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Title

For Madmen Only

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For Madmen Only

Lazar Liebenberg
Herman Hesse, *Steppenwolf*

<https://www.youtube.com/watch?v=i06lghxaLwM&feature=youtu.be>



Artwork by *Pia Chwalczyk*

Tonight at the Magic Theatre For Madmen Only price of admittance, your mind.

Not for Everybody. Hermione is in Hell.

This little theatre of mine has as many doors into as many boxes as you please, ten or a hundred or a thousand, and behind each door exactly what you seek awaits you. It is a pretty cabinet of pictures, my dear friend; but it would be quite useless for you to go through it as you are. You would be checked and blinded at every turn by what you are pleased to call your personality.

Hesse

Hermione is in Hell.

JOLLY HUNTING
GREAT AUTOMOBILE HUNT

GUIDANCE IN THE BUILDING-UP OF THE PERSONALITY
SUCCESS GUARANTEED

ALL GIRLS ARE YOURS
ONE QUATER IN THE SLOT

HOW ONE KILLS FOR LOVE

HARRY'S EXECUTION

Instrumentation

Flute 1

Piccolo, Flute 2

Flute 3, Alto Flute

Oboe 1

Oboe 2

Cor Anglais, Oboe 3

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bass Clarinet in B $\flat$, Clarinet in B $\flat$ 3

Bassoon 1

Bassoon 2

Contrabassoon

4 Horns in F

3 Trumpets in B $\flat$

2 Tenor Trombones

1 Bass Trombone

1 Tuba

Timpani (3) (pedal timpani)

Percussion 1

Tubular Bells (minor 10th range from middle C), Snare Drum, Bass Drum (soft mallets), Suspended Cymbal

Percussion 2

Glockenspiel (2 octave range, sounding 2 octaves above written) (soft mallets), Woodblocks (3), Marimba (5 octaves) (shared with Percussion 3)

Percussion 3

Marimba (5 octaves (shared with Percussion 2), Xylophone (3 octave range, sounding 1 octave above written), Tam-tam, Tom toms, Vibraphone (2 octave range) (soft mallets and bow required) (motor off)

Harp

1st Violins

2nd Violins

Viola

Violincello

Contrabass

*4 parts is the maximum divisi for all string parts.

1 conductor

Performance directions

All



Open note-heads encasing dots are to be hummed, not played. Occurring at **CC**, the majority of the orchestra follows the 1st horn and 1st violins, humming in octaves.

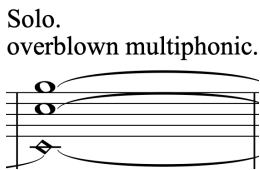
Woodwind



flz. abbreviates *Flatterzunge* (Flutter tongue). ord. cancels the technique.



All grace notes should occur on, not before the beat, and should be played as fast as possible.



In the penultimate bar fl.1 has a multiphonic. This requires no special fingering, only to be overblown, attempting to sound both pitches indicated (c’ and g’). This sound is intended to be unstable and temperamental and it is this quality the composer is hoping to focus in on.

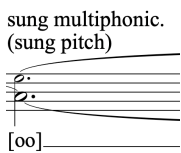
Brass

List of mutes

- Horns: Straight
- Trumpets: Cup, Straight, Harmon
- Trombones: Harmon



flz. abbreviates *Flatterzunge* (Flutter tongue). ord. cancels the technique.



Both tenor trombone parts feature multiphonics, indicated by written instruction. The small note-head delineates the sung pitch while the lower, larger note-head, the buzzed pitch. The bracketed text notates the vowel sound to be made while performing the multiphonic. If the multiphonic fails to speak do not exceed the dynamics but rather revert to only sounding the lower (played) note.

Percussion

Percussion 1



Crossed note-heads on the snare are to be played as rimshots.

