

Tom Morrison

# Gowanus Circuits

*for sinfonietta*

2019



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## Instrumentation


flute  
oboe  
clarinet in b-flat  
clarinet in e-flat  
bassoon

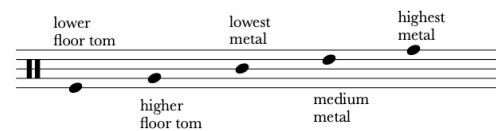
horn in f  
trumpet in b-flat  
bass trombone

## percussion 1

- marimba
- vibraphone (bowed and struck)
- 4 wine bottles

## percussion 2

- crotales—pitches: 
- slap stick
- 2 toms and 3 pieces of metal (mm. 187). Ideally the three metal drums would be break drums—if that is not available similar pieces of metal are substitutable. Use drumsticks or other hard mallets of player's choosing.



piano

violin 1  
violin 2  
viola  
cello  
bass

duration ca. 4' 15"

**score in c** with normal octave transpositions

# Gowanus Circuits

for Alarm Will Sound

Tom Morrison

$\text{♩} = 126$

The score is divided into several systems of staves. The first system includes Flute, Oboe, B♭ Clarinet, E♭ Clarinet, and Bassoon. The second system includes F Horn, B♭ Trumpet, and Bass Trombone. The third system includes Marimba and Crotales. The fourth system includes Piano. The fifth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with frequent changes between 2/4 and 3/4 time signatures. Dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *mf*. The Marimba part is specifically marked with "hard mallets; match piano articulation". The Violin II part includes a *pizz.* (pizzicato) instruction. The score is numbered 2 through 7 at the bottom.

2

3

4

5

6

7

Fl.

Ob.

Cl.

Eb Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Mar.

Crot.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

timbral trill

straight mute

*p*

*f*

*mp*

*pp*

*mf*

2/4

3/4

2/4

2/4

3/4

2/4

2/4

3/4

2/4

8

9

10

11

12

13

14

16 2/4 16 3/4 2/4

Fl. *p* < *f* *p* < *f* *p* < *f* *f*

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

Cl. *p* < *f* *p* < *f* *p* < *f*

E♭ Cl. *p* < *f* *p* < *f* *p* < *f*

Bsn.

Hn. *mf*

Tpt.

B. Tbn. *f*

Mar. 16 2/4 16 3/4 2/4

Crot. *mf* Crotales let ring

Pno. *ped.*

Vln. 16 2/4 16 3/4 2/4 *p* < *ff* *mp* < *f*

Vln. 2

Vla. *p* < *ff*

Vc. *pp* < *ff*

Cb.

FL. *p* *f* *p* *f*  
 Ob. *p* *f* *p* *f* *mp* *f*  
 Cl. *p* *f* *f* *p* *f*  
 Eb Cl. *p* *f* *p* *f*  
 Bsn. *p* *f*  
 Hn. (open) *p* *f* *f*  
 Tpt. *p* *f*  
 B. Tbn. *p* *f* *f*  
 Mar. *mf*  
 Crotales *mf* let ring  
 Pno.  
 Vln. *mp* *p* *f* *p* *f*  
 Vln. arco *f* *mp* pizz. arco *p* *f* pizz.  
 Vla. *f* *mp* *f* *p* *f*  
 Vc. *f* *mp* *f* *p* *f*  
 Cb. *f* *mp* *f* *p* *f*

FL. *p* *f*

Ob. *p* *f* *pp* *f*

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

Eb Cl. *f* *p* *f*

Bsn. *f*

Hn. *p* *f*

Tpt. *mf*

B. Tbn. *ff* *f*

Mar. *ff* *f*

Crot.

Pno.

Vln. *p* *f*

Vln.

Vla. *p* *f*

Vc. *p* *f*

Cb.

