb.

60

Picc.

Fl. 1
2

Ob. 1
2

C. A. (F)

Cl. (Bb) 1
2

B. Cl. (Bb)

Hn. 1

Tpt. 1
2
3

Tbn. 1
2

Tb. 3

Timp.

Pc. 1
2
3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a 2

fp

ff

f

mf

f

ff

f

pp

Vibr.

Tomt.

Tam-t.

Sm. sus. cym. (sticks)

Snare drum

pizz.

65

Picc. -

Fl. 1 2 -

Ob. 1 2 -

C. A. (F) -

Cl. (Bb) 1 *1. Solo* *p* *f* *3* *3* *3*

B. Cl. (Bb) *f* *5*

Bn. 1 2 *a 2* *f* *5*

Hn. 1 2 *f*

Hn. 3 4 *f*

Tpt. 1 *f*

2 3 *con sord.* *f* *2.* *3.*

Tbn. 1 2 *f*

Tb. 3 *f*

Timp. -

Pc. 1 -

2 *Sizz. cym.* *f*

3 *(S.D.)* *ff*

Pf. -

Hp. -

Vi. 1 *f*

Vi. 2 -

Va. *pizz.* *f*

Vc. *pizz.* *f* *arco*

Cb. *pizz.* *f* *arco*

70

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2, 3/4

Tpt. 1/2, 3

Tbn. 1/2, 3

Timp.

Pc. 1/2, 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p, *f*, *ff*, *mp*, *arco*, *senza sord.*, *1.*, *a 2.*, *(1.)*

Detailed description: This page of a musical score for Symphony No. 3, page 15, features a variety of instruments. The woodwinds include Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bass Clarinet in Bb, and Bassoon (1 and 2). The brass section consists of Horns (1 and 2, 3 and 4), Trumpets (1, 2, and 3), and Trombones (1, 2, and 3). Percussion includes Timpani and three types of Percussion. The keyboard section has Piano and Harp. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score shows complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*ff*), with some passages marked *mp*. Performance instructions like *arco* and *senza sord.* are present. The page number 70 is at the top left.

75

Picc. -

Fl. 1 2 -

Ob. 1 -

C. A. (F) -

Cl. (Bb) 1 2 -

B. Cl. (Bb) -

Bn. 1 2 - a 2 mp

Hn. 1 2 p mp

3 4 p mp

Tpt. 1 p mp

2 3 p mp

Tbn. 1 mp ff

Tb. 3 mp ff

Timp. p mp

Vibr. mp pp

Pc. 2 Tomt. p pp mp

3 Tam-t.

Pf. -

Hp. mp Eb ff

Vi. 1 sul pont. 6 mp ord., pizz.

Vi. 2 sul pont. ord., pizz. f

Va. sul pont. mp ord., pizz.

Vc. mp

Cb. mp

80

Picc.

Fl. 1

Ob. 1

C. A. (F)

Cl. (Bb) 1

B. Cl. (Bb)

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Tuba

Timp.

Pc. 2 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

This page of the musical score, numbered 18, contains the staves for instruments 85 through 125. The instruments listed on the left are: Picc., Fl. (1 and 2), Ob. (1 and 2), C. A. (F), Cl. (Bb) (1 and 2), B. Cl. (Bb), Bn. (1 and 2), Hn. (1, 2, 3, and 4), Tpt. (1, 2, and 3), Tbn. (1 and 2), Tb. (3), Timp., Pc. (1, 2, and 3), Pf., Hp., Vl. 1, Vl. 2, Va., Vc., and Cb. The score is written in a key signature of one flat and a 3/4 time signature. It features a variety of musical notations, including dynamics such as *f* (forte) and *fff* (fortissimo), articulation marks like accents and slurs, and performance instructions such as *a 2* (second ending) and *Tub. Bells*. The music is complex, with many triplets and sixteenth-note passages. The page concludes with a double bar line at the end of the fifth measure.

90

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2

3/4

Tpt. 1/2/3

Tbn. 1/2

Tb. 3

Timp.

Pc. 1/2/3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

p

as fast as possible, play given pitches in any order repeating freely

pp

mf

95

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2

3/4

Tpt. 1/2/3

Tbn. 1/2

Tb. 3

Timp.

Pc. 2/3

Pf.

Hp.

Vi. 1

Vi. 2

Va. div. con sord. pp f

Vc. div. con sord. pp f

Cb. con sord. pp f

101

Picc. *f*

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

Ob. 1 2 *f* *mp*

C. A. (F)

Cl. (Bb) 1 2 *mp* *f*

B. Cl. (Bb)

Bn. 1 *mp*

Hn. 1 2 *f* 2. senza sord. *f*

3 4 *mf*

Tpt. 1 *ff* *f*

2 3

Tbn. 1 2 3. con sord. *f* gliss. *f*

Tb. 3 *f*

Timp.

1 *mp* Glsp.

Pc. 2

3 B.D. *ppp*

Pf. *f*

Hp.

Vi. 1 pizz. arco *ffp*

Vi. 2 pizz. arco *ffp*

Va. *dim.* tutti *ffp*

Vc. *dim.* tutti *ffp*

Cb. *dim.* *ffp*

107

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

C. A. (F)

Cl. (Bb) *mp* *mf* *f*

B. Cl. (Bb) *f*

Bn. 1/2 *f* *pp*

Hn. (2.)

3/4

Tpt. 1 *f* con sord.

2/3 *f* con sord.

Tbn. 1/2 *f*

Tb. 3 *p* *ppp*

Timp.

Pc. 1 Glsp. *mp*

2 Vibr. *mp*

3 (B. D.)

Pf. *mp* *f*

Hp. *f*

Vi. 1

Vi. 2

Va.

Vc.

Cb.

112

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2, 3/4

Tpt. 1, 2/3

Tbn. 1/2

Tb. 3

Timp.

