

刘安琪

Anqi Liu

山水

Landscape

for Symphony Orchestra

FULL SCORE

The composer infused her first orchestral composition with her naturalist view and humanistic concepts. The first movement was intended to evoke an atmosphere of a hermit Shangri-La, with an emphasis on the inevitable karma that has acted on the Chinese literati for thousands of years: a paradox between a solitary soul longing for isolation in nature and an aspiration for contributing to the world. In the final string melodic fabric of the first movement, the literati image is to be sublimated. However, this sublimation is stuck in the sphere of artistic consciousness; therefore, the artist's role is seen as abandoning oneself to nature, becoming immersed in the landscape, and indulging in self-admiration.

Unlike the peaceful water in the image of the traditional Chinese landscape, the great work of Chinese literature, "The Classic of Mountain and Seas", portrays ancestors who possessed the grandeur and torrential horizon of the ocean's power, as evidenced by the title. The real heroism is never a narcissistic abandonment to nature but rather involves an awareness of the notion that the only way to keep a drop of pure water is to let it flow to the sea.

To the contrary, in the second movement, after having seen the surging sea in which he/she struggles and fights, the literati's inner pure idealism is truly awakened and sublimated in disillusionment. This sublimation is therefore cultivated in the collapse of the Utopia of the literati's innermost heart with the regeneration of the new realistic world. The literati gradually realize the profound meaning of the salvation. Literati are no longer abandoning themselves to nature; instead, they come to understand that being a soldier and a hero involves a quest for truth and the fight for the human rights. This is also the deep understanding of the karma in which the composer herself will emulate as a contemporary literatus.

作曲家在这首作品中蕴藏了自己的人文自然观和英雄观。第一乐章整体在描述一种意境，一种中国文人千百年来逃不出的宿命——既想与世隔绝与纯自然为融的文人式的归隐和想要出世救世的仕途心的矛盾。第一乐章，文人在最后的弦乐旋律化织体中得以升华，然而这种升华更多的在自己文学艺术修养层面的，因而依然寄情于山水，隐于山林间，醉心于己。

第二乐章与第一乐章相对比，不同于真正中国山水中的水，中国古典古籍中最重最古老的“山海经”，以海代替水。由此可见，我们的祖先尚有滂沱之势，真正的英雄主义绝非闭门造车，孤芳自赏。如何留得住一颗纯洁的水？让它流到大海里。

见过了大海的滂沱汹涌，并在其中挣扎翻滚过，内心真正的理想主义才得以解脱升华。文人于是在巨浪蹉跎中逐渐了解到救世和大同的深刻含义，这一次的升华是他／她内心乌托邦世界的瓦解再生。文人于是不再是躲避于山林的悠游雅士，更是一名为寻求真理而斗争的战士和为天下复命的英雄。这也是作者作为当代文人对自己宿命的理解。

3 Flutes (1st doubling Piccolo
2nd doubling Piccolo
3rd doubling Piccolo and Alto Flute)

3 Oboes (3rd doubling CorAnglais)

3 Clarinets in Bb (1st doubling Clarinet in Eb
2nd doubling Clarinet in A
3rd doubling Bass Cl)

2 Bassoons (2nd doubling Contra Bassoon)

4 Horns

3 Trumpets

2 Trombones

Bass Trombone

Tuba

Percussion I timpani, cymbal, glockenspiel

Percussion II water phone with bow, wood blocks (5), tubular bell, crotales,
suspended large cymbal, rainstick, metal wind chimes, marimba,
Chinese Gong, thunder sheet

Percussion III glockenspiel, tubular bell, vibraphone with bow, thunder sheet
with super ball, sogo or kagan, cymbal, woodblocks, wind chimes,
bass drum, rainstick

Percussion IV vibraphone with bow, bass drum, cymbal, crotales, wood wind
chimes, glockenspiel, tubular bells

Celesta Harp

Violin I (8)

Violin II (7)

Viola (6)

Cello (5)

Double Bass (4)

*Conduct Notes:

The first movement requires absolute continuous and this is why I tie everything in the winds. To be able to achieve this absolute continuous effect is because of the time of the breathing varies from individual to individual—players take breath at different time so they can choose whenever they want to have a breath and thus avoid breathing at the same time. No tongue even though the dynamic needs to be switched to the louder from the softer. The dynamic marks are intentionally put in the air of the clarinets section in the second movement (mm.112). The reason for this is to achieve a subtle dynamic change in the clarinet section. Players are able to listen to the balance and the nuance to make their own decision on where to have a dynamic change.

