
MICHAEL SCHACHTER

FIVE - SIX - SEVEN - EIGHT

for Chamber Orchestra

(2014)

DURG MUSIC, INC.

PERUSAL SCORE

FIVE - SIX - SEVEN - EIGHT

- I. Five
- II. Six
- III. Seven
- IV. Eight

DURATION

7 - 8 minutes

INSTRUMENTATION

Flute

Oboe (doubling English Horn)

Clarinet in B flat (doubling Tenor Saxophone)

Bass Clarinet in B flat

Bassoon

Horn in F

Trumpet in B flat

Trombone

Percussion (2 Players)

Setup 1 - Marimba (standard mallets, Rute)

Setup 2 - Vibraphone (standard mallets)

Setup 3 - Triangle, Glockenspiel (standard beater/mallets)

Setup 4 - Bass Drum, Concert Toms, Bongos (standard sticks/beaters)

Keyboards (Piano, Celeste)

2 Violins

Viola

Violoncello

Contrabass

PERUSAL SCORE

PERFORMANCE NOTES

Five – Six – Seven – Eight is inspired by and dedicated to Alarm Will Sound, who commissioned the work for the 2014 Mizzou International Composers Festival. The work consists of four miniatures, each between one and two minutes in length. The title, a reference to the common bandstand count-in, reflects the different dance-inspired characters of each miniature (as well as their corresponding time signatures).

In the first movement, I ask a subset of the ensemble to stomp on the floor, clap their hands, shout, and/or *hum* instead of playing their instruments in certain sections. Stomping, shouting, and clapping is marked explicitly in the score with x-shaped noteheads. Those instrumentalists who are asked to *hum* have the following instruction written in their part:

The marking "HUM:" indicates you should hum instead of playing your instrument; this continues until you see "PLAY:" or "ord." The hummed line is written in a range that fits comfortably within the staff, but you should feel free to hum it in whichever octave fits most comfortably in your vocal range. While the intended effect will undoubtedly be quiet and hazy, please make sure you can feel your lips "buzz" to ensure proper projection in the hall. The hum should feel natural and relaxed (you may allow yourself to gliss. between notes, for example).

Though only the transition between the third movement and fourth movement is explicitly marked with "*attacca*," ideally all four movements will flow fairly quickly into one another. All tempi markings may be fudged at the discretion of the conductor.

PERUSAL SCORE

Five - Six - Seven - Eight

I. Five

Michael Schachter

Tempo ♩ = 144
(3 + 2)

Solo

Flute *p* *mp* *f*

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F HUM (transposing):
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) Hmm!_ Hmm!_

Trumpet in Bb HUM (transposing):
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) Hmm!_ Hmm!_

Trombone HUM:
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) Hmm!_ Hmm!_

Percussion I SETUP 3 Stomp Floor Hand Clap *p*

Percussion II SETUP 4 Stomp Floor Hand Clap *p*

Keyboard PIANO Stomp Floor Hand Clap *p*

Violin I HUM:
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) *sf* <*sf* *sf* <*sf*
PLAY: senza vib.

Violin II HUM:
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) *sf* <*sf* *sf* <*sf*
PLAY: senza vib.

Viola HUM:
Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_ (inhale) *sf* <*sf* *sf* <*sf*
PLAY: senza vib.

Violoncello *sf* (senza vib.) *sf*

Contrabass

Fl. *f*

Ob. *sf* *sf* *sf*

Cl. *sf* *sf* *sf*

B. Cl. *sf* *sf* *sf* *sf*

Bsn. *sf* *sf* *sf* *sf* *sf*

Hn. Hmm! Hmm! Hmm! Hmm! Hmm! Hmm!

Tpt. Hmm! Hmm! Hmm! Hmm! Hmm! Hmm!

Tbn. Hmm! Hmm! Hmm! Hmm! Hmm! Hmm!

Perc. I Shout: (Hand Clap) Huh! *sf sf p*

Perc. II *sf sf p*

Keys *sf sf p*

Vln. I *sf sf sf <sf sf <sf sf*

Vln. II *sf sf sf <sf sf <sf sf*

Vla. *sf sf sf <sf sf <sf sf*

Vc. *sf sf sf sf*

Cb. *sf f* *pizz.*

flatterz.. ord., senza vib.

