

Paul POSTON

Chamber Symphony

for 15 players

Seltsam Editions

Instrumentation

Flute
Oboe
Clarinet in Bb
Bass Clarinet

Trumpet
Horn in F
Trombone

Percussion I:
Marimba, Vibraphone, Glockenspiel
Metal Wind Chimes

Percussion II:
Snare drum, hi-hat, bass drum,
suspended triangle, Large Tibetan Singing Bowl
4 tom-toms

Piano

Violin I
Violin II
Viola
Cello
Double Bass

Program Notes

Chamber Symphony comments on the way people disengage or lose focus on something only after a short time. For example, film directors typically edit their movies to change a certain shot every five to ten seconds. Similarly, my work is composed using several short ideas (usually lasting around a minute or less) that piece together a narrative.

Performance notes

PERCUSSION KEY:

Large Tibetan
Singing Bowl

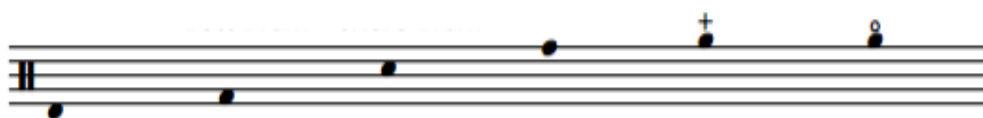
Bass Drum

Snare Drum

Triangle

Cymbal
(closed)

Cymbal
(open)



4 tom-toms



Chamber Symphony
for 15 players

♩ = 120 Spirited, with some swing.

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Horn in F

Trumpet in C

Trombone

Marimba

Percussion

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Fl. *mf* *f* *to piccolo*

Ob. *mf* *f*

Cl. (B $\flat$) *mf* *f*

B. Cl. *ff* *mf* *ff* *fp* *f*

Hn. *f* *fp* *f*

C Tpt. *p* *mf* *harmon mute* *mute off*

Tbn. *mf*

Mrb. *f* *mf* *vibraphone*

Perc. *f* *p* *mf*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

D.B. *p* *f* *pp* *arco*

Detailed description of the musical score: The score is for a full orchestra. Measures 17-20 are shown. The key signature has one flat (Bb). The time signature is 3/4. The Flute part starts with a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Oboe part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Clarinet (Bb) part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Bass Clarinet part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Horn part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The C Trumpet part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Trombone part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Maracas part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Percussion part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Violin I and II parts have a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Viola part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Violoncello part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19. The Double Bass part has a sixteenth-note triplet in measure 17, followed by a sixteenth-note sixteenth-note triplet in measure 18, and then a sixteenth-note sixteenth-note triplet in measure 19.

27

B. Cl. *mf* *fp* *f* *fp*

Perc.

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *mp*

D.B. *f*

pizz.



32

B. Cl. *f*

Hn. *p* *mf* marimba

Mrb. *mf*

Perc. *p*

Vln. I *arco sul pont.* *p* *f*

Vln. II *arco sul pont.* *p* *f*

D.B. *p* *f*

Fl. *p*

C Tpt. *mp* *distant, dolce.* *lyrical mute* *mute off*

Mrb.

Perc.

Pno.

Vln. I *mf* *dolce espress.*

D.B.



Picc. *cresc.*

Tbn. *pp*

Perc.

Vln. I

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

49 Picc. *mf* 3 6 3 3

Ob. *mf* *cresc.* 3 6 7

Cl. (B $\flat$) *mf* *cresc.* 3 6 3

B. Cl. *f* 3

Hn. 3

C Tpt.

Tbn. *mf* 3

Mrb. glockenspiel *mf* *cresc.*

Perc. *cresc.* 3

Vln. I 3 *cresc.* arco

Vln. II *mp* *cresc.*

Vla. arco *mp* *cresc.*

Vc.

D.B.

53

Picc. *f*

Ob. *f*

Cl. (B $\flat$) *f*

B. Cl. *f*

Hn. *f* arco

C Tpt. *f* arco

Tbn. *f* arco

Glk. *f*

Perc. *mf* *f*

Pno.

