

Score

# what clarity?

Concerto for Percussion

Dave Hollinden

**Instrumentation for Orchestra:**

2 Flutes, Flute 1 doubling on Piccolo  
 2 Oboes  
 2 Clarinets in B flat, Clarinet 2 doubling on B flat Bass Clarinet  
 2 Bassoons

2 Horns in F  
 2 Trumpets in B flat  
 2 Trombones  
 Tuba

Timpani  
 1 Percussion: see below for instrumentation and notation

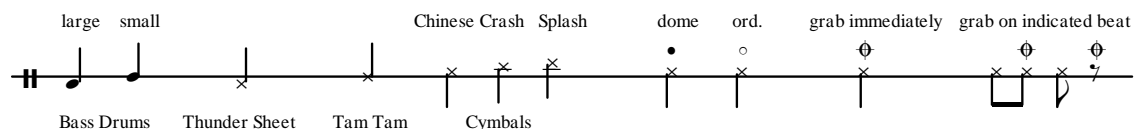
Percussion Soloist: see below for instrumentation and notation

1<sup>st</sup> Violin  
 2<sup>nd</sup> Violin  
 Viola  
 Cello  
 Double Bass

**Performance Notes:**

1. Accidentals carry through the bar, but not across the barline.
2. Bars 145, 161, 181 and 194 contain five 1/8<sup>th</sup> note triplets. I suggest they be conducted as one beat subdivided into five small gestures.

**Instrumentation and Notation for Orchestral Percussionist:**



**Instrumentation for Soloist:**

- Snare Drum
- 6 Tom Toms (see below for tuning)
- High-hat
- Tambourine with head
- Almglocken
- 2 Cowbells (large and medium)
- 2 Temple Blocks (low and high)
- 2 Wood Blocks (medium and high)
- 3 Bell Plates (approx. 10", 8", 4")
- 2 Brake Drums (large and small)
- Metal Pipe
- Tibetan Prayer Bowl
- Tibetan Prayer Cymbal (antique cymbal)



**Snare Drum:** Care should be taken with the snare drum so that it does not overpower the orchestra, particularly the string section at letters D and E. For the premiere, the snare was tuned to an A, and calf-skin heads and cable snares were used for a darker sound.

**Bell Plates:** The bell plates that I used in sounding out the piece were 10, 8 and 4 inches square. Your instruments should be close to these sizes so that the pitches are in the correct range. The smallest plate should be pitched significantly higher than the other two, more in the range of the metal pipe (a larger metal pipe may be substituted for the smallest bell plate).

While sounding out the piece, I laid the bell plates flat on bubble wrap. This resulted in a good tone with a slight amount of sustain. In addition, I found that the pitch dropped a minor third when the plate was struck near the edge as opposed to the center. This is taken advantage of at letter H, where gradual movements from center to edge of the largest bell plate are notated and a change in pitch is expected. If you choose to suspend the bell plates, damp them lightly and take care that your method for suspending them does not interfere with achieving a change in pitch when they are struck near the edge.

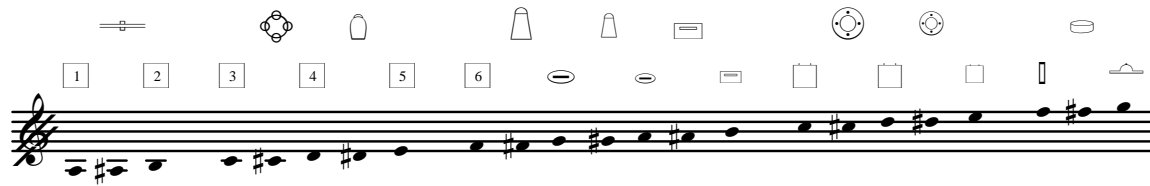
**Brake Drums:** The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

**Metal Pipe:** Any heavy piece of pipe or solid metal will do as long as it is resonant with a nice ring and is pitched higher than the highest bell plate.

**Almglocken:** The almglocken should be damped fairly heavily. The sustain should be short enough so that when the almglocken is played in articulate passages along with instruments with short sustain, such as at letter M, its sustain does not cloud the passage work and seems to fit with the sustain of the other instruments.

**Relative pitches:** The cowbells, temple blocks and wood blocks should be chosen so that there is an ascending pitch line from f sharp to b natural in the instrument setup shown below.

