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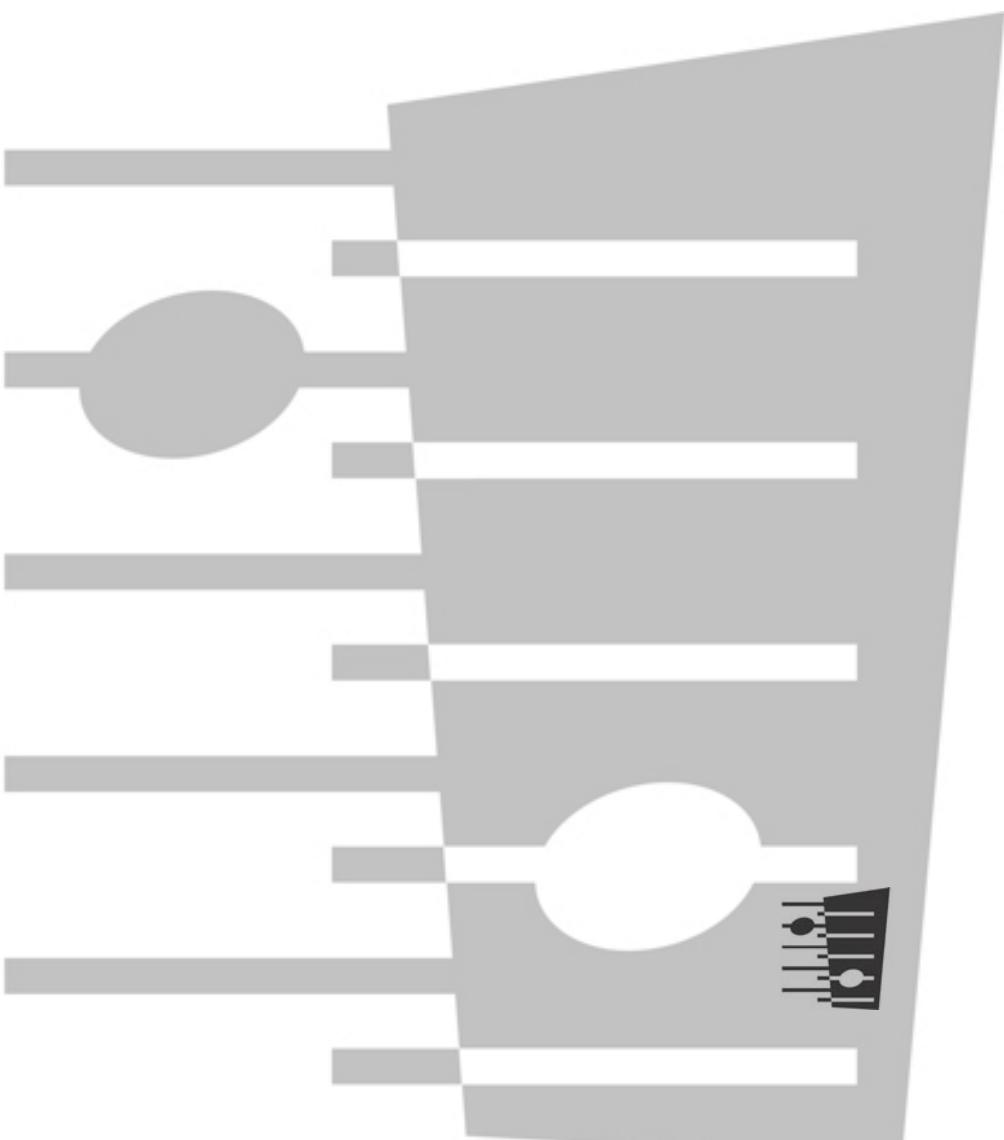
Matthew Whittall

HILJAISUUS PUHUU
Silence Speaks

Helsinki Variations

(2022)