Solo > *sf* *fp*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Keys

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *fp* *p* *f* *fpp* *f* *p* *sf* *fp* *pp* *pp* *ord.* *f* *mp* *sf* *f*

Solo

PLAY:

(TRIANGLE)

pizz.

arco senza vib.

ord.

(pizz.)

punta d'arco

arco senza vib.

ord.

ord., senza vib.

Fl. *sfp* *f* *ff*

Ob. *f* *sfp* *ff*

Cl. *sfp* *sfp* *ff*

B. Cl. *f* *sfp* *ff*

Bsn. *f* *sfp* *ff*

Hn. *sfp* *ff*

Tpt. *f* *ff*

Tbn. *sfp* *ff*

Perc. I Stomp Floor Hand Clap Shout: Huh!

Perc. II *f* with hands *mf* *f* Shout: Huh!

Keys Stomp Floor Hand Clap Shout: Huh!

Vln. I *f* *sfp* *ff* Stomp Floor

Vln. II *sfp* *ff* Stomp Floor

Vla. *f* *ff*

Vc. *sfp* *sfp* *ff*

Cb. *sfp* *ff*

ord, senza vib.

PLAY:

21

Fl. *sf* *f*

Ob. *fp*

Cl. *tr* *sfp* *f*

B. Cl. *f*

Bsn. *sfp* *f*

Hn. *f*

Tpt. *f* *f*

Tbn. *f* *Solo* *espress.*

Perc. I (Hand Clap)

Perc. II *3* *3* *3* *3*

Keys (Hand Clap)

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

This page of a musical score features the following instruments and parts:

- Fl.**: Flute, with dynamic markings *fp* and *f*.
- Ob.**: Oboe, with dynamic markings *fp* and *f*.
- Cl.**: Clarinet, with dynamic marking *f*.
- B. Cl.**: Bass Clarinet, with dynamic marking *f*.
- Bsn.**: Bassoon, with dynamic marking *f*.
- Hn.**: Horn, with dynamic markings *f* and *sf*.
- Tpt.**: Trumpet, with dynamic markings *f* and *sf*.
- Tbn.**: Trombone, with dynamic markings *sf* and *sf*, and the instruction "(end solo)".
- Perc. I** and **Perc. II**: Percussion, with rests.
- Keys**: Keyboard, with rests.
- Vln. I** and **Vln. II**: Violins I and II, with dynamic markings *p* and *mp cresc.*.
- Vla.**: Viola, with dynamic markings *p* and *mp cresc.*.
- Vc.**: Violoncello, with rests.
- Cb.**: Contrabass, with rests.

The score is divided into three measures. The first measure includes dynamic markings *fp* and *f*. The second measure includes *f* and *sf*. The third measure includes *f*, *sf*, and "(end solo)". A large "PERUSAL SCORE" watermark is visible across the score.

(short)

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* *sf* *p* Solo

Tpt. *ff*

Tbn. *ff*

Perc. I Hand Clap *ff* Stomp Floor

Perc. II Hand Clap *ff* Stomp Floor

Keys Hand Clap *ff* Stomp Floor

(short)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *sf* *ff* *sf*

Cb. *ff* *sf* *ff* *sf*

Fl. *senza vib.*
p

Ob.

Cl. *p*

B. Cl.

Bsn.

Hn. *molto espress.*

Tpt. *p*

Tbn. *p*

Perc. I

Perc. II

Keys

33 *8va*
senza vib.

Vln. I *p* *mp* *loco*

Vln. II *senza vib.* *p*

Vla. *senza vib.* *p* *mp*

Vc. *senza vib.* *p*

Cb.

(senza vib.)

Fl. *sfp*

Ob. Solo *p*

Cl. *p*

B. Cl. Solo *p*

Bsn. *poco*

Hn.

Tpt. HUM (transposing):
Hmm! _____ (inhale)

Tbn. HUM:
Hmm! _____ (inhale)

Perc. I

Perc. II

Keys

Vln. I *p* punta d'arco *grw* ord.

Vln. II HUM:
Hmm! _____ (inhale)

Vla. HUM:
Hmm! _____ (inhale)

Vc. *p*

Cb.

(senza vib.)

ord.

