

Récitatif, chant et danse

Full Score (Transposed)

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Instrumentation

3 Flutes (3rd doubling piccolo)
2 Oboes (2nd doubling English horn*)
2 Clarinets in B \flat (2nd doubling clarinet in E \flat **)
2 Bassoons

4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani
Percussion (2 players)

Percussion 1

Glockenspiel, Xylophone, Tam-Tam (large), Snare Drum.

Percussion 2

Triangle, Vibraphone, Suspended Cymbal, Wood Block.

Harp

Violin I
Violin II
Viola
Cello
Double Bass

*If an English horn is not available, an alternate oboe 2 part has been provided.

**If an E \flat clarinet is not available, an alternate clarinet 2 part has been provided.

Récitatif, chant et danse

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1. Récitatif

Lento espressivo ♩ = 46

ritardando *a tempo*

Instrumentation and Dynamics:

- Piccolo:** Rests throughout.
- Flutes 1-2:** *p* > *pp*
- Flute 3 (Also Piccolo):** *p* > *pp*
- Oboe 1:** *mp* > *p* (triplets)
- English Horn (Also Oboe 2):** *p* > *pp*
- Clarinet in Eb (Also Clarinet 2 in Bb):** *p espressivo* > *mp* > *niente* (triplets)
- Clarinet 1 in Bb:** *p* > *pp* > *mp* > *ppp* (triplets)
- 2 Bassoons:** *p* > *pp* > *ppp*
- 4 Horns in F (1.2, 3.4):** *p* > *pp* > *ppp* (2. *pp*)
- Glockenspiel:** *p*
- Timpani:** Rests throughout.
- Harp:** *p* *lentamente* > *pp* > *ppp*
- Violin I:** *pp* > *p* > *niente* > *pp* > *p* (senza sord., con sord.)
- Violin II:** *pp* > *p* > *niente* > *pp* > *p* (senza sord., con sord., div.)
- Viola:** *pp* > *p* > *niente* > *pp* > *p* (con sord., div.)
- Violoncello:** *pp* > *p* > *niente* > *pp* > *p* (con sord.)
- Double Bass:** *pp* > *p* > *niente* > *pp* > *p* (con sord.)

ritardando..... a tempo

This page of the musical score, titled "Récitatif", contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 start with a measure containing a circled "8". Fl. 1 and 2 play notes in 3/4, 4/4, 5/4, and 3/4 time signatures, marked *pp niente* and *p*.
- Oboe (Ob. 1.):** Starts in 5/4 time, marked *mp*.
- English Horn (Eng. Hn.):** Starts in 5/4 time, marked *p* and *ppp*, then *mp*.
- Clarinets (Cl. in Eb, Cl. 1 in Bb):** Cl. in Eb starts in 5/4 time, marked *mp*. Cl. 1 in Bb starts in 3/4 time, marked *mp*.
- Bassoons (Bsn. 1, 2):** Starts in 5/4 time, marked *mp*.
- Horns (Hns. 1.2, 3.4):** Hns. 1.2 starts in 3/4 time, marked *pp*, *mp*, and *ppp*. Hns. 3.4 starts in 5/4 time, marked *p* and *ppp*.
- Trumpets (T. Tbn. 1, 2):** Starts in 5/4 time, marked *mf* and "straight mute".
- Harmonica (Hp.):** Starts in 5/4 time, marked *p lentamente*.
- Violins (Vln. I, 2) and Viola (Vla.):** Starts in 3/4 time, marked *niente*.
- Violoncello (Vc.) and Double Bass (D. B.):** Starts in 3/4 time, marked *niente*.

The score includes various musical notations such as rests, dynamics (*pp*, *p*, *mp*, *ppp*, *mf*), articulations ("niente", "senza sord.", "unis."), and performance directions ("ritardando", "a tempo", "straight mute").