Pc. 1, 2, 3 (B. D.)

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mf

mf

pp 4. senza sord.

mf 3. senza sord.

mp

*

118

Picc.

Fl. 1/2

Ob. 1

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2, 3/4

Tpt. 1, 2/3

Tbn. 1/2

Tb. 3

Timp.

Glsp.

Pc. 2

(B.D.) 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

124

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 2

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2 *sfz*

Hn. 1 2 *sfz* senza sord.

Hn. 3 4 *sfz* senza sord.

Tpt. 1 *f* *sfz*

Tpt. 2 3 *f* *sfz*

Tbn. 1 2 *sfz* senza sord.

Tb. 3 *sfz* senza sord.

Timp.

Pc. 1

Pc. 2 Tomt. *mp*

Pc. 3 B.D.

Pf. *ff*

Hp. *p*

Vi. 1 *pp* con sord.

Vi. 2 *sfz* con sord.

Va. *p* con sord.

Vc. *sfz* con sord. *p* div.

Cb. *sfz* con sord.

5:3

130

Picc. *pp* *f*

Fl. 1 *ff*

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1 *mp*

Cl. (Bb) 2 *pp* *ff*

B. Cl. (Bb)

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tb. 3

Timp. *p*

Pc. 1 S.D. *pp*

Pc. 2 Tomt. *pp* *mp* *p* Tam-t. *mp*

Pc. 3 B.D.

Pf.

Hp.

Vi. 1 *sfz*

Vi. 2 *f* *sfz* *p*

Va. *p* *p*

Vc. *p* *fp*

Cb. *p* senza sord. *fp*

135

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

Tbn. 1/2

Tbn. 3

Timp.

Pc. 1

Pc. 2

Pc. 3 (B. D.)

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

139

Picc. *ff*

Fl. 1/2 *ff* a 2

Ob. 1/2 *ff* a 2

C. A. (F) *ff*

Cl. (Bb) 1/2 *ff* a 2

B. Cl. (Bb) *ff*

Bn. 1/2 *ff*

Hn. 1/2 *ff*

3/4 *ff* a 2

Tpt. 1 *ff* senza sord.

2/3 *ff* 2. senza sord.

Tbn. 1/2 *fp*

Tb. 3 *fp*

Timp. *fp*

Vibr. (hard mallets) *ff*

Pc. 1 Sizz. cym. *p*

2 *ff*

3 B.D. *ff* Tam-t. *f* B.D. *p*

Pf.

Hp.

Vi. 1 *ff*

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

144

Picc. *pp* *f* *pp*

Fl. 1 *p*

Ob. 1 *p*

C. A. (F) Solo *p* *f* *p*

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2 *a 2* *pp*

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

Tpt. 1 2/3

Tbn. 1/2

Tb. 3 *pp*

Timp. *mp*

Pc. 1 2 3 *mf* *pp* *mp*

Pf.

Hp.

Vi. 1 *poco a poco dim.* *pp*

Vi. 2 *poco a poco dim.* *pp*

Va. *poco a poco dim.* *pp*

Vc. *poco a poco dim.* *pp*

Cb. *poco a poco dim.* *pp*

149

Picc.

Fl. 1

Ob. 1 2

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. 1 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Timp.

Pc. 1 2 3

Pf.

Hp.

Vi. 1

Vi. 2

Va. Solo *mf intense* *f*

Vc. Solo *f intense* *ff* *p*

Cb.

154

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 2

Hn. 1

3/4

Tpt. 1

2/3

Tbn. 1/2

Tb. 3

Timp.

Pc. 2

3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mp *pp* *ppp* *mf* *f* *ff* *port.* *Tutti* *Solo*

159

Picc. *f* *pp*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1/2

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2 *ff* *pp* a 2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

Tbn. 1/2

Tb. *ff* *pp*

Timp. *ff* *pp*

Pc. 1 *f* *ff* *mp* Glsp. 3

Pc. 2 *f* *ff* *mp* Vibr.

Pc. 3

Pf. 1/4 string harmonics - sounding pitch *mf*

Hp. *f* *mf*

Vi. 1

Vi. 2

Va.

Vc. *ff* *pp*

Cb. *ff* *pp*

164

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2

3/4

Tpt. 1/2

2/3

Tbn. 1/2

Tb. 3

Timp.

Sus. Cym. (bowed)

Pc. 1/2

3

Tam-t.

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

170

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2, 3/4

Tpt. 1/2/3

Tbn. 1/2

Tb. 3

Timp.

Sus. Cym. (bowed)

Vibr.

Sizz. Cym.

Tam-t.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *f* *pp*

pp *mf* *pp*

mf *p* *p* *mp*

f

con sord. *pp* *mp*

con sord. *pp*

con sord. *pp* *mp*

175

Picc.

Fl. 1

Ob. 1

C. A. (F) Solo *f* *mp cresc.* *f*

Cl. (Bb) 1 2 *p* *f*

B. Cl. (Bb)

Bn. 1 2 *f* *p*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3 *f*

Timp.

Pc. 1 Sm. sus. cym. (bowed) *mf* Sm. sus. cym. (soft mallet) *mp*
 2 Sizz. cym. (med. mallets) *mf* Tomt. *pp*
 3 Lg. sus. cym.

Pf. *f* *p*

Hp. *f* *mp* *p*

Vi. 1 *fp*

Vi. 2 *mp* *pp* *fp*

Va. *fp*

Vc. *fp* con sord. *fp*

Cb. *fp* con sord. *fp*

180

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/2, 3/4

Tpt. 1/2

Tbn. 1/3

Tb. 3

Timp.

Pc. 1/2/3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

fp

mp

f

pp

p

Solo, con sord.

Tomt.

