

Balázs HORVÁTH

**a 6. és a 8. tétel
the 6th and the 8th movements**

for symphony orchestra

2020

SCORE

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Instrumentation

| | |
|--|---------------------------|
| 2 Flauti grande (2. anche Flauto piccolo) | 2 Fl. |
| 2 Oboi | 2 Ob. |
| 2 Clarinetti in Sib (2. anche Clarinetto basso in Sib) 2 Cl. | |
| 2 Fagotti | 2 Fg. |
| 2 Corni in Fa | 2 Cor. |
| 2 Trombe in Do | 2 Tr. |
| 2 Tromboni | 2 Trb. |
| Tuba | Tr. |
| 2 Percussioni | 2 Perc. |
| 1 Corno in Fa <u>offstage</u> (ossia: Fluegelhorn in Sib) | Cor. / Flug. h (offstage) |
| Arpa | Hf. |
| Violino 1 | VI. 1 |
| Violino 2 | VI. 2 |
| Viola | Vla. |
| Violoncello | Vlc. |
| Contrabbasso | Cb. |

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 12-13 min.

A mű kiindulási alapja Bartók Béla *Zene húros hangszerekre, ütőkre és cselesztára* c. művének témája, ill. annak frázisokra bontása a Bartók-mű 3. tételében. Jelen kompozíció a Bartók-mű elképzelt további tételeiből válogat. Ha a frázisokra bontást tovább folytatjuk, akkor valahol a képzeletbeli 6. és 6. tétel tájékán már egész kis elemekre is szétszedhető az eredeti fúgatéma.

E tételeket komponáltam meg zenekari verzióban. Az I. – azaz a 6. – tétel a középső területén mutatja be a fúgatéma egyes hangjait kiemelve. Emellett a tétel szélső szakaszaiban is megjelenik hangonként vagy frázisonként.

A II. – azaz a 8. – tétel a kis formarészek alaphangjaiként használja fel Bartók fúgatémájának hangjait, de folyamatában is felbukkan rákfordításban.

The initial idea of the piece is the fragmentation of the first theme (fugue) of *Music for string instruments, percussion and celesta* by Béla Bartók in the 3rd movement. Present orchestra version is a selection of an imaginary continuation. Making more fragmentations of phrases we can arrive to these imaginary 6th and 8th movements where the fugue-theme can be separated to tiny elements.

Movement I (that could be the 6th movement) presents the individual notes of the fugue-theme in the middle section. Fragmented to notes or phrases the theme can also be heard in other sections of the movement.

Movement II (that could be the 8th movement) uses the individual notes fugue-theme as fundamentals of the formal sections. It may also be heard in continuing retrograde form in the movement.

Bemutató: Új Magyar Zenei Fórum, 2020, MüPa Fesztiválszínház, Budapest, 2020. október 11. Magyar Rádió Szimfonikus Zenekara, vez: Vajda Gergely

World premiere: New Hungarian Music Forum, 2020, Palace of Arts, Budapest, October 11, 2020.

Hungarian Radio Symphony Orchestra, cond by Gergely Vajda

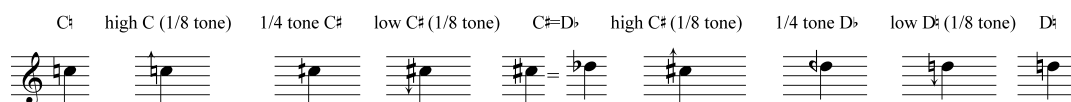
Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szölamokban a dinamikai jelek időnként segédjelzéssel láthatók: ***mf* (= *p*)**, ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. ***mf* (= *p*)**. This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

Jelmagyarázat

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.



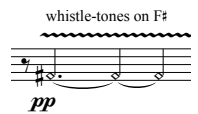
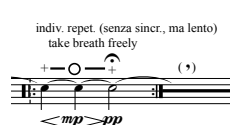
Negyedhangok vagy kisebb hangközök: a darabban szereplő negyedhangok vagy ennél kisebb hangközök jeleit ld. alább (ezek közül nem szerepel mindegyik a műben):



Explanations of the special signs

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Quarter-tones or smaller intervals: the quarter-tones or even smaller alterations are shown as below (not all of these signs can be found in the piece):

| | Fafúvósok | Woodwinds |
|---|--|---|
|  | Csak levegőt fújj a hangszerbe (zaj) az adott billentyű lefogásával. (A nyíl átmenetet jelöl normál hangból vagy hang felé.) | Blow air into the instrument (noise) using the given fingering. (The arrow means to change continuously from or to normal sound.) |
| slap | Nyelvütés – slap tongue (Cl.) | Slap tongue (Cl.) |
| Tongue-pizz. | Nyelv pizzicato (Fl.) | Tongue pizzicato (Fl.) |
|  | Gyorsuló ritmusképlet adott idő alatt (Fg.) | Accelerating rhythmic pattern during the given duration (Fg.) |
| bisbigl. | Bisbiglando (mikrotonális hangköztrilla) | Bisbiglando (microtonal intervallic trill) |
|  | Véletlenszerű peremhang-mozgás az adott alaphangra. | Random whistle-tones above the given fundamental |
|  | Ismételd az adott anyagot szabadon | Repeat freely the written material |

Rézfúvósok

Kürt: normál szordínó

Tr.: szordínók: straight, wawa, harmon (wawa túske nélkül)

Trb. szordínók: cup (trb. 1), wawa, harmon (wawa túske nélkül)

A 2. tételben a termen kívülről (offstage) játszik egy rézfúvós hangszer úgy, hogy kb. **pp** dinamikával hallatszódjon be a terembe. A hangszer lehet vadászkürt vagy szárnykürt.

Brass

Horn: normal mute

Tr. mutes: straight, wawa, harmon (wawa without stem)

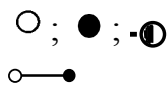
Trb. mutes: cup (trb. 1), wawa, harmon (wawa without stem)

There is a brass instrument playing (offstage) in the 2nd movement. The placement should be specified so that it can be heard ca. **pp** within the hall. The instrument may be French Horn or Fluegelhorn.