Percussion 2

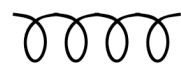
The 3 lines of the Woodblock stave are used to notate their pitches from lowest (bottom line) to highest (top line). Note the shared use of the Marimba with percussion 3.

Percussion 3

Note the shared use of the Marimba with percussion 2.



Crossed note-heads on the Tam-tam are reserved for hits using a triangle (or other metal beater).



This symbol indicates continuous scraping or rubbing by a metal beater or brushes as defined by the text.

arco.

For either the Tam-tam or Vibraphone corresponds to bowing the respective instruments. For best results use a double bass bow.

Strings

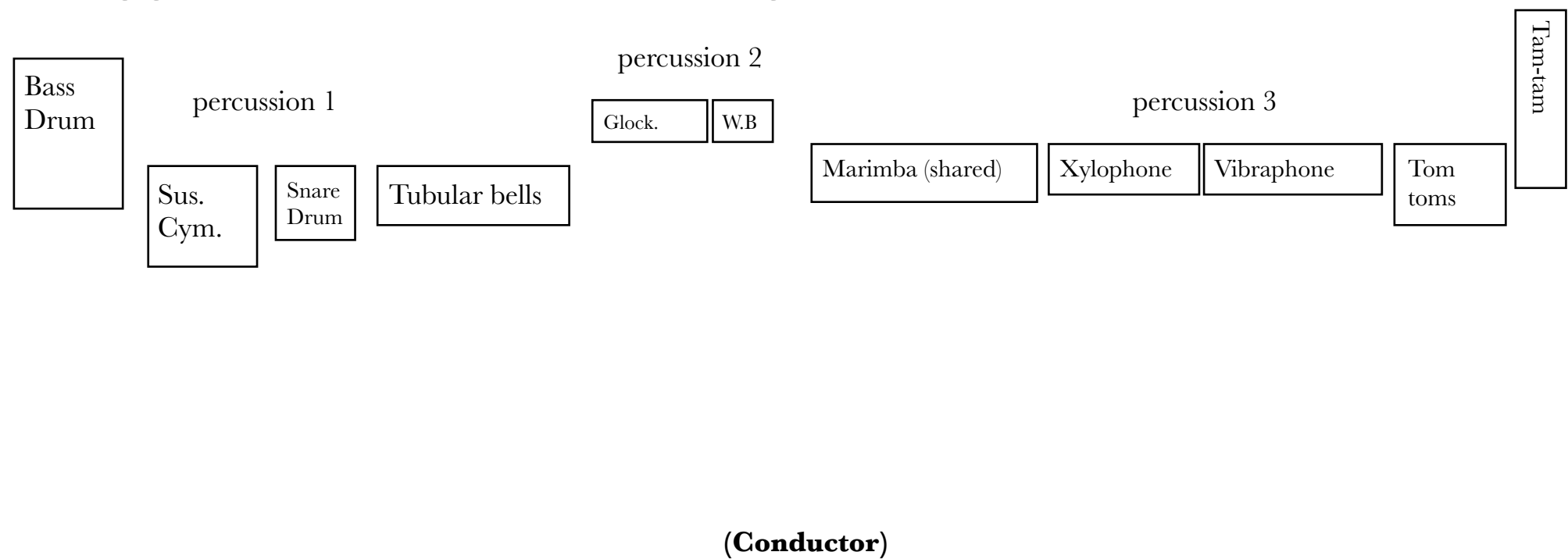


Open diamond note-heads connected by a single line notates a harmonic glissando, staff text reiterates this along with defining the string.



Only for Violins; a square note-head is to be played with the bow almost directly atop the bridge so that nearly no fundamental pitch sounds and only scratching and overtones come through.

Suggested percussion arrangement



Program notes for the conductor, to be related to the players if deemed helpful.