190

Picc. -

Fl. 1 2 -

Ob. 1 2 -

C. A. (F) -

Cl. (Bb) 1 *pp* *3*

B. Cl. (Bb) -

Bn. 1 2 -

Hn. 1 2 -

3 4 -

Tpt. 1 *f*

2 3 -

Tbn. 1 2 *mp* *f* *pp* *2.* *pp*

Tb. 3 *a 2 mp* *f* *3.* *a 2 mp* *3.*

Timp. *f* *mp*

Pc. 1 Tomt. *mp* *3* *3* *3* *3* *f* *mp*

2 B. D. *f*

3

Pf. -

Hp. -

Vi. 1 -

Vi. 2 -

Va. *senza sord.* *f* *pp*

Vc. *senza sord.* *mp* *f* *mp*

Cb. *senza sord.* *mp* *f* *mp*

200

Picc. *ff* *3*

Fl. 1/2 *a 2* *ff* *3*

Ob. 1/2 *a 2* *ff* *3*

C. A. (F) *ff* *3*

Cl. (Bb) 1/2 *a 2* *ff* *3*

B. Cl. (Bb) *f* *ff*

Bn. 1/2 *p* 1.

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1 *senza sord.* *f*

Tpt. 2/3 *f*

Tbn. 1/2 *fp* *ff* *a 2*

Tb. 3 *a 2* *ff*

Timp. *ff*

Pc. 1 *Vibr.* *p*

Pc. 2 *Tomt.* *f* *p*

Pc. 3 *Tam-t.* *f*

Pf. *f*

Hp.

Vi. 1 *fp* *f*

Vi. 2 *f*

Va. *fp* *fp*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

205

Picc.

Fl. 1

Ob. 1 2

C. A. (F)

Cl. (Bb) 1

B. Cl. (Bb)

Bn. 1

Hn. 1 2

3 4

Tpt. 1 2

Tbn. 1 2

Tb. 3

Timp.

Vibr.

Pc. 1 2 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p *mp* *f*

Vibr.

Tomt.

mf

p *mf* *f*

210

Picc. *fp* *ff* *ff*

Fl. 1. *fp* *ff* *ff* a 2

Ob. 1. *fp* *ff* *ff* a 2

C. A. (F) *ff*

Cl. (Bb) 1. *f* *ff* a 2

B. Cl. (Bb) *ff*

Bn. a 2 (2. Cbn.) *f* *ff* *ff*

Hn. a 2 1. *f* *ff* a 2

Tpt. 1. *ff* *ff*

2. *ff*

3. *ff*

Tbn. a 2 *f* *ff* *f*

Tb. a 2 *ff* *f* *f*

Timp. *f*

Pc. 1. Vibr. *f* *f* *f*

2. *f*

3. Tam-t. *f*

Pf. *f* *f* *f*

Hp. *f*

Vi. 1. *f* *f* *f*

Vi. 2. *f* *f* *f*

Va. *f* *f* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

220

Picc.

Fl. 1/2

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Bn. 1/2

Hn. 1/3/4

Tpt. 1/2/3

Tbn. 1/2/3

Tb. 1/2/3

Timp.

Vibr.

Pc. 1/2/3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

224

Picc. *fff*

Fl. 1 *fff* *p sempre*

Fl. 2 *fff* *p sempre*

Ob. 1 *fff*

Ob. 2 *fff*

C. A. (F) *fff*

Cl. (Bb) 1 *fff*

Cl. (Bb) 2 *fff*

B. Cl. (Bb) *fff*

Bn. 1 *fff*

Bn. 2 *fff* *poco a poco dim.*

Hn. 1 *ff* *gliss.* *fff* *ff* *poco a poco dim.*

Hn. 2 *ff* *gliss.* *fff* *ff* *poco a poco dim.*

Tpt. 1 *fp* *fff*

Tpt. 2 *fp* *fff*

Tbn. 1 *fff* *poco a poco dim.*

Tbn. 2 *fff* *poco a poco dim.*

Tbn. 3 *fff* *poco a poco dim.*

Timp. *ff* *fff* *p*

Vibr. *ff* *Sizz. Cym.* *p*

Pc. 1 *Gisp.* *fff*

Pc. 2 *Tam-t.* *fff*

Pf. *ff* *fff*

Hp. *ff*

Vi. 1 *ff* *fff* *mp*

Vi. 2 *ff* *fff* *mp*

Va. *ff* *fff*

Vc. *fff*

Cb. *fff*

229

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Sizz. cym.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

235

offstage, if possible
distantly

p

Picc.

1

2

Fl.

1

2

Ob.

C. A. (F)

1

2

Cl. (Bb)

1

2

Bn.

1

2

Hn.

3

4

1

2

3

Tpt.

1

2

3

Tbn.

1

2

3

Tb.

Timp.

1

Pc.

2

3

Tam-t.

p

Pf.

p

Hp.

mf

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

pp

239

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

sul pont.

sul pont.

sul pont.

248

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bn. 1

Bn. 2

Hn. 1

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mp poco marc.

con sord.
p poco marc.

con sord.
mp poco marc.

2. con sord.
mp poco marc.

poco marc.

3. con sord.
mp poco marc.

1. con sord.
mp poco marc.

II. Desert Music

Distant (♩ = 60)

Piccolo
Flute 1 2
Oboe 1 2
Cor Anglais (F)
Clarinet (Bb) 1 2
Bass Clarinet (Bb)
Bassoon 1 2
Horn (F) 1 2 3 4
Trumpet (Bb) 1-3
Trombone 1 2
Tuba 3
Timpani
Percussion 1 2 3
Piano
Harp

1. con sord. *p*

Suspended cymbals (bowed) *mp*
Tam-tam *p*

strike strings with palm of hand *mp*

Distant (♩ = 60)

solo 1
Violin 1 solo 2
gli altri
solo 1
Violin 2 solo 2
gli altri
solo 1
Viola solo 2
gli altri
solo 1
Violoncello solo 2
gli altri
Contrabass

ppp *mp* *ppp*

div. *ppp* *mp* *ppp*

con sord. *ppp*

con sord. *ppp* *mp* *ppp*

div. *ppp*

con sord. *mp* *ppp*

con sord. *mp* *f* *con sord.* *mf* *f*

div. *ppp*

ppp

6

Picc.

