

Jonathan Parry

A Fresh Attempt on the Mountain

'Ein neuer Prüfung am Berg'

COMPOSER'S MIX - duration 15 minutes

2024

For Orchestra

SCORE IN C

Instrumentation:

Flute
Clarinet
Alto Saxophone
Bassoon

Horn in F
Trumpet
Trombone
Euphonium

Percussion (2 players):

Drum Kit
Assorted Percussion
Vibraphone

Electric Guitar

Piano

Solo Violin

Strings

[The percussion instruments (apart from vibraphone) and the choice of guitar sounds are at the discretion of the players]

Note for the Original Score:

This piece is based upon Alban Berg's tone row from his Violin Concerto of 1935. The row is superbly constructed - an incredibly concise summary of the main tonal relationships available within Equal Temperament, and as soon as I saw this, having previously worked on the tone row from Stockhausen's Mantra, I felt I had to apply my own technique of pitch translation to it, to see where it led. I had some reservations about doing this...Alban Berg's piece is a heartfelt expression of his sorrow at the death of a young friend, and it was his last completed piece. I had no desire to re-write his music, or to alter people's perception of the original, and have a great sympathy for his experience having gone through something similar in my own life.

Instead I thought of this as a chance to offer the violinist an after-life, a chance to experience alternate realities which traverse a much wider range of moods than the original.

So the piece begins in an appropriately serious mood using the original row and a closely related one, but then after only a minute or so the French Horn, piano and percussion open the door to the possibility of new worlds and the music embarks on a whirlwind journey. After nearly 90 separate ideas within 30 minutes we return, and transformed by the experience the violin skips off into the sunset in a lightened mood.

This ambitious project is something new and a step up for me - the obvious play on words in the title felt appropriate: Climbing a mountain, and the notion of ascending Parnassus are all linked in there somewhere. But most of all I was very pleased to discover the potential for so many memorable melodic patterns hidden within the formula of the Berg row.

(Composed May 2023 to April 2024)

[illegible]

13 2 $\text{♩} = 54$ poco accel. $\text{♩} = 58$

A. Fl. *p*

Cl.

Alto Sax. *p*

Bsn. *p*

Hn. *pp* *p*

C Tpt.

Tbn. *pp* *pp*

Euph. *p* *pp*

Dr.

Vib.

Gtr. *mp* *p*

Pno.

Solo Vln. 2 $\text{♩} = 54$ poco accel. $\text{♩} = 58$

Vln. 1 *pp* *pp* *pp*

Vln. 2 *pp* *pp* *pp*

Vla. *pp* *pp*

Vc. *arco* *p* *p* *p*

Db. *arco* *p*

28 **3** $\text{♩} = 60$ rit. $\text{♩} = 60$ $\text{♩} = 52$ rit. 5
To Fl.

A. Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Euph. *pp*

Dr. *pp*

Vib. *p*

Gtr. *p* *pp*

Pno. *pp*

Solo Vln. $\text{♩} = 60$ rit. $\text{♩} = 60$ $\text{♩} = 52$ rit.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

34

Flute

rall. accel. rall.

A. Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Wind Chimes

Vib.

To Vib.
To Tri.

Triangle

Gtr.

p

ad lib.

Pno.

p

Seo

♩ = 54

rall. accel. rall.

Solo Vln.

p

ppp

Vln. 1

ppp

Vln. 2

Vla.

Vc.

pp

arco

ppp

Db.

arco

ppp

40 $\frac{4}{4} = 54$

Fl. *mp*

Cl. *pp*

Alto Sax.

Bsn. *pp*

Hn. *mp* *p*

C Tpt. *pp* *pp*

Tbn. *p* *pp*

Euph. *p*

W.Ch. *p* To Ankle bells Indian ankle bells *pp* Vibraphone

Tri. *p*

Gtr. *ppp* *pp*

Pno. $\frac{4}{4} (9,5)$ *mp* *p* *mp*

Solo Vln. $\frac{4}{4} = 54$ *p* *tr*

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

44

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

M. tree

Vib.

Gtr.

Pno.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

ppp

mf

p

mp

pp

ppp

pp

ppp

pp

ppp

To M. tree
To Dr.

