

commissioned by *The Southwest Florida Symphony Orchestra and Chorus*  
in celebration of their 50<sup>th</sup> anniversary season

# *Ecce Cecilia*

for *Choir and Orchestra*



music by *Paul Richards*  
text by *Rachel Cox*

**Ecce Cecilia**  
**for Choir and Orchestra**  
**music by Paul Richards**  
**text by Rachel Cox**

*Instrumentation*

*Piccolo*  
*2 Flute*  
*2 Oboe*  
*2 Clarinets in Bb*  
*2 Bassoon (Contrabassoon)*  
*4 Horn*  
*2 Trumpet in C*  
*2 Trombone*  
*Bass Trombone*  
*Tuba*  
*Timpani*  
*3 Percussion*  
*Harp*  
*Strings*

*Duration: 6 minutes*

*Program Note:*

*Ecce Cecilia was commissioned in 2010 by The Southwest Florida Symphony Orchestra and Chorus, Michael Hall, conductor, in celebration of their 50<sup>th</sup> anniversary season. With an appeal to music's traditional intercessor, dark sentiments are overcome by the curative and revitalizing powers of song.*

*Cecilia, Behold! My heart is heavy.  
I weep copious tears of blood as sorrow grips my fragile soul.  
Banish the primal demons that stalk me in the night  
and bring me closer to eternity each day.*

*What angels are we, dancing with the celestial beings  
who haunt the dark recesses of our hearts.  
The joys of Paradise dwell within our earthly eyes, which  
enjoy eternal slumber, dreaming dreams of blessed treasures.*

*Cecilia, summon the goodness of our hearts  
that we may enjoy the fruits of heavenly bliss in our earthly hovels.  
Bring peace to the tired, the frightened, and the angry.*

*Blessed are the children of the Earth,  
for they alone hear the voice of God  
in the pureness of their hearts.*

*cover art by Laura Richards*

# Ecce Cecilia

commissioned by the Southwest Florida Symphony Orchestra and Chorus  
in celebration of their 50th anniversary

music by PAUL RICHARDS  
text by RACHEL COX

*♩ = 66 energetic (♩ = ♩ sempre)*

Piccolo

Flute 1  
2

Oboe 1  
2

Clarinet in B $\flat$  1  
2

Bassoon 1  
2

Horn in F 1  
2  
3  
4

Trumpet in C 1  
2

Trombone 1  
2

Bass Trombone

Tuba

Timpani

Glockenspiel

Tambourine

Lg. Sizzle Cymbal  
Tam-tam

Vibraslap  
Bass Drum

Harp

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Double Bass

The score is written for a full symphony orchestra and a vocal quartet. It features a variety of instruments including woodwinds, brass, percussion, and strings. The tempo is marked as 'energetic' at 66 beats per minute, and the performance style is 'sempre' (always). The score includes dynamic markings such as *pp*, *p*, *mp*, and *f*, as well as articulation marks like accents and slurs. The vocal parts are for Soprano, Alto, Tenor, and Bass. The string section includes Violin 1 and 2, Viola, Cello, and Double Bass. The percussion section includes Timpani, Glockenspiel, Tambourine, Sizzle Cymbal, Tam-tam, Vibraslap, and Bass Drum. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, and Bassoon 1 and 2. The brass section includes Horn in F 1, 2, 3, and 4, Trumpet in C 1 and 2, Trombone 1 and 2, Bass Trombone, and Tuba. The harp part is also included.

13

Picc. *mf* *mf* *mf* *mf* *mf* *mf* *f* *f* *f* *f* *f* *mp*

Fl. 1 2 *mf* *mf* *mf* *mf* *p* *f* *f* *f* *f* *f* *f* *mp*

Ob. 1 2 *p* *f* *f* *f* *f* *f* *mp*

B♭ Cl. 1 2 *p* *f* *f* *f* *f* *f* *mp*

Bsn. 1 2 *mf* *f* *f* *f* *f* *f* *mp*

13

F Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 *mf* *f*

Bs. Tbn.

