

SINFONIETTA MAGYAR

Johan Nijs

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **4-5**

Duration / Tijdsduur / Durée / Dauer / Durata **9:33**

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Tierolff for Band No. 32 "YELLOWSTONE OVERTURE"

TMPCD130632

I N S T R U M E N T A T I O N

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
English Horn	1
Bassoon 1	1
Bassoon 2	1
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
String Bass	1
Drumset	1
Percussion 1	1
Percussion 2	1
Timpani	1
Mallets	1

S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Eb Horn 4	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

SINFONIETTA MAGYAR

English:

With "Sinfonietta Magyar" the Belgian composer Johan Nijs has written an original composition in the typical Hungarian style. The solemn introduction immediately evokes the atmosphere of Hungarian music. The composer uses simple animated rhythms which he alternates with time changes and lyrical passages that refer to Hungarian dances. "Sinfonietta Magyar" is a dynamic composition for those wind bands ready to accept its challenges.

Nederlands:

Met het werk Sinfonietta Magyar schreef de Belgische componist Johan Nijs een originele compositie in de typische Hongaarse stijl. De majestueuze inleiding brengt ons direct in de sfeer die zo kenmerkend is voor de Hongaarse muziek. De componist laat het orkest opzweepende en vlotte ritmes spelen, afgewisseld met enkele maatwisselingen en vervolgt met enkele uiterst lyrische en zeer ingetogen passages die allen duidelijk verwijzen naar Hongaarse dansen. Sinfonietta Magyar is een erg dynamisch werk voor harmonieorkesten die bereid zijn om een echte uitdaging aan te gaan.

Deutsch:

Mit dem Stück „Sinfonietta Magyar“ schrieb der belgische Komponist Johan Nijs eine originale Komposition im typisch ungarischen Stil. Die majestätische Einleitung führt uns unmittelbar in eine für die ungarische Musik so charakteristische, tänzerische Atmosphäre. Das Blasorchester kann sich dabei von verschiedenen Seiten zeigen: Flotte Rhythmen mit einigen Taktwechseln treffen auf lyrische Passagen, die auf ungarische Tänze verweisen. Unter dem Motto „Mut gewinnt“ stellt die vorliegende Komposition "Sinfonietta Magyar" eine große aber zugleich reizvolle Herausforderung für die Musikerinnen und Musiker in einem Blasorchester dar.

Français:

Avec « Sinfonietta Magyar », le compositeur belge Johan Nijs a écrit une œuvre originale dans le style typiquement hongrois. L'introduction majestueuse nous plonge directement dans l'atmosphère si typique de la musique hongroise. Le compositeur utilise des rythmes enivrants et faciles, qu'il varie avec quelques changements de mesure et des passages lyriques et retenus qui font allusion aux danses hongroises. « Sinfonietta Magyar » est une composition très dynamique pour les orchestres d'harmonie prêts à accepter le challenge.

JOHAN NIJS

English:

The Belgian composer Johan Nijs was born in Louvain on June 11, 1963. At age ten he began studying music and earned degrees in clarinet, piano, accordion, solfeggio, harmony and chamber music at various music academies. He then went to the Brussels Royal Conservatory of Music where he was awarded several prizes for solfeggio, harmony, counterpoint, wind band conducting, history of music, transposition, clarinet and piano. He has composed since age sixteen and has won numerous international composition prizes. Today Nijs is not only active as a composer and arranger, but also as guest-conductor and adjudicator. He is also a clarinetist with the Royal Band of the Belgian Air Force. His principal teachers and mentors were André Waignein and Jean Segers.



Nederlands:

De Belgische componist Johan Nijs werd geboren op 11 juni 1963 in Leuven. Vanaf zijn 10^{de} levensjaar vingen zijn studies aan de verschillende muziekacademies aan. Hij haalde diploma's voor de instrumenten klarinet, piano en accordeon, maar ook voor harmonie, notenleer en kamermuziek. Haast vanzelfsprekend volgde een studie aan het Koninklijk Muziekconservatorium van Brussel waar hij diploma's haalde voor notenleer, praktische harmonie, harmonie, contrapunt, harmonie- en fanfaredirectie, muziekgeschiedenis, transpositie, klarinet en piano. Vanaf zijn 16^e begon hij te componeren en won hij verschillende (internationale) compositiewedstrijden. Momenteel is Johan Nijs actief als componist en arrangeur, en treedt hij op als jurylid en gastdirigent. Daarnaast is hij klarinettist bij de Koninklijke Muziekkapel van de Belgische Luchtmacht. Zijn belangrijkste leraren en voorbeelden zijn André Waignein en Jan Segers.

