

# Breaking the Asymptote

A Concerto for Semi-Chamber Orchestra

Alexander Lau

# Instrumentation

1 Flute, Piccolo  
1 Oboe  
1 Clarinet in B $\flat$   
1 Bassoon

1 Horn in F  
1 Trumpet in C  
1 Trombone

Percussion (1 player):

- Cymbals
- Suspended Cymbals
- Claves
- Ratchet
- Glockenspiel
- Temple Blocks
- Cowbell
- Timpani
- Xylophone
- Bongos
- Tam-tam

1 Drum Kit

1 Harp  
1 Piano

4-6 Violin I  
4-6 Violin II  
3-5 Viola  
2-4 Cello  
1 Double Bass

# Breaking the Asymptote

## A Concerto for Semi-Chamber Orchestra

Alexander Lau (2020)

Presto: Effervescent Quasi-Aphrodisia ♩ = 168

Flute *f marc.*

Oboe *f marc.*

Clarinet in Bb *f mf*

Bassoon *f mf*

Horn in F *f mf p f*

Trumpet in C *mf p mf*

Trombone *f p f*

Cymbals *mf* To Sus. Cym.

Drum Set *f*

Harp *ff fff*

Piano *ff con forza*

Presto: Effervescent Quasi-Aphrodisia ♩ = 168

Violin I *f furioso div. uni.*

Violin II *f furioso div. uni.*

Viola *f furioso div. uni. mf*

Violoncello *f furioso div. uni. mf*

Contrabass *ff pizz. arco ff*

8

Fl. *f* *più ff* *molto stacc.*

Ob. *f* *più ff* *molto stacc.*

Cl. *mf* *p* *più ff* *molto stacc.*

Bsn. *mf* *p* *ff*

Hn. *mp* *p* *f*

C Tpt. *mf*

Tbn. *f*

Dr. *f*

Hp. *ff* *fff* *ff*

Pno.

Vln. I *f* *div.* *uni. e pizz.*

Vln. II *f* *div.* *uni. e pizz.*

Vla. *tutti* *f* *div.* *mp*

Vc. *tutti* *f* *div.* *mp*

Cb. *pizz.* *arco* *ff* *mp*

13

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*f*

*fff*

*Reo.*

div. e arco

uni. e pizz.

*f*

*f*

*f*

*f*

*f*

*mp*

*mp*

*ff*

*mp*

18

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

marimba mallets

pp

mf

Hp.

Pno.

p

p sempre cresc. e senza ped.

Vln. I

Vln. II

Vla.

p cresc. poco a poco

tutti.

Vc.

mp cresc. poco a poco

tutti.

Cb.

23

Fl. *mf poco marc.*

Ob. *mf poco marc.*

Cl. *mf cresc.*

Bsn. *mf cresc.*

Hn. *mf cresc.*

C Tpt. *mf cresc.*

Tbn. *mf cresc.*

Dr. *drum sticks*  
*ppp sempre cresc.*

Pno. *ped.*

Vln. I *arco*  
*f*

Vln. II *tutti. e arco*  
*mf cresc.*  
*f*

Vla. *f*

Vc. *f*

Cb. *p cresc. poco a poco*

28

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

Bsn.

Hn.

C Tpt.

Tbn.

Cym. *pp molto cresc.* To Clv.

Dr.

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla.

Vc.

Cb.



**Meno mosso** ♩ = 152  
To Picc.

9

31

Fl. *sfz*

Ob. *sfz*

Cl. *sfz* *mp*

Bsn. *sfz* *mp*

Hn. *sfz* *mp*

C Tpt. *sfz*

Tbn. *sfz*

Cym. Claves *mp* *p*

Pno. *sfz* *sfz*

**Meno mosso** ♩ = 152

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz mp* *sim.*

Vc. *sfz mp* *sim.*

Cb. *sfz*

39

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Clv.

Pno.

Vln. II

Vla.

Vc.

Cb.

*mf con spirito*

*p*

*pp senza ped.*

*div.*

*mp*

*pizz.*

*mp*

46

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Clv.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Vs.  
cresc.

*p cresc.*

*sim.*

*ff bright*

*f*

*f*

*f*

*solo*

50

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Clv.

Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraslap

*mf*

*mp*

*p*

*f*

*f*

*mf*

Hit near the edge of double bass body



65 To Fl. Flute

Picc. *mp*

Ob. *mp*

Cl. *mp* *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Dr. *p cresc.*

Pno. *mf* *gliss.*

Vln. I *f*

Vln. II *mf* *div.*

Vla. *mf* *f*

Vc. *tutti* *mf* *div.* *mp*

Cb. *mf*

69

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Hn. *f* *f*

C Tpt. *f* *f* cup mute

Tbn. *f* *f*

T. Bl. *f* hard mallets

Dr. *f* *mp* *f* *mp*

Pno. *f* *f* Ped.

