

Yang Liu 刘洋

圣殿之路

The Road to the Holy Temple

for orchestra

2018

Instrumentation

Flute 长笛

Oboe 双簧管

Clarinet 单簧管

Bassoon 大管

Horn in F 圆号

Trumpet 小号

Trombone 长号

Percussion 1 打击乐 1

Percussion 2 打击乐 2

Harp 竖琴

Soprano 女高音

Violin 1 小提琴 1

Violin 2 小提琴 2

Viola 中提琴

Cello 大提琴

Double Bass 低音提琴

Score in C

Duration: ca. 8'20"

Notes for Performance:

Strings:



only touch the string while playing 手指轻触琴弦



change back to normal pressure 回到正常的压弦力度

non vib.

play without vibrato 演奏不加入揉弦

molto vib.

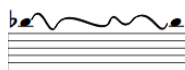
play with more vibrato 演奏加入更多的揉弦



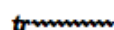
it indicates a quarter tone sharp 音符升四分之一一个音



it indicates a quarter tone flat 音符降四分之一一个音



follow the written shape to play glissando 按照谱中画的线来进行滑音移动

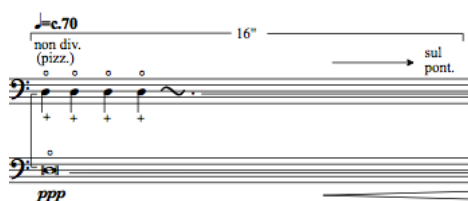


the trills in this piece are always whole-tone 这首曲子所有的颤音范围都是一个全音



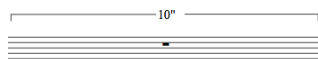
up bow accent and then back to down bow immediately 在下弓的途中，突然上弓重音，并立即

回到下弓继续演奏



the bottom line represents the right hand which bows the note, while the left hand plays pizzicato in the top line. 下面的部分是右手拉琴的音，与此同时上面的乐谱是左手拨弦的音

General remarks:



this mark indicates the length of each bar 这个标记显示每个小节的时长(按秒计算)



keep repeating the notes/pattern before the mark 一直重复之前的乐句


(only perc. 1)

accel.  =c.130

it indicates only one part plays in accelerando 此标记代表只有某一

种乐器进行渐快变化

(only cello)

senza tempo  =c.60-80


the player can choose the tempo from within the given range 乐手可以在特定的速度

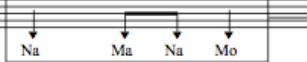
范围内来自行

选择演奏



grace notes are played after the main note 圆滑音在主音之后弹奏

senza tempo  =60-90
pp Use your voice (gentle and low)



Na Ma Na Mo

gently sing the words in the box with your low voice. 演奏者用低音唱框中的

词语

Preface 作曲简介

In *The Road to the Holy Temple*, the composer explores elements from Tibetan musical culture. This is a hymn which contains the hopes of happiness of pilgrims and monks. Their prayer comes from the 'six words mantra' of Tibetan Buddhism. In Chinese these words are 唵(ōng), 嘛(mā), 呢(nī), 叭(bā), 咪(mēi), 吽(hòng), ('Om Ma-ni Pad-me Hum') and can be found throughout the whole piece. The sounds of the piece imitate those of Tibetan Buddhist monks praying. At the beginning of this work, we hear the sounds of monks' footsteps which are imitated by a variety of instruments. This forms a background texture within the first section of the piece, and gradually leads towards an invocation of the prayers of monks recreated by wind instruments. This overall texture expands and grows in volume as an increasing number of monks entering the temple are depicted within the music.

