

*Myst o' Foryst
a Spryng Nyte*



*5-Part Symphonic Poem
based on Ventrosian Mythology*

Acerylio Rocendron Chen

Instrumentation:

Woodwind Choir




- 1 Piccolo Flute, doubled on C-Flute
- 1 Alto Flute, doubled on optional Bass Flute
- 1 Oboe
- 1 Cor Anglais
- 1 E \flat -Clarinet, doubled on B \flat -Clarinet
- 1 A-Clarinet, doubled on Bass Clarinet
- 2 Bassoons, second of which is doubled on Contrabassoon



Brass Choir

- 2 F-Horns
- 1 C-Trumpet
- 1 Trombone
- 1 Tuba

Percussion Ensemble - Timpani and 3 Percussionists; I and II share in the role of doubling on 2 Triangles: Small (5-6"), Large (9-12")

Four-set Timpani (32", 29", 26", 23")

Percussionist I: Arco Vibraphone (two Violoncontrabbasso bows), tripled on Cymbals (Mallets: Metal , Rubber  and Clothed , Wind Machine and Triangles

Percussionist II: Tubular Bells (Mallets: Ordinary , Metal  and Clothed , Wind Chimes, Glockenspiel and Triangles

Percussionist III: Bass Drum

Accompaniment Ensemble

- 1 Harp
- 1 Piano, doubled on Celesta

String Orchestra**

- Violin I, 3-part divisi***
- Violin II, 3-part divisi***
- Viola (with 1 Soloist, on scordatura: C-String returned down a minor-second to B $_2$.)
- Violoncello
- Violoncontrabbasso (with 1 Soloist)
- Optional* Violononottobasso

* Extremely rare instrument

Substitution of solo passage is provided for Contrabassoon.

** Number of sectional strings is contingent upon the number of Violists; the following standard String Orchestra sizes, which range is preferred for this Tone Poem, would be the result of their available number.

	Violin I's	Violin II's	Violoncelli	Violoncontrabassi
6-7 Viole	10 (9)	8 (9)	4	3-4
8-9 Viole	12	10	6	4-5
10-11 Viole	14 (12)	12	8	6-7
12-13 Viole	16 (15)	14 (15)	10	8-9

The recommended numbers stated here are *not* set in stone. On a general note, it is recommended that Violoncontrabassists do not *fall below* their specified numbers; and that number of Violinists and Violoncellists do not *exceed* their specified numbers; if these can possibly be avoided.

In other note, if ever the option is available, orchestra may lend one Violin I's over to Violin II section to achieve equal numbers between both Violin sections; as recommended above by the parenthesized numbers.

*** Violin I and II are both 3-part-divided in some passages; and 3-part divided among *all* combined Violins. In the latter situation, "*divisi a 1/3*" will appear in the score, which will command one-third of Violin I to play the lower division; and command one-third of Violin II to play the upper division. In these situations, those one-third players are those who occupy the upper/back seats of their string section. (This assumes that Violin I and II are seated adjacent to each other, rather than at opposite ends of the orchestra; as prevalent in European orchestral traditions.)

Extended techniques found within piece:

- 1) *Harmonic Pizzicato* on Strings
- 2) *Sub-Harmonics* on Strings (Optional)
- 3) *Arco Vibraphone* (use of two Violoncontrabbasso bows)
- 4) *Arco-Verticale* on Cymbals (use of one Violoncotrabbasso bow)
- 5) *Soundboard Knocking* and *Finger-Tapping* on String body
- 6) *Pitchless Pizzicato* on Strings (to also be performed in concert with #7 in certain passages)
- 7) *Finger-snapping and Clapping* (body percussion unrelated to instrument)
- 8) *Harmonics* on Harp (Notation in score is written pitch; not sounding. Sounding notation would be a parenthesized smaller notehead.)
- 9) *Airsound* ("*Suono dell'Aria*") on Woodwinds

Performance notes:

- 1) Dynamics within score is written dynamics; not sounding. (Pizzicato harmonics are commanded at *ff* playing power, though the resulting volume may be a mild *mf* or *mp*.)
- 2) Striking Large Triangle would be notated with stems down; Small Triangle with stems up.
- 3) Score does not fully follow standard notation practices. Namely, many areas of full measure rest use not the standard whole-note rest centered at the measure but, rather, an assortment of rests that would make up the beats of a measure. For example, 5/4 measures will deploy a dotted-half-note rest followed by a half-note rest (or vice versa). Also, some measures will contain rests made up of the exact beat as a solo performing fermatas. This convention was used in an effort to make my music of irregular (and abstract!) rhythmic pattern easier to follow.
- 4) Percussionist 2, who doubles on Vibraphone and Suspended Cymbals, at least a few moments would be required to hold both mallet and arco in one hand; as both instruments may follow closely one after the other in such moments. Simply hold the mallet behind the bow, and twist the hand (holding both bow and mallet) 90 or more degrees in order to use the mallet on Cymbals.
- 5) On Vibraphone and Cymbals, bows of Violoncontrabbasso would be much preferred.

Myst o' Foryst a Spryng Nyte

(Symphonic Poem no. 1 for Chamber Orchestra)

Acerylio Rocendron Chen
(b. 1988)

Andantino, dance-like
♩ = 96
liberamente dal direttore

Piú lentamente
♩ = 80

The score is for a Chamber Orchestra and includes the following parts:

- Piccolo (dbl. C-Flute)
- Alto Flute (dbl. opt. Bass Flute)
- Oboe
- Cor Anglais
- E \flat -CLARINET solo (dbl. B \flat -Clarinet)
- A-Clarinet (dbl. Bass Clarinet)
- Bassoon I, II (Bassoon II dbl. Contrabassoon)
- F-Horn I, II
- C-Trumpet
- Trombone
- Tuba
- Timpani
- Pct. 1: Suspended Cymbals (dbl. Wind Machine), Vibraphone
- Pct. 2: Tubular Bells (dbl. Glockenspiel)
- Pct. 3: Bass Drum
- Harp
- Piano (dbl. Celesta)
- 5-String Violoncontrabbasso Solo**
- Viola Solo*
- Violin I, divisi a 2/3 (gli altri)
- Violin I+II, divisi a 1/3
- Violin II, divisi a 2/3 (gli altri)
- Viola
- Violoncello
- Violoncontrabbasso (E-Valve closed)
- optional Violononottobasso

The score features various musical notations including dynamics (pp, mf, p, mp, solo), articulation (accents, slurs), and performance instructions (E-Valve closed, non solo, divisi). It includes a key signature change from one flat to two flats and a time signature change from 4/4 to 3/4.