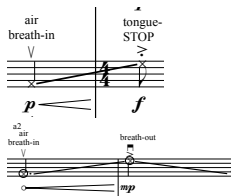
Gestopft; ord.: fojtva (kézzel); normál módon, nyitva (Cor.)

Gestopft; ord.: closed (with the hand); normally, open (Cor.)



Nyitva; zárva; félig zárva (wawa vagy harmon sordino) – a jelzés a következő változásig érvényben van. A vízszintes vonnallal összekötött jelek fokozatos átmenetet jelentenek.

Open; closed; half-closed (wawa or harmon mute) – hold the position until the next new sign. The signs connected by a horizontal line mean continuous change from one position into the other one.

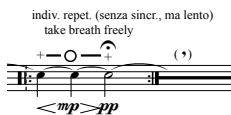


Levegőszívás-fúvás a hangszeren keresztül = belégzés-kilégzés (ld. felfelé-lefelé vonó jel).

Air sound, breath-in (inhale) and out (exhale) through the instrument (see up-bow and down-bow signs).

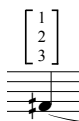
Tongue-STOP=zárd le a hangot nyelvütéssel

Tongue-STOP=close the sound with tongue-beat



Ismételd az adott anyagot szabadon

Repeat freely the written material



Fogás az adott negyedhang vagy glissando kivitelezéséhez (Tr.)

Fingering to fulfil the given quartertone or glissando (Tr.)



Levegőbefúvás az adott magánhangzóval (i és o, azaz magas és mély hangszín). A nyíl fokozatos átmenetet jelöl. (Tb.)

Blow air into the instrument forming your lips onto the given vowel (i – as in German – and o, so high and low timbre). The arrow shows continuous change from one position into the other one. (Tb.)



Ütősök

Nagydob: a káváát üsd



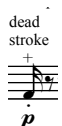
Timpani:
– a hangszertesten ütve
– normál ütés a bőrön



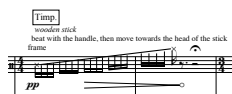
Helyezd a réztányért fejjel lefelé a timpani bőrre és üsd az adott ritmust (trilla), miközben a timpani pedállal glissandózol nagyjából (!) a megadott hangok között

ét. / l.v.

Étouffez = némítsd a hangot. /
Lascia vibrare = hagyd zengeni



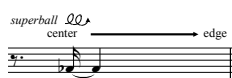
Dead stroke (általában merőlegesen / függőlegesen tartott verővel, ld. a kottában).



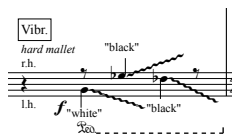
A kisdobverő nyelével, a kezdetől 1-2 cm-re üsd a timpani káváját. Fokozatosan haladj a verő feje felé.



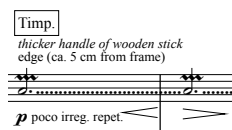
Dörzsöld / karcold a hangszert



A bőr közepétől a széle felé



az alterált hangon induló glissando mindig a „fekete”, a módosítás nélküli hangon induló glissando mindig a „fehér” hangokon.
Felfelé szár: jobb kéz (r.h.); lefelé szár bal kéz (l.h.)



Kissé egyenetlen, de eléggé sűrű repetíció a bőr szélén (kb. 5 cm a peremtől).

Percussion

Bass Drum: beat on the frame

Timpani:
– beat the kettle
– normal beat on the head

Place the cymbal upside down on the Timpani and play the top rhythm (trill) on it, while moving the pedals for glissando approximately between the given pitches.

Étouffez = stop the resonance. /
Lascia vibrare = let the sound vibrate

Dead-stroke (generally with the stick hold perpendicularly / vertically, see the score)

Beat the frame of the Timp. with the handle of the snare drum stick, ca. 1-2 cm from your hand. Move towards the head of the stick continuously.

Rub / scratch the instrument

From the middle of the drumhead towards the edge.

glissando starting with altered note is to be played on "black" keys, starting without alteration is to be played on "white" keys,
Stems up: right hand (r.h.); stems down: left hand (l.h.)

A little bit irregular but relatively dense repetition at the edge of the drumhead (ca. 5 cm from the frame).

Percussione 1.

1 Timpani, Ptto on Timpani (függesztett cintányér fejjel lefelé a Timpani bőrén), *Crotals, Piatto sospeso* (függesztett cintányér), *Tam-tam* (nagy), *Cow Bells, Beer Can* (sörösdoboz – kb. 3-5 literes), *Wood block* (high – magas hangú fadob), *Bongo, Gran Cassa* (nagydob), *Police whistle* (rendőrsíp), *Whip* (ostor)

Verők: *soft timpani beater, hard crotale mallet, very soft mallet, soft mallet, hard mallet, wooden headed mallet, superball, arco* (vonó), *metal stick, soft beater* (Tam-tam), *rubber headed mallet, wooden stick, hot rod, soft beater* (G. C.), *hard hammer* (Tub. Bell kalapács)

Notáció:

Percussione 1.

1 Timpani, Ptto on Timpani (suspended cymbal upside down on the head of the Timpani), *Crotals, Piatto sospeso* (suspended cymbal), *Tam-tam* (large), *Cow Bells, Wood block* (high), *Bongo, Beer Beer Can* (c. 3-5-liter), *Gran Cassa* (Bass Drum), *Police whistle, Whip*

Beaters: *soft timpani beater, hard crotale mallet, very soft mallet, soft mallet, hard mallet, wooden headed mallet, superball, arco* (bow), *metal stick, soft beater* (Tam-tam), *rubber headed mallet, wooden stick, hot rod, soft beater* (G. C.), *hard hammer* (Tub. Bell hammer)

Notation:

Percussione 2.

Tam-tam (kicsi – a Perc. 1 nagy Tam-tamját is lehet közösen használni), *Sizzle, 4 Nipple Gongs, Vibraphone* (motorral), *Marimba* (ötöktávós)

Verők: *metal stick, hard mallet, soft mallet, medium soft mallet*

Notáció:

Percussione 2.

