

**TIINA MYLLÄRINEN**

**TRACES**

(2014)

**SCORE**



FENNICA GEHRMAN

Tiina Mylläriinen  
Traces

### Instrumentation

3 flutes (2. ja 3. piccolo)

3 oboes

3 clarinets in Bb

3 bassoons

4 horns in F

3 trumpets

3 trombones (2 tenor trombones, 1 bass trombone)

1 tuba

Timpani (5 timpani, 1 large suspended cymbal and 3 crotale to put on top of timpano, Paper)

Percussion 1:

2 woodblocks (high and low), guiro, suspended cymbal, vibraphone, glockenspiel, slapstick

+ 2 sandpaper blocks to give to the pianist and the harpist

Percussion 2:

snare drum, wind gong, crotale, wind chimes, parchment paper (suom. leivinpaperi), triangle

Percussion 3:

thundersheet, tam-tam, slapstick, xylophone, suspended cymbal, ratchet, sandpaper blocks

1 Piano

1 Harp

14 Violin I

12 Violin II

10 Viola

8 Cello

6 Double Bass

3 extra music stands are needed:

-2 to put in front of the orchestra for percussion players 1 and 3

-1 near the piano for the trumpet player 1

On these stands should be another copy of the parts of the players in question.

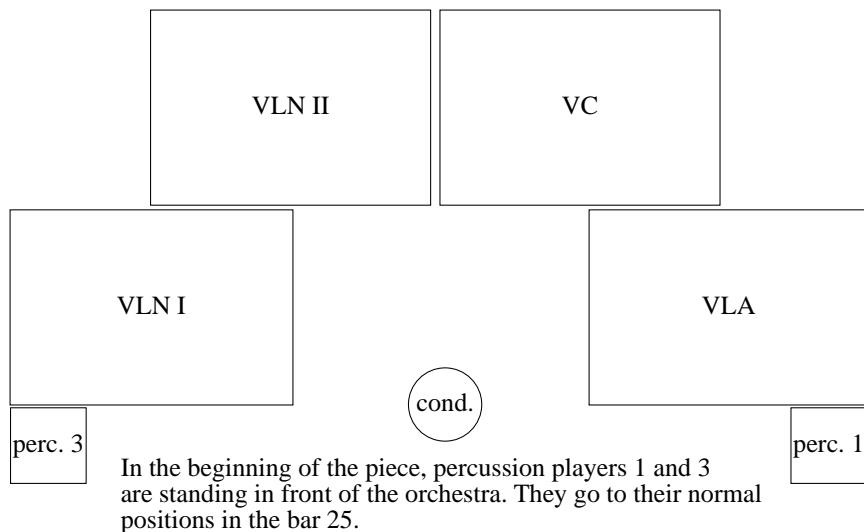
Duration c. 10'

# Performing directions

## Traces

### *General*

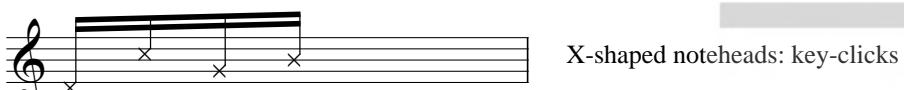
There are several places in the piece, where the movement of the sound is important.  
That's why the seating of the strings should be as follows



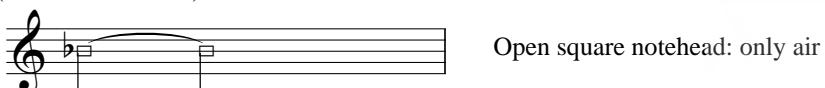
Trumpet player 1 walks to the piano starting from the bar 101 and back to normal position starting from the bar 130.  
All the other players are seated normally.



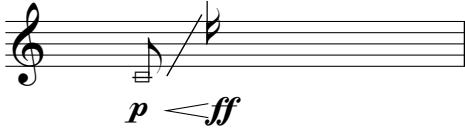
### *Woodwinds*



(Flute and Clarinet)

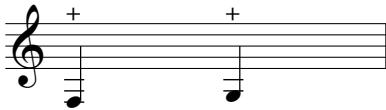


(Flute)



Jet whistle

(Clarinet)



+ -mark on top of the note: slap-tongue

## Brass

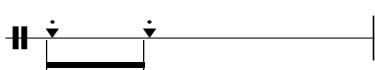
(bright) (dark)



Open square notehead in two-line staff: bright air sound/dark air sound



X-shaped notehead in one-line staff: hit the mouthpiece with palm of hand



Black triangle-shaped notehead on one-line staff:  
hit the instrument lightly with pencil or similar.  
Try to get a sharp and dry, high-pitched sound.

