

**Todd Tarantino**  
**Traffic**  
for 13 instrumentalists

# Todd Tarantino

## Traffic (2007)

### for 13 instrumentalists

## Instrumentation

Flute (doubling Piccolo)

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Wood

7 Temple Blocks (gradated in pitch)

Skin

Bongo Drum (2 pitches), 1 Conga Drum,  
2 Timbale Drums, 3 Tom-Toms (1 medium,  
1 medium-low, 1 low), Bass Drum

Metal

5 Nipple Gongs (gradated in pitch),

Suspended Cymbal

Resonators (from a marimba or vibraphone  
played like a very large guiro)

Piano

Violin

Viola

Cello

Bass

(The Bass part is conceived for a four string  
bass with an extension.)

## Approximate Duration

15 minutes

## Conductor's Score in C

Standard transpositions apply to the piccolo and contrabass

## Quarter Tone Notation

♯ = 1/4 tone sharp

♭ = 1/4 tone flat

♯ = 3/4 tone sharp

## Other Symbols:

⏏ = a multiphonic of the player's choosing

↘ = a glissando of unspecified interval in  
the direction indicated

## Program Note

This piece was inspired by the chaotic traffic of the Indian city of Varanasi. The two-lane road that is ostensibly the "fast" option around the city, bypassing as it does the many narrow lanes of the old part of town, is actually teeming with cars, motorized rickshaws, cycle rickshaws, street vendors, horse carts, bicycles, intrepid pedestrians, and an occasional camel or elephant; rising above this sea of metal, exhaust, and noise, like so many massive, furry islands, are Varanasi's seemingly oblivious, immobile cows. To enter into this chaos is to accept that every forward movement is a struggle, and that frustration is best avoided by measuring success in meters rather than miles.

What I found most exciting about the roads of Varanasi, however, was that this chaos was actually structured by countless context-dependent rules: individual agents, whether camel or bicycle, enjoy a great deal of freedom even as they negotiate many constantly shifting rules. In *Traffic* for thirteen players, I wanted to recreate this situation for the instrumentalists. Throughout, rules guide the interaction of four tempo layers, the shifting instrumentation, and at times the choice of pitches. Within these rules, though, the individual instruments' melodies are for the most part free. It is this tension between structural control and freedom within those structures that animates and frustrates *Traffic*.

*Traffic* is dedicated to Jeffrey Milarsky and the intrepid players of the Manhattan Sinfonietta.

## For further information, please contact:

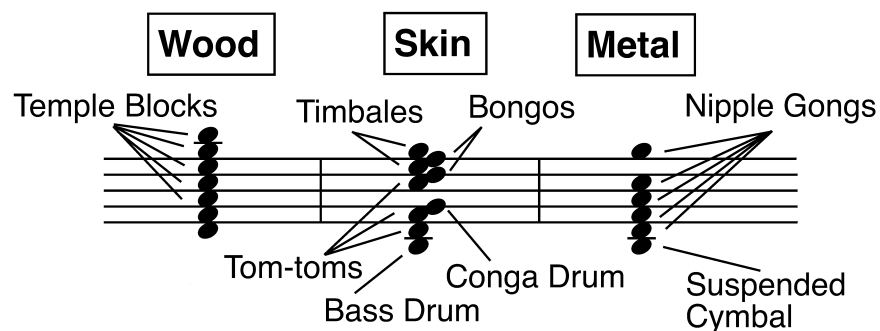
todd@toddtarantino.com

+1-646-391-7129

## A Note on Percussion

In the score percussion is notated as either Wood, Skin or Metal, or by the specific instruments. Percussion instruments should be gradated according to pitch. Players should choose mallets based on the dynamic level of the music at the specific time. In all cases the sound should be focused.

## Percussion Layout in the Score



## A Note on Seating the Ensemble

The composer recommends that seating and stands for the ensemble be available on stage. However, with the exception of the piano and percussion the remaining seating and stands should be set as if for a smaller ensemble. The confusion of the ensemble recognizing that there is not enough seating, finding chairs on the side of the stage and setting their places is to be desired. This aspect should not be rehearsed. Ultimately, the ensemble seating should be that of a standard chamber sinfonietta.

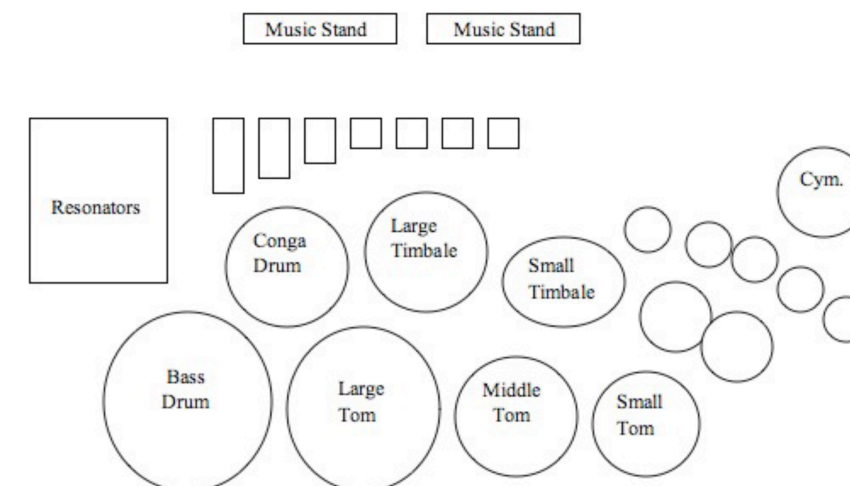
## Performance Notes

Rhythms should be played accurately, but not mechanically. Individual lines should be strong and individuated. Players should follow rhythms and dynamics as indicated in their parts; neighbors may have different rhythms, dynamics and the like.

