

# **Four Drums, Four Strings**

## A Concerto for Timpani and Orchestra

By Aidan Gold

Score in C

(Picc., Cbsn., Glock, Crot., Bass retain octave transpositions)

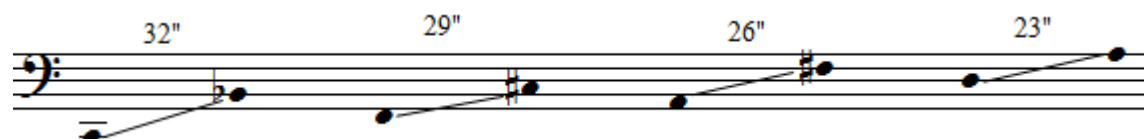
## Instrumentation:

2 Flutes  
Piccolo  
2 Oboes  
English Horn  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoons  
Contrabassoon

4 Horns in F (Horn 1 moves to offstage right mm. 230-252)  
3 Trumpets in C (Trumpet 1 moves to offstage right, Trumpet 2 moves to offstage left mm. 230-252)  
2 Tenor Trombones (F attachment required) (Trombone 1 moves to offstage left mm. 230-252)  
Bass Trombone  
Tuba

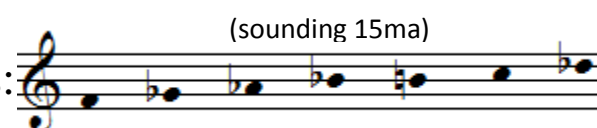
### TIMPANI SOLOIST:

4 drums, with ranges:



These drums are referred to in the score by the names 32", 29", 26", and 23", from low to high, regardless of the fact that the performer's drums may be of slightly different sizes, as long as the above ranges are feasible on those drums.

In addition, the soloist will require the following Crotales:



These crotales will be placed on the timpani and bowed with a bass bow.

### 6 Percussionists:

Percussion 1: Crotales (high octave- C5-C6 sounding 15ma)\*, Snare Drum, Vibraphone (shared with Perc 3), Chimes (tubular bells- shared with Perc 2), Ratchet, Various Mixed Metal/Glass/Wood/Clay Wind Chimes

Percussion 2: Suspended Cymbal, Triangle, Chimes (tubular bells- shared with Perc 1), Tam-tam (as large as possible), Splash Cymbal (shared with Perc 3), Alarm Bell, 4 Brake Drums (shared with Perc 3)

Percussion 3: Crash Cymbals, 5-octave Marimba, 2 Congas, Castanets, Splash Cymbal (shared with Perc 2), 4 Brake Drums (shared with Perc 2), Vibraphone (shared with Perc 1), Suspended Cymbal

Percussion 4: Crotales (low octave- C4-C5 sounding 15ma)\*, Xylophone, Water Gong (small gong to be dipped into a bucket of water; when used without the bucket it is called "Small Gong"), Snare Drum, Tambourine, Thundersheet (as large as possible- shared with Perc 5), ~3-5 Metal Pipes (any pitches), Suspended Cymbal

Percussion 5: 4 Toms (graduated; lowest should be very large), Glockenspiel, Thundersheet (as large as possible- shared with Perc 4), Triangle, Tambourine, Snare Drum, China Cymbal (shared with Perc 6), ~3-5 Rice Bowls (any pitches), Suspended Cymbal

Percussion 6: Finger Cymbals (mounted so that they are playable with 1 hand), Bass Drum, China Cymbal (shared with Perc 5), Rainstick (large), 2 Log Drums (4 pitches)

\*BOTH octaves of crotales should contain the note written C5!

Other instruments that are played by multiple people (Suspended Cymbals, Triangles, Tambourines) could also be shared if deemed necessary.

Harp  
Piano (strings accessible)  
Celesta

Violin I  
Violin II (at least 12)  
Viola (at least 8)  
Cello (at least 8)  
Bass (as many members as possible with low C attachment)

# Four Drums, Four Strings

Aidan Gold

Valse con fuoco  $\text{♩} = 152$   
*extremely fast, quasi arpegg.*

Flute 1,2 *ff* *extremely fast, quasi arpegg.*

Piccolo *ff*

Oboe 1,2 *ff*

English Horn *ff*

Clarinet in B $\flat$  1,2 *ff* *extremely fast, quasi arpegg.*

Bass Clarinet *ff*

Bassoon 1,2 *ff*

Contrabassoon *ff*

Horn in F 1,2,3,4 *ff* *rip as high as poss.*

Trumpet in C 1,2,3 *ff*

Trombone 1,2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *ff* *extremely fast, quasi arpegg.*  
*brass mallets*

Crotales 1 *ff*

Percussion 1 *ff*

Percussion 2 *pp* *Sus. Cym.*

Percussion 3 *ff* *Crash Cym.*

Crotales 2 *ff* *extremely fast, quasi arpegg.*  
*brass mallets*

Xylophone *ff*

4 Toms *f*

Percussion 6 *f* *Finger Cym.*

Piano *fff* (high cluster)

Celesta

Harp

Violin I *ff* *div. 2*

Violin II *ff*

Viola *ff* *sul C (as high as poss.)*

Cello *ff* *sul C (as high as poss.)*

Double Bass *ff*

Four Drums, Four Strings

FL. 1,2

Picc.