Tuba

13

Timp. *hard mallets* *mf* *mp*

Glk. *hard mallets* *mp* *mf* *p*

Tamb. Siz. Cym. Tam-tam

Vbrslp. B. Dr. *Vibraslap Lv.* *mp*

Hp.

13

S

A

T

B

13

Vln. 1 *mf* *p* *f* *mp*

Vln. 2 *mf* *p* *f* *mp*

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

Vc. *mf* *p* *f* *mp*

D.B. *f*

23 *rit.*  $\text{♩} = 60$  *rit.*

Picc. *mf* *ff* *pp*

Fl. 1 2 *ff* *pp*

Ob. 1 2 *f* *ff* *p*

B♭ Cl. 1 2 *ff* *f* *ff* *p*

Bsn. 1 2 *ff* *f* *ff* *p*

F Hn. 1 2 *ff* *a2 (open)* *ppp*

3 4 *ff* *a2 (open)* *ppp*

Tpt. 1 2 *mp* *ff* *pp*

Tbn. 1 2 *f* *ff* *pp*

Bs. Tbn. *f* *ff* *pp*

Tuba *f* *ff* *pp*

Timp. *f* *ff* *ppp*

Glk. *f* *ff* *ppp*

Tamb. *f* *ff* *ppp*

Siz. Cym. *f* *ff* *ppp*

Tam-tam *f* *ff* *ppp*

Vbrslp. *f* *ff* *ppp*

B. Dr. *f* *ff* *ppp*

Hp. *p* *ff* *ff* *ppp*

S. *rit.*  $\text{♩} = 60$  *rit.*

A. *rit.*  $\text{♩} = 60$  *rit.*

T. *rit.*  $\text{♩} = 60$  *rit.*

B. *rit.*  $\text{♩} = 60$  *rit.*

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

D.B. *mp* *ff* *pp*

22 23 24 25 26 27 28 29 30

31 a tempo

♩ = 60 rit.

38 ♩ = 48

Picc.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn.

Contra

*mf > p* *mp > pp*

*p* *mp > pp*

31 a tempo

♩ = 60 rit.

38 ♩ = 48

F Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

Bs. Tbn.

Tuba

*mf* *decresc. poco a poco espr.*

*p > ppp*

31 a tempo

♩ = 60 rit.

38 ♩ = 48

Timp.

Glk.

Tamb. Siz. Cym. Tam-tam

Vbrslp. B. Dr.

Hp.

*mp* *decresc. poco a poco*

*ppp*

31 a tempo

♩ = 60 rit.

38 ♩ = 48

S

A

T

B

*pp*

Ce - ci - lia, Be -

Ce - ci - lia, Be -

Ce - ci - lia, Be -

Ce - ci - lia, Be -

31 a tempo

♩ = 60 rit.

38 ♩ = 48

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp* *decresc. poco a poco*

*pp* *ppp*

*pp* *mp > pp*

*pp* *mp > pp*

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 B♭ Cl. 1  
 2  
 1  
 Bsn.  
 Contra  
 1  
 2  
 F Hn.  
 3  
 4  
 Tpt. 1  
 2  
 Tbn. 1  
 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Glk.  
 Tamb.  
 Siz. Cym.  
 Tam-tam  
 Vbrslp.  
 B. Dr.  
 Hp.  
 S  
 A  
 T  
 B  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 D.B.

hold! Ce - ci - lia, Be - hold! hold! Ce - ci - lia, Be - hold! My heart is hea - vy. I weep co - pious tears of blood as sor - row grips my fra - gile  
 hold! Ce - ci - lia, Be - hold! My heart is hea - vy. I weep co - pious tears of blood as sor - row grips my fra - gile  
 hold! Ce - ci - lia, Be - hold! heart is hea - vy. I weep co - pious tears of blood as sor - row grips my fra - gile  
 hold! Ce - ci - lia, Be - hold! heart is hea - vy. I weep co - pious tears of blood as sor - row grips my fra - gile

*ppp* *pp* *p*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*pizz.* *pp* *p* *div.* *arco* *mp* *pizz.* *mp*

