

**Lars Graugaard**

**FABULE**

for symphony orchestra

composed 2018

## Score Transposed

Flute 1  
Flute 2, Alto Flute & Piccolo  
Oboe 1  
Oboe 2  
Clarinet (B Flat) 1  
Clarinet (B Flat) 2  
Bassoon 1  
Bassoon 2  
French Horn (F) I  
French Horn (F) II  
Trumpet (B Flat) 1 & Piccolo Trumpet (B Flat)  
Trumpet (B Flat) 2  
Timpani  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

### Program Note

The essence of the composition in terms of its material is contained in the first section, until bar 42. The title gives some credit to this as the fabricated word 'fabule' could be referred to the latin word fabul meaning 'a bean', that is, as a single seed from where the entirety springs. There is no deeper meaning to this, but it is a fact that everything that follows in some way or another is derived from this material, even though it is not always clear exactly what methods have been used.

But this is really of lesser importance, since the focus in any case is on the sensation and emotions conveyed as the music unfolds. Of interest is the use of simultaneous subdivisions into five and four 16ths of the beat from bar 124 as it gives the culminating section two simultaneous, interlocked tempi – one faster and one slower. The tension that this generates is only resolved once the final section is reached, where the music in a similar manner at the same time becomes quite soft and gentle while quite dense.

The composition was commissioned by the Orquesta de Camera de Chile on a grant from the Danish Arts Foundation, and the work is dedicated to Asunción Claro.

### Performance Guide

The note repeats in brass, clarinets, oboe 1 and flute 1 in the opening section until bar 32 are to be executed in a combination of light tonguing and timbre change through false, or alternative fingering. The timbre changes should be as prominent as possible, but the players will ultimately have to be the judge of the possibilities as the entire section has to be executed fluently, as a seamless sequence of notes.

The cross-bowing on neighbouring strings that starts in the cellos in bar 41 and later appears in violins and viola is of a similar effect, and should be clearly heard this way.

The meter change from 4/4 to 5+5/16 in bar 124 have constant pace of the 16th notes, which means that the beatings will become slower, that is, from MM 104 to the beat to MM 83,2 to the beat.

There is no 'inner' relationship between the tempoes at the meter shift in bar 212.

The quarter-tones in violins, viola and clarinet 2 from bar 236 and onwards should be precise in intonation and with an equal sonic balance with the 'regular' chromatic pitches. Under no circumstance should the quarter-tones be disguised by the neighbouring 12-tone pitch, nor should they be masked by the overall 12-tone intonation.

# FABULE

Lars Graugaard

**4/4** MODERATELY FAST ♩ = 104  
very gently  
with trumpet

Flute 1  
*pp*

Piccolo

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

**3/4**

**4/4**

French Horn in F I  
*pp*  
very gently  
as trumpet 1: alternate between fingerings on note repeats, to produce a measured valve tremolo  
*mf*  
simile

French Horn in F II  
alternate between fingerings on note repeats, to produce a measured valve tremolo  
*pp*  
very gently  
as trumpet 1: alternate between fingerings on note repeats, to produce a measured valve tremolo  
*mf*  
simile

Trumpet in B♭ 1  
very gently  
*pp*  
*mp*  
simile  
*mf*

Trumpet in B♭ 2  
very gently  
*pp*  
as trumpet 1: alternate between fingerings on note repeats, to produce a measured valve tremolo  
*mf*  
simile

Timpani

**4/4** MODERATELY FAST ♩ = 104  
**3/4**  
**4/4**

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

16 *very gently* *pp* *note repeats as false fingering, like brass*

Cl. in B $\flat$  1

Cl. in B $\flat$  2 *note repeats as false fingering, like brass* *very gently*

as before: valve tremolo on note repeats

F. Hn in F I

F. Hn in F II *very gently* *pp* *as before: valve tremolo on note repeats*

Tpt in B $\flat$  2 *very gently* *pp* *as before: valve tremolo on note repeats*

Vc.

D. B.

21 *very gently* *mp* *mf* *pp* *note repeats as false fingering, like brass*

Ob. 1

Cl. in B $\flat$  1 *mp* *pp* *mp* *pp*

Cl. in B $\flat$  2 *mp* *pp* *mp* *pp*

F. Hn in F I *mp* *pp* *mp* *pp*

F. Hn in F II *mp* *pp* *mp* *pp*

Tpt in B $\flat$  1 *pp* *very gently* *as before: valve tremolo on note repeats*

Tpt in B $\flat$  2 *mp* *pp* *mp* *pp*

Vln I *mp pp sub.*

Vln II *mp pp sub.*

Vla *mp pp sub.*

Vc. *mp pp sub.*

D. B.

26

**A**

Ob. 1

Cl. in B♭ 1

Cl. in B♭ 2

F. Hn in F I

F. Hn in F II

Tpt in B♭ 1

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*pp*

*pp*

*ppp*

*ppp*

*ppp*

*mp*

(quasi valve trem.)

