

Rob Peters

SONATE

VOOR SPREEKSTEM EN TWAALF HOUTBLAZERS

opus 7

SEPTEMBER 1990

TOELICHTING

De vorm van deze sonate is die van een declamatorium, een compositie, waarin de muziek als achtergrond fungereert voor een gesproken tekst.

Dit gesproken deel is hier een fragment uit de "Sommium Scipionis" van Cicero, in een Engelse vertaling.

De muziek beoogt niet letterlijk de inhoud van deze "droom" weer te geven, maar is louter bedoeld als een abstracte, de werking van de tekst ondersteunende klankbasis.

De spreker zet pas in in maat 50 (aangegeven door het teken \otimes), als de opbouw van het instrumentale klankveld reeds voltooid is. De inzet is te herkennen aan de twee staccato-toenen en de crescendotoon van de piccolo, die eraan vooraf gaan. Het reciteren dient voorts rustig en op een niet geëxalteerde toon te geschieden.

De uiterlijke lengte⁽¹⁾ bedraagt 5 minuten, ofwel 100 maten; het teken * bij maat 150 geeft dan ook het punt aan waarop het voorlezen op zijn laatst klaar moet zijn. De minimumlengte ligt ongeveer tussen de 3,5 en 4 minuten.

De tekst luidt als volgt (op de plaats van de tekens // kunnen middellange pauzes worden gemaakt) :

2.0.2.

(1) van het gesproken deel

After recovering from the astonishment with which I viewed these wonders, I said : "What is this loud and agreeable sound that fills my ears?"³ //

"That is produced," he replied, "by the onward rush and motion of the spheres themselves; the intervals between them, though unequal, being exactly arranged in a fixed proportion, by an agreeable blending of high and low tones various harmonies are produced; for such mighty motions cannot be carried on so swiftly in silence; and Nature has provided that one extreme shall produce low tones while the other gives forth high. Therefore this uppermost sphere of heaven, which bears

the stars, as it revolves more rapidly, produces a high, shrill tone, whereas the lowest revolving sphere, that of the Moon, gives forth the lowest tone; for the earthly sphere, the ninth, remains ever motionless and stationary in its position in the centre of the universe. But the other eight spheres, two of which move with the same velocity, produce seven different sounds,—a number which is the key of almost everything. Learned men, by imitating this harmony on stringed instruments and in song, have gained for themselves a return to this region, as others have obtained the same reward by devoting their brilliant intellects to divine pursuits during their earthly lives.// Men's ears, ever filled with this sound, have become deaf to it; for you have no duller sense than that of hearing. We find a similar phenomenon where the Nile rushes down from those lofty mountains at the place called Catadupa;¹ the people who live near by have lost their sense of hearing on account of the loudness of the sound. But this mighty music, produced by the revolution of the whole universe at the highest speed, cannot be perceived by human ears, any more than you can look straight at the Sun, your sense of sight being overpowered by its radiance."

MARCUS TULLIUS CICERO

(DE REPUBLICA VI, 18-19)

Eventueel kan gebruik worden gemaakt van een Duitse vertaling:

18 Als ich dies voll Staunen betrachtete, sagte ich, während ich mich faßte: „Was ist hier? Was ist dieser so gewaltige und süße Ton, der meine Ohren erfüllt?“ // Das ist jener Ton, der verbunden aus ungleichen, aber doch in bestimmtem Verhältnis sinnvoll abgeteilten Zwischenräumen, durch Schwung und Bewegung der Kreise selber bewirkt wird und, das Hohe mit dem Tiefen mischend, verschiedene Harmonien ausgeglichen bewirkt; denn so gewaltige Bewegungen können nicht in Stille angetrieben werden und die Natur bringt es mit sich, daß das Äußerste auf der einen Seite tief, auf der anderen Seite hoch tönt. Daher bewegt sich jene höchste sternentragende Bahn des Himmels, deren Umdrehung schneller ist, mit einem hohen und aufgeregten Ton, die des Mondes aber und unterste mit dem

tiefsten. Denn die Erde als neunte und unbeweglich bleibend hängt immer an einem Sitz, die Mitte des Weltalls einnehmend. Jene acht Bahnen aber, von denen zwei dieselbe Kraft besitzen, bewirken sieben durch Zwischenräume unterschiedene Töne, eine Zahl, die der Knoten fast aller Dinge ist; das haben gelehrte Männer mit Saiten und Stimmen nachgeahmt und haben sich damit die Rückkehr zu diesem Ort erschlossen, wie andere, die mit überragender Geisteskraft im menschlichen Leben göttliche Studien gepflegt haben. //

¹⁹ Von diesem Ton sind die Ohren der Menschen erfüllt und dafür taub geworden; und kein Sinn in euch ist abgestumpfter; wie dort, wo der Nil zu den sogenannten Catadupa von den höchsten Bergen herabstürzt, das Volk, das jene Gegend bewohnt, wegen der Größe des Geräusches der Empfindung es zu hören entbehrt. Dieser Ton aber ist durch die überaus rasche Umdrehung des ganzen Weltalls so gewaltig, daß ihn die Ohren der Menschen nicht fassen können, so wie ihr die Sonne nicht direkt anschauen könnt und eure Sehschärfe und euer Gesicht durch ihre Strahlen besiegt werden.“

Het origineel vindt :

Quae cum intuerer stupens, ut me recepi,
Quid? hic, inquam, quis est, qui compleat aures meas
tantus et tam dulcis sonus?

Hic est, inquit, ille, qui intervallis disiunctus¹
in paribus, sed tamen pro rata parte ratione distinctis
impulso et motu ipsum orbi efficitur et acuta cum
gravibus temperans varios aequabiliter concentus
efficit; nec enim silentio tanti motus incitari possunt,
et natura fert, ut extrema ex altera parte graviter,
ex altera autem acute sonent. quam ob causam
summus ille caeli stellifer cursus, cuius conversio est
concitator, acuto ex excitato movetur sono, gravissimo
autem hic lunaris atque infimus; nam terra
nona immobilis manens una sede semper haeret complexa
medium mundi locum. illi autem octo cursus,
in quibus eadem vis est duorum, septem efficiunt
distinctos intervallis sonos, qui numerus rerum
omnium fere nodus est; quod docti homines nervis
imitati atque cantibus aperuerunt sibi redditum in
hunc locum, sicut alii, qui praestantibus ingeniis in
19 vita humana divina studia coluerunt. hoc sonitu
oppletae aures hominum obsurderunt; nec est ullus
hebetior sensus in vobis, sicut, ubi Nilus ad illa, quae
Catadupa nominantur, praecepit¹ ex altissimis
montibus, ea gens, quae illum locum adecolit, propter
magnitudinem sonitus sensu audiendi caret. hic
vero tantus est totius mundi incitatissima conversione
sonitus, ut eum aures hominum capere non possint,
sicut intueri solem adversum nequitis, eiusque radius
acies vestra sensusque vincitur.

INSTRUMENTARIUM :

SPREEKSTEM

PICCOLO FLUIT

GROTE FLUIT

HOBØ

OBOE D'AMORE (in A)

ENGELSE HOORN (in F)

ES - KLARINET

BES - KLARINET

BASIKLARINET

FAGOT

CONTRAFAGOT

ALTSAXOFOON (in Es)

BARITONSAXOFOON (in Es)

andante, $\text{D} = 120$

[5]

Picc.