39 40 41 42 43 44

Picc. *f* *p* *f*  
 Fl. 1 2  
 Ob. 1 2 *mf* *p*  
 B♭ Cl. 1 2 *p* *ff* *p*  
 Bsn. 1 *mf* *ff*  
 Contra. *mf* *ff*  
 F Hn. 1 2 *mf* *p*  
 3 4 *mf* *p*  
 Tpt. 1 2 *f*  
 Tbn. 1 2 *f*  
 Bs. Tbn. *mf* *ff*  
 Tuba *pp*  
 Timp. *mf* *f*  
 Glk. *f*  
 Tamb. Sizzle Cymbal *pp* *f*  
 Siz. Cym. soft mallets *L.v.*  
 Tam-tam *f*  
 Vbrslp. Bass Drum *p* *f*  
 B. Dr. *f*  
 Hp.  
 S. *pp* *ff* Ce - ci - lia, Be - hold! Ce - ci - lia, Be -  
 A. *pp* *ff* Ce - ci - lia, Be - hold! Ce - ci - lia, Be -  
 T. *pp* *ff* Ce - ci - lia, Be - hold! Ce - ci - lia, Be -  
 B. *pp* *ff* Ce - ci - lia, Be - hold! Ce - ci - lia, Be -  
 Vln. 1 *pp* *ff*  
 Vln. 2 *pp* *ff*  
 Vla. *pp* *ff*  
 Vc. *pp* *ff*  
 D.B. *pp* *ff*



Picc. *p*  
 Fl. 1  
 2  
 Ob. 1  
 2  
 B♭ Cl. 1  
 2 *mf* *pp*  
 Bsn. 1 *mp* *mf*  
 Contra. 1 *mp* *pp*  
 F Hn. 1 *p* *mf*  
 2  
 3  
 4  
 Tpt. 1 *f* *mp* *pp*  
 2  
 Tbn. 1 *mp* *pp*  
 2  
 Bs. Tbn. 1 *mp* *pp*  
 2  
 Tuba  
 Timp.  
 Glk.  
 Tamb. *Lv.*  
 Siz. Cym.  
 Tam-tam  
 Vbrslp. *Lv.*  
 B. Dr.  
 Hp.  
 S. *mf* *f*  
 A. *mp* *mf* *f*  
 T. *mp* *mf* *f*  
 B. *mp* *mf* *f*  
 Vln. 1 *p* *mf*  
 Vln. 2 *p* *mf*  
 Vla. *p* *mf > p* *sul pont.*  
 Vc. *mp* *pp* *mf* *f* *pizz.*  
 D.B. *mp* *pp* *f*

hold! that stalk me in the night and  
 hold! Ba - nish the pri - mal de - mons that stalk me in the night and  
 hold! Ba - nish the pri - mal de - mons that stalk me in the night and  
 hold! Ba - nish the pri - mal de - mons that stalk me in the night and



This musical score is for the piece "Ecce Cecilia" and spans three pages (56, 57, and 58). The instrumentation includes a full orchestra and vocal soloists. The orchestral parts are as follows:

- Picc.**: Piccolo, playing a melodic line with a *ff* dynamic.
- Fl. 1, 2**: Flutes, playing a melodic line with a *f* dynamic.
- Ob. 1, 2**: Oboes, playing a melodic line with a *f* dynamic.
- Bs. Cl. 1, 2**: Bass Clarinets, playing a melodic line with a *f* dynamic.
- Bsn.**: Bassoon, playing a rhythmic accompaniment with a *ff* dynamic.
- Contra**: Contrabassoon, playing a rhythmic accompaniment with a *ff* dynamic.
- F Hn. 1, 2, 3, 4**: French Horns, playing a melodic line with dynamics ranging from *ff* to *p* and *f*.
- Tpt. 1, 2**: Trumpets, playing a melodic line with a *ff* dynamic.
- Tbn. 1, 2**: Trombones, playing a melodic line with a *ff* dynamic.
- Bs. Tbn.**: Bass Trombone, playing a rhythmic accompaniment with a *ff* dynamic.
- Tuba**: Tuba, playing a rhythmic accompaniment with a *ff* dynamic.
- Timpani (Timp.)**: Playing a rhythmic accompaniment with a *f* dynamic.
- Glockenspiel (Glk.)**: Playing a rhythmic accompaniment.
- Tam-tam**: Playing a rhythmic accompaniment with a *f* dynamic.
- Siz. Cym.**: Snare Drum, playing a rhythmic accompaniment with a *f* dynamic.
- Vbrsp. B. Dr.**: Bass Drum, playing a rhythmic accompaniment with a *f* dynamic.
- Hp.**: Piano, playing a rhythmic accompaniment with a *ff* dynamic.