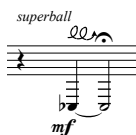
Tam-tam (small – you may share the large Tam-tam with Perc. 1), *Sizzle, 4 Nipple Gongs, Vibraphone* (with motor), *Marimba* (five octaves)

Beaters: *metal stick, hard mallet, soft mallet, medium soft mallet*

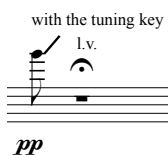
Notation:

Hárfa

Ismételgesd az adott anyagot szadabon



Dörzsöld az adott húrt superbállal (váltás irányt, ha szükséges)



Pengesd a húrt, miközben a hangolókulcsot odaérinted és elmozdítod, hogy glissando jöjjön létre.

ét. / l.v.

Étouffez = némítsd a hangot. /
Lascia vibrare = hagyd zengeni

Harp

Repeat freely the written material

Rub the given string with superball (change direction if needed.)

Pluck the string meanwhile touching and moving the tuning key away to get a glissando sound.

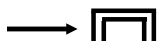
Étouffez = stop the resonance. /
Lascia vibrare = let the sound vibrate

Vonósok

Ismételgesd az adott anyagot szadabon, a többiekkel aszinkronban



Flageolet az adott hangokat érintve (zajos!) – a felhangok éppen csak hallhatóak, a hangzó eredmény inkább szűrt zajhoz hasonlítson, azaz nem kell hozzá más hangot lefogni. (Ahol két flageoletet látsz egymás fölött – *cisz'-fisz'* –, ott mindkét hangoit érintsd, de ne fogj hozzá le semmit – vl. 1)



Préselt vonó (a játékmód csak az adott frázisra vonatkozik – ld. szaggatott vonal). A nyíl átmenetet jelöl egyik pozícióból a másikba.)



Körkörös vonózás (circular bowing) tasto és ponticello között

Strings

Repeat freely the written material – asynchronized with the others.

Flageolet with the given pitches (noisy!) – the overtones may slightly be heard, the sound should rather be as a filtered noise, so no pressed finger is needed.

(If you see two flageolets together – *c-sharp4-f-sharp4* – touch both of them without any pressed finger – Vl. 1)

Pressured bow (valid only for the given phrase – see the dashed line). The arrow shows continuous change from one position to the other.

Circular bowing between tasto and ponticello



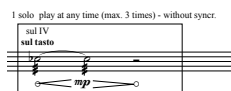
Spiccato+nagyon lassú glissando az adott tempóban, egyenletesen, de szinkron nélkül

Spiccato+very slow glissando in the given tempo, regular beat, but asynchron



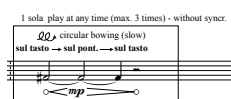
A lehető legmagasabb hang.

The highest possible pitch.



Játszd az adott anyagot szabadon az adott idő alatt, max. háromszor, a többiektől függetlenül.

Play the given material freely within the given duration, max. 3 times, independently from the others.



Játszd az adott anyagot szabadon az adott idő alatt, max. háromszor, a többiektől függetlenül: egy lassú körkörös vonózás a tasto-ponticello-tasto vonalon.

Play the given material freely within the given duration, max. 3 times, independently from the others: one slow circular bowing on the tasto-ponticello-tasto curve.

Col legno
batt. / tratto

Fával – ütve / húzva

With the wooden part of the bow – beaten / normally on the string

ét. / l.v.

Étouffez = némítsd a hangot. /
Lascia vibrare = hagyd zengeni

Étouffez = stop the resonance. /
Lascia vibrare = let the sound vibrate



A számok a bal kéz ujjait jelölik. Minden esetben csak annyit csússz le / fel (kb. k2-N2), hogy mellérakva a következő ujjad ismét az adott hangot tudd lefogni.

The numbers indicate the left hand fingers. Slide down / up each case only a little bit (ca. m2-M2) so that the next finger placed by can press the given pitch.

a 6. és a 8. tétel / the 6th and the 8th movements

I (6. / 6th)

Balázs HORVÁTH
(*1976)

Flauto grande
(2. anche Flauto piccolo)
Fl. 2: El. picc. (pp)
Fl. 2 muta in Fl. grande (pp)

Oboe
pp

Clarinetto in Si
(2. anche Clarinetto basso in Si)
pp

Fagotto
pp

Corno in Fa
pp

Tromba in Do
con sord. straight (p (-pp))
mp (-p) mp

Trombone
pp

Tuba
pp

Tempo: ♩ = 104
Metro: in 3
1 2 3

Percussioni
1. Timp. soft timp. beater (mp)
2. Tam-tam (small) metal stick (mf)
Crot. hard Crot. mallet (pp)
Sizzle fingers (p)
Pto. sosp. handle of mallet (pp)
dead stroke

Arpa
DichBb EFGHAF
pp

Violino I
p
ppp
p
pp

Violino II
p
ppp
p
pp

Viola
mp
pizz.
pizz.
p

Violoncello
pp

Contrabbasso
pizz.
mp

Tempo: ♩ = 104
Metro: in 3
1 2 3

Ritmi: 2/4, 3/4, 2/4, 4/4, 4/4, 2/4, 10/16, 2/4

Fl. 1 *air* *ord.* *p* *mf* *p* *ord.* *p* *Fl. 2 muta in Fl. picc.*

Fl. 2 *Fl. 2: Fl. grande* *air* *p* *mf* *p* *ord.* *p*

Ob. 1 *p* *ord.* *p*

Ob. 2 *p*

Cl. 1 *ppp* *echoton* *p*

Cl. 2 *ppp* *echoton* *p*

Fg. 1 *p*

Fg. 2 *f*

Cor. 1 *con sord.* *ppp* *mf*

Cor. 2 *con sord.* *mf*

Tr. (straight) 1 *mp (= p)* *mf*

Tr. (straight) 2 *mp (= p)* *mf*

Tbn. 1 *con sord. wawa* *mf (= mp)* *f* *p* *f* *p* *f* *p*

Tbn. 2 *con sord. harmon* *mf (= mp)* *f* *p* *f* *p* *f* *p*

Tb. *(senza sord.)* *mp* *mf* *mf* *mf*

Perc. 1 *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *5/4*
(Ptto. sosp.) *hard Croc. mallet* *lv.* *superball* *center* *edge* *hard mallet* *beat* *lv.*
Vibr. *hard mallet* *mp* *Mar.* *hard mallet* *pp* *f* *pp* *f* *pp* *f* *pp*