Tempi are provided as suggestions, the entire work may be taken at a slower tempo provided the proportions of the tempi are kept. Within tempos, the conductor is encouraged to be flexible.

Overall this is a work that puts individual players in an environment in which they are asked to perform difficult acts in an environment that pays them little heed. The structure of the piece is such that there are a series of soloists accompanied by a shifting arrays of trios; this structure is sometimes interrupted by ensemble statements. Sometimes it may be quite difficult for soloists to rise above the ensemble, this is intended and should be embraced by the players. To the strong, such as the brass, goes the test of endurance; this, too, is intended. Individual players should play throughout with a maximum of expressivity.

## Suggested Layout for the Percussionist





♩ = c. 72 **come sopra**

♩ = c. 120

Fl./Picc. *legato* *p* *mf* *f* *mf* *f*

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

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

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

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

Tr. *p* *mf* *f* *mf* *f*

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

Perc. *p* *mf* *mf*

Pno. *p* *sim.* *mf* *cresc.* *f* *f*

Vn. *p* *mf* *f* *capriccioso*

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

Vc. *p* *mf* *f* *f*

Cb. *legato* *p* *mf* *f* *f*

7 NB: Measure 7-16 should be one gesture

Musical score for orchestra and piano, measures 14-17. The score is written for the following instruments: Fl./Picc., Ob., Cl., Bsn., Hn., Tr., Tbn., Perc., Pno., Vn., Vla., Vc., and Cb. The time signature is 4/4, with changes to 3/16 and 2/4. The score includes various dynamics (f, ff, mf, p) and performance instructions such as "overblow...", "Ardente", "con ped.", "rude pizz.", and "to CB".

Measures 14-17 are marked with a 4/4 time signature. Measure 14 features a *f* dynamic for the Fl./Picc. and a *mf* dynamic for the Tr. Measure 15 includes "overblow..." instructions for the Fl./Picc., Ob., Cl., and Bsn., with a *ff* dynamic for the Bsn. and a *f* dynamic for the Tr. Measure 16 features a 3/16 time signature and a *ff* dynamic for the Pno. and Vn. Measure 17 includes a 2/4 time signature and a *mf* dynamic for the Vn. and Vla.

4/4  $\bullet = c. 90$

Fl./Picc. *mf* *f* *ff* *rinforzando* *f* *ff* *sfz*

Ob. *mf* *f* *ff* *rinforzando* *f* *ff* *sfz*

Cl. *f* *mf* *f* *rinforzando* *ff* *f* *mf*

Bsn. *sfz* *mf* *f* *f* *ff* *ff* *sfz* *mf*

Hn. *f* *ff* *f* *ff* *f* *ff* *sfz* *mf*

Tr. *mf* *f* *ff* *f* *ff* *f* *ff* *sfz* *mf*

Tbn. *f* *ff* *f* *ff* *f* *ff* *sfz* *mf*

Perc. *f* *ff* *ff* *effortlessly* *mf*

Pno. *ff* *ff* *ff* *strepitoso* *ff*

Vn. *f* *mf* *f* *ff* *rinforzando* *f* *ff* *con ped.* *f* *ff*

Vla. *f* *mf* *f* *ff* *rinforzando* *f* *ff* *pizz.* *sfz* *arco* *f*

Vc. *con fuoco* *f* *f* *ff* *sfz* *feroce* *sfz*

Cb. *arco* *f* *f* *ff* *f* *ff* *sfz* *f*

19 *mf* *f*

\* Players should choose an easy to sound multiphonic. Generally, overblowing the lowest pitch notated works well.



4/4 2/4 4/4 4/4 2/4 4/4

Fl./Picc. *mf* *f* *ff* *f*

Ob. *f* *ff* *mf* *f*

Cl. *f* *ff* *f* *ff* *f* *mf*

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

Hn. *f* *ff* *sfz* *f* *mf* *p*

Tr. *f* *ff* *mf* *f*

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

Perc. *f* *ff*

Pno. *mf* *sim.* *f* *ff*

Vn. *f* *ff* *f* *ff* *f*

Vla. *f* *con bravura* *ff* *ff* *f* *ff*

Vc. *sfz* *mf* *f* *sfz* *ff* *f* *ff* *f*

Cb. *sfz* *mf* *f* *sfz* *ff* *arco* *mf* *f*

*♩ = c. 72*

15<sup>ma</sup>

28

**Relentless**  
♩ = c. 90

The score is for a piece titled "Relentless" with a tempo of approximately 90 beats per minute. It is written in 4/4 time, with a 2/4 section in the middle. The instrumentation includes Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin, Viola, Violoncello, and Contrabass. The score features various dynamic markings such as *mf*, *f*, *ff*, *p*, and *legato*. Performance instructions include "with abandon", "con fuoco", "rude pizz.", and "arco molto legato". The score is divided into measures, with some measures containing fingerings (e.g., 5, 3, 7, 5) and slurs. The page number 33 is visible at the bottom left.

NB: There should be a distinct feel of going through the same process repeatedly, as if beating wet clothes against a rock. The conductor may want to slow down beats 2 and 3 before accelerating through beat 4.