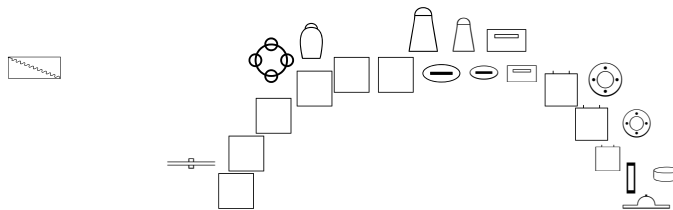
**Soloist Instrument Setup and Timbre Staff Notation:**



Physically arrange the instruments as shown above. The setup should resemble the black and white keys on a piano. The music is then notated as for a keyboard instrument. This notation is referred to as timbre-staff notation. It is signified in the score by a treble clef with slashes through it. There is no correspondence between notated pitch and sounding pitch, but between notated pitch and instrument location. (For more details, see Michael Udow’s “Visual Correspondence Between Notational Systems and Instrument Configurations,” *Percussionist*, vol. 18, no. 2 (Winter 1981) published by the Percussive Arts Society)

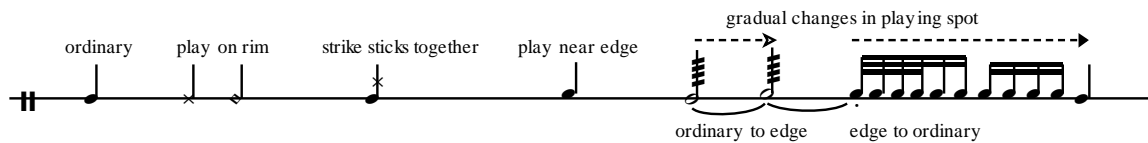
Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

**Soloist Stage Setup:** The multipercussion setup may be curved in an arc to facilitate reaching wide intervals. The snare drum should be setup apart from the rest of the instruments. There should be a clear distinction, both visually and dramatically, between performing on solo snare drum and performing on the multipercussion setup.



**Performance Notes for Soloist:**

1. Mallet indications are suggestions. Please choose the best mallets to suit your instruments and the performance conditions.
2. It may be desirable to create a pair of sticks that can be used interchangeably as wood snare sticks and as rubber tipped sticks, possibly by dipping the butt end of the snare sticks in liquid rubber.
3. All flams are popped (tight); all roughs are as fast as possible.
4. A vertical line between two dynamic markings (i. e., *f* | *p*) signifies an abrupt (subito) change.
5. In general, ● means to strike an instrument in the center or ordinary playing spot, ○ means to play near the edge of the instrument, and ● -----> ○ means a gradual change from one playing area to the other. For the almglocken, ● refers to the node of the instrument.
6. The following notation is used for the Snare Drum:



7. The following notation is used for the High-Hat:



I would like to thank Andrew Spencer for technical and musical help. I give special thanks to Audra Wenzlow for moral and creative support.



# what clarity?

q = 44 Introspective

DAVE HOLLINDEN

1. *mf*

1. *mf*

light wood mallets, secco  
*mf*

one player, pizz., secco,  
sul pont., sul D  
*mf*

Flute 1 & 2

Oboe 1 & 2

Clarinet in Bb 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Trumpet in Bb 1 & 2

Trombone 1 & 2

Tuba

Timpani

Percussion

Soloist

Violin I

Violin II

Viola

Violoncello

Double bass

5

Fl. 1

Fl. 2

Hn

Timp.

Vc.

*mf*

*f.*

*f.*

3

9

Soloist

wood sticks, snares on  
(move slightly toward center for each crescendo)  
edge ----->----->----->----->----->----->----->----->----->-----> (edge)

*n* < *mp* > *pp/mp* > *pp/mp* > *pp/mp* > *ppp*

13

**A**

Cl. 1

B. Cl.

Hn

Tpt

Timp.

Soloist

Vln I

Vc.

Db.

*n* < *mf* > *n* < *p* < *mf* > *n*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

1. con sordino

tutti, secco, sul pont., sul D

tutti, pizz., secco, sul pont., sul D

one player, secco, sul D

*tr*

3

3

3

3

3

3

3

18 (tr)

Cl. I

B. Cl.

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

*mp*

*fl.*

*forceful*

*mp*

*mp* < *mf*

*forceful*

*secco, sul pont., sul D*

*mf*

*mf* < *f*

*f*

22

*poco accel. (q = 54)*

Cl. I

B. Cl.

*p* < *mf*

*mf*

**B** Thunderous, commanding

24

Ob.

B. Cl.

Bsn

Hn  
a2, ord.  
pp  $\rightarrow$  f

Tpt  
a2, senza sord.  
pp  $\rightarrow$  f

Tbn  
p  $\rightarrow$  f

Tba  
p  $\rightarrow$  f

Timp.  
hard felt mallets  
pp  $\rightarrow$  f

Perc.  
wood stick  $\oplus$   
mf  $\rightarrow$  f  $\rightarrow$  pp

Soloist  
sfz  $\rightarrow$  p  $\rightarrow$  mf  $\rightarrow$  ff

**B** Thunderous, commanding

Vln I  
ord.  
pp  $\rightarrow$  f

Vln II  
pp  $\rightarrow$  f

Vla  
pp  $\rightarrow$  f

Vc.  
arco, ord.  
p  $\rightarrow$  f

Db.  
tutti, ord.  
p  $\rightarrow$  f



A tempo, rubato

27

Ob.

Bsn

Hn

Tpt

Tbn

Tba

Timp.

