



Replier

for Orchestra

Sofía Rocha

(2019)

ContraMusic

sofiarochamusic.com

Replier

for Orchestra

2019 (reorchestrated 2022)

Ca. 14'

written by

Sofia Rocha (b. 1996)

Instrumentation

Piccolo + Flutes 1, 2
Oboes 1, 2, 3
B-flat Clarinets 1, 2, 3/Bass Clarinet
Bassoons 1, 2, 3

Timpani

Percussion 1
(Tam-tam, Triangle, Bass Drum)
Percussion 2
(Vibraphone, Snare Drum, Tam-tam)

F Horns 1, 2, 3, 4
C Trumpets 1, 2, 3
Tenor Trombones 1, 2
Bass Trombone
Tuba

Piano
Harp

Strings
(8.8.6.6.4)

Both percussionists use only one Tam-tam
Vibraphone is both struck and bowed

Program Note:

Replier (English: to fold, refold, fold over) is a piece that explores expansion, contraction and intersections in time, space, amplitude and pitch. Various treatments of cluster-based material are introduced and worked out, with a repeating motive sounded by the piano being interspersed throughout, tying each section together. These clusters fold onto each other, fold out into multi-octave chords, and layer over each other in time, creating a sound experience in simile to the idea of an object being manipulated with itself.

Performance Notes:

Quarter-tones should be played 50 cents from their neighboring chromatic pitches (and should be performed as precisely as possible). Designations to "gliss." (such as in the violin 2 in m. 19) indicate that all pitches under a slur marking should be performed as glissando together. Glissandi should be performed as a linear change in pitch throughout, and, in cases where multiple glissandi appear in a row, the glissandi should continue smoothly, with no pause. When string sections are fully divided (such as mm. 1-25), there should only be one player per voice; in other cases where there is simple two- or three-part divisi in a section, they should be divided normally. Accelerando and Ritardando markings should be performed as even, linear changes in tempo over the marked period of time (if marked with "A tempo" directly afterwards, one should speed up or slow down over the marked duration and then afterwards immediately return to the previous marked tempo). The marking in string parts, beginning in m. 157, of "freely and continuously vary pitch within a quarter-step up or down of given pitch" should be performed independently by each player, and the rate of change should vary as well, but always be slower than in vibrato, this applies to the latter instruction in m. 177 as well. The final fermata should be held *at least* until the tam-tam and bass drum have ceased creating any audible sound, neither should be dampened at any point after their final note is struck.

Replier

for Orchestra

Sofía Rocha

Violin 1

♩ = 60 *fp* *accel.* ♩ = 96

Violin 1

9 11

♩ = 60
div. (as before)

1. & 2. 3. & 4. 5. & 6. 7. & 8.

ff *p* *pp*

Violin 2

fp *fp* *fp* *fp*

Vla.

1. & 2. 3. & 4. 5. & 6.

fp *fp* *fp*

Vc.

1. & 2. 3. & 4. 5. & 6.

fp *fp* *fp*

Db.

1. & 2. 3. & 4.

fp *fp* *fp*

14

Vln. 1

1. & 2. *mp* *pp* *mf* *pp*

3. & 4. *mp* *pp*

5. & 6. *mp* *pp* *mf* *pp*

7. & 8. *mp* *pp* *mf* *pp*

Vln. 2

1. & 2. *mp* *pp* *mp* *pp*

3. & 4. *mp* *pp* *mp* *pp*

5. & 6. *mp* *pp* *mp* *pp*

7. & 8. *mp* *pp* *mp* *pp*

Vla.

1. & 2. *mp* *pp* *mp* *pp*

3. & 4. *mp* *pp* *mp* *pp*

5. & 6. *mp* *pp* *mp* *pp*

Vc.

1. & 2. *mp* *pp* *mp* *pp*

3. & 4. *mp* *pp* *mp* *pp*

5. & 6. *mp* *pp* *mp* *pp*

Db.