14

A

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

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

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

Eng. Hn. *f* *p* *f* *p* *mf* *p*

Cl. in Eb *f* *p* *f* *p* *mp* *p*

Cl. 1 in Bb *f* *p* *f* *p* *mp* *p*

Bsn. 1 2 *f* *p* *f* *p* *mf*

1.2 *f* *con forza* *p* *f* *p*

Hns. 3.4 *f* *con forza* *p* *f* *p*

1 2 3 *f* *sfp* *f* *sfp* *mf* *p*

Tpt. 1 2 3 *f* *sfp* *f* *sfp* *mf* *p*

T. Tbn. 1 2 *f* *sfp* *f* *sfp* *mf* *p*

B. Tbn. *mf* *f* *con forza* *sfp* *f* *sfp* *mf* *p*

Tba. *mf* *f* *p* *f* *p* *mf*

Tam. *p* *f* *p* *f* *mf* *p*

Timp. *p* *f* *ff* *mf*

Hard mallets

Hp. *f*

Vln. I *f* *détaché* *ff* *risoluto* *détaché* *f*

Vln. II *f* *détaché* *ff* *risoluto* *détaché* *f*

Vla. *f* *détaché* *ff* *risoluto* *détaché* *f*

Vc. *f* *détaché* *ff* *risoluto* *détaché* *f*

D. B. *f* *détaché* *ff* *risoluto* *détaché* *f*

poco rit *a tempo* *ritardando*

Fl. 1, 2
Ob. 1.
Eng. Hn.
Cl. in Eb
Cl. 1 in Bb
Bsn. 1, 2
Hns. 1, 2
Tpt. 1, 2, 3
T. Tbn. 1, 2
B. Tbn.
Tba.
Tam.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mp, *p*, *ppp*, *pp*, *p espressivo*, *mp*, *niente*, *mf*, *p*

20

1.

3

3

3

3

Chant militaire

26 *Un poco più mosso* ♩ = 56

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

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

molto secco, quasi pizz.
p *mp* *p*

molto secco, quasi pizz.
p *mp* *p*

Hns. 1.2
p *p* *sim.*

Hns. 3.4
p *p* *sim.*

T. Tbn. 1.2
p

Vib.
mp

Hp.
p

Vc.
pizz.
p

D. B.
pizz.
p

Musical score for *Chant militaire*, page 8. The score is for a symphonic band and includes the following instruments: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1, 2, 3 & 4 (Hns. 1.2, 3.4), Trumpet 1, 2 & 3 (Tpt. 1, 2, 3), Trombone 1 & 2 (T. Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Tam-tam (Tam.), Snare Drum (Sn. Dr.), Vibraphone (Vib.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.).

The score begins at measure 33. The key signature has two sharps (F# and C#), and the time signature changes from 7/8 to 3/4. The dynamic markings range from *pp* to *f*.

Key performance instructions include:

- Ob. 1, 2: *mf scherzando, nasale*
- Cl. in Bb 1, 2: *a 2*, *p*, *molto secco, quasi pizz.*
- Bsn. 1, 2: *mf scherzando, nasale*
- Hns. 1.2, 3.4: *mf*
- Tpt. 1, 2, 3: *senza sord.*, *mp*, *mf*
- Tba.: *mp*, *mf*
- Sn. Dr.: *mf*
- Vib.: *f*
- Timp.: *mf*
- Hp.: *mf*
- Vln. I, Vln. II, Vla.: *pp*, *f*
- D. B.: *mf*

Rehearsal mark **B** occurs at the beginning of the final measure. The score concludes with various triplet and slur markings, and dynamic markings such as *mf* and *f*.

40

Picc. *f* *flz.*

Fl. 1 2 *f* *flz.*

Ob. 1 2 *f* *flz.*

Cl. in Bb 1 2 *f* *flz.*

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

Hns. 1.2 *f* *ff* *f* *mp* *ppp*

3.4 *f* *ff* *f* *mp*

Tpt. 1 2 3 *f* *flz.* *mf* *mp*

T. Tbn. 1 2 *f* *flz.* *mf*

B. Tbn. *f* *flz.* *mf*

Tba. *f* *mf* *mp* *p*

Tam. *f*

Sn. Dr.

Vib.