The Road to the Holy Temple

Yang Liu (2017)

16" 8" 4"

Flute *pp*

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Percussion 1 $\text{♩} = \text{c. } 70$
Congas *pp*

Percussion 2 Tingsha Bell *p*

Harp

Violin I *pp*

Violin II

Viola

Violoncello 1-2 $\text{♩} = \text{c. } 70$
non div. (pizz.) 16" sul pont. ord. *ppp* *p*

Violoncello 3-4 non div. (pizz.) 8" sul pont. ord. *ppp* *p*

Double Bass *pppp* *pp* *ppp*

solo $\text{♩} = \text{c. } 70$

2

8" 4" 8"

Fl. *mp* *pp* *mp*

Ob.

Cl. *pp* *mp*

Bsn. *pp* *p*

Hn.

Tpt.

Tbn.

Perc. 1 (only perc. 1) **accel.** *mp* *pp* *p*
Vibraphone

Perc. 2 Tingsha Bell *mf* *mp* *p*

Vln. I *mfpp* *mfpp* *mfpp*

Vln. II *mfpp* *mfpp* *mfpp*

Vla. *mfpp* *mfpp* *mfpp*

Vc. 1-2 (only cello) *mp*
(senza tempo) =c.60-80

Vc. 3-4 (only cello) *mp*
(senza tempo) =c.60-80

Db. *p* *ppp* *pp*

Devout

7 8" 4" ♩=c.70

Fl. *p*

Ob.

Cl.

Bsn. 2" *pp* *mf*

Hn.

Tpt.

Tbn.

Perc. 1 Tubular Bell *mf*

♩=c.70 (only perc. 2) acc. ♩=c.130 A Tempo

☒ put one cymbal plate on bass drum use ☐ soft stick to strike on cymbal

Perc. 2 *p* mf

Vln. I *mfpp* *mfpp* *f* non vib.

Vln. II *mfpp* *mfpp* *mfpp* *mfpp* *f* non vib.

Vla. *f* *mp* *mf* non vib.

Vc. 1-2 *p* *mp* *p*

Vc. 3-4 *p*

Db. 2" *p* *mp* *pp*

Fl. *p* *f* *mp* *pp* *p*

Ob. *mf* *p* *mp* *f* *p*

Cl. *p* *mf* *p* *pp*

Bsn. *mp*

Hn.

Tpt.

Tbn. *con sord.* *mf* *mf*

Perc. 1 Tubular Bell *mf*

Perc. 2 Tingsha Bell *mp*

Vln. I *mp* *f* *mp* *mf* *p* *mp* *pp*

Vln. II *mp* *mf* *f* *mp* *p* *mp* *p*

Vla. *p* *f* *p*

Vc. 1-2 *mp* (only cello 1-2) div. arco *senza tempo* =60-90

Vc. 3-4 *mp*

Db.

13

Fl. *pp*
(only oboe)
accel. $\text{♩} = c.150$ A Tempo

Ob. *mf* *f* *mp*

Cl. *f* *mp*

Bsn. *pp* *mf*

Hn.

Tpt.

Tbn. *f* *mp* *f*

Perc. 1 Bass Drum *mf* *f*

Perc. 2 Tingsha Bell *p* gong *mp*

Vln. I non vib. *f* *mp*
non vib. *mf* *p*

Vln. II non vib. *f* non vib. *f*

Vla. *pp* *mp*

Vc. 1-2 *p* *mp*

Vc. 3-4 non div. (only cello 3-4)
pizz. *senza tempo* $\text{♩} = 60-80$

Db. *p* *mp* (only Double bass) *senza tempo* $\text{♩} = 70-100$

mf

Fl. *f* *p* *f*

Ob. *f* *p* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *p* *mf* *p*

Hn. *mf* *p* *mf* *p*

Tpt. *p*

Tbn. senza sord.

Perc. 1 suspended Chinese cymbal (with stick) *mp*

Perc. 2 Tingsha Bell *p* Tingsha bell *mf*

Vln. I *mf* *p* *f* *mp*

Vln. II *mp* *mf* *ff* *mp*

Vla. non vib. *f* *p* *mf*

Vc. 1-2 *p* *mf* *p*

Vc. 3-4 *p* *mp*

Db. *p* *mf*

21

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp*

Bsn.