Vln. I *ff-mf* *ff-mf*

Vln. II *uni.* *ff-mf* *ff-mf*

Vla. *ff-mf* *ff-mf*

Vc. *uni.* *ff-mf* *ff-mf*

Cb. *ff-mf*

77

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p leggiero*

C Tpt. *p leggiero*

Tbn. *p leggiero*

T. Bl. *mp* To Cow. Cowbell

Dr. *mp*

Hp. *mf* *fff*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* pizz.

Cb. *f* pizz.





91

Fl.

Ob.

Hn.

C Tpt.

Tbn.

Cow.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*<sup>3</sup> clear

*f*<sup>3</sup> clear

Cymbals

To Timp.

*mf*

uni.

*f* bright

*mp*

*f* bright

*mp*

*f* bright

*mp*

arco e div.

*mf*

*mp* sim.

arco

*mf*

*mp* sim.

98

Fl.

Ob.

Hn.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Detailed description of the musical score: The score is for measures 98 to 102. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4.   
 - Flute (Fl.): Measures 98-101 have a melodic line with slurs and triplets. Measure 102 has a triplet of eighth notes.   
 - Oboe (Ob.): Similar to the flute, with a melodic line and triplets.   
 - Horn (Hn.): Measures 98-101 are mostly rests. Measure 102 has a triplet of eighth notes starting with a forte (*f*) dynamic.   
 - Drums (Dr.): Measures 98-101 are rests. Measure 102 has a drum roll marked *pp* (pianissimo).   
 - Violin I (Vln. I): Measures 98-101 have a melodic line. Measure 102 has a crescendo (*cresc.*) and a melodic line.   
 - Violin II (Vln. II): Measures 98-101 have a melodic line. Measure 102 has a crescendo (*cresc.*) and a melodic line.   
 - Viola (Vla.): Measures 98-101 have a melodic line. Measure 102 has a crescendo (*cresc.*) and a melodic line.   
 - Violoncello (Vc.): Measures 98-101 have a melodic line. Measure 102 has a crescendo (*cresc.*) and a melodic line.   
 - Contrabass (Cb.): Measures 98-101 have a melodic line. Measure 102 has a crescendo (*cresc.*) and a melodic line.

Poco meno mosso  $\text{♩} = 138$ 

poco accel.

104

Fl. *p precise* *cresc.*

Ob. *p precise* *cresc.*

Cl. *p precise* *cresc.*

Bsn. *fp precise* *cresc.*

Hn. *fff precise* *cresc.*

Tbn. *fff precise* *cresc.*

Timpani *pp cresc.*

Dr. *mf*

Pno. *p cresc. e senza ped.*

Vln. I *mp marc.*

Vln. II *mp marc.*

Vla. *p marc.* *cresc.*

Vc. *p marc.* *cresc.*

Cb.

109

Fl. *più ff*

Ob. *più ff*

Cl. *più ff*

Bsn. *più ff*

Hn. *mf marc.* *più f*

C Tpt. *più f*

Tbn. *f*

Timp. *f*

Dr. *f*

Pno. *più ff*  
*Red.*

Vln. I *cresc.* *più ff*

Vln. II *cresc.* *più ff*

Vla. *più ff*

Vc. *più ff*

Cb. *più ff*

*♩ = 152*

*div.*

*21*

113 poco rit.

Fl. poco rit.

Ob.

Cl. *f*

Bsn. *f*

Hn. *f* *p darker*

C Tpt. *mf*

Tbn. *mf* *p darker*

Timp. *mf* *p* To Xyl.

Dr. *mf* *p*

Pno. *mf* *p darker*  
*Red.* *sim.*

Vln. I poco rit.

Vln. II *f*

Vla. *f* *mp darker*

Vc. *f* *mp darker*

Cb. *f* *mp darker*

119

Cl. *mp* playful

Hn.

Tbn.

Pno.

## Allegro Moderato: Intermezzo ♩ = 138

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

125

Cl. *pp*

Xylophone  
soft mallets

Timp. *pp*

Hrp. *mp*

Vln. II *p* non div. e pizz.

Vla. *p*

Vc. *p* non div.

Cb. *p*

131

Cl.

*p cresc.*

*mf*

Bsn.

