

Spirit

for orchestra

by John Young

Commissioned by the Christchurch Symphony Orchestra

Instrumentation

2 Flutes (2nd doubling piccolo)

2 Oboes

2 Clarinets in B-flat (2nd doubling bass clarinet, extended range)

2 Bassoons (2nd doubling contrabassoon)

4 Horns in F

1 Trumpet in D

2 Trumpets in C

2 Tenor trombones

1 Bass Trombone

1 Tuba

Timpani (23", 26", 29" and 32")

2 Percussion

1: glockenspiel, crotales; temple blocks, maracas;

2: vibraphone, bass drum, tam-tam, bongos, maracas, cymbals, suspended cymbal (1).

Harp

Strings

Electroacoustic sounds (1 performer/computer)

The score is in C. All instruments sound as notated except for the usual 'C' transpositions: Piccolo, contrabassoon, glockenspiel, double bass.

Harp harmonics sound an octave higher than written.

Double bass (natural) harmonics in treble clef are at sounding pitch.

Natural harmonics in violin, viola and cello are written as sounding, with fingering offered in diamond headed notes.

The stereo electroacoustic sounds are triggered by a Max patch at the cues indicated in the score.

The initial idea for this piece came from a recording of the Duomo bell in the Italian town of Forlì. I made the recording to use as one of the core materials in a radiophonic work, *Ricordiamo Forlì* (2005), which narrates the experience of my Italian family in the Second World War. In that piece many of the bell sounds were reshaped using electroacoustic techniques, bringing out new colours and qualities otherwise hidden in the overall sonic impression of a recognisable bell. In *Spirit*, I have further developed a number of those sounds as the starting point for the work's harmony. The spectrum of pitch given off by a bell is typically complex, with clusters of high partials accumulated in its upper frequency regions. *Spirit* adapts this characteristic quite freely in the orchestral writing, aiming to evoke tension and resolution in the music through dense harmonic 'clouds' emerging from and opening out onto more focused harmony while building new motivic and gestural figures. In one sense the inclusion of electroacoustic sound allows for the enrichment of orchestral sonorities, but here it also serves another purpose. Since we do not witness any physical action connected with their production—other than through the impersonal channel of the loudspeakers—I think of these electroacoustic sounds as conveying a presence from another world. Refracted, reflected and resynthesised many times through digital processing, the bell might be thought of as a spirit whose underlying nature is never fully grasped.

SPIRIT

for orchestra

Commissioned by the Christchurch Symphony Orchestra

John Young (2018)

Con Anima $\text{♩} = 60$

A

Flute I
Flute II
Oboe I
Oboe II
Clarinet I in B \flat
Clarinet II in B \flat
Bass Clarinet in B \flat
Bassoon I
Bassoon II
Horns I & II in F
Horns III & IV in F
Trumpet in D
Trumpet I in C
Trumpet II in C
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion
Electroacoustic sounds
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass

Con Anima $\text{♩} = 60$

SD sticks
regular sticks
Tam-tam
Bass Drum
Vibraphone
Med. mallets motor off

1 2 3 4 5 6 7

E B F G B A 1
B C D E 1

Con Anima $\text{♩} = 60$

Div. by desk
Pizz.
Arco
Pizz.
Arco

B

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

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

Cl. *mf* *f* *mp* *mf espr.* *f*

B. Cl. *mf* *mp* *mf* *ff*

Bsn. *mf* *f* *mp* *mf* *ff*

Bsn. *mf* *f* *mp* *mf* *ff*

Hn. *f* *mp* *mf* *p* *mp* *ff*

Hn. *f* *mp* *f* *mp* *p* *mp* *ff*

Hn. *f* *mp* *f* *mp* *p* *p* *ff*

D Tpt. *mf* *f* *f* *ff*

C Tpt. *mf* *f* *f* *mp* *mp* *ff* senza sord.

C Tpt. *mf* *f* *f* *mp* *mp* *ff* senza sord.

Tbn. con sord. *mp* *f* *p* *ff* senza sord. gliss.

Tbn. con sord. *mp* *f* *p* *ff* senza sord.

