

# FLOODGATES

for orchestra

Daniel Knaggs

## INSTRUMENTATION

1 Piccolo  
2 Flutes  
2 Oboes  
1 English Horn in F  
2 Clarinets in Bb  
1 Bass Clarinet in Bb  
2 Bassoon  
1 Contrabassoon  
4 Horns in F  
3 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba  
Timpani  
Percussion 1 (Crash Cymbals, Suspended cymbal, Triangle, Tambourine)  
Percussion 2 (Large Gong, Bass Drum, Triangle, Thunder Sheet, Mark Chimes)  
Percussion 3 (Suspended cymbal, Snare Drum, Glockenspiel, Tom-toms)  
Percussion 4 (Temple blocks, Triangle, Snare Drum, Bass Drum, Mark Chimes)  
Harp  
Strings

## PROGRAM NOTES

*Floodgates* (2016) is written in response to the apparently escalating global crises in the political, economic, social, and cultural spheres. The current age finds itself in a sort of permanent war zone, too often seeking solutions in heated rhetoric, arms, and pointing fingers. However, in light of these problems, this work's objective is not to simply "vent" or dwell in negativity. Instead, it points toward hope in an avenue that the world has left largely unexplored: that of mercy.

In order to musically incorporate the idea of mercy, this work includes quotations from Gregorio Allegri's "Miserere" (c. 1630), a choral setting of Psalm 51 in which King David takes full responsibility for his crimes and faults while asking for mercy:

Have mercy on me, O God,  
according to your steadfast love;  
according to your abundant mercy  
blot out my transgressions.  
Wash me thoroughly from my iniquity,  
and cleanse me from my sin.  
For I know my transgressions,  
and my sin is ever before me.  
Against you, you alone, have I sinned,  
and done what is evil in your sight,  
so that you are justified in your sentence  
and blameless when you pass judgment.  
Indeed, I was born guilty,  
a sinner when my mother conceived me...

Create in me a clean heart, O God,  
and put a new and right spirit within me.  
Do not cast me away from your presence,  
and do not take your holy spirit from me.  
Restore to me the joy of your salvation,  
and sustain in me a willing spirit.  
  
For you have no delight in sacrifice;  
if I were to give a burnt offering, you would not be pleased.  
The sacrifice acceptable to God is a broken spirit;  
a broken and contrite heart, O God, you will not despise.

The composition races through moments of both anxiety and determination, culminating in a climactic moment in which the "floodgates" burst and the orchestra evokes images of torrential downpour along with restatements from Allegri's "Miserere..." Finally, the present work is left somewhat open-ended or unresolved, in order to not prematurely celebrate what is still left up to the world to live out.

DURATION: 8 minutes

Score in C

# FLOODGATES

**With expectation**

( $\text{♩} = 112$ )      ( $\text{♩} = 56$ )

This section of the score contains eight staves for woodwind and brass instruments. The instruments listed from top to bottom are: Piccolo, Flutes 1, 2, Oboes 1, 2, English Horn, Clarinets in B♭ 1, 2, Bass Clarinet in B♭, Bassoons 1, 2, and Contrabassoon. Each staff consists of five horizontal lines. The first measure shows a single eighth note (♩) on the top line. The second measure shows a single eighth note on the middle line. The third measure shows a single eighth note on the bottom line. The fourth measure shows a single eighth note on the middle line. The fifth measure shows a single eighth note on the top line. The sixth measure shows a single eighth note on the middle line. The seventh measure shows a single eighth note on the bottom line. The eighth measure shows a single eighth note on the middle line.

**With expectation**

( $\text{♩} = 112$ )      ( $\text{♩} = 56$ )

This section of the score contains two staves. The first staff is for Timpani, which has two heads. The second staff is for Harp. The Timpani staff shows two eighth notes (♩) on the first and second heads respectively, followed by a dynamic marking of  $p$ ,  $mp$ ,  $ppp$ , and  $mf$ . The Harp staff consists of five horizontal lines, with the first, third, and fifth lines being active in each measure.

**With expectation**

( $\text{♩} = 112$ )      ( $\text{♩} = 56$ )

This section of the score contains five staves for string instruments. The instruments listed from top to bottom are: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass staves include dynamic markings  $p$  legato. The score shows sustained notes and rhythmic patterns typical of a string quartet or quintet.

