

Tolga
Yayalar

REQUIEM POUR UNE TERRE PERDUE
for chamber orchestra

Instrumentation

Flute (doubling Piccolo)
Clarinet in B \flat
Bass Clarinet

Horn
Trumpet in C (mutes used: wah-wah, straight)
Trombone (mutes used: wah-wah, cup and straight)

Percussion (1 Performer)

Marimba
Vibraphone
Crotales
Tubular Bells
Tam-tam
Suspended
Cymbal
Thunder Sheet)

Piano


2 Violins
Viola
Violoncello
Contrabass


The score is written at actual pitch except Piccolo, Crotales and Contrabass.

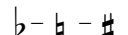
Duration: 11 minutes

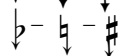
ABBREVIATIONS AND SYMBOLS

Notation of Microtones

 = quarter tone flat


 = quarter tone sharp

 = 1/6 tone lower


 = 14 cents lower (only used for brass instruments, see below for details)


For All Instruments

The piece should be played without any vibrato.

 = al niente

For Wind Instruments

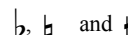
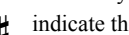
 = multiphonic built on the given note

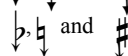
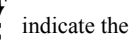
 = color change by using different fingerings

flz. = flutter tongue

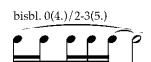
For Brass Instruments

Horn, Trumpet and Trombone play partly in the tuning of the natural harmonics. These are indicated by accidentals and harmonic numbers. These are non-tempered notes and should not be corrected by the performer.

 and  indicate the 7th harmonic (31 cents lower)

 and  indicate the 5th harmonic (14 cents lower)

In each a case a fingering is provided. They should be treated as suggestions.

 = bisbigliando between two different positions


For String Instruments

ponte = sul ponticello

tasto = sul tastò

premutò = slightly increase bow pressure

flautando = light bow pressure

 = natural harmonics are notated with conventional rhythmic values

Larger glissandi should always be played exponentially

Cello's C string is tuned down a whole step.

Requiem pour une Terre Perdue

for ensemble

Tolga YAYALAR
(2009)

♩ = 54

Flute

air

pp < *mf* *p* *pp*

Clarinet in B \flat

p > *pp* *pp*

Bass Clarinet

p *ppp* *pp*

Horn in F

p

Trumpet in C

wah-wah (stem out)

pp

Trombone

cup mute

p

Percussion

Tubular Bells

Thunder Sheet

mf (l. v.)

scrape rapidly w/plastic brush

mf

Piano

scrap w/ back of the nails

mf (l. v.)

♩ = 54

Violin I

mf > *pp* *ord.*

Violin II

mf > *pp* *ord.* *mf* *p*

Viola

mf *ord.* *mf* > *pp*

Violoncello

IV->B \flat *ppp* *pp*

Contrabass

mp *ppp*

This musical score is for "The Great Wall" by John Adams, specifically measures 5 through 8. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is written in four systems, each containing five staves. The key signature has one flat (F major or D minor). The time signature changes from 4/4 to 2+1/8 to 4/4 to 3/8. Dynamics include pp, mf, p, f, mp, and fpp. Performance markings such as "air", "scrape", "pontic.", "ord.", and "III" are present. Measure numbers 5, 6, 7, and 8 are indicated at the start of their respective systems.

[illegible]

[illegible]

21

Fl. *pp*

B♭ Cl. *p*

B. Cl. *p*

Hn. *ppp* *p*

C Tpt. *ppp* *p* *mp* *p*

Tbn. *ppp* *p* III(7.)

Perc. *p* *mf*

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

Vln. I *pp*

Vln. II *pp* *ponte.*

Vla. *fp*

Vc. *pp* *p* *ppp* *mf > pp*

Cb. *mp* *ppp* *pp*

Tubular Bells

Vibraphone

Thunder Sheet
scrape w/ plastic brush

ponte. → ord.

29

Fl.

ppp *pp*

B♭ Cl.

p *ppp*

B. Cl.

pp

Hn.

ppp *p* *pp* *con sord.*

C Tpt.

pp *p* *bisbl. 0(4.) / 2-3(5.)*

Tbn.

ppp *II(5.)*

Perc.

pp *pp* *rh. ∞* *Marimba lh. ∞*

Pno.

pp *pp*

Vln. I

ppp *pp* *ppp* *mfpp* *pp* *ord.*

Vln. II

ppp *pp* *ppp* *mfpp* *pp* *ord.*

Vla.

ppp *pp* *ppp* *mf* *pp* *ord.*

Vc.

ppp *pp* *ppp* *mf* *pp* *ord.*

Cb.

ppp *mp* *pp* *p* *pp* *pizz.* *p* *arco.* *ppp*

[illegible]

(accel.) $\text{♩} = 66$ accel. $\text{♩} = 84$ accel.