30 31 32 33

35  $\frac{2}{4}$  timbral trill

Fl. *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *pp*  $\text{---}$  *f*

Ob. *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *pp*  $\text{---}$  *f*

Cl. *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *pp*  $\text{---}$  *f*

E♭ Cl. *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *pp*  $\text{---}$  *f*

Bsn. *p*  $\text{---}$  *f* *p*  $\text{---}$  *f* *pp*  $\text{---}$  *f*

35  $\frac{2}{4}$

Hn. -

Tpt. *mp*  $\text{---}$  *ff*

B. Tbn. -

35  $\frac{2}{4}$

Mar. -

Crot. -

Pno. -

35  $\frac{2}{4}$

Vln. *p*  $\text{---}$  *f* *f*

Vln. arco *p*  $\text{---}$  *f* *f*

Vla. *f*

Vc. *f*

Cb. *f*



FL. *mp*

Ob.

Cl. *mp* *p* 3 3

E♭ Cl. *mp* 3 3

Bsn. *p* *f*

Hn. (open) *p* *f*

Tpt. *p* *f*

B. Tbn. *p* *f*

Mar.

Crot.

Pno. *mp*

Vln. *mp* pizz *mp*

Vln. *mp* *ppp* *p*

Vla. *mp* *ppp* *p*

Vc. *mp*

Cb. *mp*

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

38 39 40 41 42

FL. *p* *f*

Ob. *p* *f*

Cl. *mf* *p* *f*

E♭ Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

B. Tbn. *p* *f*

Mar.

Crot.

Pno. *mf*

Vln. *arco* *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *pp* *f* *mp*

Cb. *f* *mp*

43 44 45 46 47 48

FL.  $\frac{3}{4}$  52  $\frac{2}{4}$

Ob.  $\frac{3}{4}$  52  $\frac{2}{4}$

Cl.  $\frac{3}{4}$  52  $\frac{2}{4}$

E♭ Cl.  $\frac{3}{4}$  52  $\frac{2}{4}$

Bsn.  $\frac{3}{4}$  52  $\frac{2}{4}$

Hn.  $\frac{3}{4}$  52  $\frac{2}{4}$

Tpt.  $\frac{3}{4}$  52  $\frac{2}{4}$

B. Tbn.  $\frac{3}{4}$  52  $\frac{2}{4}$

Mar.  $\frac{3}{4}$  52  $\frac{2}{4}$

Crot.  $\frac{3}{4}$  52  $\frac{2}{4}$

Pno.  $\frac{3}{4}$  52  $\frac{2}{4}$

Vln.  $\frac{3}{4}$  52  $\frac{2}{4}$

Vln.  $\frac{3}{4}$  52  $\frac{2}{4}$

Vla.  $\frac{3}{4}$  52  $\frac{2}{4}$

Vc.  $\frac{3}{4}$  52  $\frac{2}{4}$

Cb.  $\frac{3}{4}$  52  $\frac{2}{4}$

49 50 51 52

FL. *pp* *f* *p* *f* *f* **56**

Ob. *pp* *f* *p* *f* *f* **56**

Cl. *pp* *f* *p* *f* *f* **56**

E♭ Cl. *pp* *f* *p* *f* *f* **56**

Bsn.

Hn. **56**

Tpt. *f* **56**

B. Tbn.

Mar. **56**

Crot. *sim.* *ff* **56**

Pno.

Vln. *ff* *p* *f* *p* **56**

Vln. *arco* *ff* *p* *f* *p* **56**

Vla. *ff* *p* *f* *p* **56**

Vc. *ff* *p* *f* *p* **56**

Cb. *ff* **56**

Fl. *f* *p* *f* *f*

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

Cl. *f* *p* *f*

E♭ Cl. *f* *p* *f* *f*

Bsn. *f*

Hn. *mf* *p*

Tpt. *p*

B. Tbn.

Mar.

Crot. *mf* to slap stick

Pno.