SCORE



Instrumentation

4 Flutes
4 Oboes
4 Bb Clarinets
2 Bassoons
2 Contrabassoons

6 F Horns
4 C Trumpets
3 Tenor trombones
Bass Trombone
Tuba

Timpani
3 Percussion (see detail)

2 Harps
Celeste

Strings (16-14-12-10-8)

Percussion distribution

Player 1: Crotales (lower octave, 2 bows), 2 Suspended cymbals (med. & lg.), Mark tree, Waterphone (empty, with bow), Tam-tam (large, may be shared with Player 2)

Player 2: Bass drum, Glockenspiel

Player 3: Tam-tam (large, may be shared with Player 1), Vibraphone (motor off), Sizzle cymbal, Tubular bells, Bell plate (D3 or D4, optional, may be substituted with Tubular bells)

Duration: ca. 14 min.

Program note

“Täällä Ainolassa tämä hiljaisuus puhuu.” (“Here at Ainola this silence speaks”)

—Jean Sibelius, on life at his home in the Finnish countryside (radio interview, 1948)

Choral music for me embodies the values of the personal and the communal, that which is both intimate and shared. So asked for a work on a Finnish theme, I turned immediately to this repertoire. Having performed most of Jean Sibelius's oeuvre at one time or another as a choral singer myself, the piece that remains my favorite is the modest song *Nyt seimelle pienoisen lapsen* (“Now to the little child's manger”), with its asymmetrical rhythms and gently rising and falling Dorian scales.

The result is less a set of variations than a single large variation, in which the original music is slowed down, its individual tones, motives and harmonies sampled, remixed, looped and time-stretched, forming an ambient soundscape of tone clusters, chiming chords and occasionally growling noise. The silence of the title is presented as a quiet mass of strings hovering impassively for the duration. On this canvas, ideas are sketched in broad strokes, held up to the light and allowed to fade back into the mist, rarely leading anywhere. The orchestra is enormous, but is used more often for depth of sonority than volume. While I rarely state technical goals, I set myself the challenge of only using the pitches in the original song, with the result that much of the piece consists solely of “white” notes.

I went into this process with a bright tone in mind. This remains, but the intervening pandemic years had me considering different silences: the silence of solitude, of winters in isolation; the silence of creative drought; the angry, forced silence of the arts, of the singing voice, of political indifference and protest; the silence of grief and loss, and the comforting silence of togetherness. All these silences are given a place, but are eventually subsumed into a final, lyrical surge of light — a rebirth of sorts.

Hiljaisuus puhuu was commissioned by the Helsinki Philharmonic Orchestra as part of its Helsinki Variations project, and is dedicated to its conductor, Susanna Mälkki.

Score in C

dedicated to Susanna Mälkki

Hiljaisuus puhuu (Silence Speaks)

Helsinki Variations

Matthew Whittall
(2022)

Vast, timeless $\text{♩} = 60 \text{ ca.}$

1 & 2 Flutes

3 & 4 Oboes

1 & 2 Clarinets in B \flat

3 & 4 Bassoons 1 & 2

Contrabassoons 1 & 2

Horn in F 5

Horn in F 6

Trombones 1 & 2

Trombone 3 Bass Trombone

Tuba

Crot.

1 Bass dr.

Percussion 2 Mk tree (top 1/2) Tam-tam

3 Lv.

Harp 1 mp lv. 7 mp gliss. mf lv. p

Harp 2 mf p 7 mp gliss. mf lv. p

Violin I ppp ^{sul tasto, non vib.} altri div. ppp ^{sul tasto, non vib.} front desk sul tasto, non vib. ^{one note effect shown with loco} front desk sul tasto, non vib. ^{otherwise shown with loco} div. ^{front desk, non vib.}

Violin II ppp ^{sul tasto, non vib.} altri div. ppp ^{sul tasto, non vib.} front desk sul tasto, non vib. ^{one note effect shown with loco} front desk sul tasto, non vib. ^{otherwise shown with loco} div. ^{front desk sul tasto, non vib.}