Fl.

Ob.

Ob. d'amour
(A)

C.I.
(F)

C.I.
(Picc.)
(Es)

C.I.
(Bes)

C.I.
(B)
(Bes)

f9.

C9.

Sax.
alt.
(Es)

Sax
ban.
(Es)

This is a handwritten musical score page for orchestra and choir. The page contains ten staves, each with a clef, key signature, and time signature. The staves are labeled on the left: Picc., Fl., Ob., Ob. d'amour (A), C.I. (F), C.I. (Picc.) (Es), C.I. (Bes), C.I. (B) (Bes), f9., and C9. The time signature for most staves is 6/8, except for f9. and C9. which are 7:6. The key signature varies by staff. The vocal parts (C9., f9., and C.I. (B) (Bes)) include dynamic markings such as p , sf , and f . The score is marked "andante, $D = 120$ ". A box labeled [5] is located in the top right corner.

Picc. -
 Fl. -
 Ob. -
 Ob. d'am.
 (A) -
 C.I.
 (F) -
 Cl.
 picc.
 (Es) -
 Cl.
 (Bes) -
 Cl.B.
 (Bes) -
 Fg. -
 Ch. -
 Sax.
 alt.
 (Es) -
 Sax.
 bar.
 (Es) -

[10]

[15]

Picc.

Fl.

Ob.

Ob.
d'omm.
(A)

C.I.
(F)

Cl.picc
(E_s)

Cl.
(B_{es})

Cl.B.
(B_{es})

F_g.

C_f.

Sax.
alt.
(E_s)

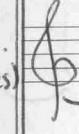
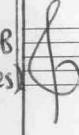
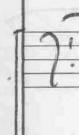
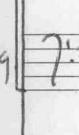
Sax.
ban.
(E_s)

ff

p

sf

p

picc. 
 FL.  **sf**
 Ob.  **p**
 Ob. d
anmore
(A) 
 C.I.
(F) 
 Cl.
picc.
(E_s) 
 CL.
(B_{es}) 
 CL.B
(B_{es}) 
 F₉. 
 C₉. 
 Sax.
alt
(E_s) 
 Sax.
ban.
(E_s) 

20

[25]

picc.

Fl.

ob.

ob.
d'am.
(A)

C.I.
(F)

Cl.
Picc.
(Es)

Cl.
(Bes)

Cl.B.
(Bes)

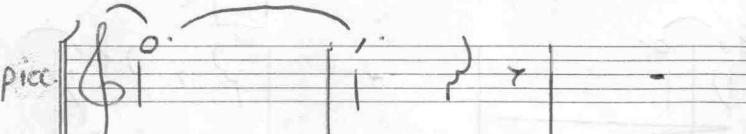
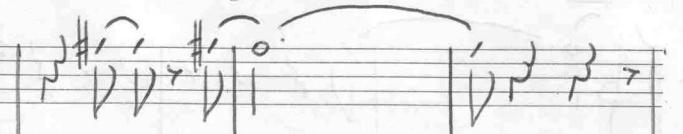
Fg.

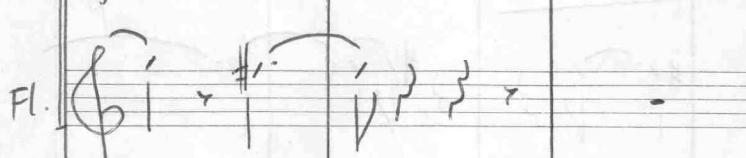
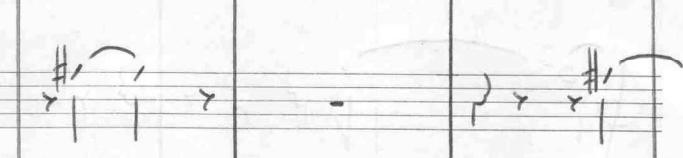
Ctg.

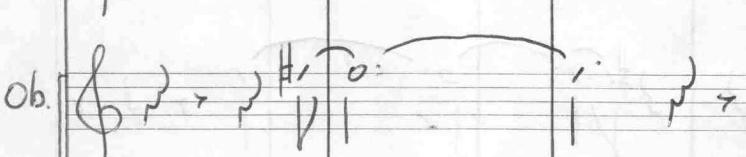
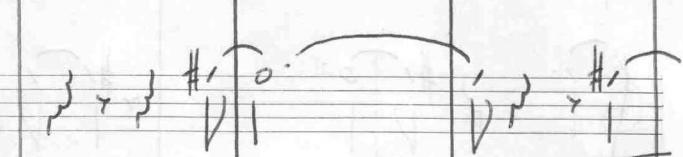
Sax.
alt
(Es)

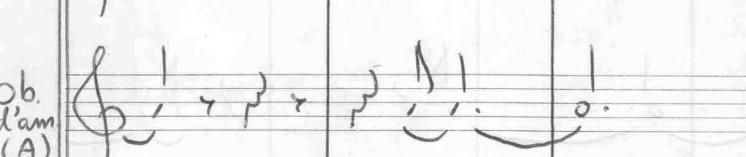
Sax.
ban.
(Es)

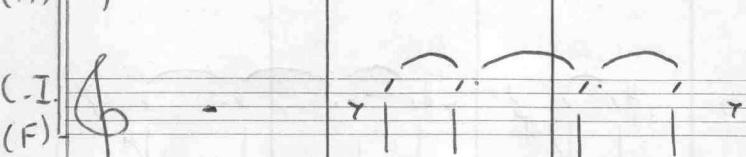
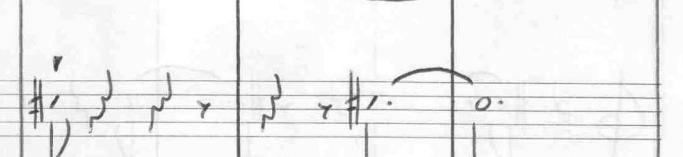
This handwritten musical score page contains two staves of music for an orchestra and band. The top staff includes parts for Piccolo, Flute, Oboe, Bassoon (d'am.), Clarinet in F (C.I. (F)), Clarinet in E-flat (Cl. Picc. (Es)), Bass Clarinet (Cl. (Bes)), Alto Clarinet (Cl.B. (Bes)), Bassoon (Fg.), Cello (Ctg.), and Alto Saxophone (Sax. alt. (Es)). The bottom staff includes parts for Bassoon (Sax. ban. (Es)) and Trombone (Trom.). Measure 25 begins with a dynamic of f . Measures 26-27 show various rhythmic patterns with dynamics p , f , and sf . Measure 28 starts with a dynamic of p . Measures 29-30 conclude with dynamics sf and p .

