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Briget Johnson
2016

PERUSAL SCORE
NOT FOR PERFORMANCE USE

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Brice L Johnson

Primal Silhouettes

for Orchestra

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in B (1 doubling Bass Clarinet)
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone

Timpani
2 Percussion
 1. Chimes, Glockenspiel, Tam-Tam,
 Crash Cymbal, Low Drum
 2. Bass Drum, Tam-Tam,
 Suspended Cymbal

Strings

Performances Notes:

1. Time-based notation is approximate and conductor should cue entrances of instruments with right hand and the passage of time with the left hand.
2. Where indicated, string players should mute their instruments with multiple fingers to avoid any harmonic partial, and should only produce the sound of the bow scratching the string.
3. Pitch clusters are to be played divisi as indicated, the number of parts should be spread equally between each string section.
4. String Chords with X note-heads only help to indicate that those notes are muted, but not to be played in clusters.
5. Items in boxes are to be repeated until indicated.
6. Held pitches with no value may be held for up to one breath or one bow, except for percussion which is given durations in *senza mensura* with a line that ends. Note: bowed percussion should also consider duration to be one bow.
7. Dynamic markings in strings passages that are muted need to be adjusted to obtain a volume that is comparable to the dynamic indicated. (muted *mf* may only sound at regular *mp* or softer)
8. The final 10-15 seconds should primarily be a bass drum solo with the noise from the rest of the orchestra slowly fading. Allow the bass drum and timpani to ring as long as desired.

About this Piece:

Primal Silhouettes is a work commissioned and premiered by the Fort Smith Symphony Orchestra, under the direction of John Jeter. It is a work that explores the inner brutality of humanity's most basic instincts and presents the withstanding question: are we all just animals or can we somehow rise above?

While our sophisticated societal structure and amazing feats of ingenuity have put us into a role as the dominant species on earth, I find it fascinating that we still exhibit many primitive animalistic characteristics. With all that we have accomplished, there remains the basic desires for sustenance, security, curiosity, power, and procreation. We believe that our survival is established on these principles, but unfortunately our race has done some very brutal things to establish itself as the "fittest."

While there is hope for humanity, it may not come in our innate goodness toward one another. As we have seen throughout history there are shadows looming over the peace that we claim to desire, and those shadows come in human form. So, it makes sense that there is only hope in something transcendent, something that can literally save us from ourselves. Many have searched for it, and many more have claimed to find it. My searchings have lead me to believe in a book, which chronicles our desperate attempt to overcome our shortcomings over and again, and yet we continue to fall short. It isn't until a redeemer comes to take away our suffering on a tree that we realize that our desire for ourselves has been the problem all along. That the shadows of our humanity can truly only be removed through the redemption awaiting us in a savior.

This piece seems to progress from the basic primordial ooze of sound composition, to the rich complexity brought by polyphony, and eventually to the finality that only tonal order can bring us, albeit somewhat obscured by where we have been. In this way, I have chronicled my own path in life, and I have sought to bring about a redemptive narrative parallel to my own, where my old self is but a silhouette of the new.

for John Jeter and the Fort Smith Symphony Orchestra

Primal Silhouettes

for Orchestra

Transposed Score

Brice L. Johnson

senza mensura ($\text{♩} \approx 60$)

0:03 0:06 0:09 0:12 0:15

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Contra

Horn in F 1 2 3 4

Trumpet in C 1 2

Trombone 1 2

Bass

Timpani

Percussion Chimes L.V. 1
Glockenspiel f
Tam-Tam C. Cym.
BD (Wood Mallets) superball mallet 2
Tam-Tam Sus. Cym. BD sfz p mp

senza mensura ($\text{♩} \approx 60$) *div. (a4)* 0:03 0:06 0:09 0:12 0:15

Violin I pp ***)

Violin II

Viola

Cello *) + *div. (a8)* p (1, 2... 8)
*) + *div. (a4)* ***)

Contrabass p (1, 2... 4) ***)

0 2 3 4 5 6

*) - Strings are played muted with hand, so that only string noise is heard.

