

F L O O D G A T E S
for orchestra

Daniel Knaggs

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
1 English Horn in F
2 Clarinets in Bb
1 Bass Clarinet in Bb
2 Bassoon
1 Contrabassoon
4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba
Timpani
Percussion 1 (Crash Cymbals, Suspended cymbal, Triangle, Tambourine)
Percussion 2 (Large Gong, Bass Drum, Triangle, Thunder Sheet, Mark Chimes)
Percussion 3 (Suspended cymbal, Snare Drum, Glockenspiel, Tom-toms)
Percussion 4 (Temple blocks, Triangle, Snare Drum, Bass Drum, Mark Chimes)
Harp
Strings

PROGRAM NOTES

Floodgates (2016) is written in response to the apparently escalating global crises in the political, economic, social, and cultural spheres. The current age finds itself in a sort of permanent war zone, too often seeking solutions in heated rhetoric, arms, and pointing fingers. However, in light of these problems, this work's objective is not to simply "vent" or dwell in negativity. Instead, it points toward hope in an avenue that the world has left largely unexplored: that of mercy.

In order to musically incorporate the idea of mercy, this work includes quotations from Gregorio Allegri's "Miserere" (c. 1630), a choral setting of Psalm 51 in which King David takes full responsibility for his crimes and faults while asking for mercy:

Have mercy on me, O God,
according to your steadfast love;
according to your abundant mercy
blot out my transgressions.
Wash me thoroughly from my iniquity,
and cleanse me from my sin.
For I know my transgressions,
and my sin is ever before me.
Against you, you alone, have I sinned,
and done what is evil in your sight,
so that you are justified in your sentence
and blameless when you pass judgment.
Indeed, I was born guilty,
a sinner when my mother conceived me...

Create in me a clean heart, O God,
and put a new and right spirit within me.
Do not cast me away from your presence,
and do not take your holy spirit from me.
Restore to me the joy of your salvation,
and sustain in me a willing spirit.

For you have no delight in sacrifice;
if I were to give a burnt offering, you would not be
pleased.
The sacrifice acceptable to God is a broken spirit;
a broken and contrite heart, O God, you will not despise.

The composition races through moments of both anxiety and determination, culminating in a climactic moment in which the "floodgates" burst and the orchestra evokes images of torrential downpour along with restatements from Allegri's "Miserere..." Finally, the present work is left somewhat open-ended or unresolved, in order to not prematurely celebrate what is still left up to the world to live out.

DURATION: 8 minutes

Score in C

FLOODGATES

Daniel Knaggs

With expectation

(♩ = 112) (♩ = 56)

Piccolo

Flutes 1, 2

Oboes 1, 2

English Horn

Clarinets in B \flat 1, 2

Bass Clarinet in B \flat

Bassoons 1, 2

Contrabassoon

Horns in F 1, 3

Horns in F 2, 4

Trumpet in B \flat 1

Trumpets in B \flat 2, 3

Trombones 1, 2

Bass Trombone

Tuba

With expectation

(♩ = 112) (♩ = 56)

Timpani

p *mp* *ppp* *mf*

Harp

E \flat	F \sharp	G \flat	A \flat
B \flat	C \sharp	D \flat	

With expectation

(♩ = 112) (♩ = 56)

Violin I

Violin II

Viola

Violoncello

Contrabass

p *legato*

p *legato*

6 **A**

Picc.

Fl. 1, 2

Hn. 1, 3

Hn. 2, 4

Timp.

Perc.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf*

p *f* *p* *ff* *p*

Gong

Crash Cymbals

To Trgl.

mf

mf *mf* *mf* *mf*

mp legato

mf

mf

11

Picc.

Fl. 1, 2

Cl. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Gong

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 6

mf 6

mf 6

a2

p *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

mp

mp

mp

ff *p* *ff*

mf

tr

f *sfz* *f* *sfz*

f *f*

rit.

14

Picc. *p* *ff*

Fl. 1, 2 *p* *ff*

Ob. 1, 2 *p* *ff*

Eng. Hn. *p* *ff*

Cl. 1, 2 *mf* *p* *ff*

B. Cl. *p* *ff*

Cbsn.