Fl. *p* *p* (feel in 5/8)

Ob. *p* (feel in 5/8)

Cl. *mf* (feel in 5/8) *sf*

B. Cl.

Bsn. *p* (feel in 5/8) *sf p* *sf*

HUM (transposing):

Hm. Hmm! (inhale)

Tpt. Hmm! (inhale)

Tbn. Hmm! (inhale)

TRIANGLE

Perc. I *p* *p*

Perc. II

Keys

HUM:

Vln. I Hmm! (inhale)

Vln. II Hmm! (inhale)

Vla. Hmm! (inhale)

Vc. *p* (feel in 5/8)

Cb. *pizz.* *p* (feel in 5/8)

Fl. *p* cresc.

Ob. *p* cresc.

Cl. *p* (feel in 5/8) *sf* *sf*

B. Cl. *p* (feel in 5/8) *p* cresc.

Bsn. *p* cresc.

Hn. *mf* cresc. Stomp Floor Hand Clap

Tpt. *mf* cresc. Stomp Floor Hand Clap

Tbn. *mf* cresc. Stomp Floor Hand Clap *

Perc. I *mf* cresc. Stomp Floor Hand Clap

Perc. II (with hands) *p* cresc. *grw*

Pno. (PIANO) *p* cresc.

Vln. I *p* PLAY: cresc.

Vln. II *p* PLAY: cresc.

Vla. *p* PLAY: cresc.

Vc. *p*

Cb. *p*

49

Solo

Fl. *ff* *p*

Ob. *ff*

Cl. To TENOR SAX.

B. Cl. *sf* *ff*

Bsn. *ff*

Hn. *f* Shout + Clap: Huh! *sf* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Tpt. *f* Shout + Clap: Huh! *sf* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Tbn. *f* Shout + Clap: Huh! *sf* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Perc. I *f* Shout + Clap: Huh! *sf* to SETUP 1 (Marimba)

Perc. II *ff*

Pno. *ff*

49

Vln. I *ff* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Vln. II *ff* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Vla. *ff* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Vc. *ff* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

Cb. *ff* HUM: Hmm!_ Hmm!_ Hmm! Hmm! Hmm!_

II. Six

Tempo ♩ = 162

Fl.

Ob.

Ten. Sax. TENOR SAX.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar. MARIMBA on resonators

ord. res. ord. res.

RH: Rute (upper staff) LH: mallets (ord.)

Perc. II SETUP 4 sticks

Pno.

Tempo ♩ = 162

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Fl.

Ob.

Ten. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(create false tones by fingering the octave below)

con sord.

(res.)

(rim)

p *mf* *p* *f*

p *mf* *p* *f*

sfp *f*

sfp *f*

61

67

Fl. *f*

Ob. Solo *f*

Ten. Sax. *f*

B. Cl. *p*

Bsn. *p*

Hn.

Tpt. *fp*

Tbn.

Mar.

Perc. II *f*

Pno.

67

Vln. I

Vln. II

Vla.

Vc. pizz. *f*

Cb. pizz. *f*

66 67 68 69 70 71 72

Fl. *fp*

Ob. *f*

Ten. Sax. *f*

B. Cl. *f*

Bsn. *f* arco

Hn.

Tpt.

Tbn. *fp* Solo *p* espress.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla. Solo *p* espress.

Vc. *f* arco

Cb. *sf sf sf sf sf sf*

Fl. *f* *fp*

Ob. *f* *fp*

Ten. Sax. *f* *fp*

B. Cl. *f* *fp*

Bsn. *f* *fp*

Hn. *p* *sf*

Tpt. (con sord.) *p* *sf* *f*

Tbn. *p* *sf* *f*

Mar.

Perc. II *sf* *sf* *sf*

Pno.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

arco

89

Fl. *sf* *f* *fp* *f*

Ob. *sf*

Ten. Sax. *sf* Solo *f*

B. Cl. *sf* *f* *fp* *f*

Bsn. *sf*

Hn. *sf* *mf* *p*

Tpt. *sf*

Tbn. *sf* *mf* *p*

Mar.

Perc. II

Pno.