**) - Notes are indicated as a divisi cluster, each player should choose a pitch as indicated.

***) - Pitches move toward a muted string and back to pitch, repeat at any speed until indicated.

****) - Indicates increased pressure of superball mallet on BD head.

0:18 0:21 0:24 0:27 0:30 0:33

Fl. 1
Fl. 2 f
 Ob. 1
Ob. 2 mp
 Cl. 1
Cl. 2 mf
 B.
B. mp
 Bsn. 1
Bsn. 2 cresc. poco a poco
 C. cresc. poco a poco

0:18 0:21 0:24 0:27 0:30 0:33

Hn. 1
Hn. 2
 Tpt. 1
Tpt. 2 p
 Tbn. 1
Tbn. 2
 Timp. mp
 Perc. 1
Perc. 2 L.V. Chimes BD Tam-Tam 1-2 sec.
 Perc. 3
 Perc. 4 1-2 sec.

0:18 0:21 0:24 0:27 0:30 0:33

Vln. I 8va → × →
 Vln. II
 Vla.
 Vc.
 Cb.

0:36 *ord.* *flz.*
 Fl. 1
 Fl. 2 *fp*
 Ob.
 Cl.
 Bsn.
 C.
 0:39 *f*
 0:42
 0:45 *Aggressive and Tribal* $\text{♩} = 90$
 solo 1. *flz.*
ord.

0:36
 0:39
 0:42

6
 4

Hn.
 Tpt.
 Tbn.
 B.
 Timp.
 Perc.

1-2 sec.

0:36
 0:39
 0:42

6
 4

A *Aggressive and Tribal* $\text{♩} = 90$

Vln. I *pp*
 Vln. II
 Vla.
 Vc.
 Cb.

13 14 15 16

Fl. 1 2 *flz.*
 Ob. 1 2 *solo* 3 *p* *mf* *p*
 Cl. 1 2 *solo* *f*
 Bsn. 1 2
 C
4
 Hn. 1 2 *pp*
 Tpt. 1 2 *pp*
 Tbn. 1 2 *sfz*
 B *sfz*
 Timp.
 Perc. 1 2
4 *p* <>
 Vln. I *pp* *8va* → ⊕ →
 Vln. II
 Vla.
 Vc.
 Cb.

17

18

19

20

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

C

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B

Timpani

Perc. 1
Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

22

23

24

Fl. 1
 Fl. 2 *mp*
 Ob. 1
 Ob. 2 *mp*
 Cl.
 Bsn.
 C. *cresc.*
 Hn.
 Tpt. 1
 Tpt. 2 *mp*
 Tbn.
 B. *p* *cresc.*
 Timp. *p* *cresc.*
 Perc.
 Vln. I
 Vln. II
 Vla. *cresc. poco a poco*
 Vc. *cresc. poco a poco*
 Cb. *cresc. poco a poco*

ord.

3

2
4

1. *p*

2. *p* *cresc.*

3. *f*

4. *f*

B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C
Bassoon
Cello

p *f* *3* *p* *mfp* *f* *mp* *f*

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B
Timpani
Perc. 1
Perc. 2

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

Timp.
Perc. 1
Perc. 2

f *Tam-Tam Choke* *f* *p* *sffz* *mf*

B

Vln. I
Vln. II
Vla.
Vc.
Cb.

unis. *non-div.* *f* *non-div.* *f*

p *3* *p* *3* *p* *3* *p*

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl.

B.

Bsn.

C.

Hn.

Tpt.

Tbn.

B.

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35 36 37 38 39 40

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl.

B.

Bsn. 1
Bsn. 2

C.

mp *cresc.* 2.
f *p* 3. *f*
mp 6. *f*

f

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B.

Tim.

Perc. 1
Perc. 2

f
fp *f*
fp *f*
fp *f*
f
fp *f*
f
f

Tam-Tam L.V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis. non-div. unis. norm. → pont.
 unis. non-div. unis. norm. → pont.
 unis. non-div. unis. norm. → pont.
 non-div. unis. norm. → pont.
 norm. → pont.