B. Tbn. con sord. *mp* *f* *p* *ff* senza sord.

Tba. *mp* *f* *p* *mf* *ff*

B

Timp. *gliss.* *f* *f* *f* *p* *ff*

Perc. To B. D. *mf* *f* *ff* To Crot. Bass Drum To T.-t.

EA **11** **12** **13** **14** **15**

Hp. I *mf* *f* *ff* *mp*

B

Vln. I *mf espr.* *ff*

Vln. I *mf espr.* *ff*

Vln. II *mf espr.* *ff*

Vln. II *mf espr.* *ff*

Vla. *gliss.* *f* *mf* *mp* *ff*

Vc. *gliss.* *f* *mf* *mp* *ff*

Db. *ff*

Meno Mosso

♩ = 52

C

Fl. 1 *sotto voce* *mf* *pp* *ppp* *p*

Fl. 2 *mf* *pp* *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. *pp* *ppp* *p*

B. Cl. *sotto voce* *mf* *pp* *ppp* *p*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *pp* *ppp*

Hn. 2 *pp* *pp*

Hn. 3 *ppp*

D Tpt. *pp*

C Tpt. *pp*

C Tpt. *f* *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Meno Mosso

♩ = 52

C

Timp. *mf* *ppp* *a niente*

Perc. Tam-tam *mf* l.v. To Susp. Cym. *p* Crotales *p* Susp. Cymbal *pp*

EA **16** **17** **18** **19** **20** **21** **22** *pp*

Hp. I (Harmonics sound 8va) *f* *p sempre* *p* *poco cresc* *mp* *p*

Ab C# D# G# D# D# F# Eb

Meno Mosso

♩ = 52

C

Vln. I *mp* *p* *pp* *ppp* *p sempre* *p*

Vln. I *mp* *p* *pp* *ppp* *p sempre* *p*

Vln. II *mp* *p* *pp* *ppp* *p sempre* *p*

Vln. II *mp* *p* *pp* *ppp* *p sempre* *p*

Vla. *mp* *pp* *mf* *pp* *p* *p sempre* *p sempre* *poco cresc* *mp* *p* *div.* *mf*

Vc. *mp* *pp* *mf* *pp* *p* *p sempre* *p sempre* *Arco* *div.* *mf*

Db. *mf* *pp* *pp* *p* *p sempre* *p* *Sul A (sounding pitches)* *p sempre*

$\text{♩} = 60$
D
A Tempo

31

Fl. *pp sotto voce*

Ob. *pp*

Cl. *pp*

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

Bsn. *pp* *mp* *pp* *mp* *f*

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

D Tpt. *pp* *mp* *p*

C Tpt. *pp* *mp* *p*

Tbn. *pp* *p*

B. Tbn. *pp* *p*

Tba. *pp* *p*

Timp. *p* *mf* *f* sec.

Cym. *p niente* To Vib. *p* *mf* *f*

EA 23 24 25 26 27 28

Hp. I *mf* *mp* *f* *D \sharp G \flat*

Vln. I *f*

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

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

Vc. *gliss.* *mf* *p* *sul pont.* *f*

Db. *(sounds 8va bassa)* *fp* *ord.* *gliss.* *mf* *p* *sul pont.* *f* *ord.*

D
A Tempo
 $\text{♩} = 60$

FL. *mf* *mf* *f* *mp* *f* *pp* *p* *mf*

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

Cl. *mf* *f* *gliss.* *ff* *p* *f* *p* *mf*

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

Bsn. *mf* *f* *p* *f* *mp*

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

D Tpt. *mp* *mp* *pp*

C Tpt. *mf* *p* Harmon mute *mp* *f*

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

B. Tbn. *p* *f* *mp* *f* *pp*

Tba. *pp* *f* *pp* *ff* *p*

Timp. *sec.* *f* *p* *gliss.* *f* *ff*

Perc. *f* Glockenspiel *f*

EA 29 30 31 32 33

Hp. 1 *C* *F# G# Ab* *C#* *Eb G# A# D#* *f*

Vln. I *p* *f* *p* *f*

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

Vla. *p* *f* *p*

Vc. *unis. (nat.)* *div.* *gliss.* *f* *p*

Db. *f* *sfz* *f* *p* *f* *p*

E

42

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

Fl. *f* *mf* *mp* *f* To Picc.