Hn. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. *mf* *sf* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p* *f*

Perc. 1

Perc. 2 Tingsha bell *f*

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3-4

Db.

Detailed description: This page of a musical score covers measures 21, 22, and 23. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 21, with dynamics ranging from *pp* to *mp*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with various dynamics like *mf*, *p*, *sf*, and *f*. Percussion 2 features a Tingsha bell in measure 22. The string section (Violins I and II, Viola, Violas 1-2, Violas 3-4, and Double Bass) is mostly silent, indicated by large oval marks across their staves.

24

Fl.

Ob.

Cl. *pp*

Bsn.

Hn. *mf* *p* *pp* *f* *fff* *mf* *p*

Tpt. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. 1 gong *f* 3

Perc. 2 Tingsha bell

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *ffp* *f* *p*

Vc. 1-2 *mf* *p*

Vc. 3-4 *mf* *p*

Db. *mf* *p*

27

Fl. *mf* *p*

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf* *p*

Bsn.

Hn. *mf* *p* *mf* *p* *mf* *p* *pp* *f* *fff*

Tpt. *p* *f* *fff* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Perc. 1

Perc. 2 Tingsha bell

Vln. I *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. 1-2 *mf* *p* *mf*

Vc. 3-4 *mf* *p* *mf*

Db.

Detailed description of the musical score: This page contains measures 27 through 30 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings of *mf* and *p*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with dynamics ranging from *pp* to *fff*. The string section (Violin I, Violin II, Viola, Violoncello 1-2, Violoncello 3-4, Double Bass) plays sustained chords and moving lines, mostly marked *f* or *mp*. Percussion includes a Tingsha bell in measure 28. The key signature has two flats, and the time signature is 4/4. Measure numbers 27, 28, 29, and 30 are indicated at the top of the staves.

Passionate
♩=c.84

33

Fl. *fmp* *fff*

Ob. *fmp* *fff*

Cl. *fmp* *fff*

Bsn. *ff* *mf* *ff* *mf* *ff* *mf*

Hn. *fff* *mf* *fff* *mf* *fff* *mf*

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

Tbn. *fff* *mf* *fff* *mf* *fff* *mf*

Perc. 1 *fff* *mf* *fff* *mf* *fff* *mf*

Whip

Perc. 2 *fff* *mf* *fff* *mf* *fff* *mf*

Vln. I *fff* *mf* *fff* *mf* *fff* *mf* *p*

div. molto vib.

Vln. II *fff* *mf* *fff* *mf* *fff* *mf* *p*

div. molto vib.

Vla. *fff* *mf* *fff* *mf* *fff* *mf* *p*

div. molto vib.

Vc. 1-2 *fff* *mf* *fff* *mf* *fff* *mf* *p*

div. molto vib.

Vc. 3-4 *fff* *mf* *fff* *mf* *fff* *mf* *p*

div. molto vib.

Db. *fffmp* *fff* *fffmp* *fff* *fffmp* *fff* *fff*

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3-4

Db.

