

Arne Gieshoff

Aphorisms and Annotations

for Orchestra

2 Flutes (2. doubling Piccolo)

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

Timpani (4; doubling Flexatone, Slide Whistle, Tambourine (mounted), Woodblock)

Violin 1 (div. a 2)

Violin 2 (div. a 2)

Viola (div. a 2)

Violoncello (div. a 2)

Double Bass (with C extension - div a 2)

Duration: 12 mins.

First Performance

**Royal College of Music Symphony Orchestra
Robin O'Neill, conductor**

**27 October 2011 - Royal College of Music, London
28 October 2011 - Sheldonian Theatre, Oxford**

Programme Notes

Aphorisms and Annotations was commissioned by the Royal College of Music. This twelve minute long piece for small orchestra is divided into twelve aphoristic movements of different lengths. By sharing intersecting material whilst working within a consistent harmonic and rhythmic frame they create a kaleidoscopic effect on a formal level and establish a disjunct narrative. Distinct types of material are presented in a number of different orchestral states ranging from solo, sectional and chamber formations to the full palette of the orchestra.

The twelve movements are divided into nine *Aphorisms* and three *Annotations*. The group of *Aphorisms* is further divided into three triptychs which share the same gestural emotional genotype within each respective triptych but they do not appear in succession. Each of the three *Annotations* is related to one of the aphorism triptychs in affect. They feature distorted versions of material taken from older pieces of mine as well as contorted quotations.

The poetic idea behind the musical thought resembles a disordered mosaic: the beginning or the end of a thought is always interrupted by the interpolation of another unrelated idea which may return or may simply disappear. The musical narrative is constantly jumping backwards and forwards - sometimes recalling blurred reminiscences of past ideas and even (almost in a nostalgic way) past epochs. As a result *Aphorisms and Annotations* is amongst other concerns a piece about (musical) memory.

Aphorisms and Annotations
for Orchestra

AphI(3) - 1

Timido ♩ = 66

Flute 1
Flute 2 (doubling Piccolo)
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B \flat 1
Trumpet in B \flat 2
Timpani (soft beaters)

ppp possibile
ppp possibile
con sord.
con sord.
ppp possibile
ppp possibile
pp sempre

Timido ♩ = 66

Violin 1
Violin 2
Viola
Violoncello
Double Bass

con sord.
pp sempre con sord.
pp sempre con sord.
pp sempre con sord.
pp sempre con sord.

AphII(9) - 2

Agitato ma poco ironico ♩ = 120

Musical score for measures 1-10. The score includes parts for Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Timpani (Timp.).

Dynamic markings include *f*, *pp*, *ppp*, *p*, and *ppp*. Performance instructions include *Piccolo*, *senza sord.*, *straight mute*, and *pp*. The tempo is marked *Agitato ma poco ironico* with a metronome marking of ♩ = 120.

Musical score for measures 11-20. The score includes parts for Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Timpani (Timp.).

Dynamic markings include *ff*, *f*, *p*, *f sub.*, and *p sub.*. Performance instructions include *senza sord.*, *straight mute*, and *pp*. The tempo is marked *Agitato ma poco ironico* with a metronome marking of ♩ = 120.

Musical score for measures 21-27. The score includes parts for Fl. 1, Picc., Ob. 1, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, and Timp. The Fl. 1 part begins at measure 21 with a dynamic of *p*. The Picc. part begins at measure 21 with a dynamic of *p*. The Ob. 1 part begins at measure 21 with a dynamic of *p*. The Hn. 1 part begins at measure 21 with a dynamic of *p*. The Hn. 2 part begins at measure 21 with a dynamic of *p*. The Tpt. 1 part begins at measure 21 with a dynamic of *p*. The Tpt. 2 part begins at measure 21 with a dynamic of *p*. The Timp. part begins at measure 21 with a dynamic of *pp*. The score includes various dynamics such as *p*, *f*, *fp*, and *pp*. There are also markings for *3* and *6* in the Timp. part.