Ob. *f* *p* *f* *mp* *f*

Ob. *f* *p* *f* *mp*

Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. To Cbsn. *f* *mp* Contrabassoon *sf* *p* *f*

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

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

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

D Tpt. Harmon mute valve trem 0 - 2+3 *p* *mp* *f* *mp* *f* senza sord.

C Tpt. *mp* *f* *mf* *p* senza sord. *mp* *f*

C Tpt. *mp* *f* *mf* *p* senza sord. *mp* *f*

Tbn. *f* *p*

Tbn. *f* *p*

B. Tbn. *f* *p*

Tba. *p*

Timp. *ff* *f* *ff* sec.

Glock.

EA 34 35 36 37 38

Hp. 1 C1 F#

E	F	G	A	B
B	C	D	E	F

Vln. I *f* *pp* *ff* *p* *p*

Vln. I *f* *pp* *ff* *p* *p*

Vln. II *pp* *ff* *p* *f* *sub.* *p*

Vln. II *pp* *ff* *p* *f* *sub.* *p*

Vla. *ff* *mf* *f* *sf* *f* *p*

Vc. *mp* *f* *mf* *ff* *sf* *f* *p*

Db. *ff* *ff* *Arco* *ff* *sf*

47 **F**

Fl. *pp* Piccolo *pp* *mf* tr.

Ob. *pp* *fp*

Cl. *mp* *pp* *pp* Clarinet in Bb

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

Bsn. *p* *mf* *p* *ff*

Cbsn. *f* *p*

Hn. *mf* *pp* *fp*

D Tpt. *mp* con sord. (straight) *pp* valve trem. 1-1+3 *mp*

C Tpt. *mp* con sord. (straight) *pp* valve trem. 0/3 *p* valve trem. 2-3

Tbn. *pp* *f* *p* *mf* *f* *gliss.*

B. Tbn. *f* *mp* *pp* *f*

Tba. *f* *mp* *p* *pp* *mp* *p* *f*

Timp. **F** sec. *f*

Glock. *f* *p* *mf* *p* *f* To B. D.

EA 39 40 41 42 43

Hp. 1 *f* *mp* *ff* [sec.] LH A# C#

Vln. I *fp* *mp* *p* niente *ff* *ff* *rfz*

Vln. II *fp* *p* *ff* *ff* *rfz*

Vla. *fp* *p* *ff*

Vc. *fp* *mp* *p* *tr.* *p*

Db. *fp* *mp* *p*

53 G

Fl. *f* To Flute

Picc. *f*

Ob. *f* *p*

Ob. *f* *p* *gliss.*

Cl. *p* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *p* *f* *mf*

Cbsn. *p* *f* *mf*

Hn. *ppp* *f* *mf*

Hn. *ppp* *f* *mf*

Hn. *ppp* *f* *mf*

Hn. *ppp* *f* *mf*

D Tpt. *p* *pp* *mf* *senza sord.*

C Tpt. *pp* *mf* *senza sord.*

C Tpt. *pp* *mf* *senza sord.*

Tbn. *ppp* *f*

Tbn. *ppp* *f*

B. Tbn. *ppp* *f* *con sord.* *p*

Tba. *ppp* *f*

Timp. *f* *mf* *f* G

Glock. *f* *mf* *f* *mf*

Bass Drum *f (non troppo)*

EA 44

Hp. 1 *mf* *f* *E♭ A♭* *B♭* *F♯ D♭* G

Vln. I *mp* *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *f* *mp*

Db. *mp*

57

Fl. Flute *mf* *ff* *mp*

Ob. *ff* *p* *p* *mf* *ff*

Cl. *ff sempre* *pp*

Bsn. *ff* *p*

Cbsn. *ff*

Hn. *ff* *pp* *f* *p*

D Tpt. *f* *con sord.* *ff* *p*

C Tpt. *f* *p* *valve trem 1/1+3* *2/3*

C Tpt. *f* *p* *valve trem 0/3* *1/1+3*

Tbn. *f* *gliss.*

B. Tbn. *f* *senza sord.* *mp* *p*

Tba. *f* *mp* *p*

Timp. *ff* *f* *mf* *mp*

Perc. *ff* *To T. Bl.* *Temple Blocks* *To Bongos* *Bongos* *mf* *(hard mallets : match temple blocks)*