Hn. 1, 3 *p* *mf* *p* *f* *p sub* *ff*

Hn. 1 *sfzp* *f*

Hn. 3 *p* *f*

Hn. 2, 4 *p* *mf* *p* *f* *p sub* *ff*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p*

Gong

Sus. Cymb. *p* *f*

Vln. I *f* *rit.* *sfzp* *fff*

Vln. II *f* *rit.* *sfzp* *fff*

Vla. *sfzp* *fff*

Vc. *ff*

Cb. *ff*

To Bs. Dr.

Bass Drum

To S. Dr.

B (♩ = 72)

Timp. *fff*

Vln. I *p cantabile espressivo* *poco* *poco*

Vln. II *p cantabile espressivo*

Vla. *p cantabile espressivo* *mf*

Vc. *p cantabile espressivo*

Cb. *p cantabile espressivo*

26

Vln. I *mf* *f* *mp* *accel. b*

Vln. II *mf* *f* *p* *gliss.*

Vla. *f* *p* *tr*

Vc. *mf* *f* *div.* *tutti* *gliss.*

Cb. *mf* *f* *p* *gliss.*

(♩ = 132) **C**

32

Timp.

Trgl. Triangle *f*

S. Dr. Snare Drum *p*

Vln. I *f* *p*

Vln. II *gliss.* *f* *p*

Vla. *f* *p*

Vc. *gliss.* *f* *p*

Cb. *gliss.* *f* *p*

37

Picc. *f* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Eng. Hn. *mf* *p*

Hn. 1, 3 *mf* *f*

Tpt. 1 *f*³

Tpt. 2, 3 *f*³

Tbn. 1, 2 *f*³

B. Tbn. *f*³

Trgl. *f* To Cymb.

S. Dr. *ff*

T. Bl. *f*

Hp. *ff* gliss. gliss.

E♭	F♯	G♯	A♭
B♭	C♯	D♯	

Vln. I *sfzp* *ff* *f* *p*

Vln. II *sfzp* *ff* *f* *p*

Vla. *sfzp* *ff* *f* *p*

Vc. *f* *f* *p*

Cb. *f* *p*

42

Hn. 1, 3 *sfzp* *f* a2

Hn. 2, 4 *sfzp* *f*

Tpt. 1 *f* 3

Tpt. 2, 3 *f* 3

Tbn. 1, 2 *f* 3 *mf* *mf* *f*

B. Tbn. *f* 3 *f*

Timp. *ff*

Cymb. Crash Cymbals

S. Dr. *p* *ff* To Trgl.

T. Bl. *f*

Vln. I *f* fierce *sfzp* *f* *sfzp* *f*

Vln. II *f* fierce *sfzp* *f* *sfzp* *f*

Vla. *f* fierce *sfzp* *f* *sfzp* *f*

Vc. *f* fierce 3

Cb. *f*

47

Hn. 1, 3 *p*

Tpt. 1 *f* 3 *a2*

Tpt. 2, 3 *f* 2 *a2*

Tbn. 1, 2

B. Tbn.

Timp. *p* *f*

Vln. I *sfzp* *f* *detaché*

Vln. II *sfzp* *f* *detaché*

Vla. *f* 3 *detaché* 3 *f* 3

Vc. *f* 3 *detaché* 3 *f* 3

Cb. *f* 3 *detaché* 3 *f* 3

53

Timp. *p*

S. Dr. *p*

Vln. I *sfzp* *f* *detaché*

Vln. II *sfzp* *f* *detaché*

Vla. *sfzp* *f*

Vc. *sfzp* *f*

Cb. *sfzp* *f*

D

58

Picc. *f* 6

Fl. 1, 2 *f* 6

Ob. 1, 2 *f* 6

Cl. 1, 2 *ff* 3 5

Bsn. 1, 2 *ff* 3

Cbsn. *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *ff*

Cymb. *f* To Sus. Cymb.