Ob. 1,2

B♭ Cl. 1,2

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1,2,3,4

C Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

4 Toms

Perc. 6

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

This page of a musical score, numbered 4, is titled "Four Drums, Four Strings". It features a large ensemble of instruments. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section consists of Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Percussion 1, 2, 3, 4 (Toms), and Percussion 6. The string section includes Piano, Violins I & II, Viola, Cello, and Double Bass. The score is written in a common time signature with a key signature of one flat. It contains various musical notations such as dynamics (mp, ff, mf, sfz, f, sf), articulation (accents, slurs), and performance instructions like "stopped" and "div. 2". The percussion parts are particularly detailed, showing specific techniques for Triangle, Crash Cymbal, and Toms.

















75

Fl. 1 *norm.* *mp cresc.* *norm.* *f* *f*

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

Picc. *mf* *f* *f*

Ob. 1,2 *mp cresc.* *f*

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

B♭ Cl. 1 *mp* *mf* *f* *f*

B♭ Cl. 2 *mf* *f* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Timp. *p* *f* *p cresc.* *f* *f un poco piu grandioso*

Perc. 1 *mf* *f*

Chm. 2 *mf*

Perc. 2 Triangle *mp* *cresc.* *f* Tam-tam *mf*

Mrb. *f*

Xyl. *f*

Perc. 5 Tambourine *mp* *cresc.* *f*

Perc. 6 Finger Cym. *mf* B.D. *f*

Pno. *(15<sup>ma</sup>)*

Cel. *f*

Hp. *f*

Cello *pizz.* *f*

D.B. *f*













This page of a musical score, numbered 18, is titled "Four Drums, Four Strings". It contains staves for various instruments, starting at measure 139. The instruments listed are:

- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B♭ Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- Hn. 1, 2, 3, 4
- C Tpt. 3
- Tbn. 2
- B. Tbn.
- Timp.
- Perc. 1
- Xyl.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Cello
- D.B.

The score features dynamic markings such as *mf* and *cresc.* (crescendo). The Percussion 1 part includes a section marked "S.D." (Snare Drum). The string parts (Vln. I, Vln. II, Vla., Cello, D.B.) are marked "unis." (unison). The woodwind and brass parts generally follow a similar melodic line, often with *mf* dynamics and *cresc.* markings. The percussion parts provide rhythmic accompaniment, with the snare drum playing a steady pattern. The timpani part features a complex rhythmic pattern with triplets and accents. The piano part provides harmonic support with a steady accompaniment. The string parts play a unison line, contributing to the overall texture of the music.

This page of the musical score, titled "Four Drums, Four Strings", page 19, contains the following parts and markings:

- Woodwinds:** Fl. 1, 2; Picc.; Ob. 1, 2; E. Hn.; B♭ Cl. 1, 2; B. Cl.; Bsn. 1, 2; C. Bn.; Hn. 1, 2, 3, 4; C Tpt. 1, 2, 3; Tbn. 1, 2; B. Tbn.; Tuba.
- Brass:** Bsn. 1, 2; C. Bn.; Hn. 1, 2, 3, 4; C Tpt. 1, 2, 3; Tbn. 1, 2; B. Tbn.; Tuba.
- Percussion:** Perc. 1; Perc. 2 (Sus. Cym.); Perc. 3 (Crash Cym.); Xyl.; 4 Toms; Perc. 6 (B.D.).
- Piano:** Pno.
- Strings:** Vln. I, II; Vla.; Cello; D.B.

Key performance markings include dynamics such as *f*, *cresc.*, *ff*, *mf*, and *p*. The percussion section includes specific instructions: "(flip LH stick) norm. with head of mallets" for the Timpani part. The score is written in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

160

8<sup>va</sup>-----  
accel.

Fl. 1,2   Picc.   Ob. 1,2   E. Hn.   B♭ Cl. 1,2   B. Cl.   Bsn. 1,2   C. Bn.   Hn. 1   Hn. 2   Hn. 3   Hn. 4   C Tpt. 1,2,3   Tbn. 1,2   B. Tbn.   Tuba   Timp.   Perc. 1   Chm. 2   Perc. 2   Perc. 3   4 Toms   Pno.   Vln. I   Vln. II   Vla.   Cello   D.B.

Misterioso con moto. ♩ = 90. (♩ = ♩)

breath tones, swelling up and down at random independently of each other, alternating at random between open and covered mouthpiece

Fl. 1,2

Picc.

Hn. 1

C Tpt. 1,2,3

Timp.

Perc. 1

Perc. 2

Perc. 4

Pno.

Hp.

Cello

D.B.

pp < > cresc. dim. freely

breath tones, swelling up and down at random independently of each other, alternating at random between open and covered mouthpiece

pp < > cresc. dim. freely

blow air through instrument, swelling up and down independently

pp < > cresc. dim. freely

Misc. Wind Chimes

pp

pp

pp

pp

pp

ppp

lontano

p

Thundersheet

p

unis.

unis.

ppp

p

p

p

mp

mp

mp

mp

col legno battuto

pp

pp

pp

pp

pp

pp

pp

pp

pp

179

Fl. 1

Fl. 2

Picc.

E. Hn.

B♭ Cl. 1

Hn. 4

C Tpt. 1,2,3

Timp.