EA

Hp. I *ff* *mp*

Vln. I *ff* *f* *p* *Pizz.* *mp* *p*

Vln. II *ff* *mf* *pp* *niente* *mf* *Pizz.*

Vla. *ff* *mf* *fp* *f* *mp* *Pizz.*

Vc. *ff* *p* *mp*

Db. *ff* *mp*

45

This page of a musical score covers measures 61 to 72. The instrumentation includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn., Cbsn.), Horns (Hn.), Trumpets (C Tpt., D Tpt.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Snare Drum (T. Bl.), Euphonium (EA), Harp (Hp. 1), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key musical features include:

- Flutes:** Rapid sixteenth-note passages with triplets and a *cresc.* marking.
- Oboes:** Sustained notes with *mp* and *cresc.* markings.
- Clarinets:** Sustained notes.
- Bassoons:** Sustained notes.
- Horns:** Sustained notes, some with *f* and *mf* markings.
- Trumpets:** Sustained notes with various articulations like *2/2+3*, *0/3*, *3/1+3*, *0/1*, *1/2+3*, and *3/1+3*.
- Trombones:** Sustained notes with *mf* and *mp* markings.
- Timpani:** Sustained notes with *mp* and *f* markings.
- Snare Drum:** Rhythmic patterns with *f* and *mp* markings.
- Violins:** Sustained notes with *p*, *mp*, *mf*, and *f* markings. *Arco* and *tr.* markings are present.
- Viola:** Sustained notes with *mp* and *f* markings.
- Violoncello:** Sustained notes with *mf* and *p* markings.
- Double Bass:** Sustained notes with *mp* and *f* markings.

A red box with the number "46" is located in the lower right area of the page, near the Snare Drum staff.

63

Fl. *f* *mp* *mp*

Ob. *f* *ff* *mp*

Cl. *ff* *mp*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff* *mf*

D Tpt. *f* *ff* *mf* *p*

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

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

T. Bl. To Glock. Glockenspiel *f*

To Cym.

EA 47 48 49 50

Harp. *p*

Vln. I *f* *p* *mp*

Vln. II *f* *p*

Vla. *mp* *p*

Vc. *f*

Db. *f*

66

Fl. *f* *ppp* *f* *ff*

Fl. *f* *pp* *mf* *f* *ff*

Ob. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *pp* *mf* *ff*

Cl. Bass Clarinet in B \flat *f* *p*

Bsn. *f*

Cbsn. *f* *p*

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

Hn. *pp* *mf* *f* *mp* *f* *ff* *mp*

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

D Tpt. *p* *ff*

C Tpt. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f*

Tbn. *pp* *p* *f legato*

B. Tbn. *f* *gliss.*

Tba. *mp* *mf* *pp* *ff*

Timp. *mp* *pp* *ff* *mp*

Perc. Glock. *mf* *pp* Cymbals *f* *l.v.* *f* *l.v.* To B. D.

EA 51 52 53 54 55 56 57 58

Hp. I *niente* *f* *mp*

Vln. I *niente* *mp* *f* *ff* *ff* *p*

Vln. I *mp* *mp* *ff* *ff* *p*

Vln. II *niente* *mp* *ff* *ff* *p*

Vln. II *niente* *mp* *ff* *ff* *p*

Vla. *niente* *mp* *pp* *gliss.* *p* *f*

Vc. *sul pont.* *ord.* *f*

Db. *Arco* *fp* *Pizz.* *f*

H

72

Fl. *ff* *mp*

Ob. *ff* *fff*

Cl. *ff* *mf* *p*

B. Cl. *ff*

Bsn. *ff* *p*

Cbsn. *ff*

Hn. *f* *fff* *p* *pp*

D Tpt. *f* *fff* *p* *ppp*

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

C Tpt. *f* *fff* *p*

Tbn. *f legato* *fff*

Tbn. *f* *fff*

B. Tbn. *f*

Tba. *f* *mp* *mp*

Timp. *ff* *ff*

Perc. Bass Drum *ff* To Cym.