(duration 15'30")

Landscape

For Symphony Orchestra

Score In C

$\text{J}=80$

Before dawn.

A freely, unevenly, immethodical

play the notes below by any order freely, fast and smoothly all through whole measure, always attack softly.

Piccolo

Flute

Alto Flute

Oboe 1.2

Cor Anglais

Clarinet in Eb

Clarinet in Bb

Clarinet in A

Bassoon 1.2

Horn in F 1.3
2.4

Trumpet in C 1.2.3

Trombone 1.2

Bass Trombone

Tuba

Percussion I

Percussion II

Percussion III

Percussion IV

Harp

I. Kongshan

刘安琪

Anqi Liu

* BE CONTINUOUS ALL THE TIME
BREATH AND TONGUE ONLY WHEN NEEDED
NO TONYUE WHEN DYNAMICS CHANGE FROM SOFTER TO LOUDER

circular breathing.

crescendo starts from the third beat.

circular breathing.

crescendo starts from the third beat.

circular breathing.

crescendo starts from the third beat.

circular breathing.

play the highest notes by random freely, fast, smoothly and unevenly

Violin I

Violin II

Viola

Violoncello

Double Bass

7

Picc.

Fl.

A. Fl.

Ob.

circular breathing.

C. A.

E♭ Cl.

Cl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

3. Tbn.

Tba.

Per. I

Per. II

Flex.

Cym.

To Vib.

Per. IV

Hp.

Vln. I

ord.

sul pont.

ord.

Vln. II

ord.

ord.

sul pont.

sul pont.

Vla.

Vc.

Db.

14

Picc.

Fl. *ppp*

A. Fl. *ff* *ppp*

Ob. *ff* *ppp*

C. A. *ff* *ppp*

E♭ Cl.

Cl.

Cl.

Bsn. *ff* *ppp*

Hn. *ff* *ppp*

C Tpt. *unis.* *mp*

Tbn. *ff* *ppp*

B. Tbn.

Tba.

Per. I

Per. II

Per. III

Per. IV

Hp. *f*

Vln. I *f* (very slow gliss.) *mp* *ff* ord. → sul pont. tutti *ppp* < *ff*

Vln. II *f* (very slow gliss.) *pizz. solo* *mp* *ff* ord. → sul pont. tutti *ppp* < *ff*

Vla. *f* (pizz. solo) *ff* (very slow gliss.) *ff* ord. → sul pont.

Vc. *f* (ff) (very slow gliss.) *ff* ord. → sul pont.

Db. *f* *ff* ord. → sul pont.