Perc.

Soloist

wood sticks

mf

fff

frustrated, defensive

5

p ffff ppp n < pp n < p n < mp n < mf /pp mf n < f

A tempo, rubato

Vln I

Vln II

Vla

Vc.

Db.

f fff

31

Soloist

pp f n < f n f p f

33

Soloist

pp ff pp ff sffz pp f

extreme edge (press roll) mid shaft --> end (near bead)

(end) --> mid --> end --> mid      -----> end      -----> bead on rim

36

Soloist

p      f      pp      f



**C** Sobering, with gravity (q = 50)

38

B. Cl.

Bsn

Hn

Tba

Perc.

Soloist

1.      a2

n      mf      p      p

p < mf      p < mf

large, soft beater

(Lay stick on rim, rub side to side.)

(bead) -----> mid      -----> end

pp      n < mf      n < f      p / mf > p

**C** Sobering, with gravity (q = 50)

one player

tutti

Vc.

Db.

mp < mf      mp < mf

mp < mf      mp < mf



**A tempo**

42

B. Cl.

Bsn

Hn

Tba

Perc.

p < mf      p      mf

mf

mf

**A tempo**

Vc.

Db.

mp < mf      mp < mf

mp < mf      pp      mf      mf

One player, pizz., poco sul pont.

Conversational, expressive, poco rubato

f

46

Vln I

Db.

*mf*

*f*

*mf*

*mp*

*n* < *mf*

molto sul pont.



**D** Majestic, commanding

50

Picc.

Ob.

1, poco vib.

*mf*

*p*

*f*

Timp.

light wood mallets

*p*

*mf*

(ord.)

*n* < *f*

*n* < *f*

Vln I

sul pont.

*pp*

*mf*

ord.

with weight

*ff*

Vln II

sul pont.

*pp*

*mf*

ord.

*ff*

Vla

sul pont.

*pp*

*mp*

ord.

*ff*

Vc.

pizz.

*mf*

*p*

arco

*p*

*ff*

Db.

tutti, arco

*p*

*ff*



53

Soloist

*n* < *f*

*f*

*sfp*

*f*

*p*

*f*

*p*

Vln I

6

6

6

3

Vln II

6

6

6

3

Vla

6

6

6

3

Vc.

6

6

6

3

Db.

6

6

6

3

55

Perc. *soft mallets* *pp* *accel.* - - - - -

Soloist *p* *f* / *p* *f* *pp* *f* *n < f* *n < f*

6 3 3 3 3

57

Timp. *p*

Perc. *ff*

Soloist *n < ff* *n < ff* *n < ff* *f* (stick shot)

< e = q > [E] q = 96 Resolute, determined

Vln I *with weight* *sul D* *ff* 6

Vln II *sul D* *ff* 6

Vla *sul D* *ff* 6

Vc. *sul D* *ff* 6

Db. *sul D* *ff* 6

60

Soloist (free hand rim shots) *p* *f* 6

Vln I 3 3 3 3

Vln II 3 3 3 3

Vla 3 3 3 3

Vc. 3 3 3 3

Db. 3 3 3 3

64

Soloist

Vln I

Vln II

Vla

Vc.

Db.

67

Soloist

Vln I

Vln II

Vla

Vc.

Db.

70

Soloist

Vln I

Vln II

Vla

Vc.

Db.

**F**

73

Soloist

Vln I

Vln II

Vla

Vc.

Db.



76

Soloist

Vln I

Vln II

Vla

Vc.

Db.

79

Timp. *gliss.* *p* *mf* *gliss.*

Perc. large, soft beater *f* soft mallets *p* *mf*

Soloist (stick shots, moving stick on head) edge -----> center 3 3 3 3 3 3 6

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*



82 **molto rit.** - - - - -

Timp. *gliss.* *f* *gliss.*

Perc. *p* *f* *p* *f* hard felt beaters *mp* *ff*

Soloist 5 *mp* *ff*

**molto rit.** - - - - -

Vln I *mp* *ff*

Vln II *mp* *ff*

Vla *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

85 **G** q = 44 With great commotion

Picc.   
 Fl. 2   
 Ob.   
 Cl.   
 Bsn.

**Forceful swells, with brassy, gritty tone quality.**

Hn.   
 Tpt.   
 Tbn.   
 Tba.   
 Timp.   
 Perc.   
 Soloist

**G** q = 44 With great commotion

Vln I   
 Vln II   
 Vla   
 Vc.   
 Db.



87

Picc. *mf* *fff*

Fl. 2 *mf* *fff*

Ob. *mf* *fff*

Cl.

Bsn. *mf* *fff*

Hn.

Tpt. *mf* *fff* *mf*

Tbn.

Tba.

Timp. *mf* 6 6

Perc. *ff* *mf* *ff*

Soloist 3 6 6 3 6 3

Vln I

Vln II

Vla

Vc.

Db.