Français :

Compositeur belge, Johan Nijs est né le 11 juin 1963 à Louvain. Dès l'âge de dix ans, il étudie successivement à plusieurs académies de musique et obtient des diplômes de clarinette, piano, accordéon, solfège, harmonie et musique de chambre. Il poursuit ses études au Conservatoire Royal de Bruxelles où il reçoit des prix de solfège, harmonie pratique, harmonie, contrepoint, direction d'orchestre à vent, histoire de la musique, transposition, clarinette et piano. Il compose dès l'âge de seize ans et obtient plusieurs prix internationaux de composition. Actuellement, Johan Nijs est actif comme compositeur et arrangeur, mais aussi comme chef invité et membre de nombreux jurys. Il est également clarinettiste à la Musique Royale de la Force Aérienne Belge. Ses principaux professeurs et exemples sont André Waignein et Jean Segers.

Deutsch:

Der belgische Komponist Johan Nijs wurde am 11. Juni 1963 in Löwen geboren. Seine erste musikalische Ausbildung erhielt er im Alter von zehn Jahren in den Fächern Klarinette, Klavier, Akkordeon, Solfeggio, Tonsatz und Kammermusik. Am königlichen Konservatorium in Brüssel absolvierte er anschließend Studien in Solfeggio, Harmonielehre, Kontrapunkt, Blasorchesterdirigieren, Musikgeschichte, Transposition, Klarinette und Klavier. Mit dem Komponieren begann Nijs, als er 16 Jahre alt war und erhielt für sein Schaffen zahlreiche nationale und internationale Preise. Johan Nijs ist derzeit als Klarinettist beim Königlichen Musikkorps der Belgischen Luftwaffe tätig und wirkt zudem als Arrangeur, Komponist, Dirigent und Juror. Zu seinen wichtigsten Lehrern und Vorbildern zählen André Waignein und Jean Segers.

SINFONIETTA MAGYAR

Johan Nijs

Deciso $\text{♩} = 72$

Poco Rit.

a Tempo

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Bassoon 1

Bassoon 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1-2

Trombone 3

C Euphonium

C Basses

String Bass

Mallets

Timpani

Drumset

Percussion 1

Percussion 2

1 2 3 4 5 6

Allegro giocoso $\text{♩} = 144$ 13

Perc. *mf* *f* *mf*

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf* *tr.*

Ob. 2 *mf* *f* *mf* *tr.*

E. Hn. *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Eb Clar. *mf* *f* *mf*

Clar. 1 *mf* *f* *mf* *tr.*

Clar. 2 *mf* *f* *mf* *tr.* *cue A. Sax. 1*

Clar. 3 *mf* *f* *mf* *tr.* *cue A. Sax. 2*

A. Clar. *f*

Bs. Clar. *f* *tr.* *cue Tbn. 1*

A. Sax. 1 *mf* *f* *mf* *cue Tbn. 2*

A. Sax. 2 *mf* *f* *mf* *cue Tbn. 3*

T. Sax. *mf* *f* *mf* *cue Bsn.*

B. Sax. *mf* *f* *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f* *Dv.*

F. Hn. 1-2 *mf* *f*

F. Hn. 3-4 *mf* *f*

Tbn. 1-2 *f* *mf*

Tbn. 3 *f* *mf*

C. Euph. *mf* *f* *mf* *2 only*

C. Bs. *f* *mf*

Str. Bs. *f* *mf*

Mal. *mf* *Xylophone*

Timp. *mf* *f*

D. S. *f* *mf* *snare drum*

Perc. 1 *f* *mf* *Tambourine*

Perc. 2 *f* *mf*

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

This page of the musical score for Sinfonietta Magyar, page 3, covers measures 22 through 36. The score is written for a large symphony orchestra and includes parts for the following instruments: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (E. Hn.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Eb Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), French Horns 1-2 and 3-4 (F. Hn. 1-2, F. Hn. 3-4), Trombones 1-2 and 3 (Tbn. 1-2, Tbn. 3), Euphonium (Euph.), Contrabass (C. Bs.), Stripped Bass (Str. Bs.), Mallet Percussion (Mal.), Timpani (Timp.), Double Bass (D. S.), and Percussion 1 and 2 (Perc. 1, Perc. 2). The score features a variety of dynamic markings, including fortissimo (ff), piano (p), and sforzando (sf), as well as accents and hairpins. The percussion parts include specific instructions for Triangle and Triangles. The page number '29' is located at the top of the Piccolo staff. The measure numbers 22 through 36 are printed at the bottom of the page.

