

Lewis Coenen-Rowe

**SHOW SOME
RESTRAINT!!**

for orchestra

(2019)

Instrumentation

2 flutes
 2 oboes
 2 clarinets in B \flat
 2 bassoons

2 horns in F
 2 trumpets in B \mathbb{b} straight mutes required

Timpani (4 drums)

Strings (around 8,6,4,4,2), two-part divisi required for violins 1 and 2

The score is in C

Duration: c. 7 minutes

Composer's note

SHOW SOME RESTRAINT!! is an exaggerated tragicomic piece that seeks to undermine the instruction stated by its title by employing deliberately exaggerated and over-the-top musical gestures. The result aims to occupy an uncomfortable position somewhere between humorous parody and serious statement, where one can easily slide into the other. The opening juxtaposes, in rapid succession, all the motivic material used in the whole of the piece before subsiding into a relatively 'restrained' type of music. This is repeatedly intruded on by a much more unrestrained type of music, which eventually takes over to dominate the rest of the piece, moving through a New-Orleans influenced funeral march and a quotation from Beethoven's 5th symphony to end in a surprisingly understated manner.

Performance notes

A curved line after a note in the wind parts indicates a 'falling off' effect of indefinite pitch that should be achieved with the embouchure rather than the keys or valves.

In the strings, glissandi leading to bracketed notes always come away from the main note. The bracketed note should never be accented.

Solo indicates a line that should be prominent and played in a soloistic manner. There can be multiple solo lines simultaneously. *Soli* indicates the same except that the line is being played in unison or octaves with another instrument as indicated.

Molto vib. indicates a hyper-expressive 'Romantic' vibrato. Wide vib. indicates an extreme vibrato that distorts the sense of pitch.

SHOW SOME RESTRAINT!!

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Tempo 1: ♩ = 96 ca, Capriccioso

2/4 3/4 2/4 3/4 2/4 5/8 (2/4 + 1/8) 2/4 3/4

Flute 1 *ff* *mf* *pp* *mf*

Flute 2 *ff* *mf* *p* *pp* *mf*

Oboe 1 *ff* *mf* *p* *pp* *p* *mp*

Oboe 2 *ff* *mf* *p* *pp* *p* *mp*

Clarinet in B♭ 1 *ff* *mf* *p* *pp* *p*

Clarinet in B♭ 2 *ff* *mf* *p* *pp* *p*

Bassoon 1 *ff* *mf* *p* *pp* *f*

Bassoon 2 *ff* *mf* *p* *pp* *f*

Horn in F 1 *ff* *mf* *p* *pp* *f*

Horn in F 2 *ff* *mf* *p* *pp* *f*

Trumpet in B♭ 1 *ff* *mf* *p* *pp* *mp* *f* *mf*

Trumpet in B♭ 2 *ff* *mf* *p* *pp* *mp* *f* *mf*

Timpani *ff*

wide vib. *mf* *p* *f*

Tempo 1: ♩ = 96 ca, Capriccioso

2/4 3/4 2/4 3/4 2/4 5/8 (2/4 + 1/8) 2/4 3/4

Violin 1 *ff* *molto vib.* *wide vib.* *div.* *sul tasto* *pp* *unis. pizz.* *f* *div. arco (norm.)* *p*

Violin 2 *ff* *molto vib.* *wide vib.* *div.* *sul tasto* *pp* *pizz.* *f* *arco (norm.)* *p*

Viola *ff* *molto vib.* *wide vib.* *div.* *sul tasto* *pp* *pizz.* *f*

Violoncello *ff* *molto vib.* *wide vib.* *div.* *sul tasto* *pp* *pizz.* *f*

Double Bass *ff* *molto vib.* *wide vib.* *non div.* *pizz.* *f*

Tempo 2: ♩ = 72 ca Vague, enigmatic

Musical score for woodwinds. The score is divided into two systems. The first system covers measures 18 to 22. The second system covers measures 23 to 27. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include mp, pp, and p. Performance markings include accents and slurs.