Vln. *f* *p* *f* *f*

Vln. *f* *p* *f*

Vla. *f* *p* *f* *f*

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

Cb. *f*

57 58 59 60 61

FL.  $\frac{2}{4}$   $\frac{3}{4}$

Ob.

Cl.

E♭ Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Mar.

Crot.

Slap Stick

To Crot.

Pno.

Vln. (II)

Vln. II

Vla. pizz

Vc. pp

Cb.

FL. *f*  $\frac{2}{4}$  *f*

Ob. *f* *f*

Cl. *f* *f*

E♭ Cl. *f* *f*

Bsn. *mp* *f* *mp*

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

Tpt. *mp* *f*

B. Tbn. *mp* *f*

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

Crot.

Pno. *pp*

Vln. *p* *f* *pp* (II) *f*

Vln. *p* *f* *pp* *f*

Vla. *p* *f* *mp* *pp* *f*

Vc. *p* *f* *mp* *pp* *f*

Cb. *p*

67 68 69 70 71

72

Fl. *f* *p* *f* *p* *f*

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

Cl. *f* *p* *f* *p* *f*

E♭ Cl. *p* *f* *p* *f*

Bsn. *f*

72

Hn.

Tpt.

B. Tbn.

72

Mar. *f*

Crot.

Pno. *f*

72

Vln. *f* *pizz.* *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

72 73 74 75 76



FL. *p* *f* *pp* *f*

Ob. *pp* *f* *p* *f* *pp* *f*

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

E♭ Cl. *p* *f* *p* *f* *pp* *f*

Bsn. *p* *f* *p* *f* *pp* *f*

Hn. -

Tpt. *f* *pp* *f*

B. Tbn. -

Mar. -

Crot. -

Pno. -

Vln. III

Vln. -

Vla. *p* *f* *p* *f* *pp* *f*

Vc. *p* *f* *p* *f* *pp* *f*

Cb. -

FL.  $\frac{3}{4}$   $\frac{2}{4}$  timbral trill  
*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Ob.  
*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Cl.  
*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

E♭ Cl.  
*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Bsn.

Hn.  $\frac{3}{4}$   $\frac{2}{4}$

Tpt. *mp*  $\leftarrow$  *ff* *f*

B. Tbn.

Mar. To Vib.  $\frac{3}{4}$   $\frac{2}{4}$

Crot.

Pno.

Vln.  $\frac{3}{4}$   $\frac{2}{4}$

Vln.

Vla.  $\frac{3}{4}$   $\frac{2}{4}$

Vc.

Cb.

81 82 83 84 85 86 87

Fl.  $f$

Ob.  $f$

Cl.  $f$

E $\flat$  Cl.  $f$

Bsn.  $mp$   $f$

Hn.  $mp$   $f$

Tpt.  $mf$   $mp$   $f$

B. Tbn.  $mp$   $f$

Mar.

Crot.  $mf$  Crotales

Pno.  $15^{na}$   $15^{nb}$

Vln. I  $pp$   $f$   $p$   $f$

Vln. II  $pp$   $f$   $p$   $f$

Vla.  $pp$   $f$   $p$   $f$

Vc.  $p$   $f$

Cb.  $f$

88 89 90 91 92 93 94 95 96

97 ← Half Tempo → ♩ = 63

Fl. *f*

Ob.

Cl.

E♭ Cl. *f* solo *ppp*

Bsn.

97 ← Half Tempo → ♩ = 63

Hn.

Tpt.

B. Tbn.

97 ← Half Tempo → ♩ = 63

Mar.

Crot. *ff* let ring

Pno. *mf* let ring (r. h. only) *p* loco *p* *mp*

97 ← Half Tempo → ♩ = 63

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *f* *pp*

2/4 4/4 2/4

Fl.

Ob.

Cl. *solo*

E♭ Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Vib. *bowed* *motor off*

Crot.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*p*

*p*

*mp*

*mp*

*gliss.*  
*gliss.*

bowed note changes do not need to be right on the beat, just close.

