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Void: for Orchestra

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void: for orchestra

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A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Composition

by

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Eastern New Mexico University
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Abstract

In astronomy, a void is an area in outer space which contains no galaxies. These are vast expanses of darkness and emptiness. This orchestral piece, simply titled *void*, attempts to describe such an area through various musical methods: long sustained notes depicting the huge distances away from galaxies, wide distances between upper voices and lower voices creating a sense of void between musical elements, and close distances and tight harmonies to recreate the sense of confusion and uncertainty that may be experienced in an area of emptiness.

Acknowledgements

I would like to thank Dr. Robert Mueller for his enthusiasm, vast knowledge, and assistance in preparing this thesis. Without his guidance, this endeavor would not have been possible. In addition, Dr. James Greeson and Professor Nastassja Riley have both been great teachers who have inspired me more than they could realize.

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Instrumentation:

Piccolo

2 Flutes

2 Oboes

Cor Anglais in F

2 Clarinets in B-flat

Bass Clarinet in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani: Four drums needed: 32", 29", 26", 23". Tuning indicated in boxed text. Mallets indicated in underlined text. Slurs indicate consecutive pitches to be played on the same drum.

Percussion I: 4 Tom-Toms, Crotales, Tambourine.

Percussion II: Suspended Cymbal, Bass Drum, Crash Cymbals, Glockenspiel, 2 Timbales.

Percussion III: Temple Blocks, Marimba (low-A), Vibraphone, Tam-Tam

Piano

Harp

Violins I

Violins II

Violas

Violoncelli

Double Basses

Score is in C. Piccolo sounds an octave higher than written; Contrabassoon and Double Basses sound an octave lower; Crotales and Glockenspiel sound two octaves higher.

void: for orchestra

Program Notes:

The concept of a void is something that fascinates me. Everywhere we look, we can see something. In the faraway expanses of space, there exist places of emptiness; voids. In this piece for orchestra, I am attempting to describe in music how I would imagine one of these voids to be. There are moments where long held pitches represent this void; at other times a wide gap in orchestration between the very high and the very low. At the end of the piece, close harmonies in an imitative succession are intended to depict this vast space of emptiness.

There are moments where I imagine the void to be a place of complete stillness and calm. Yet other moments where maybe the void is a place of sheer and total chaos. The more I contemplate on what a void is, or what a void could be, the more I find my mind changes. This orchestral piece is a musical representation of my wandering imagination.

As a composer who is seeking to learn and develop my craft, I have found inspiration from many sources; mainly composers who are currently very active in their writing and creation right now. Kaija Saariaho, Esa-Pekka Salonen, and Thomas Adès are three such composers who capture my imagination. More specifically: Saariaho's huge musical forms and soundscapes, Salonen's melodic writing, and Adès' rhythmic complexity are three musical qualities which provide me with inspiration. In this piece, I hope that these three qualities are evident and shine through.

void
for orchestra

Score is in C

Jared Isaac Aragón

With a mysterious energy ♩ = 80

4 Timpani
32": E| 29": A
26": D#|E#| 23": G

hard felt

drumstick

butt of drumsticks

Crotales

finger tips

Marimba

pp whisper

ff (low cluster w/ open hand)

ff strike lowest strings with palm of hand

With a mysterious energy ♩ = 80

8

Fl. *mp*

Ob. *fff*

C. A. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. *ppp* *ff*

Hn. *ppp* *ff*

C Tpt. *pp* *ppp* *ff*

Tbn. *ppp* *ff*

B. Tbn. *ppp* *ff*

Tba. *ppp* *ff*

Timp. *soft felt* *p* *pp* *mp*

Crot. *ff* *pp* *p*

Perc. *fuzzy mallet* *pp* *mp* *an rim w/ mallet shaft* *p*

Mar.

Pno. *p* *8^{va}* *Ped*

Hp. *p* *mp* *f*

Vln. I *ppp* *f*

Vln. II *Pizz.* *pp*

Vla. *Pizz.*

Vc. *pp* *Pizz.*

Db. *pp* *Pizz.*

17

Picc. *pp*

Fl. *pp* a2

Cl. *pp* II

B. Cl. *pp* *p*

Hn. *pp*

Hn. *pp*

C Tpt. *I dolcissimo* *pp < mf > p*

Timp. *p*

Crot. *pp*

Perc. *pp* fuzzy mallet (ord.) Crash Cymbals *pp* *pp*

Mar.