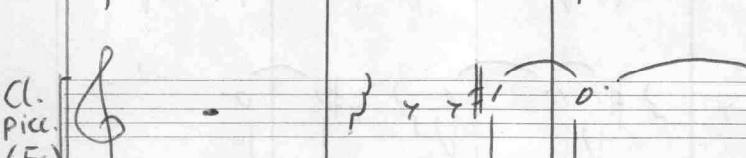
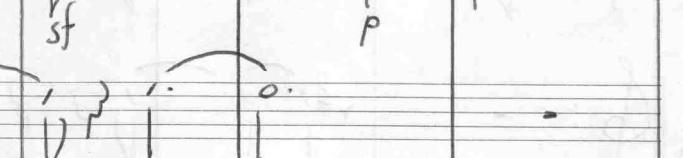
picc. |  - | 

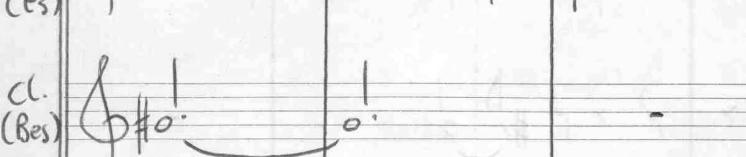
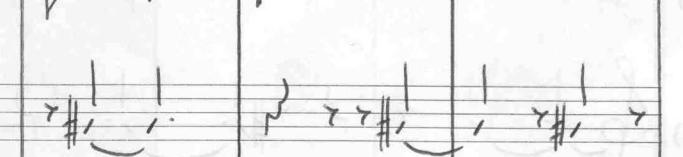
 Fl. |  - | 

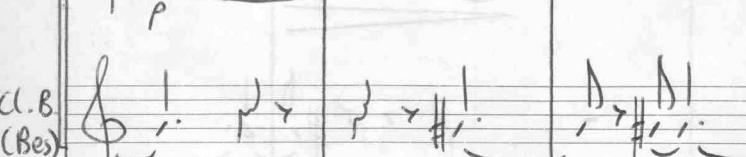
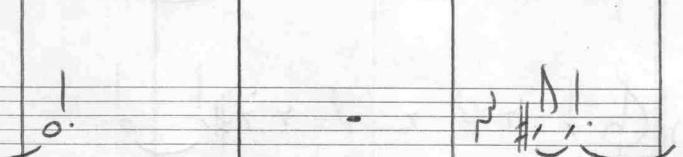
 Ob. |  - | 

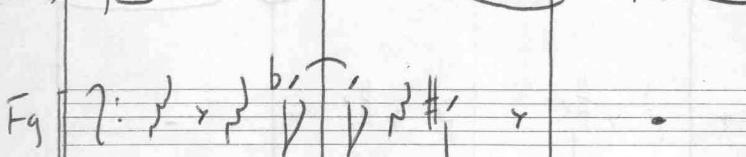
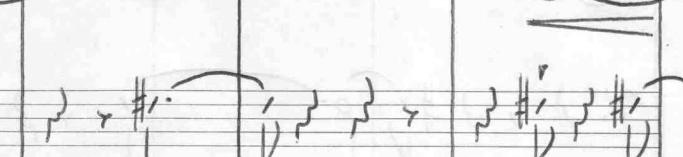
 Ob.
d'am.
(A) |  - | 

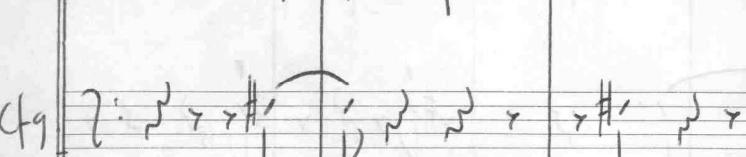
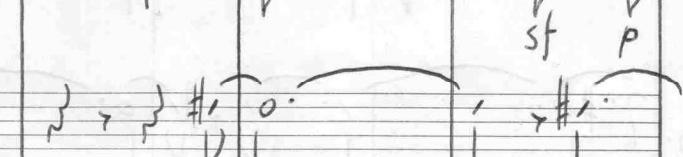
 (-I.
(F) |  - | 

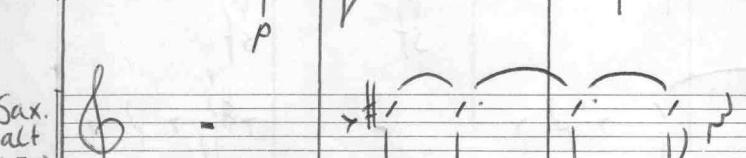
 Cl.
Picc.
(Es) |  - | 

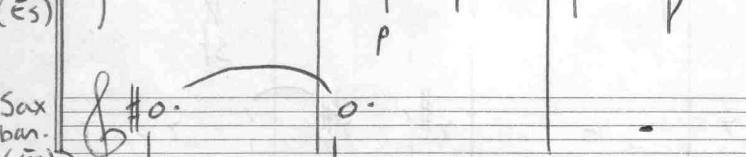
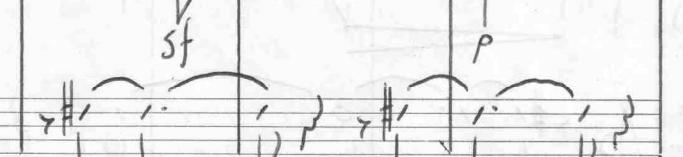
 Cl.
(Bb) |  - | 

 Cl.
(Bb) |  - | 

 Fg |  - | 

 Cg |  - | 

 Sax.
alt.
(Es) |  - | 

 Sax.
ban.
(Es) |  - | 

[35]

picc. | | | |

 Fl. | | | |

 ob. | | | |

 Ob. d'am. (A) | | | |

 C.I. (F) | | | |

 cl. picc. (Es) | | | |

 cl. (Bes) | | | |

 cl. B. (Bes) | | | |

 Fg. | | | |

 Clq. | | | |

 Sax. alt (Es) | | | |

 sax. bar. (Es) | | | |

40

sf

p

picc. - | - | **[45]** | *p* | *sf* | *sf* | *p* |

Fl. - | *p* | *sf* | *sf* | *sf* |

Ob. - | *p* | *sf* | *p* |

Ob. d'ann.
(A) - | *p* | *sf* | *p* |

C.I.
(F) - | *p* | *sf* | *p* |

Cl. picc.
(E₁) - | *p* | *sf* | *p* |

Cl.
(B_{es}) - | *p* | *sf* | *p* |

Cl. B.
(B_{es}) - | *p* | *sf* | *p* |

Fg. - | *p* | *sf* | *p* |

Cfg. - | *p* | *sf* | *p* |

Sax alt.
(E₅) - | *p* | *sf* | *p* |

Sax bas.
(E₅) - | *p* | *sf* | *p* |



50

picc.

Fl.

ob.

ob.
d'cam.
(A)

C.I.
(F)

Cl.
picc
(Es)

Cl.
(B_{es})

Cl.B.
(B_{es})

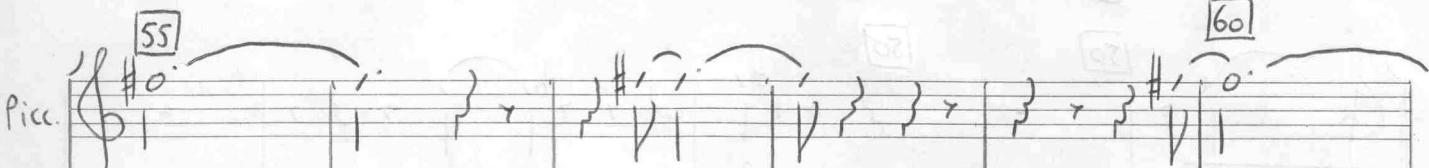
Fg.