Viola ppp ^{sul tasto, non vib.} altri div. ppp ^{sul tasto, non vib.} front desk sul tasto, non vib. ^{one note effect shown with loco} front desk sul tasto, non vib. ^{otherwise shown with loco} div. ^{front desk sul tasto, non vib.}

Violoncello ppp ^{sul tasto, non vib.} altri div. ppp ^{sul tasto, non vib.} 1.2.3. div. ^{sul tasto, non vib.} 4.5.6. div. ^{sul tasto, non vib.} 7.8. unis ^{sul tasto, non vib.}

Contrabass ppp

A

14

Bsns. 14. 1. *pp* 2. *pp*

Hn. 1 Hn. 2 Hn. 3 Hn. 4 Hn. 5 Hn. 6

C Tpt. 1 C Tpt. 2 C Tpt. 3 C Tpt. 4

Metal str. mute
Cup mute
Harmon mute
Bucket mute

Sus. cymb. (med.)
pp *mf* Glock.
mf Vib.

Perc 2 3

Hp. 1 Hp. 2 Cel.

lv. *mf* *lv.* *lv.*

Vln I Vln II

Vla. Vcl. Cbs.

21

This page from a musical score is titled '21'. It contains multiple staves of music, each with specific dynamics and performance instructions. The instruments listed include Bassoon (Bsns), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Horn 5 (Hn. 5), Horn 6 (Hn. 6), C Trumpet 1 (C Tpt. 1), C Trumpet 2 (C Tpt. 2), C Trumpet 3 (C Tpt. 3), C Trumpet 4 (C Tpt. 4), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Tuba, Percussion (Perc.), Bass Drum (Bass dr.), and various woodwind and brass sections.

The music features a variety of dynamic markings such as *p*, *mp*, *sfz*, *molto*, *fff*, *pp*, *ppp*, and *pppp*. Performance instructions include *sus. cymb. (lg.)*, *gliss.*, *l.v.*, and specific articulations like *ord.* and *sul tasto, non vib.*. There are also several large gray rectangular blocks on the right side of the page, likely indicating rehearsal marks or specific performance zones.

Bsns: 21
Hn. 1: *3-3-3-3* *mp* *sfz* *molto* *ppp*
Hn. 2: *3-3-3-3* *mp* *sfz* *molto* *ppp*
Hn. 3: *<3-3* *p* *sfz* *molto* *ppp*
Hn. 4: *p-3* *sfz* *molto* *ppp*
Hn. 5: *p* *sfz* *molto* *ppp*
Hn. 6: *p* *sfz* *molto* *ppp*
C Tpt. 1: *pp*
C Tpt. 2: *pp*
C Tpt. 3: *5-5-5* *ppp*
C Tpt. 4: *pp*
Tbn. 1 & 2: *ppp* *sfz* *molto* *ppp*
Tbn. 3: *ppp* *sfz* *molto* *ppp*
B. Tbn.: *ppp* *sfz* *molto* *ppp*
Tuba: *ppp* *Sus. cymb. (lg.)* *sfz* *molto* *ppp*
1: *pp* *f l.v.*
Perc.: 21
Bass dr.
21: *ppp*
Hn. 1: *p* *molto* *ff* *pp*
Hn. 2: *p* *molto* *ff* *pp*
21: *ord.* *ff* *ppp* *sul tasto, non vib.*
Vln I: *ord.* *ff* *ppp* *sul tasto, non vib.*
Vln II: *ord.* *ff* *ppp* *sul tasto, non vib.*
Vla: *ord.* *ff* *ppp* *sul tasto, non vib.*
Vcl: *ord.* *ff* *ppp* *sul tasto, non vib.*
Cbs: *ord.* *ff* *ppp* *sul tasto, non vib.*