S. Dr. *ff* To Glsp. Triangle To S. Dr.

Trgl. *f*

Vln. I *sfzp* *ff*

Vln. II *sfzp* *ff*

Vla. *sfzp* *ff*

Vc. *sfzp* *ff*

Cb. *sfzp* *ff*

E

64

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf* 3 *pp*

Cbsn. *mf* 3 *pp* a2

Hn. 1, 3 *mf* *f* *f*

Hn. 2, 4 *mf* *mf sub*

Tpt. 1 *p*

Tpt. 2, 3 *poco* *p*

Tbn. 1, 2 *mf* 3 *f*

B. Tbn. *mf* 3 *f*

Tba. *mf* 3 *f*

Timp. *p* *f*

Bs. Dr. *mf*

Vln. I (detaché) *mp* *mf* *ffp* *f*

Vln. II (detaché) *mp* *mf* *ffp* *f*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *ff*

E

70

Vln. I *mf sub* *legato*

Vln. II *mf sub* *legato*

Vla. *mf*

Vc. *mf*

Cb. *mf*

76 **F** **solo**

Hn. 1, 3 *mp* *f mp aggressive* *mf*

Hn. 2, 4 *mp aggressive* *mf*

Tbn. 1, 2 *mp aggressive* *mf*

B. Tbn. *mp aggressive* *mf*

Tba. *mp* *mf*

Sus. Cymb. *pp* *f* **F** **To Trgl.**

Vln. I *legato* **F**

Vln. II *legato* **F**

Vla. *f aggressive*

Vc. *f aggressive*

Cb. *f aggressive*

81 **a2**

Cl. 1, 2 *mf* *f*

Hn. 1, 3 *f* *fff*

Hn. 2, 4 *f* *fff*

Tbn. 1, 2 *f* *mp sub*

B. Tbn. *f* *mp sub*

Tba. *f* *mp sub*

Timp. *sfzp* *pp* *f*

Vln. I *ff* *sfzp* *ff* *pp*

Vln. II *ff* *sfzp* *ff* *pp*

Vla. *ff* *sfzp* *ff* *pp*

Vc. *ff* *sfzp* *ff* *pp*

Cb. *ff* *sfzp* *ff* *pp*

G

87

Picc. *p* *ff*

Fl. 1, 2 *f p sub* *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *f p sub* *mf*

Cbsn. *f*

Hn. 1, 3 *mp* a2

Tbn. 1, 2 *mf p sub* *mf* *mf p sub* *mf*

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

Tba. *mf* *mf*

Trgl. *mf* Triangle *f*

Bs. Dr. *mp* To Gong

S. Dr. Glockenspiel *f*

S. Dr. Snare Drum *pp* *mf* *pp* *f* *pp*

Vln. I *ff* *f* *f*

Vln. II *ff* *f* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

H

93

Picc. *mf p sub* *f*

Fl. 1, 2 *mf p sub* *f*

Ob. 1, 2 *mf p sub* *f*

Cl. 1, 2 *mf p sub* *f* *ppp*

B. Cl. *mf p sub* *f* *ppp*

Bsn. 1, 2 *mf p sub* *f*

Cbsn. *mf p sub* *f*

Hn. 1, 3 *p*

Tbn. 1, 2 *f p sub* *f* *mf*

B. Tbn. *f p sub* *f* *mf*

Tba. *f*

H

Timp. *pp* *tr*

Trgl. *f* *To Cymb.*

Glock. *mp* *To Tom-toms*

S. Dr. *f*

Hp. *ff (sonore)*

F ₄	A ₄
C ₄	

H

Vln. I *sul pont* *sfzp* *f*

Vln. II *pizz* *mf*

Vla. *f*

Vc. *p* *f*

Cb. *p* *f*

101

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tom-toms.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

ff

mp

ppp

p

f

f^{sub}

ord

arco sul pont

tr

To Bs. Dr.

I

I

I

rit. . **Meno Mosso** (♩ = 116)

108

Picc. *ppp*

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Tpt. 1 *f*

Tpt. 2

Tbn. 2

B. Tbn.

Crash Cymbals **rit. .** **Meno Mosso** (♩ = 116)
To Tamb.

Cymb. *ff*

Gong *f*

Trgl. *f*

Tom-toms. *f*

Bass Drum To S. Dr.

S. Dr. *f*

rit. . **Meno Mosso** (♩ = 116)

Vln. I *p*

Vln. II *p* *mf*

Vla. *p*

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

Cb. *mf* *ppp*

118

Musical score for measures 118-125. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). The music features various dynamics including *mf*, *p*, *mf sub*, *sfzp*, and *ppp*. There are several trills and triplets indicated. A double bar line with two slanted lines is present at the end of the system.