Drum Set

[illegible]

[illegible]

74 8 ♩=90 ♩=92

Fl. *mp* *p*

Cl. *p* *p*

Alto Sax. *p*

Bsn. *p*

Hn. *mp* *f*

C Tpt. *p*

Tbn. *p*

Euph. *mp* *f*

Dr. *mf* (Taiko drums on recording) *p*

Vib. *p*

Gtr. *mp*

Pno. 11 (4,9) *p* *mp* *mf*

Solo Vln. 8 ♩=90 ♩=92 *mf*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mf* *mp*

Vc. *mf* *mp* *p*

Db. *arco* *mp* *p*

87

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr.

Pno.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

mp

pp

To Dr.
To Sus. Cym.

Suspended Cym.

To Vib.
To B. D.

mf

p

pp

mf

pp

p

mp

pp

p

This page contains the musical notation for measures 97 through 108. The instruments are arranged as follows:

- Fl.**: Flute, measures 97-106 are rests; measure 107 has a melodic phrase starting on G4, marked *mp*.
- Cl.**: Clarinet, measures 97-106 are rests; measure 107 has a melodic phrase starting on E4, marked *mp*.
- Alto Sax.**: Alto Saxophone, measures 97-106 are rests; measure 107 has a melodic phrase starting on D4, marked *mp*.
- Bsn.**: Bassoon, measures 97-106 are rests; measure 107 has a melodic phrase starting on C4, marked *mp*.
- Hn.**: Horn, measure 97 starts with "2nd time only". It plays a melodic line marked *mp*. Measure 107 has a rest.
- C Tpt.**: Cornet/Trombone, measure 97 has a rest; measure 107 has a melodic phrase marked *mf*; measure 108 has a rest marked *p*.
- Tbn.**: Trombone, measure 97 starts with "2nd time only". It plays a melodic line marked *mp*. Measure 107 has a rest.
- Euph.**: Euphonium, measure 97 has a rest; measure 107 has a melodic phrase marked *pp*, which continues into measure 108.
- Sus. Cym.**: Suspended Cymbal, measures 97-106 have notes marked *pp* and *p*; measure 107 has a rest.
- Vib.**: Vibraphone, measures 97-106 have rests; measure 107 has a rest.
- Gtr.**: Guitar, measure 97 starts with "2nd time only". It plays a rhythmic pattern marked *mp*.
- Pno.**: Piano, measures 97-106 play a complex accompaniment marked *p*. Measure 107 has a "transition" marking above the right hand.
- Solo Vln.**: Solo Violin, measure 97 starts with "poco accel." and "2nd time only". It plays a melodic line marked *p*.
- Vln. 1 & 2**: Violins I and II, measure 97 start with "poco accel." and "2nd time only". They play a melodic line marked *p*.
- Vla.**: Viola, measures 97-106 play a rhythmic pattern marked *mp*.
- Vc.**: Violoncello, measures 97-106 play a melodic line marked *mp*.
- Db.**: Double Bass, measure 97 starts with "2nd time only". It plays a melodic line marked *mp*.

The bottom of the page features performance markings: "poco accel." and "rit." (ritardando) spanning across the strings section.

108 $\text{♩} = 120$

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr.

Pno.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

EPISODE begins 1 (7.4) & 45 (7.8)

pizz.

arco

p

mf

f

Bass Drum

Vibraphone

129

Fl. *mp* *p*

Cl. *mp*

Alto Sax.

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Euph.

Dr. *mp*

Vib.

Gtr.

Pno. *mp*

Solo Vln. *mp*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Db.

This page contains musical staves for measures 140 through 149 of "The Swan" by Maurice Ravel. The instruments listed are Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Euphonium (Euph.), Drums (Dr.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), Solo Violin (Solo Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, dynamics (e.g., mp, p, f, pp, ppp), articulation marks like accents and slurs, and performance instructions like "rall." and "molto rall.". A rehearsal mark [11] appears at measure 146. The tempo marking "♩=135" is present at the end of the section.

rit. ♩=120

poco rit. ♩=110

12 ♩=120

150

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr.

Pno.