Fl. 1: *mp pp mp*

Fl. 2: *mp³ pp pp mp pp*

Ob. 1: *p pp*

Ob. 2: *p pp*

Cl. 1: *p*

Tempo 2: ♩ = 72 ca Vague, enigmatic

Musical score for strings. The score is divided into two systems. The first system covers measures 18 to 22. The second system covers measures 23 to 27. The time signature changes from 4/4 to 2/4 and back to 4/4. Performance markings include *sul tasto*, *norm.*, *arco norm.*, *pizz.*, *arco*, and *arco sul tasto*. Dynamics include *p*, *f*, and *pp*. Fingerings like *III* are indicated.

Vln. 1: *sul tasto norm. sul tasto f p*

Vln. 2: *arco norm. sul tasto norm. sul tasto pizz. arco p*

Vla.: *arco norm. sul tasto norm. pizz. arco sul tasto p*

Vc.: *pizz.*

31

Fl. 1 *mf* *dolciss.* \rightarrow *pp*

Fl. 2 *mf* *dolciss.* \rightarrow *pp*

Ob. 1 solo *mf* *dolciss.*

Ob. 2 solo *mf* *dolciss.*

Cl. 1 *pp* *p*

Cl. 2 *pp* *p*

Hn. 1 *pp* *p*

Tpt. 1

Vln. 1 norm. sul tasto

Vln. 2 norm.

Vla. pizz. *mf*

Vc. pizz. *mf*

2/4 3/4 4/4 2/4

← ♩. = ♩ →

Tempo 1 ♩ = 96 Serious 4/4 Tempo 2 ♩ = 72 Lighter again

← ♩. = ♩ →

Fl. 1 ³⁷ 2/4 4/4 3/4 4/4 mf

Fl. 2 mf

Ob. 1 f solo mf

Ob. 2 f

Cl. 1 ³ pp p

Cl. 2 ³ pp p

Bsn. 1 ff p

Bsn. 2 ff p

Hn. 1 ³ pp p

Hn. 2 f p

Tpt. 1 f p

Tpt. 2 straight mute f p

Timp. f

← ♩. = ♩ →

Tempo 1 ♩ = 96 Serious unis. norm. 4/4 Tempo 2 ♩ = 72 Lighter again

← ♩. = ♩ →

Vln. 1 sul tasto norm. pp sul tasto f sul tasto div. pp

Vln. 2 norm. pp sul tasto div. f unis. norm. div. sul tasto pp

Vla. arco sul tasto pp f norm. pizz. mf arco sul tasto pp

Vc. arco ff pizz. mf

Db. ff

Tempo 1 $\text{♩} = 96$ Serious $\frac{2}{4}$ Tempo 2: $\text{♩} = 72$ Lighter again $\frac{4}{4}$ Tempo 1: $\text{♩} = 96$ Serious $\frac{5}{4}$ Tempo 2: $\text{♩} = 72$ Lighter $\frac{4}{4}$

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

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

Ob. 1 *f* *mp* *pp* *f*

Ob. 2 *f* *mp* *f*

Cl. 1 *p* *pp* *f* *p* *pp*

Cl. 2 *p* *pp* *f* *p* *pp*

Bsn. 1 *ff* *p* *ff*

Bsn. 2 *ff* *p* *ff*

Hn. 1 *p* *pp* *f* *p*

Hn. 2 *f* *f* *p*

Tpt. 1 *f* *p* *f* *p*

Tpt. 2 *f* *f* *p* *pp*

Timp.

Tempo 1 $\text{♩} = 96$ Serious $\frac{2}{4}$ Tempo 2: $\text{♩} = 72$ Lighter again $\frac{4}{4}$ Tempo 1: $\text{♩} = 96$ Serious $\frac{5}{4}$ Tempo 2: $\text{♩} = 72$ Lighter $\frac{4}{4}$