89

Vln. I *ff* *f* *mp*

Vln. II *ff* *f* *mp*

Vla. *ff* *f* *mp* pizz. *f*

Vc. *ff* pizz. *f*

Cb. *f* *mp*

Fl. *sfp* *mp* *p*

Ob. *p*

Ten. Sax. Solo *f*

B. Cl. *sfp* *mp*

Bsn.

Hn. *sfp* *f*

Tpt. *sfp* *f*

Tbn.

Mar. Both hands: mallets *mf*
rim (sticks, both hands)

Perc. II *p*

Pno. Solo *f* *su-*
(PIANO)

Vln. I *f* *pizz.* *arco* *ff*

Vln. II *f* *pizz.* *arco* *ff*

Vla. *f* *pizz.* *arco* *ff*

Vc. *f* *(pizz.)*

Cb.

96 97 98 99 100 101 102 103

Fl.

Ob.

Ten. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p < *sf*

sfp — *sf*

ff

ff

ff

ff

f ⁴

on the string

on the string

on the string

arco
on the string

(8)

112

Fl. *f* ⁴

Ob. *p* — *f*

Ten. Sax.

B. Cl. *f* ⁴

Bsn.

Hn. Solo *ff*

Tpt.

Tbn. *p* < *f*

Mar.

Perc. II *f*

Pno.

112

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Ten. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

126

127

132

Fl.

Ob. Solo *f* *sf*

Ten. Sax.

B. Cl.

Bsn. *p*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mar. Both hands: mallets ord. *p*

Perc. II

Pno.

Detailed description: This block contains the musical notation for measures 132 through 139 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), Tenor Saxophone (Ten. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Maracas (Mar.). The Oboe part features a solo starting in measure 132, marked with a forte (*f*) dynamic, followed by a sforzando (*sf*) dynamic. The Bassoon part has a piano (*p*) dynamic at the end of the section. The Maracas part is also marked piano (*p*) and includes the instruction 'Both hands: mallets ord.'. The Flute, Tenor Saxophone, Bass Clarinet, Horn, Trumpet, Trombone, and Percussion II parts are mostly silent in this section, with some initial notes in measures 132-133.

132

Vln. I Solo accompanying the oboe; on the string (heavy) *f*

Vln. II *sf* on the string (heavy) *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This block contains the musical notation for measures 132 through 139 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has a solo starting in measure 132, marked 'Solo accompanying the oboe; on the string (heavy)' with a forte (*f*) dynamic. The Violin II part is marked *sf* and 'on the string (heavy)' with a forte (*f*) dynamic. The Viola, Violoncello, and Contrabass parts are marked with a forte (*f*) dynamic. The strings play a rhythmic accompaniment throughout the section.

Fl.

Ob.

Ten. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

p

p pizz.

p

p

p

PERUSAL SCORE

Fl.

Ob.

Ten. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

PERUSAL SCORE

senza vib.

sf

Ten. Sax.

B. Cl.

Bsn.

sf

Hn.

ord.

mf

(con sord.)

mf

Tpt.

sf

p ————— *sf*

Tbn.

Mar.

(rim clicks: hi-low)

f

Perc. II

Pno.

Vln. I

(ord.)

mf \triangle *sf*

p ————— *f*

Vln. II

(ord.)

mf \triangle *sf*

p ————— *f*

Vla.

(ord.)

mf \triangle *sf*

p ————— *f*

Vc.

arco

mf \triangle *sf*

p ————— *f*

Cb.

166

Fl.
Ob.
Ten. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Mar.
Perc. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
ff
ff
ff
ff
ff
f
f
ff
ff
ff
ff
ff
ff

PERUSAI SCORE

Fl. *senza vib.*

Ob. *sfpp* To ENG. HN.

Ten. Sax. *sf* To CLARINET

B. Cl. *sfpp*

Bsn. *sf*

Hn. *mp* *stopped* *sfpp*

Tpt.

Tbn. *f* *sf*

Mar. *sfpp* To SETUP 2 (Vibr.)

Perc. II *sf* To SETUP 3 (Glock.)

Pno. *sf* To CELESTA

Vln. I *sfpp* *senza vib.*

Vln. II *sfpp* *senza vib.*

Vla. *sfpp* *senza vib.*

Vc. *sfpp* *senza vib.*

Cb. *arco* *f* *sf*

III. Seven

Tempo ♩ = 80
(3 + 2 + 2)

Fl.