(Trumpet 1)

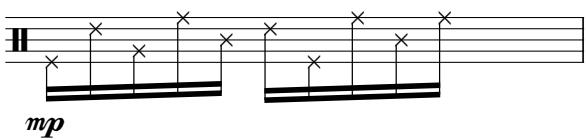
play INSIDE the piano      in the AIR



Trumpet player 1 is standing by the piano and playing sometimes inside the piano during the bars 106-130. The piano should be made resonate as much as possible. Playing inside the piano is cancelled by "in the AIR". The player should have another music stand near the piano with another copy of the part (so the player doesn't have to carry the paper while walking).

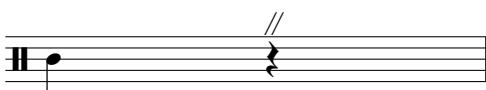
(Trumpet 1)

strike different metal bars ad. lib.  
**inside the piano** w/knuckles



While standing near the piano, trumpet player 1 is also asked to strike different metal bars inside the piano with knuckles. This is marked with X-shaped noteheads on the five lines of the staff and with percussion clef.

## Timpani and Percussion



Damping of resonating instruments is marked with two slash lines.

Timpani

overturned large cymbal  
on timpano (strike cymbal)



Overted cymbal on timpano, striking cymbal. Possible pedal movement is indicated below staff.

*ppp* ————— *mp*

move pedal irregularly

3 Crotales on timpano  
snare drum sticks

*mp*

move pedal irregularly

Three crotales (for example pitches d1, gis1, fis2) on timpano, strike crotales.  
Written in three-line staff, one line per crotale. Possible pedal movement is indicated below staff.

Bowls of timpani

*mp*

Strike the copper bowls of timpani with soft mallets.  
Written with X-noteheads.

Rub surface with palm of hand,  
circular movements

*pp*

Rub the surface of the timpano with palm of hand making circular movements.  
Rubbing is sometimes made by fingernails.

Paper  
(irregular shaking  
and rustling)

*f*

*ff*

"Play" the paper with hands by rustling and shaking it.

## Percussion 1

Non-pitched instruments are marked as follows

Slapstick

Guiro

Wood blocks  
high

Suspended cymbal

"overtones": touch edge  
quickly w/ fingers  
after stroke (lower  
tones are damped)

N.B. Two extra sandpaper blocks are needed for the pianist and the harpist.

## Percussion 2

Non-pitched instruments are marked as follows

Snare drum  
rim-shot

Wind Gong  
nails/brush/sticks

Wind chimes  
*glissandi*

Parchment paper  
(= leivinpaperi)  
(or Greaseproof paper  
(=voipaperi))

Triangle

NB. 1) The Wind Gong should be hanged so that it can be rotated.

When rotating is wanted, there's written "rotating" on top of the note.

2) A large brush is needed for the playing of the snare-drum.

## Percussion 3

Non-pitched instruments are marked as follows

Slapstick

Suspended cymbal

Ratchet

Tam-Tam

Sandpaper blocks

Thundersheet

special effect with Xylophone

scrape the resonators  
horizontally

*gliss.*

*p < f*

NB. 1) The Tam-Tam should be hanged so that it can be rotated.  
When rotating is wanted, there's written "rotating" on top of the note.  
2) The ratchet should be a very loud and harsh one.

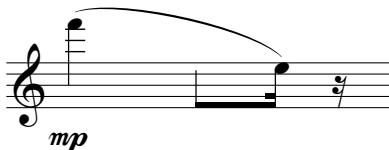
## Piano

scrape the string  
w/credit card



Scrape the c-string (or another low, metal-wired string) with a credit card. Try to get a very harsh sound (no determined pitch).

gliss. w/nail  
on the strings



Make a glissando with a fingernail on the strings inside the piano.

w/credit card on side of keys  
"guiro" gliss.



Make a guiro-like sound using the credit card to play a glissando on the sides of the keys of the piano.  
This is a percussive effect, no pitches should be heard.