Fl. *mf* pp *mp* take piccolo

B♭ Cl. *pp*

B. Cl. *pp*

Hn. *ppp* *ppp*

C Tpt. *ppp*

Tbn. *ppp* *p* ppp

Perc. *(Xeo)*

Pno. *(Xeo)*

Vln. I *mf* pp *mfpp* mp *ppp* *mf* pp

Vln. II *mf* pp *mp* *pp* mp *pp* mp *pp* mp

Vla. *mf* pp *mp* *pp* mp *pp* mp *pp*

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

Cb. *pp* *ppp*



Musical score for the first system of "The Firebird Suite" by Igor Stravinsky. The score includes parts for Piccolo, B♭ Clarinet, B Clarinet, Horn, C Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as 92 and 108, with an acceleration section. The score features various musical notations including dynamics (ppp, mp, p, mf), articulation (pizz., arco.), and performance instructions (bis!).

45

Picc. *ppp* *p* *pp* *p* *ppp* *mp* *pp* *pp* *vibrato* *pitch*

B \flat Cl.

B. Cl.

Hn.

C Tpt. *bisbl.* *pp* *p* *pp*

Tbn.

Perc.

Pno. *(Rea)* \rightarrow

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

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

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

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

Cb. *ponte* *pp* *mp* *ponte* *p*

53

Picc. *simile*

B \flat Cl. *simile*

B. Cl. *simile*

Hn. *simile*

C Tpt. *simile*

Tbn. *simile*

Perc.

Pno. *8va*

Vln. I *poco* *pp* *f* *mf*

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

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

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

Cb. *mf*

57

Picc. *mp* *ppp*

B♭ Cl. *mp* *ppp*

B. Cl. *mp* *ppp*

Hn. *con sord.*

C Tpt. *wah-wah (stem out)*

Tbn. *cup mute*

Perc.

Pno.

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

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

Vla. *pp* *f* *ppp* *f* *ppp* *mf*

Vc. *pp* *f* *ppp* *f* *ppp* *mf*

Cb. *ppp* *mf*

60 $\text{♩} = 48$

Picc. *pp* *ppp* *pp* *air* *pitch*

B \flat Cl. *p* *pp* *mp* *mf*

B. Cl. *pp* *pp* *mf*

Hn. *pp* *mf* *pp*

C Tpt. *pp* *mp* *mf*

Tbn. *mp* *p* *mf*

Perc.

Pno.

Vln. I *ppp* *p* *p* *pp* *ponte*

Vln. II *pp* *mp* *ppp* *pp*

Vla. *pp* *p* *mf* *pp* *mf* *IV* *III*

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

Cb. *mf* *ff* *mp* *mf* *premuto* *end. 3*

[illegible]

73

Fl. *Flute*

B♭ Cl. *3*

B. Cl. *3* *p* *ff* *flz.*

Hn. *73* *T1-2(7.)* *pp* *f* *flz.*

C Tpt. *2-3(5.)* *2(4.)* *2-3(5.)* *2(4.)* *simile bisbl.* *5* *7* *f* *ppp*

Tbn. *pp* *ff* *flz.*

Perc. *Thunder Sheet* *scrape w/triangle stick* *mf*

Pno.

Vln. I *73* *II* *III* *II* *III* *p* *f* *ponte.* *tasto*

Vln. II *III* *II* *simile* *3* *mf* *3*

Vla. *pp* *ff* *ponte.* *flaut.* *pp*

Vc. *III* *IV* *pp* *ff* *ponte.* *tasto* *pp* *p*

Cb. *pizz.* *arco.* *p* *p* *ff* *ponte.* *tasto* *pp*

77

Fl.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

mf

p

2-3(10.)

2(5.) flz.

2(4.) 2-3(5.) bisbl.

Bass Drum

Cymbal w/mallets

ord.

ponte.

ord.

pp

mf

pp

ppp

pp

f

pp

f

ord.

mf

p

p

[illegible]

89

Fl.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Detailed description: This page of a musical score contains measures 89 through 92. The score is for a large ensemble, including woodwinds, brass, percussion, piano, and strings. Measures 89 and 90 are in 3/4 time, while measures 91 and 92 are in 2/4 time. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature triplet eighth-note patterns in measures 89 and 90. The Percussion (Perc.) and Piano (Pno.) parts also have triplet patterns in measures 89 and 90. The Violin I (Vln. I) and Violin II (Vln. II) parts have triplet patterns in measures 89 and 90. The Viola (Vla.) part has a triplet pattern in measures 91 and 92, marked with a forte (ff) dynamic. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent throughout the measures.