1. & 2. *mp* *pp* *mp* *pp*

3. & 4. *mp* *pp* *mp* *pp*

21 $\text{♩} = 52$ **accel.** **A tempo** **accel.**

Bb Cl. 1 *ppp* *f* *pp* *f*

F Hn. 1 & 2 *ppp* *f* *pp* *f*

Perc. 1 Tam-tam *pp* *f* *pp* *f*

Pno. *mp* *pp* *mp* *pp*

21 $\text{♩} = 52$ **accel.** **A tempo** **accel.**

Vln. 1 *tutti* *ppp* two players (1. 2.) *f* *pp*

Vln. 2 *tutti* *ppp* two players (1. 2.) *f* *pp*

Vla. *ppp* two players (1. 2.) *f* *pp*

Vc. *ppp* two players (1. 2.) *f* *pp*

25 **A tempo rit.** $\text{♩} = 46$

Bb Cl. 1 *pp* *f* *ppp*

Bb Cl. 2 *pp* *f* *ppp*

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Bsn. 3 -

F Hn. 1 & 2 *pp* *f* *ppp*

F Hn. 3 & 4 *pp* *f* *ppp*

Perc. 1 *Vibraphone* *ppp* *mf* *ppp*

Perc. 2 *bowed* *mf* *ppp*

Pno. *f* *p* *ppp*

25 **A tempo rit.** $\text{♩} = 46$

Vln. 1 *f* *pp* *f* *pp* *ppp* *n* *tutti*

Vln. 2 *f* *pp* *f* *pp* *ppp* *n* *tutti*

Vla. *f* *pp* *f* *pp* *ppp* *n* *tutti*

Vc. *f* *pp* *f* *pp* *ppp* *n* *tutti*

29 **accel.** $\text{♩} = 64$ [31] **accel.** $\text{♩} = 72$

Bb Cl. 1 *ppp* *ppp* *ppp*

Bb Cl. 2 *ppp* *ppp* *ppp*

F Hn. 1 & 2 *ppp* *n* *ppp*

F Hn. 3 & 4 *ppp* *n* *ppp*

Perc. 2 *ppp* *n* *ppp*

Pno. *mp* *pp* *mp*

34 **accel.** $\text{♩} = 80$

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Pno. *pp* *f* *pp* *p* *pp*

40

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Ob. 3 *fp*

B♭ Cl. 1 *fp*

B♭ Cl. 2 *fp*

B. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Bsn. 3 *fp*

F Hn. 1 & 2 *f*

F Hn. 3 & 4 *f*

C Tpt. 1 *p* *f* *pp* *f*

C Tpt. 2 *p* *f* *pp* *f*

C Tpt. 3 *p* *f* *pp* *f*

Tbn. 1 *p* *f* *pp* *f*

Tbn. 2 *p* *f* *pp* *f*

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

Tba. *f*

Perc. 2 **Snare Drum**

Pno. *f* *ff*

Hp. *f* *ff* *gliss.*

40

Vln. 1 *f* *ppp* *div. gliss.* *unis.* *ord.*

Vln. 2 *f* *ppp* *div. gliss.* *unis.* *ord.*

Vla. *f* *ppp* *div. gliss.* *unis.* *ord.*

Vc. *f* *ppp* *div. gliss.* *unis.* *ord.*

Db. *f* *ppp* *div. gliss.* *unis.* *ord.*

46

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Ob. 3 *ff*
 B♭ Cl. 1 *ff*
 B♭ Cl. 2 *ff*
 B. Cl. *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Bsn. 3 *ff*
 F Hn. 1 & 2 *p* *ff*
 F Hn. 3 & 4 *p* *ff*
 C Tpt. 1 *p* *ff*
 C Tpt. 2 *p* *ff*
 C Tpt. 3 *p* *ff*
 Tbn. 1 *p* *ff*
 Tbn. 2 *p* *ff*
 B. Tbn. *p* *ff*
 Tba. *p* *ff*
 Timp. *p* *ff*
 Perc. 1 (Tam-tam) *p* *ff* l.v. dampen
 Perc. 2 *p* *ff*
 Pno. *p* *ff*
 Hp. *p* *ff*
 Vln. 1 *p* *ff*
 Vln. 2 *p* *ff*
 Vla. *p* *ff*
 Vc. *p* *ff*
 Db. *p* *ff*

50 51

Pno. *f* *pp* *mf* *rit.*

Hp. *f* *sim.* *mp* *f* *p* 14

54 56 ♩ = 60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2

Perc. 1 High Triangle *l.v.* *ppp*

Perc. 2 *p* *Ed.* *pp* *

Pno. *pp*

Hp. *p*

63 $\text{♩} = 50$

rit.

60

Picc. *pp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Ob. 3 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Perc. 2 *p*

Hp.



$\text{♩} = 40$

rit.

64

Picc.