126

J

Musical score for measures 126-132. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat. The music features dynamics such as *mf*, *p*, *f*, *ppp*, and *mf*. There are trills and triplets. A double bar line with two slanted lines is present at the end of the system.

135

K accel. As before (♩ = 132)

Musical score for measures 135-142. The score includes percussion (Timp., Tamb., Tom-toms., S. Dr.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.). The key signature has one flat. The music is marked *accel.* and *As before (♩ = 132)*. Dynamics include *mf*, *p*, *mf*, *f*, and *sfzp*. There are trills and triplets. A double bar line with two slanted lines is present at the end of the system.

L

142

FL. 1

FL. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Timp.

Tamb.

Tom-toms.

S. Dr.

Hp.

L

L

Eh

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mf* *ff*

Fl. 1 *mf* *ff*³

Fl. 2 *mf*³ *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

Hn. 1, 3 *p* *ff*

Hn. 2, 4 *p* *ff*

Tpt. 1 *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. (tr)

Bass Drum

S. Dr. *p*

Hp. *ff* gliss.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *mf*

Cb. *mf*

M (Half tempo ♩ = 66)

152

Tpt. 1

Tpt. 2, 3

B. Tbn.

Tba.

ff

ff

6

6

17

M (Half tempo ♩ = 66)

(tr)

mf

p

Crash Cymbals

mf

mf

Triangle

p

p

Glockenspiel

f

gliss.

gliss.

Bs. Dr.

ff

Hp

gliss.

gliss.

M (Half tempo ♩ = 66)

Vln. I

ff

f

ff

Vln. II

ff

f

ff

Vla.

ff

ff

Vc.

ff

ff

Cb.

ff

ff

f

N rit.

155

Picc. *f* 6 *p* *mf*

Fl. 1, 2 *f* 6 *p* *mf* a2

Ob. 1, 2 *mf* a2

Cl. 1, 2 *mp* *f* *mf*

Hn. 1, 3 *mf* a2

Hn. 2, 4 *mf*

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

N rit.

Timp. *f* *p* *ff* *p* *ff*

Cymb. *f*

Tri. *mf* To Thun. Sh.

Bs. Dr.

N rit.

Vln. I *mf sub* 6 *f* 6

Vln. II *mf sub* 6 *f* 6

Vla. *mf sub* *f* 6

Vc. *mf* legato

Cb. *mf sub* legato

O a tempo (♩ = 66)

159

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Tbn. 1, 2 *ff* *cuivré*

B. Tbn. *ff* *cuivré*

Tba. *ff* *cuivré*

a2

a2 all whole step trills

p

a2 all whole step trills

a2 all whole step trills

a2 all whole step trills

f *a2*

ff *a2*

ff *cuivré*

ff *cuivré*

ff *cuivré*

O a tempo (♩ = 66)

colla parte

Timp. *p* *fff* *p sub* *ff* *p* *ff* *p*

Cymb. *tr*

Thun. Sh. Thunder sheet *rumbles ad lib.* *ad lib.* *fff* *strike with mallet (like thunderclap)* *fff* Tom-toms *fff* To Mark Ch.

Tom-t. *ff*

Bs. Dr. *colla parte* *p* *fff* *3* *3* *3* *6* To Mark Ch.

Hp. *ff* *gliss.*

O a tempo (♩ = 66)

Vln. I *ff* *f* *ord* *ff* *6*

Vln. II *ff* *f* *ord* *ff* *6*

Vla. *ff* *f* *ord* *ff* *6*

Vc. *ff* *p* *ff* *f* *ord* *ff* *6*

Cb. *ff* *p* *ff*

sul pont

sul pont

all whole step trills

Picc. *mf*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Timp. *ff*

Cymb. *ff*

M.tree *ff* *ad lib. glissandi like rainfall*

Tom-toms. *sfz*

M.tree *ff* *ad lib. glissandi like rainfall*

Hp. *ff* *p sub* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

Thunder sheet *ff* (strike with mallet)

Susp. Cymbal *pp* *f*

To Thun. Sh.

To Sus. Cymb.

Susp. Cymbal

To Tom-toms

To Bs. Dr.