(quasi valve trem.)

(quasi valve trem.)

This page of the musical score contains the following instruments and parts:

- Fl. 1**: Flute 1, starting at measure 31 with a *mf* dynamic.
- Picc.**: Piccolo, entering in the second system with a *mf* dynamic.
- Cl. in Bb 1**: Clarinet in Bb 1, playing a melodic line with a *f* dynamic.
- Cl. in Bb 2**: Clarinet in Bb 2, playing a melodic line with a *f* dynamic.
- Bsn 1**: Bassoon 1, playing a melodic line with a *f* dynamic.
- Bsn 2**: Bassoon 2, playing a melodic line with a *mf* dynamic.
- F. Hn in F I**: French Horn in F I, playing a melodic line with a *f* dynamic.
- F. Hn in F II**: French Horn in F II, playing a melodic line with a *f* dynamic.
- Tpt in Bb 1**: Trumpet in Bb 1, playing a melodic line with a *f* dynamic.
- Tpt in Bb 2**: Trumpet in Bb 2, playing a melodic line with a *mf* dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with a *p* dynamic.
- Vin I**: Violin I, playing a melodic line with a *mf* dynamic.
- Vin II**: Violin II, playing a melodic line with a *mf* dynamic.
- Vla**: Viola, playing a melodic line with a *mf* dynamic.
- Vc.**: Violoncello, playing a melodic line with a *mf* dynamic.
- D. B.**: Double Bass, playing a melodic line with a *mf* dynamic.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo changes are indicated by the time signatures: 2/4, 4/4, and 3/4.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments. The staves are arranged in a system, with each staff representing a different instrument or group of instruments. The instruments listed on the left include Fl. 1, Picc., Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, Bsn 1, Bsn 2, F. Hn in F I, F. Hn in F II, Tpt in Bb 1, Tpt in Bb 2, Timp., Vln I, Vln II, Vla, Vc., and D. B. The score includes various musical notations such as notes, rests, and dynamic markings (mf, ff). There are also time signatures (4/4, 5/8) and a measure number (37) visible. The page is numbered 10 at the bottom right.



41

Fl. 1 *b<sub>2</sub>* *always extremely short notes*  
*pp*

Picc. *b<sub>2</sub>* *always extremely short notes*  
*pp*

Ob. 1 *f* *always extremely short notes*  
*pp*

Ob. 2 *vc* *always extremely short notes*  
*pp*

Cl. in B $\flat$  1 *vc* *always extremely short notes*  
*pp*

Cl. in B $\flat$  2 *vc* *always extremely short notes*  
*pp*

Bsn 1

Bsn 2

F. Hn in F I *vc*

F. Hn in F II *vc*

Tpt in B $\flat$  1 *vc*

Tpt in B $\flat$  2 *vc*

Timp.

Solo *b<sub>2</sub>* *mf*

Vln I *b<sub>2</sub>*

gli altri *b<sub>2</sub>*

Vln II *b<sub>2</sub>*

Vla *b<sub>2</sub>*

Vc. *very gently*  
*I* *ppp* *mp*

D. B.

45

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Solo

Vin I

gli altri

Vc.

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

6 3 3

49

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Solo

Vin I

gli altri

Vc.

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

[illegible]

61

Fl. 1 *no vibrato*  
*ppp*

A. Fl. *no vibrato*  
*ppp*

Ob. 1 *no vibrato*  
*ppp*

Ob. 2 *no vibrato*  
*ppp*

Cl. in B♭ 1 *no vibrato*  
*ppp*

Cl. in B♭ 2 *no vibrato*  
*ppp*

Bsn 1 *no vibrato*  
*ppp*

Bsn 2 *no vibrato*  
*ppp*

Vla. *ppp*

Vc. *mp*

D. B. *mp*

65

Fl. 1 *(ppp)*

A. Fl. *(ppp)*

Ob. 1 *(ppp)*

Cl. in B♭ 1 *(ppp)*

Cl. in B♭ 2 *(ppp)*

Bsn 1 *(normal vibrato)*  
*mp*

Bsn 2 *(ppp)*

Vla. *ppp*

Vc. *ppp*

D. B. *ppp*

69

C

Bsn 1

*mp* *mf*

Vln I

C div. pizz. *p* *f*

Vln II

div. pizz. *p* *f*

Vla

*mf sub.* *f*

Vc.