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Cello

D.B.

tongue pizz.

*p*

tongue pizz.

*p*

tongue pizz.

*p*

*p*

*p*

179 - center - - - - - norm.

3

(+ = in center)

(rim of 32")

(rim of 29")

- - - - - edge

3

= as close to rim as possible

*fp*

*mp*

Tam-tam

*p*

*mp*

Sus. Cym.

Castanets

*p*

cresc. poco a poco

Thundersheet

*mp*

179

*cresc. poco a poco*

179

*cresc. poco a poco*

179

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

div. 2

div. 2

unis.

*cresc. poco a poco*

unis.

*cresc. poco a poco*

















Distant, ethereal.  
Quasi senza misura.  
(all figures should be played molto rubato, not precisely in time)

Picc. *pp* *pppp lontano*

Hn. 1 OFFSTAGE (R side) *mp*

Hn. 2

Hn. 3

C Tpt. 1 OFFSTAGE (R side) *mp*

C Tpt. 2

C Tpt. 3

Tbn. 1 OFFSTAGE (L side) *p*

Timp. Bowed Crotales on Timpani: for all notes, freely move pedal as you bow. *p mp f*

Crt. 1 sporadic; 1 every ~3-4 bars *p ppp*

Chm. 1 *p lontano fppp*

Perc. 1 sporadic wind chimes (1 jingle every 3-4 bars) *ppp*

Brk. Drms. with hard yarn mallets *p lontano fppp*

Perc. 2 sporadic hits/rolls on sus cym (1 every 2-3 bars) sporadic, gentle alarm bell hits with yarn mallet (~1 every 3-4 bars) *ppp* (continue cym hits/rolls)

Perc. 3 sporadic hits/rolls on splash cym (1 every 2-3 bars) *p ppp*

Crt. 2 sporadic; 1 every ~3-4 bars *p ppp*

Mtl. Pips. brief, random flurries on 4+ metal pipes with yarn sporadic; 1 every ~3-4 bars *p ppp*

Glk. sporadic; 1 every ~3-4 bars *p ppp*

Rc. Bwls. brief, random flurries on 4+ rice bowls with yarn sporadic; 1 every ~3-4 bars *p ppp*

Perc. 5 sporadic triangle hits (~1 every 3-4 bars) *ppp*

Perc. 6 sporadically tilt rainstick *p ppp* sporadic finger cymbal hits (~1 every 3-4 bars) (continue occasional rainstick)

Pno. touch finger to string to produce octave harmonic *p ppp* very briefly strum high strings sporadic; 1 every ~3-4 bars *15<sup>ma</sup>* brief, random flurries in high register sporadic; 1 every ~3-4 bars

Cel. *p pp ppp ppp* very briefly strum high strings sporadic; 1 every ~3-4 bars

Hp. *pp ppp* *8<sup>va</sup>*

Vln. I *pp ppp pppp*

235

Hn. 1

C Tpt. 1

C Tpt. 2

Tbn. 1

235

Timp.

Crt. 1

Chm. 1

Perc. 1

235

Brk. Drms.

Perc. 2

Perc. 3

235

Crt. 2

Xyl.

Mtl. Pips.

235

Glk.

Rc. Bwls.

Perc. 5

Perc. 6

235

Pno.

235

Cel.

235

Hp.

235

Vln. I

OFFSTAGE (L side)

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

*p* *f*

*p* *fppp*

*p* *fppp*

*ppp* *lontano*

Solo sul pont *p* 8<sup>va</sup>

241 Picc. *pppp* *lontano*

241 Hn. 1 *mf*

241 C Tpt. 1 *p* *f*

241 C Tpt. 2 *p* *f*

241 Tbn. 1 *mf*

241 Timp.

241 Cr. 1

241 Chm. 1 *mp* *ffff*

241 Perc. 1

241 Brk. Drms. *mp* *ffff*

241 Perc. 2

241 Perc. 3

241 Cr. 2

241 Xyl. *ppp* *lontano*

241 Mtl. Pips.

241 Glk.

241 Rc. Bwls.

241 Perc. 5

241 Perc. 6

241 Pno.

241 Cel.

241 Hp.

241 Vln. I *sf* *p* *sf* *pp* *sf*

(<sup>8<sup>va</sup></sup>) (harm. gliss) (<sup>8<sup>va</sup></sup>) (harm. gliss) (<sup>8<sup>va</sup></sup>) (harm. gliss)



*molto rit.* *a tempo* *Adagio espressivo.* ♩ = 66

246

C Tpt. 1 *f*

C Tpt. 2 *f* *ppp*

Timp. *pp* (remove crotales)

Crt. 1 *pppp* extremely sparse!!! (~1 every 10 bars)

Chm. 1

Vib. 1 repeatedly play the given notes in any order

Perc. 1 *pppp* *p* Misc. Wind Chimes extremely sporadically (~1 burst every 10 bars)

Brk. Drms.