Hp. *mp*

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

Vln. II *ppp* *f* *p* Arco

Vla. *ppp* *f* *p* Arco

Vc. *p* *p secco*

Db. *mp*

26

Picc. *pp* *p* *pp*

Fl. *p*

Cl. *ppp* *p*

B. Cl. *ppp*

Cbsn. *pp* *p* *pp*

Tba. *pp*

Timp. 32": E → F *pp*

Hp. *pp* poco gliss.

Vln. I *p* Div. *pp*

Vln. II *p* Div. *pp* Div.

Vla. *pp*

Vc. Arco *ppp* *p*

Db.

31

Hn. *mp*

Hn. *mp*

Tba. *p*

Timp. *p* *ppp whisper* *quiet as possible*

Crot. *mp* *p* *mf* *pp*

Cym. Glockenspiel rubber mallets *p* *pp*

Mar. med. cord Vibraphone *p* *pp*

Pno. *pp senza espressione*

Hp. *rit.*

Vc. *pp* Arco

Db. *pp*



37

Timp.

Crot. *mp* *pp subito* *p* *pp possibile*

Glock. *pp* *mp subito* *pp* *mf*

Vib. *mp* *p* *f* *pp*

Pno. *pp*

rit. a tempo ♩ = 80 rit. With more energy ♩ = 98

43

Cl. *ff*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Timp. *f*

Crot. *f subito*

Glock. *p* *ppp* *f subito* *mp*

Vib. *mp* *pp* *f subito* Temple Blocks *f* *ff*

60

Pno. *f subito*

Hp. *pp* *f*

Vln. I Unis. *ppp* *fff* *f*

Vln. II Unis. *ppp* *fff*

Vla. Unis. *ppp* *fff*

Vc. *ppp* *fff*

Db. *ppp* *fff*

rit. a tempo ♩ = 80 rit. With more energy ♩ = 98

50

Picc. *mp* scherzando

Ob. *mp* scherzando

C. A. *p* *mf*

Cl. *mp* *f* *molto dim.*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Cbsn. *mf*

Hn. *mp* *f*

Hn. *f*

C Tpt. *f cantabile* *mp* *f*

Tbn. *mf*

B. Tbn. *ppp* *f*

Tba. *ppp* *f*

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

Crot. *mp* *f*

Glock. *f*

T. Bl. *p* *mf* *mp* *f*

Pno. *mp* *f*

Hp. *p* *gliss.*

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

Vln. II *p* *mf*

Vla. *mf*

Vc. *ppp* *f*

Db. *ppp* *f*

55

Picc. *f* *mp* *f*

Fl. *f* *mp* *f*

C. A. *f* *p* *mp*

Cl. *mp*

Cbsn. *p con espressione* *ff*

Hn. *ff* *p* *mp* a2

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. 26th: D[♯] → D *pp* *p*

Crot. Tambourine *pp sotto voce* *ff*

Glock. *ff* *mp*

T. Bl. *ff* *mp*

Pno. *ff* *mf* *f*

Vln. I *mp*

Vln. II *f* *p*

Vla. *pesante* *mf* *f*

Vc. *p* *mf* *f*

Db. *ff* *p con espressione* *ff*

61

Picc. *p*

Fl. *p* *ppp* I

Ob. *f* *p* *f* *ppp* I *f*

C. A. *f* *p*

Cl. *f* *p* I *ppp*

Bsn. *p dolce*

Cbsn. *p dolce*

Hn. *f* *p*

Hn. *f* *p*

C Tpt. *f* *p* con sord. *mf*

Tbn. *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Tamb. *mp*

Glock. Timbales *ppp* *p*

T. Bl.

Hrp. *p* *mf*

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

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

(vary the speed of the arpeggio each time, never the same speed twice)

67

Fl. *f* *p*

Ob. *p*

Cl. *f* *p* *pp*

B. Cl. *pp*

Bsn. *ff* *p* *pp*

Cbsn. *ff* *p* *pp*

Hn. con sord. *pp*

Hn. a2 con sord. *pp*

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Tamb.

Timb. *ff* *p* *mp*

T. Bl.

Pno. *mf*

Hp. *f* *mf* *p*

Vln. I 2 Soli *mf* Tutti *p*

Vln. II 2 Soli *mf* Tutti *p*

Vla. *p*

Vc. *p*

Db. *p*

73 rit. Slow ♩ = 60

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *ppp* *ppp* *p*

Tamb. *ppp*

Timb. Glockenspiel *ppp*

T. Bl. Tam-tam *mp*

(not louder than the brass or woodwind, once they cut off, all that needs to be heard are the already vibrating piano strings)

Pno. *mf*

Reo.