38

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

Bsn. 1 *mf*

Bsn. 2 *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf* Div. Div.

A. Clar. *mf*

Bs. Clar. *mf*

A. Sax. 1 *mf* cue Tbn. 1

A. Sax. 2 *mf* cue Tbn. 2

T. Sax. *mf* cue Tbn. 3

B. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-2 *mf*

F Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

C Euph. *mf*

C Bs. *mf*

Str. Bs. *mf* piz.

Mal. *mf* Xylophone

Timp. *p* *mf* *mf* *mf*

D. S. *mf*

Perc. 1 *mf* Tam.

Perc. 2 *mf*

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

Musical score for Sinfonietta Magyar, page 10, measures 128-141. The score is for a full orchestra and includes parts for Percussion, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), English Horn (E. Hrn.), Bassoons (Bsn. 1, Bsn. 2), Eb Clarinet, Clarinets (Clar. 1, Clar. 2, Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F. Hn. 1-2, F. Hn. 3-4), Trombones (Tbn. 1-2, Tbn. 3), Euphonium (C. Euph.), Contrabass (C. Bs.), String Bass (Str. Bs.), Mallets (Mal.), Timpani (Timp.), and Snare Drum (D. S.). The score is in 2/4 time and features a key signature of two flats. The dynamic marking *mf* (mezzo-forte) is used throughout. The score is divided into two systems, with measures 128-135 in the first system and measures 136-141 in the second system. The first system ends with a double bar line and repeat sign. The second system begins with a double bar line and repeat sign. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Woodwind and Percussion score for measures 142-155. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Eb Clarinet, Clarinets 1, 2, & 3, Alto Clarinet, Bass Clarinet, Saxophones 1, 2, Tenor, and Baritone, Trumpets 1, 2, & 3, Horns 1-2 and 3-4, Trombones 1-2 and 3, Euphonium, Contrabass, String Bass, Mallet Percussion, and Tom-toms. The tempo is marked *Lentissimo* with a metronome marking of $\text{♩} = 63$. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. Specific performance instructions include *solo* for the Oboe 1 and *Xylophone* for the Mallet Percussion. Cues for other instruments are noted, such as *cue Bs. Clar.*, *cue Obs. solo*, *cue A. Sax. 1*, and *cue A. Sax. 2*. The page number 11 is centered at the bottom.

Giocoso ♩ = 144

Molto Rit.

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *mp* *ff*
 Ob. 2 *ff*
 E. Hn. *ff*
 Bsn. 1 *mp* *f* *mp* *mp* *ff*
 Bsn. 2 *ff*
 Eb Clar. *ff*
 Clar. 1 *mp* *ff*
 Clar. 2 *mp* *ff*
 Clar. 3 *mp* *ff*
 A. Clar. *ff*
 Bs. Clar. *mp* *ff*
 A. Sax. 1 *mp* *f* *mp* *mp* *ff*
 A. Sax. 2 *mp* *f* *mp* *mp* *ff*
 T. Sax. *mp* *f* *mp* *mp* *ff*
 B. Sax. *mp* *f* *mp* *mp* *ff*
 Tpt. 1 *sdo* *mp* *f* *mp* *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 F Hn. 1-2 *mp* *f* *mp* *ff*
 F Hn. 3-4 *mp* *ff*
 Tbn. 1-2 *ff*
 Tbn. 3 *ff*
 C Euph. *2 only* *mp* *f* *mp* *ff*
 C Bs. *ff*
 Str. Bs. *arco* *ff*
 Mal. *Glockenspiel* *f* *Gl. Sp.*
 Timp. *f*
 D. S.
 Perc. 1 *Tri.* *mp*
 Perc. 2 *Tamb.* *mp* *f*