Perc. 2 *p* Tam-tam

Mrb. *pp* *cresc.* *mf* *f* *mp* *ppp* *pp* *cresc.*

Perc. 3

Crt. 2 extremely sparse!!! (~1 every 10 bars) *pppp*

Mtl. Pips. extremely sparse!!! (~1 every 10 bars) *pppp*

Glk. extremely sparse!!! (~1 every 10 bars) *pppp*

Rc. Bwls. extremely sparse!!! (~1 every 10 bars) *pppp*

Perc. 5 *pppp*

Perc. 6

Pno. extremely sparse!!! (~1 every 10 bars) *pppp*

Cel. extremely sparse!!! (~1 every 10 bars) *pppp*

Hp. extremely sparse!!! (~1 every 10 bars) *pppp*

Vln. I *pppp* *tutti* *p*

Vln. II *pppp* *p*

Vla. *pppp* *p*

Cello *pppp* *p* *div. 3*

D.B. *pppp* *p*

add slight pedal vibrato if you dare

262

Timpani *pp* *molto espress* *dolcissimo*

Crt. 1

Chm. 1

Perc. 1

Perc. 2

Mrb. *mf* *p* *pp* *mp* *f* *pp* *ppp* *cresc.* *ff* *pp* *ff* *pp*

Crt. 2

Mtl. Pips.

Glk.

Rc. Bwls.

Perc. 6 B.D. *p*

Pno.

Cel.

Hp.



Slightly more flowing.  $\text{♩} = 76$

277

Timpani *mf* *mp* *pp* *p* *f*

Crt. 1

Perc. 1

Mrb. *pp* *mp* *ppp* *pp* *f* *ff*

Crt. 2

Mtl. Pips.

Glk.

Rc. Bwls.

Pno.

Cel.

Hp.

Even more flowing. ♩ = 80.

rit. 289

Fl. 1, 2 *p*

Picc. *p*

E. Hn. *mp espress.*

B♭ Cl. 1, 2 *mp espress.*

B. Cl. *mp espress.*

Bsn. 1, 2 *mp espress.*

C. Bn. *mp espress.*

Hn. 1, 3 *mp espress.*

Hn. 2, 4 *mp espress.*

Tuba *mp espress.*

Timp. *sfz* *molto dim.* *pp* *mf* stay above the orchestra!  
more frequent (~1 every 3 bars)

Crt. 1 *p*

Perc. 1

Perc. 2 Tam-tam *mp*

Mrb. *sfz*

Crt. 2 *p* more frequent (~1 every 3 bars)

Mtl. Pips. *p* more frequent (~1 every 3 bars)

Glk. *p* more frequent (~1 every 3 bars)

Re. Bwls. *p* more frequent (~1 every 3 bars)

Pno. *p* more frequent (~1 every 3 bars)

Cel. *p* more frequent (~1 every 3 bars)

Hp. *p* more frequent (~1 every 3 bars)

Vln. I *p*

Vln. II *p*

Vla. *mp espress.*

Cello *mp espress.*

D.B. *mp espress.*





Fl. 1, 2  
Picc.  
Ob. 1, 2  
E. Hn.  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
C. Bn.  
Hn. 1, 2, 3, 4  
C Tpt. 1, 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tuba

mute grace notes when main note is struck  
 313 (23") (23")  
 (26") (26")  
 3  
 (29") 26"  
 (smooth transition to roll)  
 23" 29" 123"  
 (articulate every 32nd note)  
 L.V. pp delicatissimo

Chm. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Cello  
D.B.

Small Gong

Vivace con spirito. ♩ = 152

324

B. Cl. *p* *ppp*

C. Bn. *p*

Timp. *ppp* *dolcissimo* with a profound calm *lontano* *p* play on bowls of timpani

Perc. 2 Tam-tam *p* quiet, yet washy

Cello *pp*

D.B. *pp*

gradually, from here to the trem. marking 34 bars later, each member of the section should begin tremoloing one by one (starting from the back of the section), such that a smooth and imperceptible shift to tremolo occurs gradually over the entire 34 bars. The rate at which the players should switch to tremolo is dictated by the size of the section.

337

B. Cl. *pp* *p*

C. Bn. *p* *dim.* *pppp*

Timp. *p* *tr. rit*

Perc. 2 *p*

Mrb. *p* articulate mallets *p*

Cello

D.B.

344

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

Bsn. 1 *mp* *mf* *p*

Bsn. 2 *p* *mf*

C. Bn. *mp* *mf* *p* *p*

Timp. *p*

Perc. 2 *p*

Mrb. *mf* *p*

Lg. Drms. *p*

Cello

D.B.

352

B. Cl. *p* *tr. rit*

Bsn. 1 *p*

Bsn. 2 *p* *mf*

C. Bn. *p* *mp* *mf*

Timp. *mp* *sf*

Perc. 2

Mrb. *p* *mf* *mp*

Lg. Drms. *ppp* *mp* *mp* *mf* *mp*

Cello

D.B.

359

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

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

C. Bn. *mp* *mf* *f*

Mrb.

Lg. Drms. *mp* *mf* *f*

Cello

D.B.

365

Perc. 2

Mrb. *f* *mp* *node*

Hp. *p*

Vln. I *pizz.* *p* *div. 2 pizz.*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

D.B. *p*



371

Picc. *p*

B♭ Cl. 1,2 *p*

B. Cl. *p*

Timp. *mp* with BALTER GREENS, near edge of head *sf* *mp*

Perc. 2 Triangle *p*

Mrb. norm. node Finger Cym.

Perc. 6 *p*

Hp.