Vln. 1 *f* *pp* *f*

Vln. 2 *f* *pp* *f*

Vla. *norm.* *pizz.* *arco sul tasto* *norm.* *f*

Vc. *arco* *pizz.* *arco* *ff*

Db. *ff* *ff* *ff*

div. *sul tasto* *div.* *sul tasto* *div.* *sul tasto*

Tempo 1: ♩ = 96 Serious

49 $\frac{4}{4}$

Fl. 1 $\frac{4}{4}$

Fl. 2 $\frac{4}{4}$

Ob. 1 $\frac{4}{4}$

Ob. 2 $\frac{4}{4}$

Cl. 1 $\frac{4}{4}$
f *p*

Cl. 2 $\frac{4}{4}$
f *p*

Bsn. 1 $\frac{4}{4}$

Bsn. 2 $\frac{4}{4}$

Hn. 1 $\frac{4}{4}$
f *fp* *f*

Hn. 2 $\frac{4}{4}$
f *fp* *f*

Tpt. 1 $\frac{4}{4}$
f *fp* *f* *mute out*

Tpt. 2 $\frac{4}{4}$
f *fp* *f* *mute out*

Timp. $\frac{4}{4}$
fp *f*

$\frac{4}{4}$ Tempo 1: ♩ = 96 Serious

Vln. 1 $\frac{4}{4}$

Vln. 2 $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

Db. $\frac{4}{4}$

52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

5/8 □ △ 2/4 6/16 △ △ 9/16 △ △ △ 4/4

← ♩ = ♩ → ← ♩ = ♩ →

f *p* *f* *p*

f *p* *f* *p*

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

58 $\frac{4}{4}$

Cl. 1 *solo* *molto vib.*
fp *ff*

Cl. 2 *solo* *molto vib.* *molto vib.*
fp *ff* *fp*

Bsn. 1 *pesante*

Bsn. 2 *f pesante*

Timp. *f*

Vln. 1 *pp* *div.* *II* *sul tasto* *norm.* *II* *sul tasto*

Vln. 2 *pp* *div.* *IV* *sul tasto* *norm.* *sul tasto*

Vla. *pp* *div.* *sul tasto* *norm.* *sul tasto*

Vc. *sul pont.* *f* *p* *f* *p* *norm.* *f pesante*

Db. *pizz.* *arco* *f pesante*

63

2/4 4/4

Fl. 1 *p mp mf*

Fl. 2 *p mp mf*

Cl. 1 *mp ff p mf*

Cl. 2 *ff p* (ends) *mf*

Bsn. 1

Bsn. 2

Hn. 1 *fp mf p* solo wide vib. (ends)

Hn. 2 *mf* wide vib.

Tpt. 1 *p mf p mf* open wide vib.

Tpt. 2 *fp mf* open wide vib.

Timp. *f p f*

Vln. 1 *norm.* II

Vln. 2 *norm.* sul tasto

Vla. *norm.*

Vc.

Db.

68

Fl. 1 *f* *ff* *p playful*

Fl. 2 *f* *ff* *p playful*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1 *ff* *mp solemm* *ff* *solo* *portentous* *ff* *p* *ff* *p* *ff* *p* *ff*

Bsn. 2 *ff* *mp solemm* *ff* *f*

Hn. 1 *f* *mp solemm* *ff* *mp*

Hn. 2 *f* *mp solemm* *ff* *mp*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

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

Vln. 1 *norm.* *f* *ff* *pp* *div. sul tasto*

Vln. 2 *norm.* *f* *ff* *pp* *sul tasto*

Vla. *f* *ff* *pp* *sul tasto*

Vc. *ff* *f*

Db. *ff* *f*

5/4 4/4 2/4

75 $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1

Fl. 2

Ob. 1 *p playful*

Ob. 2 *p playful*

Cl. 1 *mf p*
soli with cl. 2

Cl. 2 *mf p*
soli with cl. 1

Bsn. 1 (ends) *p mp*

Bsn. 2

Hn. 1 *p mf*
solo

Hn. 2 *p mf mp*

Tpt. 2

Timp. *mf*

Vc. $\frac{2}{4}$ $\frac{4}{4}$

Db.

81

3/4 4/4 3/4 2/4

Fl. 1 *p*

Fl. 2 *f*

Ob. 1 *p*

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

Hn. 1 *f* *mf* *ff*
soli with tpt. 1

Hn. 2 *mf*

Tpt. 1 *f* *mf* *ff*
solo soli with hn. 1

Tpt. 2 *mf*

Timp. *f*

Vln. 1 *mp* *f*
3/4 4/4 unis. norm. 3/4 2/4

Vln. 2 *mp* *f*
norm.