*p cresc.*

*mf*

Hn.

*mp*

Tbn.

*mp*

*gliss.*

*f*

*mp*

Xyl.

To Bongos

Dr.

with brushes

*mp dim.*

Hp.

*mp*

*f*

Vln. I

*p*

*mf*

Vln. II

Vla.

*mf*

Vc.

*mf*

Cb.

arco e div.



138

Fl. *mp*

Ob. *mp*

Cl. *p*

Bsn. *p*

Hn.

C Tpt. *mp* *fp* *mf* *mp* *fp*

Tbn. *p* *sempre marc.*

Xyl. Bongos *mp*

Dr. *mp*

Vln. I non div. e pizz. *mf*

Vln. II non div. e pizz. *mf*

Vla. col legno battuto *mf*

Vc. col legno battuto e uni. *mf*

Cb. *mp*

144

Ob. *p*

Cl. arco *mf* molto cresc.

Bsn. *p* molto cresc.

Hn. *p*

C Tpt. *più mf* *p*

Tbn.

Bongos *fp*

Dr.

Vln. I

Vln. II

Vla. nat. e uni *mp* molto cresc.

Vc. nat. *p* molto cresc.

Cb. arco

148

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Bongos

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

*mf bright*

*mf bright*

*mf bright*

*fp*

*fp*

*f molto cresc.*

*f molto cresc.*

*mp*

*mf bright*

*fp*

*mf bright*

*fp*

*ppp*

marimba mallets

*ppp*

*f*

*ff*

*f senza ped.*

*arco*

*f molto cresc.*

*non div.*

*f bright*

*arco*

*mf molto cresc.*

*non div.*

*f bright*

*div.*

*f*

*div.*

*f*

*ff*

*8va*

152

Fl. *ff*

Ob. *ff* *f* *fp*

Cl. *f* *fp*

Bsn. *fff* fanatically

Hn. *f* *fp* *f* crazed, sempre marc.

C Tpt. *f* *fp* *f* crazed, sempre marc.

Tbn. *f* crazed, sempre marc.

Bongos *ff* fanatically

Pno. *ff*

Vln. I *ff* crazed, sempre marc.

Vln. II *ff* crazed, sempre marc. div.

Vla. *fff* fanatically uni.

Vc. *fff* fanatically uni.

Cb. *fff* fanatically

157

Fl. *ff* crazed

Ob. *ff* crazed

Cl. *ff* crazed

Bsn.

Hn.

C Tpt.

Tbn. *gliss.*

Bongos

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc.

Cb.

161

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Bongos

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*fp*

*f*

*mf*

*f dim.*

*div.*

*ff*

*f*

*f*

*f*

*ff dim.*

[illegible]

**Molto Rubato: Cadenza for Orchestra** ♩ = 52 **accel.**

175

Fl.

Ob.

Bsn.

Hn.

Tbn.

*p dim.*

Hp.

*cadenza ad lib.*

*fp* *molto cresc.*

**Molto Rubato: Cadenza for Orchestra** ♩ = 52 **accel.**

Vla.

Vc.

Cb.

8<sup>va</sup>

180

Hp.

*f*

*p cresc.*

**Meno mosso accel.**

**rit.**

**A tempo**

l.v.

**Meno mosso accel.**

**rit.**

**A tempo**

solo e con sord.

*pp*

solo e con sord.

*pp*

185

Vln. I

7

*mp broad*

con sord.

*p*

*mf*

*p*

3

3

3

3

Vln. II

*mp broad*

con sord.

*mp broad*

*p*

*mf*

*p*

3

3

3

3

Vla.

con sord.

*pp*

*mp broad*

*p*

*mf*

*p*

3

3

3

Vc.

tutti e con sord.

*pp*

*mp broad*

*p*

*mf*

*p*

3

3

3

3

*pp*

*mp broad*

*p*

*mf*

*p*

3

3

3

3



190 **rit.** **A tempo**  
 Bongos Timpani  
**ppp**  
**A tempo**

Vln. I **rit.** **pp** 3 senza sord.  
 Vln. II **pp** 3 solo e senza sord.  
 Vla. **p** 3 **pp** solo **pp** senza sord.  
 Vc. **pp** solo e senza sord.