B

27

Fls
Clz
Bsns

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6

C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4

Tbn. 1 & 2
Tbn. 3
B. Tbn.
Tuba

Hp. 1
Hp. 2

Vln I
Vln II

Vla

Vcl

Cbs

Flutes
Clarinet
Bassoon

Horn 1
Horn 2
Horn 3
Horn 4
Horn 5
Horn 6

C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4

Tenor Bassoon
Bass Trombone

Tuba

Horn 1
Horn 2

Violin I
Violin II

Viola

Cello

Bass

Flute
Clarinet
Bassoon

Horn
Mute
poco
3
Mute out

C Trumpet
Harmon mute
Mute out

Tenor Bassoon
Bass Trombone

Tuba
ppp — sfz — ppp

Violin I
a 2^o

Violin II
a 2^o

Violin I
Loco
pp — mf —

Violin II
2 soli ord.
pp — mf —

Violin I
2 soli div.
ord. non vib.
pp — mf —

Violin II
2 soli div.
ord. non vib.
pp — mf —

Violin I
2 soli unis.
molto sul pont.
pp —

Violin II
2 soli unis.
molto sul pont.

C

37

1 & 2
Cl.
3 & 4
Bsns
Perc

pp ghostly

pp ghostly

pp ghostly

Vib. (med.-soft mallets)

Rit. *a tempo*

ppp

ppp

ppp

ppp

37

Hp. 1

pp *rv*

pp *lv*

mp *rv*

37

Hp. 2

pp *lv*

mp *rv*

37

Cel.

pp

pp *rv*

mp *rv*

37

Vln I

pp *mf*

ppp

sul tasto, non vib.

pp *< mf*

ppp

sul tasto, non vib.

pp *< mf*

ppp

Vln II

sul tasto, non vib.

pp *< mf*

ppp

Vla

sul tasto, non vib.

pp *< mf*

ppp

div. ord. non vib.

ff

pp *< mf*

ppp

sul tasto, non vib.

Vcl

Cbs

48

Fls
3 & 4
1 & 2
Obs
3 & 4
1 & 2
Clz
3 & 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1 & 2
Tbn. 3
B. Tbn.
Tuba
48
Timpani
Perc
48
Hp. 1
48
Hp. 2
48
Cel
48
Vln I
Vln II
Vla
Vcl
Cbs

D

55

1 & 2 Fls
3 & 4
1 & 2 Cls
3 & 4
Bsns

non vib. Rit. a tempo

1
Perc
3

Tam-tam

Bass dr.

pp

Hp. 1

55 $\ddot{\text{X}}\ddot{\text{A}}$ $\ddot{\text{X}}\ddot{\text{A}}$

pp mp p $\ddot{\text{X}}\ddot{\text{A}}$ pp $\ddot{\text{X}}\ddot{\text{A}}$

Hp. 2

55

Cel.

Vln I

Vln II

Vla

Vcl

Cbs

E

64

Fls
3 & 4
1 & 2
1 & 2
Clz
3 & 4
C.Bsns
Hn. 1
Hn. 2
Perc.
2
Hp. 1
Hp. 2
Vln I
Vln II
Vla
Vcl
Cbs

F

*Arrow indicates that players move freely and independently from the front to back over this duration to the next harmony. This should happen quite slowly, allowing the two harmonies to "smear" together. The harmony should clarify only on the downbeat of the next measure.

85 Rit. **H** a tempo a 2 uncoordinated (duration of gesture)

C.Bsns Mute out pp ff pp ff pp

Hn. 1 Mute out

Hn. 2 Mute out

Hn. 3 Mute out

Hn. 4 Mute out

Hn. 5 Mute out

Hn. 6 Mute out

C Tpt. 1 ff Mute out

C Tpt. 2 ff Mute out

C Tpt. 3 ff Mute out

C Tpt. 4 ff Mute out

Tbn. 1 & 2 ff a2

Tbn. 3 ff molto

B. Tbn. ff molto

Tuba ff Bass dr.