Hp. *ppp* *pp* *f* *p*

Vln. I rit. Slow ♩ = 60 *ppp* sotto voce *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Db. Pizz. *ppp* Arco *ppp* *p*

83

Fl. *pp*

Ob. *ppp* *p*

C. A. *ppp* *mp*

Cl. *pp*

B. Cl. *mp*

Timp. 29°: A♭ - G

Tamb. *pp*

Glock.

T.-t.

Hp. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Detailed description: This page of a musical score covers measures 83, 84, and 85. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), and Bass Clarinet (B. Cl.). The percussion section includes Timpani (Timp.), Tambores (Tamb.), Glockenspiel (Glock.), and Tom-toms (T.-t.). The piano (Hp.) and string sections (Vln. I, Vln. II, Vla., Vc., Db.) are also present. The score features various dynamics such as *pp*, *ppp*, *p*, *mp*, and *mf*. A specific instruction for the Timpani part in measure 84 is enclosed in a box: "29°: A♭ - G".

90

Picc. *p* *f* *mp*

Fl. *p* *f* *mp*

Ob. *pp*

Cl. *p* *f* *mp*

B. Cl. *p* *f* *mp*

C Tpt. I senza sord. *mp cantabile* *p*

Tamb. *ppp* *p* *pp* *mf* *p*

Glock. Crash Cymbals *pp dolcissimo* *p*

T.-t.

Hp. *mp* *ff* *p*

Detailed description: This page of a full score contains measures 90 through 95. The score is for a symphony orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Trumpet (I), Tambourine, Glockenspiel, and Piano. The music is in 6/4 time and features a variety of dynamics and articulations. The Piccolo, Flute, Clarinet, and Bass Clarinet parts have dynamic markings of *p*, *f*, and *mp*. The Oboe part is marked *pp*. The Trumpet part is marked *mp cantabile* and *p*. The Tambourine part has markings for *ppp*, *p*, *pp*, *mf*, and *p*. The Glockenspiel part is marked *pp dolcissimo* and *p*. The Piano part has markings for *mp*, *ff*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

96 rit. Deliberately ♩ = 52

Picc. *rit. Deliberately ♩ = 52*

Fl. *ff* *fff* *f*

Cl.

B. Cl.

Cbsn. *ff* *fff* *f*

Hn. *pp* *ff* *f* *fff* *f*

Hn. *pp* *ff*

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

Tbn. *pp* *ff*

B. Tbn. *pp* *ff*

Tba. *pp* *ff*

Tamb. *p* *fff* *mp*

Cym. *ff*

T-t. *f* (allow percussion to ring through the cesura)

Harp. *ff* *gliss.*

Vln. I. *ff* *fff* *f* *ff*

Vln. II. *pp* *ff* *ff* *f* *fff* *f*

Vla. *pp* *ff* *ff* *fff* *f*

Vc. *pp* *ff* *ff* *fff* *f* *ff*

Db. *pp* *ff* *ff* *fff* *f*

103

Picc. *f* *mp*

Fl. *f* *mp*

Ob. *f* *mp*

C. A. *ff* *p*

Cl. *f* *mp*

B. Cl. *ff* *p*

Bsn. *f* *pp* *mf* *p*

Cbsn. *ff* *f* *pp* *mf* *p*

Hn. *fff* *f* *mp*

Hn. *ff* *p*

C Tpt. *f* *mp*

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

B. Tbn. *ff* *pp* *p*

Tba. *ff* *pp* *p*

Timp. *pp* *ff* *subito* *p* *ff*

Tamb. *ff*

Cym. Bass Drum *ff* *p* *pp*

T.-t. *mp* *p* *pp*

Pno. *ff*

Harp. *ff* *ff*

Vln. I *mp*

Vln. II *fff* *mp*

Vla. *ff* *p*

Vc. *pp* *mf* *p*

Db. *ff* *pp* *mf* *p*

Turbulent ♩ = 144

108

Picc. *fff* *f* *ff*

Fl. *fff* *f* *ff* a2

Ob. *fff* *p* *ff* tr

C. A. *fff*

Cl. *fff* *p* *ff* *ff* a2

B. Cl. *fff* *mf* *f*

Bsn. *fff* *mf* *f* a2

Cbsn. *fff* *mf* *f*

Hn. *fff* *f bold*

Hn. *fff* *f bold*

C Tpt. *fff* con sord. *pp* *fff* senza sord.