Vln. I *f* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

D.B. *ff* arco

54

55

56

Detailed description: This page of a musical score contains measures 53 through 56. The instrumentation includes Piccolo, Oboe, Clarinet in B-flat, Bass Clarinet, Horn, Trumpet in C, Trombone, Glockenspiel, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 53 and 54 are in 3/4 time, while measures 55 and 56 are in 2/4 time. The woodwinds and brass sections play melodic lines with various articulations and dynamics, including fortissimo (f) and fortissimo-fortissimo (ff). The strings play a rhythmic pattern in measures 55 and 56, marked arco and ff. The percussion section has a melodic line in measure 53, marked mf and f. The piano part is silent throughout.

to alto flute

57

Picc.

Ob.

Cl. (B $\flat$)

B. Cl.

mf

57

Hn.

C Tpt.

Tbn.

57

Mrb.

sfz

57

Perc.

mf

57

Pno.

sfz

57

Vln. I

p $\longrightarrow$ *ff*

p $\longrightarrow$ *ff*

Vln. II

p $\longrightarrow$ *ff*

p $\longrightarrow$ *ff*

Vla.

p $\longrightarrow$ *ff*

p $\longrightarrow$ *ff*

Vc.

p $\longrightarrow$ *ff*

p $\longrightarrow$ *ff*

D.B.

63

Fl. *p* *to piccolo*

Ob. *p*

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn. *p* *f*

Mrb. *marimba*

Perc.

Pno. *f* *ff* *f*

Vc. *pizz.* *f*

D.B. *pizz.* *f*

75

Picc. *f*

Ob. *f*

Cl. (B♭) *f*

B. Cl. *f*

Hn. *mf* *mf* *p* *mf* *p* *mf*

C Tpt. *p* *mf* *f* *mf*

Tbn. *p* *f* *p* *f*

Mrb. *f* glockenspiel

Perc. *f*

Pno. *f* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score contains measures 75 through 80. The instrumentation includes Piccolo, Oboe, Clarinet in B-flat, Bass Clarinet, Horn, Cor Anglais, Trombone, Mellophone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time and features a variety of musical notations including triplets, sixteenth-note runs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The percussion part includes a mellophone line with a 'glockenspiel' marking. The piano part features a prominent triplet in the right hand and a sustained bass line. The string section provides harmonic support with various melodic and rhythmic patterns.

to flute

81

Picc. *cresc.* *ff*

Ob.

Cl. (B $\flat$) *ff*

B. Cl.

Hn. *f*

C Tpt.

Tbn. *f*

Glk. *3*

Perc. *p* *f* *mf*

Pno.

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B.

[illegible]

97

Fl. *mf*

Cl. (B $\flat$) *fp* $\rightarrow$ *f*

B. Cl. *fp* $\rightarrow$ *f* *mf* $\rightarrow$ *f*

Hn. *f* *mf* $\rightarrow$ *f* *fp* $\rightarrow$ *f*

C Tpt.

Tbn. *fp* $\rightarrow$ *f* *mf* $\rightarrow$ *f* *mf* $\rightarrow$ *f*

Mrb.

Perc.

Pno. *f*

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

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

Vla. *pizz.*

Vc. *pizz.*

D.B. *arco* *p* $\rightarrow$ *f* $\rightarrow$ *pp* *p* $\rightarrow$ *f* $\rightarrow$ *pp*

106

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *mf* *p* *f*

arco sul pont.

arco

This musical score page contains measures 106 through 111. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bass Clarinet, Horn, Cornet in Treble, Trombone, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 106 and 107 feature a crescendo from *fp* to *mf* for the woodwinds and strings. Violins I and II have a dynamic shift from *p* to *f* in measure 107, with the instruction 'arco sul pont.' above them. Measures 108-111 continue the melodic and harmonic development with various dynamics and articulations.

112

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Mrb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *mf* *sfz* *ff* *f* *pizz.*

[illegible]

[illegible]

rit. 7 - 12"

139

Fl. *p*

Ob. *p*

Cl. (B $\flat$) *p*

B. Cl. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Mrb.

Perc. *mf* strike, let ring 7 - 12"
large tibetan singing bowl

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vc. *pizz.* *sfz*

D.B. *sfz*

11.

$\text{♩} = 40$ still, calm, serene.

146 $\text{♩} = 40$ still, calm, serene.

