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**COMPOSED BY**  
BRENDAN C. CHILD

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# Crystal Starlight

*For Concert Band*



FOR PERUSAL

# Crystal Starlight

BRENDAN C. CHILD



Dedicated to Robert L. Hendricks

## DURATION

ca. 8'30"

## INSTRUMENTATION

Piccolo (1)

Flute (2)

Oboe (2)

Bassoon (2)

Clarinet in B $\flat$  (3)

Bass Clarinet in B $\flat$  (1)

Contrabass Clarinet in B (1)

Contrabassoon (1)

Alto Saxophone (2)

Tenor Saxophone (1)

Baritone Saxophone (1)

Trumpet in B (3)

French Horn in F (4)

Trombone (3)

Euphonium (1)

Tuba (1)

Double String Bass

Piano

Timpani

Percussion 1

Marimba, Suspended Cymbal.

Percussion 2

Vibraphone (Mall. & Bowed).

Percussion 3

Glockenspiel, Orchestral Cymbals.

Percussion 4

Crotales (2 Octaves), Orchestral Cymbals,  
Chimes (Tubular Bells), Bass Drum (Large).

Percussion 5

Various Triangles, Tam-Tam, Suspended  
Cymbal.

Percussion 6

Mark Tree, Bass Drum (Large, Shared  
With P.6), Ocean Drum, Tam-Tam (Shared With  
P.5).

## PROGRAM NOTES

Following even the worst of winter storms is the brilliance of winter. The sharp-crystalline air twinkles and shines like the stars in the sky. Though the bitter cold bites with sharp teeth, there is still beauty to behold in the icy landscape.

Crystal Starlight was inspired by the moment I learned of my friend's passing. The news stung and carried a bitter, cold, and lifeless sting that made me shake. However, despite my bitter grief for the loss of his life and all that it meant, I was flooded with fond memories of our friendship. Often, when we lose someone close to us, we hold them in our hearts as a hero. We remember what they stood for and we remember their kindness.

Crystal Starlight reminds us that in grief, there is a doorway to greater understanding around the meaning of life, its purpose, and what gives our lives value: the relationships we build. This piece stands as a reminder of all of the heroes that we have loved and lost.

May we be more like them.

Commissioned by Steven Hendricks for the Weber State University Concert Band in Ogden, UT. World premier of 'Crystal Starlight' was on April 9, 2026 in the Austad Auditorium at Weber State University in Ogden, UT, conducted by Steven Hendricks.

## Performance Notes

*Crystal Starlight* is a three-part piece that opens up with a soft, crystalline soundscape that is sculpted by the percussion. It is meant to sonically describe a frigid evening landscape, completely frozen over. For mm. 1 - 24, Percussion 2 - 5 should try to stick to the notated rhythms as a guide, remaining somewhat out of time for the duration of the section. There is no foreground elements in the percussion during this section and should remain as a backdrop to the full ensemble. Percussion 1 (marimba) begins in mm. 3 by playing five notes in ascending order, getting faster until they “ease in” to the five-tuplets in mm. 7. Percussion 3 & 4 (Glockenspiel and Crotales) in mm. 25 - 27 have been given six notes that they are to play in any order and for any duration, all while getting faster until they release just before the downbeat of mm. 28. Percussion 5 has “Various Triangles” notated in their part, the performer can have an assortment of 1 - 4 triangles of various sizes and beaters. As long as they prescribe to the notated rhythms and dynamics, triangle choice is deferred to the performer.

Part II begins formally at letter “C” with the soft Clarinet section laying a barely-audible pad. The Oboes, Flutes, Piccolo, and Bassoons play a sequence of minor thirds, imitating a doorbell being played. This doorbell motif signifies our “bids” for our loved ones’ presence after their passing—similar to ringing their doorbell and receiving no answer. Anytime this minor third motif is played, it can be played out to draw the audience’s attention to it.

Letter “D” is the “Memories Motif.” When we lose a loved one, good memories of our time with them are among the first things that floods our mind. The “Memories Motif” is referenced several times throughout the piece to illustrate that the memories of our loved ones never truly leaves us. Though it becomes less pronounced as the piece continues, the fabric of the rest of the piece is composed from this pivotal idea. This suggests that, though we may not have the pleasure of their immediate presence, our lives are changed for good because of who they were.