Timp. *f* *mp*

Hp. *f* *mf*

Vln. I *f* *non div.* *mf*

Vln. II *f* *non div.* *mf*

Vla. *f* *non div.*

Vc. *f* *non div. arco*

D. B. *f* *arco*

45

Ob. 1
2

Eng. Hn

Cl. in Bb 1
2

Bsn. 1
2

Hns. 1.2
3.4

T. Tbn. 1
2

B. Tbn.

Tba.

Sn. Dr.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

1.
p *p* *sim.*

ord.
p *p* *sim.*

bells down
mf

bells down
mf

1.
p *un poco buffo* *mf*

p *un poco buffo* *mf*

p

p

p

solo
mp cantando *p mp* *pp*

solo pizz.
p *mp* *pp*

solo pizz.
p *mp* *pp*

tutti pizz.
mp

pizz.
mp

C *sempre* ♩ = ♩

Instrumentation: Picc., Fl. 1/2, Ob. 1., Eng. Hn., Cl. in Bb 1/2, Bsn. 1/2, Hns. 1.2, 3.4, Tpt. 1, 2, 3, T. Tbn. 1/2, B. Tbn., Tba., Sn. Dr., Vib., Hp., Vln. I, Vln. II, Vla., Vc., D. B.

Performance Instructions: *sempre* ♩ = ♩, *pp*, *mp*, *p*, *niente*, *pp*, *pp*, *sim.*, *p*, *mp*, *p*, *tutti pizz.*, *p*, *p*, *mp*, *p*, *p*, *mp*, *p*.

58

Picc. *mp* $\overset{b}{3}$ $\overset{3}{3}$ $\overset{3}{3}$

Fl. 1, 2 *p* *mp* *p* *a 2* *p* $\overset{6}{6}$ *mf* *p* $\overset{6}{6}$

Ob. 1. *mp* *p*

Eng. Hn *mp* *espressivo* *mf* *p*

Cl. in Bb 1, 2 *mp* *p*

Bsn. 1, 2 *mp* *p*

Hns. 1.2, 3.4

Tpt. 1, 2, 3 *mf* *mp* *p* 1. straight mute

T. Tbn. 1, 2 *mp* *p*

B. Tbn.

Tba. *mp* *p*

Sn. Dr. *mp* *pp* *p*

Vib. *mf*

Hp. *p* *< mf >* *p* *p* *< mf >* *p* *p* *< mf >* *p*

Vln. I

Vln. II *pp* *< p >* *pp* *sim.* *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D. B. *mp* *p*

D

62

Picc.

Fl. 1
2

mf

Ob. 1
2

mp *> p* *mp sim.*

Cl. in Bb 1
2

p < mp > p sim.

Bsn. 1
2

mp

Hns.
1.2
3.4

Tpt. 1
2
3

straight mute
1. 3.
p *mp* *p* *mp*

T. Tbn. 1
2

p sim.

B. Tbn.

Tba.

Sn. Dr.

Sus. Cym.

Timp.

regular mallets
pp *pp* *pp sim.*

Hp.

Vln. I

tutti
mp < mf > mp *sim.* *mp*

Vln. II

div.
mp < mf > mp *sim.* *mp*

Vla.

arco
mp < mp > mp simile *mp*

Vc.

mp

D. B.

mp

66

Picc. *mp* *f* *mp* *mp* *f* *mp* *mp* *f*

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

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

Cl. in Bb 1 2 *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp*

Bsn. 1 2 *mf* *mp* *f* *mp* *mp* *f* *mp* *f*

Hns. 1.2 *p* *mp* *f* *p*

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

Tpt. 1 2 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

(senza sord.)