Fl. 1

Ob. 1

C. A. (F)

Cl. (Bb) 1

B. Cl. (Bb)

Bn. 1
2

Hn. (F) 1
3
4

Tpt. (Bb) 1

Tbn. 1
2

Tb. 3

Timp.

Pc. 1
2
3
Sus. cym. (soft mallets)
Tam-t.

Pf.
inside piano, with palm

Hp.

solo 1
con sord.
ff

Vn. 1 solo 2
con sord.
f

gli altri

solo 1
f

Vn. 2 solo 2
f

gli altri

solo 1
mp

Va. solo 2

gli altri

solo 1
con sord.
f

Vc. solo 2

gli altri

solo 1
con sord.
f

Cb. gli altri

ppp

f

mf

mp

f

pp < f >

p < f > p

p < f > p

pizz. f

p < mf >

14

Picc.

Fl. 1
2

Ob. 1
2

C. A. (F)

Cl. (Bb) 1

B. Cl. (Bb)

Bn. 1
2

Hn. (F) 1
3
4

Tpt. (Bb) 1

Tbn. 1
2

Tb. 3

Timp.

Pc. 1
2
3

Pf.

Hp.

solo 1
Vn. 1 solo 2
gli altri

solo 1
Vn. 2 solo 2
gli altri

solo 1
Va. solo 2
gli altri

solo 1
Vc. solo 2
gli altri

solo 1
Cb. gli altri

con sord. *sfz* *pp*

con sord. *sfz*

f

Gisp. *f*

Sus. cym. *mf*

Tam. t. *mf*

inside piano, with palm *mp*

senza sord. *p* *ff* *p* *p* *f*

senza sord. *p* *ff* *p* *p* *mf*

pizz. *f*

senza sord. arco *p* *ff* *p* *p*

senza sord. arco *p* *ff* *p* *p*

pp < *mp*

senza sord. *p* *ff* *p*

senza sord. *pp* < *mp*

senza sord. *pp* < *mp*

senza sord. *pp* < *mp*

senza sord. *p* *ff* *p*

29

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. (Bb) 1 *mf* *tempo ad lib.* *mp*

Cl. (Bb) 2 *mf* *tempo ad lib.* *mp*

B.Cl. (Bb) *mp* *tempo ad lib.* *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hn. (F) 1 *p* *mf* *1. con sord.* *senza sord.* *p*

Hn. (F) 2 *p*

Hn. (F) 3 *p*

Tpt. (Bb) 1 *pp*

Tpt. (Bb) 2 *pp*

Tpt. (Bb) 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Timp.

Pc. *Gisp.* *ff* *mf*

Pc. *Vibr.* *ff* *mf*

Tam-t. *p*

Pf. *ff* *mf*

Hp. *ff* *mf*

Vn. 1 *pp* *f* *div.* *pp*

Vn. 2 *pp* *f* *div.* *pp*

Va. *pp* *f* *p*

Vc. *pp* *f* *div.* *p* *unis.*

Cb. *pizz.* *pp*

Senza misura

Fast and steady (♩ = 120)

34

Picc. *mf* *ff*

Fl. 1 *mf*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf*

Cl. (B♭) 1

Cl. (B♭) 2

B.Cl. (B♭)

Bn. 1 *a 2* *mp* 2. to Contrabassoon

Bn. 2 *mp*

Hn. (F) 1 *mp* 2 *mp* 3 *mp* 4 *mp*

Tpt. (B♭) 1 *mp* 2 *mp* 3 *mp*

Tbn. 1-3 *a 3* *mp*

Tb. *mp* *f*

Timp.

Glsp. *mf* Xyl. *ff*

Vibr. *mf*

Pc. 1 *mf* 2 *mf* 3

Pf. *mf* *f* *ff*

Hp. *mf*

Vn. 1 *f cresc.* *ff*

Vn. 2 *f cresc.* *ff*

Va. *f cresc.* *ff*

Vc. *cresc.* *pizz.* *f*

Cb. *cresc.* *pizz.* *f*

Senza misura

Fast and steady (♩ = 120)

38

Picc. *f*

1

Fl

2 *pp*

1 *mp* *pp*

Ob.

2 *fp* *f* *pp*

1

Cl. (Bb)

2

B.Cl. (Bb) *f*

Bn. 1

1

Hn. (F)

2

3 *pp*

4

Tpt. (Bb) 1-3

1

2

Tbn.

3 *ff*

Tb. *f*

Timp.

1 Xyl. *f*

2 Tomt. *f*

3

Pf. *f*

Hp. *f*

Vn. 1 *pp* *fp*

Vn. 2 *pp* *fp*

Va. *pp* *ff*

Vc. arco

Cb. arco

45

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

B.Cl. (Bb)

Bn. 1

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

72

Picc.

1

Fl.

2

E.Hn.

1

Cl. (Bb)

2

B.Cl. (Bb)

1

Bn.

2

Hn. (F)

1

2

3

4

Tpt. (Bb)

1

2

Tbn.

1

2

3

Tb.

Timp.

Pc.

1

2

3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

fp

mp

pp

mf

mp

mf

mp

ff

f

ff

mf

mf

mf

mf

Tomt.

S.D.

Tomt.

pizz.

arco

pizz.

pizz.

pizz.

81

Picc.