For Madmen Only is a scoring of the final scene from Hermann Hesse's *Steppenwolf*. Harry Haller, the protagonist of the novel, has tentatively enjoyed a masked party but remained primarily on the periphery. He leaves to collect his coat, somewhat dejected and finds a note in his pocket; 'Tonight at the Magic Theatre, for madmen only, price of admittance your mind. Hermione is in Hell'. This reignites his interest and he returns to find both Hermione and Hell. Hell transpires to be a hidden ballroom where Harry and Hermione dance and drink till dawn. As the party ends He is offered entry into the magic theatre, a hallucinatory experience never confirmed as real or imagined, in which he enters a series of 5 labelled doors. After Hermione in Hell, this work explores the first 2 doors; 'Jolly Hunting, Great Automobile Hunt' a surreal dystopian adventure pitting man against machine, and 'Guidance in the building-up of the personality, success guaranteed', a chess game in which shards of Harry's personality are recombined and manipulated for amusement. The final 3 doors will subsequently be set.

Tonight at the magic theatre
For Madmen Only
price of admittance, your mind.

Score in C

Herman Hesse, *Steppenwolf*

Lazar Liebenberg

4/4 $\text{♩} = 108$

all grace notes start on, not before, their beat.

Piccolo

Flute 1 *flz.* *sfz*

Flute 3 *sfz*

Oboe 1&2 1. *p* 2. *ppp* *p*

Cor Anglais *p* *mf*

Clarinet in B $\flat$ 1&2 *mf* 1. *flz.* *ord.* *mf*

Bass Clarinet in B $\flat$ *sfz*

Bassoon 1&2 1. *fp* *pp*

Contrabassoon *fp* *pp*

Horn in F 1&3 1. *p* 3. *ppp* 2. *pp*

Horn in F 2&4 *p*

Trumpet in B $\flat$ 1&3 1. cup mute. *sfz* 1. cup mute. *sfz*

Trumpet in B $\flat$ 2

Tenor Trombone *fp* *pp* *fp* *pp*

Bass Trombone

Tuba *fp* *pp*

Timpani *mf* *l.v. soft mallets.* *mf* *ppp*

Percussion 1 Tubular Bells *l.v.* *mf* *p* To S. D.

Percussion 2 Glockenspiel *soft mallets l.v.* *mf* *p* To W.B.

Percussion 3 Marimba *l.v.* *mf*

Harp *l.v.* *mf* *A $\sharp$ D $\sharp$* *p* *mf*

4/4 $\text{♩} = 108$

Violin I *sul pont. divisi* *sfz* *sul pont. divisi* *p*

Violin II *sul pont. divisi* *sfz* *sul pont. divisi* *p*

Viola *pizz.* *mf* *arco. molto vib.* *sfz* *mf* *p*

Violoncello *sul pont. divisi* *sfz* *sul tasto divisi Sul C* *p*

Contrabass *p* *sul tasto.* *mf*

A
Hermione is in Hell

2/4 5/8 4/4 7/8 4/4

Picc. *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1&2

C. A.

Cl. 1&2 *mf*

B. Cl. *mf*

Bsn. 1&2

Cbsn.

Hn. 1&3 *flz.* *sf* *f*

Hn. 2&4 *flz.* *sf* *f*

Tpt. 1&3 *straight mute.* *flz.* *sf* *f*

Tpt. 2 *straight mute.* *flz.* *sf* *f*

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Perc. 1
Tub. B. *Snare Drum* *f*

Perc. 2
Glock. *Woodblocks (3)* *lowest → highest* *f*

Perc. 3
Mar. *Xylophone* *mf*

Hp. *mp* *f* *mf* *ff*

A
Hermione is in Hell

2/4 5/8 4/4 7/8 4/4

Vln. I

Vln. II

Vla.

Vc. *tutti.* *ff*

Cb. *pizz.* *ff*

18

4/4 **2/4** **5/8** **4/4**

Picc. *sf*

Fl. 2 *sf* *ff*

Fl. 3 *sf* *ff*

Ob. 1&2 *f*

C. A.

Cl. 1&2 *f* *ff*

B. Cl.

Bsn. 1&2 *f*

Cbsn.