$\text{♩} = 72$

97

Fl. *ff* *ppp*

B \flat Cl. *ff* *ppp*

B. Cl. *ff* *p* *mf*

Hn. *ff* *ppp*

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

Tbn. *ff* *ppp*

Perc. (Marimba) *mf* *ff* *p* *mf*

Pno. *ff* *pp* *f*

$\text{♩} = 72$

97

Vln. I *ff* *pp* *mf*

Vln. II *ff*

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

Vc. *ff*

Cb. *p* *mf*

101

Fl.

pp *mf* *pp*

B♭ Cl.

pp *pp* *pp*

B. Cl.

ppp *mp*

Hn.

sfp *pp*

C Tpt.

sfp *ppp* *pp*

Tbn.

sfp *ppp* *mp*

Perc.

p

Pno.

mf

Vln. I

Vln. II

Vla.

sfp *pp* *p*

Vc.

pp *ppp* *mp*

Cb.

ppp *mp*

106

Fl. *mf* *p*

B♭ Cl. *mf* *p* *mf* *p*

B. Cl. *p* *ff* *ppp*

Hn. *p* *ff* *ppp*

C Tpt. *mf* *p* *ff* *ppp*

Tbn. *p* *ff* *ppp*

Perc. *mf* *f* *mp*

Pno. *mf*

Vln. I *mf* *p* *ponte.*

Vln. II *p* *mf* *p* *ponte.*

Vla. *mf* *ff*

Vc. *ff*

Cb. *ff*

Fl. *pp*
 B♭ Cl. *pp*
 B. Cl. *p < ff > ppp* *f* *pp* *ff*
 Hn. *p < ff > ppp* *f* *pp* *ff*
 C Tpt. *p < ff > ppp*
 Tbn. *p < ff > ppp* *ff* *pp* *ff*
 Perc. *mf* *Cymbal w/mallets mf < ff*
 Pno. *p* *f*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp < ff > pp* *f* *pp* *fff*
 Cb. *pp < ff > pp* *f* *pp* *fff*

Musical score for measures 110-114. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B♭), and the time signature is 3/4. The score features various dynamics (pp, p, ff, ppp, f, mf, fff) and articulations (accents, slurs, breath marks). The Percussion part includes a Tam-tam and Cymbal section. The Piano part includes a section marked *8vb* and *200*. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) feature long, sustained notes with various dynamics.

Fl. *mp* *ppp* *mf* *pp* *mf*

B♭ Cl. *mp* *ppp* *mf* *pp* *mf*

B. Cl. *fp* *poco* *pp* *mf*

Hn. *fp* *poco* *pp* *mf*

C Tpt. *fp* *poco* *pp* *mf*

Tbn. *f*

Perc. *mf*

Pno. *f* *mf* *8vb*

Vln. I *mp* *pp* *mf* *pp* *mf*

Vln. II *mp* *pp* *mf* *pp* *mf*

Vla. *mf* *pizz.*

Vc. *fp* *mp* *pp* *mf*

Cb. *f* *pizz.*

124

Fl. *pp* *mf* *pp* *mf* *ppp* *mp*

B♭ Cl. *pp* *mf* *pp* *mf* *ppp* *mp*

B. Cl. *pp* *mf* *mp* *pp* *mf*

Hn. *pp* *mp* *p*

C Tpt. *pp* *mp* *pp* *mf* *pp*

Tbn. *pp* *mp* *pp* *mf* *pp*

Perc.

Pno. *p*

Vln. I *pp* *mf* *pp* *mf* *ppp* *mp*

Vln. II *pp* *mf* *pp* *mf* *ppp* *mp*

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

Vc. *pp* *pp* *mf* *ppp* *pp*

Cb. *mf* *pp*

pizz. *arco.* *arco.*

5 *arco.*

♩ = 96

128

Fl.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

mf

p

sf

mf sempre

con sord.

pp

mf

mf

pp

f

mf

pizz.

con sord.

pp

mp

pp

mf

pizz.

sf

132

Fl. *f* *mf*

B♭ Cl. *mf* *mf*

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

Hn. *pp* *mf* *ppp* *mp* *p* *mf*

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

Tbn. *pp* *mf* *ppp* *pp* *mp* *ppp*

Perc. *f* *mf*

Pno. *ff* *mf* *mf*

Vln. I *mf* *pp* *sf* *f* *pp* *f*

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

Vla. *f* *p* *arco. ponte* *pizz.* *mf*

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

Cb. *mf*

136

Fl.