Fl. 1

Fl. 2

E.Hn. Solo *fp* *f*

Cl. (Bb) 1 *mp*

Cl. (Bb) 2 *mp*

B.Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1 *mp* 1. con sord. 1. senza sord. *mf*

Hn. (F) 2 *mf*

Hn. (F) 3 *mf*

Hn. (F) 4 *mf*

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3 *sfz*

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Xyl. *mp*

Pc. Tomt. *mf*

Tam-t. *mf*

Pf. *mf*

Hp. *mp*

Vn. 1 *mf*

Vn. 2 *mf*

Va. (pizz.) *mp* arco *mf*

Vc. (pizz.) *mp* arco *mf* pizz. *f*

Cb. (pizz.) *mp* arco *mf*

90

Picc.

Fl. 1
2

Ob. 1
2

E.Hn.

Cl. (Bb) 1

B.Cl. (Bb)

Bn. 1
2

Hn. (F) 1
2

3
4

Tpt. (Bb) 1
3

Tbn. 2
3

Tb.

Timp.

Pc. Tomt.
Tam-t.

Pf.

Hp.

Vn. 1
2

Va. pizz. arco sul pont.

Vc. (pizz.)

Cb. pizz.

f, *mp*, *mf*, *ff*, *p*, *sub-f*, *f*, *ff*, *con sord.*, *(con sord.)*, *arco sul pont.*, *pizz.*

98

Picc.

Fl. 1

Ob. 1

Ob. 2

C.A.

Cl. (Bb) 1

B.Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1.

senza sord.

ff

a 2 senza sord.

Tomt.

f

fp

mf

f

ff

ff

ff

113

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C.A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

B.Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc. arco

Cb. arco

118

Picc.

Fl. 1

Ob. 1

Cl. (Bb) 1 2

B.Cl. (Bb)

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Vibraphone

Chimes

S. D.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

ff

mf

f

Tomt.

129

Picc.

Fl. 1

Ob. 2

C.a. (F)

Cl. (Bb) 1 2

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2

Tbn. 1 2 3

Tb.

Timp.

Xyl.

Pc. 1 2 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mf

f

p

mp

stacc.

a 2

135

Ob. 2 *f* *p* *f* *p*

Bn. 1 2 *fp*

Tbn. 3 *f*

Tb. *f* *fp*

Timp. *f* *fp*

Pc. 1 *f* Xyl.

3 Tomt. S.D. *mp*

Pf. *mp* *f*

Vn. 1 *p* *f*

Vn. 2 *p* *f*

Va. *mp*

Vc. *mp* *f*

Cb. *mp* *f*



141

Bn. 1 2

Tb.

Timp.

Pc. 2 Sus. Cym. *p*

3 Tomt. *p*

Pf.

Vn. 1 *p* *poco a poco cresc.*

Vn. 2 *p* *poco a poco cresc.*

Va. *p* *poco a poco cresc.*

Vc. *mf*

Cb. *mf*

146

Hn.
Tpt.
Tn.
Tb.
Pc.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

Xyl.
f
fp



151

B. Cl. (Bb)
Bn.
Tn.
Tb.
Pf.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

p
f
mf
ff

157

Cl. (Bb) 1 2

B.Cl. (Bb)

Bn. 1 2

Tbn. 1 2 3

Tb.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.



161

B.Cl. (Bb)

Bn. 1 2

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) After first iteration, choose pitch order freely as fast as possible until the beam ends.

165

B.Cl. (Bb)

1

Bn.

2

Pf.

Hp.

Va.

Vc.

Cb.



169

Perc.

Pf.

Vn. 1

Vn. 2

Va.

sul pont.

div.

sul pont.



173 Senza misura

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1)

2)

*) Uneven glissando. Front players glissando earlier than rear players. Each should reach the destination pitch at different times.

1)
|

174 *Gls.*
 1 *f*

2 *Chimes*
f

Pf. *f*

Hp.

Va.

Cb. *p*

1)
|



175

1 *con sord., tempo ad lib.*
mf

2 *con sord., tempo ad lib.*
mf

3 *con sord., tempo ad lib.*
mf

Pc. *Gls.*
mf

Chimes
mf

Pf. *f*
slap with palm on strings, inside the piano

Hp. *mf*

Vc. *f*

Cb. *f*

1)
|



176

Hn. (F) *p*

Tpt. (Bb) *pp*

Vn. 1 *sul pont.*
pp

Vn. 2 *div.*
pp

div.
pp

♩ = 60

Rubato, colla parte

179

Picc. *pp* senza vibr. *p* molto vibr.

Fl. 1 *pp* a 2, senza vibr. molto vibr.

Ob. 1 2

Cl. (Bb) 1 2

B.Cl. (Bb)

Bn. 1 *pp*

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3 *pp*

Tb. *pp*

Timp. *p*

Pc. 1 Glsp. *mp*

2 Chimes. *mp*

3 Tam-t. *mp* Temple-blok. *p*

Pf. *mp*

Hp. *mp*

Rubato, colla parte

Vn. 1 1) *pp*

Vn. 2 1) *pp*

Va. 1) *pp*

Vc. *pp*

Cb. *pp*

1) Uneven glissando. Front players glissando earlier than rear players. Each should reach the destination pitch at different times.

183 senza vibr.

Senza mizura

Picc. senza vibr.

Fl. 1 2 senza vibr.

Timp. Sm. susp. cym. on timpano head
pedal *p*

Pc. Sm. susp. cym., soft mallet *sfz*
Temple blk. *p*

Senza mizura

Vn. 1 *pppp* poco cresc.

Vn. 2 *pppp* poco cresc.

Va. *pppp* poco cresc.

Vc. *pppp*

Cb. *pppp*



187 = 60

Cl. (Bb) 1 2 *pp* poco

B.Cl. (Bb) *pp* poco

Timp. Sm. susp. cym on Timpano head *poco*

1 2 3

Glsp. *f*

Chimes *f*

Metal wind chimes *p*

Glass wind chimes *p*

Temple blk. *p*

Lg. susp. cym., soft mallet *mp*

Pf. Play pitches in any order, repeating freely - durations as given for each pitch
Half string harmonic where possible *f*

Hp. Play pitches in any order, repeating freely - durations as given for each pitch *mp*

= 60

Vn. 1 Solo, sul tasto *mp*

Vn. 2

Va.