Tbn. *fff* *f* a2

B. Tbn. *fff* *f*

Tba. *fff* *f*

Timp. *fff*

Tom-toms *fff* *mp* *ff* *f*

B. D. *fff* *f* *mp* (choke immediately!) Timbales

T-t. *fff* *pp* *ff* (choke immediately!) (choke immediately!) (choke immediately!) *mp*

Pno. *f* *ff*

Hp. *fff* strike lowest strings with palm of hand

Turbulent ♩ = 144

Vln. I *fff* *ff* Div. *p* *ff* Unis. *ff*

Vln. II *fff* *ff* Div. *p* *ff* Unis. *ff*

Vla. *fff* *ff* *mf* *ff*

Vc. *fff* *mf* *f* (gliss as high as possible)

Db. *fff* *mf* *f* (gliss as high as possible)

114

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Bsn. *p scherzando* II

Cbsn. *p scherzando*

Hn. *ff*

Hn. *ff*

C Tpt. *fff*

Timp. *ff* *p* *ff* *p easily*

Tom-t. *ff* *p*

Timb. *ff* *mf* *fff*

T-t. Temple Blocks *p* *fff* *p poco sotto voce* 3

Pno. *p* *ff* (divide between hands as necessary) *p poco sotto voce* 3

Hp. *fff* *mp*

Vln. I *col legno* (allow the bow to bounce wildly and freely) *p*

Vln. II *col legno* (allow the bow to bounce wildly and freely) *p*

Vla. *col legno* (allow the bow to bounce wildly and freely) *p*

120

Picc. *f* *pp*

Fl. *f* *mp* a2

Ob. II *p scherzando*

C. A. *p scherzando* *pp*

Cl. II *p scherzando*

B. Cl. *p scherzando* *p*

Bsn.

Cbsn. *pp*

C Tpt. *mp* a2

Tbn. *mp* a2

Timp. *ff* *pp subito*

Tom-t.

Timb. *pp* *fff*

T. Bl. 3

Pno. *mp* *p*

Harp. *f possibile* *pp*

Vln. I *mp* ord.

Vln. II *p*

Vla. *mp* ord.

Vc. *f* *p* col legno

Db. *f* *p scherzando*

126

Picc. *ff*

Fl. *pp* *a2* *ff*

Ob. *p* *a2* *ff*

C. A. *f*

Cl. *p* *ff*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *a2* *ff bells up!*

Hn. *a2* *ff bells up!*

C Tpt. *p*

Tbn. *f*

Tba. *f*

Timp. *ff*

Tom-t. *mf* *f*

Timb. *mf* *f*

T. Bl. *mf* *f*

Pno. *ff quasi timpani*

Hp. *ff quasi timpani*

Vln. I *3*

Vln. II *ord.*

Vla. *ord.*

Vc. *ord.* *3*

Db. *3*

132

Picc. *mp scherzando*

Ob. *mp scherzando*

C. A. *p*

Cl. *ff* *mp* *f* *molto dim.*

B. Cl. *f* *mp* *tr*

Bsn. *f* *mp* *tr*

Cbsn.

Hn. *ord. f* *p*

Hn. *f* *mp*

C Tpt. *f cantabile* *a2*

Tbn. *f* *gliss.* *ff*

B. Tbn. *f* *ff*

Tba.

Timp. *f*

Tom-t. *pp* *fff*

Timb. *pp* *fff*

T. Bl. *pp* *fff* *f* *ff* *p* *mf*

Pno. *mp* *f*

Harp. *p*

Vln. I *fff* *f* *mp* *f* *molto dim.*

Vln. II *fff* *p*

Vla. *fff* *mf*

Vc. *fff*

Db. *fff*

138

C. A. *mf* *f*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *f* *ff*

Hn. *f* *ff*

C Tpt. *mp* *f*

Tbn. *mf*

B. Tbn. *ppp* *f*

Tba. *ppp* *f*

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

Tom-t.

Timb.