Fl. 1

Fl. 2 *pp*

B♭ Cl. 1 *fp*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2 *pp*

F Hn. 3 & 4 *pp*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Perc. 2 *p*

Pno. *sim.* *pp*

Hp. *dampen*

Vln. 1 *rit.* $\text{♩} = 40$ *fp*

69 accel. $\text{♩} = 80$

C Tpt. 1
C Tpt. 2
C Tpt. 3
Perc. 2 Snare Drum

69 accel. $\text{♩} = 80$

Vln. 1



77 $\text{♩} = 54$ **accel.** **80** $\text{♩} = 76$

C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Bass Drum
Perc. 2 Snare Drum
Pno.

80 $\text{♩} = 76$ *

Vln. 1
1. & 2.
3. & 4.
5. & 6.
7. & 8.
Vln. 2
1. & 2.
3. & 4.
5. & 6.
Vc.
1. & 2.
3. & 4.
5. & 6.
Db.
1. & 2.
3. & 4.

81 ♩ = 54 86

F Hn. 1 & 2

F Hn. 3 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Vln. 1

1. & 2.

3. & 4.

Vln. 2

5. & 6.

7. & 8.

1. & 2.

Vla. 3. & 4.

5. & 6.

1. & 2.

Vc. 3. & 4.

5. & 6.

1. & 2.

Db.

3. & 4.

fast dampen

sul A

one player (1.)

2. - 8. (still sul A)

f *ff* *ffp* *fff* *p* *ff*

87 (div.)

1. (div.)
2. (div.)
3. (div.)
4. (div.)
5. (div.)
6. (div.)
7. (div.)
8. (div.)

1. (div.)
2. (div.)
3. (div.)
4. (div.)

p

93

1. to S.T. S.T. double-stop with E string (l)
2. to S.T. S.T. double-stop with E string (l)
3. to S.T. S.T. double-stop with E string (l)
4. to S.T. S.T. double-stop with E string (l)
5. to S.T. S.T. double-stop with E string (l)
6. to S.T. S.T. double-stop with E string (l)
7. to S.T. S.T. double-stop with E string (l)
8. to S.T. S.T. double-stop with E string (l)

1. to S.T. S.T. double-stop with E string (l)
2. to S.T. S.T. double-stop with E string (l)
3. to S.T. S.T. double-stop with E string (l)
4. to S.T. S.T. double-stop with E string (l)

p *n*

100

four players (still S.T.)

1. *pp* S.T. two players *PPP* two players *PPP*

2. *ppp* S.T. two players *PPP*

3. *ppp* S.T. two players *PPP*

4. *ppp* S.T. two players *PPP*

106 accel. $\text{♩} = 72$

Bb Cl. 1

Bb Cl. 2

Perc. 1 (bass drum) soft mallets, very lightly

Pno.

106 accel. $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

112

Bb Cl. 1

Bb Cl. 2

Perc. 1

Perc. 2

Pno.

Vibraphone

115 accel.

Vln. 1

Vln. 2

Vla.

Vc.

116

Bb Cl. 1

Bb Cl. 2

B. Cl. Clarinet in Bb

F Hn. 1 & 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Pno.

tightly hold bar with hand while striking

straight mute

hard mallets

118 $\text{♩} = 82$ accel.

Vln. 1

Vln. 2

Vla.

Vc.

122 ♩ = 102

Picc. *p* *f* *p* *f* *p* *f* *p* *f*

Fl. 1 *p* *f* *p* *f* *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f* *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f* *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f* *p* *f* *p* *f*

Ob. 3 *p* *f* *p* *f* *p* *f* *p* *f*

B♭ Cl. 1 *p* *f* *p* *f* *p* *f* *p* *f*

B♭ Cl. 2 *p* *f* *p* *f* *p* *f* *p* *f*

B♭ Cl. 3 *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

F Hn. 1 & 2 *f* *fp* *ff* *f* *fp* *ff*

F Hn. 3 & 4 *f* *fp* *ff*

Tbn. 1 *f* *fp* *ff* *f* *fp* *ff*

Tbn. 2 *f* *fp* *ff*

B. Tbn. *f* *fp* *ff* *f* *fp* *ff*

Tba. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Timp. dampened, very little resonance *ff*

Perc. 1 dampened, very little resonance *ff*

Perc. 2 Snare Drum *ff*

Pno. *ff*

accel.