Vln. I

Vln. II

Vla.

Cello

D.B.



376

Picc. *p*<sup>3</sup>

Timp. *sf*

Perc. 1 S.D. *p*<sup>3</sup>

Mrb. norm. node norm. Finger Cym.

Perc. 6 *p*

Hp.

Vln. I

Vln. II

Vla.

Cello

D.B.

Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
Timp.  
Mrb.  
Perc. 4  
Perc. 5  
Hp.  
Vln. I  
Vln. II  
Vla.  
Cello  
D.B.

381

*pp* *mp* *p*

*pp* *mp*

*mf*

node norm.

Tambourine  
*p*

China Cym.  
*p*

Fl. 1,2  
Picc.  
Ob. 1,2  
B♭ Cl. 1,2  
Hn. 2,4  
Tbn. 1  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Mrb.  
Perc. 4  
Perc. 6  
Hp.  
Vln. I  
Vln. II  
Vla.  
Cello  
D.B.

386

*pp* *mp* *p*

*pp* *mp*

*pp* *mp* *p*

*ppp* *cresc.*

*ppp* *cresc.*

*ppp* *cresc.* *mp*

S.D.

Triangle  
*mp*

node norm. node *p*

Tambourine  
*p*

Finger Cym.  
*mp*

Triangle  
*p*

This page of a musical score, numbered 43, is titled "Four Drums, Four Strings". It contains staves for various instruments, starting at measure 391. The woodwind section includes Flutes 1 & 2 (Fl. 1,2), Piccolo (Picc.), Oboes 1 & 2 (Ob. 1,2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl. 1,2), Bass Clarinet (B. Cl.), and Contrabassoon (C. Bn.). The brass section includes Horns 1, 2, 3, & 4 (Hn. 1,2,3,4), Trumpets 1 & 2 (Tbn. 1, 2), Baritone Trumpet (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (Perc. 1), Bass Drum (Perc. 2), Maracas (Mrb.), Tambourine (Perc. 4), and Finger Cymbals (Perc. 6). The string section includes Celesta (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Double Bass (D.B.). The score features dynamic markings such as *p*, *mp*, *mf*, and *pp*, along with crescendos and specific performance instructions like "S.D.", "norm.", and "node".

This musical score page covers measures 396 to 400. It includes parts for the following instruments:

- Fl. 1,2:** Flutes 1 and 2, starting with a *p* dynamic and moving to *mf*.
- Picc.:** Piccolo, starting with a *p* dynamic and moving to *mf*.
- Ob. 1,2:** Oboes 1 and 2, starting with a *p* dynamic and moving to *mf*.
- E. Hn.:** English Horn, starting with a *p* dynamic and moving to *mf*.
- B♭ Cl. 1,2:** Bass Clarinets 1 and 2, starting with a *p* dynamic and moving to *mf*.
- B. Cl.:** Bass Clarinet, starting with a *p* dynamic and moving to *mp*.
- Bsn. 1,2:** Bassoons 1 and 2, starting with a *p* dynamic and moving to *mp*.
- C. Bn.:** Contrabassoon, starting with a *p* dynamic and moving to *mp*.
- Hn. 1,2,3,4:** Horns 1, 2, 3, and 4, starting with a *p* dynamic and moving to *mp*.
- C Tpt. 1,2,3:** Cornets 1, 2, and 3, starting with a *p* dynamic and moving to *mp*.
- Tbn. 1:** Trombone 1, starting with a *p* dynamic and moving to *mp*.
- Tbn. 2:** Trombone 2, starting with a *p* dynamic and moving to *mp*.
- B. Tbn.:** Baritone Trombone, starting with a *p* dynamic and moving to *mp*.
- Tuba:** Tuba, starting with a *p* dynamic and moving to *mp*.
- Timp.:** Timpani, starting with a *p* dynamic and moving to *f*.
- Perc. 1:** Percussion 1, playing S.D. (Snare Drum) with a *p* dynamic.
- Perc. 2:** Percussion 2, playing Triangle and Tam-tam with a *p* dynamic.
- Mrb.:** Maracas, playing a rhythmic pattern with a *norm.* dynamic.
- Perc. 4:** Percussion 4, playing Tambourine with a *p* dynamic.
- Perc. 6:** Percussion 6, playing a rhythmic pattern with a *norm.* dynamic.
- Cel.:** Celesta, playing a chord with a *f* dynamic.
- Hp.:** Harp, playing a chord with a *f* dynamic.
- Vln. I, II:** Violins I and II, playing a chord with a *f* dynamic.
- Vla.:** Viola, playing a chord with a *f* dynamic.
- Cello:** Cello, playing a chord with a *f* dynamic.
- D.B.:** Double Bass, playing a chord with a *f* dynamic.



OPTIONAL: poco stringendo (to m. 436)  
(If the timpanist feels they dare try playing their part faster than 152)

412

Fl. 1, 2 *mp* *cresc.* *mf* *cresc. poco a poco*

Picc. *mf* *cresc. poco a poco*

Ob. 1, 2 *mf* *cresc. poco a poco*

E. Hn. *mf* *cresc. poco a poco*

B♭ Cl. 1, 2 *mf* *cresc. poco a poco*

Bsn. 1, 2 *mf* *cresc. poco a poco*

Hn. 1, 2, 3, 4 *mf* *cresc. poco a poco*

Timp. *norm.*

Perc. 2 *mp*

Perc. 5 *mp*

Perc. 6 B.D. *pp* *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

Cel. *f* *cresc. poco a poco*

Vln. I *mf* *cresc. poco a poco*

Vln. II *mf* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco*

Cello arco *mf* *cresc. poco a poco*



428

Fl. 1, 2

Picc.