Tingsha Bell

p

p

p

p

p

p

p

senza tempo

♩=c.70

44

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Measures 44-47. Dynamic markings: *p* (measures 45-46), *mf* (measures 46-47).
- Oboe (Ob.):** Measures 44-47. Dynamic markings: *p* (measures 45-46), *mf* (measures 46-47).
- Clarinet (Cl.):** Measures 44-47. Dynamic markings: *p* (measures 45-46), *mf* (measures 46-47).
- Bassoon (Bsn.):** Measures 44-47. Dynamic markings: *f* (measures 44-45), *mp* (measures 45-46), *f* (measures 46-47), *mp* (measures 47).
- Horn (Hn.):** Measures 44-47. Dynamic markings: *f* (measures 44-45), *mp* (measures 45-46), *f* (measures 46-47), *mp* (measures 47).
- Trumpet (Tpt.):** Measures 44-47. Dynamic markings: *f* (measures 44-45), *mp* (measures 45-46), *f* (measures 46-47), *mp* (measures 47).
- Trombone (Tbn.):** Measures 44-47. Dynamic markings: *sf* (measures 44-45), *mp* (measures 45-46), *sf* (measures 46-47), *mp* (measures 47).
- Perc. 1:** Measures 44-47. Dynamic markings: *mp* (measure 44), *sf* (measure 45), *mp* (measure 46), *sf* (measure 47). Includes a "Whip" sound effect in measure 45.
- Perc. 2:** Measures 44-47. Dynamic marking: *f* (measures 45-46). Includes triplet markings in measures 45 and 46.
- Vln. I & II:** Measures 44-47. Part of a string section with multiple staves.
- Vla.:** Measures 44-47. Part of a string section.
- Vc. 1-2 & Vc. 3-4:** Measures 44-47. Part of a string section.
- Db.:** Measures 44-47. Part of a string section.

48

Fl. *pp*

Ob. *p*

Cl. *pp*

Bsn. *f* *mf* *f*

Hn. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *sf* *mp* *f*

Perc. 1 *mp* *sf*

Perc. 2 *mf* *ff*

Vln. I *ppp* solo

Vln. II *ppp*

Vla. *ppp*

Vc. 1-2

Vc. 3-4

Db.

Detailed description: This page of a musical score covers measures 48 to 51. The woodwind section includes Flute (pp), Oboe (p), Clarinet (pp), Bassoon (f, mf, f), Horn (f, mp, f), Trumpet (f, mp, f), and Trombone (sf, mp, f). Percussion 1 has a dynamic change from mp to sf, and Percussion 2 has a dynamic change from mf to ff. The string section consists of Violin I (ppp, solo), Violin II (ppp), Viola (ppp), Violoncello 1-2, Violoncello 3-4, and Double Bass. The score uses various dynamic markings and articulation symbols to guide performance.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3-4

Db.

suspended Chinese cymbal (with coin to scratch)
(the wave only represents the movement of the coin)

pp *p*

Tingsha Bell

p

molto sul pont. .otd. molto sul pont.

mp *pp* *p* *ppp*

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Rested.
- Ob.** (Oboe): Rested.
- Cl.** (Clarinet): Rested.
- Bsn.** (Bassoon): Rested.
- Hn.** (Horn): Rested.
- Tpt.** (Trumpet): Rested.
- Tbn.** (Tuba): Rested.
- Perc. 1**: *ppp* (pianissimo) with a wavy line indicating a tremolo effect.
- Perc. 2**: *pp* (pianissimo) with a *Tingsha Bell* marking.
- Vln. I**: *mp* (mezzo-piano) with a wavy line, *ord.* (ordine) marking, and dynamic markings *pp*, *p*, and *pppp* (pianississimo). The second staff shows *pppp* with a *molto sul pont.* (molto sul ponticello) marking.
- Vln. II**: Rested.
- Vla.** (Viola): Rested.
- Vc. 1-2** (Violins 1-2): Rested.
- Vc. 3-4** (Violins 3-4): Rested.
- Db.** (Double Bass): Rested.