Musical score for measures 28-34. The score includes parts for Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, and Timp. The Fl. 1 part begins at measure 28 with a dynamic of *f*. The Picc. part begins at measure 28 with a dynamic of *f*. The Ob. 1 part begins at measure 28 with a dynamic of *f*. The Ob. 2 part begins at measure 28 with a dynamic of *f*. The Cl. 1 part begins at measure 28 with a dynamic of *f*. The Cl. 2 part begins at measure 28 with a dynamic of *f*. The Hn. 1 part begins at measure 28 with a dynamic of *ff*. The Hn. 2 part begins at measure 28 with a dynamic of *ff*. The Tpt. 1 part begins at measure 28 with a dynamic of *ff*. The Tpt. 2 part begins at measure 28 with a dynamic of *ff*. The Timp. part begins at measure 28 with a dynamic of *f*. The score includes various dynamics such as *f*, *ff*, *fp*, and *p*. There are also markings for *3* and *6* in the Timp. part.

Musical score for measures 35-40. The score includes parts for Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, and Timp. The music features various dynamics such as *ppp*, *f*, and *ff*. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 40.

Musical score for measures 41-46, marked **attacca**. The score includes parts for Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, and Timp. The music features various dynamics such as *f*, *ff*, *pp*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 46. The second system includes the instruction "to Slide Whistle" above the Timp. part.

AphIII(7) - 3

Assurdo delirante ♩ = 76

Musical score for the first system, measures 1-4. The Piccolo part (treble clef) features a melodic line with dynamics *p*, *ffp*, and *ff*. A "Slide Whistle" instruction is present. The Timp. Slide Whistle part (soprano clef) is silent. The Double Bass part (bass clef) features a rhythmic accompaniment with dynamics *ff*, *f*, *ff*, *f*, and *f*. Performance markings include "solo", "sord.", and "pizz.".



Musical score for the second system, measures 5-8. The Piccolo part (treble clef) features a melodic line with dynamics *p*, *p*, *pp*, *pp*, *p*, *fp sub.*, *f*, and *pp*. The Slide Whistle part (soprano clef) features a melodic line with dynamics *pp*, *p*, *pp*, and *pp*. The Double Bass part (bass clef) features a rhythmic accompaniment with dynamics *pp* and *f*. Performance markings include "arco" and "pizz."



Musical score for the third system, measures 9-11. The Piccolo part (treble clef) features a melodic line with dynamics *f* and *ppp*. The Slide Whistle part (soprano clef) features a melodic line with dynamics *f*, *f > pp*, *f*, and *pp*. The Double Bass part (bass clef) features a rhythmic accompaniment with dynamics *f*, *ff*, *p*, *pp*, *p*, *pp*, and *fp*. Performance markings include "pizz." and "arco".



Musical score for the fourth system, measures 12-14. The Piccolo part (treble clef) features a melodic line with dynamics *f* and *ff*. The Slide Whistle part (soprano clef) features a melodic line with dynamics *pp* and *ffp*. The Double Bass part (bass clef) features a rhythmic accompaniment with dynamics *pp* and *pp*. Performance markings include "attacca" at the end of the system.

AphI(8) - 4

♩ = 66 Timido ma poco inquieto

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Trp. 1

Trp. 2

harmon mute (stem in)

♩ = 66 Timido ma poco inquieto

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

sul tasto

jeté 3

jeté 3

jeté 6

jeté 6

This page of a musical score features the following instruments and parts:

- Fl. 1:** Flute 1, starting at measure 14. Dynamics range from *pp* to *f*.
- Ob. 1:** Oboe 1, mostly silent.
- Cl. 1:** Clarinet 1, playing a melodic line with dynamics from *ff* to *p*.
- Hn. 1 & 2:** Horns 1 and 2, playing a rhythmic pattern with dynamics from *f* to *ff*.
- Tpt. 1 & 2:** Trumpets 1 and 2, playing a rhythmic pattern with dynamics from *fp* to *ff*.
- Vln. 1 & 2:** Violins 1 and 2, playing a rhythmic pattern with dynamics from *pp* to *mf*. Includes the instruction "flautando".
- Vla.:** Viola, playing a rhythmic pattern with dynamics from *f sub.* to *mf*.
- Ve.:** Violoncello, playing a rhythmic pattern with dynamics from *f sub.* to *f*. Includes the instruction "col legno batt....".
- Db.:** Double Bass, playing a rhythmic pattern with dynamics from *ff* to *f*. Includes the instruction "col legno batt....".