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

W. Ch. gentle rustle metal wind chimes with fingers. *pp*

Perc. strike Low Tibetan Ringing Bowl *p*

Vln. I *p* *mf* *p* poco vib.

Vln. II *p* *mf* *p* poco vib.

Vla. *p* *mf* *p* poco vib.

Vc. *p* *mf* *p* poco vib.

D.B. *p* *mf* *p* poco vib.

152

Picc. *p* *mf* *f*

Ob. *f*

Cl. (B $\flat$) *f*

B. Cl. *mf*

Hn. *p* *mf* *p* *mf*

C Tpt. *p* *mf* *p* *mf*

Tbn. *p* *mf*

W. Ch. *p* *mf*

Perc. *p* *mf*

Vln. I *mf* *p* *f* normal vib.

Vln. II *mf* *p* *f* normal vib.

Vla. *mf* *p* *f* normal vib.

Vc. *mf* *p* *f* normal vib.

D.B. *mf* *p* *f* normal vib.

160

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 160 through 163. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$)), and Bass Clarinet (B. Cl.). The brass section includes Horn (Hn.), Cornet in Treble (C Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 160: Flute is silent. Oboe plays a triplet of eighth notes (F $\sharp$, G, A) starting on the second beat, marked *f*. Clarinet in B-flat plays a half note (F $\sharp$), marked *p*. Bass Clarinet is silent. Horn is silent. Cornet in Treble plays a half note (F $\sharp$), marked *p*. Trombone is silent. Violin I and II play a half note (F $\sharp$), marked *mf*. Viola plays a half note (F $\sharp$), marked *mf*. Violoncello and Double Bass play a half note (F $\sharp$), marked *mf*.

Measure 161: Oboe continues the triplet. Clarinet in B-flat is silent. Bass Clarinet is silent. Horn is silent. Cornet in Treble is silent. Trombone is silent. Violin I and II continue the half note, marked *mf*. Viola continues the half note, marked *mf*. Violoncello and Double Bass continue the half note, marked *mf*.

Measure 162: Oboe continues the triplet. Clarinet in B-flat is silent. Bass Clarinet is silent. Horn is silent. Cornet in Treble is silent. Trombone is silent. Violin I and II continue the half note, marked *f*. Viola continues the half note, marked *f*. Violoncello and Double Bass continue the half note, marked *f*.

Measure 163: Oboe is silent. Flute enters with a half note (F $\sharp$), marked *mf*. Clarinet in B-flat plays a half note (F $\sharp$), marked *f*. Bass Clarinet is silent. Horn is silent. Cornet in Treble is silent. Trombone is silent. Violin I and II play a half note (F $\sharp$), marked *mf*. Viola plays a half note (F $\sharp$), marked *mf*. Violoncello and Double Bass play a half note (F $\sharp$), marked *mf*.

164

Picc. *f* *3* to alto flute

Cl. (B $\flat$)

Hn. *f* *3* *p* niente

C Tpt. *f* *3* *p* niente

Tbn. *f* *3* *p* niente

Pno. *espress.* *mf*

Vln. I *3* *pp*

Vln. II *3* *pp*

Vla. *3* *pp*

Vc. *3* *pp*

D.B. *3* *pp*

170

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Vib.

Perc.

Pno.

mf

p

sim ped.

174



172

B. Cl.

Hn.

C Tpt.

Tbn.

Vib.

Perc.

Pno.

p

f

mf

f

mf

pizz.

173

Fl.

Ob.

Cl. (B $\flat$)

marimba

Mrb.

Perc.

Pno.

mf

Rea.

174

Fl.

Ob.

Cl. (B $\flat$)

Mrb.

Perc.

Pno.

cresc.

f

mf

Rea.

[illegible]

to flute *accel.*

Fl. *176*

Ob. *3*

Cl. (B $\flat$) *3*

B. Cl.

Hn. *176*

C Tpt.

Tbn.