Hr. *lv.* *superball* *mf* *mf* *pp* *pp* *pp* *pp*

VI. 1 *molto sul pont.* *flag.* *V* *V* *V* *ord.* *mp* *pp* *f* *mf* *arco* *pizz.* *arco*

VI. 2 *molto sul pont.* *flag.* *V* *V* *V* *ord.* *mp* *pp* *f* *mf* *arco* *pizz.* *arco*

Vla. *arco* *molto sul pont.* *flag.* *V* *V* *V* *ord.* *mp* *pp* *f* *mf* *arco* *pizz.* *arco*

Vlc. *pizz.* *arco* *molto sul pont.* *flag.* *V* *V* *V* *ord.* *mp* *pp* *f* *mf* *arco* *pizz.* *arco*

Cb. *mf* *pizz.* *arco* *f* *mf* *p*

♩ = 52

Lunga

♩ = 104

FL 1
FL 2: El. picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cor. 1
Cor. 2 (sord.)
Tr. (straight)
Tbn. 1 (saww)
Tbn. 2 (harmon)
Tb.

♩ = 52

Lunga

♩ = 104

18 19 20 21 22 23 24

Perc.
1
2
Hr.
VI. 1
VI. 2
Vla.
Vcl.
Cb.

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Cor. 1, 2
Tr. (stragho) 1, 2
Tbn. 1, 2
Tb.

♩ = 60

p, *mp*, *f*, *pp*, *mf*, *ff*

ord.

25 26 27 28 29 30

♩ = 60

Perc. (Mar.)
Hr.
VI. 1
VI. 2
Vla.
Vlc.
Cb.

Tam-tam (large) soft beater 1x
Vibr. hard mallet
rubber headed mallet

DC:Cb: ER:GWA

pp, mp, mf, ff, p, pp, sul II, sul III, sul IV, sul V, sul peat., sul tacto.

♩ = 104

♩ = 80

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Fg. 2

1 Cor. 2 Cor. 1 Tr. (straight) 2 Tr. 1 Trb. 2 Trb.

♩ = 104

♩ = 80

31 32 33 34 35 36 37 38

1 Perc. 2 Perc. 1 Hf. 2 Hf. 1 VI. 2 VI. 1 Via. 2 Vic. 1 Cb. 2 Cb.

Fl. 1 *p* *p* *p* *mp* *mp*

Fl. 2 *p* *p* *p* *mp* *mp*

Ob. 1 *p* *p* *p* *mp* *mp*

Ob. 2 *p* *p* *p* *mp* *mp*

Cl. 1 *p* *p* *pp* *mp* *mp*

Cl. 2 *p* *p* *p* *mp* *mp*

Fg. 1 *p* *p* *p* *mp* *mp*

Fg. 2 *p* *p* *p* *mp* *mp*

♩ = 104 *♩* = 72 *poco rit.* *♩* = 60 **in 1** Lunga *♩* = 72

Cor. 1 *con sord.* *pp* *mp* *mp*

Cor. 2 *con sord.* *pp* *mp* *mp*

Tr. (straight) 1 *p* *p* *p* *mp* *mp*

Tr. (straight) 2 *p* *p* *p* *mp* *mp*

Trb. 1 *con sord. wawa* *pp* *mp* *mp*

Trb. 2 *con sord. wawa* *pp* *mp* *mp*

Tb. *con sord. wawa* *pp* *mp* *mp*

♩ = 104 *♩* = 72 *poco rit.* *♩* = 60 **in 1** Lunga *♩* = 72

39 *2/4* 40 *9/16* 41 *3/4* 42 43 44 45 *7/16* *2/4*

Perc. 1 (Crot.) *sempre l.v.* *p* *f* *l.v.* *pp*

Perc. 2 (Vibr.) *pp* *ff*

Hf. *pp* *ff* *l.v.*

VI. 1 *nat.* *p* *f* *f* *f* *trem. rit. - al* *(noise)* *circular bowing* *20. rit.* *(1 solo)* *p*

VI. 2 *nat.* *p* *f* *f* *f* *trem.* *(1 solo)* *p*

Vla. *flag.* *mp* *f* *f* *f* *(1 sola)* *pp*

Vlc. *mp* *f* *f* *f* *(1 solo)* *pp*

Cb. *mp* *f* *f* *f* *(1 solo)* *pp*

Fl. 1 2, Ob. 1 2, Cl. 1 2, Fg. 1 2, Cor. 1 2, Tr. 1 (straight), Tr. 2 (wawa), Tbn.

Tempo: $\text{♩} = 112$ (measures 55-62), $\text{♩} = 104$ (measures 63-64)

Dynamic markings: *p*, *cresc. sf.*, *f*, *mp*, *mf*, *sf*, *sempre marcato*

55 56 57 58 59 60 61 62 63 64

4/4 3/4 6/8 4/4 3/4 2/4

Perc. (Timp.), (Mar.), (Nipple Gong), (Mar.)

VI. 1, VI. 2, Vla., Vlc., Cb.

Tempo: $\text{♩} = 112$ (measures 55-62), $\text{♩} = 104$ (measures 63-64)

Dynamic markings: *pp*, *mp*, *mf*, *f*, *sf*, *pp*, *cresc. sf.*, *mf*, *f*, *sf*, *sempre marcato*

Performance instructions: *vibr. lento*, *glissando + vibrato*, *non div. pizz.*, *sempre marcato*

Fl. 1 2, Ob. 1 2, Cl. 1 2, Fg. 1 2, Cor. 1 2, Tr. 1 2, Trb. 1 2, Tbn.

75 76 77 78 79 80 81 82 83

3/4 5/4

Perc. 1 2, Hr., Vl. 1 2, Vla., Vcl., Cb.

75 76 77 78 79 80 81 82 83

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 2

Tr. 1 2

Trb. 1 2

Tb.