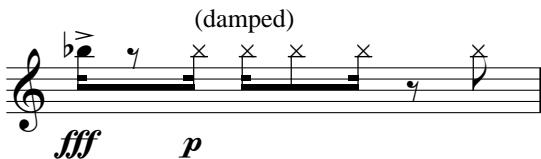
*f* < *fff*

w/credit card  
gliss. on top of the tuning pegs



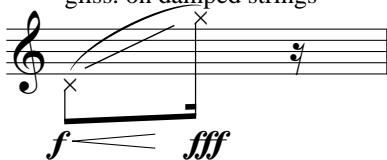
Make a "glissando" with credit card on top of the tuning pegs, inside the piano.  
This also is a percussive effect, no pitches should be heard.

(damped)



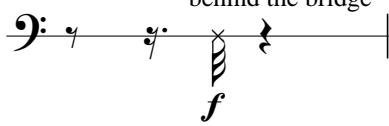
Damped sounds are marked with X-noteheads. (Damping is made inside the piano.)

w/credit card  
gliss. on damped strings



Damp the strings with the other hand and make a glissando with the credit card on the damped strings with the other hand.

w/credit card  
behind the bridge



Play a "pizzicato" behind the bridge with the credit card inside the piano.  
The place is not determined, the player should use the one most convenient.  
The sound of the pizzicato should be very dry and high.

pizz.

Pizzicato inside the piano.

knock wood inside the piano  
w/knuckle

**p** 3      3      3

**mf** 5

**p**

Knock a wooden part inside the piano with knuckle.

**inside the piano**  
w/knuckles to different metal bars

**pp** 3      3      3

**mf**

Knock the metal bars inside the piano with knuckles.

Sandpaper blocks

**mp** 7      7      7

**pp**

Rub the sandpaper blocks together in given rhythm.  
(The player gets the blocks from the percussion player 1.)

## Harp

knock the soundboard  
(low, resonating sound)

**mf** 6

**f**

Knocking to different wooden parts of the harp is wanted during the piece.  
All knocking is marked with X-shaped noteheads.

scrape the string w/plectrum

**ff** f

Scrape the c-string with plectrum. Try to get a very harsh sound  
(no determined pitch).

scrape the string w/fingernails  
as slowly as poss.

**mp**

Scrape the e-string with fingernails as slowly as possible to produce  
a continuous, creaky sound.

brush the soundboard w/nails or fingertips  
(imitating the sound of sandpaper blocks)

**f**

**pp**

Brush the soundboard very fast with nails or fingertips.  
The sound should remind that of the sandpaper blocks.

Sandpaper blocks

**mf** > **p**

Rub the sandpaper blocks together.  
(The player gets the blocks from the percussion player 1.)

## Strings

1, 2, 3, 4

s.p.

e.s.p.

s.t.

ord.

pizz.

nail pizz.

◊ (on top of the note)

⊕ (below the note)

○ (below the note)

◆ (on top of the note)

the numbers indicate the players (player 1, player 2 etc.)

sul ponticello

estremamente sul ponticello

sul tasto

ordinario, cancels s.p. and s.t.

pizzicato

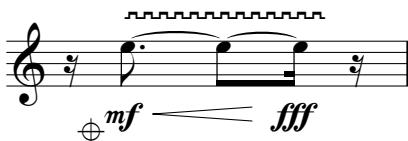
nail pizzicato

Bartók-pizz.

damped strings

not-damped strings

half pressure with left hand



Overpressure is marked with a "wall"-line on top of the notes.  
When the line ends, bow pressure is normal again.  
In this example, strings are damped, and E-string is played with overpressure.  
The harshness of the overpressure is determined by the dynamics.

Crackle bow is a cracking overpressure sound, which is produced by turning the right hand wrist while playing (like opening a can).  
The sound reminds a bit of the opening of a squeaky door.  
The last note of the bar in this example is played with a "normal"  
(continuous) overpressure.

The left hand damps the string very near the bow, almost touching the hair, right hand plays overpressure with the bow.  
The notehead is in parenthesis to indicate that the finger only damps the string in a high position. The sound should be high and buzzing.

Open square noteheads mean that only noise is wanted without pitch.  
In this example all the strings are damped with left hand, and then the D-string is played with the bow.

Strings are damped with left hand, right hand plays col legno spiccato sul G, towards the bridge.