T. Tbn. 1 2 *mf*

B. Tbn. *mp*

Tba. *mf* *p* *mf* *p* *mf* *p* *mp*

Sn. Dr. *mf* *p*

Sus. Cym. *mp* *f*

Timp. *mp*

Harp. *gliss.* *p* *f* *p* *gliss.* *p* *f* *p* *gliss.* *mp* *f* *gliss.* *mp* *f*

Vln. I *mf* *f* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *f* *mf*

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

Vc. *mf* *f* *mp* *f* *mp* *f*

D. B. *mf* *f* *mp* *f*

68 **E**

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

Fl. 1, 2 *mf* *mp* *f* *mf*

Ob. 1, 2 *f* *mp* *f* *mp* *mf* *ff* *mf* *mf* *ff* *mf*

Cl. in Bb 1, 2 *f* *mp* *f* *mp* *mf* *ff* *mf* *ff* *mf*

Bsn. 1, 2 *mp* *f* *mp* *f* *mf* *ff* *mf* *ff* *mf*

Hns. 1, 2, 3, 4 *f* *p* *sfz* *f* *sfz* *f*

Tpt. 1, 2, 3 *mf* *sfz* *mf* *sfz*

T. Tbn. 1, 2 *mf* *sfz* *mf* *sfz*

B. Tbn. *mf* *p* *mf* *p*

Tba. *mf* *sfz* *mf* *sfz*

Tam. *ff*

Sus. Cym. *mp* *f* *ff*

Timp. *fp* *fp*

Harp. *mp* *f*

Vln. I 1, 2, 3 *mf* *f* *mf* *f* *ff* *f* *ff* *f*

Vln. II 1, 2 *mf* *f* *mf* *f* *ff* *f* *ff* *f*

Vla. *mf* *f* *ff* *f* *ff* *f*

Vcl. *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

D. B. *mf* *f* *ff* *f* *ff* *f* *ff* *f*

senza sord. 1, 2, a 3

non div.

div.

unis.

70

ritardando poco a poco

Picc. *ff* *mf* *ff* *simile* *mp* *f* *mp* *dim. poco a poco*

Fl. 1 2 *ff* *mf* *ff* *simile* *mp* *f* *mp* *dim. poco a poco*

Ob. 1 2 *mf* *ff* *mf* *mp* *f* *mp* *dim. poco a poco*

Cl. in Bb 1 2 *ff* *mf* *ff* *mf* *mp* *f* *mp* *dim. poco a poco*

Bsn. 1 2 *ff* *mf* *ff* *mf* *mp* *f* *mp* *dim. poco a poco*

Hns. 1.2 *sfp* *f* *sfp* *f* *sfp* *f* *a 2*

3.4 *sfp* *f* *sfp* *f* *sfp* *f*

Tpt. 1 2 3 *mf* *sfp* *sfp* *f*

Tbn. 1 2 *sfp* *sfp* *f*

B. Tbn. *f* *mp* *f*

Tba. *sfp* *sfp* *mf*

Tam.

Sus. Cym.

Timp. *ff* *tr*

Hp. *f* *ff*

Vln. I 1 2 3 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vln. II 1 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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

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

D. B. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

pliss

F a tempo

72

Picc. niente

Fl. 1 2 niente

Ob. 1 2

Cl. in Bb. 1 2 *p* *ppp*

Bsn. 1 2 *p* *ppp*

Hns. 1.2 *p*

3.4 *p*

Tpt. 1 2 3 *pp* *mf* *p* *mp* *p* *ppp*
il più a lungo possibile

T. Tbn. 1 2 *pp* *mf* *p* *mp* *p* *ppp*
il più a lungo possibile

B. Tbn. *p*

Tba. *p*

Sn. Dr. *pp* *perdendosi* *pppp*

Sus. Cym. *pp < mp*

Timp. *pp*

Hp. *p*

Vln. I 1 2 3 *p* niente

Vln. II 1 2 *p* niente

Vla. *p* niente

Vc. *p* niente *unis. pizz.* *p* *perdendosi* *pppp*

D. B. *p* niente *pizz.* *perdendosi* *pppp* *attacca*

2. Danse

Allegro $\text{♩} = 112$

The score is for a piece titled "2. Danse" in 3/8 time, marked "Allegro" with a tempo of 112 beats per minute. The key signature has one sharp (F#). The instrumentation includes:

- Piccolo: *p* to *f*, playing a melodic line with triplets.
- Flutes 1-2: *p* to *f*, playing a melodic line with triplets.
- 2 Oboes: *p* to *mf*, playing a melodic line with triplets.
- 2 Clarinets in Bb: *p* to *mf*, playing a melodic line with triplets.
- 2 Bassoons: *mf*, playing a melodic line with triplets.
- 4 Horns in F (1.2 and 3.4): *mf*, playing a melodic line with triplets.
- 3 Trumpets in C: *mf*, playing a melodic line with triplets.
- 2 Tenor Trombones: *mf*, playing a melodic line with triplets.
- Bass Trombone: *mf*, playing a melodic line with triplets.
- Tuba: *mf*, playing a melodic line with triplets.
- Glockenspiel: *p* to *f*, playing a melodic line with triplets.
- Tam-tam: *mf* to *f*, playing a melodic line with triplets.
- Xylophone: *mf* to *f*, playing a melodic line with triplets.
- Suspended Cymbal: *mf* to *f*, playing a melodic line with triplets.
- Triangle: *p* to *f*, playing a melodic line with triplets.
- Wood Block: *mf* to *f*, playing a melodic line with triplets.
- Harp: *mf* to *f*, playing a melodic line with triplets.
- Violin I: *f*, playing a melodic line with triplets.
- Violin II: *f*, playing a melodic line with triplets.
- Viola: *mf* to *f*, playing a melodic line with triplets.
- Violoncello: *mf* to *f*, playing a melodic line with triplets.
- Double Bass: *mf* to *f*, playing a melodic line with triplets.

6 G

Instrumentation: Picc., Fl. 1/2, Ob. 1/2, Cl. in Bb 1/2, Bsn. 1/2, Hns. 1.2, 3.4, Tpt. 1, 2, 3, T. Tbn. 1, 2, B. Tbn., Tba., Glock., Tri., Timp., Hp., Vln. I, Vln. II, Vla., Vc., D. B.

Dynamic Markings: *mp*, *p*, *f*, *ff*, *mf*, *pp*, *ppp*, *ppp sub.*, *tr.*

Performance Markings: *sub.*, *div.*, *tr.*, *6*, *9*, *3*, *1.*, *a 2*, *a 3*

11

T. Tbn. 1/2 *p*

B. Tbn. *p*

Glock. *mp*

Tri. *mp*

Hp. *f*

Vln. I *mp* solo *mf mp* *mf* *mp* la metà

Vln. II *f* *div. pizz.* *p*

Vla. *f* *div. pizz.* *p*

Vc. *p*

D. B. *pizz.* *p*

18

1.2 Hns. *p mp* *p mp* *mf* *mp*

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

T. Tbn. 1/2 *mp*

B. Tbn. *mp*

Vln. I *mp* *tutti* *mf mp*

Vln. II *mp*

Vla. *arco* *mp* *mf mp* *mf mp*

Vc. *mp* *mf mp* *mp*

D. B. *arco* *mp*

25 H

Instrumentation and Dynamics:

- Picc.**: *mf* (a 2), *f cresc.*, *p sub.*
- Fl. 1, 2**: *mf*, *f cresc.*, *mp sub.*
- Ob. 1, 2**: *mf* (a 2), *f cresc.*, *mp sub.*
- Cl. in Bb 1, 2**: *mf*, *f cresc.*, *mp* (tr)
- Bsn. 1, 2**: *mf*, *f cresc.*, *p sub.* (a 2), *mp*
- Hns. 1.2, 3.4**: *f*, *mf*, *ff*
- Tpt. 1, 2, 3**: *pp* (1. 2.), *p*
- T. Tbn. 1, 2**: *mf*, *ff* (a 2)
- B. Tbn.**: *mf*, *ff*
- Xyl.**: *p*, *mp sub.*
- Wb.**: *p*, *ff*
- Timp.**: *mp* (tr), *ff*
- Harp**: *mf*, *f cresc.*, *ff*
- Vln. I**: *mf*, *ff*
- Vln. II**: *p* (arco), *mf*, *ff*
- Vla.**: *mf*, *ff*
- Vc.**: *mf*, *ff*
- D. B.**: *mf*, *ff*