Hn. 1&3

Hn. 2&4 *f* *ff*

Tpt. 1&3 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Perc. 1 S. D.

Perc. 2 W.B.

Perc. 3 Xyl. *f* *ff*

Hp. *sf* *p* *ff*

Vln. I *sf* *p* *ff*

Vln. II *sf* *p* *ff*

Vla. *sf* *p* *ff*

Vc. *sf* *p* *ff*

Cb. *sf* *p* *ff*

Harmon mute, stems out. flz., long rip down.

harmon mute, stems in.

harmon mute, stem in.

gliss.

gliss.

tutti.

arco.

27

D **3/4** **4/4** **E** **2/4** **5/8**

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

Fl. 2 *mp* *f* *mf* *f*

Fl. 3 *mp* *f* *mf* *f*

Ob. 1&2 *mf* *f*

C. A. *mf* *f*

Cl. 1&2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1&2 *mf* *f*

Cbsn. *f* *f*

Hn. 1&3 *mf* *f* *mp distant* *straight mute.*

Hn. 2&4 *f* *mp distant* *straight mute.*

Tpt. 1&3 *f* *sfz* *sfz*

Tpt. 2 *f* *sfz* *sfz*

Tbn. 1&2 *mp* *f* *flz. ord.* *flz. ord.*

B. Tbn. *f* *f*

Tba. *f* *growl. (roll r's into instrument or flz.)*

Timpani *f*

Perc. 1 S. D. *pp* *ff* *f*

Perc. 2 W.B. *f*

Perc. 3 Xyl. *p* *mf*

Hp. *f* *mp* *gliss.* *gliss.* *gliss.*

D **3/4** **4/4** **E** **2/4** **5/8**

Vln. I *f* *mp* *ff* *cantabile* *mf*

Vln. II *f* *mp* *ff* *cantabile* *mf*

Vla. *ff* *mp* *ff* *cantabile* *mf*

Vc. *ff* *mp* *ff* *cantabile* *mf*

Cb. *ff* *pizz.* *ff* *cantabile* *mf*

4/4 **7/8** **4/4** **2/4** **5/8** **4/4**

Picc. *f* *5* *1* *f* *5* *1*

Fl. 2 *f* *5* *1* *f* *5* *1*

Fl. 3 *f* *5* *1* *f* *5* *1*

Ob. 1&2 *f* *mf* *mf*

C. A. *mf*

Cl. 1&2 *f* *5* *1* *f* *5* *1*

B. Cl. *f* *5* *1* *p* *mf* *3* *f* *5* *1* *To Cl.*

Bsn. 1&2 *f* *5* *1* *p* *fp* *fp* *f*

Cbsn. *f* *3*

Hn. 1&3 *mp* *3* *mp*

Hn. 2&4 *mp*

Tpt. 1&3 *f* *sfpp* *sfpp*

Tpt. 2 *f* *sfpp* *sfpp*

Tbn. 1&2 *mp* *fp* *mf* *espress. mp*

B. Tbn. *mp* *f* *ord.* *espress. mp*

Tba. *f* *3*

Timp.

Perc. 1 S. D. *fp* *f*

Perc. 2 W.B.

Perc. 3 Xyl. *f* *f* *f*

Hp. *E₄ C₄* *f* *gliss.* *C₄ F₄* *gliss.*

Vln. I *f* *f* *f* *f* *f* *6* *f*

Vln. II *f* *f* *f* *f* *f* *5* *f*

Vla. *f* *f* *f* *f* *f* *f*

Vc. *no dim.* *f* *3* *3* *f*

Cb. *3* *3*

40

7/8 **G**

4/4 To Fl. 2

5/4

Picc. *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1&2 *mp* To Ob.

C. A. *p*

Cl. 1&2 *p*

Bsn. 1&2 *mf* *subito f*

Cbsn.