*Scordatura: Individual part score for the Solo Violist will provide a written-pitch and sounding-pitch staff.
All Viola C-String written pitches will be notated a half-step higher than intended sounding pitches.

** If 5-String Violoncontrabbasso is not available, one with C-Extension is sufficient.

Picc.

A. Fl.

Ob.

E. Hn.

E♭ Cl.

Bs. Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | Glckn.

Pct. 3 | B. Dr.

Hp.

Pno.

DB Solo

Vla Solo

I, 2/3 (altri)

I+II, 1/3

II, 2/3 (altri)

Vla.

Vc.

D.B.

Viola fades out, as Bassoon fades in; for "transformational" effect.

pp *mf* *pp*

mf *pp*

mp

f *ff* *p*

Bass Clarinet switches back to A-Clarinet.

Contrabassoon switches back to Bassoon II.

Start as Glockenspiel

f RH *8vb* *Scd.* *

Viola fades out, as Bassoon fades in; for "transformational" effect.

mf *n* *mf*

pp *mp* *mf*

con tutti *p* *mf*

con tutti *p* *mf* *mp*

divisi degli altri: upper *p* *mf*

lower *p* *mf*

div. a1/3 di Vln. I Voice-crossed *p* *mf*

di Vln. II *p* *mf*

divisi degli altri: upper *p* *mf*

lower *p* *mf*

p *mf* *mp*

p *mf*

p *mf*

p *mf*

(+ Opt. Violononottobasso, doubling Violoncontrabbasso part; until further notated)

The score is for a piece titled "Myst o' Foryst a Spryng Nyte". It is written in 3/4 time and consists of 14 measures. The instrumentation includes:

- Picc. (Piccolo)
- A. Fl. (Alto Flute)
- Ob. (Oboe)
- E. Hn. (English Horn)
- E♭ Cl. (E-flat Clarinet)
- A Cl. (Alto Clarinet)
- Bsn. I, II (Bassoon I and II)
- Hn. I, II (Horn I and II)
- C Tpt. (Cornet Trumpet)
- Tbn. (Trombone)
- Tuba
- Timp. (Timpani)
- Pct. 1 | Susp. Cym. (Percussion 1: Suspended Cymbal)
- Pct. 2 | Glckn. (Percussion 2: Glockenspiel)
- Pct. 3 | B. Dr. (Percussion 3: Bass Drum)
- Hp. (Harp)
- Pno. (Piano)
- I, 2/3 (altri) (Violin I, 2, and 3)
- I+II, 1/3 (Violin I and II, 1, 2, and 3)
- II, 2/3 (altri) (Violin II, 2, and 3)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Key musical features include:

- Measures 14-17: Piccolo, Alto Flute, and Oboe play a melodic line with dynamics ranging from *f* to *ff*. The Oboe part includes a *8va* marking.
- Measures 14-17: Harp and Piano play accompaniment. The Piano part features triplets and dynamic markings such as *n*, *p*, and *pp*. There are *Ado.* (Ad libitum) markings in measures 14 and 17.
- Measures 14-17: String sections (Violins I, II, Violin III, Viola, Cello, and Double Bass) play accompaniment with various dynamics including *p*, *pp*, *mp*, and *mf*. The Double Bass part includes the instruction "All Valves open".

* Oboe may substitute in place of Alto Flute; per conductor's discretion

Myst o' Foryst a Spryng Nyte

rit. accel. a tempo

24

Fl.

A. Fl. *senza vibrato* *mp* *mf* *n*

Ob.

E. Hn.

B \flat Cl.

A Cl. A-Clarinet switches to Bass Clarinet.

Bsn. I, II Bassoon II switches to Contrabassoon.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. Vib. *arco*

Pct. 2 | Glckn.

Pct. 3 | B. Dr.

Hp. *pp* *p* *f*

Pno. *pp* *mp* *p* *arco* *sc.* *** *Piano switches to Celesta.*

DB Solo

Vla Solo *f* *(ff)* *f* *less. mf* *mf* *p*

I, 2/3 (altri)

I+II, 1/3

II, 2/3 (altri)

Vla. *pp* *mf* *div.* *p* *n* *Harmonic Pizz. unis. III mp*

Vc. *pp* *mf* *Place bow down.* *Harmonic Pizz. III mp*

D.B. *mf* *pp* *mf* *I* *Harmonic Pizz.*

(Opt. Violononottobasso tacets.)

C "Abundance of Togune Healing Spores"
Moderato, tranquillo ♩ = 100

Myst o' Foryst a Spryng Nyte

The score is for a 7/4 time piece in D major. It features a variety of instruments including Clarinets, Percussion, Harp, Celesta, Violins, Viola, Violoncello, Double Bass, and Vibraphone. The score is divided into two systems, with the first system starting at measure 29 and the second at measure 33. The first system includes parts for B♭ Clarinet, Bass Clarinet, Percussion 1 (Suspension Cymbal and Gluckenspiel), Percussion 2 (Gluckenspiel), Harp, Celesta, Violin I and II, Viola, Violoncello, and Double Bass. The second system includes parts for B♭ Clarinet, Bass Clarinet, Percussion 1 (Suspension Cymbal and Vibraphone), Percussion 2 (Gluckenspiel), Harp, Celesta, Violin I and II, Viola, Violoncello, and Double Bass. The score contains numerous performance instructions such as dynamics (p, mp, f, ff, pp, mf), articulation (accents, slurs), and specific techniques like 'Harmonic Pizz.', 'Sul III', 'Sul II', 'Sul I', 'ord. pizz.', 'arco', and 'tacet'. There are also fingering and bowing indications like '2+3', '3+2', 'div.', 'unis.', and '1/2 div.'. The piece concludes with a 'tacet' marking for Percussion 1.

