

Full Score

Tread Softly

for orchestra

(2018/rev.2022)

LIAM RITZ

FOR PERUSAL USE ONLY

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Duration: ca. 6 minutes

INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
2 Trumpets in C*
3 Trombones (3rd = Bass Trombone) *
1 Tuba

Timpani
3 Percussion**

Violin I
Violin II
Viola
Cello
Contrabass (C-Extension required)

[recommended min. string count = 10 . 8 . 6 . 5 . 4]

*All trumpets and trombones require
straight mutes and harmon mutes

**Percussion Instruments:

1 = Vibraphone, Medium China Cymbal (*shared with 2*), Glockenspiel (*shared with 2*)

2 = Crotales, Medium China Cymbal (*shared with 1*), Glockenspiel (*shared with 1*), Bass Drum

3 = 3 Woodblocks (low, medium, high), Snare Drum, Tambourine, Tam-Tam, 6 Almglocken (pitched A^{#4}, B⁴, C^{#5}, E⁵, F^{#5}, G^{#5})

Score in C

PERFORMANCE NOTES

Accidentals apply only to the octave indicated and apply throughout entire measure.

Accidentals may be repeated later in the measure as a reminder.

All glissandi should occur throughout the complete duration indicated.

All tremolos are unmeasured and should be played as quickly as possible.

Contact

Liam Ritz

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PROGRAMME NOTE

The title of this work is taken from the final line of William Butler Yeats' poem, *He Wishes for the Cloths of Heaven*. With this piece, I wanted to capture the beautiful imagery that Yeats creates in describing *"the heavens' embroidered cloths"*, while also evoking the deep sense of longing and humility that is apparent within the text. There is an ephemeral nature to the language that he uses – referring to the many qualities of light,

from brilliant luminance to an almost hazy dawn. This is the essence of what I tried to capture within this work.

On a personal level, this poem was also painted on a wall of my home growing up and later was inscribed onto a piece of artwork that still hangs in my mother's living room. It's a text that has always passively been a part of my life.

He Wishes for the Cloths of Heaven

*"Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams."*

-W.B.Yeats

COMPOSER BIOGRAPHY

Liam Ritz (b.1996) is a Canadian-born composer based in Toronto, Ontario.

Ritz has been fortunate to work with outstanding musicians and ensembles including the Hamilton Philharmonic Orchestra, the Toronto Symphony Orchestra, Gemma New, Veronique Lacroix, Etsuko Kimura, Cameron Crozman, Adam Sherkin and more.

His works have been frequently performed across Canada in festivals and workshops such as the Canadian Contemporary Music Workshop, the Scotia Festival of Music, the University of Toronto: New Music Festival, the Hamilton Philharmonic Orchestra's What Next Festival, and at the Orford Music Academy. In addition, Liam's works are often programmed by musicians in solo and chamber recitals, including performances in the United States, Italy, Finland, and Argentina.

Recognized for his work, Ritz has received multiple SOCAN Foundation Young Composers Awards, as well as a Prix Artistique from the Jeunesses Musicales Canada: Concours Do Mi Si La Do Ré. His works have been supported by organizations such as the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, and the RBC Emerging Artists Project. Ritz was selected in 2018 as the inaugural winner of the Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), was awarded a 2020 City of Hamilton Arts Award, and was selected for the 2022 Winnipeg New Music Festival: Composers Institute.

Liam received a Bachelor of Music from the University of Toronto, studying composition under Abigail Richardson-Schulte. In addition, he has participated in masterclasses with Peteris Vasks, Robin de Raaf, Ana Sokolovic, and Jean Lesage and has studied conducting under Ivars Taurins, Stephane Potvin, and Gillian McKay.

Liam is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers.

Tread Softly

for orchestra

Liam Ritz (b.1996)

4/4 Adagio e molto lontano (♩=56)

The score is for an orchestra and includes the following parts:

- Flutes:** 1 and 2 staves. Part 1 includes *pp*, *flz.*, *pp < mp >*, *pp*, *p*, and *pp*.
- Oboes:** 1 and 2 staves. Part 1 includes *pp*, *mp > pp*, *pp*, *p*, and *pp*.
- Clarinets in Bb:** 1 and 2 staves. Part 1 includes *pp*, *pp < mp >*, *pp*, *pp*, and *pp*.
- Bassoons:** 1 and 2 staves. Part 1 includes *pp*, *pp < mp >*, *pp*, *pp*, and *pp*.
- Horns in F:** 1, 2, 3, and 4 staves. Part 1 includes *pp*, *air noise a 2*, *pp*, *p*, and *pp*.
- Trumpets in Bb:** 1 and 2 staves. Part 1 includes *pp*, *pp*, *pp*, and *pp*.
- Trombones:** 1 and 2 staves. Part 1 includes *pp*, *pp*, *pp*, and *pp*.
- Bass Trombone:** 1 staff. Part 1 includes *pp*, *pp*, *pp*, and *pp*.
- Tuba:** 1 staff. Part 1 includes *pp*, *pp*, *pp*, and *pp*.
- Timpani:** 1 staff. Part 1 includes *pp*, *pp*, *pp*, and *pp*.
- Percussion [3 players]:** 1, 2, and 3 staves. Part 1 includes *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*.
- Violin I (Div.):** 1 staff. Part 1 includes *pp*, *pp*, *pp*, *pp*, and *pp*.
- Violin II (Div.):** 1 staff. Part 1 includes *pp*, *pp*, *pp*, *pp*, and *pp*.
- Viola (Div.):** 1 staff. Part 1 includes *pp dolciss.*, *pp*, *pp*, and *pp*.
- Cello:** 1 staff. Part 1 includes *pp*, *pp*, *pp*, *pp*, and *pp*.
- Contrabass:** 1 staff. Part 1 includes *pp*, *pp*, *pp*, and *pp*.

A

6

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. (Vib.), (Crot.), (S.D.)

Vln. I (Div.)

Vln. II (Div.)

Vla. (Div.)

Vc.

C.B. (salt., col legno)

A

pp, *mf*, *p cresc.*, *mf*, *f*, *pp*, *mp*, *molto*, *ord.*, *straight mute*, *pp*, *mp*, *pp*, *p*, *mf*, *pp*, *mf*, *pp*, *pizz.*, *arco*, *gliss.*, *col legno*, *p*, *mf*, *f*, *pp*, *mp*, *pp*, *f*, *p*, *mf*

B
3
4

12

1 Fl. *mp* *pp* *f*

2 Fl. *mp* *pp* *f*

1 Ob. *mp* *pp* *f* *p*

2 Ob. *mp* *pp* *f* *p*

1 Cl. *pp* *f* *p*

2 Cl. *mp* *pp* *f* *p*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *pp* *mf* *p*

2 Hn. *pp* *mf* *p*

3 Hn. *pp* *mf* *p*

4 Hn. *pp* *mf* *p*

1 Tpt. *p* *mf* *p*

2 Tpt. *p* *mf* *p*

1 Tbn. *p* *mf* *p*

2 Tbn. *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Tuba *p* *mf* *p*

Timp. *fp*

(Vib.)

1 Perc. *pp* *molto*

2 Perc. *pp* *molto*

3 Perc. *pp* *molto*

B
3
4

Vln. I (unis.) *pp* *f* *pp cresc. poco a poco*

Vln. II (unis.) *pp* *f* *pp cresc. poco a poco*

Vla. (unis.) *f* *pp cresc. poco a poco*

Vc. *f* *pp < f* *pp < f* *pp < f* *pp < f* *p* *f* *pp*

C.B. *pp < f* *pp < f* *pp < f* *pp < f* *p* *f* *pp*

16

FL. 1 *pp cresc. poco a poco*

FL. 2 *pp cresc. poco a poco 5*

Ob. 1 *p sfpp*

Ob. 2 *p sfpp*

Cl. 1 *pp mf pp*

Cl. 2 *pp mf pp*

Bsn. 1 *p mp*

Bsn. 2 *p*

Hn. 1 2 *pp mp pp*

Hn. 3 4 *pp mp pp*

Tpt. 1 2 *pp* straight mute 1.

Tbn. 1 2

B. Tbn.

Tuba

Timp.

(Vib.) 1 *pp cresc. poco a poco 5*

Perc. 2 *Glockenspiel pp cresc. poco a poco*

Perc. 3 *Almglocken pp cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc. *gliss. mf pp mf pp mf*

C.B. *gliss. mf pp mf*

20

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
1 Cl. 1
2 Cl. 2
1 Bsn. 1
2 Bsn. 2
1 Hn. 1
2 Hn. 2
3 Hn. 3
4 Hn. 4
1/2 Tpt. 1
1/2 Tbn. 1
2 Tbn. 2
B. Tbn.
Tuba
Timp.
1 (Vib.)
2 (Glock.)
3 (Almglock.)
Vln. I
Vln. II
Vla.
Vc.
C.B.

