

Kjos Full Orchestra  
Grade 3½  
Full Conductor Score  
O-1085F  
\$9.00

Bud Woodruff

# Clowns



Neil A. Kjos Music Company • *Publisher*



## The Composer



**Bud Woodruff** is an accomplished educator, conductor, adjudicator, composer and arranger. He retired from the Deer Park Independent School District (Deer Park, Texas) after a 16-year tenure teaching orchestra (grades 6-12) and serving as head of the orchestra program for 14 years.

Mr. Woodruff graduated from the University of Houston with a bachelor's and master's degree in music. While there, he studied composition with Michael Horvit, conducting with A. Clyde Roller and James T. Matthews. After graduating, he performed with the Houston Grand Opera Orchestra for 22 years, and for 16 years, served as the music director and orchestra conductor of the Pasadena, Texas Philharmonic Society. In addition to his myriad achievements in Deer Park, he has also conducted All-Region Orchestras in Texas and Arkansas.

## Instrumentation List (Set C)

- 1 - Piccolo
- 1 - 1st Flute
- 1 - 2nd Flute
- 1 - 1st Oboe
- 1 - 2nd Oboe
- 1 - 1st Bb Clarinet
- 1 - 2nd Bb Clarinet
- 1 - Bb Bass Clarinet
- 1 - 1st Bassoon
- 1 - 2nd Bassoon
- 1 - 1st F Horn
- 1 - 2nd F Horn
- 1 - 3rd F Horn
- 1 - 4th F Horn
- 1 - 1st Bb Trumpet
- 1 - 2nd Bb Trumpet
- 1 - 1st Trombone
- 1 - 2nd Trombone
- 1 - Bass Trombone
- 1 - Tuba
- 1 - Timpani
- 2 - Percussion 1: Crash Cymbal, Triangle
- 1 - Percussion 2: Suspended Cymbal
- 1 - Glockenspiel
- 1 - Harp
- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

**Credit:** The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: [www.robertsonviolins.com](http://www.robertsonviolins.com).

## Thoughts From the Composer

**Clowns** has a unique history. While in college, taking composition lessons from Michael Horvit, I had written a number of shorter works. After completing one, he turned to me and said, "Let's do something BIG! Think about it for a week and let me know what you are contemplating." I was just finishing reading the short story by Tolkien on Fantasy, entitled "A Leaf by Niggle," and it came to me that it would make a great piece for orchestra and narrator, similar to "Peter and the Wolf," but quite unique, too. 'Niggle', a painter, was a very silly character, and very clown-like in many ways. He had two strongly conflicting sides to his personality, so I wanted to depict him with a bi-tonal theme. Dr. Horvit liked the idea, so I set about 'designing' a leitmotif for each character, action, or mood. In its final form, it was in two acts and around 30 minutes of music in length. Unfortunately, during a change of location, we moved a box of trash and threw away the box which contained that work, along with everything else I had written to that point. I was crushed, because I could not hope to recall the vast majority of the piece, and I had no spare time to try to reconstruct it. But the Prelude and opening of the work, along with the Finale, stuck in my mind. I reconstructed the Prelude and first 'scene' around 2010, but in 2016, got around to deciphering my memories of the Finale, which originally was a wild, downhill bicycle ride. No longer having the middle 25 minutes of the work, I worked the two remaining sections into a piece and, maintaining the underlying humorous intent, entitled it **Clowns**, because not only would the original title not make sense, but the music reminded me of clown acts I had seen in circuses and in cartoons, not to mention Red Skelton, Emmett Kelly, Buster Keaton, and Charlie Chaplin routines and movies.

I would love to tell you what thoughts are evoked in my mind with every little theme and passage, but what is important are the thoughts generated in YOUR mind, not mine. I hope this piece stokes your creative engine to the point that you want to write your own piece about your own favorite subject. Trust me: if I can do it, certainly you can, too. Just trust yourself and have patience with yourself as you endeavor to put onto paper those abstract thoughts flowing through your mind, be it in Music, Writing, or Painting. The greatest obstacle you must overcome is simply your own doubt! Send me examples of what you have created! I would love to admire them.