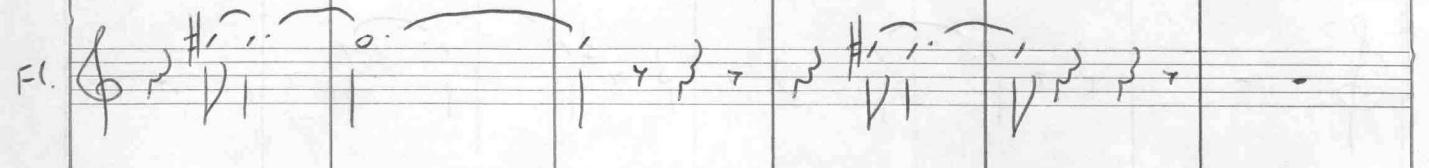
Cly.

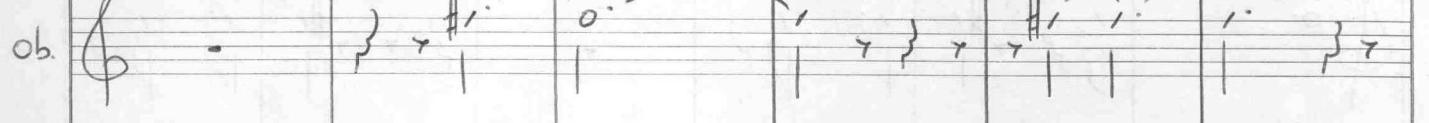
Sax
alt
(Es)

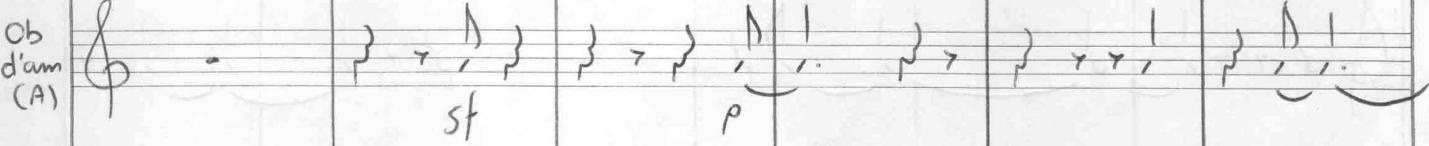
Sax
bar.
(Es)

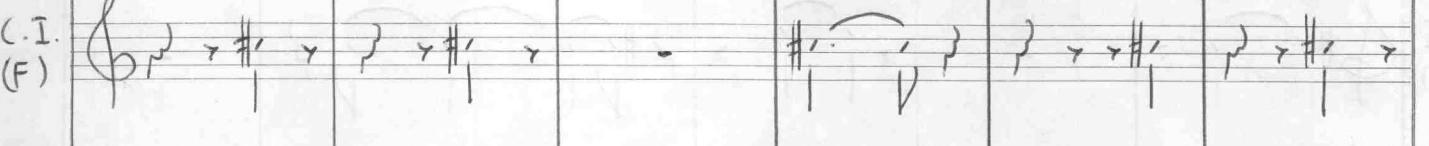
Musical score for orchestra and band, page 50. The score includes parts for piccolo, flute, oboe, bassoon, clarinet in F, piccolo in E_s, bass clarinet in B_{es}, bassoon in B_{es}, French horn, cello, alto saxophone in E_s, and baritone saxophone in E_s. The score consists of ten staves of handwritten musical notation. Measure 1 starts with piccolo and flute entries. Measures 2-3 show various woodwind entries including oboe, bassoon, and clarinet. Measures 4-5 feature bassoon and bass clarinet. Measures 6-7 show bassoon, bass clarinet, and alto saxophone. Measures 8-9 show bassoon, bass clarinet, and baritone saxophone. Measure 10 concludes with a dynamic instruction 'sf' (fortissimo) followed by a dynamic 'p' (pianissimo). The score is written on five-line staff paper with various rests, slurs, and dynamic markings.

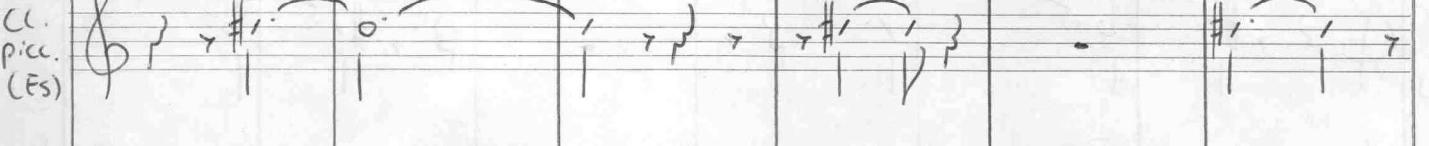
Picc. 

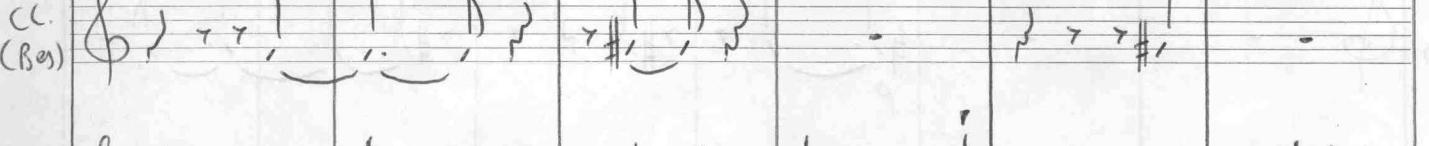
 Fl. 

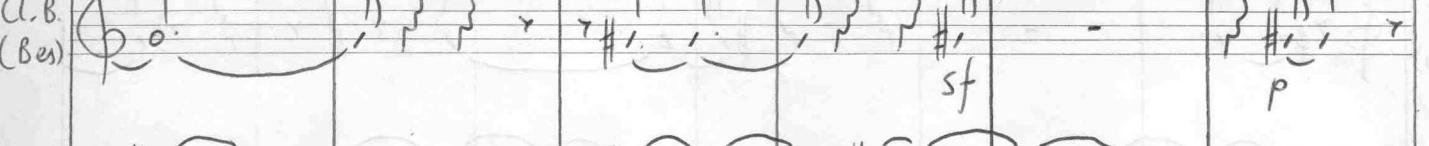
 Ob. 