Eng. Hn. ENGLISH HORN

Cl. CLARINET

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vbph. VIBRAPHONE
(motor off)

Glock. SETUP 3

Cel. CELESTA

p

Tempo ♩ = 80
(3 + 2 + 2)

Vln. I

Vln. II

Vla. Solo
dolce e molto espress.

Vc.

Cb.

senza vib. vib.

pp

poco rall. . . 182 a tempo

Fl. (ord.) *pp*

Eng. Hn. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Vbph.

Glock. GLOCKENSPIEL *p*

Cel.

Vln. I *p* senza vib. *p*

Vln. II *p* senza vib. *p*

Vla. (continue solo) (molto espress.) pizz. *p*

Vc. arco *mp*

Cb. *p*

poco rall. . . 182 a tempo

molto rit. 187 a tempo

Fl. *p* *f* *mp*

Eng. Hn. *mp*

Cl. *mp*

B. Cl. *p* *mf*

Bsn. *p* *mf*

(ord.)

Hn. *pp* *mp*

Tpt. cup mute *pp* *sfp*

Tbn. cup mute *pp* *sfp*

Vbph. hard mallets bell-like *mp*

Glock.

Cel. *mf*

molto rit. 187 a tempo

Vln. I *pp* *p* *mf*

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

Vla. *f*

Vc. *p* *mf* *mp*

Cb. *p* *mf*

Fl. *sf sf sf*

Eng. Hn. *sf sf*

Cl. *sf sf sf*

B. Cl. *sf sf sf*

Bsn. *sf sf sf*

Hn. -

Tpt. *sf sf*

Tbn. *sf sf*

Vbph. *f*

Glock. *p (with the solo viola)*

Cel. *f p*

Vln. I *ord. mf sf*

Vln. II *ord. mf sf*

Vla. *senza vib. vib. sf*

Vc. -

Cb. -

Fl. *senza vib.* **(short)** *attacca...*

Eng. Hn. *Solo* *p* *mf* *pp*

Cl.

B. Cl.

Bsn.

Hn. *p* *mf* *pp* *(solo across the 'attacca')*

Tpt.

Tbn.

Vbph. *to SETUP 1 (Marimba)*

Glock. *to SETUP 4*

Cel. *To PIANO*

Vln. I *mf* *p* *mf* *pp* **(short)**

Vln. II *mf* *pp*

Vla. *mf* *pp* *senza vib.*

Vc. *Sul G* *mf* *pp* *senza vib.*

Cb. *mf* *p* *mf* *pp* *senza vib.* *attacca...*

Fl.

Eng. Hn.

Cl. *Solo*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar. MARIMBA

Perc. II SETUP 4

Pno. PIANO

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

tr

dolciss.

f sf

f sf

f

dolciss.

f sf

f

dolciss.

f sf

f sf

f

con sord. (straight)

f

con sord. (straight)

f sf

hard mallets

sf

(sticks)

sf

f

8va

dolciss.

dolciss.

f

ff

dolciss.

f

ff

dolciss.

f

ff

pizz.

f

ff

arco

dolciss.

f

pizz.

ff

f

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

215

Solo (heavy)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Fl. *f* *sf* senza vib. cresc.

Eng. Hn.

Cl. *sf* senza vib. cresc.

B. Cl.

Bsn. *f* *sf* *f*

Hn.

Tpt. *f* *mf*

Tbn. *mf*

Mar.

Perc. II

Pno. cresc.

Vln. I *sf* senza vib. cresc.

Vln. II *sf* senza vib. cresc.

Vla. *sf* senza vib. cresc.

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

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

229

FL. *ff* *mf* *dolce*

Eng. Hn. *ff* *mf* *dolce*

Cl. *ff* *mp* *dolce tr*

B. Cl. *f* *ff* *f* *dolce*

Bsn. *ff* *mp* *3*

Hn. *mf* *f*

Tpt. *mf*

Tbn. *mf*

Mar. *mf* *ff* *p*

Perc. II (rim clicks) (ord.) *p* *sf* (N.B. - if B.D. not reachable, low tom is OK)

Pno. L.H. *ff* *8va*

229

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *pizz.* *mf*

Vc. *ff*

Cb. *ff*

flz. ord. 237

Fl. *mp* *f* *sf*

Eng. Hn. *fp* *f* *sf*

Cl. *fp* *f* *sf* Solo *mp*

B. Cl. Solo *mp* *fp* *sf* Solo *mp*

Bsn. *fp* *ff* Solo *p*

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

237

Vln. I *mp* *sf* *loco*

Vln. II (Sul A) *mp* *sf*

Vla. arco *mp* *sf*

Vc. (pizz.) *mp* *sf*

Cb. *mp* (pizz.)