Pizzicato fluido: the screw of the bow touches the string approximately on the place where left hand would be placed if the pitch would be normally played. Then left hand plays pizzicato and right hand makes the glissando with the screw of the bow. To make the glissando sound upwards, the bow moves to the opposite direction (towards the left hand).

There are four less usual clefs used:

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow, indicating pizzicato. The dynamic is **fff**. The strings are numbered I, II, III, IV from bottom to top.

This clef means playing behind the bridge. The numbers indicate the strings. In this example, the first string is played pizzicato, behind the bridge. Sometimes the playing position is marked more exactly with "near the tailpiece" or "near the bridge". Near the tailpiece means the same than on the wounding (suom. punoksen päältä).

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow. The dynamic is **p**. The strings are numbered I, II, III, IV. The first string has open square noteheads with a '5' below them, while other strings have open circles.

In this example, playing requires also changes in damping of the first string behind the bridge. It might be easiest to damp the string near the tailpiece and play the bow near the bridge (the hands cross). The last note of the example is played from the second string.

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow. The dynamic is **f**, followed by a crescendo line to **pp**. The strings are numbered I, II, III, IV. The first string has open square noteheads with a '5' below them, while other strings have open circles.

This clef has the bridge (up) and part of the fingerboard (down) in it. It is used in this piece to indicate the playing on the bridge. The resulting sound should have no pitch, all strings are damped (open square noteheads).

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow. The dynamic is **mf**. The strings are numbered I, II, III, IV. The first string has open square noteheads with a '5' below them, while other strings have open circles.

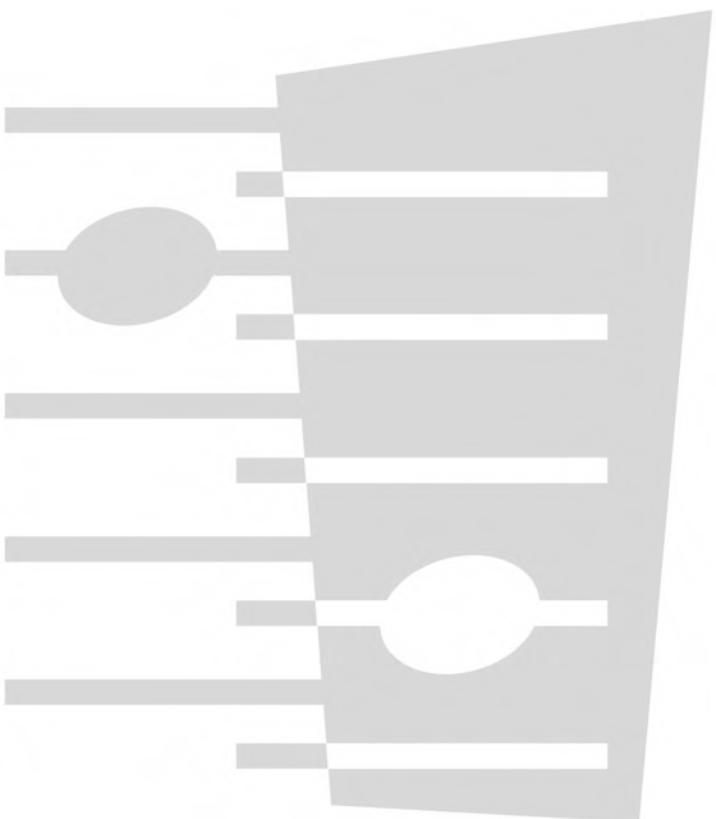
Col legno on the bridge is played so that the bow practically leans against the bridge (to avoid sliding on the bridge), almost like playing extremely sul ponticello. Open square noteheads are used.

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow. The dynamic is **p**. The strings are numbered I, II, III, IV. The first string has open square noteheads with a '5' below them, while other strings have open circles.

This clef has the form of the side of the instrument. It is used in this piece to indicate the playing on the side (arco or col legno). Open square noteheads are used.

A musical staff with a bass clef. The first string is marked with a vertical line and a downward arrow. The dynamic is **p**. The strings are numbered I, II, III, IV. The first string has open square noteheads with a '5' below them, while other strings have open circles.

This clef has the bridge (down) and the tailpiece (up) in it. It is used in this piece to show playing on the tailpiece (arco or col legno). Open square noteheads are used.