4/4

Fl./Picc. *ff* *mf* *ff* *f*

Ob. *f* *ff* *mf* *f* *ff* *mf* *f*

Cl. *mf* *f* *ff* *fp* *ff* *fp*

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

Hn. *ff* *p* *ff* *mf*

Tr. *f* *ff* *p* *ff* *mf*

Tbn. *mf* *f* *ff* *mf* *ff* *mf* *ff*

Perc. *ff* *mf* *f* *mf*

Pno. *ff* *f* *ff* *mf*

con ped.

Vn. *ff* *emphatic* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *mf* *ff*

Cb. *f*

37

♩ = c. 120

Fl./Picc. *ff* *f* *ff* *mf* *ff* *f* *well articulated* *f*

Ob. *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f*

Cl. *ff* *f* *ff* *f* *ff* *f* *mf* *f* *mf*

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

Hn. *ff* *f* *ff* *f* *ff* *f*

Tr. *ff* *f* *ff* *f* *ff* *f*

Tbn. *mf* *ff* *mf* *ff* *mf* *ff*

Perc. *ff* *f* *ff* *f* *ff* *f*

Pno. *ff* *mf* *ff* *well articulated* *ff*

♩ = c. 120

Vn. *ff* *f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *secco*

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

Vc. *ff* *f* *ff* *f* *ff* *f*

Cb. *ff* *ffp* *ff* *mf* *ffmf* *ff* *mf*

♩ = c. 90

Fl./Picc. *ff* *f* *ff* *f*

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

Cl. *ff* *mf* *f* *ff* *f* *ff* *f* *ff* *f*

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

Hn. *ff* *f* *ff* *f* *ff* *f*

Tr. *ff* *f* *ff* *f* *ff* *f*

Tbn. *p* *f* *ff* *p* *f* *ff* *p* *ff* *f*

Perc. *ff* *f* *ff* *f* *ff* *f*

Pno. *mf* *f* *ff*

con ped. ♩ = c. 90

Vn. *ff* *f* *sfz* *brilliant* *ff* *f* *ff* *f* *sfz*

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

Vc. *ff* *f* *ff* *f* *ff* *f*

Cb. *ff* *f* *ff* *f* *ff* *f*

43 *ff* *f* *ff* *f* *ff* *f* *ff* *f*



♩ = c. 72 **Strepitoso, con bravura**  
as if thirteen simultaneous concerti

3/4 (3 x 4/4) **Flute** *esp., marcato, but not tongued*

Fl./Picc. *f* *legato poss.* *mf* *f* *mp* *mf*

Ob. *f* *mf* *f* *mf* *mf*

Cl. *esp.* *f* *mf* *f* *mf*

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

Hn. *f* *ff* *f* *ff* *mf* *mf*

Tr. *f* *mf* *f* *mf*

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

Perc. *f* *mf* *f* *mf*

Pno. *f* *mf* *f* *con ped.*

Vn. *esp.* *f* *mf* *f*

Vla. *esp.* *f* *mf* *f*

Vc. *esp.* *f* *mf* *f*

Cb. *f* *mf* *f* *marcato*

49 *f* *mf* *f*

NB: Long tones are foundational; individual lines espressivo.

Fl./Picc. *f* *mf* *f* *ff* *mf*

Ob. *f* *mf* *f* *mf*

Cl. *f*

Bsn. *mf* *f* *mf*

Hn. *legato, esp.* *f* *ff* *mf*

Tr. *legato* *mf* *f* *mf* *f*

Tbn. *f* *ff* *mf* *mf* *f*

Perc. *f* *mf*

Pno. *mf* *f*

Vn. *f* *mf* *f* *ff*

Vla. *mf* *f* *mf* *ff*

Vc. *mf* *mf* *f*

Cb. *mf* *f* *f* *legato, esp.*

50 *mf* *f* *mf* *f* *f* *ff*

NB: The tremolando figures beginning in the bass in measure 50 should sweep wavelike through the ensemble before clearing, like a dust storm

Fl./Picc. *f* *ff* *mf*

Ob. *f* *mf* *f* *ff*

Cl. *legato, esp.* *f* *mf* *f* *ff*

Bsn. *f* *mf* *f*

Hn. *f* *mf* *f*

Tr. *mf* *f* *mf* *f*

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

Perc. *f* *mf* *f*

Pno. *ff* *f* *mf* *f*

Vn. *emphatic* *f* *mf* *ff* *poco ped.* *virtuosic dig into the strings* *ff*

Vla. *mf* *f* *emphatic* *ff* *ff*

Vc. *mf* *f* *ff* *mf*

Cb. *mf* *f* *ff*

Fl./Picc. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *ff* *f* *ff*

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

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

Tr. *p* *f* *mp* *mf*

Tbn. *mf* *p* *f*

Perc. Cymbal Wood *mf* *p* *mf* *f* *ff* *mf*

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

Vn. *f* *ff* *f*

Vla. *f* *ff* *f* *mf*

Vc. *f* *ff* *f* *powerfully*

Cb. *elegant* *ff* *mf*



4/4 **Transparent** 4/4 11/16

Fl./Picc. *f* *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* *legato, molto esp.* *mf*

Hn. *f* *ff*

Tr. *f* *ff*

Tbn. *f* *ff*

Perc. *f* *ff* *distinct* *f* *mp* *Conga Drum* *Bass Drum*

Pno. *f* *mf* *legato, esp., risoluto* *f* *mf* *f*

Vn. *f* *ff* *f* *con tinto* *mf*

Vla. *ff* *f* *con tinto* *mf*

Vc. *ff* *mf* *con tinto*

Cb. *ff* *mf*

57 *ped.* *+ ped.* *+ sim.* **Transparent** 4/4 11/16

11 16 9 8 4 4 2 4

Fl. / Picc. *mf* **Flute**

Ob. *mf* *f* *mf*

Cl. *mf*

Bsn. *f*

Hn. *mp* *mf* *f*

Tr.