88

Picc. *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. *mf* *fff* *mf*

Bsn. *mf*

Hn. *mf* *fff* *mf*

Tpt.

Tbn. *mf* *fff* *mf*

Tba. *mf* *fff*

Timp. *fff*

Perc. shake with hands *mf* *ff* strike with mallet

Soloist 6 6 3 (press roll) 3

Vln I *b*

Vln II *b*

Vla *b*

Vc. *b*

Db. *b*

89

The musical score for page 89 includes the following parts and markings:

- Picc.**, **Fl. 2**, **Ob.**, **Cl.**, **Bsn.**: Silent parts.
- Hn.**:  $mf$  (mezzo-forte),  $fff$  (fortissimo),  $fl.$  (flute).
- Tpt.**:  $mf$ ,  $fff$ ,  $fl.$ ,  $mf$ .
- Tbn.**: Silent part.
- Tba.**:  $mf$ .
- Timp.**: *(all flams are popped)*.
- Perc.**: *hard felt mallets*,  $mf$ ,  $ff$ ,  $mf$ .
- Soloist**: Rapid sixteenth-note pattern.
- Vln I**, **Vln II**, **Vla.**, **Vc.**, **Db.**: String parts with  $b_2$  (second flat) and  $b$  (flat) markings.

90

Picc.

Fl. 2

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Timp.

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*fl.*

*mf*

*fff*

*mf*

*fff*

*mf*

*fff*

*fff*

(all flams are popped)

*b*

*b*

*b*

*b*

*b*

91

Picc. *mf* *fff* *mf* *fff*

Fl. 2 *mf* *fff*

Ob. *mf* *fff* *mf*

Cl. *mf* *fff* *mf*

Bsn. *mf* *fff* *mf*

Hn.

Tpt. *fff* *fl. (growl)* (pull out tuning slide) *3*

Tbn. *f* *fl. (growl)*

Tba. *mf*

Timp. *mf* *3* *6*

Perc. metal beaters *mf* *fff* *3*

Soloist *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln I

Vln II

Vla.

Vc.

Db.

92

Picc.

Fl. 2

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Timp.

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

Db.

*fl. (growl)*

*fff*

*fff*

*f*

*fff*

splat

6

3

3

3

6

mf

93

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc. Soloist Vln I Vln II Vla Vc. Db.

This musical score page, numbered 93, features a variety of instruments. The woodwind section includes Piccolo, Flute 2, Oboe, Clarinet, and Bassoon, all of which are currently silent. The brass section consists of Horn, Trumpet, Trombone, and Tuba. The Horn and Trombone parts have melodic lines with slurs and accents. The Trumpet part features a triplet. The Tuba part has a triplet. The Timpani part plays a rhythmic pattern marked *fff*. The Percussion part uses a mallet and includes a triplet marked *mf* and *fff*. The Soloist part plays a complex rhythmic pattern. The string section, including Violin I, Violin II, Viola, Violoncello, and Double Bass, all play a melodic line with slurs and accents.

94

Picc. *mf* *fff*

Fl. 2 *mf* *fff*

Ob. *mf* *fff* *mf*

Cl. *mf* *fff* *mf*

Bsn. *mf* *fff* *mf*

Hn. *con sord.* *mf* *fff*

Tpt. *con sord.* *mf*

Tbn.

Tba.

Timp.

Perc. *fff* *tam tam mallets* *mf* *ff*

Soloist

Vln I

Vln II

Vla

Vc.

Db.



95

Picc. *tr*

Fl. 2 *tr*

Ob.

Cl.

Bsn.

Hn. *mf* *fff* *mf* *fff*

Tpt. *fff* *mf* *fff* *mf*

Tbn.

Tba.

Timp.

Perc. *hard felt mallets* *ff*

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 21, contains measures 95 through 100. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Percussion (Perc.), with the latter using hard felt mallets. A Soloist part is also present. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 3/4. The Piccolo and Flute 2 parts feature trills and triplets. The Horns and Trumpets have dynamic markings of mezzo-forte (mf) and fortissimo (fff). The Percussion part has a fortissimo (ff) marking. The Soloist part consists of a continuous sixteenth-note pattern. The string parts play a steady eighth-note accompaniment.

96

Picc. *mf* *fff* *tr*

Fl. 2 *mf* *fff* *tr*

Ob. *mf* *fff*

Cl. *fff*

Bsn. *mf* *fff*

Hn. *mf* *fff* *fl.*

Tpt. *fff* *fl.*

Tbn. *mf* *fff*

Tba.

Timp. *fff*

Perc. *mf* metal beaters

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

97

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc. Soloist Vln I Vln II Vla. Vc. Db.

**Ob.:** *mf* *mf* *fff*

**Cl.:** (2.) *mf* *mf* *fff*

**Tbn.:** *mf* *mf* *fff* *molto vib.*

**Tba.:** *mf* *fff* *mf*

**Timp.:** *mf* *fff*

**Perc.:** *fff*

**Soloist:**

**Violins & Cellos/Double Basses:** *b*

Musical score for page 97, featuring Piccolo, Flute 2, Oboe, Clarinet 2, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Soloist, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamics such as *mf*, *fff*, and *molto vib.*, as well as performance markings like accents, slurs, and fingerings (6, 3, 5).