Hn. 1&3 *f* senza sord.

Hn. 2&4 *mf* senza sord.

Tpt. 1&3 *mp espress.*

Tpt. 2 *mp espress.*

Tbn. 1&2 *mp espress.*

B. Tbn. *mp espress.*

Tba. *mf*

Timp.

Perc. 1 S. D.

Perc. 2 W.B.

Perc. 3 Xyl. *f* *mf* *ff*

Hp. *gliss.* *Gen* *Gz*

7/8 **G**

4/4

5/4

Vln. I *mp* *divisi.* *p* *f*

Vln. II *mp* *divisi.* *p* *f*

Vla. *mp* *divisi.* *p* *f*

Vc. *divisi.* *f* *3*

Cb. *arco.* *f* *3*

46 **3/4** **4/4** **2/4** **4/4**

Fl. 1 *p* *ff* *ff*

Fl. 2 *ff*

Fl. 3 *mp* *ff* *ff*

Ob. 1&2 *ff* *mf*

Cl. 1&2 *mf* *ff* *p* *ff*

Bsn. 1&2 *p* *ff*

Cbsn. *fp* *fp*

Hn. 1&3 *mf* *ff*

Hn. 2&4 *mf* *ff*

Tpt. 1&3 *senza sord.* *mf* *ff* *f* *f*

Tpt. 2 *mf* *f* *f* *f*

Tbn. 1&2 *senza sord.* *p* *f* *p* *ff*

B. Tbn. *fp* *fp* *p* *ff*

Tba. *fp* *fp* *p* *ff*

Timp.

Perc. 1 S. D.

Perc. 2 W.B.

Perc. 3 Xyl. *p* *f* *p* *ff* *f* *mf* *p* *ff* *To Tam.-tam.*

Hp. *mf* *ff* *gliss.* *gliss.*

Vln. I *f* *ff* *mf* *ff* *ff* *p* *pizz.* *f*

Vln. II *mf* *ff* *mp* *ff* *ff* *p* *pizz.* *f*

Vla. *p* *ff* *p* *ff* *ff* *p* *pizz.* *f*

Vc. *fp* *ff* *fp* *f*

Cb. *fp* *f*

51

It was a laugh, made of crystal and ice, bright and radiant, but cold and inexorable.

Flute 1. *pp cantabile*

Flute 2. *pp dolce*

Flute 3. *pp dolce*

Oboe 1. *pp dolce*

Oboe 2. *pp dolce*

Clarinet 1 & 2. 1. *pp dolce*

Bassoon 1 & 2. *pp*

Contrabassoon. *pp*

Horn 1 & 3. *pp*

Horn 2 & 4. *pp*

Trumpet 1 & 3. *pp*

Trumpet 2. *pp*

Trombone 1 & 2. *pp*

Bass Trombone. *pp*

Tuba. *pp*

Timpani. *pp*

Percussion 1 (S. D.). *ppp*

Percussion 2 (Glockenspiel). *pp cantabile*

Percussion 3 (Xyl.). *mf*

Harp. *pp*

Violin I. *mf*

Violin II. *mf*

Viola. *mf*

Violoncello. *ppp dolce.*

Contrabass. *ppp dolce.*

arco. con sord. solo (principle)

arco. con sord. solo (principle)

arco. con sord. solo (principle)

solo (principle)

tutti.

tutti.

tutti.

tutti.

con sord.

[illegible]

81

O

Fl. 1

p

pp

Fl. 2

p

pp

Fl. 3

p

pp

Ob. 1

p

pp

Ob. 2

p

pp

Ob. 3

p

pp

Cl. 1

p

pp

Cl. 2

p

pp

Cl. 3

p

pp

Bsn. 1

p

pp

Bsn. 2

p

pp

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1&3

Tpt. 2

Tbn. 1&2

B. Tbn.

Tba.

mp

Timp.

mp

Perc. 1
B. D.

p

Perc. 2
Glock.

p

Perc. 3
T.-T.

