PERUSAL SCORE - NOT FOR PERFORMANCE USE

Steven Bryant

Loose Id

for

Orchestra

Premiered April 1st, 1997 by the
Juilliard Symphony in Alice Tully Hall,
Jeff Milarsky, conductor

Note: If you perform this work, please send a copy of the program from each performance, with this piece circled, to ASCAP:
ASCAP Concert Division, ASCAP Building, One Lincoln Plaza, New York, NY 10023

Version 2.5
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INSTRUMENTATION

Piccolo (doubles 3rd Flute)
2 Flutes
2 Oboes
2 Clarinets in Bb
Bb Bass Clarinet (doubles 3rd Clarinet in Bb)
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones (2 Tenor, 1 Bass)
1 Tuba

Timpani (4 drums)
Percussion
1: Flexatone, Suspended (Ride) Cymbal (shared with Perc. 3), Xylophone (shared with Perc. 2), 4 Tomtoms, Tamtam (large)
2: Police Whistle, Bass Drum (shared with Perc. 3), Xylophone (shared with Perc. 1), Ratchet, Triangle
3: Suspended (Ride) Cymbal (shared with Perc. 1), Lion's Roar, Bass drum (shared with Perc. 2), Brake drum

Strings
Violin I
Violin II
Viola
Violoncello
Contrabass

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About the Composer

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

Errata and Other Information

Promote your concert on my web site! Visit stevenbryant.com, click on "Submit a concert," and enter the appropriate information. It will be listed on the "Upcoming Concerts" page on my website, as well as at bcminternational.com.

NOTE: If you discover errors, or have questions, please contact me at steve@stevenbryant.com. All known errata or revisions will be posted on my website (**http://www.stevenbryant.com**).

This is version **2.5**.
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Loose Id

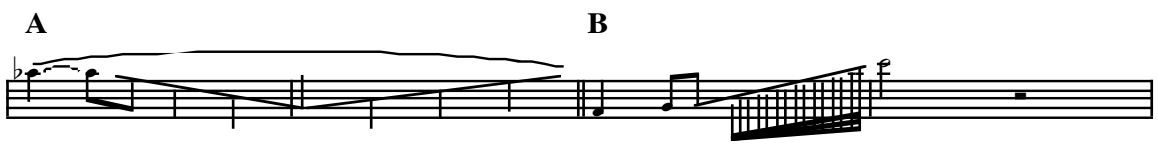
for Orchestra

Program Notes

Id: "In Freud's theory, the source of instinctual energy, which works on the pleasure principle." (Lefton, 1991)

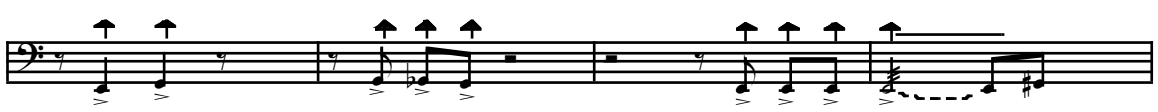
Loose Id is an abstract realization in sound of the energy of the Id. Unleashed, without the counterbalance of Ego or Superego, the Id generates unbridled instinctual energy, resulting in an orgiastic frenzy. Distinct from a state of dementia, this piece represents a thoroughly lucid and intentional rampage of self-indulgence.

Performance Notes

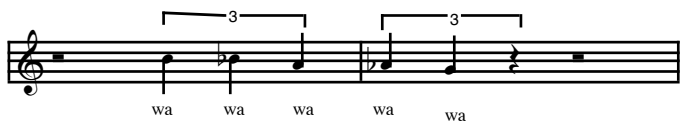


A) indicates the passage of time, but NOT rearticulation, during a passage of indeterminate pitch. These passages are always notated with a slur.

B) indicates an articulated rhythm during a glissando or other passage of indeterminate pitch. No slur is used.



Arrows above notes indicate a quarter-tone alteration of the notated pitch. In this example (mm. 56-59, Tbn. 2) all notes are played a quarter-tone higher than the indicated pitches.



"Wa" indicates a quick opening of the plunger mute at the attack of the note. The notation ("wa") is indicative of the desired sound. Horns use trombone plunger mutes.

An accent at the end of a slurred gesture indicates a sharp *ending* to the note (stopped with tongue or abrupt breath cutoff), instead of a sharp attack.

This is version **2.5**.
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Loose Id

Steven Bryant
1995-6

RENTAL MATERIALS
AVAILABLE FROM
STEVEN BRYANT:
rental@stevenbryant.com

♩ = 156

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horns 1-2
Horns 3-4
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Violin I
Violin II
Viola
Violoncello
Contrabass

*) Smooth gliss. throughout gesture

**) Don't rearticulate second pitch. This notation is used for consistency with other instruments that change pitch in this gesture.

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12

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

*) rhieta

(stopped)

harmon mute w/stem

xylo.

gl.

lion's roar

div.

unis.

sul pont.

ord.

*) Rhieta: place lips on the string of the rees and blow; do not touch the vibrating reed with the lips. A rough sound is desired.

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16

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(rhieta)
(harmon)
sus. cym.
splash
xylo.
unis.
sul pont.
ord.

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22

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.

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

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff
xylo.
unis.
div.
ord.
unis.
sul pont.
sul pont.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

28

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.

ord. gliss. to Bb clarinet open div. unis. sul pont. pizz. lion's roar

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vcl.
Cb.

*) Arrows indicate quarter-tone alteration of notated pitch (in direction of arrow).