19

Picc. -

Fl. *pp* *ff* *mp* *ppp* *p* *pp* *ppp*

A. Fl. *pp* *ff* *mp* *ppp* *p* *pp* *ppp*

Ob. *pp* *ff* *mp* *ppp* *p* *pp* *ppp*

C. A. *pp* *ff* *mp* *ppp* *p* *pp* *ppp*

E♭ Cl. *pp* *ff* *mp* *ppp* *p* *gloss.* *p* *gloss.*

Cl. *pp* *ff* *mp* *ppp* *p* *gloss.* *p* *gloss.*

Cl. *pp* *circular breathing.* *ff* *mp* *ppp* *p* *gloss.* *p* *gloss.*

Bsn. *pp* *ff* *mp* *ppp* *p* *pp* *ppp*

Hn. *pp* *ff* *mp* *ppp* *p* *pp* *pp* *gloss.* *gloss.* *gloss.* *gloss.*

C Tpt. *pp* *ff* *mp* *ppp* *p* *ppp* *ppp* *senza sord.*

Tbn. *pp* *ff* *mp* *ppp* *p* *ppp*

B. Tbn. *pp* *ff* *mp* *ppp* *p* *ppp*

Tba. *pp* *ff* *mp* *ppp* *p* *ppp*

Per. I -

Per. II -

Per. III -

Per. IV -

Hp. -

Vln. I *sul G.* *ppp* *fff* *sul E* *gloss.* *p*

Vln. II *ppp* *fff* *sul D* *gloss.* *p*

Vla. *ppp* *fff* *arco* *ppp* *fff* *gloss.* *p*

Vc. *ppp* *fff* *arco* *ppp* *fff* *gloss.* *p*

Db. *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

B Wind blew over the bamboo forest.
B Komorebi and Petrichor.

B Komorebi and Petrichor.

Picc. *breathy sound.*

Fl. *p* *breathy sound.*

A. Fl. *p* *breathy sound.*

Ob. *ppp* *play the pitch with more winds.*

C. A. *ppp* *play the pitch with more winds.* *sub. ppp*

E♭ Cl. *ppp* *play the pitch with more winds.* *sub. ppp*

Cl. *ppp* *play the pitch with more winds.* *sub. ppp*

Cl. *ppp* *play the pitch with more winds.* *sub. ppp*

Bsn. *ppp* *play the pitch with more winds.* *mp* *ppp*

Hn. *ppp*

C Tpt. *ppp*

Tbn.

B. Tbn.

Tba.

Per. I

Per. II *To Chinese gong.* *Chinese gong.* *pp*

very slowly and tender.

Per. III *To R. S.* *Rain stick* *to Vib.*

Per. IV

Hp.

Vln. I *B Wind blew over the bamboo forest.* *Komorebi and Petrichor.* *poco vib.* *molto vib.*

Vln. II

Vla.

Vc.

Db.

33

Picc. *mp* *mf*

Fl. *mp* *mf*

A. Fl.

Ob. *mp* *ppp* *pp* *ppp* *pp*

C. A. *mp* *ppp* *pp* *ppp* *pp*

E♭ Cl. *mp* *ppp* *pp* *ppp* *pp*

Cl. *mp* *ppp* *pp* *ppp* *pp*

Cl. *mp* *ppp* *pp* *ppp* *pp*

Bsn. *mp* *ppp* *pp* *ppp* *pp*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I

Per. II *mp* *pp* *mp* *pp* *mp*

Per. III (use stick end of mallet)

A. Cym. *mf* *p* *p* *To Hi-hat.* *mp*

Hp. *f*

Vln. I *mp* *ppp* *mp* *ppp* *mp*

Vln. II *mp* *ppp* *mp* *ppp* *mp*

Vla. *mp* *ppp* *mp* *ppp* *mp*

Vc. *mp* *ppp* *mp* *ppp* *mp*

D. B. *mp* *ppp* *mp* *ppp* *mp*

43

Picc.

Fl.

A. Fl.

Ob. *ff* *ppp*

C. A. *ff* *ppp* *pp* *ppp*

Eb Cl. *ff* *ppp* *pp* *ppp*

Cl. *ff* *ppp* *pp* *ppp*

Cl. *ff* *ppp* *pp* *ppp*

Bsn. *ff* *ppp* *pp* *ppp* *to Cbsn*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I

To Mar.

Per. II *ff*

Per. III wood wind chimes swipe intensely To Vib with bow. to Crotales with bow. take your time bowing the notes by random, do not have the same pace with Vib bowing. Try to alternate two bowing sound. arco To Wind chimes, arco W. Ch touch it gently. To B. D.

Per. IV To Tub. B.

Hp.

Vln. I ord. *p* very slow gliss. *gliss.*

Vln. II *pp* ord. very slow gliss. *gliss.*

Vla. *p* *gliss.*

Vc.

Db.

65

C Echoes of ancient voice,
Playing Chinese Zheng aside the river.

Picc. *p* 3 *pp* 3 *ppp*

Fl. *p* 3 *pp* 3 *ppp*

A. Fl. *p* 3 *pp* 3 *ppp*

Ob.

C. A.

E♭ Cl.

Cl.

Cl.