Tbn. *mf* *f* *mf*

Perc. *secco mp* *Wood p* *Skin mf*

Pno. *ff* *mf* *not harsh* *well articulated* *ped. with r.h.* *f*

Vn. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p* *legato, esp.* *pp* *mf*

Cb. *mf* *p*

accel. back to tempo (♩ = 72) poco a poco

a tempo

Fl./Picc. *f* *ff* *ff* *f*

Ob. *f* *ff* *mf* *dolce*

Cl. *f* *ff* *esp. f* *ff* *mf*

Bsn.

Hn.

Tr. *p* *mf* *f* *p*

Tbn. *f* *f* *mf*

Perc. *f* *f* *mf* Wood Skin Wood Conga Drum Wood

Pno. *ff* *mf* *tranquillo*

Vn. *f* *ff* *ped.* *a tempo* *ped.*

Vla. *esp. mf* *f*

Vc. *f* *ff* *feroce sfz* *f* *ff*

Cb.

5/4 *tranquillo* 5/8 *solo, con slancio* 4/4 3/4 5/4

Fl./Picc. *p* *mf* *f*

Ob. *p* *mf* *p*

Cl. *mf*

Bsn. *mp* *p*

Hn. *p* *mf* *p*

Tr. *tranquillo* *becoming impetuous* *poco meno* *mf*

Tbn. *p* *mf* *p*

Perc. *mf* Temple Blocks Bongo Log Drum Bass Drum

Pno. *p* *pp*

Vn. *mf*

Vla. *impassioned, con fuoco* *f*

Vc. *con calore* *mp* *p* *mf* *to cello*

Cb. *con calore* *p* *mf*

73

Fl./ Picc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$

Ob.

Cl. *don't overpower flute*  $f$   $mf$

Bsn.

Hn.

Tr.

Tbn. *don't overpower flute*

Perc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$

*mp* *well choreographed* *Bongo* *Temple Blocks* *Log Drum* *Conga Drum* *Bass Drum*  $mf$   $f$  *leggiero*  $mf$  *Temple Blocks* *Skin* *Bongo* *Skin* *mf* *Temple Blocks* *Wood* *Skin* *Wood* *Skin* *Wood*  $f$

Pno.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$

$mf$   $mp$

Vn.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$

$\bullet = c. 90$

Vla.  $ff$   $mf$   $ff$   $mf$  *non cresc.*  $f$   $mf$

Vc.  $f$   $ff$   $p$

Cb. *elegant*  $p$  *pizz.*  $f$  *arco*  $mf$

Fl./Picc.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  *leggiere*

Ob. *f* *mf* *f* *mf* *f*

Cl.

Bsn. *gracefully* *mf* *f*

Hn.

Tr.

Tbn.

Perc. *Conga Drum* *mf*

Pno.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vn.

Vla. *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *pizz.* *arco* *mf* *pizz.* *arco* *pizz.* *mf*

Cb. *f* *mf* *mf* *mf*

4/4 2/4 3/8 5/8 4/4

Fl./ Picc.

Ob.

Cl.

Bsn. *mf* *f*

Hn. *con gravita* *mp* *mf*

Tr. *con gravita* *mp* *mf*

Tbn. *con gravita* *mp* *mf*

Perc. *Skin* *mf*

Pno. *mf* *f* *mf*

Vn. *con bravura* *mf*

Vla. *f* *mf* *ff* *f* *furioso* *sfz* *mf* *f* *sfz*

Vc. *f* *mf*

Cb. *f* *pizz. leggero* *mf* *f*

82

Detailed description of the musical score: This page of a musical score (page 82) features a variety of instruments including Flute/Piccobello, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin, Viola, Violoncello, and Contrabass. The score is divided into five measures with changing time signatures: 4/4, 2/4, 3/8, 5/8, and 4/4. The music is characterized by dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *sfz* (sforzando), and *con gravita* (with gravity). Performance instructions include *con bravura* and *furioso*. The Viola part includes complex rhythmic patterns with triplets and sextuplets, and fingering numbers (3, 5, 6, 5, 3, 5). The Bassoon part has a crescendo from *mf* to *f*. The Percussion part features a 'Skin' drum. The Piano part has a dynamic shift from *mf* to *f* in the second measure. The Violin part has a dynamic shift from *mf* to *f* in the fifth measure. The Contrabass part includes a *pizz. leggero* (pizzicato leggero) instruction in the second measure.



organically

♩ = c. 120

rall. -----

Fl./ Picc. *ff* *f* *ff* *f* *ff* *p* *mp*

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

Cl. *ff* *f* *ff* *f* *ff* *p* *mp*

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

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

Tr. *ff* *mf* *ff* *mp* *mf*

Tbn. *ff* *f* *ff* *f* *ff* *p* *mp* *mf*

Perc. *ff* *f* *ff* *mf* *p* *mp*

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

Vn. *ff* *f* *ff* *mp* *mf*

Vla. *ff* *f* *ff* *p* *mp* *mf*

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

Cb. *ff* *f* *ff*

90 *ff* *f* *ff*

con ped.