20 (3,5)

mp

To Vib.
To Perc.

rit. ♩=120

poco rit. ♩=110

12 ♩=120

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

pp

pp

mp

p

f

p

p

p

p

[illegible]

173 $\text{♩} = 84$ 13

Fl. f

Cl. f

Alto Sax. f

Bsn. f

Hn. mf

C Tpt. mf

Tbn. mf

Euph. mf

Dr. To Dr.
To W.Ch.

Perc. To Perc.
To Vib. Vibraphone

Gtr. f

Pno. mf 21 (2,9)

Solo Vln. ff $\text{♩} = 84$ 13 mf

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Db. f

183 rit.

Fl. *p* *p*

Cl. *p* *p*

Alto Sax. *p* *p*

Bsn. *p* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Euph. *mp*

Dr.

Vib.

Gtr.

Pno. *mf* *p*

Solo Vln. *mf* *rit.* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

14 193 - ♩=84

Fl. *mp* *mf*

Cl. *mp* *mf*

Alto Sax. *mp* *mp*

Bsn. *mp*

Hn. *mp* *mp* *p*

C Tpt. *p*

Tbn. *mp* *mp* *p*

Euph. *mp* *mp* *p*

Dr. Wind Chimes Drum Set

Vib.

Gtr. *mp*

Pno. *mp* *mp* *mf*

21 (9.2)

♩=84

14

Solo Vln. *mf* *mf*

Vln. 1 *mp* *p* *mp*

Vln. 2 *p* *p* *mp*

Vla. *p* *mf* *p* *p* *mp*

Vc. *p* *mf* *mp*

Db. *mf*

[illegible]

215 $\text{♩} = 168$

Fl. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Euph.

Dr. *mf*

Vib.

Gtr. *mp*

Pno. *mf*

Solo Vln. $\text{♩} = 168$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *pizz.* *mp* *mf*

Db. *pizz.* *mp* *mf*

223

Fl. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf* *mp*

Hn. *mf*

C Tpt. *mf*

Tbn. *mp*

Euph. *mf*

Dr. *mf*

Vib.

Gtr.

Pno.

Solo Vln.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

229

Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib. *p*

Gtr. *mp*

Pno. *mf*

Solo Vln. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.

Db.

16 $\text{♩} = 120$

rit. rall.

Motor on

29 (3,10)

16 $\text{♩} = 120$

rit. rall.

[illegible]

250 *rall.* 19 $\text{♩} = 114$

Fl. *pp* *mf* *f*

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

Alto Sax. *mp* *pp* *mf* *p* *f*

Bsn. *pp* *pp* *f*

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

C Tpt. *pp* *mp* *pp* *mf* *p* *f*

Tbn. *p* *p* *f*

Euph. *p* *p* *f*

Dr. *mp* *ff*

Vib. *pp*

Gtr. *mp* *p* *mp* *mf*

Pno. 39; x=10, y=2 *pp*

Solo Vln. *rall.* 19 $\text{♩} = 114$ *pp* *mp* *f*

Vln. 1 *pp* *pp* *mf* *f*

Vln. 2 *pp* *pp* *mf* *f*

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

Vc. *pp* *mp* *f*

Db. *pp* *f*

257 20 ♩ = 78 poco rit.

Fl. *mf* *f*

Cl. *mf* *f*

Alto Sax. *mf* *mf* *mf*

Bsn. *mf* *pp* *f*

Hn. *mf* *mp* *f*

C Tpt. *mf* *mp*

Tbn. *mf* *mp* *f*

Euph. *mf* *mp* *f*

Dr. *mp* *p*

Vib.

Gtr.

Pno. 101 (5,11) *pp* *f* *ff*

Solo Vln. 20 ♩ = 78 poco rit. *pp* *f* *f* *ff*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *mf*

Vc. *pp* *f*

Db. *pp* *f*

265 - 21 ♩=144 ♩=110

Fl. *ff*

Cl. *ff*

Alto Sax. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Euph. *ff*

Dr. *ff* (tr)

Vib.