* If, as a section, any Violoncontrabbasso Harmonic Pizz., especially *Artificial* Harmonic Pizz., does not produce carrying power, revert to ordinary pizz. and play intended-sounding pitch instead. In this situation, play at *mf* dynamic, rather than *f*. Alternatively, the Principal Violoncontrabbasso performer may assign individual pitches to his/her sectional performers, should it help the flow of the Harmonic Pizz. line.

37

B♭ Cl. *mp*

Bs. Cl. *p*

Pct. 1 | Vib. *p*

Pct. 2 | Glckn. *p*

Hp. solo ord. end solo

Cel. end solo solo

I unis. *p* *pp* *p* *pp*

II *p* *pp* *p*

Vla. *ff* I

Vc. div. pizz. arco

D.B. *f* *ff*

41

B♭ Cl. *p* *poco accel.* *poco rit.* *a tempo* solo

Bs. Cl. *mp*

Pct. 1 | Vib. *p*

Pct. 2 | Glckn. *p*

Hp. *p*

Cel. end solo *p*

I unis. *mp* *pp* *mp* *pp*

II non div., double-stop *pp* *p* *pp* *p* III

Vla. *f* II III

Vc. unis. *p*

D.B. *f* *mf* Pick up bow.

45

B \flat Cl.

Bs. Cl. *solo*

Pct. 1 | Vib.

Hp.

Cel.

I

II

Vla. *div. arco* *mp* *p* *mp* *p*

Vc.

D.B. *arco* *p*

49

B \flat Cl. *rall.* *end solo* *poco accel.* B \flat switches to E \flat Clarinet.

Bs. Cl. *f* *5*

Pct. 1 | Vib. *mf* *n*

Pct. 2 | Glckn. *mp* *p* *mp*

Hp.

Cel. *(non solo)* *mp* *p* *mp*

I, 2/3 (altri) *gli altri* *n* *p* *n* *p* *n* *p*

I+II, 1/3 *1/3* *n* *p* *n* *p* *n* *p*

II, 2/3 (altri) *gli altri* *n* *p* *n* *p* *n* *p*

Vla. *unis.* *f*

Vc. *arco* *p*

D.B. *p* *f*

"Dance of the Dimmynnune Giants"

Dance-like (♩ = 66)

(♩ = ♩)

(♩ = ♩)

Fl. *p* *pp* *pp*

A. Fl. *mp* *mp* *mp*

Ob. *mf* *mf*

E. Hn. *mf* *mf*

Es. Cl. *mf*

A. Cl.

Bsn. I *f*

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Vib. *arco*

Trgl.

Pct. 2 | Glckn.

Pct. 3 | B. Dr.

Hp.

Cel. *f*

I

II *tutti pizz.* *p*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

D.B. *arco* *mf* *mf*

E

Fl. *p* *pp* *pp*

A. Fl. *mp* *mp* *mp* *p*

Ob. *pp* *pp*

E. Hn. *p* *p*

E♭ Cl. *p* *p*

A Cl. *p* *p*

Bsn. I *f* *f* *mp*

Cntr. Bn. *f* *mp* *f* *mp*

Hn. I, II *mf*

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | Glckn.

Pct. 3 | B. Dr.

Hp. *p*

Cel. *f* *p*

I *p* *p*

II *p* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

D.B. *f* *f*

F

C-Flute switches back to Piccolo.

PICCOLO

Picc. *p*
 A. Fl. *mf*
 Ob. *mp*
 E. Hn. *mp*
 Eb Cl. *p*
 A Cl. *f* solo *mp* end solo
 Bsn. I *mp* end solo
 Cntr. Bn. *mp*
 Hn. I, II *mp*
 C Tpt.
 Tbn.
 Tuba
 Timp.
 Pct. 1 | Susp. Cym.
 Pct. 2 | Glckn.
 Pct. 3 | B. Dr. *mp*
 Hp. *mp*
 Cel. *mp*
 Vla Solo *mp* *f*
 I *mf* *f*
 II *mf* *f*
 Vla. *mp* *f*
 Vc. *mp* *f*
 D.B. *mp* *f*

G

Piccolo switches to C-Flute.

Fl. *solo* *f (ff)* 2 *end solo*

A. Fl. *f (ff)* 2

Ob.

E. Hn.

E♭ Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Trgl.

Pct. 2 | T.B. Glockenspiel switches to Tubular Bells.

Pct. 3 | B. Dr.

Hp. *p* *arco*

Cel. *sub. pp* Celest' switches back to Piano. (c.a. 8 seconds)

Vla Solo *arco subito p* *pizz.* *arco* *pizz.*

I *1/2 div. arco* *small tremoli* *n* *pp* *n* *small tremoli* *pp* *n*

II *arco* *small tremoli* *n* *pizz.* *p* *arco non div.* *small tremoli* *n* *pizz.* *p*

Vla. *arco subito p* *pizz.* *arco* *div.* *pizz.*

Vc.

D.B. All Valves open

76 *(♩ = ♩)* C-FLUTE

Fl. *mp*

A. Fl. *f*

Ob. *mp*

E. Hn. *mp* *pp* *mp* *end solo*

E♭ Cl. *mp*

A Cl. *mp*

Bsn. I *pp* *f* *end solo*

Cntr. Bn. *pp* *f* *end solo*

Hn. I, II *mp*

C Tpt. *δ_{vb}*

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Trgl. *p*

Pct. 2 | T.B.

Pct. 3 | B. Dr.

Hp. *2*

Pno.

DB Solo *arco*

Vla Solo *solo arco* *n* *3* *p*

I *arco pp* *p pizz.* *arco* *pizz.*

II *arco pp* *p pizz.* *arco* *pizz.*

Vla. *unis. pizz.* *pp* *3*

Vc. *arco* *p*

D.B. *p* *D-Valve closed*

H Alto Piano Trio: "Little Dimmynnune, Too Small a Giant, Too Large a Dwarf"

Pno.

DB Solo

Vla Solo



Pno.

DB Solo

Vla Solo



Pno.