*-Bud Woodruff*

## Rehearsal Suggestions

Finding the right dynamic balances is an art in any piece, but especially in a piece like this one, with so many solo spots. The written dynamics are guidelines within the context of the piece. While the soloist may have a part marked "mf", they may need to play what feels like 'ff' to THEM in order to get an 'mf' feeling in an auditorium or large hall. If the piccolo answers the tuba, and their dynamic markings are the same, the piccolo will need to really play out in order to balance. Any part that needs to pre-dominate should be allowed to project beyond the accompaniment's level. Since the instruments are used as colors much more than used to fulfill a harmonic function, they must never discard their characteristic hue in order to play very loudly or softly, even when their parts are accompanimental in nature. No player should have to leave a 'comfort zone' in order to fulfill what the part requires.

Yes, I really like the piping timbre of piccolo in its lower ranges, and accompaniments in those spots are thin to accommodate it. It will be heard if the others simply play their dynamics. Do not ask your piccolo player to play more loudly in the low range, because it will kill the tone.

The tempo of an eighth note is constant from the beginning until measure 80. It then stays constant at the new tempo until measure 149. It works out very nicely if you allow the quarter note's tempo at measure 149 to equal the dotted quarter note's tempo on either side of it.

A special Learning Bank is included in this score and in all parts. Visit page 32 for **Learning Bank: Clowns and the Circus, A Brief Look**.

to Michael Horvit

# Clowns

4

Full Conductor Score  
Approx. performance time—4:45

Bud Woodruff

**♩ = 88**

2 3 4 5 6

Piccolo

Flutes 1/2

Oboes 1/2

B♭ Clarinets 1/2

B♭ Bass Clarinet

Bassoons 1/2

F Horns 1/2/3/4

B♭ Trumpets 1/2

Trombones 1/2

Bass Trombone

Tuba

Timpani

Percussion 1/2

Glockenspiel

Harp

Violins 1/2

Viola

Cello

String Bass

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

G (to A)  
C (to E)  
A (to B)

Crash Cymbal  
Triangle

Tri.  
let ring

Suspended Cymbal

Metal Mallet Heads

B.

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

7 8 9 10 11 12

Picc. *mf*

Fls. 1 2 *mp* *mf*

Obs. 1 2 *mp* *mf*

B $\flat$  Cls. 1 2 *mf* *mp* *mf*

B $\flat$  B. Cl. *mp* *mf*

Bsns. 1 2 *mp* *p* *mp*

F Hns. 1 2 3 4

B $\flat$  Tpts. 1 2

Trbs. 1 2

B. Trb.

Tuba

Timp. *mp*

Perc. 1 2 *mp* let ring

Glk. *mp*

Hp. *mp* *pp*

Vlns. 1 2 *mp* *mf* *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

13 14 15 16 17 18

Picc. *mf*

Fls. 1/2 *mf*

Obs. 1/2 *mf*

B♭ Cls. 1/2 *p*

B♭ B. Cl. *p*

Bsns. 1/2 *mf*

F Hns. 1/2 3/4

B♭ Tpts. 1/2

Trbs. 1/2 *p*

B. Trb. *mp*

Tuba

Timp. *mf*

Perc. 1/2 *mf* let ring

Glk. *mf*

Hp. *mf* F to F#

Vlns. 1/2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* arco pizz.

17 17 17

G to A  
A to B

19 20 21 22 23 24

Picc.

Fls. 1/2

Obs. 1/2

B $\flat$  Cls. 1/2

B $\flat$  B. Cl.

Bsns. 1/2

F Hns. 1/2, 3/4

B $\flat$  Tpts. 1/2

Trbs. 1/2

B. Trb.

Tuba

Timp.

Perc. 1/2

Glk.

Hp.

Vlns. 1/2

Vla.