Gtr. *f* 104 (6,1) *p* *f*

Pno. *fff* *f* *p* *f*

Solo Vln. *fff* 21 ♩=144 ♩=110 *p* *f*

Vln. 1 *ff*

Vln. 2

Vla. *ff*

Vc. *ff*

Db. *ff*

22 $\text{♩} = 130$ ad lib. rall. $\text{♩} = 60$ rall. molto rall. 31

Fl. *ppp* *pp*

Cl. *ppp*

Alto Sax. *ppp* *pp*

Bsn. *ppp*

Hn. *ppp* *pp*

C Tpt. *pp* *ppp*

Tbn. *pp*

Euph. *pp*

Dr. *pp*

Vib. *pp* To Vib. To B. D.

Gtr. *p*

Pno. *p* *p* *mp*

Solo Vln. *ppp* *p* *ppp*

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *p* *pp*

Vla. *ppp* *p* *p*

Vc. *ppp*

Db. *p* pizz.

[illegible]

289 $\text{♩} = 60$ poco accel. poco rit. $\text{♩} = 63$

Fl. p

Cl.

Alto Sax.

Bsn.

Hn. p

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr. p pp

Pno. p pp

Solo Vln. $\text{♩} = 60$ poco accel. poco rit. $\text{♩} = 63$ mp

Vln. 1 p

Vln. 2 pp

Vla. pp

Vc.

Db.

297

Fl. *mp*

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr. *pp* *mp*

Pno. *pp* *mp*

24 ♩=96 poco accel. ♩=100

Solo Vln. *mp* *p*

Vln. 1 *pp* *p* *pizz.*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db.

[illegible]

320 rit.

Fl. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *f*

Euph. *f*

Dr. *f* *ff* *f*

Vib. Bass Drum *f* To B. D. To Shk. Shaker

Gtr. *f*

Pno. *f*

Solo Vln. rit.

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

Db. *f*

25 ♩ = 96 rit. 37

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

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

Alto Sax. *mf* *f* *mp* *mf* *mp*

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

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

C Tpt. *mf* *f* *mp* *mf* *mp*

Tbn. *mf* *f* *mp* *mf* *mp*

Euph. *mf* *f* *mp* *mf* *mp*

Dr. *f*

Shk. *f* To Vib. Vibraphone

Gtr. *f* *mf* *f* *pp*

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

Solo Vln. 25 ♩ = 96 rit.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *pizz.* *ff*

333 $\text{♩} = 115$ expressive **poco rit.** $\text{♩} = 115$ **poco rit.** $\text{♩} = 115$ **poco rit.** $\text{♩} = 115$ **rall.** **molto rall.**

Fl. p

Cl. p

Alto Sax. p

Bsn. p

Hn. p

C Tpt. pp

Tbn.

Euph.

Dr.

Vib.

Gtr.

Pno. mp

Solo Vln. pizz. mp arco mp

Vln. 1 p

Vln. 2 p

Vla. mp

Vc. p

Db. pizz. mp

26 $\text{♩} = 115$ **poco rit.** $\text{♩} = 115$ **poco rit.** $\text{♩} = 115$ **poco rit.** $\text{♩} = 115$ **rall.** **molto rall.**

27 $\text{♩} = 150$ 28 $\text{♩} = 88$

Fl. p

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt. mf

Tbn.

Euph. pp

Dr. mp pp p played with hand

Vib. p To Shk. To Vib. Shaker

Gtr. p 32 (4,5) 33 (1,8)

Pno. mf mp mp

Solo Vln. mf mp 27 $\text{♩} = 150$ 28 $\text{♩} = 88$

Vln. 1 mf pp pp

Vln. 2 mf pp pp

Vla. mf pp p

Vc. mf pp p pizz.

Db. mf pp p

359

Fl. *pp* *pp* *p*

Cl. *pp* *pp* *p*

Alto Sax. *pp* *pp* *p*

Bsn. - - - - -

Hn. *pp* *pp*

C Tpt. - - - - -

Tbn. *pp* *pp*

Euph. - - - - -

Dr. x x x x x x x x x x x x x x x x

Shk. / / / 4 / /

Gtr. *p*

Pno. *mp* *sim.*

Solo Vln. *p* *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. - - - - -

Db. - - - - -

rall. ♩=120

rit. ♩=120
A tempo

poco accel.
41

29 ad lib. 'Late night at the 7-Eleven'

365

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Shk.

Gtr.

Pno.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vibraphone

8

35 (7,11) & 36 (11,7)

mp

pp

mf

p

mf

p

mf

pp

mp

pp

mp

pp

mp

p

mf

mp

p

mp

p

mf

[illegible]

389

rall.