32

Picc. *mp* *mp* *f* *f*

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

Ob. 1 2 *mp* *mp* *f* *f* tr

Cl. in Bb 1 2 *tr* *tr* *tr* *f* *f* *tr*

Bsn. 1 2 *p* *mp* *p* *f* *f* *tr*

Hns. 1.2 3.4 *f* *f*

Tpt. 1 2 3 *pp* *p* *pp* *mf* *mf*

T. Tbn. 1 2 *a 2* *p* *mf* *mf*

B. Tbn. *p* *mf* *mf*

Tba. *p* *f* *f*

Xyl. *mp* *mf* *mf*

Sus. Cym. *p* *mf* *mf*

Timp. *f* *f*

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

Vln. I *mp* *f* *f* quasi gliss. 5

Vln. II *mp* *f* *f* quasi gliss. 5

Vla. *f* *f* 6

Vc. *f* *f* 6

D. B. *f* *f* 6

I

37

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hns. 1.2
3.4

Tpt. 1
2
3

T. Tbn. 1
2

B. Tbn.

Tba.

Glock.

Tam.

Xyl.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p *mf* *mp* *f* *p sub.* *tr* *div.* *unis.*

This musical score is for a piece titled "Danse" on page 24. It features a full orchestral ensemble with the following parts: Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet in Bb 1 and 2 (Cl. in Bb 1, 2), Horns 1 and 2 (Hns. 1, 2), Trombone 1 and 2 (T. Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Tambores (Tam.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in 7/8 time and consists of 45 measures. The key signature has one flat (Bb). The dynamics range from *p* (piano) to *f* (forte), with various markings for *sub.* (sustained) and *mf* (mezzo-forte). The Harp part includes specific techniques like "nail gliss." and "45". The Violin II part includes a "6" (sixteenth notes) and "tr" (trill) marking. The Double Bass part includes a "div." (divisi) marking. The score is marked with measure numbers 40, 41, 42, 43, 44, and 45.

J 45

Instrumentation and Dynamics:

- Picc.**: *ff*
- Fl. 1, 2**: *ff*
- Ob. 1, 2**: *ff*, *4*
- Cl. in Bb 1, 2**: *ff*, *4*
- Bsn. 1, 2**: *mf*, *1.*, *a 2.*
- Hns. 1, 2**: *ff*
- Hns. 3, 4**: *ff*
- Tpt. 1, 2, 3**: *f*, *1.*, *2.*, *3.*, *a 2.*
- T. Tbn. 1, 2**: *f*
- B. Tbn.**: *f*
- Tba.**: *f*
- Glock.**: *f*
- Sus. Cym.**: *f*, *mf*
- Timp.**: *f*
- Harp**: *ff*, *mf*, *nail gliss.*, *ord.*, *gliss.*
- Vln. I**: *f*, *unis.*
- Vln. II**: *f*
- Vla.**: *mf*, *unis.*
- Vc.**: *mf*
- D. B.**: *mf*

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Picc. *flz.* *ffff* *ff*

Fl. 1 2 *flz.* *ffff* *ff* *a 2*

Ob. 1 2 *ffff* *ff* *a 2*

Cl. in Bb 1 2 *ffff* *ff* *a 2*

Bsn. 1 2 *ffff* *ff*

Hns. 1.2 *flz.* *ffff* *ff* *a 2*

3.4 *flz.* *ffff* *ff* *a 2*

Tpt. 1 2 3 *flz.* *ffff* *ff* *a 3*

T. Tbn. 1 2 *flz.* *ffff* *ff* *gliss.*

B. Tbn. *flz.* *ffff* *ff* *gliss.*

Tba. *flz.* *ffff* *ff*

Glock. *ff*

Tam. *fff*

Sus. Cym. *fff*

Tri. *fff*

Timp. *ffff* *ff*

Hp. *gliss.* *gliss.* *8va 1* *ffff* *ff*

Vln. I *ffff* *ff* *ord.* *increase bow pressure* *gliss.*

Vln. II *ffff* *ff* *ord.* *increase bow pressure* *gliss.*

Vla. *ffff* *ff* *ord.* *increase bow pressure* *gliss.*

Vc. *ffff* *ff* *ord.* *increase bow pressure* *gliss.*

D. B. *ffff* *ff* *ord.* *increase bow pressure* *gliss.*