Bsn.

Hn. *pp* 3 *f* 3 *ff*

C Tpt. *pp* 3 *f* 3 *ff*

Tbn. *pp* 3 *f* 3 *ff*

B. Tbn.

Tba.

Per. I To Timp. *p* *mp*

Per. II *pp* Vib. play any notes by random by using four soft mallets. to thunder sheet

Vib. *pp* Cym. *pp* 3 *mp* *f* *ff*

Per. IV *pp* 3 *mp* *f* *ff*

Hp. *mp*

Vln. I very slow gliss. gliss. *pp* *p*

Vln. II very slow gliss. gliss. *pp* *p*

Vla. *p* *pp*

Vc. *p* *pp*

D. B. *p* *pp*

div.

To Timp. play a large cymbal on the timp.

to B. D.

C Echoes of ancient voice,
Playing Chinese Zheng aside the river.

86

Picc.

Fl.

A. Fl.

Ob.

C. A.

Eb Cl.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I

Per. II

Per. III

Per. IV

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

p

pp

mp

p

senza sord.

pizz.

solo

gliss.

mf

p

pp

senza sord.

pizz.

solo

gliss.

mf

p

pp

senza sord.

pizz.

solo

gliss.

mf

p

pp

gliss.

mf

p

94

Picc. unformed embouchure in speech position producing staccato percussive effect.

Fl. *p* *mf* *gliss.* *f* *mp* *mf*

A. Fl. *mf* *gliss.* *f* *mp* *mf*

Ob.

C. A.

E♭ Cl. distance, mysterious. *mf* *p* distance, mysterious.

Cl. *mf* *p* To Cl.

B. Cl. *mf* *p*

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I *mp* *mf* *pp*

Per. II

Per. III

Per. IV *mp* *mf* *pp*

Hp. *mf*

Vln. *con sord.* *mp* *mf* *sforz.* *pizz.* *p* *pp*

Vln. II *con sord.* *mf* *pp*

Vla. *con sord.* *mp* *mf* *pp*

Vc. *con sord.* *mp* *mf* *pp*

D. B. *mp* *mf* *pp*

18

*
be continuos

117 #

Picc.

Fl.

A. Fl.

Ob.

C. A.

Eb Cl.

Cl.

B. Cl.

Basn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I

Per. II

Per. III

Per. IV

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E *Choir in the mountain.*

123

Picc. -

Fl. -

A. Fl. -

Ob. -

C. A. -

E♭ Cl. -

Cl. -

B. Cl. -

Basn. *pp* to Bsn
stagger breathe

Hn. *pp* stagger breathe unis. mute.
pp stagger breathe unis. mute.
pp stagger breathe mute. unis.

C Tpt. *pp*

Tbn. -

B. Tbn. -

Tba. -

Per. I *p*

Per. II -

L. V.

Per. III *mp*

Per. IV *p*

Hp. -

E *Choir in the mountain.*
sul tasto

Vln. I *mp* V V V V

Vln. II *mp* sul tasto V V V V

Vla. *p* mf

Vc. *p* mf

Db. *p* mf

131

Picc.

Fl.

A. Fl.

Ob.

C. A.

Eb Cl.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Per. I

Per. II

Per. III

Per. IV

L. V.

p

Vln. I

Vln. II

Vla.

Vc.

Db.

Copyright © Anqi Liu (2016)

138

Picc. Fl. A. Fl. Ob. C. A. Eb Cl. Cl. B. Cl. Bsn.

breathy sound.

pp *p*

pp blow winds in your instruments to the end.

pp blow winds in your instruments to the end.

pp blow winds in your instruments to the end.

pp blow winds in your instruments to the end.

pp blow winds in your instruments to the end.

pp blow winds in your instruments to the end.

Hn. C Tpt. Tbn. B. Tbn. Tba.

whistle in your instruments to the end.

PPP *PPP* *PPP*

Per. I Per. II

Per. III L. V. L. V. L. V.

Per. IV *PPP* *p* *p*

Hp.

Vln. I Vln. II

Vla.

Vc. Db.

II. Minghai

mysterious**A**

Picc. ***mf*** ***pp***

To Fl.