Vla. *f*

Vc. *f*

Db. *f*

87

3/4 4/4 3/4 4/4

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

Fl. 2 *ff*

Ob. 1 *f* *ff* *pp sub.*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff* *pp sub.* *mf*

Cl. 2 *f* *ff* *pp sub.* *mf*

Bsn. 1 *ff* *mp solemm* *ff*

Bsn. 2 *ff* *mp solemm* *ff* *f*

Hn. 1 (ends) *f* *mp solemm* *ff* *fp* *f* *p* *fp* *f*

Hn. 2 *f* *mp solemm* *ff* *fp* *f* *p* *fp*

Tpt. 1 (ends) *f* *ff* *fp* *f* *p* *f*

Tpt. 2 *f* *ff* *fp* *f* *p*

Timp. *ff*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf* *f* *mf*

Vla. *ff* *mf* *f*

Vc. *ff* *pizz.* *f*

Db. *ff* *f*

solì with tpt. 2

solì with tpt. 1

solì with hn. 1

solì with hn. 1 wide vib.

solo wide vib.

94 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 *mf*

Ob. 1 *f* soli with bsn. 1

Ob. 2 *mf*

Cl. 1 *mf* *mf* *mp*

Cl. 2 *mf* *mf* *mp*

Bsn. 1 *f* soli with ob. 1

Bsn. 2

Hn. 1 *p* *fp* *f* *p* solo

Hn. 2 *f* *p* soli with tpt. 2 (ends)

Tpt. 1 *p* *f* *p* solo

Tpt. 2 *f* *p* *f* *p* soli with hn. 2 (ends)

Vln. 1 *mf* *f* *mp*

Vln. 2 *f* *mf* *f* *mp*

Vla. *f* *ff* *mf*

Vc.

Db.

99

Fl. 1 *f* soli with cl. 1

Fl. 2 *p*

Ob. 1

Ob. 2 *p*

Cl. 1 *f* soli with fl. 1

Cl. 2 *mp*

Bsn. 1

Bsn. 2 *f* *p*

Hn. 1 *fp* *f* (ends)

Hn. 2 *fp* *f* *p* *f* (ends) solo

Tpt. 1 *f*

Tpt. 2 *f*

Timp. *f*

Vln. 1 *mf* *3/4* *4/4*

Vln. 2 *mp* *mf*

Vla. *ff* *mf*

Vc. *arco*

Db.

Ecstatic $\text{♩} = \text{♩}$

103 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{9}{16}$ $\frac{6}{16}$ $\frac{9}{16}$

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Ecstatic $\text{♩} = \text{♩}$

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{9}{16}$ $\frac{6}{16}$ $\frac{9}{16}$

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db.

← ♩ = ♩ →

110

4/4

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Timp. *ff* *p* *ff*

← ♩ = ♩ →

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *ff* *p*

Db. *ff* *p*

Ludicrously dark, L'istesso tempo

125 $\frac{5}{4}$ $\frac{4}{4}$

Fl. 1 *flz.* *ff* *f* *mf* *mp* *p* *norm.* *mf* *ff* (lip)

Fl. 2 *flz.* *ff* *f* *mf* *mp* *p* *norm.* *mf* *ff* (lip)

Ob. 1 *ff* *f* *mf* *mp* *p* *mf* *ff* (lip)

Ob. 2 *ff* *f* *mf* *mp* *p* *mf* *ff* (lip)

Cl. 1 *wide vib.* *solo* *ffp* *brilliante* *ff* *5*

Bsn. 1 *p* *ff* *f* *mf* *mp* *p* *mf* *ff* (lip)

Bsn. 2 *p* *ff* *f* *mf* *mp* *p* *mf* *ff* (lip)