58 ♩=c.56

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Tingsha Bell

p

DCB | EFGA

mf

mp

mfpp *pp* *mfpp* *mfpp*

Na Ma Mo

Na Ma Mo

mp *pp* *mp*

63

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Temple bowl

mp *mf*

DCB | EFGA

mf

mp *p* *p* *mf* *p* *ppp*

Mi Ya

Na Na Ma Mo Mi Ya Ma

pp *mp* *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

f *pp* *f* *pp*

Tingsha Bell *mf* *mp*

Chinese cymbal suspended *p* *ppp* *p* *ppp*

mp

mf

ord. *mp*

p *mp*

Detailed description: This page of a musical score covers measures 68 to 71. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) is mostly silent, with the Trombone playing a melodic line in measures 68-71, marked with dynamics *f* and *pp*. Percussion includes Tingsha Bell (measures 68 and 71, *mf* and *mp*) and Chinese cymbal suspended (measures 69-70, *p* and *ppp*). The Harp (Hp.) plays sustained chords in measure 71, marked *mp*. The string section (Violin I, Violin II, Viola, Violoncello) features sustained notes and a melodic line in Violin I (measure 71, *mp*), and a low melodic line in Violoncello (measures 68-71, *p* and *mp*). The score is in 4/4 time and ends with a 3/4 time signature.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Tingsha bell

gong

DCB | EFGA

p *mf* *pp*

Na Ma Mo Mi Na Ma

senza tempo ♩=60-90

pp Use your voice (gentle and low)

Voice

Na Ma Na Mo

p *mp* *p* *mf* *p* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

accel. =c.150
 put one cymbal plate on bass drum use soft stick to strike on cymbal

Hp.

S.

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

Vln. I

accel. =c.150 *f*

Vln. II

senza tempo =70-100 *p* Use your voice (gentle and low)
 Na Ma Na Mo

accel. =c.150 *f*

Vla.

Vc.

80 $\text{♩} = c.70$

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p* *mp* *p*

Bsn. *mf* *p*

Hn.

Tpt.

Tbn. *f* *p* *f* *p*

Perc. 1 Tingsha bell *f*

Perc. 2 $\text{♩} = c.70$ gong *mf*

Hp. *f*

S.

Vln. I *mf* *p* $\text{♩} = c.70$

Vln. II *mf* *p* $\text{♩} = c.70$

Vla. *mf* *p*

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

senza tempo $\text{♩} = 70-100$
p Use your voice (gentle and low)

↓ ↓ ↓ ↓ ↓

Na Ma Na Mo Mi

senza tempo ♩=70-100
p Use your voice (gentle and low)

Na Ma Na Mo Mi

senza tempo ♩=70-100
p Use your voice (gentle and low)

Na Ma Na Mo Ma

senza tempo ♩=70-100
p Use your voice (gentle and low)

Na Ma Na Mo Ma

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

f *p* *f* *p*

Perc. 1

Perc. 2

Tingsha bell

gong

f *f*

S.

mf *pp* *f* *p* *mp* *f* *ff*

Na Ma Mo Na Ma Na Ma

Vln. I

Vln. II

Vla.

Vc.

Db.

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

senza tempo ♩=70-100
p Use your voice (gentle and low)

Na Ma Na Mo Ma

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

f *p* *f* *ff*

Perc. 1

Perc. 2

Tingsha bell

Bass drum

f *mf*

S.

mf *p* *mp* *ff* *mp* *fp* *ff*

Mi Na Na Ma Mo Mi Na Ma Mo Mi Na Ma

senza tempo ♩=70-100
p Use your voice (gentle and low)

Na Ma Na Mo Mi

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *ff* *ff* *f* *mp* *ff* *f* *mf* *ff* *ff*

Passionate
♩=c.84

92

Fl. *fmp*

Ob. *fmp*

Cl. *fmp*

Bsn. *ff* *mf* *ff* *mf* *ff* *mf*

Hn. *fff* *mf* *fff* *mf* *fff* *mf*

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

Tbn. *fff* *mf* *fff* *mf* *fff* *mf*

Perc. 1 *fff* *mf* *fff* *mf* *fff*

Perc. 2 Whip *fff*

S.

Passionate
♩=c.84
div. molto vib.

Vln. I *fff* div. molto vib.

Vln. II *fff* div. molto vib.

Vla. *fff* div. molto vib.

Vc. *fff* div. molto vib.