Vc.

Cb.

191 $\text{♩} = 96$

Picc. p

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

B.Cl. (Bb)

Bn. 1 2 p a 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3 con sord. p *gliss.*

Tbn. 1 2 3 con sord. p *gliss.* *gliss.*

Tb. con sord. p

Timp. Sm. susp. cym. (upside down on timpano head) pedal p

Perc. 2 B.D. p
3 Tam-t. p

Pf. Inside piano, with palm p

Hp.

Vn. 1 p senza vibr.

Vn. 2 p senza vibr.

Va. p senza vibr.

Vc. p senza vibr.

Cb. p senza vibr.

197 **Senza misura, colla parte**

Picc. 1) Tempo ad libitum *p* senza vibr. 2) molto vibr. 3)

Fl. 1) Tempo ad libitum *mp* senza vibr. 2) molto vibr. 3)

Ob. 1) Tempo ad libitum *mp* senza vibr. 2) molto vibr. 3)

Cl. (Bb) 1) 2)

Bn. 1) 2)

Hn. (F) 1) 2) *p* a 2) 3) 4) *p* a 2)

Tpt. (Bb) 1) senza sord. 1) 2) senza sord. 1) 3) senza sord. 1) 1) senza sord. 1) 2) senza sord. 1)

Tbn. 1) 2) 3)

Tb.

Timp.

Pc. 1) B. D. 2) *p* 3) Tam-t. *p*

Pf.

Hp.

Vn. 1) **Senza misura, colla parte** 1) 2) 3)

Vn. 2)

Va.

Vc.

Cb.

1) Starting with the order given, continue until the end of arrow with pitches in any order, durations as indicated for each pitch

198 ♩ = 60

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

B.Cl. (Bb)

Bn. 1
2

Hn. (F) 1
2

3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb. 1
2

Pf.

Hp.

Vn. 1 ♩ = 60

Vn. 2

Va.

Vc.

Cb.

p

ff

mp

ff

ff

ff

morendo

senza sord.

p

ff

203 **Freely, colla parte**

Pf.

Hp.

Freely, colla parte

Vn. 1

Vn. 2

Va.

Vc.

Cb.



1) **Senza misura, lunga** ♩ = 96

Picc.

Ob. 1

Timp.

1 Glsp. Sm. susp. cym.

Pc. 2 B.D.

3 Tam-t.

Play A-D in order, then repeat individual fragments freely, varying dynamics according to context

Hp.

Senza misura, lunga ♩ = 96

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) Allow the harpist to play through all four boxed fragments at least twice before moving onto the measured section. Treat as a quasi-improvised cadenza.

209 $\text{♩} = 60$

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mp *mf* *f* *sfz* *pp* *mf* *ff*

Vibr.
B. D.
Tam-t.

Senza misura, colla parte

213

Picc. -

Fl. 1 -

2 -

Ob. 1 -

2 -

Cl. (Bb) 1 -

2 -

B. Cl. (Bb) -

Bn. 1 -

Hn. (F) 1 -

2 -

3 -

4 -

Tpt. (Bb) 1 -

2 -

3 -

Tbn. 1 -

2 -

3 -

Tb. -

Timp. *mf* *mf*

Vibr. *f*

Pc. B.D. *mf* *mf*

Tam-t. *mf* *mf*

Pf. Inside piano, with palm

Hp. -

Senza misura, colla parte

Vn. 1 *p*

Vn. 2 *p*

Va. -

Vc. -

Cb. -

217

Senza misura

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp. *mf*

Pc. 1
2 B.D. *mf*
3 Tam-t. *mf*

Pf. *inside piano*
mf

Vn. 1

Vn. 2

Va.

Vc.

Cb.

f marc.

mp

f

dim.

mf

ff

ff

Senza misura

(♩ = c60-72, unsynchronized)

221 Senza misura, colla parte

Picc. *ff*

Fl. 1 2 *ff* a 2

Ob. 1 2 *ff* a 2

Cor. A. *ff*

Cl. (Bb) 1 *ff*

2 *ff*

B. Cl. (Bb) *f*

Bn. 1 2 *f*

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 *mp marc.* (*♩* = c60-72, unsynchronized) *cresc.*

2 *mp marc.* (*♩* = c60-72, unsynchronized) *cresc.*

3 *mp marc.* (*♩* = c60-72, unsynchronized) *cresc.*

Tb. *mp marc.* (*♩* = c60-72, unsynchronized) *cresc.*

Timp. *f* Chimes

Pc. 1 *f* B. D.

2 *f*

3 Tam-t. *f*

Pf. *f*

Vn. 1 *ff* *mp* *p sub.*

Vn. 2 *ff* *mp* *p sub.*

Va. *ff* *mp* *p sub.*

Vc. *ff* *mp* *p sub.*

Cb. *ff* *mp* *p sub.*

Senza misura

♩ = 120

224

Picc. *f*

Fl. 1 2 *f*
a 2 (not synchronized)

Ob. 1 2

Cl. (Bb) 1 2

Bass Cl.

Bn. 1

Hn. (F) 1 2 *f marc.*

3 4 *f marc.*

(♩ = c60-72, unsynchronized)

Tpt. (Bb) 1 *f*

2 *f*

3 *f*

1 *f*

2 *f*

3 *f*

Tb. *f*

Timp. *pp*

Pc.

Pf.