Measures 20-24 of the musical score. The score includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horn (1, 2, 3, 4), Trumpet (1/2), Trombone (1/2), Tuba, Timpani, Percussion (Vib., Glock., Almglock.), Violin I and II, Viola, Violoncello, and Contrabass. The music features various dynamics such as *pp*, *f*, *mf*, and *p*, along with articulations like triplets, slurs, and glissandos. A large watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the page.

25

4/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

(Vib.)

(Glock.)

(Almglock.)

Vln. I

Vln. II

Vla.

Vc.

C.B.

f, *mf*, *p*, *fz.*, *flz.*, *harmon mute*, *+ + + + + + + + + +*

C Subito più mosso e energico (♩=76)

3
4

4
4

(ord.)

28

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vib.) 2 (Glock.) 3 Tam-tam

f, *pp*, *sf*, *mf*

C Subito più mosso e energico (♩=76)

3
4

4
4

Vln. I (Div.)

Vln. II (Div.)

Vla. (Div.)

Vc.

C.B.

ff, *molto sost.*, *gliss.*, *p*, *ff*

31 $\frac{4}{4}$ rit. $\frac{3}{4}$ **D** **Meno mosso e tranquillo** ($\text{♩} = 66$)

FL. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tuba
Timp.
Perc. 1 Med. China Cymbal
2 (T.T.)
3 scrape with metal beater

$\frac{4}{4}$ rit. $\frac{3}{4}$ **D** **Meno mosso e tranquillo** ($\text{♩} = 66$)

Vln. I (Div.)
Vln. II (Div.)
Vla. (Div.)
Vc.
C.B.

The score is organized into systems for various instruments. The first system includes Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2), Tuba, and Timpani. The second system includes Percussion (Crotales, arcos, 3) and Violins (I, II). The third system includes Viola, Violoncello, and Double Bass. The score features complex musical notation including triplets, glissandos, and dynamic markings such as *pp*, *mf*, *mp*, and *sfpp*. A large watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the page.

39

FL. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1 2 3

Vln. I (Div.)

Vln. II (Div.)

Vla.

Vc.

C.B.

pp, mp, ff, sfpp, gliss., 3, 5, a2, p, molto, Bass Drum, Almglocken

E Risoluto e nobilmente

43

Fl. 1 *ppp lontano*

Fl. 2 *ppp lontano*

Ob. 1 *ppp lontano*

Ob. 2 *ppp lontano*

Cl. 1 *ppp lontano*

Cl. 2 *ppp lontano*

Bsn. 1 *ppp lontano*

Bsn. 2 *ppp lontano*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Vibraphone *ppp dolciss.*

Perc. 1 (B.D.) *ppp*

Perc. 2 (Almglock.) *ff*

Perc. 3 *pp*

E Risoluto e nobilmente

Vln. I (Div.) *ppp lontano*

Vln. II (Div.) *ppp lontano*

Vla. (Div.) *ppp lontano*

Vc. (Div.) *ff*

C.B. *ff*

1. solo

2. solo sul pont.

1. solo

2. solo sul pont.

solo

gliss.

gliss.

gliss.

F
3/2 accel.

4/4

49

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. (Vib.), (B.D.)

Vln. I (Div.)

Vln. II (Div.)

Vla. (Div.)

Vc. (Div.)

C.B.

mf, *f*, *fp*, *p*, *pp*, *molto*, *cresc. poco a poco*, *arco*, *pizz. o*, *tutti*, *tutti, ord.*

F
3/2 accel.

4/4

4 Più mosso e un po' agitato (♩=108)

53

Fl. 1 *mf cresc.*

Fl. 2 *mf cresc.*

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

Cl. 1 *mf cresc.*

Cl. 2 *mf cresc.*

Bsn. 1 *mf cresc.*

Bsn. 2 *mf cresc.*

Hn. 1 2 *mf cresc.*

Hn. 3 4 *mf cresc.*

Tpt. 1 2 *mf cresc.*

Tbn. 1 2 *p*

B. Tbn. *p*

Tuba *p*

Timp. *sfp*

Perc. 1 Glockenspiel *f*

Perc. 2 (B.D.)

Perc. 3 3 Woodblocks *p f p f*

Vln. I (Div.) *mf cresc.*

Vln. II (Div.) *mf cresc.*

Vla. (Div.) *mf cresc.*

Vc. (Div.) *mf cresc.*

C.B. *mf cresc.*

gliss.

gliss.

gliss.

a 2

rit. - - - - -

56

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

(Glock.)