T. Bl. *mp* *f* *ff*

Pno. *ff*

Hp. *gliss.*

Vln. I *mp* *f*

Vln. II *mf* *f*

Vla. *3* *pesante*

Vc. *ppp* *f*

Db. *ppp* *f* *ff*

141

Picc. *f* *p*

Fl. *f* *p*

C. A. *p*

Cbsn. *p con espressione* *ff*

Hn. *p*

T. Bl. *mp*

Pno. *mf* *f*

Vln. I *mp* *f*

Vln. II *p* *f*

Vla. *mf* *f*

Vc. *p* *mf* *f*

Db. *p con espressione* *ff*

Detailed description: This page of a full score contains ten staves of music. The Piccolo and Flute parts feature triplet eighth notes starting at measure 141, marked with a forte (*f*) dynamic and a hairpin. The Clarinet in A and Horn parts play a sustained, descending line marked piano (*p*). The Contrabass part has a melodic line starting in measure 142, marked *p con espressione* and reaching a fortissimo (*ff*) dynamic. The Trombone part plays a short rhythmic figure marked mezzo-piano (*mp*). The Piano part has a rhythmic accompaniment in the right hand and a more active line in the left hand, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The Violin I and II parts have a melodic line starting in measure 142, with Violin I marked *mp* and Violin II marked *p*, both reaching forte (*f*) dynamics. The Viola, Cello, and Double Bass parts have a similar melodic line, with Viola and Cello marked *mf* and *f*, and Double Bass marked *p con espressione* and *ff*.

146

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff* *pp*

Hn. *fp* *ff*

Hn. ord. *fp* *ff*

C Tpt. *fp* *ff*

Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff* *pp*

32": E | 29": A
26": D#/Eb | 23": G

Timp. *ff* *f* *fff* *hard felt*

Tom-toms *ff* *f* *fff* *drumstick*

Tom-t. *f* *ff*

Suspended Cymbal *ff* *drumstick*

Timb. *ff* *fff* *butt of drumstick*

T. Bl. *ff* *f* *ff* *pp whisper* *fingertips* *Marimba*

Pno. *ff* *(low cluster w/ open hand)*

Harp. *fff* *strike lowest strings with palm of hand* *pp*

Suddenly, half tempo ♩ = 72

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *f* *ppp*

151

Fl. I *pp* *mp*

Ob. *pp* *pp* *fff*

C. A. *pp* *pp* *fff*

Cl. *pp* *pp* *fff*

B. Cl. *pp* *pp* *fff*

Bsn. *pp* *pp* *fff*

Cbsn. *p* *pp* *fff*

Hn. *ppp* *ff*

Hn. *ppp* *ff*

C Tpt. *pp* *ppp* *ff*

Tbn. *ppp* *ff*

B. Tbn. *ppp* *ff*

Tba. *p* *ppp* *ff*

Tim. *soft felt* *p* *pp*

Crot. *butt of drumsticks* *Crotales* *ff* *pp* *ff*

Timb. *fuzzy mallet* *pp*

Mar. *pp*

Pno. *p*

Hp. *7* *fff* *p*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

158

Timp. *mp*

Crot. *pp* *p* *p*

Timb. *mp* *p* *on rim w/ mallet shaft* *Glockenspiel*

Mar.

Pno.

Hp. *mp* *f*

Vln. I *ppp* *f*

Vln. II *Pizz.* *pp*

Vla. *Pizz.* *pp*

Vc. *Pizz.* *pp*

Db. *Pizz.* *pp*

(Pizz. in free tempo, as fast as possible, to the highest pitch possible, following contour of the line and ending on the rest.)

165

Picc. *p* *mf* *pp* *mp* *pp subito*

Fl. *p* *pp* *pp* *mp subito*

Cl. *p* *pp* *mp* *p*

Crot. *mf* *pp* *mp* *pp subito* *p*

Glock. *rubber mallets* *p* *pp* *pp* *mp subito*

Mar. *med. cord* *Vibraphone* *p* *pp* *mp* *p*

Vln. I *Solo* *p* *mf* *pp* *mp* *pp subito*

Vln. II *Arco* *p* *pp* *pp*

Vla. *Arco* *p* *pp* *mp*



172

Picc. *p* *pp possibile*

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

Cl. *f* *pp* *mp* *pp*

Crot. *pp possibile*

Glock. *pp* *mf* *p* *ppp*

Vib. *f* *pp* *mp* *pp*

Vln. I *p* *pp possibile*

Vln. II *mp subito* *pp* *mf* *p*

Vla. *p* *f* *pp*

178 *rit.*

Picc. *ppp possibile*

Fl. *p* *ppp possibile*

Cl. *p* *ppp possibile*

Crot. *ppp possibile*

Glock. *ppp possibile*

Vib. *ppp possibile*

Pno. *ppp*
Sib. J

Hp. *ppp*

Vln. I *ppp possibile*

Vln. II *ppp* *ppp possibile*

Vla. *mp* *pp* *ppp possibile*

Vc. *Pizz.* *ppp*

Db. *Pizz.* *ppp*