Ilqco

105

106

107

108

109

110

2/4

Tempo Primo ♩ = 126

Fl.  
Ob.  
Cl.  
Eb Cl.  
Bsn.

110

2/4

Tempo Primo ♩ = 126

Hn.  
Tpt.  
B. Tbn.

110

2/4

Tempo Primo ♩ = 126

med. mallets  
almost electronic sounding

Vib.  
Crot.

Pno.

110

2/4

Tempo Primo ♩ = 126

Vln.  
Vln.  
Vla.  
Vc.  
Cb.

This musical score page contains measures 117 through 123. The instruments are arranged as follows:

- Flute (Fl.):** Remains silent until measure 123, where it plays a triplet of notes (Bb, A, G) marked *mf*.
- Oboe (Ob.):** Remains silent throughout.
- Clarinet (Cl.):** Enters in measure 118 with a triplet of notes (G, F, E) marked *ppp*, then continues with a melodic line marked *p*.
- E♭ Clarinet (Eb Cl.):** Enters in measure 118 with a triplet of notes (F, E, D) marked *ppp*, then continues with a melodic line marked *p*.
- Bassoon (Bsn.):** Remains silent throughout.
- Horn (Hn.):** Remains silent throughout.
- Trumpet (Tpt.):** Remains silent throughout.
- Bass Trombone (B. Tbn.):** Remains silent throughout.
- Vibraphone (Vib.):** Plays a continuous rhythmic pattern of eighth notes.
- Crotchet (Crot.):** Remains silent throughout.
- Piano (Pno.):** Features a melodic line starting in measure 118 with a *mf* dynamic, including a triplet of notes in measure 120.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes, marked *mf*.
- Violin II (Vln. II):** Remains silent until measure 119, then plays a rhythmic pattern of eighth notes marked *mf*.
- Viola (Vla.):** Plays a sustained melodic line marked *p*, with triplets in measure 123.
- Violoncello (Vc.):** Remains silent throughout.
- Double Bass (Cb.):** Remains silent until measure 123, where it plays a triplet of notes marked *p*.

Measures 117, 118, 119, 120, 121, 122, and 123 are labeled at the bottom of the page.

FL. *pp* *f* *p*  
 Ob. *pp* *mf*  
 Cl. *pp* *mp* *pp* *f* *p*  
 Eb Cl. *pp* *f* *p*  
 Bsn.  
 Hn.  
 Tpt.  
 B. Tbn.  
 Vib. *ff*  
 Cro.  
 Pno. *f*  
 Vln. *pp* *f* *p*  
 Vln. *pp* *f* *p*  
 Vla. *mf* *pp* *mf* *pp* *f* *p*  
 Vc. *f* *pp* *f*  
 Cb. *f*

124 125 126 127 128 129



130

2/4

Fl. *f* *mf*

Ob. *pp* *mf*

Cl. *p*

E♭ Cl.

Bsn.

130

2/4

Hn.

Tpt.

B. Tbn.

130

2/4

Vib.

Crot.