84 $\frac{5}{4}$ 85 $\frac{4}{4}$ 86 87 $\frac{5}{4}$ 88 $\frac{2}{4}$ 89 $\frac{4}{4}$

Perc. 1 Bongo wooden stick center *mf* (Mar.) *mf* Pto. sosp. wooden stick l.v. *mf* G.C. hot rod frame *mp* soft beater *mp* handle of mallet keep vertically *mp*

Hr. *f* *glissando* *glissando* *glissando* *glissando* l.v. *p* *f* *glissando*

VI. 1 *f* *mf* *ff* *f* 1 solo pizz. sul pont. *f*

VI. 2 *f* *mf* *ff* *f* 1 solo pizz. sul pont. *f*

Via. sul IV *mf* *ff* *pp* *f* 2 soli *p* spicc. *f*

Vic. flageolet *glissando* molto sul pont. *ord.* *mf* *ff* *pp* *f* 2 sole *p* spicc. *f*

Cb. *f* *p* *f* *pp* arco sul tasto

Fl. 1 2
 Ob. 1 2
 Cl. 1 2
 Fg. 1 2
 Cor. 1 2
 Tr. (harmon)
 Trb. 1 2
 Tbn.

Fl. 1: *a2* *tongue-pizz.* *ord.* *frull.*
 Ob. 1: *bisbigli.*
 Cor. 1: *f* *secco* *mf*
 Tr. (harmon): *con sord. wawa*
 Trb. 2: *con sord. harmon* *mf (=mp)*

90 91 92 93 94 95 96 97

Perc.
 (Mar.)
 Cow Bell
 Bongo
 Beer Can
 G. C.
 hot rod
 frame
 soft beater
 handle of mallet
 keep vertically

Hard mallet, handle of mallet, soft beater, handle of mallet

VI. 1
 VI. 2
 Vla.
 Vcl.
 Chb.

VI. 1: *tutti sul IV arco sul pont.* *ord.* *pizz.* *arco* *g*
 VI. 2: *(1 solo)* *tutti ord.* *pizz.* *arco* *g*
 Vla.: *arco sul pont.* *ord. pizz.* *non div.* *arco* *g*
 Vcl.: *pizz. ord.* *arco sul tasto* *pizz. ord.* *arco* *g*
 Chb.: *pizz. ord.* *arco sul tasto* *pizz. ord.* *arco* *g*

près de la table

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 2

Tr. 1 2 (wawa)

Trb. 1 2 (harmon)

Tb.

98 $\frac{4}{4}$ 99 $\frac{7}{8}$ 100 $\frac{3}{4}$ 101 102 $\frac{4}{4}$ 103 $\frac{3}{4}$

(G. C.)

Perc. 1 (Mar.) *hard mallet ord.* *mp* *f* *f* *mp* *Whip* *Police Whistle* *Cow Bell hard mallet*

Hr.

VI. 1 *f* *f* *non div. (pizz.)* *non div. arco* *sul II sul IV*

VI. 2 *f* *f* *non div. (pizz.)* *non div. arco* *sul II sul IV*

Vla. *f* *f* *pizz.* *arco* *arco* *sul III*

Vlc. *f* *f* *pizz.* *non div. arco* *arco* *sul III*

Vcl. *f* *f* *pizz.* *non div. arco* *arco* *sul III*

Cb. *f* *pp* *div. arco sul tasto* *ord. pizz.* *arco* *pizz.* *arco* *pizz.*

Lunga

Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Fg. 1 & 2, Cor. 1 & 2, Tr. 1 (harmon), Trb. 1 & 2, Tbn.

Fl. 1 & 2: *pp*, *p*, *mf*, *mf*, *f*

Ob. 1 & 2: *f*, *f*

Cl. 1 & 2: *pp*, *f*, *pp*, *f*, *p*, *f*

Fg. 1 & 2: *f*, *f*, *f*, *f*

Cor. 1 & 2: *p*, *f*, *p*, *mf*

Tr. 1 (harmon): *f*, *f*, *f*

Trb. 1 & 2: *f*, *p*, *f*

Tbn.: *f*, *f*, *f*, *p*, *f*

104 105 106 Lunga 107 108 109 110 111 112

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

Perc. 1 & 2

1. **Timp.** wooden stick beat with the handle, then move towards the head of the stick frame *pp*

2. **Whip** *sf*

3. **Cow Bell** hard mallet *p*

4. **Nipple Gong** hard mallet *p*

5. **Mar.** hard mallet *f*

Hr.

1. *mp*

2. *p* bisbigli.

VI. 1 & 2, Vla., Vcl., Cb.

VI. 1: *mf* spicc., *mp* (1 solo pizz.), *f* (tutti pizz.), *f* (arco), *f* (pizz.), *f* (arco)

VI. 2: *mf* spicc., *mp* (1 solo pizz.), *f* (tutti pizz.), *f* (arco), *f* (pizz.), *f* (arco)

Vla.: *mf* spicc. (pizz.), *f* (1 solo nail-pizz.), *f* (tutte pizz.), *f* (arco), *f* (pizz.), *f* (arco)

Vcl.: *mp* (arco), *f* (pizz.), *f* (pizz.), *f* (arco), *f* (pizz.), *f* (arco)

Cb.: *mp* (arco), *f* (pizz. arco), *p* (pizz.), *f* (arco), *p* (arco), *f* (arco)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 2

Tr. 1 2 (straight)

Trb. 1 2

Tb.

G. P.

113 114 115 116 117 118 119 120 121 122

Perc. 1 2

Hi.

VI. 1

VI. 2

Vla.

Vlc.

Cb.

W-bl. (high) hard mallet

Timp. hard mallet kettle sim.

Ptto. sosp. hard mallet lv.

Bongo hard mallet

Vibr. hard mallet

sul pont. arco

nail-pizz.

non div. arco

(pizz.)

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Cor. 1, 2
Tr. (straight) 1, 2
Trb. (wawa) 1, 2
Tb. 1, 2

Musical score for woodwinds and brass instruments, measures 123-130. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Cor Anglais 1 & 2, Trumpet (straight) 1 & 2, Trombone (wawa) 1 & 2, and Trombone 1 & 2. Dynamics range from *pp* to *ff*. Performance instructions include accents, slurs, and breath marks.