f

mf

f

B. Cl.

p *mf* *mf* *pp* *p*

B. Cl.

mf *pp* *mf*

Hn.

mf *pp* *mf*

C Tpt.

mf *pp* *pp* *mp*

Tbn.

pp *mp* *pp* *mp* *f*

Perc.

mf *ff* *ff*

Pno.

mf *ff* *ff*

Vln. I

pp *mf* *mp* *pp* *mf*

Vln. II

p *mf* *mf* *pp* *mp* *pp* *mf*

Vla.

f *mf* *f*

Vc.

pp *pp* *mp* *mf*

Cb.

f *arco.* *pizz.* *arco.* *f*

140

Fl. *mf* *f* *mf*

B♭ Cl. *mp* *mf* *p*

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

Hn. *p* *f* *pp < mp* *mf* 1-2(7.)

C Tpt. *p* *fp* *p < mf* *p*

Tbn. *p* *f* *pp < mp* *mf*

Perc. *mf* *f* *mf*

Pno. *mf* *mf* *ff*

Vln. I *pp* *mp* *p* *f > p* *pp < mp*

Vln. II *mf* *p* *fp* *poco* *pp < mp*

Vla. *arco.* *pp* *mf* *pizz.* *mf* *f* *mf*

Vc. *p* *pp < mp* *mf*

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

144

Fl.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p < *mf*

pp < *mf*

mf

pp

p

pp < *mf*

p

mf

f

pp

mf

pp < *mf*

mf

f

ff

p

f

mf

p

f

p

pp < *mf*

mf

pizz.

arco.

f

148

Fl. *mf*

B♭ Cl. *p* *mf* *pp* *p*

B. Cl. *p* *mf* *pp* *f*

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

C Tpt. *p* *mf* *f* wah-wah (stem out)

Tbn. *p* *mf* *ff* wah-wah (stem out)

Perc. *f*

Pno. *mf* *f* *ff*

Vln. I *mf* *pp* *mfpp*

Vln. II *mf* *pp* *mfpp*

Vla. *mf* *f*

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

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

5 (♩=120) quasi meccanico

151

Fl.

3 *ppp* sempre

B♭ Cl.

3 *ppp* sempre

B. Cl.

pp sempre

Hn.

151 *ppp* sempre

C Tpt.

ppp sempre

Tbn.

ppp *p* *p*

Perc.

151 soft but always short and poignant *pp subito*

Pno.

151 soft but always short and poignant *pp subito*

Vln. I

151 *ppp* sempre

Vln. II

ppp sempre

Vla.

pp sempre

Vc.

ppp *ppp* sempre IV

Cb.

pizz. *pp* sempre

156

Fl.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ppp

ppp

p

arco.

pizz.

ppp

p

ppp

p

pp

166

Picc. *ff* *mf* sempre

B♭ Cl. *ff* *ff* *mf*

B. Cl. *ff* *mf*

Hn. *ff* *ff*

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

Tbn. *ff* *ppp* *mf*

Perc. *p* *mp* *mf* *f* sempre

Pno. *pp* *mp* *pp* *p* *mf* *f* *sempre*

Vln. I *fff* *ff* *pp*

Vln. II *fff* *ff* *pp*

Vla. *ff* *mf*

Vc. *fff* *ff*

Cb. *ff*

170

[illegible]

[illegible]

[illegible]

192

Picc. *ppp*

B \flat Cl. *f* *ppp* *f* *ppp*

B. Cl. *ppp* *f* *ppp* *f*

Hn. 1(7.) *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

C Tpt. *f* *ppp* *f* *ppp* *f* *ppp*

Tbn. *ppp* *f* *ppp* *f* *ppp* *f*

Perc.

Pno. *8va* *8va* *8va* *8va* *8va*
8vb *8vb* *8vb* *8vb* *8vb*

Vln. I *f* *ppp* *f* *ppp*

Vln. II *ppp* *f* *ppp* *f*

Vla. *ppp* *f* *ppp* *f* *ppp*

Vc. *f* *ppp* *f* *ppp*

Cb. *f* *ppp* *f* *ppp* *f* *ppp*

197

Picc. *f*

B♭ Cl. *f* *ppp* *f*

B. Cl. *ppp* *f*

Hn. *f* *ppp* *f* *mf*

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

Tbn. *ppp* *f* *ppp* *f*

Perc. *f* *ppp* *f*

Pno. *f* *ppp* *f*

Vln. I *f* *ppp* *f*

Vln. II *f* *ppp* *f*

Vla. *f* *ppp* *f*

Vc. *f* *ppp* *f*

Cb. *f* *ppp* *f*

201

Picc. *f*

B \flat Cl. *f*

B. Cl. *f*

Hn. *mf* *mf* *ff* *mf*

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

Tbn. *mf* *mf*

Perc.