At letter “F” in the Flutes and Clarinets, there is a “Fingered Tremolo” labeled “Slow trem.” Here, the musicians are to slowly and independently oscillate between the two given pitches. This will result in a soft texture that will appear to “wave” behind the melody and foreground elements. In mm. 86 - 88, the Flutes and 2<sup>nd</sup> Clarinets will resume this slow tremolo action, while gradually speeding up the oscillation between the given pitches until they arrive at a faster, more traditional fingered tremolo, sound at letter “H”.

Additional “odd notation” can also include the dotted line (appearing as a slur) in the wind parts. Dotted line notation is extremely sparse, but see it as a direction NOT TO BREAT UNDER THE CURVE. Stagger breathing is acceptable all throughout the rest of the piece; however, notation under a curve should not be interrupted at all.

Additional percussion notation:

The image shows a musical score for six percussion parts. The instruments listed are: Percussion 1 (Marimba), Percussion 2 (Vibraphone), Percussion 3 (Glockenspiel), Percussion 4 (Crotales), Percussion 5 (Various Triangles), and Percussion 6 (Mark tree). The score includes various notations such as 'Given Notes', 'Bars of Duration', 'Med. Soft Rec. Mallet Selection', 'Begin Bowing', 'Release & Let Ring', 'Classic Orchestral Let Ring', 'Tubular Bells', 'Suspended Cymbal', 'Bass Drum', 'Ocean Drum', and 'Ad Lib Movement No Dictation'. Dynamics like *p*, *f*, and *mf* are also indicated. A large diagonal watermark 'FOR PERSUSAL ONLY' is overlaid on the score.

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**FOR PERUSAL ONLY**

# Crystal Starlight

for Symphonic Band

With Contemplation ♩ = 78

**FOR PERUSAL ONLY**

With Contemplation ♩ = 78

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E-flat Clarinet, Clarinet 1 in B-flat, Clarinets 2, 3 in B-flat, Bass Clarinet in B-flat, and Contrabass Clarinet. The middle section includes saxophones: Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The bottom section includes brass: Trumpets 1 & 2 in B-flat, Trumpets 3 & 4 in B-flat, Horns 1 & 2 in F, Horns 3 & 4 in F, Trombones 1 & 2, Trombones 3 & 4, Euphonium, and Tuba. The percussion section includes Double Bass, Piano (Grand and Upright), Timpani, Maracas, Vibraphone, Glockenspiel, Crotales, Triangle, and Mallet Tree. The score is divided into five systems, with measures 10, 11, 12, 13, and 14 indicated at the bottom. A large diagonal watermark 'FOR PERUSAL ONLY' is overlaid across the score.



This musical score is for the piece "Crystal Starlight" and spans five measures, numbered 20 to 24. The instrumentation includes:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- E♭ Cl.
- Cl. 1 in B♭
- Cl. 2, 3 in B♭
- Bs. Cl. in B♭
- Cb. Cl.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1, 2 in B♭
- Tpt. 3, 4 in B♭
- Hn. 1, 2 in F
- Hn. 3, 4 in F
- Tbn. 1, 2
- Tbn. 3, 4
- Euph.
- Tba.
- Db.
- Pno.
- Timp.
- Mar.
- Vib.
- Glock.
- Crot.
- Tri.
- M.tree

The score features various dynamics such as *p*, *mf*, *n*, and *pp*. The piano part includes complex rhythmic patterns with triplets and sixteenth notes. The woodwinds and brass sections have long, sustained notes with dynamic markings. The percussion section includes maracas, vibraphone, glockenspiel, crotales, triangle, and mallet tree.

**B**

rit.

Picc. *p* *f*

Fl. 1, 2 *f*

Ob. 1, 2 *mf* *f* *p*

Bsn. 1, 2 *mp* *f* *p* *a2*

E♭ Cl. *f*

Cl. 1 in B♭ *f*

Cl. 2, 3 in B♭ *f*

Bs. Cl. in B♭ *f*

Cb. Cl. *p* *f*

Alto Sax. *mf* *f* *p*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

**B**

Tpt. 1, 2 in B♭ *p* *f*

Tpt. 3, 4 in B♭ *p* *f*

Hn. 1, 2 in F *p* *f*

Hn. 3, 4 in F *p* *f*

Tbn. 1, 2 *p* *f*

Tbn. 3, 4 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Db. *p* *f*

Pno. *f* \*

**B**

rit.

Timp. *p* *f* *p*

Mar. *f*

Vib. *f*

Glock. *(ringing)*

Crot. *(ringing)*

Tri. *(ringing)*

Bass Drum *(soft mallet)* *p*

M.tree *p*

Broadly ♩ = 70

rall.