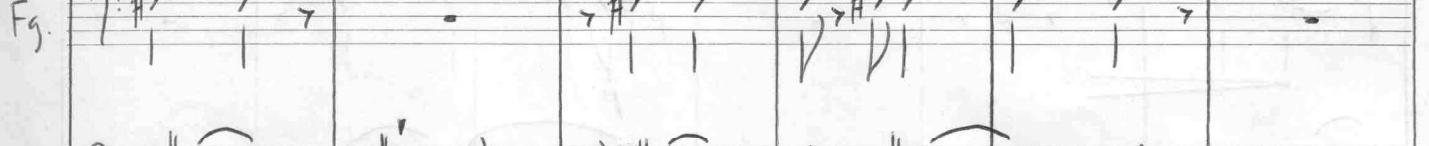
 Ob d'am (A) 

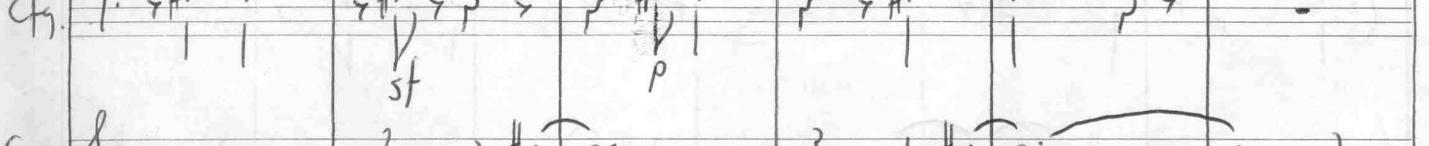
 C.I. (F) 

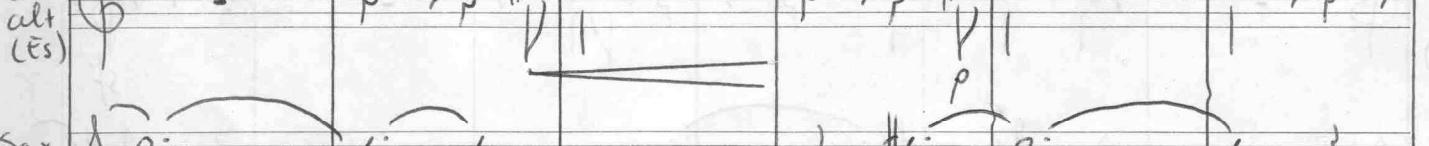
 Cl. picc. (Es) 

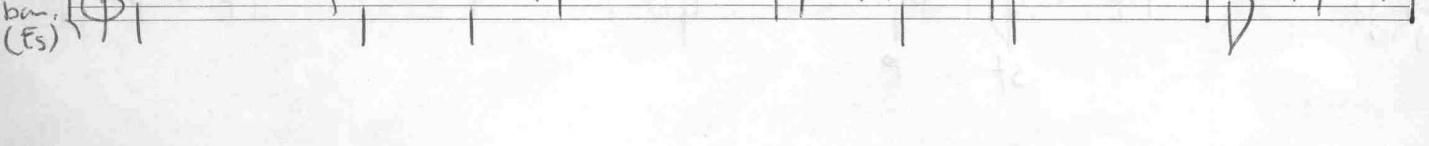
 Cl. (Bb) 

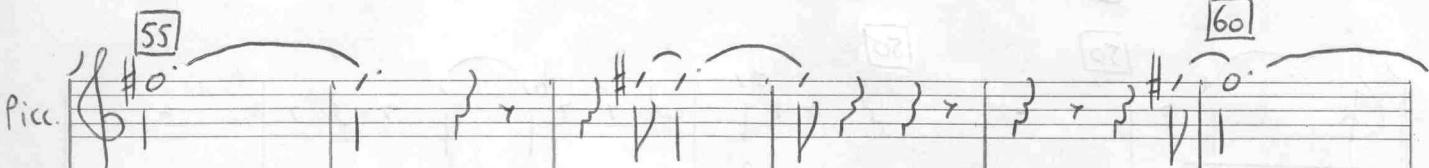
 Cl. B. (Bb) 

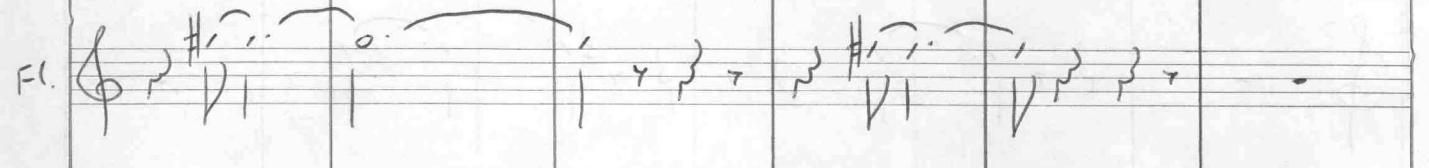
 Fg. 

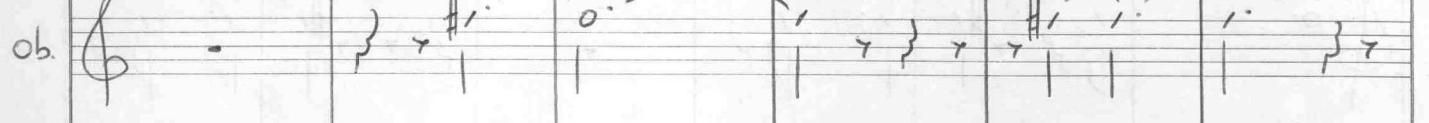
 Ch. 

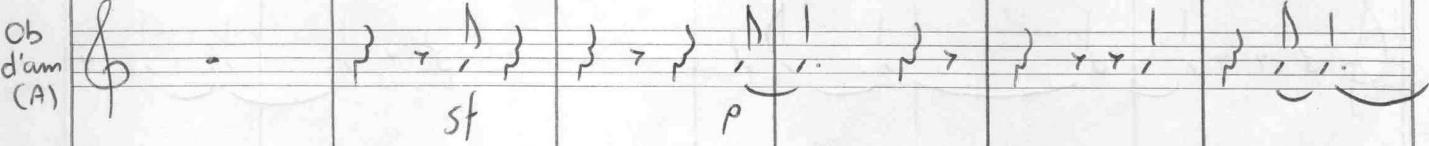
 Sax. alt. (Es) 

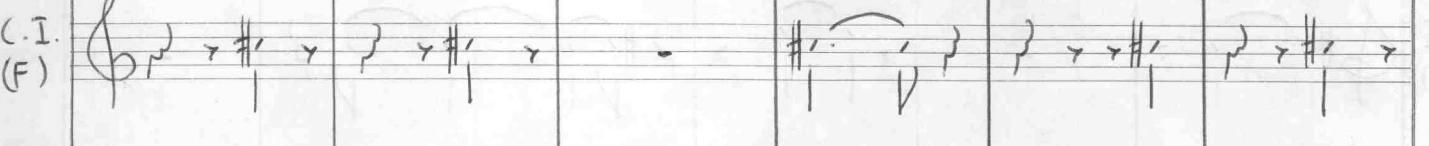
 Sax. bas. (F) 

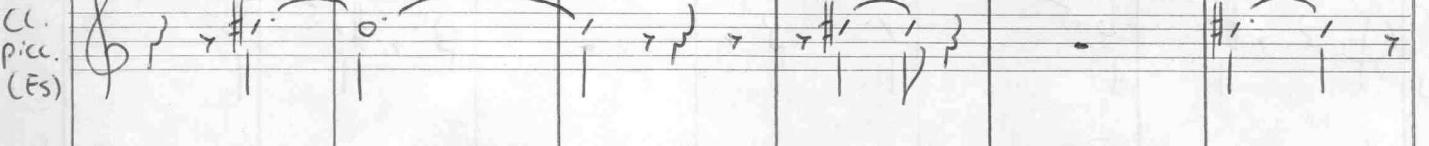
Picc. 