EA 59 60 61

Hp. I *f* *ff* *mp* *mf* *F#* *D#* *B#*

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

Vln. I *ff* *p* *Arco*

Vln. II *ff* *p* *Arco*

Vln. II *ff* *p* *Arco*

Vla. *ff* *spp* *mp*

Vc. *ff* *p*

Db. *ff* *p*

75

I J

Fl. *p* *ff* *mp*

Ob. *f* *mp* *pp* *ff*

Cl. *f* *dim.* *ppp* *f* *p*

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

Bsn. *f* *pp* *f*

Cbsn. *ff* *p* *f*

Hn. *f* *mf* *fp* *ff* *pp*

D Tpt. *mp* *pp* *ff* *pp*

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

Tbn. *f* *mf* *fp* *gliss.* *ff* *p*

B. Tbn. *f* *pp* *mf* *fp*

Tba. *mp* *pp* *p* *f*

Timp. *mp* *pp*

Perc. *f* Cymbals *p* l.v. *f* l.v. *To Mrs.*

EA 62 63 64 65

Hp. I *f* *dim.* *mp*

Vln. I *f* *dim.* *mp* *ff* *ff*

Vln. II *f* *dim.* *mp* *pp* *f* *intenso*

Vla. *f* *mf* *gliss.* *ppp* *ff*

Vc. *f* *mf* *mp* *sul G*

Db. *f* *mp*

This page of a musical score, numbered 16, covers measures 78 to 92. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The second system includes Horns (Hn.), Trumpets (D Tpt., C Tpt., C Tpt.), Trombones (Tbn., Tbn., B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), and strings (EA, Hp. 1, Vln. I, Vln. II, Vla., Vc., Db.). The score is marked with various dynamics such as *sub. mf*, *ff*, *pp*, *f*, *mp*, and *p*. It also includes performance instructions like *intenso*, *spicc.*, and *Arco*. The woodwinds and brass sections play rhythmic patterns, while the strings play a complex, textured accompaniment. The percussion part features maracas with specific dynamics and articulation. The string parts are highly detailed, with many notes and dynamic markings.

♩ = 52
Meno mosso

80

Fl. *mp*

Ob. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *pp* *mp*

Bsn. *pp* *mp*

Cbsn.

Hn. *fp*

Hn. *f* *p*

Hn. *fp*

Hn. *f* *p*

D Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Meno mosso
♩ = 52

Timp.

Perc. *f* *mp* niente

EA

Hp. I *f* *p* *f* *p* *f* *p*

66 67

Glockenspiel *mf*

Meno mosso

Vln. I *mf*

Vln. I *mf*

Vln. II *mp*

Vln. II *mp*

Vla. *mp* *p* *mp* *gliss.* *sul D*

Vc. *p* *mp* *sul A*

Db.

This page of a musical score covers measures 68 and 69. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), D Tpt. (Trumpet in D), C Tpt. (Trumpet in C), Tbn. (Tuba), B. Tbn. (Baritone), Tba. (Trombone), Timp. (Timpani), Perc. (Percussion), EA (Euphonium/Acorn), Hp. I (Harp I), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass).

Measure 68 (marked with a red box) features a flute melody starting with a *mf* dynamic, followed by a *pp* triplet. The bassoon and double bass have a *p* to *f* dynamic shift. The harp I part has a complex rhythmic pattern with a *p* dynamic. The violin I part has a *p* dynamic. The percussion part includes a cymbal roll starting at measure 68.

Measure 69 (marked with a red box) continues the flute melody with *pp* triplets. The bassoon and double bass have a *f* dynamic. The harp I part continues with a *p* dynamic. The violin I part has a *p* dynamic and a *jeté* marking. The violin II part has a *p* dynamic. The viola part has a *p* dynamic. The double bass part has a *mp* dynamic. The percussion part includes a cymbal roll starting at measure 69.