Soft mallets

pp

mp

p

Hp.

p

mp

Vln. I
1st desk

player 1: solo
p

player 2: solo
p
(con sord.)
sul tasto

O

Vln. II

pp no vib.
(con sord.)
sul tasto

Vla.

pp no vib.
(con sord.)
sul tasto

Vc.

pp no vib.

Cb.

mp

Q

94

Fl. 1 *mp* *mf* **R**

Fl. 2 *mp* *mf*

Fl. 3 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Ob. 3 *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

Bsn. 1

Cbsn.

Hn. 1&3 *mf* *mp*

Hn. 2&4 *mf* *mp*

Tpt. 1&3 *p* 1. *mf* *mp* *mf* flz. rip down.

Tpt. 2 *p* 2. *mf* *mp* *mf* flz. rip down.

Tbn. 1&2 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn. *mf*

Tba. *mp* *mp*

Timp.

Perc. 1 B. D.

Perc. 2 Glock.

Perc. 3 T.-T. *mp*

Hp.

Vln. I *mp* *f* **R**

Vln. II

Vla.

Vc. *mf*

Cb. *mf* *pp* *f* Moving towards sul pont.

Sul D harmonic gliss. molto sul pont. so that pitches are often unintelligible and the upper partials come out. (con sord.)

E	F	G	A
B	C	D	

f fing
piz

103

Fl. 1 *mf*

Fl. 2 *mf* *f*

Fl. 3 *mf*

Ob. 1 *mf* 3 3 3 3 3 3

Ob. 2 *mf* 3 3 3 3 3 3

Ob. 3 *mf* 3 3 3 3 3 3

Cl. 1 *mf* 7 7 7 7 7 7

Cl. 2 *mf* 7 7 7 7 7 7

Cl. 3 *mf* 7 7 7 7 7 7

Bsn. 1

Cbsn.

Hn. 1&3 1. *f* 3. *f*

Hn. 2&4 2. *f* 4. *f*

Tpt. 1&3 1. senza sord. *f* 3. *f*

Tpt. 2 senza sord. *f*

Tbn. 1&2 *f* *f*

B. Tbn.

Tba. *sf* *mf* *p*

Timp. *p*

Perc. 1 B. D. *p*

Perc. 2 Glock.

Perc. 3 T.-t.

Hp. *f* fingernail pizz.

Vln. I

Vln. II 3 3 3 3 3 3

Vla. 3 3 3 3 3 3

Vc. 7

Cb. *sf*

106

T

rall.

Fl. 1

f subito p

mf

Fl. 2

subito p

mf

Fl. 3

f subito p

mf

Ob. 1

f subito p

mf

Ob. 2

f subito p

mf

Ob. 3

f subito p

mf

Cl. 1

f subito p

mf

Cl. 2

f subito p

mf

Cl. 3

f subito p

mf

Bsn. 1

Cbsn.

f

Hn. 1&3

f a2

Hn. 2&4

f

Tpt. 1&3

Tpt. 2

Tbn. 1&2

f

B. Tbn.

f

Tba.

f

Timp.

f

Perc. 1
B. D.

f

Perc. 2
Glock.

5

solo.
 mp

Perc. 3
T.-t.

Scrape with brushes
To Tom toms.
 mp

Hp.

bisbig.
 pp

Vln. I

T

rall.
divisi. (4 parts)
sul tasto. no vib.

ppp

pp
divisi. (4 parts)
sul tasto. no vib.
arco.

p

Vln. II

pizz.
senza sord.
 mp

ppp

pp
divisi. (4 parts)
sul tasto. no vib.

Vla.

pizz.
senza sord.
 mp

ppp

pp

Vc.

pizz.
senza sord.
 mp

Cb.

f

ff

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings (e.g., *f*, *p*, *ff*, *pp*) and tempo markings (e.g., $\frac{3}{4}$, $\frac{4}{4}$). There are also performance instructions in Italian and Russian.