98

Picc.

Fl. 2

Ob. *tr*

Cl. 1 *8va*  
*fff*

Cl. 2 *3*

Bsn *3* *5* *tr*

Hn

Tpt

Tbn. *6* *3*

Tba *mf* *fff*

Timp.

Perc. *hard felt beaters, dead center*  
*fff*

Soloist

Vln I *3* *3*

Vln II *3* *3*

Vla *3* *3*

Vc. *3* *3*

Db. *3* *3*

99

Picc. -

Fl. 2 -  $8^{\text{va}}$  *fff* 6

Ob. 3 *tr*

Cl. 1 <sup>(8)</sup> 5 3

Cl. 2 3 *tr*

Bsn. 3 5

Hn. -

Tpt. *senza sord.* *fff*

Tbn. *fff*

Tba. *fff*

Timp. *mf* *ff* 3 3

Perc. *shake/mallet* 3

Soloist 6 3 3

Vln I 6 3 3

Vln II 6 3 3

Vla. 6 3 3

Vc. 6 3 3

Db. 6 3 3

100

Picc. *fff*

Fl. 2 (8)

Ob.

Cl. 1 (8)

Cl. 2

Bsn

Hn *senza sord.* *fff*

Tpt

Tbn.

Tba

Timp.

Perc. *hard felt mallets* *mf*

Soloist

Vln I

Vln II

Vla

Vc.

Db.

Detailed description of the musical score: This page contains measures 100 through 103 of a symphonic score. The instrumentation includes Piccolo, Flute 2, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn (without mutes), Trumpet, Trombone, Tuba, Timpani, Percussion (using hard felt mallets), Soloist, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or E-flat minor). The time signature is 3/4. The score is characterized by complex rhythmic patterns, including numerous triplets and sextuplets. The Piccolo and Flute 2 parts feature rapid sixteenth-note passages. The Soloist part has a prominent melodic line with many triplets and sextuplets. The Percussion part has a steady rhythmic accompaniment. The string parts (Violins, Viola, Cello, Bass) play a consistent rhythmic pattern of eighth notes, often in triplets. Dynamics include fortissimo (fff) and mezzo-forte (mf). Performance instructions include 'senza sord.' for the Horn and 'hard felt mallets' for the Percussion.

101

Picc.

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn

Hn

Tpt

Tbn.

Tba

Timp.

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

Db.

explosive

fff

explosive

n < fff

103 **rit.** - - - - -

Timp. *n*  $\leftarrow$  *fff*  $\xrightarrow{6}$   $\xrightarrow{5}$   $\xrightarrow{3}$   $\xrightarrow{3}$  *p*

Soloist *n*  $\leftarrow$  *medium felt mallets*

Db. *One Solo, pizz.*  $\xrightarrow{3}$  *p*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p*

107 **H** *q = 32 Spent, vulnerable*

Timp. *n*  $\leftarrow$  *mf*  $\xrightarrow{3}$

Soloist *legato, expressive*  
*mp*  $\xrightarrow{7}$  *p*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p* *mf*  $\xrightarrow{5}$  *pp*  $\xrightarrow{3}$  *mp*

Db. *One Solo, pizz.*  $\xrightarrow{3}$  *p*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p*

109

Timp.  $\xrightarrow{3}$  *n*  $\xrightarrow{7}$  *mf*  $\xrightarrow{3}$

Soloist *p*  $\xrightarrow{7}$  *mf*  $\xrightarrow{3}$  *p*  $\xrightarrow{10}$

Db. *One Solo, pizz.*  $\xrightarrow{3}$  *p*  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p*

111

Timp.  $\xrightarrow{3}$  *p*

Soloist *mf*  $\xrightarrow{6}$  *p*  $\xrightarrow{3}$   $\xrightarrow{6}$

Db. *mf*  $\xrightarrow{3}$

112

Timp. *mf*  $\xrightarrow{3}$   $\xrightarrow{3}$   $\xrightarrow{3}$  *p*

Soloist *mf*  $\xrightarrow{6}$   $\xrightarrow{5}$   $\xrightarrow{3}$  *p*  $\xrightarrow{3}$   $\xrightarrow{3}$   $\xrightarrow{5}$  *mf*  $\xrightarrow{3}$  *pp*

Vln I *One Solo* *mf*

Db.  $\xrightarrow{3}$  *mf*  $\xrightarrow{3}$  *p*



114 **I**

Timp. *mf*

Soloist *Delicate (very light metal beaters)*  
*p* *mf* *p* *mf* *p*

Vln I *Sotto voce, tender, with some sadness*

Db. *mf*

116

Timp.