Perc. 2 mf (just loud enough to blend with Contrabasses)

Perc. 3 ff

Hp. 1 ff près de la table

Hp. 2 ff près de la table

Vln I ff

Vln II ff

Vla ff

Vcl ff ord.

Cbs ff ord. ff furious

fff furious

90

C.Bsns: *sffz*, *pp*, *sffz*, *pp*, *sffz*, *pp*, *sffz* Mute out

Tbn. 1 & 2: *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *Mute*, *sffz*, *ff*, *sffz* Mute out

Tbn. 3 & B.Tbn.: *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *Mute*, *sffz*, *ff*, *sffz* Mute out

Tuba: *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*, *sffz*, *ff*

Perc2: *ff*, *sffz*, *ff*, *sffz*, *ff*

Hp. 1: *ff*

Hp. 2: *ff*

Vln I: *ff*

Vln II: *ff*

Vla: *ff*

Vcl: *ff*

Cbs: *ff*

I

95

Fls (stagger breathing) *p pale, no vib.*

Fls (stagger breathing) *p pale, no vib.*

Obs (stagger breathing) *p pale, no vib.*

Obs (stagger breathing) *p pale, no vib.*

Cls (stagger breathing) *p pale, no vib.*

Bsns (stagger breathing) *p pale, no vib.*

Perd *p pale, no vib.* Mk tree (top 1/3)

Hp. 1 95 *pp ord.* *gloss.*

Hp. 2 95 *pp ord.* *gloss.*

Cel 95 *mf*

Vln I 95 *ff*

Vln II

Vla

Vcl sul tasto, non vib.

Cbs *ppp sub.* sul tasto, non vib.

Cbs *ppp sub.* sul tasto, non vib.

Cbs *ppp sub.* sul tasto, non vib.

K

This musical score page contains multiple staves for different instruments, each with specific dynamics and performance instructions.

- Top Staves:**
 - Fls (Flutes): Dynamics *mp*, instruction "a 2 very fast, uncoordinated".
 - 1 & 2 (Two woodwind parts): Dynamics *mp*, instruction "slowing" followed by "sporadic notes/groups" and "random, disconnected".
 - 3 & 4 (Two woodwind parts): Dynamics *mp*, instruction "slowing" followed by "sporadic notes/groups" and "random, disconnected".
 - 1 & 2 (Two brass parts): Dynamics *pp*.
 - 3 & 4 (Two brass parts): Dynamics *pp*.
 - Bsns (Bassoons): Dynamics *poco*.
 - C Tpt. 1 (C Trumpet 1): Dynamics *pp*.
 - C Tpt. 2 (C Trumpet 2): Dynamics *pp*.
 - C Tpt. 3 (C Trumpet 3): Dynamics *pp*.
 - C Tpt. 4 (C Trumpet 4): Dynamics *pp*, instruction "Harmon mute" with various markings like "pp", "mf", "pp", "pp", "mf", "pp", and "Mute out".
- Middle Staves:**
 - Hp. 1 (Horn 1): Dynamics *pp*, instruction "L.v."
 - Hp. 2 (Horn 2): Dynamics *pp*, instruction "L.v."
 - Vln I (Violin 1): Shows sustained notes with wavy lines indicating vibrato.
 - Vln II (Violin 2): Shows sustained notes with wavy lines indicating vibrato.
 - Vla (Cello): Shows sustained notes with wavy lines indicating vibrato.
 - Vcl (Double Bass): Shows sustained notes with wavy lines indicating vibrato.
 - Cbs (Double Bass): Shows sustained notes with wavy lines indicating vibrato.

Musical score for orchestra and choir, page 15, showing measures 123 through 127.