The vocal soloists (Soprano, Alto, Tenor, Bass) are shown on the next page of the score. The score includes various musical notations such as dynamics (*ff*, *f*, *p*), articulation (*acc.*, *stacc.*), and performance instructions like *unis.* and *div.*.

59 ♩ = 66 energetic

poco rit.

Picc. *p* *sub.* *pp* *mf* *f*

Fl. 1 2 *p* *mf* *f*

Ob. 1 2 *p* *sub.* *pp* *mf* *f*

Bs. Cl. 1 2 *p* *sub.* *pp* *mf* *f*

Bsn. *p* *sub.* *pp* *mf* *f*

Contra *p* *sub.* *pp* *mf* *f*

59 ♩ = 66 energetic

poco rit.

F Hn. 1 2 *ff* *pp*

3 4 *ff* *pp*

Tpt. 1 2 *mf*

Tbn. 1 2 *p*

Bs. Tbn. *p*

Tuba *mf* *f*

59 ♩ = 66 energetic

poco rit.

Timp. *mp* *mf*

Glk. *p*

Tamb. Siz. Cym. Tam-tam

Vbrslap. B. Dr. *mp* *Vibraslap* *lx.*

Hp. *mp* *mf*

59 ♩ = 66 energetic

poco rit.

S *mf* What

A *mf* What

T

B

59 ♩ = 66 energetic

poco rit.

Vln. 1 *p* *mf* *mp* *mf* *f*

Vln. 2 *p* *mf* *mp* *mf* *f*

Vla. *mp* *unis.* *f*

Vc. *mf* *f*

D.B. *mf* *f*

67 ♩. = 60

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

67 ♩. = 60

F Hn. 1  
2

3  
4

Tpt. 1  
2

Tbn. 1  
2

Bs. Tbn.

Tuba

67 ♩. = 60

Timp.

Glk.

Tamb. Siz. Cym. Tam-tam

Vbrslp. B. Dr.

Hp.

67 ♩. = 60

S

A

T

B

an - gels are we, What an - gels are we, with the ce - les - ti - al be - ings who haunt the dark re - ces - ses of our

an - gels are we, What an - gels are we, dan - cing with the ce - les - ti - al be - ings who haunt the dark re - ces - ses of our

What an - gels are we, dan - cing with the ce - les - ti - al be - ings who haunt the dark re - ces - ses of our

What an - gels are we, dan - cing with the ce - les - ti - al be - ings who haunt the dark re - ces - ses of our

67 ♩. = 60

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



95

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 B♭ Cl. 1  
 2  
 Bsn. 1  
 2  
 F Hn. 1  
 2  
 3  
 4  
 Tpt. 1  
 2  
 Tbn. 1  
 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Glk.  
 Tamb. Sizzle Cymbal  
 Siz. Cym. soft mallets  
 Tam-tam  
 Vbrslp.  
 B. Dr.  
 Hp.  
 S.  
 A.  
 T.  
 B.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 D.B.

joy e-ter-nal slum-ber, dream-ing dreams of bles-sed trea-dures  
 dreams of bles-sed trea-dures bles-sed  
 en-joy e-ter-nal slum-ber, dreams of bles-sed trea-dures bles-sed  
 en-joy e-ter-nal slum-ber, dreams of bles-sed trea-dures

91 92 93 94 95 96 97 98 99 100 101 102





The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Picc., Fl. 1 & 2, Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, F Hn. 1, 2, 3, 4, Tpt. 1 & 2, Tbn. 1 & 2, Bs. Tbn., Tuba, Timp., Glk., Tamb. Siz., Cym., Tam-tam, Vbrslp., B. Dr., Hp., S., A., T., B., Vln. 1 & 2, Vla., Vc., and D.B. The score includes various musical notations such as dynamics (p, f, mf, sf, a2), articulation (accents, slurs), and performance instructions (rit., unis., div.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with measure numbers 113 through 122 indicated at the bottom.