123 $\frac{2}{4}$ 124 $\frac{3}{4}$ 125 $\frac{2}{4}$ 126 $\frac{2}{4}$ 127 $\frac{3}{4}$ 128 $\frac{3}{4}$ 129 $\frac{4}{4}$ 130 $\frac{2}{4}$

Perc. 1, 2

Beer Can (hard mallet), W-bl. (high) (hard mallet), Whip, Cow Bell (hard mallet), Mar. (hard mallet), Vibr. (hard mallet)

Musical score for percussion instruments, measures 123-130. The score includes parts for Beer Can, W-bl. (high), Whip, Cow Bell, Maracas, and Vibraphone. Dynamics range from *mf* to *ff*. Performance instructions include accents and specific mallet techniques.

HE. 1, 2

Musical score for Harp, measures 123-130. Dynamics range from *p* to *ff*. Performance instructions include accents and slurs.

VI. 1, 2
Vla.
Vcl.
Cb.

Musical score for string instruments, measures 123-130. The score includes parts for Violin 1 & 2, Viola, Violoncello, and Contrabass. Dynamics range from *mp* to *ff*. Performance instructions include *pizz.*, *arco*, *non div.*, and accents.

Tempo markings: $\text{♩} = 132$, $(\text{♩}) = 176$, $\text{♩} = 104$, $\text{♩} = 132$

1 Fl. 1 *f* *f* *f* *mf* *f* *mf* *f*

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

1 Ob. 1 *f* *p* *f* *mf* *f* *f*

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

1 Cl. 1 *f* *mf* *f* *f* *f* *f* *f* *mf*

2 Cl. 2 muta in Cl. in Sib *f* *f* *f* *f* *f* *f* *f*

1 Fg. 1 *p* *a2* *p*

2 Fg. 2 *p*

1 Cor. 1 *f* *f* *f* *f* *f* *f*

2 Cor. 2 *mf*

1 Tr. (straight) *ff* (-*f*) *ff* *ff* *f* (-*mf*) *ff* *ff*

2 Tr. (bowed) *f* (-*mf*) *ff* (-*f*) *f*

1 Trb. (wawa) *mp* (-*p*)

2 Trb. (wawa) *mp* (-*p*)

1 Tb. *pp*

Tempo markings: $\text{♩} = 132$, $(\text{♩}) = 176$, $\text{♩} = 104$, $\text{♩} = 132$

131 $\frac{2}{4}$ 132 $\frac{12}{16}$ 133 $\frac{2}{4}$ 134 $\frac{6}{16}$ 135 $\frac{12}{16}$ 136 $\frac{9}{16}$ 137 $\frac{12}{16}$ 138 $\frac{12}{16}$ 139 $\frac{12}{16}$

1 Perc. (Cow Bell) *p* *pp*

2 Perc. (Vibr.) "white" *f* "black" *f* *sim.*

1 Hr. *f* *f* *f* *f* *f* *f*

1 VI. 1 *f* *f* *f* *f* *f* *f*

2 VI. 2 *f* *f* *f* *f* *f* *f*

1 Vla. *f* *p* *f* *f* *f* *f*

2 Vla. *f* *p* *f* *f* *f* *f*

1 Vic. *p* *p* *p* *p* *p* *p* *arco* *p* *arco* *p*

2 Vic. *p* *p* *p* *p* *p* *p* *arco* *p* *arco* *p*

1 Cb. *p* *p* *p* *p* *p* *p* *arco* *p* *arco* *p*

2 Cb. *p* *p* *p* *p* *p* *p* *arco* *p* *arco* *p*

Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Fg. 1, 2

Tempo markings: $\text{♩} = 104$, $\text{♩} = 132$

Dynamic markings: *mf*, *f*, *pp*

Cor. 1, 2; Tr. (straight), (harmon); Trb. (wawa), 1, 2; Tuba

Dynamic markings: *mf*, *ff*, *f*, *mp*, *pp*

140 $\frac{12}{16}$ 141 $\frac{2}{4}$ 142 143 144 $\frac{6}{16}$ 145 $\frac{7}{16}$ 146 $\frac{12}{16}$ 147 $\frac{2}{4}$ 148 149 $\frac{6}{16}$ $\frac{9}{16}$

Perc. (Vibr.), Bongo, W-bl. (high), G.C., Beer Can

VI. 1, 2; Vla. 1, 2; Vlc. 1, 2; Cb.

Dynamic markings: *f*, *mf*, *pp*, *p*, *ppp*

Performance instructions: *W-bl. (high) thicker handle of wooden stick*, *G.C. thicker handle of wooden stick*, *Beer Can thicker handle of wooden stick*, *white*, *black*, *sul II*, *sul I*, *sul III*, *pizz.*, *arco*

1 2 1 2 1 2 1 2

Fl. *mf f mf f f mf f*

Ob. *f f f mf f*

Cl. *f mf f mf f*

Fg. 1 2 *pp mf mf f p*

Cor. 1 2 *mf mf mf mf*

Tr. (straight) 1 2 *ff ff ff f*

Trb. (wawa) 1 2 *mf mf mf p*

Tb. *pp mf mf f p*

150 151 152 153 154 155 156 157 158

$\frac{9}{16}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{12}{16}$ $\frac{2}{4}$ $\frac{12}{16}$

(G. C.)

Perc. 1 *pp mf pp pp*

(Vibr.) 2 *f f f*

Hr. *f f f f f*

VI. 1 *f f f f f*

VI. 2 *f f f f f*

Vla. *f mf f mf f*

Vlc. *pp mf mf p*

Cb. *pp mf p*

W-bl. (high) *mf*

Bongo

arco, pizz., non div., sul II, sul III

(arco), (pizz.), (non gliss.)

thicker handle of wooden stick frame

Fl. 1 $\text{♩} = 104$ $\text{♩} = 132$

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. (straight)

Tr. (harmon)

Trb. (wawa)

Tb.

$\text{♩} = 104$ $\text{♩} = 132$

159 160 161 162 163 164 165 166

16/8 2/4 3/8 3/4 12/8 9/16 15/16 12/8 9/16

(G. C.) frame $\text{♩} = 104$ $\text{♩} = 132$ Beer Can thicker handle of wooden stick G. C. thicker handle of wooden stick

Perc. (Vibr.) "black" "white" "white" "black"

Hr.