*p sub.* *mf*

D. B.

*mp* *mf* *f* *p* *arco* *mf*

73

very softly, distant

Fl. 1

*pp*

A. Fl.

very softly, distant

*pp*

Cl. in Bb 1

very softly, distant

*pp*

Cl. in Bb 2

very softly, distant

*pp*

Bsn 1

*pp* *mp* *mf*

F. Hn in F I

very softly, distant  
stopped

*pp* *pp*

Vla

*mp*

Vc.

*mp*

D. B.

77

Fl. 1 *pp*

A. Fl. *pp*

Cl. in B♭ 1 *pp*

Cl. in B♭ 2 *pp*

Bsn 1 *pp* *mp* *mf* *p*

F. Hn in F *pp* *pp*

Solo Vln II *mp* *mf*

gli altri

Vla *with double bass  
con sord. arco*

Vc. *with vln II solo  
arco*

Solo D. B. *mp* *mf* *pizz.*

gli altri *p*

81

Fl. 1 *pp* *pp*

A. Fl. *pp* *pp*

Cl. in Bb 1 *pp* *pp*

Cl. in Bb 2 *pp* *pp*

Bsn 1 *mp* *mf* *mp*

F. Hn in F I *pp* *pp*

Solo Vin II *mp* *mf* *mp*

gli altri

Vla

Vc.

Solo D. B. *mp* *mf* *mp*

gli altri *p* *p*

85

Fl. 1 *pp*

A. Fl. *pp*

Cl. in B♭ 1 *pp*

Cl. in B♭ 2 *pp*

Bsn 1 *mp* *mf* *p* *mp* *mf*

F. Hn in F I *pp*

Solo Vin II *mp* *mf* *p* *mp* *mf*

gli altri

Vla

Vc.

Solo D. B. *mp* *mf* *p* *mp* *mf*

gli altri *p*

Detailed description: This page contains the musical score for measures 85 through 88 of the piece 'FABULE'. The score is written for a large ensemble. Measures 85 and 86 feature woodwinds (Flutes 1 and 2, Clarinets in B-flat 1 and 2, Bassoon 1, and French Horn in F I) playing a melodic line with a half note followed by a quarter note, marked *pp*. Measures 87 and 88 continue this line, with the woodwinds playing a triplet of eighth notes marked *pp*. The Bassoon 1 part has a more complex rhythmic pattern in measures 87 and 88, marked *mp*, *mf*, *p*, *mp*, and *mf*. The Violin II part has a melodic line in measures 87 and 88, marked *mp*, *mf*, *p*, *mp*, and *mf*. The Viola and Violoncello parts play a continuous eighth-note accompaniment. The Double Bass part has a melodic line in measures 87 and 88, marked *mp*, *mf*, *p*, *mp*, and *mf*. The first measure of the Double Bass part is marked *p*.







[illegible]

104

Fl. 1 *simile*  
*p*

Fl. 2 *simile*  
*p*

Ob. 1 *simile*  
*p*

Ob. 2 *simile*  
*p*

Cl. in B $\flat$  1 *simile*  
*p*

Cl. in B $\flat$  2 *simile*  
*p*

Bsn 1 *simile*  
*p*

Bsn 2 *simile*  
*p*

F. Hn in F I *simile*  
*p*

F. Hn in F II *simile*  
*p*

Tpt in B $\flat$  1 *simile*  
*p*

Vln I *mp*  $\rightarrow$  *p*

Vln II *mp*  $\rightarrow$  *p*

Vla *mp*  $\rightarrow$  *p*

Vc. *mp*  $\rightarrow$  *p*

D. B. *p*

The musical score is for a symphony orchestra. The woodwind section consists of two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets in B-flat (Cl. in B $\flat$  1, Cl. in B $\flat$  2), two bassoons (Bsn 1, Bsn 2), two French horns in F (F. Hn in F I, F. Hn in F II), and one trumpet in B-flat (Tpt in B $\flat$  1). The string section consists of Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The percussion section includes a Double Bass (D. B.). The score is for measures 104 to 107. The woodwinds play a melodic line starting at measure 104, marked 'simile' and 'p'. The strings play a rhythmic accompaniment, with Violins I & II, Viola, and Violoncello marked 'mp' and 'p', and Double Bass marked 'p'. The percussion (D. B.) plays a single note marked 'p'.