DB Solo

Vla Solo

Viola and Violoncontrabbasso sections immediately return.

Tutti Orchestra

a tempo

Fl. *f*

A. Fl. *f*

Ob. *f*

E. Hn. *f*

Es Cl. *f*

A Cl. *f*

Bsn. I *f*

Cntr. Bn. *f*

Hn. I, II *f* Horn II Horn I

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Pct. 1 | Susp. Cym. *ff* rim main dome etc.

Pct. 2 | W. Ch. *f* T.B. *f*

Pct. 3 | B. Dr. *f*

Hp. *f*

Pno. *f*

Vla Solo *f*

I, 2/3 (altri) *f*

I+II, 1/3 *f*

II, 2/3 (altri) *f*

Vla. *f*

Vc. *f*

D.B. *f*

106

Fl.

A. Fl.

Ob.

E. Hn.

E♭ Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

8^{vb}

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | W. Ch. T.B.

Pct. 3 | B. Dr.

Hp.

Pno.

Vla Solo

I, 2/3 (altri)

I+II, 1/3

II, 2/3 (altri)

Vla.

Vc.

D.B.

ff

ff

110 C-Flute switches back to Piccolo.

Fl.

A. Fl.

Ob. solo end solo

E. Hn. solo end solo

E♭ Cl. duo *f*

A Cl. duo *f*

Bsn. I

Cntr. Bn.

Hn. I, II Horn I

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. main dome main dome main dome main dome *f*

Pct. 2 | T.B.

Pct. 3 | B. Dr.

Hp.

Pno. *less mf*

Vla Solo *mf f less mf*

I, 2/3 (altri) *less mf non div.*

I+II, 1/3 *less mf non div.*

II, 2/3 (altri) *less mf non div.*

Vla. *less mf*

Vc. *mf f less mf*

D.B. *mf f less mf*

poco rall.

116

Picc. PICCOLO $\#$ tr

A. Fl.

Ob.

E. Hn.

Es Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. *main* *dome*

Trgl.

Pct. 2 | W. Ch. T.B.

Pct. 3 | B. Dr.

Hp.

Pno.

I, 2/3 (altri) *less mp*

I+II, 1/3 *non div.* *less mp*

II, 2/3 (altri) *less mp*

Vla.

Vc.

D.B. *less mf*

f *ff* *p* *mf* *ff* *fp* *pp* *f* *ff* *less mf* *mp* *f* *fp* *ff*

122 Picc.

A. Fl.

Ob.

E. Hn.

Es Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | W. Ch. T.B.

Pct. 3 | B. Dr.

Hp.

Pno.

Vla Solo

I, 2/3 (altri)

I+II, 1/3

II, 2/3 (altri)

Vla.

Vc.

D.B.

This page of a musical score contains 23 staves for various instruments. The score is in 4/4 time and marked 'Più lentamente' with a tempo of 56 beats per minute. The key signature has two sharps (F# and C#). The score begins at measure 122. The instruments listed are Piccolo, Alto Flute, Oboe, English Horn, E-flat Clarinet, A Clarinet, Bassoon I, Contrabassoon, Horn I and II, Cornet, Trombone, Tuba, Timpani, Percussion 1 (Suspension Cymbal), Percussion 2 (Wood Chime and Tom Tom), Percussion 3 (Bass Drum), Harp, Piano, Viola Solo, Violins I, 2, and 3 (altri), Violins I and II, 1/3, Violins II, 2, and 3 (altri), Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (f, mf, ff), articulation (accents, slurs), and performance instructions like 'descant' and 'Horn I'/'Horn II'.

127

Picc.

A. Fl.

Ob.

E. Hn.

E♭ Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | T.B.

Pct. 3 | B. Dr.

Hp.

Pno.

Vla Soló

I

II

Vla.

Vc.

D.B.

end descant

Viola fades out, as Bassoon fades in; for "transformational" effect.

n

f

non div.

ff

p

unis.

3

2

2

2

non div.

1/2 div.

non div.

1/2 div.

non div.

non div.

Picc. *sub. p*

A. Fl. *sub. mf* *mp* *mf*

Ob. *sub. p*

E. Hn. *sub. p*

E♭ Cl. *sub. p*

A Cl. *sub. p*

Bsn. I *sub. mp*

Cntr. Bn. *sub. mp*

Hn. I, II *sub. mp*

C Tpt. *sub. p*

Tbn. *sub. p*

Tuba *sub. p*

Timp. *sub. p*

Pct. 1 | Susp. Cym. *sub. p* rim main dome

Pct. 2 | T.B. *sub. mp*

Pct. 3 | B. Dr. *mp*

Harp *mp*

Pno. *sub. p*

DB Solo

Vla Solo

I, 2/3 (altri) *sub. p* divisi degli altri: gli altri *ff*

I+II, 1/3 *sub. p* div. a1/3 a1/3

II, 2/3 (altri) *sub. p* divisi degli altri: gli altri

Vla. *sub. p*

Vc. *sub. p*

D.B. *sub. mp*

Pno. *f*

DB Solo *ff*

Vla Solo *ff*

II III IV III IV III

3 3 3 3 3

147

Picc. *sub. mp*

A. Fl. *sub. p*

Ob. *sub. pp*

E. Hn. *sub. pp*

E♭ Cl. *sub. pp*

A Cl. *sub. p*

Bsn. I *sub. p*

Cntr. Bn. *sub. p*

Hn. I, II *sub. p*

C Tpt. *sub. pp*

Tbn. *sub. p*

Tuba *sub. p*

Timp. *sub. p*

Pct. 1 | Susp. Cym. *dome* *rim* *sub. mp*

Trgl. *sub. mp*

Pct. 2 | T.B. *p*

Pct. 3 | B. Dr. *p*

Hp. *sub. p*

Pno. *sub. p* *senza ritmo** *decrecendo through repeat*

DB Solo *Harm. Pizz.* *arco* *liberamente (dal Contrabbassista)* *ff* *second time: poco decrescendo al mezzo-forte*

Vla Solo *decrecendo through repeat, al niente*

I, 2/3 (altri) *sub. p* *senza ritmo* pizz.* *mf* ****

I+II, 1/3 *sub. p* *decrecendo through repeat, al niente*

II, 2/3 (altri) *sub. p* *decrecendo through repeat, al niente*

Vla. *end soli* *sub. p* *decrecendo through repeat, al niente*

Vc. *sub. pp* *decrecendo through repeat, al niente*

D.B. *sub. mp* *decrecendo through repeat, al niente*

III

* Play passage without a sense of rhythm. (Beat returns upon opposite marking: *con ritmo*) Play pitches at random.