Mrb. *176*

Tom-Toms *176*

Pno. *176* *9* *3* *

Ve. *pizz.*

D.B. *f*

Detailed description of the musical score: The score is for a full orchestra. Measures 176-180 are shown. Measure 176: Flute, Oboe, and Clarinet (Bb) play a triplet of eighth notes. Bass Clarinet is silent. Horn, C Trumpet, and Trombone play a half note. Mellophone plays a half note. Tom-Toms are silent. Piano plays a half note. Violoncello and Double Bass are silent. Measure 177: Flute, Oboe, and Clarinet (Bb) play a half note. Bass Clarinet is silent. Horn, C Trumpet, and Trombone play a half note. Mellophone plays a half note. Tom-Toms are silent. Piano plays a half note. Violoncello and Double Bass are silent. Measure 178: Flute, Oboe, and Clarinet (Bb) play a half note. Bass Clarinet is silent. Horn, C Trumpet, and Trombone play a half note. Mellophone plays a half note. Tom-Toms are silent. Piano plays a half note. Violoncello and Double Bass are silent. Measure 179: Flute, Oboe, and Clarinet (Bb) play a half note. Bass Clarinet is silent. Horn, C Trumpet, and Trombone play a half note. Mellophone plays a half note. Tom-Toms are silent. Piano plays a half note. Violoncello and Double Bass are silent. Measure 180: Flute, Oboe, and Clarinet (Bb) play a half note. Bass Clarinet is silent. Horn, C Trumpet, and Trombone play a half note. Mellophone plays a half note. Tom-Toms are silent. Piano plays a half note. Violoncello and Double Bass are silent.

♩ = 92 with energy

[illegible]

[illegible]

[illegible]

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

Ob. *mf* *f* *mf* *f*

Cl. (B $\flat$) *mf* *f*

B. Cl. *mf* *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Mrb.

W. Bl. *f*

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc.

D.B.

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998

999

1000

200

Fl. *f* *mf* *f*

Ob. *mf* *f*

Cl. (B $\flat$)

B. Cl. *f* *mf* *f* *mf* *f*

Hn. *mf* *f*

C Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf* *f*

Mrb.

Perc.

Pno.

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

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

Vla. *f* *mf* *f*

Vc. *f* *mf* *f* *arco*

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

210

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

210

Vln. I

Vln. II

Vla.

Vc.

216

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

221

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

♩ = 40 still, calm, serene.

225

B. Cl. *pp*

Mrb. *pp* gentle rustle metal wind chimes with fingers.

Perc. *p*

Vln. I *poco vib.* *pp* *mf* *pp*

Vln. II *poco vib.* *pp* *mf* *pp*

Vla. *pizz.* *pp* *mf* *pp*

Vc. *poco vib.* *pp* *mf* *pp*

D.B. *poco vib.* *pp* *mf* *pp*

229

Fl. *mf*

Ob. *mf*

Cl. (B♭) *mf*

W. Ch. *pp*

Perc. *p*

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

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

Vla. *p* *pp* *mf* *pp*

Vc. *p* *pp* *mf* *pp* *p*

D.B. *p* *pp* *mf* *pp* *p* *mf*

III.

$\text{♩} = 120$ Whimsical, Lighthearted

Ob. ²⁴³ *p*

Cl. (B $\flat$) *mf*

B. Cl.

Mrb. ²⁴³ *p*

Perc. ²⁴³ *mf*

Vln. I ²⁴³ *mf* pizz.

Vln. II *f* pizz. *mf*

Vla. *f* pizz. arco *pp*

Vc. *f* pizz. arco *pp*

D.B. *f* pizz.