Fl. *f* *sf* flz.

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f* *fp* *f*

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

PERUSAL SCORE

245

Fl. *ord.* *f* *3* *3* *f* *f*

Eng. Hn.

Cl. *mp* *sf*

B. Cl. *mp* *sf*

Bsn. *p* *tr* *fp*

Hn.

Tpt.

Tbn. *mf* *mp*

Mar. *f* *f* *soft mallets*

Perc. II

Pno. *f*

Vln. I *f* *flautando* *f* *sf*

Vln. II *f* *flautando* *f* *sf*

Vla. *f* *(pizz.) sf*

Vc. *(pizz.) sf*

Cb. *(pizz.) sf*

244 245 246 247 248 249

Fl. *cresc.* *ff* *mf* *Soli*

Eng. Hn. *cresc.* *ff* *mf* *Soli*

Cl. *p* *cresc.* *ff* *mf*

B. Cl. *p* *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *f* *ff*

Mar. *mf* *ff*

Perc. II *p* *f*

Pno. *mf* *cresc.* L.H. *ff* *8va*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

dolce, espress.

Fl.

p

dolce, espress.

Eng. Hn.

p

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Perc. II

Pno.

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

Fl. *pp*

Eng. Hn. *p*

Cl. Solo dolce, espress. *p*

B. Cl.

Bsn. Solo dolce, espress. *p*

Hn. *pp*

Tpt. *pp*

Tbn.

Mar.

Perc. II

Pno.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb.

Fl. *senza vib.*

Eng. Hn. *p* *f* *sf* *ff* *sf* *sf*

Cl. *f* *sf* *ff* *sf* *ff*

B. Cl. *f* *sf* *ff* *sf* *ff*

Bsn. *f* *sf* *ff* *sf* *ff* *f*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *sfp* *f*

Mar. *hard mallets* *f* *ff* *f* *ff* *f* *ff*

Perc. II *sfp* *f* *sfp* *f* *sfp* *f*

Pno. *f*

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

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

Vla. *ff* *sf* *sf*

Vc. *ff* *sf* *sf*

Cb. *p* *ff*

Fl. *sf* *sf* *sf* *sf* *sf* *f*

Eng. Hn. *sf* *ff* *sf* *ff* *sf* *ff*

Cl. *sf* *ff* *sf* *ff* *sf* *ff*

B. Cl. *sf* *ff* *sf* *ff* *sf* *ff*

Bsn. *sf* *ff* *sf* *ff* *sf* *ff*

Hn. *f* *ff* *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff* *f* *ff*

Tbn. *f* *ff* *f* *ff* *f* *ff*

Mar. *f* *ff* *f* *ff* *f* *ff*

Perc. II *sfp* *f* *sfp* *f* *sfp* *f*

Pno. *sf* *ff* *sf* *ff* *sf* *ff*

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

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

Vla. *sf* *ff* *sf* *ff* *sf* *ff*

Vc. *sf* *ff* *sf* *ff* *sf* *ff*

Cb. *sf* *ff* *sf* *ff* *sf* *ff*

Fl. *f* *cresc.* *fff*

Eng. Hn. *f* *cresc.* *fff*

Cl. *fp* *cresc.* *fff*

B. Cl. *f* *cresc.* *fff*

Bsn. *f* *cresc.* *fff*

Hn. *f* *ff*

Tpt. *senza sord.* *f* *ff* *ossia:*

Tbn. *f* *ff*

Mar. *ff*

Perc. II *ff*

Pno. *ff* *15^{ma}*

Vln. I *cresc.* *fff* *8^{va}*

Vln. II *cresc.* *fff* *8^{va}*

Vla. *cresc.* *fff* *arco*

Vc. *cresc.* *fff* *arco*

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