** As juxtaposed to the rest of orchestra decreasing in volume

J Senza misura
a piacere del direttore**

The score is divided into three groups:

- Group 1:** senza ritmo
- Group 2:** *pp* (pianissimo)
- Group 3:** Contrabassoon switches back to Bassoon II.

Instrumental Parts:

- Picc., A. Fl., Ob., E. Hn., Eb Cl., A Cl., Bsn. I:** Standard woodwind parts.
- Cntr. Bn.:** Contrabassoon part with *pp* dynamic.
- Hn. I, II, C Tpt., Tbn., Tuba, Timp.:** Brass and percussion parts.
- Pct. 1 (Susp. Cym.):** Suspended cymbal with dynamic markings *p*, *pp*, *(mp)*, and *n*. Includes instruction: "Switch immediately to clothed mallets." with a mallet icon.
- Pct. 2 (T.B.):** Tom-tom with instruction: "Switch to clothed mallets." with a mallet icon.
- Pct. 3 (B. Dr.):** Bass drum.
- Hp.:** Harp with instruction: "con sord. a mano***" (with mutes in the right hand).
- Pno.:** Piano with instruction: "Gradually lift right pedal." and "Non-Ped." (Non-Pedal).
- I, II:** Violins with instruction: "pizz. pasando*... *Pitchless Pizz." (pizzicato, passing... Pitchless Pizzicato).
- Vla.:** Viola with instruction: "Harmonic Pizz." and "arco" (arco).
- Vc.:** Violoncello with instruction: "Harmonic Pizz." and "III" (third position).
- D.B.:** Double Bass with instruction: "Harm. pizz." (Harmonic pizzicato).

* Constrict strings by wrapping left-hand fingers around fingerboard, in order to suffocate strings of its ability to produce tonal pitches. Randomly pluck anywhere on the string, to produce a percussive-sounding pizzicato.

** Senza misura measure is divided into three groups. Signal orchestra as to the start of each next group.

*** Mute the pitches with left-hand knuckles.

Myst o' Foryst a Spryng Nyte

♩ = 48

Hp. *Con misura* ♩ = 80
 con ritmo ord. *crescendo* *ff* *p*
 Pno. *cantabile* *ff* *p*
 Vla. *mp* *n* *mf* *p*
 Pedali: Una corda e Sostenuto insieme*

[K] "Rainfall at the Lake of Gernynniss"

Più lentamente ♩ = 52 (♩ = ♩)

A. Fl. *cantabile* *f* *ff*
 E. Hn. *ff*
 Bsn. I, II
 Hn. I, II
 Pct. 1 | Susp. Cym. *mf* *ff*
 Pct. 2 | T.B. *mf* *ff*
 Hp.
 Pno. *mf* *ff*
 Vla. *mf* *ff*
 D.B. *p* *mp* *n*
 Switch to Vibraphone *immediately*.

A. Fl. *f* *ff*
 E. Hn. *ff*
 Bsn. I, II
 Hn. I, II
 Pct. 1 | Vib. *f* *ff*
 Pct. 2 | T.B. *f* *ff*
 Hp.
 Pno. *mf* *ff*
 Vla. *mf* *ff*
 D.B. *mf*

* Press both sostenuto and soft pedals together for maximum dampened sound. Alternatively, if partial damp is desired, middle sostenuto pedal may be sacrificed. (Do not take advantage of pedal hooks that the Piano may provide; as typically, they would not execute the fully optimal dampening effect being called for.)

Myst o' Foryst a Spryng Nyte

173

A. Fl.

E. Hn. *duo* *subito p* *mp* *solo* *mf* *mf*

Bsn. I, II

Hn. I, II *p* *f* *mp* *p* *mp*

Pct. 1 | Vib. *sub. p* *f* *arco* *mf*

Pct. 2 | T.B. *sub. p*

Hp. *sub. p* *f* *mp*

Pno. *sub. p* *f* *mp*

Vla Solo *sub. p* *f* *pp*

Vla. *sub. p* *f* *pp*

D.B. *sub. p* *f* *mp* *pp* *p*

177

A. Fl. *mf* *n* *mf*

E. Hn. *pp* *mp* *pp* *mp* *end solo*

Bsn. I, II *p* *mp*

Hn. I, II

Timp. *mf*

Pct. 1 | Vib. *arco* *ff* *mf*

Pct. 2 | T.B. *f*

Pct. 3 | B. Dr.

Hp. *f* *(mp)*

Pno. *Piano switch to Celesta. (Optional)* *Optional Celesta: 8_{ib}* *arco non div.* *f*

Vla. *Harm. Pizz.* *f* *arco* *f*

D.B. *Harm. Pizz.* *f* *arco* *f*

> n *I* *II* *mf* *f*

G *15^{ma}* *IV* *III* *II*

(Celest' immediately switches back to Piano, If optional switch to Celest' was taken.)

M

181

A. Fl. *ff* *f* *ff*

E. Hn. *mf* *f* *ff*

Bsn. I, II *mf* *f* *ff* BASSOON I

Hn. I, II *mf* *f* *ff*

Pct. 1 | Susp. Cym. *mf* *f* *mp*

Pct. 2 | T.B. *f* *ff* *f*

Hp. *f* *mf* *f* *decescendo*

Pno. *f* *ff* *decescendo*

(ord., non-dampened) *ff* *ff*

Vla Solo (non sul tasto) *mf* *f* *ff* arco *molto cantabile*

Vla. (non sul tasto) *mf* *f* *ff* arco *molto cantabile*

D.B. (non sul tasto) *mf* *f* *ff*



185

A. Fl. *mf* *f* *ff*

E. Hn. *mf* *n*

Bsn. I, II *mf* Bassoon II switches to Contrabassoon.