Flute I

Flute II

Flute III

Oboe

Oboe

Cor Anglais

Clarinet in B♭

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Contrabassoon **con sord.**

Horn in F

Trumpet in C **con sord.** **solo.**

Trombone I

Trombone II

Bass Trombone

Tuba

=65**A** ***mysterious***

Timpani **waterphone arco**

Percussion I **To wood blocks**

Percussion II **Glockenspiel**

Percussion III **Wood Blocks soft mallet**

Celesta ***f***

Harp 1 ***f***

=65**A** ***mysterious***

pizz.

Violin I ***f***

Violin II ***f*** **pizz.**

Viola ***f*** **pizz.**

Violoncello ***f***

Double Bass

6

Fl.

Fl.

A. Fl.

Ob.

Ob.

C. A.

Cl.

Cl.

B. Cl.

To Cl.

Bsn.

Cbsn.

(b)

Hn.

C Tpt.

p

senza sord.

Tbn.

pp < p

con sord.

Tbn.

con sord.

B. Tbn.

pp

p

Tba.

Timp.

Per. I

Per. II

Per. III

(8)

Cel.

5

Hp. 1

Vln. I

(15)

Vln. II

Vla.

Vc.

Db.

Fl. Fl. Alto flute To Fl. Flute Flz. solo. 5
 A. Fl. Ob. Ob. C. A. Cl. Cl. Cl. Bsn. Cbsn.
 Hn. C Tpt. Tbn. Tbn. B. Tbn. Tba.

Timp. L. V. To Crotales
 Per. I. To Tub. B. mp
 Per. II. Vib. L. V.
 Per. III. Rd. mp
 Cel. 5 5 5
 Hp. I.
 Vln. I. arco p arco mp ppp
 Vln. II. p
 Vla. sul pont. 3 3 3 div. g/iss. g/iss.
 Vc. 3 3 3 mf
 Db.

35

Picc. *f*

Fl. jet whistle To Picc.

Fl. *f*

Ob.

Ob.

C. A.

Cl.

Cl.

B. Cl.

Bsn. *f* legato

Cbsn. *f* legato

Hn.

C Tpt. *f* 3 3

Tbn. 3 3

Tbn. 3 3

B. Tbn. *f*

Tba.

Timp.

Per. I

Per. II

Per. III

Cel.

Hp. 1

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Picc. Fl. Fl. Ob. Ob. C. A. Cl. Cl. B. Cl. Bsn. Bsn.

Hn. C Tpt. Tbn. Tbn. B. Tbn. Tba.

Tim. Per. I Per. II Per. III Cel. Hp. 1

Vln. I Vln. II Vla. Vc. Db.

C

fff

C

motor on. *f* *5* *6* *7* *7* *To Tub. B.*

C

pizz. *Vln I 1-6* *Vln I 7-12*

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

A detailed musical score for orchestra and piano, page 48. The score is divided into three systems. The first system (measures 1-12) features Picc. (Piccolo) and Bsn. (Bassoon) playing eighth-note patterns, while other woodwind and brass instruments provide harmonic support. The second system (measures 13-24) introduces Hn. (Horn), C Tpt. (C Trumpet), Tbn. (Tuba), and B. Tbn. (Bass Tuba), which play sustained notes. The third system (measures 25-36) features Timpani (Tim.) in forte dynamic (ff), Per. I (Percussion I), and Per. II (Percussion II) playing eighth-note patterns, with Per. III (Percussion III) providing rhythmic variety. The score concludes with a section for strings (Vln. I, Vln. II 1-6, Vln. II 7-12, Vla. 1-4, Vla. 6-8, Vc., Db.) and piano, with the piano part marked "arco".

53

Picc. *tr.* *tr.* *tr.* *To Fl.* *f* *pp*

Picc. *tr.* *tr.* *tr.* *To Fl.* *f* *pp*

Fl.