Instrumentation:

- Woodwinds: Oboe (Oboe), Bassoon (Bsns), Clarinet (1st & 2nd), Bassoon (Bsns), Bassoon (Bsns)
- Horns: Horn (Hn. 1), Horn (Hn. 2), Horn (Hn. 3), Horn (Hn. 4), Horn (Hn. 5), Horn (Hn. 6)
- Tubas: Bass Trombone (Tbn. 1 & 2), Bass Trombone (Tbn. 3), Bass Trombone (B. Tbn.)
- Brass: Trumpet (Hp. 1), Trumpet (Hp. 2)
- Stringed Instruments: Violin (Vln I), Violin (Vln II), Cello (Cbs), Double Bass (Vcl), Viola (Vla)

Measure 123:

- String section: Sustained notes with slurs.
- Wind section: Sustained notes with slurs.
- Tuba section: Sustained notes with slurs.
- Brass section: Sustained notes with slurs.

Measure 124:

- String section: Sustained notes with slurs.
- Wind section: Sustained notes with slurs.
- Tuba section: Sustained notes with slurs.
- Brass section: Sustained notes with slurs.
- Trombones: Sustained notes with slurs.
- Percussion: Sustained notes with slurs.
- Voices (indicated by dots): Sustained notes with slurs.

Measure 125:

- String section: Sustained notes with slurs.
- Wind section: Sustained notes with slurs.
- Tuba section: Sustained notes with slurs.
- Brass section: Sustained notes with slurs.
- Trombones: Sustained notes with slurs.
- Percussion: Sustained notes with slurs.
- Voices (indicated by dots): Sustained notes with slurs.

Measure 126:

- String section: Sustained notes with slurs.
- Wind section: Sustained notes with slurs.
- Tuba section: Sustained notes with slurs.
- Brass section: Sustained notes with slurs.
- Trombones: Sustained notes with slurs.
- Percussion: Sustained notes with slurs.
- Voices (indicated by dots): Sustained notes with slurs.

Measure 127:

- String section: Sustained notes with slurs.
- Wind section: Sustained notes with slurs.
- Tuba section: Sustained notes with slurs.
- Brass section: Sustained notes with slurs.
- Trombones: Sustained notes with slurs.
- Percussion: Sustained notes with slurs.
- Voices (indicated by dots): Sustained notes with slurs.

Text annotations in Measure 125:

- Horn 1: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Horn 2: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Horn 3: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Horn 4: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Horn 5: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Horn 6: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Tuba 1 & 2: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Tuba 3: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses
- Bass Trombone: clearly separate, but not *stacc.* No sense of beat or rhythmic groups, only pulses

129

1 & B
Bsns

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1 & 2
Tbn. 3
B. Tbn.

Vln I
Vln II
Vla
Vcl
Cbs

133

Hn. 1 f pp p ff
Hn. 2 f pp p ff
Hn. 3 f pp p ff
Hn. 4 f pp p ff
Hn. 5 f pp p ff
Hn. 6 f pp p ff
C Tpt. 1 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 ff
C Tpt. 2 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 ff
C Tpt. 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 ff
C Tpt. 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 ff
Tbn. 1 & 2 5 pp pp 5 5 f 5 5 5 pp p 5 5 5 5 5 5 5 ff
Tbn. 3 5 pp pp 5 5 f 5 5 5 pp p Bass dr.
B. Tbn. 5 pp pp 5 5 ff
Perc2 - - - p - -
133
Vln I ♫ ♫ ♫ ♫ molto ♫
Vln II ♫ ♫ ♫ ♫ molto ♫
Vla ♫ ♫ ♫ ♫ molto ♫
Vcl ♫ ♫ ♫ ♫ molto ♫
Cbs ♫ ♫ ♫ ♫ molto ♫