♩ = 120

125

This page of a musical score, numbered 17, covers measures 125 to 128. The tempo is marked 'accel.' and the metronome is set at 120. The score is for a full orchestra and piano. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes with dynamics *p* and *f*.
- Fl. 1 & 2**: Flutes, playing a melodic line with triplets and dynamics *p* and *f*.
- Ob. 1 & 2**: Oboes, playing a melodic line with triplets and dynamics *p* and *f*.
- Ob. 3**: Bass Oboe, playing a melodic line with triplets and dynamics *p* and *f*.
- Bb. Cl. 1 & 2**: Clarinets in B-flat, playing a melodic line with triplets and dynamics *p* and *f*.
- Bb. Cl. 3**: Bass Clarinet, playing a melodic line with triplets and dynamics *p* and *f*.
- Bsn. 1, 2, 3**: Bassoons, playing a melodic line with dynamics *ff*.
- F. Hn. 1 & 2, 3 & 4**: French Horns, playing a melodic line with dynamics *ff* and *fp*.
- Tbn. 1, 2, B. Tbn.**: Trombones, playing a melodic line with dynamics *ff* and *fp*.
- Tba.**: Tuba, playing a melodic line with dynamics *fp* and *ff*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *fp* and *ff*.
- Perc. 1 & 2**: Percussion, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic pattern.

The score is in 4/4 time and features a variety of dynamics and articulations, including accents and slurs. A key signature change from B-flat to B is indicated at the end of the page.

128 ♩ = 60

Pno. *f* *pp* *mf*

Hp. *f* *sim.* *mp* *f* *p*



131 *accel.*

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

B♭ Cl. 3 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

F Hn. 1 & 2 *ppp* stopped

F Hn. 3 & 4 *ppp* stopped

Perc. 1

Perc. 2 *Vibraphone* *mf* *Q&D* *bowed* (l.v. pedal still depressed)

Pno. *pp*

Hp. *p* *pp* (same pedaling)

♩ = 76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

♩ = 76

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti ord.

ppp

div. a3

ppp

tutti ord.

div. a3

ppp

tutti ord.

div. a3

ppp

tutti ord.

div. a3

ppp

accel.

142

Picc. (Piccolo) - Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, F Hn. 1 & 2, F Hn. 3 & 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Pno., Hp., Vln. 1, Vln. 2, Vla., Vc., Db. (Double Bass)

Key performance annotations include dynamic markings (*pp*, *ff*, *mf*, *p*), *ppp* at the bottom, *tutti ord.*, *div. a3* for the double bass, and articulation marks like *8va* for the piano. The score is divided into three measures with the tempo marking *accel.* at the top and bottom of the page.

145

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Ob. 3 *f* *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1 *ff* 5

Tbn. 2 *ff* 5

B. Tbn. *ff* 5

Tba.

Timp.

Perc. 1 *mp* *pp*

Perc. 2 *mp*

Pno. *8va* 7

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 90

148

Picc. *f* *mp*
 Fl. 1 *f* *mp*
 Fl. 2 *f* *mp*
 Ob. 1 *f* *ff*
 Ob. 2 *f* *ff*
 Ob. 3 *f* *ff*
 B♭ Cl. 1 *f* *mp*
 B♭ Cl. 2 *f* *mp*
 B♭ Cl. 3 *f* *mp*
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 Bsn. 3 *mp*
 F Hn. 1 & 2
 F Hn. 3 & 4
 C Tpt. 1 *fp* *ff*
 C Tpt. 2 *fp* *ff*
 C Tpt. 3 *fp* *ff*
 Tbn. 1 *fp* *ff*
 Tbn. 2 *fp* *ff*
 B. Tbn. *fp* *ff*
 Tba.
 Timp.
 Perc. 1 *mp* *pp* *mp*
 Perc. 2 *pp* *mp* *pp*
 Pno. *p*
 Hp. *f*
 Vln. 1 *f*
 Vln. 2
 Vla.
 Vc.
 Db.

151 152

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

B♭ Cl. 1 *ff* *mf*

B♭ Cl. 2 *ff* *mf*

B♭ Cl. 3 *ff* *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Bsn. 3 *ff* *mf*

F Hn. 1 & 2 *n*

F Hn. 3 & 4 *n*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

B. Tbn. *ff* *pp*

Tba.

Timp.

Perc. 1 *pp* *mp* *pp*

Perc. 2 *mp* *pp* *mp*

Pno. *8va*

Hp.

152 freely and continuously vary pitch within a half-step up or down of given pitch

Vln. 1 *p*

Vln. 2 *p* freely and continuously vary pitch within a half-step up or down of given pitch

Vla.

Vc.

Db.