108

**F**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn 1

Bsn 2

*simile*  
*p*

*simile*  
*p*

*simile*  
*p*

*simile*  
*p*

**F**

F. Hn in F I

F. Hn in F II

Tpt in B $\flat$  1

*simile*  
*p*

**F**

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

*p*

111

*simile*  
*p*  
3

*simile*  
*p*  
3

Ob. 1

Ob. 2

*simile*  
*p*  
3

*simile*  
*p*  
3

Bsn 1

Bsn 2

F. Hn in F I

*simile*  
*p*  
3

*simile*  
*p*  
3

F. Hn in F II

Tpt in B $\flat$  1

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 22 of 'FABULE' covers measures 111 to 113. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, French Horns in F 1 & 2, and Trumpet in Bb 1), strings (Violins I & II, Viola, Violoncello, and Double Bass), and a tuba. The woodwinds and French horns play melodic lines with 'simile' and 'p' markings, and triplet figures. The strings play a rhythmic accompaniment of eighth notes. The tuba plays a sustained low note.

[illegible]

117

Fl. 1 *f*

Fl. 2 *f* To Piccolo

Ob. 1 *f*

Ob. 2 *f*

Cl. in B♭ 1 *f* *ff*

Cl. in B♭ 2 *f*

Bsn 1 *f* *ff*

Bsn 2 *f* *ff*

F. Hn in F I *f*

F. Hn in F II *f*

Tpt in B♭ 1 *fp* < open

Tpt in B♭ 2 *fp* <

Vin I *f* *ppp*

Vin II *f* *ppp*

Vla *f* *ppp*

Vc. *f* *ppp*

D. B.



120 **G**

Fl. 1 *pp* *f* *pp* sub. *f*

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

Cl. in Bb 1 *pp* *f*

Cl. in Bb 2 *pp* *f*

F. Hn in F I **G** open *pp* *fp* *f*

F. Hn in F II *pp* *fp* *f*

Tpt in Bb 1 *f* *pp* sub. *fp* <

Tpt in Bb 2 *f* *pp* *fp* =

Timp. *p* *mp* *p* *mp*

Vln I **G** *mp* *mf*

Vln II *mp* *ff*

Vla pizz. *f* *f*

Vc pizz. *f* *f*

D. B. pizz. *f* *f*

This page of a musical score for a symphony features staves for the following instruments: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), French Horn in F I (F. Hn in F I), French Horn in F II (F. Hn in F II), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score is divided into three measures with time signatures 6/4, 5/4, and 5+5/16. Dynamics include *pp*, *f*, *mf*, and *p*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**5+5**  
**16** POWERFUL AND DETERMINED

124

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in B♭ 1 *ff*

Cl. in B♭ 2 *ff*

Bsn 1 *ff* 4

Bsn 2 *ff* 4

F. Hn in F I *f*

F. Hn in F II *f*

Tpt in B♭ 1 *f*

Tpt in B♭ 2 *f*

Timp. *f* 4:5

**5+5**  
**16** POWERFUL AND DETERMINED

Vln I *ff* 4:5

Vln II *ff* 4:5

Vla *ff* 4:5

Vc. *ff* 4:5

D. B. *ff* 4:5

This page contains the musical score for measures 130 through 135 of the piece 'FABULE'. The score is arranged in three systems of staves. The first system includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (Cl. in Bb 1), Clarinet in B-flat 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), and Bassoon 2 (Bsn 2). The second system includes Flute in F I (F. Hn in F I), Flute in F II (F. Hn in F II), Trumpet in B-flat 1 (Tpt in Bb 1), and Trumpet in B-flat 2 (Tpt in Bb 2). The third system includes Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vc.), and Double Bass (D. B.). The music is in 4/5 time, with a key signature of one flat (B-flat). A rehearsal mark 'H' is placed above the first measure of each system. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *4/5* (quarter note). The notation includes various articulations like accents and slurs, and a variety of musical symbols such as clefs, key signatures, and time signatures.

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. in Bb 1
- Cl. in Bb 2
- Bsn 1
- Bsn 2
- F. Hn in F I
- F. Hn in F II
- Tpt in Bb 1
- Tpt in Bb 2
- Vln I
- Vln II
- Vla
- Vc.
- D. B.

The score includes musical notation, dynamics like *ff* (fortissimo), and a rehearsal mark **I**. The page number 137 is visible in the top left corner.

146

Fl. 1

Picc.