Picc. *mf* *mp*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf* *mp* 1. 2.

Bsn. 1, 2 *mf* *mp* *mf*

E♭ Cl. *mp*

Cl. 1 in B♭ *mp*

Cl. 2, 3 in B♭ *mp*

Bs. Cl. in B♭ *mp* *mf*

Cb. Cl. *mp* *p*

Alto Sax. *mf* *mp*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *p*

Tpt. 1, 2 in B♭ *mp* *n*

Tpt. 3, 4 in B♭ *mp* *n*

Hrn. 1, 2 in F *mp* *p*

Hrn. 3, 4 in F *mp* *p*

Tbn. 1, 2 *mp* *p*

Tbn. 3, 4 *mp* *p*

Euph. *mp* *p*

Tba. *mp* *p*

Db. *mp* *p*

Pno.

Timp. *mp* *pp*

Mar.

Vib. *mp* *p*

Glock. *mp* *p*

Crot. *ord.* *mp* *p*

Tri. *mp* *p*

B. D. *mf* *mp* Mark tree

**C** Hesitantly  $\text{♩} = 60$

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1 in B♭

Cl. 2, 3 in B♭

Bs. Cl. in B♭

Cb. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 in B♭

Tpt. 3, 4 in B♭

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tba.

Db.

Pno.

Timp.

Mar.

Vib.

Glock.

Crot.

Tri.

Perc. 6

*Solo - molto rubato*

*Solo*

*Soft Mallets*

*Ocean Drum*

*pp* *p* *mf* *n*

*pp* *pp* *pp* *pp*

*mf* *mf* *mp* *mf*

*p* *mf* *n* *p* *mf* *n* *p* *mf* *n*

*pp*

*mf* *mf*

*p*

35 36 37 38 39 40 41 42

D

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1 in B♭

Cl. 2, 3 in B♭

Bs. Cl. in B♭

Cb. Cl.

Alto Sax. *Solo - molto rubato*

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 in B♭

Tpt. 3, 4 in B♭

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tba.

Db.

Pno.

Timp.

Mar.

Vib.

Glock.

Crot.

Tri.

Perc. 6

*pp*

*mf*

*f*

*mp*

*pp*

*pp*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*p*

To Sus. Cym.

43 44 45 46 47 48 49 50

Score for "Crystal Starlight" (measures 51-58). The score is in 2/4 time and includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E♭ Clarinet, Clarinet 1 in B♭, Clarinets 2 & 3 in B♭, Bass Clarinet in B♭, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 & 2 in B♭, Trumpets 3 & 4 in B♭, Horns 1 & 2 in F, Horns 3 & 4 in F, Trombones 1 & 2, Trombones 3 & 4, Euphonium, Tuba, Double Bass, Piano, Timpani, Maracas, Vibraphone, Glockenspiel, Crotales, Triangle, and Percussion 6. The score features dynamic markings such as *mf* and *mp*, and includes performance instructions like *tutti*, *poco rit.*, and *Med. Mall*. A large watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

Mournfully ♩ = 55

mp molto rit. A tempo

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

El. Cl.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

Bs. Cl. in B $\flat$

Cb. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 in B $\flat$

Tpt. 3, 4 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tba.

Db.

Pno.

Timp.

Sus. Cym.

Vib.

Glock.

Cym.

Tri.

Perc. 6

Mournfully ♩ = 55

mp molto rit. A tempo

Suspended Cymbal

To Mar.

Marimba

Cymbals

Tam-Tam

Bass Drum (soft mallet)

Back and forth slowly & randomly Mark tree

mp

59 60 61 62 63 64 65 66

Reverently ♩ = 70

F

G

Picc.

Fl. 1, 2 *Slow tem.* **ppp**

Ob. 1, 2 *mp*

Bsn. 1, 2 *mf*

Ek. Cl. *Slow tem.* **ppp**

Cl. 1 in B $\flat$  *Slow tem.* **ppp**

Cl. 2, 3 in B $\flat$  *Slow tem.* **ppp**

Bs. Cl. in B $\flat$

Cb. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 in B $\flat$

Tpt. 3, 4 in B $\flat$

Hn. 1, 2 in F *Solo* *mp* *tutti* *mf*

Hn. 3, 4 in F *mf*

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tba.

Db.

Pno.

Reverently ♩ = 70

Timp.