# Traces

TIINA MYLLÄRINEN (2014)

**Energico** ♩ = 132

**Energico** ♩ = 132

A detailed musical score page featuring five staves of instrumentation. The top staff is labeled 'VI. I' and includes parts for strings (1, 2, 3, 4, 5, 6, 7, 8, 9-12) and woodwind (nail pizz., col legno). The middle staff is labeled 'VI. II' and includes parts for strings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and woodwind (nail pizz., col legno). The bottom staff is labeled 'Vle' and includes parts for strings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and woodwind (nail pizz., col legno). The fourth staff from the bottom is labeled 'Vc.' and includes parts for strings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and woodwind (nail pizz., col legno). The bottom staff is labeled 'Cb.' and includes parts for strings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and woodwind (nail pizz., col legno). The score is filled with dynamic markings such as **ff**, **f**, *mp*, and *damp*, along with specific performance instructions like 'nail pizz.' and 'col legno'. A large, semi-transparent graphic element is centered on the page, consisting of three overlapping circles in different shades of gray.









**43**

irregular key-clicks, free fingering

Fl. 2

irregular key-clicks, free fingering

Ob. 2

irregular key-clicks, free fingering

Cl. 2

irregular key-clicks, free fingering

Fg. 2

hit the mouthpiece w/palm of hand

Cor.

Tr. 2

Tbn. 2

Tuba

Timp.

Perc. 2

Pfte

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

**G.P. (5")**

**43**

irregular key-clicks, free fingering

Fl. 2

irregular key-clicks, free fingering

Ob. 2

irregular key-clicks, free fingering

Cl. 2

irregular key-clicks, free fingering

Fg. 2

hit the mouthpiece w/palm of hand

Cor.

Tr. 2

Tbn. 2

Tuba

Timp.

Perc. 2

Pfte

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

**G.P. (5")**

**Larghetto** ♩ = 58

48

Fl. 1 (air) ♩ pp — mp

Fl. 2 (air) ♩ pp — mf

3 (air) ♩ pp — mf

Ob. 2 (air) ♩ pp — mf

3 (air) ♩ pp — mf

Cl. 2 (air) ♩ pp (air) — mf

3 (air) ♩ pp — mf

Fg. 2 (air) ♩ pp — mf

3 (air) ♩ pp — mf

Cor. 1 (air) (dark) ♩ pp — mf

2 (air) (bright) ♩ pp — mf

3 (air) (dark) ♩ pp — mf

4 (air) (bright) ♩ pp — mf

Tr. 1 (air) (dark) ♩ pp — mf

2 (air) (bright) ♩ pp — mf

3 (air) (bright) ♩ pp — mf

Tbn. 2 (air) (bright) ♩ pp — mf

3 (air) (dark) ♩ pp — mf

Tuba (air) (bright) ♩ pp — mf

Tim. (nb surface with palm of hand, circular movements) ♩ pp — mf — pp — mf

Suspended cymbal (edge) w/brush ♩ p — f

Wind Gong triangle beater on edge ♩ arco ♩ mp

Perc. 2 Tam-Tam drag the shaft of a snare drum stick against surface ♩ f

3 Sandpaper blocks ♩ f — p

Ratchet ♩ mp

Pfte Sandpaper blocks ♩ p — pp

(Piano) w/credit card behind the bridge ♩ ff

Arpa Sandpaper blocks ♩ mf — p

**Larghetto** ♩ = 58

VI. I

1 solo dolce ♩ nf

2-8 arco dolce ♩ nf — ff

on the bridge ♩ mf — f

VI. II

1-6 col legno on the bridge tutti (leaning against it, "extr. sul pont.") ♩ f — pp