P

168

Picc. *f* all whole step trills

Fl. 1, 2 *f* all whole step trills

Ob. 1, 2 *f* all whole step trills

Eng. Hn. *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f* *a2*

Cbsn. *f* *ff*

Hn. 1, 3 *ff* *a2*

Hn. 2, 4 *ff* *3*

Tpt. 1 *mp* *a2* *ff*

Tpt. 2, 3 *mp* *a2* *ff*

Tbn. 1, 2 *ff* *cuivré* *sfz* *ff*

B. Tbn. *ff* *cuivré* *sfz* *ff*

Tba. *ff* *cuivré* *sfz* *ff*

Cymb. **P** *ff*

Mark Ch. To Mark Ch. Mark Chimes *ff* *sim.*

Tom-toms Tom-toms *ff* *ff* To Mark Ch. *sfz*

Bs. Dr. Bass Drum *ff* *ff* To Mark Ch. Mark Chimes *ff* *sim.*

Hp. *ff* *gliss.* *gliss.*

Vln. I **P** *ff* all whole step trills

Vln. II *ff* all whole step trills

Vla. *ff* all whole step trills

Vc. *ff*

Cb. *ff*

171 (tr)

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Timp.

Mark Ch.

Mark Ch.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tr)

(tr)

(tr)

all whole step trills

a2

p

gliss.

f

tr

gliss.

ff

ff

Detailed description of the musical score: This page of a musical score, numbered 22, contains staves for various instruments. The Piccolo (Picc.) and Flutes 1 and 2 (Fl. 1, 2) parts feature trills starting at measure 171. The Oboes 1 and 2 (Ob. 1, 2) and English Horn (Eng. Hn.) parts also have trills. The Bassoon 1 and 2 (Bsn. 1, 2) part has a dynamic marking of *p* and an *a2* marking. Horns 1, 3 and 2, 4 (Hn. 1, 3 and Hn. 2, 4) have glissando markings and a dynamic marking of *f*. The Timpani (Timp.) part has a trill marking. The Maracas (Mark Ch.) parts are shown with rhythmic patterns. The Harp (Hp.) part has a glissando marking. The Violins I and II (Vln. I and Vln. II) and Viola (Vla.) parts have trills. The Violoncello (Vc.) and Contrabass (Cb.) parts have a dynamic marking of *ff*. The score is written in a key with one sharp (F#) and a common time signature.

Q

174

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* a2

Eng. Hn. *f* a2

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *sfzp*

Hn. 2, 4 *sfzp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *f* a2

B. Tbn. *f*

Tba. *f*

Q

Timp. *ff*

Cymb.

Tom-toms *ff*

B. D. *ff*

Hp. *gliss.*
(all white notes in harp here except for F#)

Q

F#

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff*

Cb. *ff*

176

Picc. *ppp*

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Eng. Hn. *ppp*

Cl. 1, 2 *ppp*

B. Cl. *ppp*

Bsn. 1, 2 *ppp*

Cbsn. *f* *ppp*

Hn. 1, 3 *ppp*

Hn. 2, 4 *ppp*

Tpt. 1 *p*

Tpt. 2, 3 *p*

Tbn. 1, 2 *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Cymb. *pp* Suspended Cymbal

Mark Ch. *ff sim.*

Tom-t. *ff* To Mark Ch. *sfz* Mark Chimes *pp*

B. D. *ff* *ff sim.* *pp*

Hp. *gliss.* *gliss.* *E♭* *B♭*

Vln. I *all whole step trills* *p* *f*

Vln. II *all whole step trills* *p* *f*

Vla. *all whole step trills* *p* *f*

Vc. *p* *f*

Cb. *p* *f*

R **Meno Mosso** (♩ = 56)

Cym. *mf*

Hp. *mp*

R **Meno Mosso** (♩ = 56)

Vln. I *p* *div.*

Vln. II *p* *div.*

Vla. *p* *div.*

Vc. *p* *pizz.*

Cb. *p*



rit.

Cym. 192 *ppp* *mp*

Hp. *mp* *p*

rit.

Vln. I *mp* *p* (2nd desk) *n* (1st desk) *n*

Vln. II *mp* *mf* *p* *n*

Vla. *mp* *tutti* *p* *div.* *n*

Vc. *mp* *p*

Cb. *pizz.* *mp* *p*