Perc. 2 (B.D)

3 (W.B.)

Vln. I (Div.)

Vln. II (Div.)

Vla. (Div.)

Vc. (Div.)

C.B.

ff

mf

f

pp

fp

gliss.

solis

rit. attr.

(div.)

unis.

molto

Med. China Cymbal

Tambourine

rit. - - - - -

G Subito lontano e tranquillo (♩ = 56)

61

1 Fl. 1 *ppp dolciss.*

2 Fl. 2 *ppp dolciss.*

1 Ob. 1 *ppp dolciss.*

2 Ob. 2 *ppp dolciss.*

1 Cl. 1 *ppp dolciss.*

2 Cl. 2 *ppp dolciss.*

1 Bsn. 1 *pp espress.* solo

2 Bsn. 2

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

1 Tpt. 1

2 Tpt. 2

1 Tbn. 1

2 Tbn. 2

B. Tbn.

Tuba

Timp. *pp*

1 Perc. 1 *pp dead-stroke* **Vibraphone**

2 Perc. 2 *pp (med-soft mallets)* **Glockenspiel**

3 Perc. 3 *p* **Tam-Tam** **Snare Drum** wire brushes (sweep)

G Subito lontano e tranquillo (♩ = 56)

8^a

solo Vln. I *ppp dolciss.*

gli altri

Vln. II (Div.) *ppp punta d'arco* *ten.*

Vla. *ppp punta d'arco* *ten.* *unis.*

Vc. *pp* *unis.*

C.B. *pp*

65

1
Fl.

2

1
Ob.

2

1
Cl.

2
ppp dolciss.

1
Bsn.

2

1
Hn.

2
pp

3
4
ppp *p* *ppp*

1
2
Tpt.
straight mute
1.

1
2
Tbn.
harmon mute
ppp *mp* *pp*

1
2
B. Tbn.
harmon mute
ppp *p*

Tuba
ppp

Timp.
p *ppp*

1
Perc.
(Vib.) 3
(Glock.)
(S.D.) 3

solo
Vln. I
gli altri
ten.

Vln. II
(Div.)
ten.

Vla.
5

Vc.

C.B.

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H Subito più mosso (♩=66)

3
4

69

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

2 Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *pp* air noise a 2

2 Hn. *pp* air noise a 2

3 Tpt. *pp*

4 Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Timp. *pp*

1 (Vib.) *pp*

2 (Glock.) *pp*

3 Almglocken *pp*

H Subito più mosso (♩=66)

3
4

1 Vln. I (Div.) *p* 1. solo

2 Vln. I (Div.) *p* 2. solo

1 Vln. II (Div.) *p* 1. solo

2 Vln. II (Div.) *p* 2. solo

Vla. *p* solo

Vc. *pp* solo, salt.

C.B. *pp*

tutti *pp* espress. tutti

tutti *pp* espress. tutti

tutti *pp* espress. tutti

tutti *pp*

tutti, ord. *pp*

ghss.

74

Fl. 1
mp pp mp pp mp pp mp pp

Fl. 2
mp pp mp pp mp pp mp

Ob. 1
mp pp mp pp pp mp

Ob. 2
mp pp mp pp pp mp

Cl. 1
mp pp mp pp pp mp

Cl. 2
mp pp mp pp p

Bsn. 1
p mp p

Bsn. 2
p mp p

Hn. 1 2
pp mp pp p

Hn. 3 4
pp mp pp p

Tpt. 1 2
(straight mute) 2. straight mute pp mp pp straight mute mp

Tbn. 1 2
pp mp pp

B. Tbn.
Tuba
Timp.

Perc. (Vib.)
1 p

(Glock.)
2 p

(Almglock.)
3 p

Snare Drum wire brushes

Vln. I (Div.)
gliss. 3 cresc. poco a poco

Vln. II (Div.)
3 5 gliss. cresc. poco a poco

Vla.
gliss.

Vc.
gliss.

C.B.
gliss.

I accel. poco a poco.

79

Fl. 1 *p cresc. poco a poco*

Fl. 2 *p cresc. poco a poco*

Ob. 1 *p cresc. poco a poco*

Ob. 2 *p cresc. poco a poco*

Cl. 1 *pp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *pp*

Hn. 1 *mf*

Hn. 2 *pp*

Hn. 3 *mf*

Hn. 4 *pp*

Tpt. 1 *p*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *pp*

B. Tbn. *mf*

Tuba *p*

Timp. *mp*

Perc. 1 (Vib.) *mp cresc. poco a poco*

Perc. 2 (Glock.) *mp*

Perc. 3 (S.D.) *pp*

I accel. poco a poco.