154

This page of a musical score contains parts for the following instruments:

- Picc.**: Piccolo, *mf*
- Fl. 1, 2**: Flutes, *mf*
- Ob. 1, 2, 3**: Oboes, *ff* with *bisbig.* and *tr.* markings
- B♭ Cl. 1, 2, 3**: Bass Clarinets, *ff* with *bisbig.* and *tr.* markings
- Bsn. 1, 2, 3**: Bassoons, *ff* with *bisbig.* and *tr.* markings
- F Hn. 1 & 2, 3 & 4**: French Horns, *ff* with *tr.* markings
- Tbn. 1, 2, B. Tbn.**: Trombones, *mp* to *p*
- Tba.**: Tuba, *mp*
- Timp.**: Timpani
- Perc. 1, 2**: Percussion, *mp* to *pp*
- Pno.**: Piano, *f* with *8va* markings
- Hp.**: Harp
- Vln. 1, 2**: Violins, *ff*
- Vla.**: Viola, *p* with *freely and continuously vary pitch within a half-step up or down of given pitch*
- Vc.**: Violoncello, *p* with *freely and continuously vary pitch within a half-step up or down of given pitch*
- Db.**: Double Bass, *f* to *p*

This page of a musical score, likely for a symphony, covers measures 157, 158, and 159. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, marked *ff* (fortissimo) and *bisbig.* (whisper), then *f* (forte).
- Fl. 1 & 2**: First and second flutes, also marked *ff* and *bisbig.*, then *f*.
- Ob. 1-3**: Oboes, marked *tr* (trill) and *f*.
- B♭ Cl. 1-3**: Bass clarinets, marked *f*.
- Bsn. 1-3**: Bassoons, marked *tr*.
- F Hn. 1 & 2**: First horns, marked *open* and *ppp* (pianissimo).
- F Hn. 3 & 4**: Second horns, marked *ppp* and *open*.
- C Tpt. 1-3**: Trumpets in C, marked *ppp*.
- Tbn. 1-2**: Tenors, marked *mp* (mezzo-piano) and *f*.
- B. Tbn.**: Baritone, marked *mp* and *f*.
- Tba.**: Tuba, marked *ppp*.
- Timp.**: Timpani.
- Perc. 1 & 2**: Percussion, marked *pp* (pianissimo) and *mp*.
- Pno.**: Piano, featuring a complex rhythmic pattern with eighth notes and a *7* (sevens) marking.
- Hp.**: Harp, with a tremolo effect.
- Vln. 1 & 2**: Violins, marked *mp*.
- Vla.**: Viola, marked *ff*.
- Vc.**: Violoncello, marked *ff*.
- Db.**: Double bass, marked *ff*.

Measure 158 is marked with a box containing the number 158. The score includes various performance markings such as *bisbig.*, *tr*, and *ppp*.

160

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2

F Hn. 3 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

163

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Ob. 3 *ff*
 B♭ Cl. 1 *ff*
 B♭ Cl. 2 *ff*
 B♭ Cl. 3 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Bsn. 3 *ff*
 F Hn. 1 & 2 *ppp* *fff*
 F Hn. 3 & 4 *ppp* *fff*
 C Tpt. 1 *ppp* *fff*
 C Tpt. 2 *ppp* *fff*
 C Tpt. 3 *ppp* *fff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Tba. *ppp* *fff*
 Timp. *ppp* *fff*
 Perc. 1 *pp*
 Perc. 2 *pp*
 Pno. *8va*
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc. *ff*
 Db. *ff*

166

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2

F Hn. 3 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

fff

ppp

f

Pno.

8^{va}

7

7

7

8^{va}

7

7

7

8^{va}

7

7

7

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

168

172

Picc. *f* *flz.*

Fl. 1 *f* *flz.*

Fl. 2 *f* *flz.*

Ob. 1 *f* *flz.*

Ob. 2 *f* *flz.*

Ob. 3 *f* *flz.*

B♭ Cl. 1 *f* *flz.*

B♭ Cl. 2 *f* *flz.*

B♭ Cl. 3 *f* *flz.*

Bsn. 1 *f* *flz.*

Bsn. 2 *f* *flz.*

Bsn. 3 *f* *flz.*

F Hn. 1 & 2 *ppp*

F Hn. 3 & 4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

C Tpt. 3 *ppp*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *ppp*

Timp. *ppp*

Perc. 1 *pp*

Perc. 2 *pp*

Pno. *f* *8va*

Hp. *f*

Vln. 1 vary between a whole-step up or down *f*

Vln. 2 vary between a whole-step up or down *f*

Vla. vary between a whole-step up or down *f*

Vc. vary between a whole-step up or down *f*

Db. vary between a whole-step up or down *f*

Hold until b. drum and t-t. have dissipated completely

175

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

F Hn. 1 & 2

F Hn. 3 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.