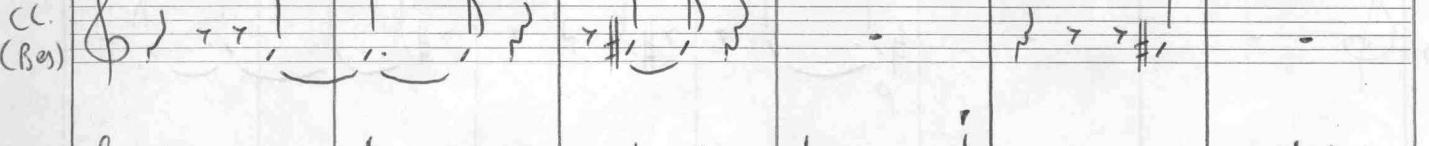
 Fl. 

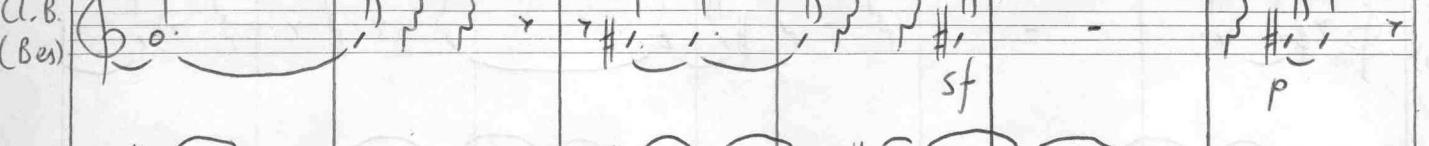
 Ob. 

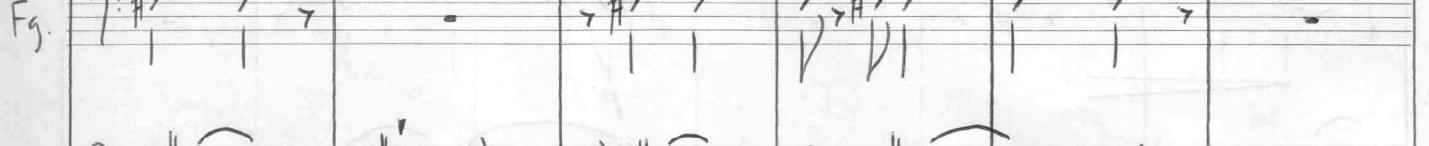
 Ob d'am (A) 

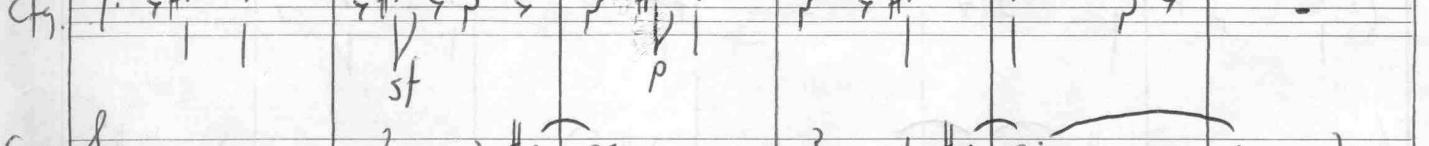
 C.I. (F) 

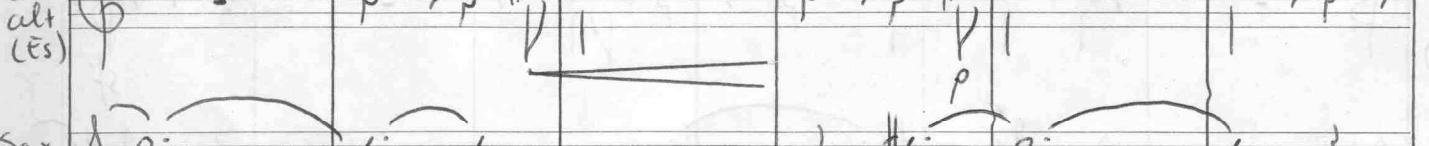
 Cl. picc. (Es) 

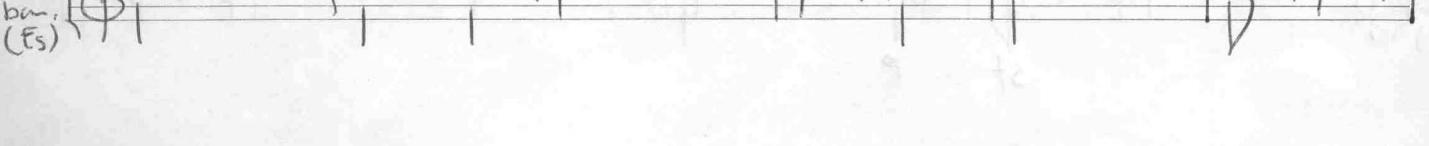
 Cl. (Bb) 

 Cl. B. (Bb) 

 Fg. 

 Ch. 

 Sax. alt. (Es) 

 Sax. bas. (F) 

picc.
 Fl.
 ob.
 ob. d'am. (A)
 C.I. (F)
 Cl. picc. (Es)
 Cl. (Bass)
 Cl. B. (Bass)
 Fg.
 Ctg.
 Sax alt+ (Es)
 Sax ban. (Es)

65

Picc.

Ft.

Ob.

Ob. d'am.
(A)

C.I.
(F)

C.L.
Picc.
(Es)

C.L.
(Bes)

C.B.
(Bes)

Fg

Cg

Sax alt
(Es)

Sax bar.
(Es)

70

This is a handwritten musical score page for an orchestra and band. The score is organized into ten staves, each representing a different instrument or section. The instruments include Piccolo, Flute, Oboe, Bassoon (A), Clarinet (F), Bass Clarinet (Es), Bassoon (B), Bass Clarinet (B), Trombone, French Horn, Cello, Double Bass, and Saxophone (E). The music is divided into six measures. Measures 1-5 show the instruments playing eighth-note patterns, while the Double Bass provides harmonic support with sustained notes. Measure 6 continues this pattern. The score is written on five-line staff paper, with some dynamics like 'p' (piano) and 'sf' (fortissimo) indicated. Measure 60 is marked above the first measure of the score.

Picc.

Ft.

ob.

Ob. d'ann (A)

C.I. (F)

C. picc. (Es)

C. (Bes)

C. B. (Bes)

Fg.

Cf9.

Sax alt (Es)

Sax ban. (Es)

75

sf p

f

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

picc.

Fl.

Ob.

Ob.
d'am.
(A)

C-I.
(F)

Cl.
(Es)

C-B.
(B)

Fg.

Cg.

Sax.
alt.
(Es)

Sax.
ban.
(Es)

80

This is a handwritten musical score page for an orchestra and band. The score is organized into ten measures. The instrumentation listed on the left includes: piccolo, flute, oboe, bassoon (d'am. A), clarinet in F, alto clarinet in E-flat (Es), bass clarinet in B-flat (B), French horn (Fg.), tuba (Cg.), alto saxophone in E-flat (Sax. alt. Es), and bass saxophone in E-flat (Sax. ban. Es). Measure 1: piccolo, flute, oboe play eighth-note patterns. bassoon rests. Measures 2-3: flute, oboe continue eighth-note patterns. bassoon joins with eighth-note patterns. Measures 4-5: flute, oboe continue eighth-note patterns. bassoon joins with eighth-note patterns. Measures 6-7: flute, oboe continue eighth-note patterns. bassoon joins with eighth-note patterns. Measures 8-9: flute, oboe continue eighth-note patterns. bassoon joins with eighth-note patterns. Measures 10: flute, oboe continue eighth-note patterns. bassoon joins with eighth-note patterns. Various dynamics are indicated throughout, including *p*, *sf*, and accents.