Pno. *8va* *8vb*

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Cb. *3*

Detailed description: This page of a musical score contains measures 201 through 204. The instrumentation includes Piccolo, B-flat Clarinet, Bass Clarinet, Horn, C Trumpet, Tuba, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as triplets, dynamic markings (f, mf, ff), and articulation marks. The Piano part includes octave markings (8va and 8vb). The string section (Violins, Viola, Cello, and Contrabass) plays a consistent triplet pattern throughout the measures.

accel. poco a poco -----

205

Picc. *ff*

B \flat Cl. *ff*

B. Cl. *ff*

Hn. *ff*

C Tpt. *ff* 3rd valve extended (-1/2)

Tbn. *ff*

Perc. *f* Crotales *f* Vibraphone *f*

Pno. *ff* δ^{ma} δ^{vb}

accel. poco a poco -----

Vln. I *ff* δ^{ma}

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

$\text{♩} = 168$

211 Picc. *ppp* take flute

B \flat Cl.

B. Cl.

211 Hn. *ppp*

C Tpt. *ppp* remove mute
restore 3rd valve

Tbn. *ppp* remove mute

Perc. *p* *pp*

Pno. *p* *pp*

$\text{♩} = 168$

211 Vln. I *ppp* *ord.* *pp* *decrsc.* *ppp* *simile* *accel.*

Vln. II *ord.* *pp* *decrsc.* *ppp* *simile* *accel.*

Vla. *ord.* *p* *decrsc.* *ppp* *simile* *accel.*

Vc. *ord.* *ppp* *simile* *accel.*

Cb. *decrsc.* *ppp* *simile*

Flute (Flute) 10" on cue $\text{♩} = 54$

B♭ Cl. 10" on cue *pp* *mp*

B. Cl. 10" on cue *pp* *p*

Hn. 10" T1-2(7.) *ppp* *p*

C Tpt. 10" wah-wah (stem out) *ppp* *p* *ppp* *p*

Tbn. 10" cup mute *ppp* *p*

Perc. 10" Vibraphone *mf*

Pno. 10" *mp*

Vln. I 10" (accel.) $\text{♩} = 54$ *pppp* *p*

Vln. II 10" (accel.) *pppp* *p*

Vla. 10" (accel.) *pppp* *pp* *p*

Vc. 10" (accel.) *pppp*

Cb. 10" (accel.) *pppp*

279

Fl.

p *p* *mp*

B♭ Cl.

p *mf* *pp* *mp*

B. Cl.

p *p*

Hn.

279 T1-2(7.)

p *ppp* *p*

C Tpt.

ppp *p* *ppp* *mp*

Tbn.

p *mf* *p*

Perc.

279

mf *mf* *mf*

Pno.

279

mp *mp* *f*

Vln. I

279

p *p*

Vln. II

p *p*

Vla.

pp *p* *pp*

Vc.

p *mp*

Cb.

p *p* *pp* *mp*

225

Fl.

mf *p* *mp*

B \flat Cl.

mf

B. Cl.

ppp *mf* *pp* *mp*

Hn.

ppp *mf* *pp* *con sord.*

C Tpt.

ppp *mf* *pp* *ppp* *mp*

Tbn.

mp *mp*

Perc.

mf Marimba *mp*

Pno.

mp *p*

Vln. I

mp *p* *mf*

Vln. II

mf *mf*

Vla.

mp *p* *pp* *ppp* *mp* *pp*

Vc.

mf *mf* *p*

Cb.

mp

230

Fl. *mf* *pp* *mf* *sf* *fff*

B♭ Cl. *mp* *mf* *mf* *sf* *fff*

B. Cl. *mf* *pp* *mp* *mf* *mf* *mf*

Hn. *pp* *mp* *mf* *mf* *mf*

C Tpt. *pp* *mp* *mf* *sf*

Tbn. *pp* *mp* *mf* *mf*

Perc. *f* *mf* *mf* *f* *p* *Crotales*

Pno. *mf* *mf* *mp* *mf* *f* *ff* *ff* *ppp* *arco*

Vln. I *mf* *mf* *mf* *sf* *fff*

Vln. II *mf* *mf* *mf* *sf* *fff*

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

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

Cb. *mf* *pizz.* *arco.* *mf* *sf* *ppp* *mf*