Cello

Str. Bass

The image shows a page of a musical score for measures 19 through 24. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1/2), Oboes (Obs. 1/2), Clarinets in B-flat (B $\flat$  Cls. 1/2), Bass Clarinet (B $\flat$  B. Cl.), Bassoons (Bsns. 1/2), French Horns (F Hns. 1/2, 3/4), Trumpets in B-flat (B $\flat$  Tpts. 1/2), Trombones (Trbs. 1/2), Baritone Trombone (B. Trb.), Tuba, Timpani (Timp.), Percussion (Perc. 1/2), Glockenspiel (Glk.), Harp (Hp.), Violins (Vlns. 1/2), Viola (Vla.), Cello, and String Bass (Str. Bass). The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent 'SAMPLE' watermark is overlaid diagonally across the center of the page.

This musical score page covers measures 25 through 30. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fls. 1/2**: Flutes, playing a melodic line with *mp* dynamics and *a2* markings.
- Obs. 1/2**: Oboes, playing a melodic line with *mp* dynamics and *a2* markings.
- B♭ Cls. 1/2**: Clarinets in B-flat, playing a rhythmic accompaniment with *mp* dynamics.
- B♭ B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment with *mp* dynamics.
- Bsns. 1/2**: Bassoons, playing a rhythmic accompaniment with *mp* dynamics.
- F Hns. 1/2/3/4**: Four Horns in F, playing a rhythmic accompaniment with *mp* dynamics.
- B♭ Tpts. 1/2**: Trumpets in B-flat, playing a rhythmic accompaniment with *mp* dynamics.
- Trbs. 1/2**: Trombones, playing a rhythmic accompaniment with *mp* dynamics.
- B. Trb.**: Baritone Trombone, playing a rhythmic accompaniment with *mp* dynamics.
- Tuba**: Tuba, playing a rhythmic accompaniment with *mp* dynamics.
- Timp.**: Timpani, rests in all measures.
- Perc. 1/2**: Percussion, rests in all measures.
- Glk.**: Glockenspiel, rests in all measures.
- Hp.**: Harp, rests in all measures.
- Vlns. 1/2**: Violins, playing a melodic line with *mf* dynamics.
- Vla.**: Viola, playing a melodic line with *mf* dynamics.
- Cello**: Cello, playing a melodic line with *mf* dynamics.
- Str. Bass**: String Bass, playing a melodic line with *mf* dynamics.



31 32 33 34 35 36

Picc. *mf*

Fls. 1 2 *mf* *mf*

Obs. 1 2 *mf*

B♭ Cls. 1 2 *mf*

B♭ B. Cl. *mf*

Bsns. 1 2 *mf* *mf*

F Hns. 1 2 3 4 *mp* *mp* *mp* *mp*

B♭ Tpts. 1 2 *mp*

Trbs. 1 2

B. Trb.

Tuba

Timp. *mp* *mf*

Perc. 1 2 *mf* *mf*

Glk. *mf*

Hp. *mf* *pp* *mf*

Vlns. 1 2 *mf* *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* *arco*

37 38 39 40 41 42

Picc. *f*

Fls. 1 2 *f* *mf*

Obs. 1 2 *f*

Bb Cls. 1 2 *f*

Bb B. Cl. *f*

Bsns. 1 2 *f* *mf*

F Hns. 1 2 3 4 *f*

Bb Tpts. 1 2 *f*

Trbs. 1 2

B. Trb.

Tuba

Timp. *f*

Perc. 1 2

Glk. *f*

Hp. *f* *mf*

Vlns. 1 2 *f* *mf* *pizz.*

Vla. *f* *mf* *pizz.*

Cello *f* *mf*

Str. Bass *f* *mf*

Musical score for orchestra, measures 43-49. The score includes parts for Picc., Fls. (1/2), Obs. (1/2), Bb Cls. (1/2), Bb B. Cl., Bsns. (1/2), F Hns. (1/2, 3/4), Bb Tpts. (1/2), Trbs. (1/2), B. Trb., Tuba, Timp., Perc. (1/2), Glk., Hp., Vlns. (1/2), Vla., Cello, and Str. Bass. The score is in 3/8 time and features various dynamics such as *f*, *mf*, and *mp*. A large 'SAMPLE' watermark is overlaid on the score.

50 51 52 53 54 55 56

Picc.

Fls. 1 2

Obs. 1 2

Bb Cls. 1 2

Bb B. Cl.