Senza misura

♩ = 120

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Senza misura

(♩ = c60-72, unsynchronized)

a tempo

With growing intensity (♩ = 144)

227

Picc. *f*

Fl. 1 *f* (♩ = c60-72, unsynchronized)

Fl. 2 *f* (♩ = c60-72, unsynchronized)

Ob. 1 *f* (♩ = c60-72, unsynchronized)

Ob. 2 *f* (♩ = c60-72, unsynchronized)

C.A. (F) *f* (♩ = c60-72, unsynchronized)

Cl. (Bb) 1 *f* (♩ = c60-72, unsynchronized)

Cl. (Bb) 2 *f* (♩ = c60-72, unsynchronized)

Bass Cl. *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. (F) 1 *ff*

Hn. (F) 2 *ff*

Hn. (F) 3 *ff*

Hn. (F) 4 *ff*

Tpt. (Bb) 1 *ff*

Tpt. (Bb) 2 *ff*

Tpt. (Bb) 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tb. *ff*

Timp. *mp*

Vibr. *f*

Pc. 1 *f*

Pc. 2 *f*

Tam-t. *mp*

Pf. *ff*

Hp. *f*

Senza misura

a tempo

With growing intensity (♩ = 144)

Vn. 1 *div.* *ff* unis.

Vn. 2 *div.* *ff* unis.

Va. *div.* *ff*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

232

Picc.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Pc. 1 2 3

Pf.

Hp.

Vn. 1

Vn. 2

Va. pizz.

Vc.

Cb.

Tomt.

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

237

Picc.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Pc. 1 2 3 Tomt.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

ff f a2 f mf a2 mp ff ff ff ff

arco p arco f arco ff pizz. ff pizz. ff

242

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

B. Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) Bowed behind the bridge

S. D.

B. D.

gliss.

div.

arco

Xyl.

ff

f

mf

249

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *p*

C.A. (F) Solo *mp*

Cl. (Bb) 1 *p*

B. Cl. (Bb) *p*

Bn. 1 *ff* *p* Solo *p* *mp*

Hn. (F) 1 *f* *mf* *p*

Hn. (F) 2 *f* *mf* *p*

Hn. (F) 3 *f* *mf* *p*

Hn. (F) 4 *f* *mf* *p*

Tpt. (Bb) 1 *mf* *p*

Tpt. (Bb) 2 *mf* *p*

Tpt. (Bb) 3 *mf* *p*

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp. *mp*

Pc. 1) Xyl. *ff* *p* S. D. *mp*

Pf. *f* *p* *mp*

Hp. *ff* *p* *f*

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

1) Rhythms are approximate

255

Picc.

Fl. 1

Ob. 1

Ob. 2

C.A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

Bass Cl.

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

(Solo)

p

f

mf

f

pp

a 2

quasi stacc.

div.

unis.

(♩ = c96, unsynchronized)

(♩ = c88, unsynchronized)

(2.)

261

Picc.

Fl 1

Ob. 1

C.A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

B. Cl. (Bb)

Bn. 1
2

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc. pizz.

Cb. pizz.

p *mp* *mf* *f*

a 2

S. D.

pizz.

267

Picc.

Fl. 1

Ob. 1 (c120) *mf*
2 (c104) *mf*

Cl. (Bb) 1 *mf*
2 *mf*

Bass Cl.

Bn. 1 *f*
2 *f* a 2

Hn. (F) 1
2
3
4

Tpt. (Bb) 1 *f*
2 *f*
3 *mf*

Tbn. 1 *f*
2 *f*
3 *f*

Tb.

Timp.

Pc. S.D. *mf*

Pf.

Hp.

Vn. 1 *mf* *cresc.*
2 *mf* *cresc.*

Va.

Vc. *f*

Cb. *f*

273

Picc.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bass Cl.

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Pc. 1 2 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

f, *mp*, *ff*, *div.*, *arco*, *a 2*, *a 2, unsynchronized*, *S. D.*

279

Picc.

Fl 1 2

Ob. 1 2

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2

Tbn. 1 2 3

Tb.

Timp.

Pc. S. D. Glsp. Chimes Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

284

Picc.

1

(♩ = c88)

mp

Fl.

2

(♩ = c96)

mp

Ob.

1

(♩ = c120)

mp

Ob.

2

(♩ = c104)

mp

Cl. (Bb)

1

2

B. Cl. (Bb)

1

mp

2

p

Bn.

1

mp

2

p

Hn. (F)

1

2

3

4

Tpt. (Bb)

1

2

3

Tbn.

1

2

3

Tb.

Timp.

mp

Pc.

1

2

3

Pf.

mp

Hp.

f

Vn. 1

ff

Vn. 2

p

Va.

sul pont.

p

continue randomly with same pitches in any order

Vc.

mp

Cb.

mp

289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C.A. (F) Solo *mp* *mf* *f*

Cl. (Bb) 1 *mf* *f*

Cl. (Bb) 2 *mf*

Bass Cl.

Bn. 1 *mp*

Bn. 2 *mp*

Hn. (F) 1 *mp*

Hn. (F) 2 *mp*

Hn. (F) 3 *mp*

Hn. (F) 4 *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Tb. *p* *mp*

Timp.

Pc. 1

Pc. 2 Susp. Cym. (bowed) *mp*

Pc. 3 Toml. *mf*

Pf. *p* *mf*

Hp. *p*

Vn. 1

Vn. 2

Va.

Vc.

Cb.

296

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1
2

Hn. (F) 1

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1
div. in 3

Vn. 2
div. in 3

302

Fl 2

Ob. 2

Cl. (Bb) 1

Hn. (F) 1

1

Tpt. (Bb) 2

3

Pc. 1

3

Vn. 1

Vn. 2

Va.

Vc.

Cb.

p *mf* *pp*

mp *mf*

p *mf* *pp*

mp *mf* *pp*

p *pp*

p *pp*

p *pp*

p *pp*

B.D.

Tomt.

p



308

Fl 1

Ob. 1

Cl. (Bb) 1

Hn. (F) 1

Tpt. (Bb) 1

Timp.