Db. *fffmp* *fff* *fffmp* *fff* *fffmp*

This page of a musical score contains measures 99 through 102. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Remains silent throughout the measures.
- Clarinet (Cl.):** Remains silent throughout the measures.
- Bassoon (Bsn.):** Silent in measures 99 and 100. In measures 101 and 102, it plays a half note with a dynamic marking of *ff* (fortissimo) that decays to *mf* (mezzo-forte).
- Horn (Hn.):** Silent in measures 99 and 100. In measures 101 and 102, it plays a half note with a dynamic marking of *fff* (fortississimo) that decays to *mf*.
- Trumpet (Tpt.):** Silent in measures 99 and 100. In measures 101 and 102, it plays a half note with a dynamic marking of *ff* that decays to *mf*.
- Tuba (Tbn.):** Silent in measures 99 and 100. In measures 101 and 102, it plays a half note with a dynamic marking of *fff* that decays to *mf*.
- Percussion 1 (Perc. 1):** Silent in measures 99 and 100. In measure 101, it plays a chord with a dynamic marking of *mf* that increases to *fff*. In measure 102, it plays a chord with a dynamic marking of *mf* that increases to *fff*. The word "gong" is written above the staff in both measure 101 and 102.
- Percussion 2 (Perc. 2):** Silent in measures 99 and 100. In measure 101, it plays a half note with a dynamic marking of *f*. In measure 102, it plays a half note with a dynamic marking of *f*.
- Soprano (S.):** Remains silent throughout the measures.
- Violin I (Vln. I):** Plays a melodic line with trills and a dynamic marking of *tr* (trill) that increases in volume.
- Violin II (Vln. II):** Plays a melodic line with trills and a dynamic marking of *(tr)* (trill) that increases in volume.
- Viola (Vla.):** Plays a melodic line with trills and a dynamic marking of *tr* that increases in volume.
- Violoncello (Vc.):** Remains silent throughout the measures.
- Double Bass (Db.):** Remains silent throughout the measures.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf < *fff*

mf < *fff*

f

mf

fff ————— *mf*

fff ————— *mf*

ff ————— *mf*

ff ————— *mf*

mf < *fff*

mf < *fff*

f

mf

gong

tingsha bell

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3-4

Db.

Chinese cymbal suspended

tingsha bell

solo

non div. pizz.

(only cello) senza tempo ♩=c.60-120

non vib.

mf *p* *ppp* *mp* *f*

III

Fl.

Ob.

Cl. *mp* *p*

Bsn.

Hn.

Tpt.

Tbn. *pp* *mp* *pp*

Perc. 1 Chinese cymbal suspended *p* *ppp*

Perc. 2 tingsha bell *mp*

Vln. I *ppp*

Vln. II

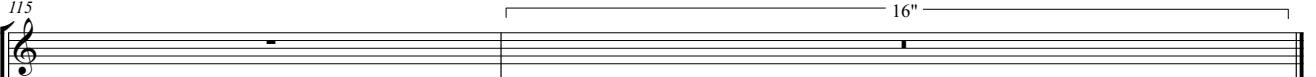
Vla. *pp* *mp* *p*
non vib.
(only cello)
[senza tempo] = c.60-120

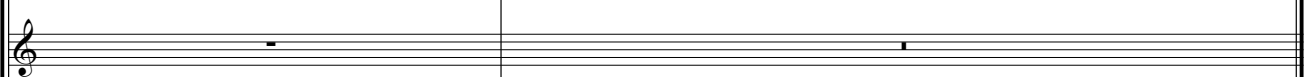
Vc. 1-2 *p* *f*
A Tempo
(only cello)
[senza tempo] = c.60-120

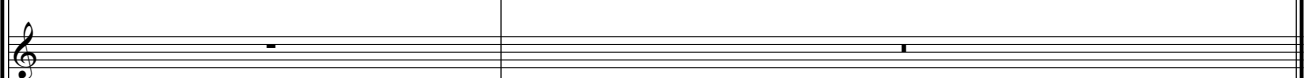
Vc. 3-4 *p* *f*

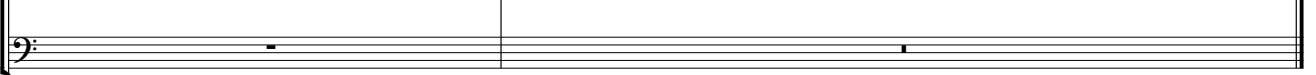
Db. *mf*


115


Fl. 