Vle solo arco dolce (sul D) ♩ nf

col legno on the bridge tutti (leaning against it, "extr. sul pont.") ♩ f — pp

Vc. solo con legno (sul A) "ric." ♩ nf

arco on the tailpiece tutti circular movement (no pitch) ♩ nf

Cb. (air) ♩ pp — mf

1 aggressive solo near tailpiece ♩ ff

1, 2 (sul A) decisivo ♩ ff — p

1, 2 (sul A) deciso ♩ ff — p

1, 2 (sul A) cristallina ♩ mp < f — p

1, 2 (sul A) cristallina ♩ mp < f — p

3, 4 cristallina ♩ mp < f — p

3, 4 cristallina ♩ mp < f — p

5 cristallina ♩ mp < f — p

6-14 slow crackle bow ♩ mp < f — p

1, 2 (sul A) slow crackle bow ♩ mp < f — p

1, 2 (sul A) crackle bow ♩ f — p

3, 4 crackle bow ♩ mp

5-12 crackle bow ♩ f — p

tutti arco ♩ mp

on the bridge ♩ f — p

tutti arco on the side ♩ mp > pp

on the bridge ♩ f — p

on the bridge ♩ f — p

e.s.p. ord. ♩ mf — p

ord. ♩ mf — p



Fl. 1

Fl. 2

Fl. 3

Ob. 2

Ob. 3

Cl. 2

Cl. 3

Bsn. 2

Bsn. 3

Fg. 2

Fg. 3

Musical score for orchestra, page 10, measures 1-10. The score consists of ten staves. The first three staves are for woodwind instruments: Cor. 1, Cor. 2, and Cor. 3. The next three staves are for brass instruments: Tr. 1, Tr. 2, and Tr. 3. The final four staves are for brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, and Tuba. Measures 1-10 show mostly rests. Measure 2 has eighth-note patterns in Cor. 1 and Cor. 4. Measures 5-10 have eighth-note patterns in Cor. 1 and Cor. 4. Measures 8-10 have dynamic markings *ppp*.

Musical score for Vibraphone (motor OFF) and Percussion section (Perc. 1, 2, 3). The score consists of four staves. Staff 1 (Vibraphone) starts with a dynamic *mp* and a grace note. Staff 2 (Perc. 1) has a dynamic *mp*. Staff 3 (Perc. 2) and Staff 4 (Perc. 3) are blank.

Musical score for Pfe (Flute) and Arpa (Arpiano). The score consists of two staves. The top staff, labeled 'Pfe', has a treble clef and a key signature of one sharp. The bottom staff, labeled 'Arpa', has a bass clef and a key signature of one sharp. Both staves have a common time signature. The Arpa staff features a sustained note on the first beat followed by eighth-note patterns. The Pfe staff has rests throughout. A dynamic marking 'pp' (pianissimo) is placed below the Arpa staff. A large gray rectangular box highlights a section of the Arpa staff from the third measure to the end of the page.

**74**

This page contains two systems of musical notation. The top system covers measures 1 through 12, featuring woodwind and brass sections. The bottom system covers measures 13 through 24, featuring string and woodwind sections. Both systems include dynamic markings such as *f*, *p*, *mp*, *mf*, *pp*, and *ppp*, along with specific performance instructions like "solo", "ord.", and "div.". The score is highly detailed, showing intricate patterns of notes and rests across all staves.



Ritmico  $\text{♩} = 100$ 

89

Ritmico  $\text{♩} = 100$



99

Fl. 1  
Fl. 2  
3  
Ob. 2  
3  
Cl. 2  
3  
Fg. 2  
3  
Cor. 1  
2  
3  
4  
Tr. 2  
3  
Tbn. 2  
3  
Tuba  
Timpani  
Perc. 1  
Perc. 2  
3  
Pfte  
Arpa

stand up, play and start walking towards the piano solo

play while walking, facing the audience (free, not exact rhythms)

wa-wa sordino

VI. I  
VI. II  
Vle  
Vc.  
Cb.

## Tranquillo ♩ = 84

irregular key-clicks,  
free fingering rit.

Fl. 2  
3  
Ob. 2  
3  
Cl. 2  
3  
Fg. 2  
3

Cor.  
3  
4  
1 (standing near the piano)  
Tr. 2  
3  
Tbn. 2  
3  
Tuba

Timp.  
Perc. 2  
3  
Pfte  
Arpa

## Tranquillo ♩ = 84

Vl. I  
13, 14  
Vl. II  
Vle  
Vc.  
Cb.