30 ♩ = 140

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Dr.

Vib.

Gtr.

Pno.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

p

ppp

pp

mf

pp

To Dr.
To T-t.

Solo [72 (11,8)]

arco

arco

405 rit. 31 68

Fl. *mp* *p* *p*

Cl. *mp* *p*

Alto Sax. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

C Tpt. *mp*

Tbn. *mp* *p*

Euph. *mp* *p*

Dr.

Vib.

Gtr. *p* *p* [71 (8,11)]

Pno. *mp* *mp* *p* *mf*

Solo Vln. *mf* *p* *pp* [71 (8,11)]

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* *p* *arco*

Vc. *pizz.* *mp* *p*

Db. *pizz.* *mp*

414 $\text{♩} = 63$ 32 45

Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

Bsn.

Hn. *mf* *mp* *p*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Euph. *mp* *p*

Dr.

Vib.

Gtr. *mp* *p* *p*

Pno. *p* *mf* *p* *mp* *mf* *p* 69 (4,3)

Solo Vln. $\text{♩} = 63$ 32

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *arco* *p*

[illegible]

[illegible]

[illegible]

450 35 $\text{♩} = 54$ rall. $\text{♩} = 48$ 49

Fl. *mp* *pp* *ppp*

Cl.

Alto Sax.

Bsn.

Hn. *mp*

C Tpt.

Tbn.

Euph.

Perc. Wind Chime Triangle

Vib. *mf*

Gtr.

Pno. *ad lib.* *mf* *p* *p*

Solo Vln. 35 $\text{♩} = 54$ rall. $\text{♩} = 48$

Vln. 1 *mp* *p* *pp* *ppp*

Vln. 2 *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Db.

457 36 ♩=63 poco rit. A tempo

Fl. *p* 3

Cl. *pp*

Alto Sax. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Euph.

Perc. Elephant Bells *pp*

Vib. *pp*

Gtr. *pp*

Pno. 8 (3,7) *p* 3

Solo Vln. 36 ♩=63 poco rit. A tempo *pp* *pp* *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

461 ad lib. 37 $\text{♩} = 60$ rit.

Fl. pp pp

Cl. pp

Alto Sax. pp

Bsn. p pp

Hn. p p

C Tpt. p p

Tbn. p p

Euph. p p

Perc. Indian Ankle Bells To Tri. Triangle pp

Vib. pp

Gtr. pp [7 (7,3)] pp

Pno. pp

Solo Vln. 37 $\text{♩} = 60$ rit. pp

Vln. 1 ppp pp

Vln. 2 ppp pp

Vla. ppp pp p

Vc. ppp pp pp pp

Db. p pp pp

469

Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. *pp* *p* *ppp*

C Tpt. *pp* *p* *ppp*

Tbn. *pp* *p* *ppp*

Euph. *pp* *p* *ppp*

Tri. *pp*

Vib. *pp*

Gtr. *pp*

Pno. *pp* *p*

Solo Vln. *pp* *pp* *p* *pp* rit. rall. molto rall..

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *pizz.* *p* *p* *p* *pp*

Db. *pizz.* *p* *p* *p*

475 $\text{♩} = 72$

Fl. *p*

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Euph. *pp*

Tri.

Vib. *pp*

Gtr. *pp*

Pno. *pp* *p* *p*

7 (7,3)

$\text{♩} = 72$

38

Solo Vln. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* pizz.

Db. pizz.

487

rit. rall. molto rall. ♩=120 rit.

Fl. *p* *pp* *pp* *ppp* *ppp*

Cl. *pp* *pp* *ppp* *ppp*

Alto Sax. *pp* *pp* *ppp* *ppp*

Bsn. *pp* *pp* *ppp* *ppp*

Hn. *pp* *ppp*

C Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Euph. *pp* *ppp*

Tri. *pp*

Vib. *pp* *ppp*

Gtr. *pp* *ppp*

Pno. *p* *p* *pp*

Solo Vln. *p* *pp* *pp*

Vln. 1 *pp* *pp* *pp*

Vln. 2 *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp* arco pizz.

Db. *pp* *pp*