Andante espressivo $\text{♩} = 69$
174

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn.
- Bsn. 1
- Bsn. 2
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- A. Clar.
- Bs. Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F Hn. 1-2
- F Hn. 3-4
- Tbn. 1-2
- Tbn. 3
- C Euph.
- C Bs.
- Str. Bs.
- Mal. (Glockenspiel (plastic mallets) and Gl. Sp.)
- Timp.
- D. S.
- Perc. 1 (Tamb.)
- Perc. 2

Measures 173-181 are shown. Measure 174 is the starting point of the page. The score includes various dynamics such as *mp* (mezzo-piano) and *ff* (fortissimo). The percussion parts include a snare drum (Tamb.) and a tom-tom (Timp.).

173

174

175

176

177

178

179

180

181

Poco Rit. a Tempo

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

Bsn. 1

Bsn. 2

Eb Clar.

Clar. 1 *mf* Play cue Fl. 1 Play

Clar. 2 *mf* Play cue Fl. 2 Play

Clar. 3 *mf*

A. Clar. *mf*

Bs. Clar. *mf*

A. Sax. 1 *mf* cue Hn. 1

A. Sax. 2 *mf* cue Hn. 2

T. Sax. *mf* cue Clar. 3

B. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-2 *mf*

F Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3

C Euph. *mf*

C Bs. *mf*

Str. Bs.

Mal. *mf* Glockenspiel (plastic mallets)

Vibraphone (motor on) *mf*

D. S.

Perc. 1

Perc. 2 *mf*

Poco Rit. a Tempo

203

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1-2

Tbn. 3

C Euph.

C Bs.

Str. Bs.

Mal.

Timp.

D. S.

Perc. 1

Perc. 2

200 201 202 203 204 205 206 207

Poco Rit.

Allegro $\text{♩} = 132$

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 A. Clar.
 Bs. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F. Hn. 1-2
 F. Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 C. Euph.
 C. Bs.
 Str. Bs.
 Mal.
 Timp.
 D. S.
 Perc. 1
 Perc. 2

217

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

C. Bs.

Str. Bs.

Mal.

Timp.

D. S.

Perc. 1

Perc. 2

mf

tr

Xylophone

Xylo

217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232

233

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1-2

Tbn. 3

C. Euph.

C. Bs.

Str. Bs.

Mal.

Timp.

D. S.

Perc. 1

Perc. 2

cue Bs. Clar.

Glockenspiel (iron mallets)

233 234 235 236 237 238 239 240 241 242 243 244 245 246 247

248

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1-2

Tbn. 3

C. Euph.

C. Bs.

Str. Bs.

Mal.

Timp.

D. S.

Perc. 1

Perc. 2

mf

tr

Xylophone

Xylo

248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263

This page of a musical score for Sinfonietta Magyar, page 24, covers measures 313 to 328. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include Percussion (Perc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1-2 (F. Hn. 1-2), French Horn 3-4 (F. Hn. 3-4), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Contrabass (C. Bs.), String Bass (Str. Bs.), Mallets (Mal.), Timpani (Timp.), Double Bass (D. S.), and Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes performance markings like *arco* for the string bass. A rehearsal mark '319' is placed above the first staff at the beginning of measure 319. The bottom of the page shows measure numbers from 313 to 328.

Perc. *f* *ff* *Rit.* *ff* *Maestoso* $\text{♩} = 72$

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E. Hn. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Eb Clar. *f* *ff*

Clar. 1 *f* *ff*

Clar. 2 *f* *ff*

Clar. 3 *f* *ff*

A. Clar. *f* *ff*

Bs. Clar. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpt. 1 *f* *ff* *open*

Tpt. 2 *f* *ff* *open*

Tpt. 3 *f* *ff* *open*

F. Hn. 1-2 *f* *ff*

F. Hn. 3-4 *f* *ff*

Tbn. 1-2 *f* *ff*

Tbn. 3 *f* *ff*

C. Euph. *f* *ff*

C. Bs. *f* *ff*

Str. Bs. *f* *ff*

Mal. *f* *ff*

Timp. *f* *ff*

D. S. *f* *ff*

Perc. 1 *f* *ff* *Tamb.*

Perc. 2 *f* *ff* *S.C. (with soft timpani mallets)*

329 330 331 332 333 334 335 336 337 338 339 340 341 342 343