Skin Metal

senza vib.

esp.

dolce

legato

**Fl./Picc.** *mf* *f* *ff* *mf* *ff* *f* *well articulated*

**Ob.** *mf* *f* *ff* *mf* *ff* *mf* *f*

**Cl.** *mf* *f* *ff* *mf* *ff* *mf* *f*

**Bsn.** *f* *f* *ff* *mf* *fff* *mf*

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

**Tr.** *mf* *f* *ff* *p* *ff* *mf* *ff*

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

**Perc.** *mf* *f* *ff* *f*

**Pno.** *mf* *f* *ff* *ff* *fff* *mf*

**Vn.** *f* *ff* *mf* *ff* *f*

**Vla.** *f* *ff* *mf* *ff* *f*

**Vc.** *f* *ff* *mf* *ff* *f*

**Cb.** *f* *ff* *mf* *ff* *f*

**95** *mf*

**Tempo:** *poco rit.* *a tempo*

**Time Signatures:** 2/4, 4/4

**Metronome:** ♩ = c. 90

**Performance Instructions:** *overblow*, *solo*, *ped.*, *+ ped.*, *con ped.*

**Technical Markings:** 3, 5, 5.6, 7

**poco rit.** **a tempo**  
*well articulated*

Fl./Picc. *ff* *f* *ff* *f*

Ob. *ff* *mf* *ff* *f* *mf*

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

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

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

Tr. *ff* *mf* *fp* *mf* *mp*

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

Perc. *ff* *f* *mf* *p* *mf* *f* *mp*

Pno. *f* *ff* *mf* *f* *mf* *f* *mf* *f*

Vn. *ff* *mf* *f* *mf* *f*

Vla. *ff* *mf* *f* *mf* *f*

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

Cb. *ff* *f* *ff* *mf* *mp* *mf*

99 *ff* *f* *ff* *mf* *mp* *mf*

*Skin* *Metal* *Sw*

*deliberate* *deliberate*

*stuttering*



poco rit.

105

Fl./Picc. *mf* *mp* *p* *pp* *mf*

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

Cl. *mp* *mf*

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

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

Tr. *p* *mp* *p* *mf* *f*

Tbn. *mf* *mp* *p* *mf* *p* *mf* *f* *a yawn*

Perc. *f* *mf* *f*

Pno. *f* *ff* *deliberate* *mp* *mf* *f*

Vn. *ff* *mf* *deliberate* *mp* *mf* *f*

Vla. *mf* *p* *mf* *deliberate* *mp* *mf* *f*

Vc. *mf* *p* *mf* *deliberate* *mp* *mf* *sfz*

Cb. *mp* *mf* *p* *mp* *mf* *f*

106

7 **a tempo** 5 4 3 **elegant** 4

8 16 4 4 4 4

Fl./ Picc. *f* *ff*

Ob. *f* *ff* *f* *legato, esp.*

Cl. *f* *mf* *ff*

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

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

Tr. *f* *mf* *f* *mf* *f*

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

Perc. *f* *ff*

Pno. *ff* *f* *ff*

Vn. *ff* *f* *mf* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *mf* *ff* *f* *mf* *ff*

Cb. *f* *mf* *ff*

con ped. **a tempo** *freely* **elegant**

7 5 4 3 4 4

8 16 4 4 4 4

Fl./Picc. *legato, esp.* *p* *mf* *mf* *mf* *f*  
 Ob. *p* *mf* *legato* *f* *ff*  
 Cl. *mf* *p* *mf* *f* *f*  
 Bsn. *mf* *f*  
 Hn. *mf* *f* *mf* *f*  
 Tr. *mf* *f* *mf* *f*  
 Tbn. *mf* *f* *mf* *f*  
 Perc. *Nipple Gong* *mp* *Bass Drum* *Nipple Gong* *p* *mp* *Bass Drum* *mf* *f*  
 Pno. *mf* *f* *mf* *f*  
 Vn. *legato, esp.* *p* *mf* *f* *mf* *f*  
 Vla. *esp.* *mf* *f* *ff*  
 Vc. *f* *ff*  
 Cb. *f*

Flute

Fl. / Picc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{5}{4}$   
*legatissimo, esp.* *ff* *f* *mf*

Ob. *mf* *legatissimo, esp.* *ff* *mf* *legato*

Cl. *ff* *legatissimo, esp.* *mf* *f* *ff* *mf* *f*

Bsn. *ff* *f*

Hn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{5}{4}$   
*legatissimo, esp.* *ff* *f* *ff* *mf*

Tr. *ff* *legatissimo, esp.* *f* *mf*

Tbn. *f* *legatissimo, esp.* *ff* *f* *mf*

Perc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{5}{4}$   
*as before, but without articulation* *ff* *f* *ff* *mf* *mp* *mf* *p*

Pno.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{5}{4}$   
*legatissimo, esp.* *ff* *f* *mf*

Vn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{5}{4}$   
*legatissimo, esp.* *ff* *legatissimo, esp.* *mf* *f* *mf*

Vla. *f* *legatissimo, esp.* *ff* *sfz* *f* *mf* *mf*

Vc. *ff* *legatissimo, esp.* *f* *mf* *mf*

Cb. *ff* *legatissimo, esp.* *f* *mf* *mf*

Fl./Picc. *p* *poco f* *mf* *p*  
 Ob. *p*  
 Cl. *dolce p* *mf* *f* *mf* *mp*  
 Bsn.  
 Hn. *esp. mf* *mf* *mp*  
 Tr. *p* *mf* *mp*  
 Tbn. *mf* *mf* *mp*  
 Perc. *mf* *mp*  
 Pno. *mf* *f*  
 Vn. *mp* *p* *mf* *f* *mp* *mp*  
 Vla. *mp*  
 Vc. *legato, esp. mf* *f* *mf*  
 Cb. *mp* *mf* *f* *mf* *mp*