L

138

Fls *mp gentle, bell-like*

3 & 4

1 & 2

Cls *mp gentle, bell-like*

3 & 4

Perc *mp (med.-soft mallets) gentle, bell-like*

Hp. 1 *mp gentle*

138

Hp. 2 *p gentle*

138

Vln I *fff intense*

Vln II *fff intense*

Vln II *fff intense*

Vln II *fff intense*

Vln II *fff intense*

Vla *fff intense*

Vla *fff intense*

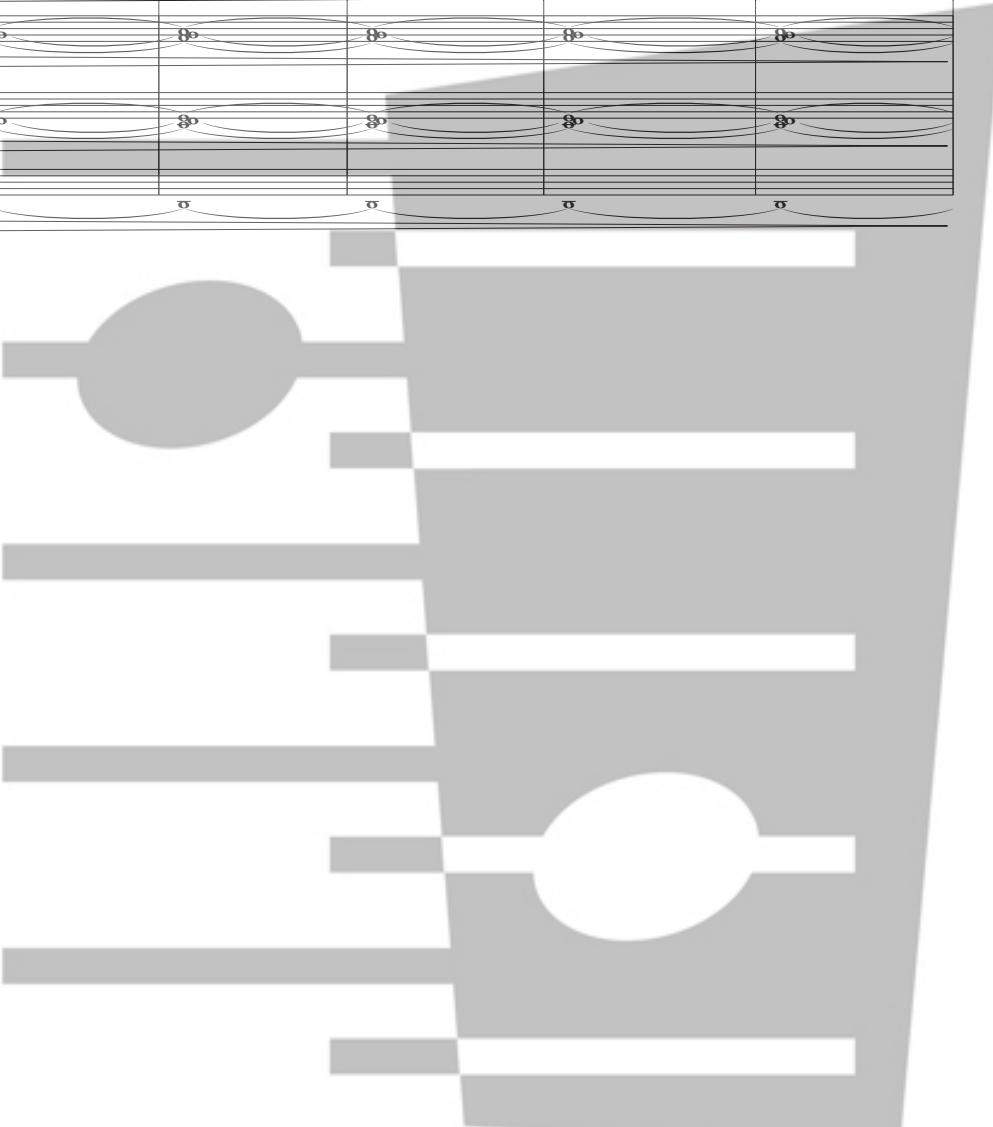
Vcl *fff intense*

Vcl *fff intense*

Cbs *fff intense*

Cbs *fff intense*

fff intense



M

147

Fls
3 & 4
1 & 2
Clz
3 & 4
Harmon Mute
C Tpt. 1
C Tpt. 2
Harmon Mute
C Tpt. 3
pp < mf
Harmon Mute
C Tpt. 4
Tbn. 1 & 2
Tbn. 3
B. Tbn.
Tuba
2
Perc.
3
147
Hpt. 1
147
Hpt. 2
147
Vln I
Vln II
Vla
Vcl
Cbs