Mar. *Soft Mallet* *Start slowly, gradually speed up into m. 71, then slow back down.* **p**

Vib. *Soft Mallet* **p**

Glock. **p**

Crot. *Crotales* **p** *To Tub. B.*

Tri. *Various Triangles* **p**

M.tree *To B. D.*

Picc.

Fl. 1, 2  
*ord*  
*pp* *a2* *mf*

Ob. 1, 2  
*mf*

Bsn. 1, 2

E♭ Cl.  
*ord*  
*pp* *mp*

Cl. 1 in B♭  
*ord*  
*pp* *mp*

Cl. 2, 3 in B♭  
*ord*  
*pp* *mp*

Bs. Cl. in B♭  
*pp* *mp*

Cb. Cl.  
*pp* *mp*

Alto Sax.  
*pp* *mp*

Ten. Sax.  
*pp* *mp*

Bari. Sax.  
*pp* *mp*

Tpt. 1, 2 in B♭  
*mf*

Tpt. 3, 4 in B♭  
*mp*

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2  
*mf*

Tbn. 3, 4  
*p* *mf* *mp*

Euph.  
*p* *mf*

Tba.  
*mp*

Db.  
*mp*

Pno.

Timp.  
*mf*

Mar.

Vib.  
*mf*

Glock.  
*mf*

Crot.  
*mf* Tubular Bells

Tri.  
*p* Suspended Cymbal

M.tree  
Bass Drum (soft mull.)

FOR PERUSAL ONLY





This musical score is for the piece "Crystal Starlight" and spans five pages (93-97). The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- Bsn. 1, 2** (Bassoons)
- E♭ Cl.** (E-flat Clarinet)
- Cl. 1 in B♭** (Clarinet in B-flat)
- Cl. 2, 3 in B♭** (Clarinet in B-flat)
- Bs. Cl. in B♭** (Bass Clarinet in B-flat)
- Cb. Cl.** (C♭ Clarinet)
- Alto Sax.** (Alto Saxophone)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Tpt. 1, 2 in B♭** (Trumpet in B-flat)
- Tpt. 3, 4 in B♭** (Trumpet in B-flat)
- Hn. 1, 2 in F** (Horn in F)
- Hn. 3, 4 in F** (Horn in F)
- Tbn. 1, 2** (Trombone)
- Tbn. 3, 4** (Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Db.** (Double Bass)
- Pno.** (Piano)
- Temp.** (Timpani)
- Mar.** (Maracas)
- Vib.** (Vibraphone)
- Glock.** (Glockenspiel)
- Crot.** (Crotales)
- Sus. Cym.** (Suspended Cymbal)
- B. D.** (Bass Drum)

The score features various musical notations including dynamics (p, mf, pp, tutti, solo), articulation (accents, slurs), and performance instructions (two players). The time signature changes from 4/4 to 6/4 and back to 4/4. A large watermark "FOR PERSIAN" is visible across the score.



This musical score is for the piece "Crystal Starlight" and is arranged for a full orchestra. The score is written in G major and features a complex rhythmic structure with changes in time signature from 4/4 to 6/4 and back to 4/4. The instrumentation includes Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Eb Clarinet, Clarinets in Bb (1, 2, 3), Bass Clarinet in Bb, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1, 2, 3, 4), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3, 4), Euphonium, Tuba, Double Bass, Percussion (Piano, Snare, Cymbals, Glockenspiel, Crotales), Suspended Cymbal, and Bass Drum.

Key performance instructions include dynamics such as *mf*, *f*, *p*, *pp*, and *ppp*, as well as articulation and phrasing marks like *tutti*, *sol.*, and *two players*. The score also includes tempo markings such as *accel.* and *pp*. The percussion section features complex rhythmic patterns, including triplets and sixteenth-note runs.



This musical score is for the piece "Crystal Starlight" and is page 19 of the score. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E♭ Clarinet, Clarinet 1 in B♭, Clarinets 2, 3 & 4 in B♭, Bass Clarinet in B♭, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 & 2 in B♭, Trumpets 3 & 4 in B♭, Horns 1 & 2 in F, Horns 3 & 4 in F, Trombones 1 & 2, Trombones 3 & 4, Euphonium, and Tuba. The percussion section includes Piano (Pno.), Timpani (Timp.), Maracas (Mar.), Vibraphone (Vib.), Glockenspiel (Glock.), Crotales (Crot.), Triangle (Tri.), and Bells (B. D.). The score is written in a key signature of two sharps (D major) and a 4/4 time signature. Dynamics such as *pp*, *mf*, *p*, and *mp* are indicated throughout. A large watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