249

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

mf

f

harmon mute

mute off

mf

sfz

mf

mf

mf

arco

arco

Detailed description of the musical score: The score is for a full orchestra. Measures 249-253 are shown. The key signature is two sharps (F# and C#). The time signature is 4/4. The parts are: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (B $\flat$)), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Mellophone (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). In measure 249, the Flute, Oboe, and Clarinet in Bb have a *sfz* dynamic. The Bass Clarinet has a *mf* dynamic. The Horn has a *mf* dynamic. The Trumpet in C has a *mf* dynamic. The Trombone has a *mf* dynamic. The Mellophone has a *sfz* dynamic. The Percussion has a *mf* dynamic. The Piano has a *sfz* dynamic. In measure 250, the Flute, Oboe, and Clarinet in Bb have a *mf* dynamic. The Bass Clarinet has a *mf* dynamic. The Horn has a *mf* dynamic. The Trumpet in C has a *mf* dynamic. The Trombone has a *mf* dynamic. The Mellophone has a *sfz* dynamic. The Percussion has a *mf* dynamic. The Piano has a *sfz* dynamic. In measure 251, the Flute, Oboe, and Clarinet in Bb have a *mf* dynamic. The Bass Clarinet has a *mf* dynamic. The Horn has a *mf* dynamic. The Trumpet in C has a *mf* dynamic. The Trombone has a *mf* dynamic. The Mellophone has a *sfz* dynamic. The Percussion has a *mf* dynamic. The Piano has a *sfz* dynamic. In measure 252, the Flute, Oboe, and Clarinet in Bb have a *mf* dynamic. The Bass Clarinet has a *mf* dynamic. The Horn has a *mf* dynamic. The Trumpet in C has a *mf* dynamic. The Trombone has a *mf* dynamic. The Mellophone has a *sfz* dynamic. The Percussion has a *mf* dynamic. The Piano has a *sfz* dynamic. In measure 253, the Flute, Oboe, and Clarinet in Bb have a *mf* dynamic. The Bass Clarinet has a *mf* dynamic. The Horn has a *mf* dynamic. The Trumpet in C has a *mf* dynamic. The Trombone has a *mf* dynamic. The Mellophone has a *sfz* dynamic. The Percussion has a *mf* dynamic. The Piano has a *sfz* dynamic.

254

Fl. *f* *p* *mf* *f* *p*

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

Cl. (B $\flat$) *f* *p* *mf* *f* *p*

B. Cl.

Hn. *f* *p* *mf* *f* flutter

C Tpt. *f* *p* *mf* *f*

Tbn. *f* *p* *mf* *f* *mf*

Mrb. *f* *mf*

Perc. *f*

Pno. *f*

Vln. I *f*

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

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

Vc. *f* *p* *f* *p* pizz.

D.B. pizz.

259

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Tbn.

Mrb.

Tom-Toms

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

harmon mute stem 1/2 out

p

vibraphone

p

ped. on

4 toms-toms

p

p

arco

arco

arco

arco

p

[illegible]

276 to flute

Picc. *f* *f* *f*

Ob. *f* *f* *mf* *f*

Cl. (B $\flat$) *f* *f*

B. Cl. *f* *mf* *f*

Hn. *f* *p* *f*

C Tpt. *f* *mf* *f*

Tbn. *f* *p* *f*

Mrb.

Perc. *f* *mf* *f*

Pno. *p*

Vln. I *p*

Vln. II *< f* *p*

Vla. *p*

Vc. *p*

D.B. *p*

283

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

283

Hn.

C Tpt.

Tbn.

283

Mrb.

vibraphone

283

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

f

pizz.

289

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

D.B.

mf

mf

mf

p

mf

p

p

f

mf

f

pizz.

f

296

Fl. *mf*

Ob.

Cl. (B $\flat$) *mf*

B. Cl.

Hn. *f*

C Tpt. *f*

Tbn. *f*

Mrb. *f* marimba

Perc. *< f* *mf* *f*

Pno. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *f*

D.B. *pizz.* *f*

arco

arco

arco

arco

arco

[illegible]

308

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Hn.

C Tpt.

Tbn.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

mf

328

Fl. *mf* *f*

Ob. *mf* *f*

Cl. (B $\flat$) *f*

B. Cl. *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *f* *p*

Pno. *mf*

334

Fl. *f*

Ob. *f*

Cl. (B $\flat$) *f* *p* *mf* *f*

B. Cl. *p* *f* *p*

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

C Tpt. *mf* *f*

Tbn. *p* *f*

Perc. *f*

Pno. *mf* *f*

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

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

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

Vc. *p* *f* *p* *f* *mp* *f*

D.B. *p* *f* *p* *f* *p* *f*

340

Picc. *f*

Ob. *f*

Cl. (B $\flat$) *mf* *f* *mf* *f*

B. Cl. *f* *p* *f*

340

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

C Tpt. *f* *mf* *f*

Tbn. *p* *f* *p* *f*

340

Pno. *f*

340

Vln. I *f* *p*

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

Vla. *mf* *f*

Vc. *p* *f*

D.B. *p* *f*

347

Pno. *rit.*

367

Fl.

Ob.

Cl. (B $\flat$)

B. Cl.

Perc.

367

Vln. I

Vln. II

Vla.

Vc.

D.B.

367

368

369

370

p

f