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34

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(Bb clarinet)
(open)
lion's roar
arco
sul pont.
div.
unis.
a2

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41

44

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff
sffz
(plunger)
f
pizz.
div.
arco
ord.
unis.
tr

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

55

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(stopped)
1.

non vib.
unis.
spicc.

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61

Picc.
Fl. 1
Fl. 2
Ob. 1
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

n ff

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

(plunger)
don't synchronize
f ff p mf
(increasingly wide vib.)

Timp.
Perc. 1
Perc. 2
Perc. 3

lion's roar
non vib.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

div.
ord.

*) play an ascending passage in the approx. shape given; don't articulate each pitch.

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71

Picc.
Fl. 1
Fl. 2
Ob. 1
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

4/4

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

1. solo

(plunger)
wa wa wa wa wa wa
non vib.
sus. cym.
choke
police whistle

*) see note on p.10

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72

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff
a2
(stopped)
open
ratchet
triangle
f
unis.

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80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

ff

Bsn. 2

ff

Cbsn.

Hns. 1-2

f

Hns. 3-4

f

Bb Tpt. 1

mf

Bb Tpt. 2

mf

Bb Tpt. 3

mf

f

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

ride cymbal
(Use snare stick on edge of cymbal)

sim.

f

Vln. I

Vln. II

Vla.

Vcl.

div.

Cb.

div.

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84

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

mf

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

f

mf

Timp.
Perc. 1
Perc. 2
Perc. 3

choke

Vln. I
Vln. II
Vla.
Vcl.
Cb.

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90

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

mf *ff*
mf *ff*
mf *ff*
1/2 (o) 1/2
mp (half-stopped) *ff*
ff
n
mf
mf
splash
ff

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95

100

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

to Bs. Cl.

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

(stopped)
(plunger)
don't synchronize

Timp.
Perc. 1
Perc. 2
Perc. 3

lion's roar

Vln. I
Vln. II
Vla.
Vcl.
Cb.

div.

*) Improvise as fast as possible on given pitches for duration indicated by dashed line; headless stems indicate indeterminate pitches.

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Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

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107

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.

(Bs. Cl.)

4/4

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

(plunger)

open

Timp.
Perc. 1
Perc. 2
Perc. 3

tom-toms

lion's roar

random patterns on four pitches

Vln. I
Vln. II
Vla.
Vcl.
Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

as fast as possible
as fast as possible
open
open
(plunger)
(plunger)
bs.dr.
lion's roar
div.
pizz.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

117

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.

n mf
n mf
ff
mp
f
ff
sfffz
mf

4/4

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

ff
open
ff
open
(plunger)
f
ff
sfffz

Timp.
Perc. 1
Perc. 2
Perc. 3

mp
mp
bs.dr.
ff

Vln. I
Vln. II
Vla.
Vcl.
Cb.

f
f
f
gliss. in approximate shape of the line
don't synchronize
f
n
n
n
f
div.
sul pont.
sfffz

PERUSAL SCORE - NOT FOR PERFORMANCE USE

121

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

xylo.

Perc. 2

lion's roar

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

ord.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

126

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

rhieta
flexatone
police whistle
bs.dr.
xylo.
sus. cym.
lion's roar
div. sul A sul pont.
div. sul G sul pont.
div. sul C sul pont.
sul pont. div.
ord.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

133

Picc.

Fl. 1

stagger breathing

mf

Fl. 2

stagger breathing

mf

Ob. 1

Ob. 2

Bb Cl. 1

n *ff*

Bb Cl. 2

n *ff*

Bb Bs. Cl.

ff

Bsn. 1

mp *ff*

Bsn. 2

mp *ff*

Cbsn.

mp *ff*

2/4

Hns. 1-2

f

Hns. 3-4

Bb Tpt. 1

n *ff*

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

pp *ff* *p* *mf*

Tbn. 2

pp *ff* *p* *mf*

Bs. Tbn.

pp *ff*

Tuba

pp *ff*

tr

Timp.

pp *ff*

Perc. 1

tom-toms
(all low)

mf

Perc. 2

Vln. I

unis.

pp *mf*

Vln. II

unis.

pp *mf*

Vla.

unis.

pp *ff*

Vcl.

ord.

pp *ff* *f* *ff*

div.

ord.

pp *ff* *f* *ff*

Cb.

ord.

pp *ff*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

138

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

145

152

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(plunger)

Dry and mechanical; like a drum machine
bs.dr.

(play both notes if possible)

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154

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff *mp* *ff* *mp* *ff* *mp* *ff* *ff*

+ (shake)

PERUSAL SCORE - NOT FOR PERFORMANCE USE

163

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

rhieta
rhieta

PERUSAL SCORE - NOT FOR PERFORMANCE USE

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

ff

ff

3/4 4/4

Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba

ff

ff

ff

ff

ff

Timp.
secco

ff

Perc. 1
Perc. 2
Perc. 3
ride cymbal
(as before)

ff

Vln. I
div.

Vln. II
div.

Vla.

Vcl.
(3/5)
arco

ff

Cb.
div. a5
(2/5)
arco
(five equal parts)

ff

PERUSAL SCORE - NOT FOR PERFORMANCE USE

178

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
unis.
Vln. I
unis.
Vln. II
Vla.
Vcl.
3
Cb.
3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

182

185

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

6

fff

div.

Tam-tam

bs.dr.

brake drum

ff *mf*

unis.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

186

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns. 1-2
Hns. 3-4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ord.
rhieta
unis.