113

114

115

116

117

118

119

120

121

122

127 ♩ = 48 *slightly faster* ♩ = 54

Picc. *ff* *p*

Fl. 1 2 *ff* *p*

Ob. 1 2 *ff* *p*

B♭ Cl. 1 2 *ff* *p*

Bsn. 1 2 *ff* *p > ppp*

F Hn. 1 2 3 4 *f* *p*

Tpt. 1 2 *ff* *p*

Tbn. 1 2 *ff* *p*

Bs. Tbn. *ff* *mf*

Tuba *ff* *p > ppp*

Timp. *ff* *p* *L.v.* *slightly faster* ♩ = 54

Glk. *ff* *mf*

Tamb. *L.v.* *p* *L.v.* *soft mallets*

Siz. Cym. *p*

Tam-tam *L.v.* *f* *mp* *ppp* *pppp*

Vbrslp. *f* *mp* *ppp* *pppp*

B. Dr. *f* *mp* *ppp* *pppp*

Hp. *ff* *f* *pp* *p*

S. *mp* *pp* *slightly faster* ♩ = 54 *p*

A. *mp* *pp* *pp* *p*

T. *mp* *pp* *pp* *p*

B. *mp* *pp* *pp* *p*

Ce - ci - lia, sum - mon the good - ness in our hearts that we may en - joy the

Ce - ci - lia, sum - mon good - ness in our hearts that we may en -

Ce - ci - lia, sum - mon good - ness that we may en -

Ce - ci - lia, sum - mon good - ness that we may en -

Vln. 1 *ff* *p* *pp* *p* *unis. c.s. √*

Vln. 2 *ff* *p* *pp* *p* *unis. c.s. √*

Vla. *ff* *p*

Vc. *ff* *p > ppp*

D.B. *ff* *p > ppp*

123 124 125 126 127 128 129 130

*poco stringendo*

Picc. *p* *mp* *p* *ppp*

Fl. 1 *p* *mp* *p* *ppp*

Fl. 2 *p* *mp* *p* *ppp*

Ob. 1 *p* *mp* *p* *ppp*

Ob. 2 *p* *mp* *p* *ppp*

B. Cl. 1 *p* *mp* *p* *ppp*

B. Cl. 2 *p* *mp* *p* *ppp*

Bsn. 1 *p* *mp* *p* *ppp*

Bsn. 2 *p* *mp* *p* *ppp*

F Hn. 1 *mp* *pp* *p*

F Hn. 2 *mp* *pp* *p*

F Hn. 3 *mp* *pp* *p*

F Hn. 4 *mp* *pp* *p*

Tpt. 1 *mp* *c.s.*

Tpt. 2 *mp* *a2*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bs. Tbn. *mp*

Tuba *p* *mp*

Timp. *p*

Glk. *mp*

Tamb. *p*

Siz. Cym. *p*

Tam-tam *p*

Vbrslp. *pp*

B. Dr. *pp*

Hp. *mp*

S. *mp* *p* *poco stringendo*

A. *mp* *p*

T. *mp* *p*

B. *mp* *p*

Vln. 1 *p* *s.s.* *poco stringendo*

Vln. 2 *p* *s.s.* *poco stringendo*

Vla. *mp* *p* *div.*

Vc. *mp* *p*

D.B. *mp* *pizz.* *arco* *p*

*rit.* *a tempo* *poco rit.* **139** ♩ = 48

Picc. *p* *> pp*

Fl. 1 2 *mf* *mp* *> pp*

Ob. 1 2 *mf* *mp* *> pp*

B♭ Cl. 1 2 *mp* *pp*

Bsn. 1 *mf* *sub. p* *mf* *pp*

Contra *mf* *sub. p* *mf* *pp*

F Hn. 1 2 *mp* *mf* *mp* *> pp* *mp* *a2*

3 4 *mp* *mf* *mp* *> pp*

Tpt. 1 2 *mp* *mf* *mp* *> pp* *mp* *1.*

Tbn. 1 2 *mf*

Bs. Tbn. *mf*

Tuba *mf*

Timp. *mp* *pp* *mp*

Glk.