Pc. 2

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

pp

Susp. Cym. (bowed)

f

mp *mf* *mp*

1. Solo *mf*

1. Solo *mf*

2. Solo *mf*

1. Solo *mf*

315

Hn. (F) 1

Timp.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

pp

mf

mf

mf

1.2 Solo

1. Solo *mf*

Solo *mf*

322

Picc.

Fl 1

Cl. (Bb) 1

Hn. (F) 1

Tpt. (Bb) 1

Tbn. 3

Tb.

Timp.

Vibr.

Pc. 2

Pc. 3

Tam-t.

B.D.

Tomt.

f

f

mp

f

p

mf

pp

pp

mf

mf

mf

mf

mf

mf

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1.2. Solo

1.2. Solo

1.2. Solo

1. Solo

p

p

p

p

mf

p

mf

p

328

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bass Cl.

Bn. 1
2

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Vibr. 1
2
3

Pf.

Hp.

Vn. 1 (1.2. Solo) *f* *p* *Tutti div.* *p* *mp* *p* *mp* *p*

Vn. 2 (1.2. Solo) *f* *p* *p* *mp* *p*

Va. (1.2. Solo) *f* *p* *p* *mp* *p*

Va. (1. Solo) *f* *p* *p* *mp* *p*

Cb.

2. to Cbn.

Tam-t. *mp*

335

Tbn.

Tb.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.



poco meno mosso

342

Cl. (Bb) 1

Pc. 2

B.D.

poco meno mosso

Vn. 1

Vn. 2

Va.

Vc.

Cb.



Tempo I (♩ = c144)

349

Tam-t.

Pc. 2

B.D.

Tempo I (♩ = c144)

Vn. 1

Vn. 2

Va.

Vc.

Cb.

356

Hn. (F) 1 2

3 4

Tbn. 1 2

Timp.

Pc. 2 B. D.

Vn. 1

Vn. 2

Va. poco stacc.

Vc.

Cb.



363

Cl. (Bb) 1 2

Bn. 1 Cbn. a 2 (Cbn. sounds 8vb)

Hn. (F) 1 2

3 4

Tpt. (Bb) 1 2

Tbn. 1 2

3

Tb.

Timp.

Vn. 1 sul pont. ord., con sord.

Vn. 2 sul pont. ord., con sord.

Va. sul pont.

Vc.

Cb.

380

Picc.

1

Fl

2

Ob.

1

2

C.A. (F)

Cl. (Bb)

1

2

B. Cl. (Bb)

Bn.

1

Cbn.

Hn. (F)

1

3

3

Tpt. (Bb)

1

2

3

Tbn.

1

2

3

Tb.

Timp.

Pc.

Susp. Cym. (mallets)

Vn. 1

Vn. 2

Va.

Vc.

Cb.

385

Picc.

Fl. 1
2

Ob. 1
2

C.A. (F)

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1
Cbn. a 2

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3
Sus. cym.
Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

390

Picc.

Fl. 1
2

Ob. 1
2

C.A. (F)

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1
Cbn.

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Chimes

Pc. 2
B. D.

3
Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

396

Picc.

Fl. 1
2

Ob. 1
2

C.A. (F)

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1
Cbn.

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

402

Picc.

Fl. 1 2

Ob. 1 2

C.A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 Cbn.

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Chimes

Pc. B. D. Tam-t.

Pf.

Hp. $\begin{matrix} D^b & C & B^b \\ E^b & F & G & A^b \end{matrix}$

Vn. 1

Vn. 2

Va.

Vc.

Cb.

408

Tempo ad. lib. (unsynchronized)

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

C.A. (F) *mf*

Cl. (Bb) 1 *mf*

Cl. (Bb) 2 *mf*

B. Cl. (Bb) *ff* *f* *p* *ff*

Bn. 1 *ff* *f* *p* *ff*

Cbn. *ff* *f* *p* *ff*

Hn. (F) 1 *ff* *f* *p* *ff*

Hn. (F) 2 *ff* *f* *p* *ff*

Hn. (F) 3 *ff* *f* *p* *ff*

Hn. (F) 4 *ff* *f* *p* *ff*

Tpt. (Bb) 1 *ff* *f* *p* *ff*

Tpt. (Bb) 2 *ff* *f* *p* *ff*

Tpt. (Bb) 3 *ff* *f* *p* *ff*

Tbn. 1 *ff* *f* *p* *ff*

Tbn. 2 *ff* *f* *p* *ff*

Tbn. 3 *ff* *f* *p* *ff*

Tb. *ff* *f* *p* *ff*

Timp. *ff* *f* *p*

Chimes (*gliss.*) *ff*

Pc. 1 B.D. *ff*

Pc. 2 *ff*

Pc. 3 Tam-t. *ff*

Pf. *ff*

Hp. *ff*

Vn. 1

Vn. 2

Va.

Vc.

Cb.

D# C B
E F# G# A

Db C B
E F# G# Ab

1) Transition to new fragment is approximate. Finish the current repetition.

413

Picc.

Fl. 1
2

Ob. 1
2

C.A. (F)

Cl. (Bb) 1
2

B. Cl. (Bb)

Bn. 1
Cbn.

Hn. (F) 1
2
3
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Xyl.

fff

ffp

422

Picc. *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

C.A. (F) *fff*

Cl. (Bb) 1 2 *fff*

Bass Cl. *fff*

Bn. 1 Cbn. *fff*

Hn. (F) 1 2 *ff* *fp*

3 4 *ff* *fp*

Tpt. (Bb) 1 2 *fff*

3 *fff*

Tbn. 1 2 *ff* *fp*

3 *fff*

Tb. *fff*

Timp. *fff*

Xyl. *fff*

Pc. 2 B. D. *fff*

3 Tam-t. *ff*

Pf. *fff*

Hp. *fff* DC#BEFG#A

Vn. 1 *ff* *fff*

Vn. 2 *ff* *fff*

Va. *ff* *fff*

Vc. *fff*

Cb. *fff*