Bsns. 1 2

F Hns. 1 2 3 4

Bb Tpts. 1 2

Trbs. 1 2

B. Trb.

Tuba

Timp.

Perc. 1 2

Glk.

Hp.

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*mp*

*f*

*arco*

1.

57 58 59 60 61 62 63

Picc. *mf* *f* solo

Fls. 1 2

Obs. 1 2 *mf* 1. *mf*

Bb Cls. 1 2

Bb B. Cl. *mf*

Bsns. 1 2 (1.) *mf*

F Hns. 1 2 3 4

Bb Tpts. 1 2 (+2.) *mf*

Trbs. 1 2

B. Trb.

Tuba

Timp.

Perc. 1 2

Glk. *mf*

Hp. F# to F#

Vlns. 1 2

Vla.

Cello

Str. Bass



70 71 72 73 74

Picc. *mp*

Fls. 1/2

Obs. 1/2

Bb Cls. 1 *mp* *mf* *p*  
2 *mp* *mf* *p*

Bb B. Cl.

Bsns. 1/2 (1.) *mp*

F Hns. 1/2  
3/4

Bb Tpts. 1/2

Trbs. 1/2

B. Trb.

Tuba

Timp. *mp*  
let ring

Perc. 1 *mp*  
2

Glk. *mf*

Hp. *mf*  
*pp*

Vlns. 1  
2 *mp* *mf*

Vla. *mp*

Cello *mp*  
pizz.

Str. Bass *mp*

75 76 77 78 79

Picc. *mf* *f*

Fls. 1/2 *mf* *f*

Obs. 1/2 *f*

Bb Cls. 1 *f*

2 *f*

Bb B. Cl. *f*

Bsns. 1/2 (1.) *mf* (1.) *f* (+2.) *f* a2

F Hns. 1/2 *mp* *mf* a2 *f*

3/4 a2 *f*

Bb Tpts. 1/2 *mp* *mf* a2 *f*

Trbs. 1/2 *mp* *mf*

B. Trb. *mp* *mf*

Tuba *mf*

Timp. *mf*

Perc. 1 let ring let ring

2

Glk.

Hp. *mf* *pp* *mf* *f*

Vlns. 1 *mf* *f*

2 *mf* *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf* arco



**80 Vivace**

Picc. 81 82 83 84

Fls. 1 2 *mp*

Obs. 1 2 *mp*

B $\flat$  Cls. 1 2 *mp*

B $\flat$  B. Cl. *mp*

Bsns. 1 2 *p*

F Hns. 1 2 3 4

B $\flat$  Tpts. 1 2

Trbs. 1 2 *pp* Mute

B. Trb. *pp* Mute

Tuba

Timp. **80 Vivace**  
C to E

Perc. 1 2 *f*

Glk.

Hp. C to C $\sharp$ , D to D $\sharp$ , F to F $\sharp$

**80 Vivace**

Vlns. 1 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Cello *p* *mp* *p*

Str. Bass *p* *mp* *p*

85 86 87 88 89

Picc.

Fls. 1  
2

Obs. 1  
2

B♭ Cls. 1  
2

B♭ B. Cl.

Bsns. 1  
2

F Hns. 1  
2  
3  
4

B♭ Tpts. 1  
2

Trbs. 1  
2

B. Trb.

Tuba

Timp.

Perc. 1  
2

Glk.

Hp.

Vlns. 1  
2

Vla.

Cello

Str. Bass

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

90 91 92 93 94

Picc. *mf*

Fls. 1/2 *mf* a2 *mf*

Obs. 1/2 *mf*

B $\flat$  Cls. 1 *mf*

B $\flat$  Cls. 2 *mf*

B $\flat$  B. Cl. *mf*

Bsns. 1/2 *mf* a2 *mf*

F Hns. 1/2

F Hns. 3/4

B $\flat$  Tpts. 1/2 *f* a2 1. Open 2. Mute *mf*

Trbs. 1/2 *mf*

B. Trb. *mf*

Tuba

Timp. *mp* 92

Perc. 1 let ring *mf*

Perc. 2

Glk. let ring *mf*

Hp.

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

95 96 *simile* 97 98 99

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

B♭ B. Cl.