41

42

43

44

45

46

C

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

B. 1
B. 2

Bsn. 1
Bsn. 2

C. 1
C. 2

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B. 1
B. 2

Tim. 1
Tim. 2

Perc. 1
Perc. 2

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

48

49

50

51

52

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

B. 1
B. 2

Bsn. 1
Bsn. 2

C. 1
C. 2

p

mf

p cresc.

p cresc.

mp

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B. 1
B. 2

mp

Tim. 1
Tim. 2

Perc. 1
Perc. 2

Glock.

mp

Vln. I 1
Vln. I 2

Vln. II 1
Vln. II 2

Vla. 1
Vla. 2

Vc. 1
Vc. 2

Cb. 1
Cb. 2

non-div.

multo pont.

f

non-div.

f

non-div.

mf

f

53

54

55

56

57

D

Fl. 1 2 Ob. 1 2 Cl. 1 B. 1 2 Bsn. 1 2 C. 1 2

Hn. 1 2 Tpt. 1 2 Tbn. 1 2 B. 1 2 Timp. Perc. 1 2

Vln. I Vln. II Vla. Vc. Cb.

p cresc. *mf*

mf *mf*

mp *f*

mp *f*

mf ³

mp

sfp

sfp

div.

n

unis.

n *cresc.* *n* *cresc.*

unis.

n *cresc.*

unis.

n *cresc.*

pizz.

n

cresc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

C

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B

Tim.

Perc. 1
Perc. 2

Vln. I

Vln. II

mf

Vla.

mf

Vc.

f

Cb.

f

63

64

65

66

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

B. 1
B. 2

Bsn. 1
Bsn. 2

C. 1
C. 2

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B. 1
B. 2

Tim. 1
Tim. 2

Perc. 1
Perc. 2

Vln. I 1
Vln. I 2

Vln. II 1
Vln. II 2

Vla. 1
Vla. 2

Vc. 1
Vc. 2

Cb. 1
Cb. 2

pp

f

67 68 69 70 71

Fl. 1
2

Ob. 1
2

Cl. 1
B

Bsn. 1
2

C

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

B

Tim.

Perc. 1
2

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

73

74

75

76

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
C

p *mf* *p*
p *mf* *p*
f
p *mf*
n *cresc.* *mf* *dim.*

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B

p *mf*
mf
mp *f*

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *f*
mp

E

E

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2
Tpt. 1 2
Tbn. 1 2
B
Tim.
Perc. 1 2

Vln. I
Vln. II
Vla.
Vc.
Cb.

83 84 85 86 87 88

***) - Strings are muted with left hand, only string noise is heard.**

**) - Pitch cluster is played divisi, each player choosing an indicated pitch

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
C
Hn.
3
4
Tpt.
1
2
Tbn.
B
Tim.
1
Perc.
2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

B. 1
B. 2

Bsn. 1
Bsn. 2

C.

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

B.

Tim. 1

Perc. 1
Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl.
 B.
 Bsn. 1
 Bsn. 2
 C.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B.
 Tim.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

100 101 102 103 104

Fl. 1
 Fl. 2 *p*
 Ob. 1
 Ob. 2 *cresc.*
 Cl. 1
 B. 1
 B. 2 *cresc.*
 Bsn. 1
 Bsn. 2 *cresc.*
 C

This section shows the woodwind and brass sections. The woodwinds play eighth-note patterns with dynamic markings like *p*, *cresc.*, and *cresc.*. The brass section includes tubas and basses, with dynamics *cresc.* and *cresc.*

Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2 *2.*
 Tbn. 1
 Tbn. 2 *pp*
 B.
 Timp.
 Perc. 1
 Perc. 2

This section shows the brass and percussion sections. The brass play eighth-note patterns with dynamics *cresc.* and *pp*. The timpani provide rhythmic support, and the percussion consists of two sets of instruments.

Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

The string section consists of violins, violas, cellos, and double basses. They play eighth-note patterns with accents (>). The violins play higher than the other strings.

105

106

107

108

109

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. 1
Bsn. 1
Bsn. 2
C.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tim. 1
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

110 111 112 113 114

Fl. 1
Fl. 2 f
Ob. 1 f
Ob. 2 f pp
Cl. 1
B. 1 f
Bsn. 1 f
Bsn. 2 f
C.

Hn. 1
Hn. 2 f
Hn. 3
Hn. 4

Tpt. 1 2 f pp mf
Tbn. 1
B.

Tim. cresc. poco a poco

Perc. 1 cresc. poco a poco
2 cresc. poco a poco

Vln. I
Vln. II
Vla.
Vc.
Cb.