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Crt. 1

Chm. 1

Perc. 2

Crt. 2

Perc. 5

Perc. 6

Pno.

Cel.

Vln. I

Vln. II

Vla.

Cello

D.B.

Senza sord.

*ff* *p*

*extremely fast, quasi arpegg. brass mallets*

*f*

Triangle

*ff*

Sus. Cym.

*p*

Finger Cym.

*ff*

15<sup>ma</sup>

*fff*

div. 2

unis.

*ff*



Four Drums, Four Strings

Triumphant. ♩ = 152 (or faster- for maximum fun ♩ = 172-180)

435

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

C. Bn. *ff*

Hn. 1,2,3,4 *ff*

C Tpt. 1,2,3 *f*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *fff*

Perc. 2 Triangle *ff*

Perc. 3 Crash Cym. *mf*

Perc. 4 Tambourine *ff*

4 Toms *ff*

Perc. 5 *ff*

Perc. 6 B.D. *ff*

Pno. *ff*

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Cello *ff* div. 2

D.B. *ff*

1,3  
2,4  
1,2  
3.

Con sord.  
a2  
a4

with yarn mallet

This page of a musical score, numbered 50, is titled "Four Drums, Four Strings". It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 2 (Triangle), Percussion 3, Percussion 5 (Suspension Cymbal), Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes parts for Percussion 2 (Triangle), Percussion 3, Percussion 5 (Suspension Cymbal), and Piano. The score contains numerous musical notations such as dynamics (ff, f, sf, p), articulations (accents, slurs), and performance instructions like "mocking the orchestra, ridiculous and over the top" for the Timpani and "Scrape should begin on the beat, and end exactly on the 2nd 16th." for Percussion 5. Measure numbers 441, 29, 26, 29, and 26 are indicated at various points in the score.







This page of the musical score, numbered 54, is titled "Four Drums, Four Strings". It contains the following parts and markings:

- Flutes (Fl. 1, 2):** Part 1 starts at measure 465 with a dynamic of *sf*. Part 2 has a dynamic of *sf*. Both parts include a *sfz* marking in measure 53.
- Picc.** Part with a dynamic of *sf*.
- Ob. 1, 2:** Part with a dynamic of *sf*. Includes a *sfz* marking in measure 53.
- E. Hn.** Part with a dynamic of *sf*.
- B. Cl. 1, 2:** Part with a dynamic of *sf*. Includes a *sfz* marking in measure 53.
- B. Cl.** Part with a dynamic of *sf*.
- Bsn. 1, 2:** Part with a dynamic of *sf*.
- C. Bn.** Part with a dynamic of *sf*.
- Hn. 1, 3:** Part with a dynamic of *sf*.
- Hn. 2, 4:** Part with a dynamic of *sf*.
- C Tpt. 1, 2, 3:** Part with a dynamic of *sf*.
- Tbn. 1, 2, B. Tbn., Tuba:** Parts with a dynamic of *sf*.
- Timp.** Part with a dynamic of *sf*.
- Perc. 1:** Part with a dynamic of *sf*.
- Perc. 2:** Part with a dynamic of *sf*. Includes a Triangle marking in measure 54.
- Perc. 3:** Part with dynamics of *sf*, *mf*, and *sf*.
- Perc. 5:** Part with dynamics of *sf*, *p*, and *sf*.
- Perc. 6:** Part with dynamics of *sf* and *mf*.
- Pno.** Part with a dynamic of *sf*. Includes a "low cluster" marking in measure 54.
- Vln. I, II:** Parts with a dynamic of *sf*. Both parts include a *sfz* marking in measure 53.
- Vla., Cello, D.B.:** Parts with a dynamic of *sf*.







This page of a musical score, titled "Four Drums, Four Strings", covers measures 486 to 491. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings.

**Woodwinds:** Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), and Contrabassoon (C. Bn.).

**Brass:** Horns 1, 2, 3, & 4 (Hn. 1, 2, 3, 4), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba.

**Percussion:** Timpani (Timp.), Chime 1 (Chm. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 6 (Perc. 6). Specific instructions include "Sus. Cym." (Suspended Cymbal) at measure 489, "Crash Cym." (Crash Cymbal) at measure 491, and "B.D." (Bass Drum) at measure 491.

**Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Double Bass (D.B.).

**Measure 486:** The woodwinds and brass sections begin with rhythmic patterns. The timpani plays a steady eighth-note accompaniment. The strings play a block chord.

**Measure 489:** The percussion section introduces the "Sus. Cym." with a *pp* (pianissimo) dynamic.

**Measure 491:** The woodwinds and brass play a melodic phrase marked *ff* (fortissimo). The percussion section adds "Crash Cym." and "B.D." with a *ff* dynamic. The strings continue with their block chord.