Hn. I, II *mf*

Pct. 1 | Susp. Cym. *mf* *p*

Pct. 2 | T.B. *mf*

Hp. *mf* *p*

Pno. *(decesc.)* *p*

Vla. *mf* *p*

D.B. *mf* *p*

N "From Walking Portendron Emerges Lord Zaimohnggiu"

189 *rit.* *Più veloce* ♩ = 68

Picc. *mp*

A. Fl. *p*

Ob. *p*

E. Hn. *p*

Es Cl. *p*

A Cl. *p*

Bsn. I *p*

Cntr. Bn. CONTRABASSOON *p* solo

Hn. I, II *p*

C Tpt. *p*

Tbn. *p*

Tuba *p*

Timp. *p*

Pct. 1
 Susp. Cym. *p* *mp*

Vib. *p*

Pct. 2
 W. Ch. *p* (cloth mallets)

T.B. *p*

Pct. 3
 B. Dr. *p*

Hp. *p*

Pno. Piano switches to Celesta. *p*

I *unis.* *p*

II *unis.* *p*

Vla. *p*

Vc. *p*

D.B. *p*

opt. 8vb *p* *mf*

7th partial*
Sul III I III

* 3/7 touch-node can be accessed at mid-point between f and f#.

193

Picc. *mf*

A. Fl. *mf*

Ob. *mf*

E. Hn. *mf*

E♭ Cl. *mf*

A Cl. *mf*

Bsn. I *mf* *ff* *mp* *mf* *n*

Cntr. Bn. *mf* *n*

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | T.B. *mp*

Pct. 3 | B. Dr.

Hp. *f*

Pno. *f*

I *pp* *mp* *n* 1/2 div.

II *pp* *mp* *n*

Vla. *f* IV *pizz.* 3

Vc. *f* II

D.B. *f* III

opt. 8vb *mp* *n* end solo

Andante,
furiosamente,
♩ = 84

198 *rit.*

Picc.

A. Fl.

Ob.

E. Hn.

E♭ Cl.

A Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym.

Pct. 2 | T.B.

Pct. 3 | B. Dr.

Hp.

Cel.

I

II

Vla.

Vc.

D.B.

opt. 8vb

E♭ switches to B♭-Clarinet.

A-Clarinet switches to Bass Clarinet.

Switch to ord. Tubular Bells mallets.

Switch to metal mallets.

mp *f* *mf* *fp* *p* *n* *molto* *tr* *arco* *detaché*

P

Picc.

A. Fl.

Ob.

E. Hn.

B \flat -CLARINET
Synchronize with Celesta on (concert) ds-pitch.

B \flat Cl.

Bs. Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1
Susp. Cym.
Vib.

Trgl.

Pct. 2
T.B.

Pct. 3
B. Dr.

Hp.

Cel.

I, 2/3 (altri)

I+II, 1/3

II, 2/3 (altri)

Vla.

Vc.

D.B.

ff

mf

f

tr

mf

f

mf

f

p

p < *f*

f

ff

ff

ff

ff

mp

Switch to medium rubber mallets.

Switch to cloth mallets.

p

poco

p

mp < *f*

ff

solo

end solo

Celest' switches back to Piano.

1/6 div.

pizz. arco

gli altri unis.

p

n

p

n

gli altri unis.

p

p

n

Harm. pizz. arco

ff IV

f

ff > *pp*

Harm. pizz.

ff I

arco

f > *pp*

Harm. pizz.

ff III

arco

p

n

Contrabassoon switches back to Bassoon II.

* Half step out of standard range; may play *8vb*, if desired.

Piú lentamente

Myst o' Foryst a Spryng Nyte

♩ = 76

liberamente dal direttore

ritenuto a tempo

211

Picc. *un po' di buffamente*

A. Fl. *un po' di buffamente*

Ob. *un po' di buffamente*

E. Hn. *un po' di buffamente*

B♭ Cl. *un po' di buffamente*

Bs. Cl. *mf*

Bsn. I *un po' di buffamente*

Cntr. Bn. *un po' di buffamente*

Hn. I, II *ff* *mf* *un po' di buffamente ff*

C Tpt. *ff* *mf* *un po' di buffamente ff*

Tbn. *ff* *mf* *un po' di buffamente ff*

Tuba *ff* *mf* *un po' di buffamente ff*

Timp. *f* *f* *un po' di buffamente ff*

Pct. 1 | Susp. Cym. *Switch to metal mallets.*

Trgl. *muted* *open*

Pct. 2 | T.B. *mf*

Pct. 3 | B. Dr. *ff* *mf*

Hp. *un po' di buffamente*

Pno. *un po' di buffamente*

Vla Solo *cantabile f* *sul pont. noiosamente ma buffamente mf* *cantabile f*

I, 2/3 (altri) *un po' di buffamente*

I+II, 1/3 *un po' di buffamente*

II, 2/3 (altri) *un po' di buffamente*

Vla. *mf*

Vc. *p* *f*

D.B. *un po' di buffamente*

Q

poco rit. *a tempo*

Picc. *ff*

A. Fl. *mp*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

Bs. Cl. *mp*
un po' di buffamente ff

Bsn. I, II *mp* Chromatic

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. *p*

Pct. 2 | T.B. *pp*

Pct. 3 | B. Dr.

Hp. *mp* *f* p. d. l. t. *8vb*

Pno. *mp*

I, 2/3 (altri) *mp* *f* Pitchless Pizzicato* *Su tutte le corde*

I+II, 1/3 *mp*

II, 2/3 (altri) *mp*

Vla. *mp*

Vc. *mp* *f* Pitchless Pizzicato* *Sul I, II* *mf* *f* *mf* *tutte* etc. I, II tutte I, II tutte

D.B. *mp* *mf* non div., double-stop Harm. III Pizz. *ff*

* **Pitchless Pizzicato:** Constrict strings by wrapping soundboard with LH fingers, in order to suffocate them of their ability to produce tonal pitches. Pluck away at the strings to produce a percussive sound. Plucking on the fret-side of the fingerboard, rather than the default bridge-side, may prove useful in projecting its volume. (In a later passage, Pitchless Pizz. will work in concert with *senza ritmo*, in which case, the strings will be plucked randomly, without a sense of rhythm. Here, at the passage started at meas. 118, which string is to be plucked at which rhythm is specified.)