Soloist *p* *mf* *mp* *p* *mf* *p*

Vln I

Db.

118

Timp.

Soloist *mf* *p* *mf* *n* *mf*

Vln I

Db.

120

Timp. *mp*

Soloist *p* *mf* *p* *mp* *p*

Vln I

Db. *mp*

122

Timp. *p* 3

Soloist *p* 3 *mf* *pp* *mf* *p* *mf* *p* *mf* *bow*

Vln I *p*

Db. *p* 3



126 **J** *q = 48 Sober, solemn*

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

Bsn *pp* *mf* *pp* *mf* *pp* *mf*

Hn *pp* *mf* *pp* *mf* *pp* *mf*

Tpt 1 *mf*

Tpt 2 *pp* *mf* *pp* *mf* *pp* *mf*

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

Tba *pp* *mf* *mp*

**J** *q = 48 Sober, solemn*

Vc. *pp* *mf*

Db. *tutti, arco* *pp* *mf*



132

Hn 1. brassy *p* *fff* **7**/**16**

Tpt 1. brassy *p* **7**/**16**

Tba *Expressive, with longing* 3 *ff* **7**/**16**

136 **K** q = 88 Bracing, with a sudden burst of energy

Picc. *ff marcato*

Fl. 2 *ff marcato*

Ob. *ff marcato*

Cl. *ff marcato*

Bsn. *ff marcato*

Hn. *ff marcato*

Tpt. *ff marcato*

Tbn. *ff marcato*

Tba. *ff marcato*

Timp. *ff* hard, staccato mallets

Perc. *ff* wood stick

Soloist

**K** q = 88 Bracing, with a sudden burst of energy

Vln I *ff marcato*

Vln II *ff marcato*

Vla. *ff marcato*

Vc. *ff marcato*

Db. *ff marcato*

144

Picc.   
 Fl. 2   
 Ob.   
 Cl.   
 Bsn   
 Hn   
 Tpt   
 Tbn.   
 Tba   
 Timp.   
 Perc.   
 Soloist   
 Vln I   
 Vln II   
 Vla   
 Vc.   
 Db.

L   
 wood sticks   
 mf   
 ff   
 3   
 3   
 3   
 6   
 3

148

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc. Soloist Vln I Vln II Vla. Vc. Db.

The score is divided into two systems. The first system includes Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, and Percussion. The second system includes Soloist, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 148 and 149 are marked with a fermata. Measures 150 and 151 contain rhythmic patterns for the woodwinds and brass, and a soloist part with sixteenth-note runs. The time signature is 9/16.

151

Picc.  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Perc.  
Soloist  
Vln I  
Vln II  
Vla.  
Vc.  
Db.

The score is for measures 151-155. It features a variety of instruments including woodwinds, brass, percussion, and strings. The Soloist part includes triplets and sextuplets. The time signature changes from 9/16 to 7/8 and back to 9/16. The key signature has one flat (B-flat).

156

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

mf

mf

162 **M**

Picc.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Fl. 2  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Ob.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Cl.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Bsn.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Hn.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Tpt.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Tbn.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Tba.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Timp.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
ff

Perc.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
ff  
rubber mallets, or rubber tipped wood sticks

Soloist  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
ff p 6

**M**

Vln I  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln II  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vla.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
pizz. mf

Vc.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
ff pizz. mf

Db.  $\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
ff pizz. mf



167

Soloist

Vln I

Vln II

Vla

Vc.

Db.

ff

arco

ff

arco

ff

arco

ff



173

Ob.

Cl. I

B. Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

Soloist

light wood mallet

ff

ff

ff

ff

f

ff

ff

ff

ff

light wood mallet

f

178 **N**

**Instrumentation and Dynamics:**

- Picc.:** *ff*
- Fl. 2:** *ff*
- Ob.:** *ff*
- Cl. 1:** *ff*
- B. Cl.:** *ff*
- Bsn.:** *ff*
- Hn.:** *ff* (a2)
- Tpt.:** *ff*
- Tbn.:** *ff*
- Tba.:** *ff*
- Timp.:** *ff*
- Perc.:** *ff* (wood sticks)
- Soloist:** *mp sub.*
- Vln I:** *ff*
- Vln II:** *ff*
- Vla.:** *ff*
- Vc.:** *ff*
- Db.:** *ff*

**Rehearsal Mark:** **N** (at the start and end of the section)



186

O

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

wood stick

light metal beater

ff

7/16

9/16

11/16

189

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

wood sticks

ff

mf

mf

195 **P**

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

ff

mf

p

hard yarn mallets

3

6

3

3

3

199

Picc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Fl. 2  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Ob.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Cl. 1  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

B. Cl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Bsn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Tba.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Timp.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Soloist  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Vc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

Db.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{7}{16}$

6

6

tr

f

mf

medium mallets

pizz.

f

mf

f

**Q** Playful

202

The musical score for measures 202-205 is written in 7/16 time and features a key signature of two flats. The tempo and mood are marked as **Q** Playful. The score includes parts for Piccolo, Flute 2, Oboe, Clarinet 1, Bass Clarinet, Bassoon, Trombone, Timpani, Percussion, Soloist, Violoncello, and Double Bass. The woodwind and string sections play a rhythmic pattern of eighth notes, while the Soloist plays a continuous sixteenth-note figure. The Percussion part uses wood sticks and includes dynamic markings such as *f* and *mf*. The Soloist part is marked *mf*. The woodwind parts are marked *f*. The Percussion part is marked *mf*. The Soloist part is marked *mf*. The Violoncello and Double Bass parts are marked *f*.