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Tpts. 1 2

Trbs. 1 2

B. Trb.

Tuba

Timp.

Perc. 1 2

Glk. *let ring*

Hp.

Vlns. 1 2 *simile*

Vla.

Cello

Str. Bass

*SAMPLE*

*let ring*

Musical score for measures 100-104. The score includes parts for Picc., Fls. 1/2, Obs. 1/2, B♭ Cls. 1/2, B♭ B. Cl., Bsns. 1/2, F Hns. 1/2/3/4, B♭ Tpts. 1/2, Trbs. 1/2, B. Trb., Tuba, Timp., Perc. 1/2, Glk., Hp., Vlns. 1/2, Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 2/2. Dynamics include *mf* and *a2*. Performance instructions include *let ring* for the Percussion and Glockenspiel parts. A large 'SAMPLE' watermark is overlaid on the score.

This musical score page covers measures 105 through 109. The instruments are arranged as follows:

- Picc.**: Piccolo, measures 106-107.
- Fls.**: Flutes 1 and 2, measures 106-107.
- Obs.**: Oboes 1 and 2, measures 106-107.
- B♭ Cls.**: Clarinets in B-flat 1 and 2, measures 106-107.
- B♭ B. Cl.**: Bass Clarinet in B-flat, measures 106-107.
- Bsns.**: Bassoons 1 and 2, measures 106-107.
- F Hns.**: Flute Horns 1, 2, 3, and 4, measures 106-107.
- B♭ Tpts.**: Trumpets in B-flat 1 and 2, measures 106-107.
- Trbs.**: Trombones 1 and 2, measures 106-107.
- B. Trb.**: Baritone Trombone, measures 106-107.
- Tuba**: Tuba, measures 106-107.
- Timp.**: Timpani, measures 106-107.
- Perc.**: Percussion 1 and 2, measures 106-107.
- Glk.**: Glockenspiel, measures 106-107.
- Hp.**: Harp, measures 106-107.
- Vlns.**: Violins 1 and 2, measures 106-107.
- Vla.**: Viola, measures 106-107.
- Cello**: Cello, measures 106-107.
- Str. Bass**: String Bass, measures 106-107.

Measure 108 features a dynamic shift from *ff* to *f* for the brass and strings. The percussion part includes instructions for *Crash Cym.* (*ff*, dampen) and *let ring*. The woodwinds and strings continue with their respective parts, with dynamics ranging from *mf* to *ff*.

110 111 112 113 114

Picc. *mp*

Fls. 1/2 *mp*

Obs. 1/2 *f* *mp*

Bb Cls. 1 *f* *mf*

2 *p*

Bb B. Cl. *ff* *mf* *p*

Bsns. 1/2 *ff* *mf* *mp* *pp*

F Hns. 1/2 *mf*

3/4 *mf*

Bb Tpts. 1/2 *ff* *mf* *Mute* *mp* *pp*

Trbs. 1/2 *Mute* *mp* *pp*

B. Trb. *Mute* *mp* *pp*

Tuba

Timp.

Perc. 1 *Tri.* *f*

2

Glk.

Hp.

Vlns. 1 *mf* *mp* *pp*

2 *mf* *mp* *pp*

Vla. *mf* *mp* *pp*

Cello *mf* *mp* *pp*

Str. Bass *mf* *mp* *pp*

115 116 117 118 119

Picc. *pp*

Fls. 1/2 *pp* *mf* a2

Obs. 1/2 *pp* *mf* a2

B♭ Cls. 1 *mf*

B♭ B. Cl. *pp* *mf*

Bsns. 1/2 *f*

F Hns. 1/2 3/4

B♭ Tpts. 1/2

Trbs. 1/2 *mf* Open

B. Trb. *mf* Open

Tuba *mf* Open

Timp. *f*

Perc. 1 dampen

Perc. 2 *f* *mp*

Glk. *f*

Hp.

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

116

116

116



120 121 122 123 124

Picc. *f*

Fls. 1 2 *mf*

Obs. 1 2

B $\flat$  Cls. 1 2

B $\flat$  B. Cl. *mf* *mf*

Bsns. 1 2 *mf*

F Hns. 1 2 3 4 *mp* *mp*

B $\flat$  Tpts. 1 2 *mp*

Trbs. 1 2

B. Trb.

Tuba

Timp. *f* Tri.