Myst o' Foryst a Spryng Nyte

Tempo mod. no. 1:

♩ = 91

Tempo mod. no. 2:

♩ = 109

218

Picc. *p* *frullato*

A. Fl. *mf*

Ob. *p*

E. Hn. *p*

B♭ Cl. *B♭ switches to E♭ Clarinet. (c.a. 8 seconds)*

Bs. Cl.

Bsn. I, II *n* *mf* *n* *mf*

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. *p*

Pct. 2 | T.B. *p*

Pct. 3 | B. Dr. *p*

Hp. *p. d. l. t.* *etc.*

Pno. *8^{va}*

I, 2/3 (altri) *f* *ff*

I+II, 1/3 *p* *f*

II, 2/3 (altri) *p* *f*

Vla. *p*

Vc. *f* *ff*

D.B. *arco* *ff* *Pizz.* *etc.* *mf*

* Beat may prove difficult to find after tempo modulation from tempo=76 to tempo=91; considering that conducting in 2/2 will not directly provide this beat. During individual practice, pay close attention to Violin's triplets turned quintuplet after tempo modulation: the new 'and'-beat in 2/2 will occur very closely after the 3rd quintuplet by the Violins.

Tempo mod. no. 3:

♩ = 131

221

Picc. *ff*

A. Fl. *ff* *ff*

Ob. *ff* *frullato*

E. Hn. *ff* *strillato*

E♭ Cl. *ff* E-CLARINET

Bs. Cl. *n* *mf*

Bsn. I, II *ff*

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Susp. Cym. *p*

Pct. 2 | T.B.

Pct. 3 | B. Dr.

Hp. (8vb) 8vb

Pno.

I, 2/3 (altri) *f*

I+II, 1/3 *f* *ff*

II, 2/3 (altri) *Pitchless Pizz.* *Su tutte le corde*

Vla. *f* *ff* *Place bow down.*

Vc. *f* *mf* *f* *mf* *etc.*

D.B. *etc.* *mf*

Pick up Violoncontrabbasso Bow for upcoming Arco Verticale passage.

* optional Flutter-tongue

A metà tempo,
♩ = 66 *rall.*

224 Piccolo switches to C-Flute.
Alto Flute switches out for optional Bass Flute.
Bassoon II switches to Contrabassoon.

224 arco verticale
p *f*

224 *sub. mf* *mp*

Via Solo
224 *appassionante*
mf *mf*

I, 2/3 (altri) *f*

I+II, 1/3 Pitchless Pizz. *f*
Su tutte le corde

II, 2/3 (altri) *f*
Pitchless Pizz.

Vla. Su tutte le corde

Vc. *f* *mf* *f* *mf* *f* *mf* etc.

D.B. Pitchless Pizz. *f* *f* *f* *f* *f* *f* *p*

I* Su tutte le corde I Su tutte le corde

R "Little Dimmynnune's Summon of Sütget's Thunderstorm, Myst o' Foryst Relivened"

Senza misura
a piacere del solista
di Flauto in Sol

Con misura
♩ = 68, *rall.*

Substituted Alto Flue Solo

opt. Bs. Fl.

Pct. 1 | Susp. Cym.

Pct. 2 | T.B.

Hp.

Vla Solo

S Adagietto,
misteriosamente,
♩ = 72

Fl.

opt. Bs. Fl.

Pct. 1 | Wnd. Mchn.

Trgl.

Pct. 2 | T.B.

Vla Solo

Vla.

D.B.

* If optional Bass Flute cannot be available, simply continue as Alto Flute.

** Press bow hard against string, in order to produce a drill-like abrasive percussive sound.

During individual practice, explore and experiment with a precise speed and angle of said-hard bowing. If done correctly, "Scratch Tone" should transform into a Subharmonic.

Solid resulting Subharmonics are typically a M7 below the fundamental; though, a m3 are more easily, readily achieved. (Sounding C₃-fund. (Scordatura: play C#) should produce an A₂ or a C#₂.)

Extended technique is intended to illustrate a crackling gate, swinging to and fro due to wind. If desired, Solo Violist may incorporate another moment or two of "crackling gate" between here and meas. 247.

240 C-Flute switches back to Piccolo.

Fl.

opt. Bs. Fl.

Ob.

E. Hn.

E \flat Cl.

Bs. Cl.

Bsn. I

Cntr. Bn.

Hn. I, II

C Tpt.

Tbn.

Tuba

Timp.

Pct. 1 | Wnd. Mchn.

Trgl.

Pct. 2 | T.B.

Hp.

Pno.

DB Solo

Vla Solo

I

II

Vla.

Vc.

D.B.

p

f *p* *p* *mf*

f *ord.* *f*

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

C-Flute switches back to Piccolo.

Horn II Finger-snaps, senza ritmo

Continue snapping through fermata.

solo *mf*

Finger-snaps con ritmo

con ritmo

unis. Finger-snaps, senza ritmo**

Continue snapping through fermata.

unis. Pick up bow.

Sul II

* Use a combination of knuckles and side of thumb to thump against body of Violoncello. In this instance, technique is used in concert with Pitchless Pizzicato: performer plucks and thumps randomly at his/her discretion. (Due to the sensitivity of a Violone instrument, Violonist may choose to limit or omit Soundboard Knocking-Tapping altogether.)

** to perform rhythmlessly (despite awareness of other instrument's rhythm; "con ritmo")

Myst o' Foryst a Spryng Nyte

(non-rit.)

Alternative: If Oboe's very upper-range solo cannot be managed, deploy Piccolo to substitute for passage instead.

247

Picc. *sfzpp* Handclap PICCOLO *sfzpp*

opt. Bs. Fl. Finger-snaps con ritmo Handclap Continue snapping through fermata. etc.

Ob. *sfz* G#-pitch end solo Handclap *f sfzpp*

E. Hn. *mf* Handclap *sfzpp*

E♭ Cl. Finger-snaps con ritmo Handclap Finger-snaps con ritmo etc. Continue snapping through fermata, senza ritmo.