Ob. 1

Cl. in B♭ 1

Cl. in B♭ 2

F. Hn in F I

F. Hn in F II

Tpt in B♭ 1

Tpt in B♭ 2

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

*4:5*

This page contains measures 153 through 160 of a musical score. The instruments listed on the left are:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. in Bb 1
- Cl. in Bb 2
- Bsn 1
- Bsn 2
- F. Hn in F I
- F. Hn in F II
- Tpt in Bb 1
- Tpt in Bb 2
- Timp.
- Vln I
- Vln II
- Vla
- Vc.
- D. B.

The score features various musical notations including notes, rests, dynamics (*f*, *fp*), and articulation marks like accents (^) and breath marks (~). A rehearsal mark 'J' is placed above measure 153. The bottom right corner shows a key signature change to one flat (Bb) starting at measure 160.

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, Bsn 1, Bsn 2, F. Hn in F I, F. Hn in F II, Tpt in Bb 1, Tpt in Bb 2, Timp., Vin I, Vin II, Vla, Vc., and D. B. The score includes dynamic markings such as *ff*, *f*, and *fp*, and a rehearsal mark 'K' in a box. The music is written in 4/5 time, with many measures containing triplets. The page is numbered 160 at the top left.



168

Fl. 1

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

F. Hn in F I

F. Hn in F II

Tpt in B♭ 1

Tpt in B♭ 2

Vln I

Vln II

Vla

Vc.

D. B.

*ff*, sonoro

*f*

*fp* — *ff*

To Piccolo Trumpet in B♭

sul IV, in rilievo

in rilievo





194

**Picc.** *p*

**Cl. in B $\flat$  1** *mf*

**Cl. in B $\flat$  2** *mf* *mf*

**Bsn 1** *p pos.* *f*

**Bsn 2** *pp* *f*

**F. Hn in F I** *f* 4:5 4:5

**F. Hn in F II** *f* 4:5 4:5

**Picc. Tpt in B $\flat$**  *f* 4:5 4:5

**Tpt in B $\flat$  2** *f* 4:5 4:5

**Timp.** *p*

**Vc.** *p pos.* *f*

**D. B.** *p pos.* *f*

200

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

F. Hn in F I

F. Hn in F II

Picc. Tpt in B♭

Tpt in B♭ 2

Timpani

Vc.

D. B.

*mf*

*p*

*f*

*ff*

*4:5*

**N**



212 **SUSTAINED AND TENDER** ♩ = 96

Fl. 1 *in rilievo* *mp* *mf*

Picc. *in rilievo, follow Fl. 1* *p* *mp*

Cl. in B♭ 1 *molto legato no accents or emphasis at any time* *ppp*

Cl. in B♭ 2 *molto legato no accents or emphasis at any time* *ppp*

F. Hn in F I *stopped with timpani* *pp*

F. Hn in F II *stopped with timpani* *pp*

Picc. Tpt in B♭

Temp. *with french horn* *p*

**SUSTAINED AND TENDER** ♩ = 96

con sord. molto legato *no accents or emphasis at any time*

Vin I *no accents or emphasis at any time* *con sord. molto legato* *pp*

Vin II *no accents or emphasis at any time* *con sord. molto legato* *pp*

Vla *no accents or emphasis at any time* *con sord. molto legato* *pp*

Vc. *no accents or emphasis at any time* *con sord. molto legato* *ppp* (unis.)

D. B. *no accents or emphasis at any time* *con sord. molto legato* *ppp*

[illegible]



220

Fl. 1 *mf* *mp* *p* *mp* **P**

Picc. *mp* *p* *p* *simile*

Cl. in Bb 1 *simile*

Cl. in Bb 2 *simile*

F. Hn in F I *pp* **P**

F. Hn in F II *pp*

Timp. *p* 3

Vln I 1 5 5 5 5 5 5 5 5 5 **P** 5 5 5 5 5 5 5 5

Vln I 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Vln II 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln II 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla 1 *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

Vla 2 *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

Vla 3 *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

Vla 4 *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

Vc. *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

D. B. *f* *mp* *f* *mp* *fp* *f* *mp* *fp*

224

Fl. 1

Picc.

Cl. in Bb 1

Cl. in Bb 2

F. Hn in F I

F. Hn in F II

Timp.

Vin I

Vin II

Vla

Vc.

D. B.

*mf*

*mp*

*mp*

*p*

*pp*

*pp*

*p*

*simile*

*simile*

5

3

[illegible]



[illegible]

240

**S**

Fl. 1

*pp* *f*

Alto Flute

A. Fl.

*f*

Cl. in Bb 1

*mf*

Cl. in Bb 2

emphasize quarter-tone

*f*

**S**

1

Vln I

5

2

5

Vln II

1

3

2

3

Vla

1

2

3

4

Vc.

D. B.