Perc. 1 2 *f* dampen *f*

Glk. *f*

Hp.

Vlns. 1 2 *f* *f*

Vla. *f*

Cello *f*

Str. Bass *f*



130 131 132 133 134

Picc.

Fls. 1/2

Obs. 1/2

B♭ Cls. 1/2

B♭ B. Cl.

Bsns. 1/2

F Hns. 1/2, 3/4

B♭ Tpts. 1/2

Trbs. 1/2

B. Trb.

Tuba

Timp.

Perc. 1/2

Glk.

Hp.

Vlns. 1/2

Vla.

Cello

Str. Bass

*ff*, *f*, *mf*, *p*, *dampen*, *Crash Cym.*, *a2*

135 136 137 138 139

Picc. *mp* *pp*

Fls. 1/2 *mp* *pp*

Obs. 1/2 *mp* *mf* *pp*

Bb Cls. 1 *f* *mf*

Bb B. Cl. *p* *pp*

Bsns. 1/2 *mf* *mp* *pp*

F Hns. 1/2 *mf*

Bb Tpts. 1/2 *mf*

Trbs. 1/2 *mp* *pp* Mute

B. Trb. *mp* *pp* Mute

Tuba

Timp.

Perc. 1 *f* Tri.

Glk.

Hp.

Vlns. 1 *mp* *pp*

Vla. *mp* *pp*

Cello *mp* *pp*

Str. Bass *mp* *pp*

140 141 142 143

Picc. Fls. 1/2 Obs. 1/2 B♭ Cls. 1/2 B♭ B. Cl. Bsns. 1/2

F Hns. 1/2 3/4 B♭ Tpts. 1/2 Trbs. 1/2 B. Trb. Tuba

140 141 142 143

Timp. Perc. 1/2 Glk. Hp.

140 141 142 143

Vlns. 1/2 Vla. Cello Str. Bass

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

144 145 146 147 148 G.P.

Picc. *f* G.P.

Fls. 1/2 *f* G.P.

Obs. 1/2 *f* G.P.

B $\flat$  Cls. 1 *f* G.P.  
2 *f* G.P.

B $\flat$  B. Cl. *f* G.P.

Bsns. 1/2 *f* G.P.

F Hns. 1/2 *f* G.P.  
3/4 *f* G.P.

B $\flat$  Tpts. 1/2 *f* G.P.

Trbs. 1/2 *f* Open *f* G.P.

B. Trb. *f* Open *f* G.P.

Tuba *f* G.P.

Timp. *mf* *f* G.P.

Perc. 1 *p* Tri. dampen G.P.  
2 dampen G.P.

Glk. *f* dampen G.P.

Hp. *ff* G.P.

Vlns. 1 *f* *ff* G.P.  
2 *f* *ff* G.P.

Vla. *f* *ff* G.P.

Cello *f* *ff* G.P.

Str. Bass *f* *ff* G.P.

Tempo primo Vivace

149

150 151 152

Picc. *ff* *a2*

Fls. 1/2 *ff*

Obs. 1/2 *ff*

B♭ Cls. 1 *mf*

B♭ B. Cl. 2 *ff*

Bsns. 1/2 *ff* *a2*

149 Tempo primo

Vivace

149

150 151 152

F Hns. 1/2 *ff* *a2*

F Hns. 3/4 *ff* *a2*

B♭ Tpts. 1/2 *ff*

Trbs. 1/2 *ff* *a2*

B. Trb. *ff*

Tuba *ff*

149 Tempo primo

Vivace

149

150 151 152

Timp. *ff*

Perc. 1 Tri. let ring *mp* Tri. dampen

Perc. 2 Sus. Cym. *p* dampen

Glk. *mf* *ff* dampen

Hp. *mf* *ff*

149 Tempo primo

Vivace

149

150 151 152

Vlns. 1 *ff* div.

Vlns. 2 *ff* div.

Vla. *p* *ff* div.

Cello *p* *ff*

Str. Bass *ff*