Fl./Picc. *mf* *emerging from clarinet multiphonic* *pp*

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

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

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

Hn. *p* *con sord.* *p*

Tr. *con sord.* *p*

Tbn. *mp*

Perc. *mf*

Pno. *mf* *ped.* *+* *mp*

Vn. *senza vib.* *mf* *p* *mf* *f* *mp* *mf*

Vla. *senza vib.* *mf* *add vib. poco a poco* *mf* *senza vib.* *mp* *mf*

Vc. *senza vib.* *mf* *f* *mp* *mf*

Cb. *senza vib.* *p*

Fl./ Picc. *emerging from oboe multiphonic* *poco* *mf* *mf* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. *mf* *mf*

Tr. *mf* *mf*

Tbn. *f* *mf* *f*

Perc. *f* *mf*

Pno. *f* *mf* *dolce* *suspended* *mf*

ped. + con ped. con ped. con ped.

Vn. *f* *mf* *f*

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

Vc. *f* *mf* *f*

Cb. *mf* *f*

= c. 48 rit. ..... 4/4

smooth, as if in slow motion

Fl./Picc. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp*

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

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

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

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

Tr. *f* *senza sord.* *poco f* *mf* *p* *mf*

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

Perc. *f* *mf* *mp* *mf*

Pno. *dolce* *f* *poco f* *mf* *f* *mf*

Vn. *f* *mf* *f* *f* *f* *f* *f* *mf* *f* *mf* *f* *mf*

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

Vc. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp* *mp*

Cb. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp* *mp*

145

NB: Chords in m.145 should sound like drumbeats. Tempo can be flexible – rhythm cannot be.  
\* Strings senza vib, except when playing a slurred phrase, then add vibrato poco a poco. Use a lot of bow in 145.

Fl./ Picc. *mf* *mp* *mp* *p* *mp* *mp* *mf*  
 Ob. *mf* *mf* *mp* *p* *mp* *p* *mp* *mf* *p* *mf*  
 Cl. *mp* *mf* *mf* *mp* *mp* *mf* *p* *mp* *p*  
 Bsn. *mp*  
 Hn. *mp* *mf* *mp* *mp* *mf* *p*  
 Tr. *mp* *con sord.* *mp* *mf* *mp*  
 Tbn. *mf* *mp* *mp* *mf* *mf*  
 Perc. *f* *mf* *mp* *Conga Drum*  
 Pno. *mp*  
 Vn. *mf* *p* *mp* *p* *mp* *p* *mf*  
 Vla. *mp* *mp* *mp*  
 Vc. *mf* *p* *mf* *p* *mp* *mf* *p* *mf*  
 Cb. *mp* *mf* *f* *mf*

Fl./Picc. *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mp*

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

Cl. *mf* *mp* *p* *mp* *p* *p* *mf* *p* *p*

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

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

Tr. *p* *mp* *p*

Tbn. *mp* *mp* *p* *mf*

Perc. *p* *Tom-Toms* *mp* *Nipple Gong* *p* *Tom-Toms* *mp*

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

Vn. *mp* *mf* *p* *mp* *p*

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

Vc. *p* *p* *mp* *mf* *p* *p* *p* *mp*

Cb. *p* *f* *pizz.* *mf* *arco* *mp* *p* *p* *mp*

Fl./Picc. *p* *mp* *mf* *p* *mp* *f*  
 Ob. *mp* *mf* *f* *f* *mf* *mf*  
 Cl. *mp* *mf* *p* *mp* *p* *mp* *mf* *f* *f* *mf* *mf*  
 Bsn. *mf* *p* *mp* *mf* *mf* *f* *f* *mf* *mf* *mf*  
 Hn. *mp* *p* *p* *mf* *f* *mf* *f* *f* *f* *mf*  
 Tr. *mp* *p* *mp* *mp* *mf* *f* *f* *f* *mf* *mf*  
 Tbn. *mp* *mf* *f* *f* *mf* *f*  
 Perc. *mf* *p* *mf* *f*  
 Pno. *mf* *p* *mf* *f*  
 Vn. *mf* *p* *vib. ord.* *mf* *f* *mf*  
 Vla. *mf* *p* *vib. ord.* *mf* *f*  
 Vc. *p* *mp* *mf* *f* *mf*  
 Cb. *vib. ord.* *mf* *f* *mf*

NB: While the ensemble's rumblings increase by m. 161, the overall sound should not be harsh.

♩ = c. 90

Fl./Picc. *f* *mf* *f* *mf* *f* *f* *ff*

Ob. *f* *mf* *f* *mf* *f* *f* *ff*

Cl. *f* *mf* *mf* *f* *f* *f* *ff*

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

Hn. *f* *mf* *f* *mf* *f* *f* *ff*

Tr. *f* *mf* *f* *f* *f* *ff* *ff*

Tbn. *f* *mf* *f* *f* *ff* *ff* *ff*

Perc. *mf* *Nipple Gong* *Bass Drum* *f* *ff* *Medium Tom-tom* *f*

Pno. *mf* *f* *ff* *f*

Vn. *f* *mf* *f* *ff* *ff* *f*

Vla. *mf* *mp* *ff* *ff*

Vc. *f* *mf* *ff* *ff* *f*

Cb. *ff* *ff*

ped. +

♩ = c. 90

NB: Asterisks indicate composite melody.