Hn. 1 *solo* *ff* *ominous* *3* *flz.* *p*

Timp. *p* *ff > p* *f > p* *mf* *mp* *p* *ff*

Ludicrously dark, L'istesso tempo

$\frac{5}{4}$ $\frac{4}{4}$

Vln. 1 *sul pont.* *ff* *f* *mf* *mp* *p* *norm.* *ff >*

Vln. 2 *sul pont.* *ff* *f* *mf* *mp* *p* *norm.* *ff >* II

Vla. *3* *p* *sul pont.* *ff* *f* *mf* *mp* *p* *norm.* *ff*

Vc. *3* *p* *sul pont.* *ff* *f* *mf* *mp* *p* *norm.* *mf* *ff*

Db. *3* *p* *sul pont.* *ff* *f* *mf* *mp* *p* *norm.* *mf* *ff*

This page of a musical score, numbered 24, contains parts for various orchestral instruments. The score is organized into systems for each instrument family, with dynamic markings and performance instructions.

- Flutes (Fl. 1, Fl. 2):** Both parts start with a *p* dynamic. Fl. 1 has a *mf* dynamic in the third measure, while Fl. 2 has a *p* dynamic. Both reach *ff* in the fifth measure and return to *mf* in the sixth.
- Oboes (Ob. 1, Ob. 2):** Both parts start with a *p* dynamic. Ob. 1 has a *mf* dynamic in the third measure, while Ob. 2 has a *p* dynamic. Both reach *ff* in the fifth measure and return to *mf* in the sixth.
- Clarinets (Cl. 1, Cl. 2):** Both parts are silent until the third measure. Cl. 1 has a *ffp* dynamic in the third measure, while Cl. 2 has a *ffp* dynamic with the instruction "brillante". Both reach *ff* in the fourth measure. Cl. 1 has a "solo wide vib." instruction in the fifth measure. Both reach *ffp* in the sixth measure.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts start with a *p* dynamic. Bsn. 1 has a *mf* dynamic in the third measure, while Bsn. 2 has a *mf* dynamic. Both reach *ff* in the fifth measure and return to *mf* in the sixth.
- Horns (Hn. 1, Hn. 2):** Hn. 1 starts with a *ff* dynamic, has a *ffp* dynamic in the second measure, and returns to *ff* in the third. Hn. 2 has a *ff* dynamic with the instruction "ominous" in the second measure and a *p* dynamic in the third. Both reach *ff* in the fifth measure.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts are silent until the fourth measure. Tpt. 1 has a *ff* dynamic with the instruction "ominous" in the fourth measure and a *p* dynamic in the fifth. Tpt. 2 has a *ff* dynamic with the instruction "ominous" in the fourth measure and a *p* dynamic in the fifth.
- Timpani (Timp.):** Starts with a *p* dynamic and reaches *ff* in the fifth measure.
- Violins (Vln. 1, Vln. 2):** Both parts start with a *p* dynamic. Vln. 1 reaches *ff* in the sixth measure. Vln. 2 reaches *ff* in the sixth measure.
- Viola (Vla.):** Starts with a *p* dynamic and reaches *ff* in the sixth measure.
- Violoncello (Vc.):** Starts with a *p* dynamic. Vc. has a *mf* dynamic in the third measure, a *p* dynamic in the fourth, and reaches *ff* in the sixth. Vc. returns to *mf* in the seventh measure.
- Double Bass (Db.):** Starts with a *p* dynamic. Db. has a *mf* dynamic in the third measure, a *p* dynamic in the fourth, and reaches *ff* in the sixth. Db. returns to *mf* in the seventh measure.