Other markings include *mf*, *f*, *pp*, *p*, *mp*, *con sord.*, and *div.*

84

Fl. *poco cresc.* *mp* *p* *mp* *mp*

Fl. *poco cresc.* *mp* *p* *mp* *mp*

Ob. *mp* *mf*

Ob. *mp*

Cl. *p*

B. Cl. *pp* *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. *pp* *p*

Hn. *pp* *p*

Hn. *pp* *p*

D Tpt. (senza sord.)

C Tpt. *mf* con sord. valve trem. (2/2+3) *mp*

C Tpt. *mp* *pp* *pp* valve trem. (2/2+3)

Tbn. *mf*

Tbn. con sord. *p* *pp*

B. Tbn. con sord. *mp* *p*

Tba. *mf* *mp* *p*

Timp. *mf* *gliss.* *mp*

Perc. *mf* Vibraphone *mp*

EA

Hp. I *mf* niente E₂ C₃ D₂

Vln. I div. *mp* unis. *mp* sul pont.

Vln. I *jeté.* *p* *poco cresc.* *mp* Pizz. *mf* Arco sul pont. *mp*

Vln. II *pp* *mp* glide on nat. harmonics *mp* 6 6 6 6 6 6

Vln. II *pp* *mp* glide on nat. harmonics *mp* 6 6 6 6 6 6

Vla. *pp*

Vc. *sul G* *pp*

Db. *mf* *pp* sounding pitch

70 71

87 **K**

To Picc. Piccolo

Fl. Fl. Ob. Ob. Cl. B. Cl. Bsn. Cbsn.

Hn. Hn. Hn. D Tpt. C Tpt. C Tpt. Tbn. Tbn. B. Tbn. Tba.

Timp. Perc. EA Hp. 1 Vln. I Vln. I Vln. II Vln. II Vla. Vc. Db.

ppp *f* *mp* *pp* *mp* niente *f* *fp* *fp* *f* *mf* *f* *mf* *pp* *f* *mp* *pp* *f* *mf* *f* *mf* *pp* *f* *mp* *pp* *f* *pp* *Arco*

senza sord. *senza sord.* *senza sord.* *senza sord.*

ord. *ord.* *ord.* *ord.* *Pizz.* *ord.* *Pizz.*

72 73 74 75

To Crot.

f *mf* *pp* *mf* *poco dim.*

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

91

Fl. *f* *p*

Picc.

Ob. *pp* *mp*

Ob.

Cl. *f* *ppp*

B. Cl.

Bsn. *mp* *pp* *mp* *pp*

Cbsn. *p* *pp*

Hn. *pp* *p* niente

Hn.

Hn.

D Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. Crotales l.v. To Glock. *mp* l.v. To BD

EA

Hp. I *mf*

Vln. I Solo sul pont. *mp* *mf* ord. poco flautando *mf* *p* simile

Gli altri

Vln. I

Vln. II *ppp* *mp* ord. poco flautando *mf* (col vn. I) *pp* da niente *pp* Tutti

niente Gli altri niente *ppp*

Vla. Arco *pp*

Vc. niente *pp*

Db. *p*

76 77 78 79

95

Fl. *pp* *mp*

Picc. *mp*

Ob. *ff*

Ob. *ff*

Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn.

Cbsn.

Hn. *ppp* *p*

Hn.

Hn.

D Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp. *mf* *p* *mp p*
Glockenspiel

Crot. *mp*

Bass Drum *mp*

EA

Hp. I *f* *mf* *dim.*

Vln. I *mf* *dim.* *p*

Vln. I *p* *Div. Sul tasto*

Vln. II *p* *Con sord.* *pp senza vib.* *a niente* *morendo* *a niente*

Vln. II *p* *Con sord.* *pp senza vib.* *morendo* *a niente*

Vla. *mp* *mp*

Vc. *a niente*

Db. *div.* *a niente* *(poch.)*

p sounding pitch

80 81