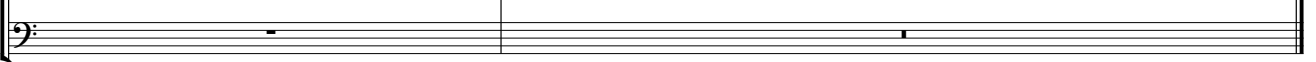
Ob. 

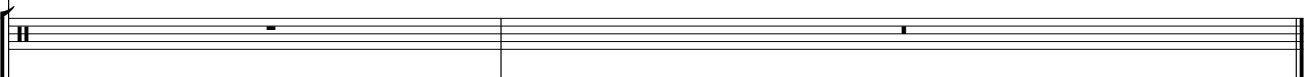
Cl. 

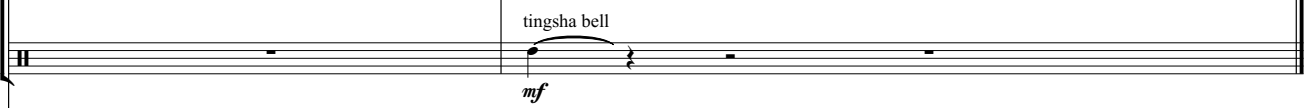
Bsn. 


Hn. 


Tpt. 

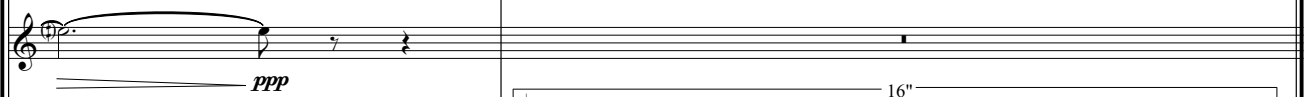
Tbn. 

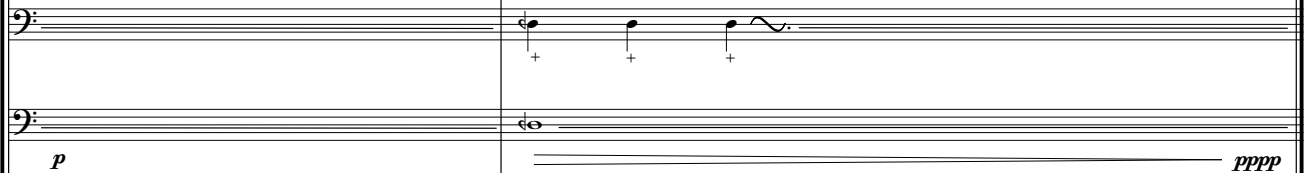
Perc. 1 

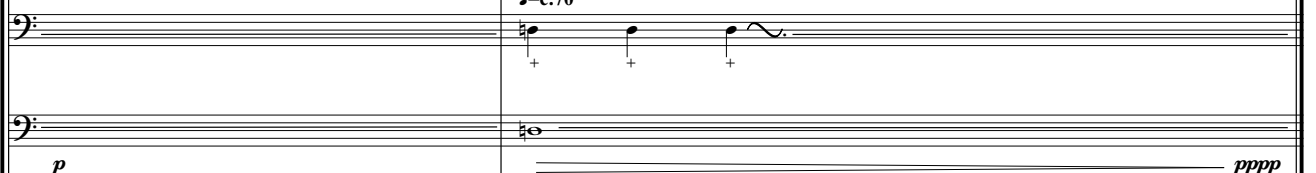
Perc. 2 

Vln. I 

Vln. II 

Vla. 

Vc. 1-2 

Vc. 3-4 

Db. 