115

116

117

118

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. 1
Bsn. 1
Bsn. 2
C.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

120 121 122 123 124

*) - As before, the muted string should be used, but the pitches are indicated as X note-heads

Fl.

Ob.

Cl.

B.

Bsn.

C.

This section shows the parts for Flute, Oboe, Clarinet, Bassoon, and Cello. The Flute and Oboe play eighth-note patterns. The Clarinet has sixteenth-note patterns. The Bassoon and Cello provide harmonic support with sustained notes and eighth-note chords. Dynamics include *pp*, *fp*, *mf*, and *mp*.

Hn.

Tpt.

Tbn.

B.

This section shows the parts for Horn, Trombone, Bassoon, and Bass. The Horn and Trombone play sustained notes with dynamics *pp* and *mf*. The Bassoon and Bass provide harmonic support with sustained notes.

Timp.

Perc.

This section shows the parts for Timpani and Percussion. The Timpani play eighth-note patterns. The Percussion part consists of two staves with eighth-note patterns and dynamic markings > and >.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows the parts for Violin I, Violin II, Viola, Cello, and Double Bass. The Violins play eighth-note patterns with dynamic markings *sffz* and *sfz*. The Viola, Cello, and Double Bass provide harmonic support with sustained notes and eighth-note chords. Measure 126 includes dynamic markings *div. (a3)* and *sfz*.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B
Timpani
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

131 132 133 134 135 136

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.
Bsn. 1
Bsn. 2
C.
C.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B.
Tim.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

144 145 146 147 148 149 150

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B.
Bsn. 1
Bsn. 2
C.
Hn. 1
Hn. 3
Tpt. 1
Tbn. 1
Tbn. 2
B.
Timpani
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

151 152 153 -29- 154 155 156

Musical score for orchestra, measures 1-8. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, and Cello. The score includes dynamic markings such as cresc., f, mp, and p.

Fl. 1, 2 play eighth-note patterns. Ob. 1, 2 play eighth-note patterns. Crescendo markings appear above Ob. 1 and Ob. 2. Cl. 1 plays sixteenth-note patterns. B. (Bassoon) 1, 2 play eighth-note patterns. Bassoon 1 has dynamic markings *n*, *f*, *mp*, *f*. Cl. 1 has dynamic *mp*, *f*. Bassoon 2 has dynamic *mp*. Cello 1 plays sustained notes. Cello 2 plays eighth-note patterns. Dynamic *mf* is at the bottom of the page.

Musical score for brass section (Hn., Tpt., Tbn., B) showing measures 1-4. The score consists of four staves. The first staff (Horn) has two parts (1 and 2), both in treble clef. The second staff (Trumpet) has two parts (1 and 2), also in treble clef. The third staff (Bassoon) has two parts (1 and 2), in bass clef. The fourth staff (Bass) is in bass clef. Measure 1: Hn. 1 and 2 play eighth notes. Tpt. 1 and 2 play eighth notes. Tbn. 1 and 2 play eighth notes. B plays eighth notes. Measure 2: Hn. 1 and 2 play eighth notes. Tpt. 1 and 2 play eighth notes. Tbn. 1 and 2 play eighth notes. B plays eighth notes. Measure 3: Hn. 1 and 2 play eighth notes. Tpt. 1 and 2 play eighth notes. Tbn. 1 and 2 play eighth notes. B plays eighth notes. Measure 4: Hn. 1 and 2 play eighth notes. Tpt. 1 and 2 play eighth notes. Tbn. 1 and 2 play eighth notes. B plays eighth notes.

Musical score for three instruments over eight measures. The score includes:

- Tim.**: Bass clef, eighth-note patterns. Measure 1: eighth note, eighth note, eighth note, eighth note. Measures 2-8: eighth note, eighth note, eighth note, eighth note.
- Perc. 1**: Treble clef, sixteenth-note patterns. Measure 1: sixteenth note, sixteenth note, sixteenth note, sixteenth note. Measures 2-8: sixteenth note, sixteenth note, sixteenth note, sixteenth note.
- Perc. 2**: Bass clef, eighth-note patterns. Measure 1: eighth note, eighth note, eighth note, eighth note. Measures 2-8: eighth note, eighth note, eighth note, eighth note.