Picc.

 Fl.

 Ob.

 Ob. d'am. (A)

 (C.I.) (F)

 (C.I. picc.) (E♭)

 (C.I.) (B♭) (Bassoon)

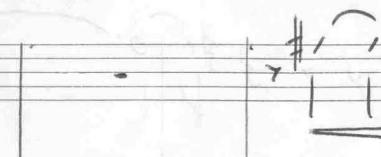
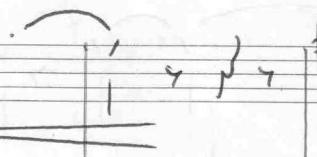
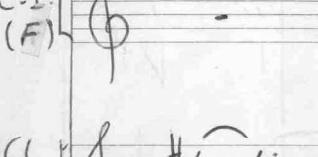
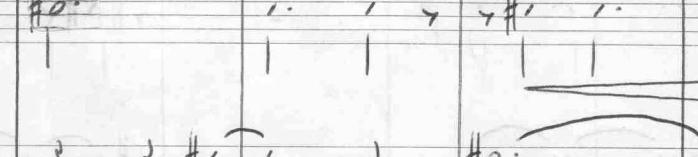
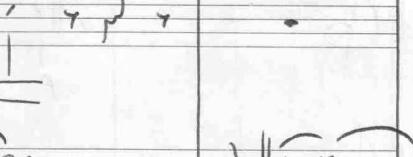
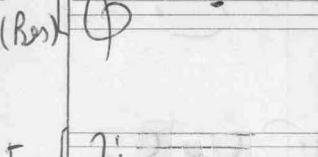
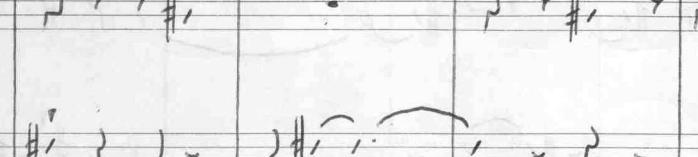
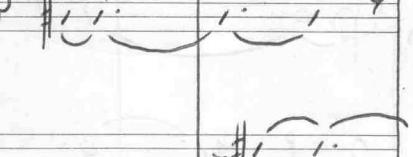
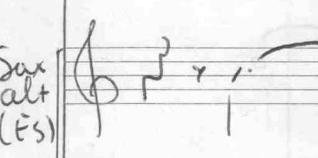
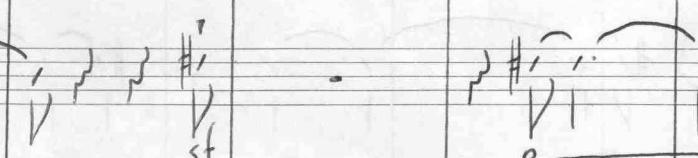
 (C.I.B. (Bassoon))

 Fg.

 Cello

 Sax alt. (E♭)

 Sax bas. (E♭)

Picc. 
 Fl. 
 Ob. 
 Ob. d'am. (A) 
 C.I. (F)
 C.picc. (Es) 
 Cl. (Bass) 
 Cl. (Bass) 
 Fg. 
 Cl. 
 Cl. 
 Sax alt. (Es) 
 Sax bari. (Es) 

95

Dynamics and performance instructions visible in the score include:
 - **P**: piano (soft dynamic)
 - **sf**: sforzando (forced dynamic)
 - **#o.**: dynamic marking for flute
 - **o.**: dynamic marking for oboe
 - **p**: piano (soft dynamic)
 - **sf**: sforzando (forced dynamic)

Picc.

Fl.

Ob.

ob. d'am (A)

C.I. (F)

C. picc. (Es)

C. (Bes)

Cl. B. (Bes)

F9

C9

Sax. alt. F. (Es)

Sax. bas. (Es)

100

This is a handwritten musical score page for an orchestra and band. The score is organized into ten staves, each representing a different instrument or section. The instruments listed from top to bottom are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), ob. d'am (A) (oboe d'amour in A), C.I. (F) (Clarinet in F), C. picc. (Es) (Clarinet in E-flat), C. (Bes) (Clarinet in B-flat), Cl. B. (Bes) (Clarinet Bass in B-flat), F9 (French Horn), and C9 (Cello). The music is set in common time. The tempo is indicated as 100. The score includes various musical markings such as dynamics (p, f, sforzando), articulations (staccato, accents), and performance instructions. There are also several rehearsal marks and some handwritten notes or corrections throughout the score.

Picc. -
 Fl. -
 ob.
 Ob. d'am.
 (A)
 C.I.
 (F)
 Cl.
 picc.
 (Es)
 Cl.
 (Bess)
 Cl.B.
 (Bess)
 Fg.
 Ch.
 Sax.
 alt.
 (Es)
 Sax.
 ban.
 (Es)

105

Picc. - | 110 | - | - | - | - | - | - | - | - | - | - | - |

Fl. | - | - | - | - | - | - | - | - | - | - | - | - | - |

Ob. | - | - | - | - | - | - | - | - | - | - | - | - | - |

Ob. d'am.
(A) | - | - | - | - | - | - | - | - | - | - | - | - |

C.I.
(F) | - | - | - | - | - | - | - | - | - | - | - | - |

C.L.
picc.
(E_s) | - | - | - | - | - | - | - | - | - | - | - | - |

C.C.
(Bass) | - | - | - | - | - | - | - | - | - | - | - | - |

C.I.B.
(Bass) | - | - | - | - | - | - | - | - | - | - | - | - |

Fg. | - | - | - | - | - | - | - | - | - | - | - | - |

Cf.g. | - | - | - | - | - | - | - | - | - | - | - | - |

Sax alt.
(E_s) | - | - | - | - | - | - | - | - | - | - | - | - |

Sax bass
(E_s) | - | - | - | - | - | - | - | - | - | - | - | - |

Picc. 115
 Fl.
 Ob.
 Ob. d'ann.
 C.I.
 Cl. picc.
 Cl. (Bass)
 Cl. (Bass)
 Fg.
 Ctr.
 Sax. alt.
 Sax. bas. (E.S.)

116
 117
 118
 119
 120

Picc.

F1.

Ob.

Ob. d'am.
(A)

C.I.
(F)

C.C.
Picc.
(Es)

C.C.
(Bes)

C.C.
(B2)

Fg.

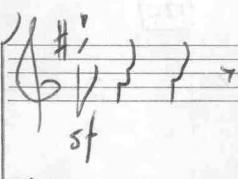
Ct.