Picc. *mf* *p* *rit.*  
 Fl. 1, 2 *mf* *p*  
 Ob. 1, 2 *p*  
 Bsn. 1, 2 *mf*  
 Eb Cl. *mf*  
 Cl. 1 in Bb *p*  
 Cl. 2, 3 in Bb *p*  
 Bs. Cl. in Bb  
 Cb. Cl.  
 Alto Sax. *mf*  
 Ten. Sax. *mf*  
 Bari. Sax. *mf*  
 Tpt. 1, 2 in Bb *mf*  
 Tpt. 3, 4 in Bb *mf*  
 Hn. 1, 2 in F *mf*  
 Hn. 3, 4 in F *mf*  
 Tbn. 1, 2 *mf*  
 Tbn. 3, 4 *mf*  
 Euph. *mf*  
 Tba. *mf*  
 Db. *mf*  
 Pno. *mf* *rit.*  
 Timp. *mp* *mf*  
 Mar. *rit.*  
 Vib. *rit.*  
 Glock. *To Cym.*  
 Crot. *(Med. mall.)*  
 Tri.  
 B. D.

Broadly ♩ = 65

Picc. *f* *ff*

Fl. 1, 2 *f* *ff* a2

Ob. 1, 2 *f* *ff* a2

Bsn. 1, 2 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 in B♭ *f* *ff*

Cl. 2, 3 in B♭ *f* *ff*

Bs. Cl. in B♭ *f* *ff*

Cb. Cl. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1, 2 in B♭ *f* *ff*

Tpt. 3, 4 in B♭ *f* *ff*

Hrn. 1, 2 in F *f* *ff* rip

Hrn. 3, 4 in F *f* *ff* rip

Tbn. 1, 2 *f* *ff*

Tbn. 3, 4 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f* *ff*

Pno.

Timp. *fz* *f* *fz* *f* *mf*

Mar.

Vib.

Orch. Cymbals *f* *ff*

Bass Drum *f* *ff*

Tri. *f*

Tam-tam *f*

FOR PERUSAL ONLY

Picc. *p* *mf*

Fl. 1, 2 *p* *mf*

Ob. 1, 2 *p* *mf*

Bsn. 1, 2 *p* *mf*

El. Cl. *p* *mf*

Cl. 1 in B $\flat$  *p*

Cl. 2, 3 in B $\flat$  *p*

Bs. Cl. in B $\flat$  *p* *mf*

Cb. Cl. *p* *mf*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1, 2 in B $\flat$  *p* *mf*

Tpt. 3, 4 in B $\flat$  *p* *mf*

Hn. 1, 2 in F *p*

Hn. 3, 4 in F *p*

Tbn. 1, 2 *p*

Tbn. 3, 4 *p*

Euph. *p*

Tba. *p*

Db. *p*

Pno.

Timp. *mp* *mf*

Mar. *p*

Vib. *p*

Cym.

B. D.

Tri.

T.-t.

*ff*

Picc. *ff* *mf* *fff*

Fl. 1, 2 *ff* *mf* *fff*

Ob. 1, 2 *ff* *mf* *fff*

Bsn. 1, 2 *ff* *mf* *fff*

E♭ Cl. *ff* *mf* *fff*

Cl. 1 in B♭ *ff* *mf* *fff*

Cl. 2, 3 in B♭ *ff* *mf* *fff*

Bs. Cl. in B♭ *ff* *mf* *fff*

Cb. Cl. *ff* *mf* *fff*

Alto Sax. *ff* *mf* *fff*

Ten. Sax. *ff* *mf* *fff*

Bari. Sax. *ff* *mf* *fff*

Tpt. 1, 2 in B♭ *ff* *mf* *fff*

Tpt. 3, 4 in B♭ *ff* *mf* *fff*

Hn. 1, 2 in F *ff* *mf* *fff*

Hn. 3, 4 in F *ff* *mf* *fff*

Tbn. 1, 2 *ff* *mf* *fff*

Tbn. 3, 4 *ff* *mf* *fff*

Euph. *ff* *mf* *fff*

Tba. *ff* *mf* *fff*

Db. *ff* *mf* *fff*

Pno.

Timp. *ffp* *ff* *p* *ff*

Mar. *ff* *mf* *ff*

Vib. *ff* *mf* *ff*

Cym. *ff* *mf* *ff*

B. D. *ff* *p* *ff*

Tri. *ff* *mf* *ff*

T.-t. *ff*

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