Pno. *f*

*Sea*-----

130

2/4

Vln. *mf*

Vln. *mf*

Vla. *pp* *mf* *pp* *mf* *pp*

Vc. *pp* *p* *f*

Cb. *p* *f*

This musical score page covers measures 137 through 143. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with accents and slurs, starting with a dynamic of *f*.
- Oboe (Ob.):** Plays a long, sustained note with a slur, dynamics of *mp* and *mf*, and a *p* dynamic at the end.
- Clarinet (Cl.):** Features a rhythmic pattern of eighth notes.
- E♭ Clarinet (Eb Cl.):** Features a rhythmic pattern of eighth notes, starting with a dynamic of *p*.
- Bassoon (Bsn.):** Remains silent throughout the measures.
- Horn (Hn.):** Remains silent throughout the measures.
- Trumpet (Tpt.):** Remains silent throughout the measures.
- Bass Trombone (B. Tbn.):** Remains silent throughout the measures.
- Vibraphone (Vib.):** Plays a continuous, rhythmic pattern of eighth notes.
- Cymbal (Crot.):** Remains silent throughout the measures.
- Piano (Pno.):** Features a melodic line with slurs and accents, including a *loco* section and a section marked *8va* with *r.h only*.
- Violin (Vln.):** Features a melodic line with slurs and accents.
- Viola (Vla.):** Features a rhythmic pattern of eighth notes, marked with *mf* and *pp*.
- Violoncello (Vc.):** Features a sustained note with a slur, dynamics of *p* and *mp*.
- Double Bass (Cb.):** Features a rhythmic pattern of eighth notes.

Measure numbers 137, 138, 139, 140, 141, 142, and 143 are indicated at the bottom of the page. Dynamics *ppp* and *p* are also indicated at the bottom.

146

Fl. *pp*  $\triangleleft$  *f* *f*

Ob. *pp*  $\triangleleft$  *f* *p*

Cl. *pp*  $\triangleleft$  *f* *mp*

E♭ Cl. *pp*  $\triangleleft$  *f*

Bsn. *p* *mf*

146

Hn. *pp* *mp* *mf*

Tpt. *mf*

B. Tbn.

146

Vib. To Wine Bottles

Crot. *ff*

Pno. *f* *r.h. only*

146

Vln. *pp*  $\triangleleft$  *f* *f*

Vln. *pp*  $\triangleleft$  *f* *mp* *f*

Vla. *pp*  $\triangleleft$  *f* *mp* *f*

Vc. *p* *mp* *f*

Cb. *f*

FL.

Ob.

Cl.

Eb Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Vib.

Crot.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

150

151

152

153

154

155

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

FL.

Ob.

Cl.

E♭ Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Vib.

Crot.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

To Toms/Metal.

*ff*

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

156 157 158 159 160 161 162

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

FL. *p* *f* **168**

Ob. *p* *ff* *mf*

Cl. *p* *pp sub.* *f*

E♭ Cl. *p* *p* *mp* *mp*

Bsn. *mp* *f* *mp* *f*

Hn. **168**

Tpt. **168**

B. Tbn. *mf* *mf* *mf*

Vib. **168**

Crot. **168**

Pno. *p* *f*

Vln. *pp sub.* *f* **168**

Vln. *pp sub.* *f*

Vla. *pp sub.* *f*

Vc. *mp* *ff*

Cb. *mp* *ff*

*mp* 163 *f* 164 165 *p* 166 *mf* 167 *mp* 168 *f* 169 170

This musical score page contains the following parts and dynamics:

- Fl.**: *mp* (measures 171-172), *f* (measures 173-176)
- Ob.**: *ff* (measures 171-172), *mp* (measures 173-176)
- Cl.**: *f* (measures 171-176)
- E♭ Cl.**: *f* (measures 171-176)
- Bsn.**: *mp* (measures 171-172), *f* (measures 173-176)
- Hn.**: Rest
- Tpt.**: Rest
- B. Tbn.**: *mp* (measures 174-175), *f* (measures 175-176)
- Vib.**: Rest
- Crot.**: Rest
- Pno.**: *f* (measures 171-176)
- Vln.**: *mp* (measures 171-172), *f* (measures 173-176)
- Vla.**: Rest
- Vc.**: *mp* (measures 171-172), *f* (measures 173-176)
- Cb.**: *mp* (measures 171-172), *f* (measures 173-176)

Measure numbers 171, 172, 173, 174, 175, and 176 are indicated at the bottom of the page.