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Tpt. 1

Tpt. 2

harmon mute (stem in)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

f

pp

sul tasto

AphIII(1) - 7

Isterico, senza misura ma in secondo

fff

as fast as possible - do not synchronise with section

8'' 8.5''
stop with
Timp. hit
to Fl.

0''

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

fff

breathe as necessary - do not synchronise with section

Hn. 1

Hn. 2

Trp. 1

Trp. 2
senza sord.

fff

[Flexatone] (high as poss.)

[Timpani]

Timp. - Flexatone

Isterico, senza misura ma in secondo

fff

as fast as possible - do not synchronise with section

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Cantante ♩ = 88

FL 1
FL 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Flute

straight mute

straight mute

Cantante ♩ = 88

ppp

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

- Fl. 1 & 2:** Flute parts with dynamic markings *>pp fpp* and *fpp*.
- Ob. 1 & 2:** Oboe parts with dynamic marking *>pp*.
- Cl. 1 & 2:** Clarinet parts with dynamic markings *>pp* and *pp*.
- Bsn. 1 & 2:** Bassoon parts with dynamic marking *pp*.
- Hr. 1 & 2:** Horn parts with dynamic marking *fp*.
- Tpt. 1 & 2:** Trumpet parts with dynamic marking *pp*.
- Vln. 1 & 2:** Violin parts with dynamic markings *f*, *mf*, and *pp*. Includes performance instructions: *solo*, *tutti*, *pizz.*, and *arco*.
- Vla.:** Viola part with dynamic marking *p*.
- Vc. & Db.:** Violoncello and Double Bass parts with dynamic marking *pp*.

14

Fl. 1 *p* *p*

Fl. 2 *p* To Picc.

Ob. 1 *p*

Cl. 1 *p* *mf*

Cl. 2 *mf*

Bsn. 1 *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp*

Hn. 1 *fpp* *mp* *fp*

Hn. 2 *p* *fp*

Tpt. 1 *p* *mf* *f* senza sord.

Tpt. 2 *p* *f* senza sord.

Vln. 1 *f* *pp* *p* solo (1. voice)

Vln. 2 *mf* *pp* *p* pizz. arco

Vla. *arco* *fp* *p*

Vc. *arco sul pont.* *pp* *p* *pp* *ord.*

Db. *arco sul pont.* *pp* *p* *pp* *ord.*

Fl. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

f

p

mf

f

fp

f

straight mute

fpp

straight mute

f fpp

pp

pp

pp

pp

p

p

pizz.

f

ff

solo

tutti

pizz.

ff

pizz.

29

Fl. 1 *fp*

Fl. 2 *fp* Piccolo

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *mf* *pp* *fp*

Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *ff* *pp*

Hn. 2 *ff*

Tpt. 1 senza sord. *f* *ff*

Tpt. 2 senza sord. *f* *ff*

Vln. 2 *p*

Vla. *p*

Vc. col legno batt. *f* *ff* (col legno batt.) *mp*

Db. col legno batt. *f* *ff* (col legno batt.) *mp*

This page of a musical score covers measures 37 through 42. The instruments and their parts are as follows:

- Fl. 1:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *ppp* dynamic, playing a half note G4.
- Picc.:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *ppp* dynamic, playing a half note G4. A triplet of eighth notes (G4, A4, B4) is marked *ppp* in measure 41.
- Ob. 1:** Measures 37-42. Starts with a whole rest. Enters in measure 38 with a *pp* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 40.
- Ob. 2:** Measures 37-42. Starts with a whole rest. Enters in measure 39 with a *pp* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 40.
- Cl. 1:** Measures 37-42. Starts with a whole rest. Enters in measure 38 with a *pp* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 40.
- Cl. 2:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *pp* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 41.
- Bsn. 1:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *pp* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 41.
- Hn. 1:** Measures 37-42. Starts with a whole rest. Enters in measure 39 with a *mfpp* dynamic, playing a half note G4.
- Hn. 2:** Measures 37-42. Starts with a whole rest. Enters in measure 39 with a *mfpp* dynamic, playing a half note G4.
- Vln. 1:** Measures 37-42. Starts with a *ppp* dynamic, playing a half note G4. In measure 38, there is a *tutti jété* section with a series of eighth notes. In measure 40, it transitions to a *ppp* dynamic, playing a half note G4. A *solo p espress.* section begins in measure 40, with a *tutti* section starting in measure 41.
- Vln. 2:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *mf* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 41.
- Vla.:** Measures 37-42. Starts with a whole rest. Enters in measure 40 with a *mf* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 41. A triplet of eighth notes (G4, A4, B4) is marked *ppp* in measure 41.
- Vc.:** Measures 37-42. Starts with a whole rest. Enters in measure 39 with a *p espress.* dynamic, playing a half note G4. Continues with a *ppp* dynamic in measure 41. A *tutti* section begins in measure 41.
- Db.:** Measures 37-42. Starts with a whole rest. Enters in measure 41 with a *pp* dynamic, playing a half note G4. Continues with a *pp* dynamic in measure 42. A *tutti arco* section begins in measure 41.

Stravagante bizzarro ♩ = 90

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tnp. 1), Trumpet 2 (Tnp. 2), and Timpani (Timp.). The music is in 4/4 time with a tempo of ♩ = 90. Dynamics range from *ff* to *pp*. Performance instructions include *straight mute* for trumpets and *p sub.* for timpani.

Stravagante bizzarro ♩ = 90

Musical score for string instruments. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of ♩ = 90. Dynamics range from *ff* to *pp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for various instruments, and *ff sub.* and *p sub.* for the Double Bass.

This page of a musical score, numbered 23, contains parts for various instruments. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system shows the beginning of the piece with various dynamics such as *f*, *fp*, *p*, and *ff*. The second system continues the music, featuring dynamic markings like *ff*, *f*, *p*, and *pp*, as well as performance instructions such as *pizz.* (pizzicato) and *arco* (arco). The notation includes complex rhythmic patterns, triplets, and slurs across multiple staves.

The musical score for page 24 features the following instruments and parts:

- Fl. 1:** Flute 1, starting with a dynamic of *f* and ending with *ff*.
- Picc.:** Piccolo, playing a melodic line with dynamics ranging from *fp* to *ff*.
- Ob. 1:** Oboe 1, playing a melodic line with dynamics from *f* to *f*.
- Ob. 2:** Oboe 2, playing a melodic line with dynamics from *fp* to *p*.
- Cl. 1:** Clarinet 1, playing a melodic line with dynamics from *f* to *ff*.
- Cl. 2:** Clarinet 2, playing a melodic line with dynamics from *f* to *ff*.
- Bsn. 1:** Bassoon 1, playing a melodic line with a dynamic of *f*.
- Bsn. 2:** Bassoon 2, playing a melodic line with a dynamic of *f*.
- Hn. 1:** Horn 1, playing a melodic line with dynamics from *p* to *ff*.
- Hn. 2:** Horn 2, playing a melodic line with dynamics from *p* to *ff*.
- Tpt. 1:** Trumpet 1, playing a melodic line with dynamics from *p* to *ff*.
- Tpt. 2:** Trumpet 2, playing a melodic line with dynamics from *p* to *ff*.
- Timp.:** Timpani, playing a rhythmic pattern with dynamics from *p* to *ff*.
- Vln. 1:** Violin 1, playing a melodic line with dynamics from *ffp* to *ff*.
- Vln. 2:** Violin 2, playing a melodic line with dynamics from *ffp* to *ff*.
- Vla.:** Viola, playing a melodic line with dynamics from *ffp* to *ff*.
- Vc.:** Violoncello, playing a melodic line with dynamics from *ffp* to *ff*. Includes the instruction "arco".
- Cb.:** Double Bass, playing a melodic line with dynamics from *p sub.* to *ff*. Includes the instruction "pizz".