Ob. *mf* *mf*

Ob. *mf* *mf*

C. A. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *fff* *mf*

Cbsn. *To Cbsn.* *fff* *mf*

Hn. *ff* *mf*

C Tpt. *ff* *mf*

Tbn. *ff* *mf*

Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Tba. *ff* *fff* *pp*

Timp. *ff* *fff* *ff* *pp*

Per. I *z.* *z.* *z.*

Per. II *ff* *ff*

Per. III *ff* *ff*

Cel.

Hp. 1

Vln. I *tutti arco* *vib.* *sff* *legato*

Vln. II *tutti arco* *vib.* *sff* *legato*

Vla. *tutti arco*

Vc. *tutti*

Db. *fff*

D =60
funerary, solemn, heroical epic

59

Fl. To Picc.

Picc.

Fl.

Ob. f ff

Ob. f ff

C. A. f ff

Cl. f ff

Cl. To Cl.

B. Cl. ppp

Bsn.

Cbsn. ppp

Hn. f ff legato f

C Tpt. f ff legato f

Tbn.

Tbn.

B. Tbn.

Tba.

Instrumental parts: Flute, Piccolo, Flute, Oboe, Oboe, Clarinet, Clarinet, Bassoon, Bassoon, Horn, Cornet, Trombone, Trombone, Bass Trombone, Bass Trombone, Tuba.

Performance instructions: To Picc., To Cl., ppp, legato f, legato f.

D =60
funerary, solemn, heroical epic

Tim.

Per. I use super ball scratch the thunder sheet.

Per. II f To Sogo

Per. III f slow notes repetition mf in an irregular rhythm

Instrumental parts: Timpani, Percussion I, Percussion II, Percussion III.

Cel.

Hp. 1 very slow gliss.

Instrumental parts: Cello, Double Bass.

Vln. I (8) gliss. gliss.

Vln. II gliss. very slow gliss. very heavy bow pressure

Vla. 1-4 vib. ff vib.

Vcl. 1-4 vib. ff vib.

Vc. 5-8 ff vib.

Db. ff

Instrumental parts: Violin I, Violin II, Viola, Cello, Double Bass.

Performance instructions: (8), gliss., gliss., very slow gliss., very heavy bow pressure, vib., ff, vib., vib., ff, vib., ff.

67

Fl.

Picc.

Fl.

Ob.

Ob.

C. A.

Cl.

Cl.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Tim.

Per. I

Per. II

Per. III

Cel.

Hp. 1

Vln. I

Vln. II

Vla.

Vc.

Db.

74

E

To Picc.

=80
resurgent,
frolic

Fl.
Picc.
Fl.
Ob.
Ob.
C. A.
Cl.
Cl.
Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Timp.
Per. I
Per. II
Per. III
Cel.
Hp. I
E
Vln. I
Vln. II
Vla.
Vc.
Db.

F =60
wind blew

To Fl.

breathy sound no pitch

con sord.

funerary, solemn

Hn.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F =60
wind blew

To Crotales

use super ball scratch the thunder sheet.

p

use super ball scratch the thunder sheet.

L. V.

to rainstick

To Vib.

(solo.)

ff

funerary, solemn

Tim.

Per. I

use super ball scratch the thunder sheet.

Per. II

ff

Per. III

Cel.

Hp. 1

Vln. I

tutti sul tasto

espress. f → p

Vln. II

tutti sul tasto

f → p
espress. sul tasto

Vla.

sul tasto

espress. f → p

Vc.

f → p
espress.

Db.

espress. f → p

ff

114

H

Fl.
Fl.
A. Fl.
Ob.
Ob.
Ob.
Cl.
Cl.
Cl.
Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.

Timp.
W.Ch.
Per. II
Per. III
Cel.
Hp. 1

H

Vln. I
(tr) tr
Vln. II
(tr) tr
(tr) tr
(tr) tr
(tr) tr
(tr) tr
Vla.
pp p pp p
Vc.
pp p pp p
Db.

H

133

Fl.

Fl.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Tim.

W.Ch.

Per. II

Per. III

(8)

Cel.

Hp. 1

(tr)

Vln. I

(tr)

(tr)

(tr)

(tr)

(tr)

(tr)

(tr)

(tr)

(tr)

Vln. II

(tr)

Vla.

Vc.

Db.