197 **accl.**  
 Timp. **mf**  
 Hp.  
 Pno. *cadenza ad lib.* **f** **p molto cresc.** 3 5 5 8va

199 **A tempo**  
 Fl. **mp** 12 **mf** **mp**  
 Ob. **mp** 12 **mf** **mp**  
 Cl. **mp** 12 **mf**  
 Hp. **mf**  
 Pno. **f** **ff molto grandioso** **ff**

### Tempo Primo: Getting Back in the Groove ♩ = 168

**Tempo Primo: Getting Back in the Groove** ♩ = 168

Vln. I *pp* *cresc. poco a poco*  
 Vln. II *pp* *cresc. poco a poco*  
 Vla. *pp* *cresc. poco a poco*  
 Vc. *pp* *cresc. poco a poco*

211

Fl. *mp poco marc.*

Ob. *mp poco marc.*

Cl. *mf*

C Tpt. *mf*

Timp. *p poco cresc.*

Dr. *p poco cresc.*  
medium yarn mallets

Pno.

Vln. II *tutti e senza sord.*  
*mp cresc.*

Vla.

Vc.

Cb. *p cresc. poco a poco*

216

Fl. *mf poco marc.*

Ob. *mf poco marc.*

Cl. *mp poco marc.*

Bsn. *mp poco marc.*

Hn. *mp poco marc.*

C Tpt. *mp poco marc.*

Tbn. *mp poco marc.*

Timp. To T.-t. *mp*

Dr. *mp* drum sticks *mp cresc. poco a poco*

Pno. *f* *p sempre cresc.*

Vln. I *mf poco marc.* tutti e senza sord.

Vln. II *mp cresc.*

Vla. *p cresc. poco a poco*

Vc. *p cresc. poco a poco*

Cb. *mp cresc. poco a poco*

221

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*div.*

## Quasi-Aphrodisia Once More

224

Fl. *ff marc.*

Ob. *ff marc.*

Cl. *ff mf*

Bsn. *ff mf*

Hn. *f mf p f mp*

C Tpt. *f p f*

Tbn. *f p f*

Tam-tam *ff*

Dr. *f*

Hp. *fff*

Pno. *ff con forza*

Quasi-Aphrodisia Once More

Vln. I *ff furioso* div. uni.

Vln. II *ff furioso* div. uni.

Vla. *ff furioso* div. uni. *mf*

Vc. *ff furioso* div. uni. *mf*

Cb. *ff* pizz. arco *ff* pizz. *fff*

232

Fl. *p* *più ff* *molto stacc.*

Ob. *p* *più ff* *molto stacc.*

Cl. *p* *più ff* *molto stacc.*

Bsn. *p* *ff*

Hn. *p* *f*

C Tpt. *mf*

Tbn. *f*

T.-t. *ff* To T. Bl.

Dr. *f*

Hp. *ff* *fff* *ff*

Pno.

Vln. I *div.* *ff* *uni. e pizz.*

Vln. II *div.* *ff* *f* *uni. e pizz.*

Vla. *div.* *ff* *mp*

Vc. *div.* *ff* *mp*

Cb. *arco* *p* *ff* *mp*

237

Fl. *più ff* *molto stacc.*

Ob. *più ff* *molto stacc.*

Cl. *più ff* *molto stacc.*

Bsn. *ff*

Hn. *p* *f*

C Tpt. *p* *mf*

Tbn. *p* *f* *mp cresc.*

Dr. *f*

Hp. *fff*

Pno. *Ped.*

Vln. I *div. e arco* *ff* *uni. e pizz.* *f*

Vln. II *div. e arco* *ff* *uni. e pizz.* *f*

Vla. *div.* *ff* *mp*

Vc. *div.* *ff* *mp*

Cb. *p* *ff* *mp*



242

Fl. *mf cresc.* *sfz* *mp*

Ob. *sfz*

Cl. *sfz* *mp*

Bsn. *mf cresc.* *sfz* *mp*

Hn. *mf cresc.* *sfz* *mp*

C Tpt. *mf* *sfz*

Tbn. *sfz*

T.-t. Temple Blocks *p*

Hp. *sfz* *sfz*

Pno. *mf cresc.* *sfz* *sfz* *Red.*

Vln. I *arco* *sfz*

Vln. II *arco* *sfz*

Vla. *sfz* *mp* *sim.*

Vc. *uni.* *sfz* *mp* *sim.*

Cb. *sfz*

Meno mosso ♩ = 152

247

Cl.

Bsn.

Hn.

T. Bl.

Pno.

Vla.

Vc.

*p*

*8va*

*Ped.*

*sim.*

The musical score for measures 247-251 is written for a chamber ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The Piano part is the most complex, featuring a right hand with octaves (8va) and a pedal point (Ped.) in the left hand. The Viola and Violoncello parts provide a harmonic foundation with sustained notes and chords. The Clarinet, Bassoon, and Horn parts have melodic lines with various articulations and dynamics. The Trombone part consists of a steady rhythmic pattern of eighth notes.