AnIII(5) - 10

Corale ♩ = 64

con sord.
pp
harmon mute (stem in)
pp
pp
pp

Corale ♩ = 64
solo p
flautando
open strings behind the bridge
ppp



7
ff pp sub.
mf sub.
mf sub.
mf sub.
sul pont.
ppp
ord.
p
f > p
ord.
ff
p
ff p sub.



11
pp sub.
pp sub.
pp sub.
pp sub.
open strings behind the bridge
ppp
flautando
ppp
ord.
p
ord.
p
pp
scratch note*
ff
scratch note*
ff

*press down hard on the string with the bow to produce a rasping

Timido ♩ = 66

FL. 1
Picc.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.

pp
pp
pp
pp possibile
pp possibile
con sord.
pp possibile
con sord.
pp possibile
soft beaters
pp sempre

Detailed description: This block contains the musical score for woodwinds and timpani. It features staves for Flute 1, Piccolo, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Timpani. The tempo is marked 'Timido' with a quarter note equal to 66. The woodwinds play a melodic line starting in the final measure, marked 'pp'. The bassoons and horns play a lower melodic line, with the horns marked 'con sord.' and 'pp possibile'. The timpani play a rhythmic pattern marked 'soft beaters' and 'pp sempre'.

Timido ♩ = 66

Vln. 1
Vln. 2
Vla.
Vc.
Db.

con sord.
pp
con sord.
pp
con sord.
pp
con sord.
pp
con sord.
pp
sul pont.
pp
sul pont.
pp
sul pont.
pp
sul pont.
pp
con sord.
pp
con sord.
pp
sul pont.
ord.
sul pont.
ord.
sul pont.
ord.

Detailed description: This block contains the musical score for strings. It features staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is marked 'Timido' with a quarter note equal to 66. The strings play a melodic line starting in the final measure, marked 'pp'. The violins and violas are marked 'con sord.' and 'pp'. The cellos and double basses are marked 'con sord.' and 'pp'. The double basses also have markings for 'sul pont.' and 'ord.'.

poco rall.

attacca

Fl. 1

Picc.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

poco rall.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

attacca

Agitato ma poco ironico ♩ = 120

FL 1

Picc. *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *pp*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1 *p* *f* *p sub.*

Hn. 2 *p* *f*

Trp. 1 straight mute *f* *p sub.*

Trp. 2 straight mute *f* *p sub.*

Timp. *pp* *f sub.*

Agitato ma poco ironico ♩ = 120

Violin 1

Violin 2

Viola senza sord. pizz. *p* *f*

Violoncello senza sord. pizz. *p* *f*

Double Bass senza sord. pizz. *p* *f*

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

Vln. 1
Vln. 2
Vc.
Db.

senza sord.
pizz.
f

(pizz.)
f

col legno batt.
p

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

- Fl. 1:** Starts at measure 15. Dynamics: *ff*, *pp*, *p*.
- Picc.:** Dynamics: *ff*, *pp*, *p*.
- Ob. 1:** Dynamics: *ff*, *pp*.
- Ob. 2:** Rested.
- Cl. 1:** Dynamics: *ff*, *pp*.
- Cl. 2:** Rested.
- Bsn. 1:** Dynamics: *f*, *p*, *pp*.
- Bsn. 2:** Dynamics: *f*, *p*, *pp*.
- Hn. 1:** Dynamics: *f*, *p*, *ff*.
- Hn. 2:** Dynamics: *f*, *p*, *ff*.
- Tpt. 1:** Dynamics: *f*, *p*, *ff*.
- Tpt. 2:** Dynamics: *f*, *p*, *ff*.
- Vln. 1:** Dynamics: *f*, *p*.
- Vln. 2:** Dynamics: *f*, *p*.
- Vla.:** Dynamics: *ff*, *p*, *f*, *p*. Includes *pizz.* marking.
- Ve.:** Dynamics: *ff*, *p*, *f*, *p*, *p*. Includes *pizz.* marking.
- Db.:** Dynamics: *ff*, *p*, *f*, *p*, *p*. Includes *pizz.* marking.