140

Fl. 1 *p* *mf* *p < mf* *p < mf* *mf* *p* *ff*

Fl. 2 *p* *mf* *p < mf* *p < mf* *mf* *p* *ff*

Ob. 1 *p* *mf* *p < mf* *p < mf* *mf* *p* *ff*

Ob. 2 *p* *mf* *p < mf* *p < mf* *mf* *p* *ff*

Cl. 1

Cl. 2 *ffp* *ff*

Bsn. 1 *p* *mf* *p < mf* *p < mf* *p* *mf* *p < ff*

Bsn. 2 *p* *mf* *p < mf* *p < mf* *p* *mf* *p < ff*

Hn. 1 *p* *ff* *p*

Hn. 2 *ff* *p* *ff*

Tpt. 1 *ff* *p* *ff*

Tpt. 2 *flz.* *p*

Timp. *p* *< mf* *p < mf* *p* *mf* *p < ff*

Vln. 1 *p* *< mf* *p < mf* *p < mf* *ff*

Vln. 2 *p* *< mf* *p < mf* *p < mf* *ff*

Vla. *p* *< mf* *p < mf* *p* *mf* *p < ff*

Vc. *p* *mf* *p < mf* *p < mf* *p* *mf* *p < ff*

Db. *p* *mf* *p < mp* *p < mf* *p* *mf* *p < ff*

Capriccioso
Come primo

146

Fl. 1 *p* *ff* *ffp* *ff* flz. norm. **3/4**

Fl. 2 *p* *ff* *ffp* *ff* flz. norm.

Ob. 1 *p* *ff* *ffp* *ff*

Ob. 2 *ff* *ffp* *ff*

Cl. 1 (ends) *ff* *ffp* *ff*

Cl. 2 (ends) *ff* *ffp* *ff*

Bsn. 1 *p < mf* *ff* *ffp* *ff*

Bsn. 2 *p < mf* *ff* *ffp* *ff*

Hn. 1 *ff* (ends)

Hn. 2 (ends)

Tpt. 1 (ends)

Tpt. 2 (ends)

Timp. *p < mf* *ff*

Vln. 1 *p* *ff* *ff* *ff* *ffp* *ff* arco pizz. *f p*

Vln. 2 *p* *ff* *ff* *ff* *ffp* *ff* arco pizz. sul tasto *f p*

Vla. *p < mf* *ff* *ffp* *ff* arco pizz. sul tasto *f p*

Vc. *p < mf* *ff* *ffp* *ff* pizz. *f p*

Db. *p < mf* *ff* *ffp* *ff* pizz. *f p*

Capriccioso
Come primo

152

Fl. 1 *ff* *p* *ff* *f* *ff* *mf* *ff*

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

Ob. 1 *mf* *ff* *p* *ff* *f* *ff* *mf* *ff*

Ob. 2 *mf* *ff* *p* *ff* *f* *ff* *mf* *ff*

Cl. 1 *mf* *ff* *p* *ff* *mf* *ff*

Cl. 2 *mf* *ff* *p* *ff* *mf* *ff*

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

Bsn. 2 *mf* *ff*

Hn. 1 *mf* *ff* *p* *f* *ff* *mf* *ff*

Hn. 2 *mf* *ff* *mp* *f* *ff* *mf* *ff*

Tpt. 1 *mf* *ff* *mp* *ff*

Tpt. 2 *mf* *ff* *mf* *ff* *mf* *ff*

Timp. *ff* *mf* *ff*

Vln. 1 *ff* *pp* *f* *ff* *f* *ff*

Vln. 2 *norm. sul tasto* *ff* *pp* *f* *ff* *f* *ff*

Vla. *norm. sul tasto* *ff* *pp* *f* *ff* *f* *ff*

Vc. *arco* *f* *ff* *mf* *ff*

Db. *arco* *f* *ff* *mf* *ff*

div. sul tasto

unis. pizz.

arco norm. molto vib.

pizz.

arco

arco norm. molto vib.

pizz.

arco

arco norm. molto vib.

sul pont.

norm.

arco

sul pont.

norm.

Bombastic

2/4 3/4 2/4 5/8 (2/4 + 1/8) 2/4 3/4 4/4

164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

wide vib.

wide vib.

wide vib.

wide vib.

wide vib.

wide vib.

2/4

4/4

p

p

p

p

p

+

+

straight mute in

straight mute in

straight mute

p

sul pont. norm.

p

Tempo 2: ♩ = 72 Vague, enigmatic

171

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pp

pp delicato

pp

straight mute

towards centre of drum

dead centre

pp

Tempo 2: ♩ = 72 Vague, enigmatic

sul pont.

sul tasto

norm.

II

stagger bow changes

sul pont. norm.

p

mp playful

sul pont. norm.

sul tasto

p

mp playful

179

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

norm.

norm.

div.

sul pont.



182

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

norm.

sul pont.

pp

sul pont.

div.

norm.

sul pont.

pp

unis.

mp

mp

pizz. secco

mp