Fl./Picc. *f* *mf* *f* *ff*  
 Ob. *mf* *f* *ff*  
 Cl. *f* *mf* *f* *ff*  
 Bsn. *mf* *f* *f* *ff*  
 Hn. *f* *mf* *f* *ff*  
 Tr. *mf* *f* *ff*  
 Tbn. *f* *mf* *f* *ff*  
 Perc. *f* *f* *mf* *mf* *f*  
 Pno. *mf* *f* *ff*  
 Vn. *f* *mf* *ff*  
 Vla. *f* *mf* *ff*  
 Vc. *mf* *f* *ff*  
 Cb. *ff*

Performance instructions: *deliberate*, *con ped.*, *ped.*

Time signatures: 3/4, 4/4

**con tutta forza**

*marcato*

Fl./Picc. *fff* *marcato*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tr. *fff*

Tbn. *fff*

Perc. *secco* *ff* *fff*

Pno. *fff* *ped.* *con tutta forza* *marcato*

Vn. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

1 2 3 3 4



**brutale**

This musical score is for a piece titled "brutale" in 4/4 time. It features a full orchestral ensemble. The woodwind section includes Flute/Piccolo, Oboe, Clarinet, Bassoon, and Horns. The brass section includes Trumpets and Trombones. The percussion section includes various drums and cymbals. The piano part is written for grand piano. The string section includes Violins, Violas, Violas, Cellos, and Double Basses. The score is divided into three measures, each with a dynamic marking of *mf*, *f*, and *ff* respectively. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets and septuplets. The brass and piano parts provide harmonic support with chords and textures. The percussion part features a complex rhythmic pattern with accents and dynamic changes. The string part is written in a low register with a steady eighth-note accompaniment. The overall mood is intense and dramatic, as indicated by the title "brutale" and the increasing dynamics.

Fl./Picc. *fff* *f* *flz* *sfz* *ff* *f* *flz* *sfz* *ff*  
 Ob. *fff* *f* *sfz* *ff* *f* *sfz* *mf* *f*  
 Cl. *fff* *f* *sfz* *sfz* *sfz* *f* *mf* *f*  
 Bsn. *fff* *f* *sfz* *sfz* *f* *ff* *mf* *f* *mf* *f*  
 Hn. *fff* *f* *sfz* *ff* *f* *sfz* *f* *sfz*  
 Tr. *fff* *sfz* *ff* *f* *sfz* *sfz*  
 Tbn. *fff* *flz* *ff* *f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *f*  
 Perc. *fff* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *f*  
 Pno. *fff* *ff* *f* *ff* *mf*  
 Vn. *fff* *brilliant* *ff* *f* *ff* *f*  
 Vla. *fff* *f* *ff* *mf*  
 Vc. *fff* *f* *ff* *ff*  
 Cb. *fff* *arco* *f* *ff* *f* *ff*

188 *fff*

\* Players should choose a multiphonic that sounds easily in the range indicated. Overblowing harmonics is an option.

Fl./Picc. *crisp* *mf* *f* *ff* *a flourish* *ff*  
 Ob. *crisp* *mf* *f* *ff*  
 Cl. *sfz* *crisp* *mf* *f* *ff*  
 Bsn. *mf* *f* *mf* *f* *ff*  
 Hn. *mf* *sfz* *mf* *f* *mf* *f* *f*  
 Tr. *mf* *f* *ff* *mf*  
 Tbn. *mf* *sfz* *f* *mf* *sfz* *f* *ff* *mf*  
 Perc. *Metal* *mf* *Skin* *Metal* *Wood* *Skin* *f* *ff* *f*  
 Pno. *f* *mf* *f* *ff* *poco f*  
 Vn. *mf* *f* *mf* *f* *ff poss.* *f* *brilliant* *ff*  
 Vla. *f* *mp* *mf* *f* *ff* *brilliant* *mf*  
 Vc. *f* *mf* *f* *mp* *mf* *f* *ff* *brilliant* *mf*  
 Cb. *pizz.* *f* *mp* *mf* *f* *arco* *f* *ff*

191 *f*



**brutale**

Fl./Picc. *crisp* *mp* *crisp* *mf* *mf* *f* *f* *ff* *non dim.*

Ob. *crisp* *mp* *5* *5* *5* *mf* *5* *f* *ff* *non dim.*  
*to viola*

Cl. *ff* *non dim.*

Bsn. *crisp* *mp* *6* *6* *6* *mf* *6* *f* *ff* *non dim.*

Hn. *ff* *f* *ff* *mf* *f* *mp* *mf* *ff* *non dim.*

Tr. *ff* *f* *mf* *f* *mp* *mf* *mp* *ff* *non dim.*

Tbn. *f* *mp* *stacc.* *mf* *to flute* *mp* *ff* *non dim.*

Perc. *f* *mf* *ff* *Skin*

Pno. *mf* *mp* *ff* *con ped.* *brutale*

Vn. *brilliant* *mp* *6* *3* *to bsn.* *6* *6* *mf* *3* *6* *f* *ff* *non dim.*

Vla. *brilliant* *mf* *5* *5* *f* *f* *ff* *non dim.*  
*to oboe*

Vc. *solo* *risoluto* *ff* *with unknown strength* *fff*

Cb. *ff* *non dim.*

204 *f* *mf* *ff* *non dim.*



4/4

**overpowering** **con tutta forza**

Fl./Picc. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Ob. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Cl. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Bsn. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Hn. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Tr. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Tbn. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Perc. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Pno. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Vn. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Vla. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Vc. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