This page of a musical score, numbered 58, is titled "Four Drums, Four Strings". It contains the following parts and markings:

- Fl. 1, 2:** Flute parts with *ff* dynamics and accents.
- Picc.:** Piccolo part.
- Ob. 1, 2:** Oboe parts with *ff* dynamics and accents.
- E. Hn.:** English Horn part.
- B♭ Cl. 1, 2:** Bass Clarinet parts with *ff* dynamics and accents.
- B. Cl.:** Bass Clarinet part.
- Bsn. 1, 2:** Bassoon parts with *ff* dynamics and accents.
- C. Bn.:** Contrabassoon part.
- Hn. 1, 3:** Horn 1 part with *ff* dynamics and accents.
- Hn. 2, 4:** Horn 2 part.
- C Tpt. 1, 2:** Trumpet 1 and 2 parts with *ff* dynamics and accents.
- C Tpt. 3:** Trumpet 3 part.
- Tbn. 1, 2:** Trombone 1 and 2 parts with *ff* dynamics and accents.
- B. Tbn.:** Bass Trombone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part with *fff* dynamics.
- Perc. 2:** Percussion 2 part with *Sus. Cym.* and dynamics *p* to *ff*.
- Perc. 3:** Percussion 3 part.
- Perc. 5:** Percussion 5 part with *China Cym.* and dynamics *pp* to *ff*.
- Perc. 6:** Percussion 6 part.
- Vln. I:** Violin I part with *ff* dynamics and accents.
- Vln. II:** Violin II part with *ff* dynamics and accents.
- Vla.:** Viola part with *ff* dynamics and accents.
- Cello:** Cello part with *ff* dynamics and accents.
- D.B.:** Double Bass part.

The score includes various musical notations such as accents, slurs, and dynamic markings (*ff*, *fff*, *pp*, *p*) throughout the measures.





514

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Chm. 1

Perc. 2

Perc. 3

Perc. 4

4 Toms

Perc. 5

Perc. 6

Pno.

Hp.

Vln. I

Vln. II

Vla.

Cello

D.B.

gliss. hammers across face of chimes

apocalyptic

Thundersheet

rimshot

Sus. Cym.

China Cym.

low cluster

madly gliss across instrument, making as much noise as possible

each section member should fake gliss in slightly different way so it sounds smooth

as low as poss.

(rapid, blurred scale downwards on any pitches)

(slide gliss.)

VII pos. (harm. gliss)

8<sup>th</sup>

mf

mp

ff

unis.

521

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1,2,3,4

Tbn. 1,2

B. Tbn.

Tuba

Chm. 1

Perc. 2

Perc. 4

4 Toms

Perc. 5

Perc. 6

Pno.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Cello

D.B.

*mf* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mf* *cresc. poco a poco*

1,2 2,4 *mf*

*fff* *brassy*

*fff* *brassy*

pedal tone

*fff* *brassy*

*fff* *brassy*

Tam-tam arco *fff*

Tam-tam with gong beater *f* *mf*

*fff* *p* *f* *pp* *mf*

China Cym. *f*

Sus. Cym. drag tip of stick across cym to produce screech *fff* *mf*

China Cym. arco *fff*

B.D. *p* *fff* *mf*

(sempre ped) *mp* *mf* *cresc.*

*fff* *p* *f*

*fff* *fff*

DCB|EFGA *fff*

*fff* *fff*

move to *fff* molto sul pont

Con sord. div. 4 *fff* *fff*

Con sord. div. 4 *f* *fff* molto sul pont

Con sord. div. 4 *mf* *fff* molto sul pont

Con sord. *mp* *fff* molto sul pont

Senza sord. ord. *mf* *cresc. poco a poco*

Senza sord. ord. *mf* *cresc. poco a poco*

*mf* *cresc. poco a poco*



541

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

C Tpt. 1, 2, 3  
Con sord.  
p

Tbn. 1, 2

B. Tbn.

Tuba

541

Timp.

Perc. 2  
Alarm Bell  
Tam-tam

Brk. Drms.

4 Toms

Perc. 6

Pno.  
8<sup>vb</sup>

541

Vln. I  
8<sup>vb</sup>

Vln. II

Vla.

Cello

D.B.





This musical score is for a section titled "Four Drums, Four Strings" on page 66. It features a large ensemble of instruments. The woodwinds include two Flutes (Fl. 1, 2), Piccolo, two Oboes (Ob. 1, 2), two Horns (E. Hn.), two Bass Clarinets (B♭ Cl. 1, 2), two Bassoons (Bsn. 1, 2), and two Contrabassoons (C. Bn.). The brass section consists of three Horns (Hn. 1, 2, 3, 4), three Trumpets (C Tpt. 1, 2, 3), two Trombones (Tbn. 1, 2), a Bass Trombone (B. Tbn.), and a Tuba. The percussion section includes Timpani (Timp.), Chimes (Chm. 1), and a variety of other instruments: Alarm Bell, Tam-tam, Brk. Drms., Sus. Cym., 4 Toms, and Perc. 6. The piano part (Pno.) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Double Bass (D.B.). The score is marked with a rehearsal cue at measure 551. Dynamics range from *p* (piano) to *fff* (fortississimo). Performance instructions include "S.D. rimshots" for the snare drum and "8vb" for the piano part. The notation includes complex rhythmic patterns, slurs, and articulation marks.