This musical score page covers measures 177 to 182. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all measures.
- Ob. (Oboe):** Rests in all measures.
- Cl. (Clarinet):** Rests in all measures.
- E♭ Cl. (E-flat Clarinet):** Rests in all measures.
- Bsn. (Bassoon):** Active in measures 177-181 with a *mp* dynamic, and measure 182 with a *f* dynamic.
- Hn. (Horn):** Active in measures 177-181 with a *mp* dynamic, and measure 182 with a *f* dynamic.
- Tpt. (Trumpet):** Rests in all measures.
- B. Tbn. (Bass Trombone):** Active in measures 177-181 with a *mp* dynamic, and measure 182 with a *f* dynamic.
- Vib. (Vibraphone):** Rests in all measures.
- Crot. (Cymbal):** Rests in all measures.
- Pno. (Piano):** Active in measures 177-181 with a *mp* dynamic, and measure 182 with a *f* dynamic.
- Vln. (Violin):** Active in measures 177-182 with a *f* dynamic.
- Vla. (Viola):** Active in measures 177-182 with a *f* dynamic.
- Vc. (Violoncello):** Active in measures 177-181 with a *mp* dynamic, and measure 182 with a *f* dynamic.
- Cb. (Contrabass):** Active in measures 177-182 with a *mp* dynamic.

Measure numbers 177, 178, 179, 180, 181, and 182 are indicated at the bottom of the page. Dynamics *mp* and *f* are marked throughout the score.



Fl.

Ob. *f*  
*p* ————— *ff* *p* ————— *ff*

Cl. *p* ————— *ff* *p* ————— *ff*

E♭ Cl. *p* ————— *ff* *p* ————— *ff*

Bsn.

Hn.

Tpt. *senza mute.*  
*p* ————— *mf* *mp* ————— *f*

B. Tbn.

Vib.

Crot.

Pno.

Vln. *3/4*

Vln. *3/4*

Vla. *3/4*

Vc. *3/4*

Cb. *3/4*

**187 Bonkers**

FL. *f* *p* *ff*

Ob. *f* *p* *ff*

Cl. *f* *p* *ff*

E♭ Cl. *f* *p* *ff*

Bsn. *f* *p* *ff*

**187 Bonkers**

Hn. *f* *mf* *f*

Tpt. *f* *mf* *f*

B. Tbn. *f* *mf* *f*

**187 Bonkers**

4 Wine Bottles  
drum sticks (or other hard mallets)

Wine *f* - present but not overwhelming

2 Toms and 3 Brake Drums;  
see key.

Toms and Metal *f* - present but not overwhelming

8<sup>bb</sup>  
*ff*

**187 Bonkers**

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*



This musical score page covers measures 195 through 198. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (B. Tbn.), Violin (Vln.), and Viola (Vla.). The second system includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
 The score begins in 4/4 time and changes to 3/4 time at measure 196. The woodwind parts (Fl., Ob., Cl., Eb Cl., Bsn.) feature a melodic line with triplets, starting at a mezzo-forte (*mf*) dynamic and increasing to fortissimo (*ff*) by measure 196. The brass parts (Hn., Tpt., B. Tbn.) provide harmonic support with rhythmic patterns. The string parts (Vln., Vla., Vc., Cb.) play a steady accompaniment, with the violins and violas also featuring triplet patterns. The percussion parts (Wine, Toms and Metal) play a consistent rhythmic pattern. The piano part (Pno.) provides a harmonic accompaniment in the lower register.

Fl.

Ob.

Cl.

Eb Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Wine

Toms and Metal

Pno.

Vln. normal

Vln. normal

Vla. normal

Vc.

Cb.

*ff*

199 200 201

FL.  $\frac{4}{4}$  *fff*

Ob. *fff*

Cl. *fff*

E♭ Cl. *fff*

Bsn. *fff*

Hn.  $\frac{4}{4}$  *fff*

Tpt. *fff*

B. Tbn. *fff*

Wine  $\frac{4}{4}$  *fff*

Toms and Metal *fff*

Pno. *fff*

Vln.  $\frac{4}{4}$  *fff*

Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

202 203 204