Tamb. Siz. Cym. Tam-tam

Vbrslp. B. Dr. *mp* *Vibraslap l.v.*

Hp. *p* *l.v.*

S. *mf* *pp* *mp*

A. *mf* *pp*

T. *mf* *pp* *mp*

B. *mf* *pp*

Vln. 1 *mf* *sub. p* *div.* *ppp* *mp*

Vln. 2 *mf* *sub. p* *div.* *ppp* *c.s.* *ppp*

Vla. *mp* *p* *> pp* *ppp* *c.s.* *ppp*

Vc. *mf* *sub. p* *mf* *pp* *ppp*

D.B. *mf* *sub. p* *mf* *pp* *ppp*

frigh - tened, \_\_\_\_\_ and the an - gry. Bles - sed chil - dren for

frigh - tened, an - gry. Bles - sed chil - dren

frigh - tened, an - gry. Bles - sed are the chil - dren of Earth, for

frigh - tened, \_\_\_\_\_ and the an - gry. Bles - sed chil - dren

**136** **137** **138** **139** **140**

rit.

♩ = 64

rit.

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 B♭ Cl. 1  
 2  
 Bsn. 1  
 Contra.  
 F Hn. 1  
 2  
 3  
 4  
 Tpt. 1  
 2  
 Tbn. 1  
 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Glk.  
 Tamb. Sizzle Cymbal - soft mallets  
 Siz. Cym. > Lv.  
 Tam-tam  
 Vbrslp. > Lv.  
 B. Dr.  
 Hp.  
 S.  
 A.  
 T.  
 B.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 D.B.

they a-lone hear the voice of God in the pure-ness pure-ness pure-ness of their  
 they a-lone hear the voice of God in the pure-ness pure-ness pure-ness of their  
 they a-lone hear the voice of God in the pure-ness pure-ness pure-ness of their  
 they a-lone hear the voice of God in the pure-ness pure-ness pure-ness of their

141 142 143 144 145 146

♩ = 48

148

Picc. *fff*

Fl. 1 2 *fp* < *fp* < *fp* < *fp* < *ffp* < *ff*

Ob. 1 2 *fp* < *fp* < *fp* < *fp* < *ffp* < *ff*

B♭ Cl. 1 2 *fp* < *fp* < *fp* < *fp* < *ffp* < *f* < *fff*

Bsn. 1 *fp* < *fp* < *fp* < *fp* < *ffp*

Contra *fp* < *fp* < *fp* < *fp* < *ffp*

♩ = 48

148 a2

F Hn. 1 2 *fp* < *fp* < *fp* < *ffp* < *f* < *fff*

3 4 *fp* < *fp* < *fp* < *ffp* < *f*

Tpt. 1 2

Tbn. 1 2

Bs. Tbn. *fp* < *fp* < *fp* < *fp* < *ffp*

Tuba *fp* < *fp* < *fp* < *fp* < *ffp*

♩ = 48

148

Timp. *f* *L.v.* *ff* *L.v.*

Glk. *fff*

Tamb. Siz. Cym. Tam-tam

Vbrslp. B. Dr. Bass Drum *hard mallets* *p*

Hp.

♩ = 48

148

S hearts. *p*

A hearts. *p*

T hearts. *p*

B hearts. *p*

♩ = 48

148

Vln. 1 *p* *unis.* 6 5

Vln. 2 *p* *unis.* 6 5

Vla. *p* *div.* 6 5

Vc. *fp* < *fp* < *fp* < *fp* < *ffp*

D.B. *fp* < *fp* < *fp* < *fp* < *ffp*