252

Piccolo

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn.

C Tpt. *p*

T. Bl.

Hp. *f*

Pno. *ppp* *sim.*

Vla. *p poco marc.*

Vc. *p poco marc.*

Cb. *p poco marc.*

257

Picc. 

Ob. 

Cl. 

Bsn. 

C Tpt. 

T. Bl.  To Timp.

Pno. 

Vla. 

Vc. 

Cb. 

261

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp en dehors*

Hn. *mp en dehors*

C Tpt. *mp*

Tbn. *p*

Dr. *pp*

Hp. *mp*

Vln. I *p*

Vln. II *p*

Vla. *pp poco cresc.*

Vc. *pp poco cresc.* *uni.* *p* *div.*

Cb. *pp poco cresc.*

267

Picc. *mp*

Ob. *mp* *p marc.* *cresc.*

Cl. *mp* *p marc.* *cresc.*

Bsn. *mp en dehors*

Hn. *en dehors* *fpp marc.* *cresc.*

C Tpt.

Tbn. *fpp marc.* *cresc.*

Dr.

Hp.

Pno. *p cresc. poco a poco e senza ped.*

Vln. I *mp*

Vln. II *mp*

Vla. *p marc*

Vc. *uni.* *mp* *p marc*

Cb. *fpp cresc. poco a poco*

272

Picc. *mf marc.*

Ob. *mf marc.*

Cl. *mf marc.*

Bsn. *mf marc.*

Hn.

Tbn.

T. Bl. *pp cresc. poco a poco*

Pno.

Vln. I *mp marc.*

Vln. II *mp marc.* *div.* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

275

Picc. *cresc.*

Ob.

Cl.

Bsn.

Hn.

C Tpt. *mf marc.*

Tbn.

Timp.

Hp. *ff*

Pno. *Red.*

Vln. I

Vln. II

Vla.

Vc.

Cb.



277

Picc. *ff* *p*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* *p*

Tbn. *ff* *p*

Timp. *f* molto cresc. *ff*

Dr. *ff*

Hp.

Pno. *ff* *p* *8va*

Vln. I *ff* cresc. *ff* *p*

Vln. II *ff* cresc. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

## Coda: The Asymptote is Broken! ♩ = 144

280

Picc. *fff* maniacal

Ob. *fff* maniacal

Cl. *ff* con forza

Bsn. *fff* con forza

Hn. *ff* con forza

C Tpt. *f* con forza

Tbn. *ff* con forza

Timp. *fff* con forza

Dr. *fff*

Pno. *fff* con forza

*sfz* *sfz* *sfz* *sfz*

Coda: The Asymptote is Broken! ♩ = 144

Vln. I *fff* maniacal

Vln. II *fff* maniacal

Vla. *fff* maniacal

Vc. *fff* maniacal

Cb. *fff* con forza

285

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz*

*8<sup>va</sup>*

287

Picc. *flz.*  
*fp*

Ob. *flz.*  
*fp*

Cl. *flz.*  
*fp*

Bsn. *flz.*  
*fp*

Hn. *fp*

C Tpt. *fp*

Tbn. *fp*

Timp. *fp*

Dr. *fp*

Hp. *gliss.*

Pno. *gliss.*  
*8<sup>va</sup>*

Vln. I

Vln. II

Vla. *v*

Vc. *fp*

Cb. *fp*

Measure 287: Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, and Drums play sustained notes or chords. Harp and Piano have glissando passages. Violin I, Violin II, and Viola play moving lines. Violoncello and Contrabass play sustained notes.

Measure 288: The texture continues with sustained notes and chords in the woodwinds, brass, and percussion. The Harp and Piano continue their glissando passages. The Violins and Viola continue their moving lines, and the Cello and Contrabass continue their sustained notes.

289 *rit.*

Picc. *nat.* *fff sfz*

Ob. *nat.* *fff sfz*

Cl. *nat.* *fff sfz*

Bsn. *nat.* *fff sfz*

Hn. *fff sfz*

C Tpt. *fff sfz*

Tbn. *fff sfz*

Timp. *fff sfz*

Dr. *fff sfz*

Hp. *gliss.* *fff sfz*

Pno. *gliss.* *fff sfz*

Vln. I *rit.* *fff sfz*

Vln. II *fff sfz div.*

Vla. *fff sfz div.*

Vc. *fff sfz div.*

Cb. *fff sfz ossia.*

8<sup>va</sup>