Vl. 1 sul II

Vl. 2

Vla. sul II sul III

Vlc. (arco) pizz. arco pizz. arco pizz.

Cb. (arco) pizz. arco pizz.

FL. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1, 2
Cor. 1, 2
Tr. (straight), (harmon.)
Tbn. (saxa), (barona)
Tb.

167 $\frac{9}{16}$ (G.C.) frame
168 $\frac{12}{16}$
169 $\frac{2}{4}$ hot rod
170
171 $\frac{5}{4}$ Mar hard mallets
172 $\frac{4}{8}$
173 in $\frac{5}{16}$ $\text{♩} = 80$

Perc. (Vibr.)
Hr.

VI.1 VI.2 Vln. 1, 2
Vla. 1, 2
Vlc.
Cb.

VI.1 VI.2 Vln. ritmo quasi uguale, ma senza sincr. pizz. I solo

(♩ = 160) rit. ----- (♩ = 60) ----- al (♩ = 45)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Fg. 1 2
Cor. 1 2
Tr. 1 2
Tbn. 1 2
Tb.

(♩ = 160) rit. ----- (♩ = 60) ----- al (♩ = 45)

in 1 174 **in 6** 175 **6/16** 176

Ptto. sosp.
wooden stick
keep the stick vertically
and scratch the cymbal (slow, random timbre changes)

Tam-tam (large)
hard hammer

Nipple Gong
hard mallet

palm beat cluster
l.v.

with the tuning key
l.v.

1
2
Hf.

1 solo arco uguale, senza sincr. *glissando lentissimo*

1 solo arco uguale, senza sincr. *glissando lentissimo*

1 sola arco uguale, senza sincr. *glissando lentissimo*

1 solo arco

vibr.

II (8. / 8th)

Flauto grande 1
(2. anche Flauto piccolo) 2

Oboe 1
2

Clarinetto in Si_b
(2. anche Clarinetto
basso in Si_b) 1

Fagotto 1
2

Corno in Fa 1
2

Tromba in Do 1
2

Trombone 1
2

Tuba

$\text{♩} = 56$

1. frull. ord. *p*

whistle-tones on F4 *pp*

tongue-pizz. *f*

Lunga min. 5 sec.

whistle-tones on B₃ *ppp*

con sord. cup 1. *mp (= p)*

$\text{♩} = 56$

1 2 3 4 5 6 7 8 9

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

Percussioni.

1 Tam-tam (large) *pp*

2 *Vibr.* (motor ON, lento) *soft mallet* *p*

handle of mallet keep vertically dead strokes *p*

soft mallet ord. *p*

Corno in Fa (offstage) ossia: Fluegelhorn in B_b

Arpa

D:CA_bB_b
E:FA_bGiA_b

p

Violino 1

1 solo ricochet *p*

sul III col legno batt. *p*

tutti col legno tratto *ppp*

Violino 2

con sord. *ppp*

col legno tratto sul tasto *p*

(sul tasto) arco *p*

col legno tratto ord. *ppp*

Viola

con sord. *ppp*

col legno tratto sul tasto *p*

(sul tasto) arco *p*

col legno tratto ord. *ppp*

Violoncello

1 solo pizz. *pp*

tutti col legno tratto *ppp*

Contrabbasso

pp

pp

Fl. 1 *ord.* *ppp*

Fl. 2 *ppp*

Ob. 1
2

Cl. 1
2 *1.* *ppp*

Fg. 1
2 *pp* *pp* *sm.*

Cor. 1 *pp* *mf*

Cor. 2 *pp* *mf*

Tr. 1 *con sord. wawa* *p (= ppp)* *f*

Tr. 2 *con sord. wawa* *p (= ppp)* *f*

Trb. 1 *con sord. wawa* *p (= ppp)* *f*

Trb. 2 *con sord. wawa* *p (= ppp)* *f*

10 11 12 13 14 15 16

2/4 4/4 5/4 4/4 (C) 3/4 4/4

Perc. 1 *Ptto. sosp.* *soft mallet* *mp* *Lv.* *mp* *f*

Perc. 2 *(Vibr.)* *(3co.)*

wooden stick
keep the stick vertically
and scratch the cymbal (slow, random timbre changes)
pp

Hf. *et.*

VI. 1 (sord.) *arco* *p* *sul III* *mp spicc.*

VI. 2 (sord.) *arco* *p* *sul IV* *mp spicc.*

Vla. (sord.) *arco* *p* *mp spicc.*

Vcl. *arco* *p* *mp spicc.*

Cb.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2

Cor. 1
Cor. 2
Tr. 1
Tr. 2 (wawa)
Trib. 1
Trib. 2 (wawa)
Tb.

indiv. repet. (senza sincr., ma lento)
take breath freely

mf (= mp) < mp > pp

17 18 19 20 21 22

5/4 2/4

Tam-tam (large)
metal stick
p (slow)

Cow Bell
very soft mallet
ad lib. (free rhythm, not too slow)

1 2 3

Perc. 1
Perc. 2 (Vibr.)

Cor. / Flug. h. (offstage)

solo - Cor in Fa (ossia 1. Flageolhorn in Bb, ossia 2. only Cow Bell)
play offstage (da lontano), relatively soft (dynamics should be fitted to the texture)
ad lib. (free rhythm, not too slow)
free articulation
pp senza sincr.

Hr.

mf l.v.

VI. 1
VI. 2
Vla.

senza sord. sul III
glissando

senza sord. sul III
glissando

senza sord. sul II
glissando

1 sola

Vlc.
Cb.

1 solo play at any time (max. 3 times) - without syncr.
sul IV
sul testo
mp

1 solo play at any time (max. 3 times) - without syncr.
mp

1 solo play at any time (max. 3 times) - without syncr.
mp

4 soli
1 solo play at any time (max. 3 times) - without syncr.
mp

1 solo play at any time (max. 3 times) - without syncr.
mp

in 3

Fl. 1/2, Ob. 1/2, Cl. 1/2, Fg. 1/2, Cor. 1/2, Tr. 1/2, Trb. 1/2, Tbn.