**110**

Fl. 2  
Fl. 3  
Ob. 2  
Ob. 3  
Cl. 2  
Cl. 3  
Fg. 2  
Fg. 3

Cor.  
Tr. 2  
Tr. 3  
Tbn. 2  
Tbn. 3

Tim.  
Perc. 2  
Perc. 3  
Pfte  
Arpa

Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Fl. 2  
3  
Ob. 2  
3  
Cl. 2  
3  
Fg. 2  
3

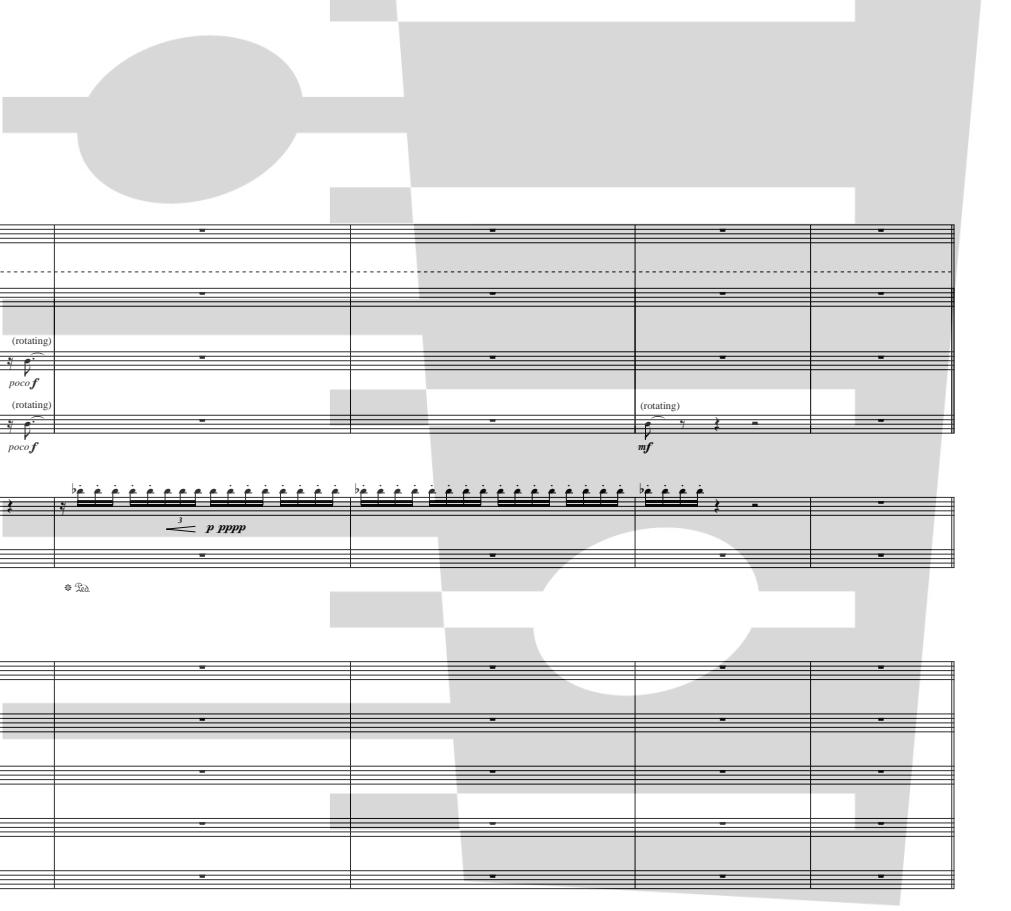
Cor. 2  
3  
Tr. 2  
3  
Tbn. 2  
3

Tim. 1  
Vibrphone (motor ON)  
Triangle move triangle in air  
Perc. 2  
Wind Gong  
Suspended cymbal arco  
Pfte.  
Arpa.

Timpano (ord.)  
Bowls of timpani (strike the copper bowl w/soft mallets)  
Paper (rustling)  
Wood block (high)  
Parchment paper (rustling)  
Xylophone scrape the resonators ord.  
pizz.  
pizz.  
knock the wood behind the soundboard (damp strings)  
knock behind the soundboard with two hands (or as fast as poss.)

VI. I  
VI. II  
Vle.  
Vc.  
Cb.





Tim. *pp*  
move pedal irregularly

1 *pp*

Perc. 2 (rotating) *f* *poco f* (rotating)

3 (rotating) *f* *poco f* (rotating) *mf*

Pfte { *pppp* *p pppp*

Vl. I

Vl. II

Vle

Vc

Cb

**152** **Energico**  $\text{♩} = 100$

Fl. 2 (Piccolo)  $\text{pp}$

Ob. 2  $p$

Cl. 2  $p$

Fg. 2  $mp$

Cor.  $mp$

Tr. 2  $mp$

Tbn. 2  $mp$

Tuba  $mf$

Tim.  $pp$

Perc. 2

Arpa

Pfte (NO clusters)

**Energico**  $\text{♩} = 100$

Vl. I 5-8  $mf$  ord.