Cb. *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

218 *ff* *non dim.* *f* *ff* *non dim.* *f* *ff*

**come sopra**

**tranquil, transparent**

*Piccolo*

*Metal*

*Tom-Toms*

*brilliant*

*ped. + con ped. come sopra*

*ped. tranquil, transparent +*

228

Fl./Picc. *legato* *p* *mp* *elegant* *mp* *mf* *f*

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

Cl. *in one breath* *p* *mp* *mf* *f*

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

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

Tr. *p* *mp* *mp* *f*

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

Perc. *Skin* *p* *mp* *mf* *f*

Pno. *ped.* *+ ped.* *+ ped.* *+ con ped.* *f*

Vn. *mp* *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

Cb. *gently* *p* *mp* *mf* *f*

235

\* Do not let percussion and piano overpower the ensemble's chord. The entire ensemble should swell into m. 241: piano/percussion are surface activity. We should hear the individual pitches in the chord emerge as if pushing through mud.

(slightly smaller than the previous time) *molto legato; peaceful, slower like dawn on a gently rocking boat*

Fl./Picc. *ff f ff mp mf p*

Ob. *ff mf ff mf p*

Cl. *ff f ff f ff mf mp p mp*

Bsn. *ff f ff f mf mp p*

Hn. *ff f ff f p mf p*

Tr. *ff f ff mf p mf p*

Tbn. *ff f ff f p mf mp mf p*

Perc. *ff f ff mf*  
Metal Resonators

Pno. *ff f p mf mp mf p*  
\* gliss on strings l.v.

Vn. *ff f ff senza vib. mf mp p*

Vla. *ff f ff senza vib. mf p*

Vc. *ff f ff senza vib. mf mp p*

Cb. *ff f ff senza vib. mf mp*

241 *ff f ff mf mp*

Tempo markings: *poco rit.*

Time signatures: 4/4, 6/4, 2/4, 4/4, 3/4, 9/8, 4/4

\* If pianist can get there in time. Otherwise leave out.  
 N.B. Measure 241-2ff should have a sense of disintegrating and emerging, like dawn.  
 From here on, a continuous shifting sound. Glissandi should be slow and provide the sense of rocking the chord.  
 Non vibrato from here until end; no accents on entry of individual notes.

4/4  $\text{f}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ob.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{sfz}$   $\text{f}$

Cl.  $\text{f}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{f}$

Bsn.  $\text{f}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$

Hn.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mp}$   $\text{p}$   $\text{f}$

Tr.  $\text{f}$   $\text{mf}$   $\text{f}$

Tbn.  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{mp}$   $\text{f}$

Perc.  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mp}$   $\text{f}$

Pno.  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{poco f}$   $\text{f}$   $\text{f}$

Vn.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{molto legato}$   $\text{f}$

Vla.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{molto legato}$   $\text{f}$

Vc.  $\text{f}$   $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{molto legato}$   $\text{f}$

Cb.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{molto legato}$   $\text{f}$

250  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{f}$

*a mud swirl in a pool of water*

*held back*

*puttering out*

*Resonators*

*gliss on strings l.v.*

*molto legato*

\* Strings should play molto legato, one continuous line with free bowing. Do not change bows with new notes after glissandi.

4/4 *mp* *mf* *mf* *f* *mp* *mp* **poco rall.**

Fl./Picc. *mp* *mf* *f* *mp* *mp*

Ob. *ff* *mp* *mf* *mp* *f* *f* *mp* *mp*

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

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

Hn. *mf* *f* *mf* *p* *mp* *mp* *gently*

Tr. *f* *mf* *mp* *mp* *mp*

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

Perc. *mf* *f* *mf* *f* *mf* *mp*

Pno. *p* *mf* *f* *mf* *mf* *mp* *like distant bells*

Vn. *mp* *f* *mp* *mp* *mp* **poco rall.**

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

Vc. *mf* *f* *mf* *mp*

Cb. *mf* *f* *mp*

\* Trombone and Flute should breathe as needed between held notes. Long Tones should be meditative. N.B. From 266 on, swells should be gentle, like waves. Overall effect should be calm.

Fl./Picc. *mf* *f*

Ob. *mp* *mf* *f*

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

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

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

Tr. *mf* *f*

Tbn. *f* *mf*

Perc. *f*

Pno. *mf* *f* *to the fore*

Vn. *gently* *mf* *f* *mf*

Vla. *mf* *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *mf* *f* *mf*

*gently* *poco rall.* *a tempo* *Ritard al fin*

*Resonators*

Fl./Picc. *mf* *mp* *p* *p* *pp*  
 Ob. *mf* *mp* *mp* *p* *pp*  
 Cl. *mf* *mp* *mf* *mp* *p* *pp*  
 Bsn. *f* *mp* *mp* *p* *p* *pp*  
 Hn. *mp* *p* *p* *pp*  
 Tr. *mf* *mp* *p* *pp*  
 Tbn. *mp* *p* *pp*  
 Perc. *Metal* *mf* *l.v.* *mp* *l.v.* *p* *l.v.*  
 Pno. *mp* *mf* *pp*  
 Vn. *p* *mf* *mp* *p* *pp*  
 Vla. *f* *mf* *mp* *mf* *p* *mf* *p* *mp* *p* *pp*  
 Vc. *mp* *p* *pp*  
 Cb. *mp* *p* *pp*