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn

Tba

Timp.

Perc.

Soloist

Vc.

Db.

wood sticks

*f*

*mf*

*f*

*mf*

*f*

*f*

**Q** Playful



206

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Tba.

Timp.

Perc.

Soloist

Vc.

Db.

soft mallet

mf

3/8

7/16

9/16

5/16

212

Picc.  
Fl. 2  
Ob.  
Cl. 1  
B. Cl.  
Bsn.  
Tba.  
Timp.  
Perc.  
Soloist  
Vc.  
Db.

mf  
wood sticks  
mf  
p  
mf



217

Cl. 1  
Timp.  
Perc.  
Soloist

ff  
mf  
p sub.

220

Picc.

Fl. 2

Ob.

Cl. 1

Perc.

Soloist

*f*

*mf* *pp* *mf*

223

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Tba.

Timp.

Perc.

Soloist

Vc.

Db.

*f*

*mf*

hard staccato mallets

*mf*

*f*

228

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vc.

Db.

mf

f

232

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vc.

Db.

light metal beaters

mf

T Apprehensive, distressed

235

Picc.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Fl. 2  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Ob.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Cl. 1  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

B. Cl.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Bsn.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Hn.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Tpt.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Tbn.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Tba.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Timp.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Perc.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Soloist  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

(ripple roll)

p

T Apprehensive, distressed

Vln I  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Vln II  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Vla.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Vc.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

Db.  $\frac{7}{16}$   $\frac{9}{16}$   $ff$

arco

238

Picc.

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Timp.

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

Db.

Murky

244

Musical score for measures 244-247. Instruments: Hn, Tbn, Tba, Timp. All parts play a rhythmic pattern of eighth notes in 5/8 time, then switch to 4/4 time. Dynamics: *mf*.

Murky

Musical score for measures 248-252. Instruments: Vc, Db. Vc part features triplets and a dynamic of *f*. Db part features a dynamic of *f* at the end.



248

Musical score for measures 248-252. Instruments: Bsn, Tba, Soloist, Vc, Db. Bsn part has a first ending bracket and dynamic *mf*. Soloist part uses soft yarn mallets with dynamics *pp*, *mf*, and *p*. Vc and Db parts include the instruction *dim. poco a poco*.



253

Musical score for measures 253-256. Instruments: Bsn, Tba, Soloist, Vc, Db. Soloist part has dynamics *p*, *mf*, and *p*. Vc part has a dynamic of *pp*. Db part has a dynamic of *pp* at the end.



256

Bsn *poco dim.* mp

Tba *poco dim.* mp

Soloist p mf p

Db.



261 **U** Anxious, demanding

Vln I *ff marcato*

Vln II *ff marcato*

Vla *f marcato*

Vc. *f marcato*  
pizz., poco sul pont.

Db. *ff*



265

Vln I

Vln II

Vla

Vc.

Db.

269

Vln I

Vln II

Vla

Vc.

Db.



273

Vln I

Vln II

Vla

Vc.

Db.

(strum high to low)



276

hard mallets, very resonant

ff

wood sticks

ff

V Persistent, determined

Vln I

Vln II

Vla

Vc.

Db.

282

Timp.

Soloist



289

Timp.

Soloist



292

Timp.

Soloist



295

Timp.

Soloist



298

Timp.

Soloist



303

Tpt 1

Tpt 2

Timp.

Soloist

con sord.  
ff

con sord.  
ff

**W** Mischievous, teasing

306

Tpt 1

Tpt 2

Soloist

rubber mallets or rubber coated wood sticks

f



310

Tpt 1

Tpt 2

Soloist



313

Tpt 1

Tpt 2

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

wood sticks

mf

f

316

X brassy

Hn

Tpt 1

Tpt 2

Perc.

Soloist

Vln I

Vln II

Vla

Vc.

320

Hn

Tpt 1

Tpt 2

Soloist

Vln I

Vln II

Vla

Vc.

Db.

arco

323

The score is for measures 323, 324, and 325. It features a woodwind section (Piccolo, Flute 2, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpets 1 & 2, Trombone, Tuba), a string section (Violin I, Violin II, Viola, Violoncello, Double Bass), and a Soloist. The Soloist part is marked 'wood sticks' and 'ff' with a '6' above the final measure. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass section has a more complex rhythmic pattern. Dynamics range from *mf* to *ff*. The Soloist part is marked *ff* and includes a '6' above the final measure.