Vl. II 5-8  $mf$  arco ord.

Vle 6-10 ord.

Vc. 1-4  $f$

Cb. tutti arco

Musical score for orchestra, page 10, measures 1-15. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Cello (Cb.), and Double Bass (Vc.). The notation shows complex rhythmic patterns with sixteenth-note figures and grace notes. Measure numbers 1 through 15 are indicated above the staves. Measure 15 concludes with a dynamic marking of *mf*.



**169** Meno mosso ♩ = 80

162

**178**

G.P. Dreamy ♩ = 100

Fl. 2  
3  
Ob. 2  
3  
Cl. 2  
3  
Fg. 2  
3  
Cor.  
3  
Tr. 2  
3  
Tbn. 2  
3  
Tuba

Tim. //  
1 Suspended cymbal damped ff  
Perc. 2 Snare drum rim-shot ff  
3 (damp crotales) ff  
Wood blocks mf  
Guiro put a sizzle to the suspended cymbal  
Pfte f  
Arpa sim. f

G.P. Dreamy ♩ = 100

VI. I solo pizz. ff solo pizz. ff arco mf solo pizz. mp 1 arco pp 2 arco pp 3 pp 4 pp

VI. II f mf 6-14 free (regular) rhythm for damping pp sim. p (half pressure) 3-10 s.p. col legno pp p 11, 12 col legno on the bridge pp p 1 pp 2 pp 3 pp

Vle f mf 11, 12 col legno on the bridge pp p 1 pp 2 pp 3 pp

Vc. f mf 3-8 col legno on the bridge pp p 4, 5 col legno on the tailpiece pp p 6 col legno on the tailpiece pp p

Cb.

186

G.P.

Musical score for Flute 2, Oboe 2, Clarinet 2, and Bassoon 2. The score consists of four systems of music. In the first system, Flute 2 and Oboe 2 play eighth-note patterns with slurs and dynamics *s* and *ppp*. In the second system, Flute 2 and Oboe 2 play eighth-note patterns with slurs and dynamics *s* and *ppp*. In the third system, Flute 2 and Oboe 2 play eighth-note patterns with slurs and dynamics *s* and *ppp*. In the fourth system, all four instruments play eighth-note patterns with slurs and dynamics *s* and *ppp*.

Musical score page 10. The page features eight staves for different instruments. From top to bottom: Cor. (4 staves), Tr. 2 (3 staves), Tbn. 2 (3 staves), Tuba (1 staff), Timp. (1 staff), Perc. 2 (3 staves), Pfe (1 staff), and Xylophone (1 staff). The score includes various dynamic markings like *p*, *f*, *pp*, *fff*, and *mf*. The Xylophone part includes instructions for playing with drum sticks and moving the pedal irregularly. The Pfe part has a solo section with specific fingerings and dynamic markings.

G.P.

G.P.

VI. I

VI. II

Vle

Vc.

Cb.

Coda

194

Fl. 1 (air) f  
Fl. 2 (air) f  
Fl. 3 f  
Ob. 1 f  
Ob. 2 (air) f  
Ob. 3 f  
Cl. 1 (air) f  
Cl. 2 (air) f  
Cl. 3 f  
Fig. 1 f  
Fig. 2 f  
Fig. 3 f  
Cor. 1 f  
Cor. 2 (air) f  
Cor. 3 f  
Cor. 4 (air) f  
Tr. 1 f  
Tr. 2 (air) f  
Tr. 3 f  
Tbn. 1 (air) f  
Tbn. 2 (air) f  
Tbn. 3 f  
Tuba f  
Tim. 1  
Perc. 2  
Pftr. (NO clusters)

Coda

1-4 ord. *f* on the side 5-8 *f* on the side 9-14 *f* on the side (sim.) 1, 2 *f* 5-8 *f* 9-14 *f*

VI. I

1-4 arco ord. *f* on the side 5-8 ord. *f* on the side 9-12 ord. *f* on the side (sim.) 1-4 *f*

VI. II

1-5 arco ord. *f* on the side 6-10 arco *f* on the side (sim.) 1-4 *f*

Vle.

1-4 ord. *f* on the side 5-8 *f* on the side 9, 10 *f*

Vc.

tutti ord. arco *f* on the side (sim.) 1-4 *f* 5, 6 *f*

Cb.