Instrumentation and Staves:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2, Cbsn.
- Hn. 1&3, Hn. 2&4
- Tpt. 1&3, Tpt. 2
- Tbn. 1&2, B. Tbn., Tba.
- Timp.
- Perc. 1 B. D., Perc. 2 Glock., Perc. 3 T.-t.
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Cb.

Dynamic Markings:

- f* (forte)
- p* (piano)
- ff* (fortissimo)
- pp* (pianissimo)
- subito p* (suddenly piano)
- subito ff* (suddenly fortissimo)

Tempo Markings:

- $\frac{3}{4}$
- $\frac{4}{4}$

Performance Instructions:

- tutti. molto sul pont. almost on the bridge.
- tutti. arco.
- fff* appassionata senza sord.
- fff* appassionata

V

[illegible]

34

System 1:

- Fl. 1: *131* *mf* *dim.*
- Fl. 2: *mf* *dim.*
- Fl. 3: *mf* *dim.*
- Ob. 1: *mf* *dim.*
- Ob. 2: *mf* *dim.*
- Ob. 3: *mf* *dim.*
- Cl. 1: *mf* *dim.*
- Cl. 2: *mf* *dim.*
- Cl. 3: *mf* *dim.*
- Bsn. 1: *mf* *dim.*
- Cbsn.: *mf* *dim.*
- Hn. 1&3: *mf* *dim.*
- Hn. 2&4: *mf* *dim.*
- Tpt. 1&3: *mf* *dim.*
- Tpt. 2: *mf* *dim.*
- Tbn. 1&2: *mf* *dim.*
- B. Tbn.: *mf* *dim.*
- Tba.: *mf* *dim.*
- Timp.: *mf* *dim.*
- Perc. 1 B. D.: *mf* *dim.*
- Perc. 2 Glock.: *mf* *dim.*
- Perc. 3 T-t.: *mf* *dim.*
- Hp.: *mf* *dim.*
- Vln. I: *mf* *dim.*
- Vln. II: *mf* *dim.*
- Vla.: *mf* *dim.*
- Vc.: *mf* *dim.*
- Cb.: *mf* *dim.*

System 2:

- Vln. I: *mf* *dim.*
- Vln. II: *mf* *dim.*
- Vla.: *mf* *dim.*
- Vc.: *mf* *dim.*
- Cb.: *mf* *dim.*

Y

[illegible]

AA

*hum (in any comfortable octave) with the played part at *mf* so that it becomes distinguishable from the instrument's sound.

Sul G

[illegible]

162

ppp

ppp

--	--

ppp

ppp

Hn. 1&3 [

Hn. 2&4

Tpt. 1&3 [

Tpt. 2

Tbn. 1&2 [

B. Tbn.

Tba.

Figure 2

Perc 1

Perc.2

Perc.3

1

XVI — II

Vla

[

1

Cb.

[illegible]

The image shows a page of a musical score, likely for a vocal and piano ensemble. The score is divided into three systems, each with five staves. The first system (measures 1-16) features a vocal line with lyrics "To A. Fl." and a piano accompaniment. The second system (measures 17-32) includes a vocal line with lyrics "mp a memory" and a piano accompaniment. The third system (measures 33-48) features a vocal line with lyrics "1. multiphonic (sung pitch)" and "2. [Ah]" and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

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GG

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1&3

Tpt. 2

mp a memory

Tbn. 1&2

B. Tbn.

Tba.

mf

Timp.

Perc. 1
B. D.

Perc. 2
Glock.

Marimba
trem.

mf

Perc. 3
Vib.

mf

Hp

p

GG

Vln. I

p

Vln. II

mf

Vla.

mf

div.

mf

div.
pizz.

mf

Vc.

mf

au talon

mf

sim.

Cb.

mf

divisi, 1 per part. If less than 4 basses, omit higher numbered parts