556

Fl. 1

Fl. 2

Picc.

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1,2,3,4

bells up!

*ff* *pesante*

C Tpt. 1,2,3

1. 2,3.

Tbn. 1,2

B. Tbn.

Tuba

556

Timp.

Alarm Bell

Perc. 2

*ff*

556

Brk. Drms.

Perc. 4

556

4 Toms

Perc. 6

Pno.

*8va*

556

Vln. I

Vln. II

Vla.

Cello

D.B.



566

Fl. 1 *mf dim.* *p* *pp* rit.

Fl. 2 *p* *pp*

Picc. *p*

B♭ Cl. 1

B. Cl. *p*

Bsn. 1

Bsn. 2

C. Bn. *p*

Hn. 1,2,3,4

Tbn. 2

B. Tbn.

Tuba *(8<sup>vb</sup>)*

566 take time to switch mallets

Timp. *p* Sus. Cym. arco

Perc. 2 *p*

Perc. 4 *mf*

4 Toms *mf*

Perc. 5 Thundersheet *ff* B.D. *f* China Cym. *mp*

Perc. 6 *f* *mp* *pp*

Pno. *f* *mp* *(8<sup>vb</sup>)*

Vln. I *pp*

Vln. II *pp dim.*

Vla. *pp dim.*

Cello *pp dim.*

D.B. *pp dim.*

573 SING (doubling 1st violins). Breathe when necessary. Sing each individual note in most comfortable octave.

Fl. 1,2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Picc. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Ob. 1,2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Eng. Hn. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

B♭ Cl. 1,2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Bs. Cl. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Bsn. 1,2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Cbsn. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Hn. 1,3 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Hn. 2,4 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Tpt. in C 1 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Tpt. in C 2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

C Tpt. 3 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Tmb. 1 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Tmb. 2 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Bs. Tmb. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Tba. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

573 *with almost meditative calm, eyes closed*

Timp. *ppppp cresc. extremely slowly until end* *ppp p* *mp cresc. poco a poco* *mf*

Chm. 1 *mp* *mf* *f*

Perc. 2 *ppp* *mp* *pp* *mf* *ppp cresc. poco a poco* *mf*

Vib. 2 *pppp cresc. poco a poco* *ppp p* *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Perc. 5 *pppp* *mp*

Perc. 6 *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Cel. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

573 *gliss. freely over whole range of harp. Begin somewhat slowly, but gradually speed up to as fast as possible by the end.*

Harp. *pppp cresc. poco a poco* *pp p* *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Vln. I *pppp cresc. poco a poco* *ppp p* *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Vln. II *pppp cresc. poco a poco* *ppp p* *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Vla. *pppp cresc. poco a poco* *ppp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

Cello *pppp senza vib. cresc. poco a poco* *pp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

D.B. *pppp cresc. poco a poco* *pp p* (sudden jump in volume) *cresc. poco a poco* *mp cresc. poco a poco* *mf*

the following division: each bar, 1/8 of the whole section stops the ascending line and ties over such that it becomes a relatively evenly split div. 8

DCB|EFGA

At once triumphant and terrifying.

rit.

587

Fl. 1,2 *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Picc. *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Ob. 1,2 *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Eng. Hn. *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

B♭ Cl. 1,2 *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Bs. Cl. *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Bsn. 1,2 *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Cbsn. *f* *cresc. poco a poco* *sf sf sf* sing as loud as possible!

Hn. 1,2,3,4 *f* *cresc. poco a poco* *sf sf sf* *brassy* *cresc. poco a poco* (sudden jump in volume)

C Tpt. 1,2,3 *f* *cresc. poco a poco* *sf sf sf* *brassy* (sudden jump in volume) *cresc. poco a poco* *brassy*

Tbn. 1,2 *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco* *brassy*

B. Tbn. *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco* *brassy*

Tuba *f* *cresc. poco a poco* *sf sf sf* *cresc. poco a poco* (sudden jump in volume) *brassy*

Timp. *f* *cresc. poco a poco* *sf sf sf* *more and more forceful, yet still with a look of absolute calm.* *swallow the orchestra into your sound...* *engulf the entire world with the sound of the timpani...*

Chm. 1 *sf sf sf*

Perc. 2 *sf sf sf* *cresc. poco a poco*

Vib. 2 *f* *cresc. poco a poco* *sf sf sf*

Perc. 3 *pp* *cresc. poco a poco* *sf sf sf* *Sus. Cym. yarn mallets*

Perc. 4 *pp* *cresc. poco a poco* *sf sf sf* *Small Gong*

Perc. 5 *pp* *cresc. poco a poco* *sf sf sf* *China Cym.*

Perc. 6 *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*

Pno. *sf sf sf* *play random WHITE-NOTE clusters, random rhythms across entire range of instrument*

Cel. *f* *cresc. poco a poco* *sf sf sf* *play random WHITE-NOTE clusters, random rhythms across entire range of instrument*

Hp. *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*

Vln. I *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco* *the following divisi: each bar, 1/12 of the whole section stops the ascending line and ties over such that it becomes a relatively evenly split div. 12*

Vln. II *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*

Vla. *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*

Cello *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*

D.B. *f* *cresc. poco a poco* *sf sf sf* (sudden jump in volume) *cresc. poco a poco*