Measure 8 includes dynamic markings > above the notes for both Percussion 1 and Percussion 2.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. (a3)

157

158

159

160

161

162

163

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B.
Bsn. 1
Bsn. 2
C.

This section shows the parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet, Bassoon 1, Bassoon 2, and Cello. The bassoon parts feature sustained notes with dynamic markings like *p*, *mf*, *cresc.*, *fp*, and *pp*. The strings play eighth-note patterns.

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1
Perc. 2

This section shows the parts for Horn 1, Horn 2, Trombone 1, Trombone 2, Timpani, and Percussion. The brass instruments play sustained notes with dynamics such as *pp*, *f*, *fp*, and *pp*. The timpani provide rhythmic patterns, and the percussion adds rhythmic support.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

This section shows the parts for Violin I, Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns with dynamic markings like *sfp*, *n*, and *sfpz*. The double bass provides a steady bass line.

G Exploding

Musical score for woodwind section (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, Bassoon 3). The score shows measures 169 through 172. Dynamics include *f*, *fp*, and *sfz*. Measure 170 features a dynamic marking of *f* over a measure. Measures 171 and 172 show sustained notes and rhythmic patterns.

3 8 2 4

Musical score for brass and percussion section (Horn 1, Horn 2, Trombone 1, Trombone 2, Bass 1, Timpani, Percussion 1, Percussion 2). The score shows measures 169 through 172. Dynamics include *f*, *fp*, *mp*, and *C. Cym.* Measure 170 includes a dynamic marking of *f* over a measure. Measures 171 and 172 show sustained notes and rhythmic patterns.

3 **G** Exploding 2
8 4

Musical score for strings (Violin I, Violin II, Viola, Cello, Double Bass). The score shows measures 169 through 172. Dynamics include *sfz*, *f*, *div. (a3)*, and *v.* Measure 170 includes a dynamic marking of *sfz* over a measure. Measures 171 and 172 show sustained notes and rhythmic patterns.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 B. 1
 Bsn. 1
 Bsn. 2
 C.
(3+2)
5
8
2
4

This section of the musical score features multiple staves for woodwinds (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, Cello) and brass (Horn 1, Horn 2, Trompete 1, Trompete 2, Trombone 1, Trombone 2, Bass Trombone, Bassoon). The music consists primarily of eighth-note patterns. Measure 173 includes dynamic markings like *f*, *fp*, and *p*. Measures 174-176 feature sixteenth-note patterns. Measure 177 concludes with a forte dynamic *f*.

Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B.
 Timp.
 Perc. 1
 Perc. 2
5
8
2
4

This section includes staves for Horn (1st and 2nd), Trompette (1st and 2nd), Trombone (1st and 2nd), Bass Trombone, and Percussion (1st and 2nd). The music continues with eighth-note patterns. Measures 174-176 include dynamic markings such as *fp* and *p*. Measure 177 ends with a dynamic *f*.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
3
3
3
3
3
6
3

This section features staves for Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of eighth-note patterns. Measures 174-176 include dynamic markings like *fp* and *p*. Measure 177 ends with a dynamic *f*.

(2+3)

Fl. 1
Fl. 2

Ob.

Cl.

B.

Bsn.

C.

5

8

2

4

Hn.

Tpt.

Tbn.

B.

Tim.

Perc.

5

8

2

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

182 183 184 185 186

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl.

B.

Bsn. 1
Bsn. 2

C.

3
4

2
4

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn.

B.

Tim.

Perc. 1
Perc. 2

3

2
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl.
 B.
 Bsn. 1
 Bsn. 2
 C.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Fl. 1
2

Ob. 1
2

Cl. 1

B. 1

Bsn. 1
2

C.

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

B.

Tim. 1

Perc. 1
2

Vln. I

Vln. II

Vla.

Vc.

Cb.

I *Collapsing 10-15"*
senza mensura

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl.

B.

Bsn.

C.

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn.

B.

Timp.

Perc. 1
Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

I *Collapsing 10-15"*
senza mensura

203

*) - Widening vibrato leads to rapid glissandi, eventually leading into divisi cluster
 **) - pitch eventually trails off to blowing through the instrument with no pitch (only held for single breath).

204