156

N

1 & 2 Fls
3 & 4
1 & 2 Clrs
3 & 4 C.Bsns
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1 & 2
Tbn. 3
B. Tbn.
Tuba
Timp.

156

Tam-tam
f
pp

1
Perc
3
156

Hp. 1
156

Hp. 2
segue very slowly 1 by 1 to unison D, from back of section to front

Vln I
segue very slowly 1 by 1 to unison D, from back of section to front

Vln II
segue very slowly 1 by 1 to unison D, from back of section to front

Vla
segue very slowly 1 by 1 to unison D, from back of section to front

Vcl
segue very slowly 1 by 1 to unison D, from back of section to front

Cbs
segue very slowly 1 by 1 to unison D, from back of section to front

156

O

164

Hn. 1

Hn. 2 Waterph. (bowed)

Perc. 1 2 3 Waterph. (bowed) ad lib. textures Sizz. cymb. sim.

164 Hp. 1 pp fragile p lv

164 Hp. 2 o lv

164 Cel. p

Vln I

Vln II div.

Vla mp warm

Vcl div. molto sul pont.

Cbs

P

173

2 soli *3* *3*

1 & 2
Obs
3 & 4

a2

mp ff

1 & 2
Cl_s *3 soli* *mp*

a2 f

3 & 4
Bsns *mp*

a2 f

C.Bsns

f ff

Hn. 1

ff bell-like poco ff

Hn. 2 *mp*

ff bell-like poco ff

Hn. 3

ff bell-like poco ff

Hn. 4

ff bell-like poco ff

Hn. 5

ff bell-like poco ff

Hn. 6

ff bell-like poco ff

C Tpt. 1

pp ff pp

C Tpt. 2

Harmon mute a2 + → o → + Mute out

C Tpt. 3 *pp* *sfz*

Harmon mute *pp* *sfz* → + Mute out

C Tpt. 4 *pp* *sfz*

Tbn. 1 & 2

a2 mf

Tbn. 3
B. Tbn.

mf ff *f* bell-like

Tuba

f ff *f*

173

mp Sus. cymb. (lg.)

ff lv.

pp mp

Per_c

pp

mp Bell pl. (hard plastic mallet) ff Tub bells ad lib. free patterns, pitches in any order

3 sul IV poco vib. unis. ord. vib. lv. ff f

Vln I sul IV poco vib. *pp* *mf* ff singing

Vln II sul IV poco vib. *p* *mf* ord. vib. singing

Vla sul III poco vib. *mf* *f* ff singing

Vcl sul III poco vib. *p* molto sul pont. *mf* *mp* ff div.

Cbs *p* *p* *mf* *p* *mp* ff *f*

190 Q

no sense of beat, stagger breathing as needed

1 & 2 Fls. p 5 5 5 no sense of beat, stagger breathing as needed

3 & 4 Obs. no sense of beat, stagger breathing as needed

1 & 2 Cls. p 5 5 5 no sense of beat, stagger breathing as needed

3 & 4 Bsns. p 5 5 5 no sense of beat, stagger breathing as needed

Hn. 1 190 p f

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

C Tpt. 1 pp ff

C Tpt. 2 pp ff

C Tpt. 3 ff pp ff

C Tpt. 4 ff pp ff 3 pp ff pp

Tbn. 1 & 2 Tbn. 3 B. Tbn.

Tuba 190 sim.

Timpani 190 Glock.

Percl.

Hp. 1 190

Hp. 2

Vln I div.

Vln II

Vla

Vcl

Cbs