Tempo: ♩ = 56, ♩ = 56, ♩ = 64

1. bishigl. ord. (mp) (pp) (mp) (pp) (pp)

2. indiv. repet. (senza sincr., ma lento) take breath freely bishigl. ord. (*) (pp)

vibr. ord. (mp) (pp) (mp) (pp) (pp)

bishigl. ord. (mp) (pp) (mp) (pp) (pp)

air vowel: i mf

in 3

Tempo: ♩ = 56, ♩ = 56, ♩ = 64

23 24 25 26 27 28 29

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

Perc. (Cow Bell) (Vibr.)

Cor. / Flug. h. (offstage)

Hr.

VI. 1, VI. 2, Vla., Vlc., Cb.

1 sola play at any time (max. 3 times) - without syncr.

QQ circular bowing (slow)

sul tasto → sul pont. → sul tasto

sul tasto → sul pont. → sul tasto

sul tasto → sul pont. → sul tasto

sul tasto → sul pont. → sul tasto

tutti ord. col legno tratto

flag (noise) sul IV (sic!)

flag (noise) flag (noise) flag (noise) flag (noise)

tutte p mf

arco p

tutti pp

Ptto. on Timp soft mallet approx. piches p

♩ = 56

tongue-pizz.

Fl. 1

Ob. 1/2

Cl. 1

Cl. 2

Fg. 1/2

Cor. 1

Tr. 1/2

Trb. 2

Tb.

♩ = 56

30

3/4

31

4/4

32

33

34

35

3/4

37

Perc. 1

Perc. 2

Hf.

Vi. 1

Vi. 2

Vla.

Vcl.

Cb.

(Ptto. on Timp)

(Vibr.)

(Xeo)

l.v.

ét.

W-bl. (high) hard mallet

ppp

p

trem. rit. al

sul III e IV

sul III

sul IV

flageolet glissando

col legno batt. nat.

pp dolce

1 solo

sul IV arco

pp

arco nat.

pp

f

pp

sul II

sul III

pp

f

pp

sul II

sul II

pp

f

pp

mp

sempre l.v.

pp

mp

poco accel. -----
(in 6)

29

38 39 40 41 42 43

poco accel. -----
(in 6)

38 39 40 41 42 43

Perc. Cow Bell hard mallet p cresc. molto al...
 (Vibr.)
 (Vib.) cresc. molto al...
 Hr. cresc. molto al...
 VI. 1 sul III 0 p pp < p pp p pp < mp pp < mp pp < mf pp < mf pp < mf p f p f p f
 VI. 2 sul III arco 0 sempre l.v. 0 p > pp p > pp p > pp mp > pp mp > pp mp > pp mf > p p mf > p mf > p f > p f > mp f > mp ff >
 Vla. (sul IV) V p > pp < p > pp p > pp < mp > pp < mp > pp mp > pp mf p mf > p p f > p f > mp f > mp ff >
 Vcl. sim. sul III 0 p pp < p pp p pp < mp pp < mp pp < mf pp < mf pp < mf p f p f p f p f p ff >
 Cb. sul III 0 sempre l.v. 0 (sul II) 0 p > pp p > pp mp > pp mp > pp mp > pp mf > p p mf > p mf > p f > p f > mp f > mp ff >
 non div. nat.

cresc. molto al...

(poco accel.) - - - - - sub. a tempo (♩ = 56)

FL 1, 2

Ob. 1, 2

Cl. 1, 2

Fig. 1, 2

Cor. 1, 2

Tr. 1, 2

Tbn. 1, 2

Tb. 1, 2

sub. a tempo

(poco accel.) - - - - - (♩ = 56)

44 $\frac{4}{4}$ 45 $\frac{4}{4}$ 46 $\frac{3}{4}$ 47 $\frac{4}{4}$ 48 $\frac{5}{8}$ 49 $\frac{4}{4}$ 50 $\frac{3}{4}$

Perc. 1 (Cow Bell) *very hard Crot. mallet*

Perc. 2 *very hard mallet*

Hr. 1, 2 *et*

VI. 1 *pizz. 0* *arco*

VI. 2 *arco*

Vla. *pizz. 0* *arco*

Vlc. *pizz. 0* *arco*

Cb. *arco*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. 1
Cor. 2
Tr. 1
Tr. 2
Tbn. 1
Tbn. 2
Tb. 1
Tb. 2

Fl. 2 muta in Fl. grande

$\text{♩} = 56$

in 6

$\text{♩} = 56$

Perc.
1 (Crota)
2 (Vile)
3 (Bom.)

Hi.
1
2

VI. 1
1
2

VI. 2
1
2

Vln.
1
2

Vcl.
1
2

Cb.

51 52 53 54 55 56 57

$\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Tam-tam (largo)
fl. (ob.)
M. (rub.)
rubber-headed mallet
non div.
sul II
sul III
sul IV
sul V
sul pont.
sul tacito

in 3 (1) (2) senza sincer. in 2 (3) (1) (2) ♩ = 56 in 3 (1) (2) (3)

Fl. 1
Fl. 2
Ob. 1/2
Cl. 1/2
Fg. 1/2
Cor. 1/2 (sord.)
Tr. 1/2
Trb. 1/2
Tb.

senza sincer.
Fl. 2 muta in Fl. picc.
whistle-tones on A4
ppp
mp
p

in 3 (1) (2) in 2 (3) (1) (2) ♩ = 56 in 3 (1) (2) (3)

64 65 66 67 68 69 70 71

(Timp.)
(Nipple Gong) lv.
Perc.
Vibr. soft mallet
Tam-tam (large) superbull 00
Vl. al niente
Hf. senza sincer. p mp et. mp ppp lv. al niente (ét)
VI. 1 (1 solo) (sord.) mp con sord. ord. pppp
VI. 2 (1 solo) (sord.) mp con sord. ord. pppp
Vla. (1 sola) (sord.) mp con sord. ord. pppp
Vlc. (1 solo) (sord.) mp con sord. ord. pppp
Cb. (1 solo) (sord.) mp con sord. tutti pp con sord. tutti pppp