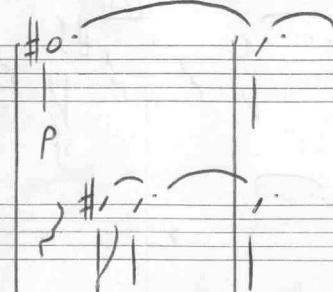
Sax alt
(Es)

Sax bas.
(Es)

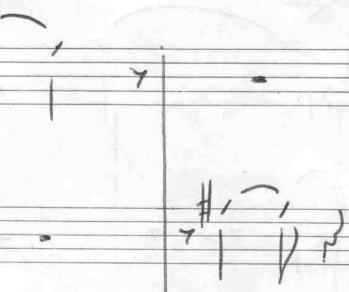
[125]

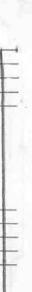
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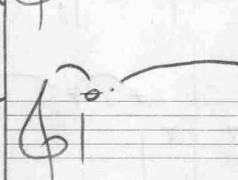
Picc. 

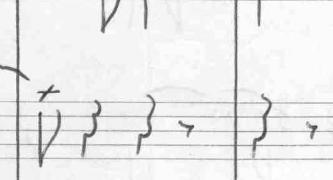
 Fl. 

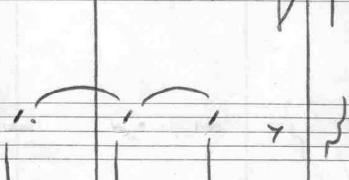
 ob. 

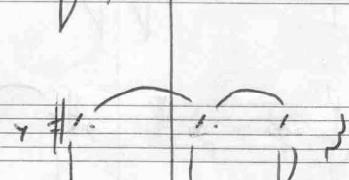
 ob. d'am. (A) 

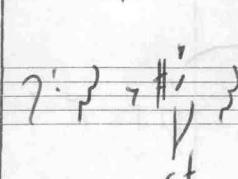
 C.I. (F) 

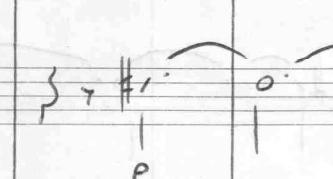
 Cl. picc. (Es) 

 Cl. (Bes) 

 Cl. B. (Bes) 

 Fg. 

 Ctg. 

 Sax alt. (Es) 

 Sax bas. (Es) 

(130)

(125)

[135]

[136]

Picc.

F1.

Ob.

Ob. d'am.
(A)

C.I.
(F)

C. Picc.
(Es)

C. (Bass)

Fg

Cfg

Sax alt
(Es)

Sax Bas.
(Es)

Measures 1-2: Piccolo, Flute, Oboe play eighth-note patterns. Bassoon (A) and Clarinet (F) play eighth-note patterns. Measures 3-4: Bassoon (A) and Clarinet (F) play eighth-note patterns. Bassoon (Bass) and Bassoon play eighth-note patterns. Measures 5-6: Bassoon (Bass) and Bassoon play eighth-note patterns. Measures 7-8: Bassoon (Bass) and Bassoon play eighth-note patterns.

Picc.

 Fl.

 ob.

 ob. d'ann. (A)

 C-I (F)

 Cl. picc. (Es)

 Cl. (Bb)

 Fg

 Ch

 Sax alt (Es)

 Sax bari. (Es)

145

Picc.

140

Fl.

140

Ob.

Ob.
d'am.
(A)C.I.
(F)Cl.
Picci.
(Es)Cl.
(Bass)Cl.-B.
(Bass)

Fg.

Cl.f.

Sax
alt.
(Es)Sax
bass.
(Es)

*

150

#o.

A handwritten musical score for orchestra and brass band, spanning two systems of music. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet (Picc.), Bass Clarinet, Bassoon (Bass), French Horn, Cl. Bass (Cl. Fagotto), Saxophone (Soprano), and Bass Trombone (Tuba). The first system begins at measure 145 with dynamic p . The second system begins at measure 140 with dynamic f . Measures 145-149 show various woodwind entries with slurs and grace notes. Measures 150-154 feature brass entries with sustained notes and slurs. Measure 155 concludes with a dynamic p .

Picc.

 Fl.

 Ob.

 Ob. d'ann.
(A)

 C.I.
(F)

 Cl.
picc.
(Es)

 Cl.
(Bes)

 Cl.B.
(Bes)

 Fg.

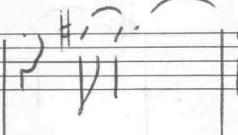
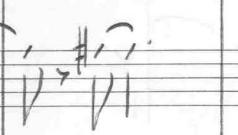
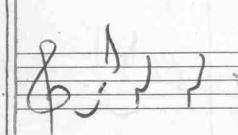
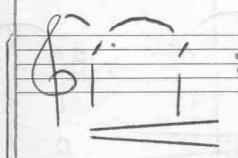
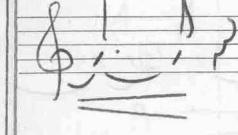
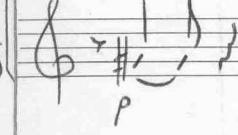
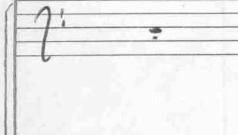
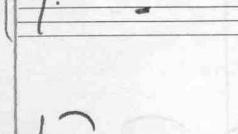
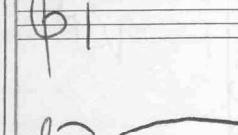
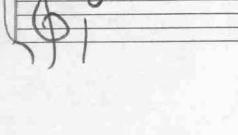
 Ch.

 Sax
alt.
(Es)

 Sax
bass.
(Es)

155

156

Picc. 
 Fl. 
 Ob. 
 ob. d'am. (A) 
 C.I. (F) 
 Cl. picc. (Es) 
 Cl. (Bes) 
 Cl. B. (Bes) 
 Fg. 
 Cfg. 
 Sax alt. (Es) 
 Sax bar. (Es) 

[160]

The musical score consists of ten staves, each representing a different instrument. The instruments are listed vertically on the left side of the page. The music is written in common time. Measure lines divide the score into measures. The first measure shows rests for most instruments. The second measure begins with a forte dynamic (f) for the Flute (Fl.) and Oboe (Ob.). The third measure continues with forte dynamics. The fourth measure features a dynamic marking 'sf' (sforzando). The fifth measure concludes with a dynamic marking 'p' (piano). Measures 6 through 10 continue with various dynamics and performance instructions, such as slurs and grace notes, typical of a woodwind ensemble piece.

165

Picc.

Fl.

ob.

ob. d'am (A)

C.I. (F)

Cl. picc. (Es)

Cl. (B_{es})

Cl. (B_{es}) st

Fg.

Cfg.

Sax alt (F_s)

Sax bas. (E_s)

[170]

Picc.

Fl.

Ob.

Ob. d'am (A)

C.I. (F)

C.I. picc. (Es)

C.I. (Bass)

C.I. B. (Bass)

Fg.

Ch.

Sax alt. (Ea)

Sax bar. (Es)

175

Picc. - - | - - | fine

F1. - - | - - |

Ob. - - | - - |

Ob. cl. cum (A) - - | - - |

C.I. (F) - - | - - |

Cl. r. picc. (Es) - - | - - |

Cl. (Bes) - - | - - |

(Cl. B. (Bes)) - - | - - |

Fg. ? - - | - - |

Cfg. ? - - | - - |

Sax alt (Es) - - | - - |

Sax b. un. (Es) - - | - - |