Bs. Cl. Bass Clarinet switches back to A-Clarinet.

Bsn. I *mf* Handclap *sfzpp*

Cntr. Bn. *f sfzpp*

Hn. I, II *f* etc. Horn I Horn II continues with finger-snaps. Handclap *sfzpp*

C Tpt. Handclap *sfzpp*

Tbn. *ff* Handclap *fp sfzpp*

Tuba Handclap *sfzpp*

Timp. (Thunder approaching...) Handclap *sfzpp*

Pct. 1 Wnd. Mchn. *p* *f* *sfzpp*

Trgl. *sfzpp*

Pct. 2 W. Ch. T.B. *p* *f* *sfzpp*

Pct. 3 B. Dr. Handclap *sfzpp*

Hp. Finger-snaps con ritmo Handclap *f* ord.

Pno. lid-knocking Handclap *f* ord. *f*

DB Solo *ff* *sfzpp*

Vla Solo con ritmo *mf* *sfzpp*

I *sfzpp*

II *mf* *sfzpp*

Vla. *ff* *mf* *sfzpp*

Vc. Combination of Pitchless Pizzicato and Soundboard *Knocking-Tapping *sfzpp* etc.

D.B. *ff* *sfzpp*

opt. 8vb *ff* *sfzpp*

[T]

Picc. *fff* *ff* *mp* *f*

opt. Bs. Fl. *fff* *ff* *mp* *f*

Ob. *fff* *ff* *mp* *f*

E. Hn. *fff* *ff* *mp* *f*

B♭ Cl. *fff* *ff* *mp* *f*

A Cl. *fff* *ff* *mp* *f*

Bsn. I *fff* *ff* *mp* *f*

Cntr. Bn. *fff* *ff* *mp* *f*

Hn. I, II *fff* *f* *mp* *f*

C Tpt. *fff* *ff* *mp* *f*

Tbn. *fff* *ff* *mp* *f*

Tuba *fff* *ff* *mp* *f*

Timp. *fff* *ff* *mf* *ff* *fff* *mf*

Pct. 1 | Wnd. *fff* *ff* *mf* *fff* *mf*
| Mchn. *fff* *ff* *mf* *fff* *mf*

Pct. 2 | W. Ch. *fff* *ff* *mf* *fff* *mf*
| T.B. *fff* *ff* *mf* *fff* *mf*

Pct. 3 | B. Dr. *fff* *ff* *mf* *fff* *mf*

Hp. *fff* *ff* *mf* *fff* *mf*

Pno. *fff* *ff* *mf* *fff* *mf*

I *fff* *ff* *mp* *f*

II *fff* *ff* *mp* *f*

Vla. *fff* *ff* *mp* *f*

Vc. *fff* *ff* *mp* *f*

D.B. *fff* *ff* *mp* *f*

opt. Svb. *fff* *ff* *mp* *f*

* Meas. 251-254 - Bass Drum and Timpani must be aligned well with each other; as "one voice". Otherwise, thunder illustration will not be decent.

ritenuto **U**

257

Fl. *p* *mp*
The rain concludes, optional Bass Flute switches back to Alto Flute.

opt. Bs. Fl. ALTO FLUTE *mp* *ff*

Ob. *mp* *p*

E. Hn. *mp* *p*

B♭ Cl. *con ritmo* *mp* *p* B♭-CLARINET *mp*

A Cl. *mp* *p*

Bsn. I, II *mp*

Hn. I, II *mp* *p*
Horn II's rain concludes.

C Tpt. *mp* *p*

Tbn. *mp* *p*

Tuba *mp* *p*

Timp. *pp*

Pct. 1 Wnd. Mchn. *n*
Wind Machine ends, Cymbals are switched back in.

Trgl.

Pct. 2 T.B. *mp* *p* *mf*

Pct. 3 B. Dr. *p* *n*

Hp. *mp* *p*

Pno. *mp* *p* *mp*
8^{va}

DB Solo *mp* *p* *mf*
All Valves open

Vla Solo *mf* *mp* *mf*
8th

I *mp* *p* *mp* *mp*
The rain concludes. con ritmo Pick up bow. arco unis. G

II *mp* *p* *mp*

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

Vc. *mp* *p* *mp*

D.B. *mp* *p* *mp*

opt. 8vb *mp* *p*

262 C-Flute switches back to Piccolo.

Picc.

A. Fl. *f* *p*

Ob.

E. Hn.

B♭ Cl.

A Cl.

Bsn. I, II
BASSOON II *pp* *mf* solo *tr* end solo

Hn. I, II *p*

C Tpt.

Tbn. *mf* solo *tr*

Tuba *p*

Timp.

Pct. 1 | Susp. Cym. Switch to cloth mallets.

Trgl.

Pct. 2 | T.B. *p*

Pct. 3 | B. Dr.

Hp.

Pno.

DB Solo *p* small tremoli

Vla Solo *pp*

I *p* non div. div., 1/2

II *p* non div.

Vla. *p*

Vc. *p*

D.B. *p*

opt. 8vb *p*

266

rit. *accel.*

Picc. 4/4

A. Fl. 4/4 *f*

Ob. 4/4

E. Hn. 4/4 *p*

B♭ Cl. 4/4

A Cl. 4/4

Bsn. I, II 4/4 solo 5 end solo *p*

Hn. I, II 4/4 *p*

C Tpt. 4/4

Tbn. 4/4 end solo

Tuba 4/4

Timp. 4/4

Pct. 1 | Susp. 4/4

1 | Cym. 4/4 *pp* *pp* *p*

Trgl. 4/4

Pct. 2 | T.B. 4/4

Pct. 3 | B. Dr. 4/4

Hp. 4/4 *mp* 5 3

Pno. 4/4

DB Solo 4/4 *mp* *f*

Vla Solo 4/4 5 *mp* *f*

I 4/4

II 4/4

Vla. 4/4 5 *mp*

Vc. 4/4 solo *f* 3 *mp* 5 5 end solo

D.B. 4/4 *mp*

opt. 8vb 4/4

15