Picc. *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff*

Cl. (a2) *mf* *ff*

Bsn. (a2) *mf* *ff*

Hn. ord. *p* *ff*

Tpt 1 *mf* *ff* senza sord.

Tpt 2 *mf* *ff* senza sord.

Tbn. *mf* *ff*

Tba. *mf* *ff*

Soloist wood sticks *ff* 6

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

**Y** **Puzzled** **Alarmed**

326

Picc. *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. *f*  $\oplus$  light metal beater light metal beater  
*ff*  
large, hard beater

Soloist

**Y** **Puzzled** **Alarmed**

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

**Z** q = 108 Spirited

330

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc. Soloist Vln I Vln II Vla. Vc. Db.

The score is divided into two systems. The first system (measures 330-332) includes woodwinds (Piccolo, Flute 2, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Tympani, Percussion), and a Soloist. The second system (measures 330-332) includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The tempo is marked 'q = 108 Spirited'. Dynamics include *f* and *a2*. The Soloist part features a complex rhythmic pattern with slurs and accents.





336

Picc. Fl. 2 Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc. Soloist Vln I Vln II Vla. Vc. Db.

Measures 336-340 are marked with rehearsal numbers 7, 9, and 3. The score includes dynamic markings such as *p* and *f*, and performance instructions like *a2* and *v*. The percussion part includes a drum set and a snare drum, with dynamics *p* and *f* indicated.



344

Hn

Tpt

Tbn.

ff

mf

ff

mf

ff

348

Picc.

Fl. 2

Ob.

Cl.

Bsn

ff

Hn

Tpt

Tbn.

Tba

ff

a2

a2b

Soloist

Vln I

Vln II

Vla

Vc.

Db.

ff

This page of a musical score covers measures 356 to 360. The instruments and parts are arranged as follows:

- Picc.** (Piccolo): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Fl. 2** (Flute 2): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Ob.** (Oboe): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Cl.** (Clarinet): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Bsn.** (Bassoon): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Hn.** (Horn): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Tpt.** (Trumpet): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Tbn.** (Trombone): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Tba.** (Tuba): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes.
- Timp.** (Timpani): Measures 356-357 have rests. Measures 358-360 have rests.
- Perc.** (Percussion): Measures 356-357 have rests. Measures 358-360 play a rhythmic pattern of eighth notes with the instruction "yam mallets". Dynamics range from *p* to *ff*.
- Soloist**: Measures 356-360 play a melodic line with eighth notes.
- Vln I** (Violin I): Measures 356-360 play a rhythmic pattern of eighth notes.
- Vln II** (Violin II): Measures 356-360 play a rhythmic pattern of eighth notes.
- Vla** (Viola): Measures 356-360 play a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Measures 356-360 play a rhythmic pattern of eighth notes.
- Db.** (Double Bass): Measures 356-360 play a rhythmic pattern of eighth notes.

Measure numbers 356, 358, and 360 are indicated at the beginning of their respective staves. The score includes various musical notations such as rests, eighth notes, and dynamic markings.

**BB** Precise, confident

361

Picc.  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Perc.

ff

light metal beaters

ff

Detailed description: This block contains the musical notation for the woodwind and percussion sections. It includes staves for Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, and Timpani. The percussion part is specifically marked with 'light metal beaters' and 'ff'. The score is divided into measures with changing time signatures: 3/4, 2/4, and 4/4. The woodwinds play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns.

Soloist

Detailed description: This block contains the musical notation for the Soloist part. It features a single staff with a melodic line in treble clef, starting with a key signature of one sharp (F#) and a common time signature. The soloist part is characterized by a rhythmic, eighth-note pattern.

**BB** Precise, confident

Vln I  
Vln II  
Vla.  
Vc.  
Db.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment with various articulations and dynamics. The score is divided into measures with changing time signatures: 3/4, 2/4, and 4/4.

365

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *brassy*

Tba. *brassy*

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

This musical score page, numbered 68, covers measures 368 to 403. It features a variety of instruments including Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Soloist, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into four systems, each containing five measures. The first system (measures 368-372) is in 4/4 time. The second system (measures 373-377) is in 16/16 time. The third system (measures 378-382) is in 2/4 time. The fourth system (measures 383-387) is in 9/16 time. The Soloist part is written in treble clef with a key signature of one flat. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The percussion part includes a snare drum and cymbal. The Soloist part features a melodic line with slurs and accents.



372

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

The image shows a page of a musical score for measures 372 through 375. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Soloist, Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 9/16, and the key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Soloist part is written in a single staff with a treble clef. The Percussion part includes various symbols for different instruments. The Soloist part has a melodic line with some grace notes and slurs. The other instruments have mostly block chords and rhythmic patterns. The page number 69 is in the top right corner.

376

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Soloist

Vln I

Vln II

Vla.

Vc.

Db.

improvise cadenza