Vln. I (Div.) *gliss.*

Vln. II (Div.) *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

C.B. *cresc. poco a poco*

(accel. sempre).

84

FL. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. (Vib.), (Glock.), (S.D.)

(accel. sempre).

Vln. I (Div.)

Vln. II (Div.)

Vla.

Vc.

C.B.

(accel. sempre).

J (♩ = 132).

89

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vib.), 2 (Glock.), 3 (S.D.)

mf, p, f, cresc. sempre, 3, 4:3, gliss., mf, p, f

J (♩ = 132).

(accel. sempre).

Vln. I (Div.)

Vln. II (Div.)

Vla.

Vc.

C.B.

8^a, f molto esprs. e sost., gliss., f

(accel. sempre).

Molto più mosso e energetico (♩=144)

94

Fl. 1 flz.

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. 1 *p*

Hr. 2 *f*

Hr. 3 *p*

Hr. 4 *f*

Tpt. 1 *p*

Tpt. 2 *f*

Tbn. 1 *p*

Tbn. 2 *f*

B. Tbn. *p*

Tuba *f*

Timp. *ff*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 (S.D.) *p*

Med. China Cymbal

Bass Drum

wooden sticks

(accel. sempre).

(8^a)

Molto più mosso e energetico (♩=144)

Vln. I (Div.) *ff*

Vln. II (Div.) *ff*

Vln. II (Div.) *gliss.*

Vla. *ff*

Vc. *ff*

C.B. *ff*

molto rit.

99

FL. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

(Cym.)

Perc. 1 (B.D.) 2 (S.D.) 3

Vln. I (Div.)

Vln. II (Div.)

Vla.

Vc.

C.B.

pp

pp

ffpp

ffpp

fp

f

f

f

ff

molto

f

molto rit.

K Meno mosso e lontano (♩ = 56)

105

FL. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 (straight mute) 1. pp

B. Tbn.

Tuba

Timp.

Perc. 1 2 3

Crotales arco p

K Meno mosso e lontano (♩ = 56)

solo Vln. I pp espress.

gli altri

solo Vln. II pp lontano

gli altri pp lontano p pp

Vla.

Vc. pp p pp

C.B. pp p pp

L

110

1 Fl. *ppp dolciss.*

2 Fl. *ppp dolciss.*

1 Ob. *pp*

2 Ob. *pp*

1 Cl. *pp*

2 Cl. *pp*

1 Bsn. *pp*

2 Bsn.

1 Hn. *pp*

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *ppp* *p* *ppp*

2 Tpt. *ppp* *p* *ppp*

1 Tbn. *ppp*

2 Tbn. *ppp* *p* *ppp*

Tuba *pp*

Timp. *pp*

1 Perc. *pp dolciss.*

2 Perc. *pp*

3 Perc. *p* *pp lontano*

L

solo Vln. I *pp lontano*

gli altri Vln. I *pp lontano*

(solo) Vln. II *pp lontano*

tutti, con sord. Vln. II *pp lontano*

Vla (div.) *pp* *pizz.* *p* *arco, sul tasto* *pp*

Vc. (div.) *pp* *pizz.* *p* *(poco gliss.)* *pp*

C.B. *pp*

115

1 Fl. 1 *ppp*

2 Fl. 2 *ppp*

1 Ob. 1 *ppp*

2 Ob. 2 *ppp*

1 Cl. 1 *pp*

2 Cl. 2 *pp*

1 Bsn. 1 *ppp*

2 Bsn. 2 *ppp*

1 Hn. 1 *pp* air noise a 2

2 Hn. 2 *pp* air noise a 2

3 Tpt. 3 *pp*

4 Tpt. 4 *pp*

1 Tbn. 1

2 Tbn. 2

B. Tbn.

Tuba

Timp. *pppp*

1 (Glock.) *pp* Vibraphone arco

2 (B.D.) *pppp*

3 (S.D.)

solo Vln. I *ppp* *ppp* *ppp* tutti *ppp*

gli altri *ppp flaut.* *pppp* tutti *ppp*

Vln II *ppp flaut.* *pppp* tutti *ppp*

Vla (div.) *pp* *pppp* *pppp*

Vc. (div.) *pppp*

C.B. *pppp*

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