Daniel Knaggs



14

Picc. *p* *ff*

Fl. 1, 2 *p* *ff*

Ob. 1, 2 *p* *ff*

Eng. Hn. *p* *ff*

Cl. 1, 2 *mf* *p* *ff*

B. Cl. *p* *ff*

Cbsn. *p* *ff*

Hn. 1, 3 *p* *mf* *p* *f* *p sub* *ff*

Hn. 1 *sfp* *f*

Hn. 3 *p* *f*

Hn. 2, 4 *p* *mf* *p* *f* *p sub* *ff*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Tim. *p* *tr*

Gong *To Bs. Dr.* *f* *To S. Dr.*

Sus. Cymb. *p* *f* *rit.*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *b>* *b>* *ff*

Vc. *ff*

Cb. *ff*

**B** (♩ = 72)

Tim. *fff*

Vln. I *p cantabile espressivo* *poco*

Vln. II *p cantabile espressivo*

Vla. *p cantabile espressivo*

Vc. *p cantabile espressivo*

Cb. *p cantabile espressivo*



26

Vln. I *mf* *f* *tr* *mp*

Vln. II *mf* *f* *p* *gliss.*

Vla. *f* *tr* *p* *gliss.*

Vc. *mf* *f* *div.* *tutti* *gliss.*

Cb. *mf* *f* *p* *gliss.*

*accel.* *b*



**C** (♩ = 132)

Tim. Triangle *f*

Trgl. *f*

S. Dr. *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

**C** (♩ = 132)

(tr)

Vln. I *gliss.* *f*

Vln. II *gliss.* *f*

Vla. *gliss.* *f*

Vc. *gliss.* *f*

Cb. *f*

37

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Eng. Hn. -

Hn. 1, 3 a2

Tpt. 1 f<sup>3</sup>

Tpt. 2, 3 f

Tbn. 1, 2 f<sup>3</sup>

B. Tbn. f<sup>3</sup>

To Cymb.

Trgl. f

S. Dr. ff

T. Bl. f

Hp. ff gliss. gliss. E♭ F♯ G♯ A♭ B♭ C♯ D♯

Vln. I sfzp ff f p

Vln. II sfzp ff f p

Vla. sfzp ff f p

Vc. f ff p

Cb. f p

42

Hn. 1, 3  
Hn. 2, 4  
Tpt. 1  
Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Timp.  
Cymb.  
S. Dr.  
T. Bl.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*sfp*

*f*

*f*

*f*

*f*

*ff*

Crash Cymbals

*p*

*ff*

*f*

*f fierce*

*f fierce*

*f fierce*

*f fierce*

*f*

*sfp* — *f*

To Trgl.

*f*

=

47

Hn. 1, 3  
Tpt. 1  
Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

*p*

*f*

*a2*

*p* — *f*

*tr*

*sfp* — *f*

*sfp* — *f*

*f*

*detaché*

*detaché*

*f*

*f*

*f*

53

Tim. -

S. Dr. -

Vln. I *sfp* *f* *detaché*

Vln. II *sfp* *f* *detaché*

Vla. -

Vc. -

Cb. -

**D**

58

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Cl. 1, 2 *a2* *3* *ff* *3* *5* *f*

Bsn. 1, 2 *ff* *3* *p*

Cbsn. *ff* *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

B. Tbn. *p* *f*

Tba. *p* *f*

**D** *p* *f*

Tim. *ff*

Cymb. -

S. Dr. *ff* To Sus. Cymb.

Trgl. -

**D**

Vln. I *sfp* *ff*

Vln. II *sfp* *ff*

Vla. *sfp* *ff*

Vc. *sfp* *ff*

Cb. *sfp* *ff*

E

64

Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Bs. Dr.

*p*

*pp*

*mf* <sup>3</sup> *pp*

*mf* *f*

*mf* *mf* *mf sub* *f*

*p*

*p*

*poco*

*mf* <sup>3</sup> *f*

*mf* <sup>3</sup> *f*

*mf* <sup>3</sup> *f*

*mf* <sup>3</sup> *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*p* *f*

*mf*

*detaché*

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

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

*p* *ff*

*p* *ff*

*ff*

*ff*

E

tr

*p* *f*

*mf*

(detaché)

E

Vln. I Vln. II Vla. Vc. Cb.



70

Vln. I Vln. II Vla. Vc. Cb.

*mf sub*

*mf sub*

*mf*

*mf*

*mf*

*legato*

*f*

76

F

Hn. 1, 3      solo      *mp*      *f* *mp aggressive*      *mf*

Hn. 2, 4      *mp aggressive*      2.      *mf*

Tbn. 1, 2      *mp aggressive*      *mf*

B. Tbn.      *mp aggressive*      *mf*

Tba.      *mf*

Sus. Cym.      *pp*      *f*      To Trgl.

F

Vln. I      *legato*      6      *f* aggressive

Vln. II      *legato*      6

Vla.      *f* aggressive

Vc.      *f* aggressive

Cb.      *f* aggressive

81

Cl. 1, 2      *mf*      *a2*      *f*

Hn. 1, 3      *f*      *fff*

Hn. 2, 4      *f*      *mf sub*

Tbn. 1, 2      *f*      *mf sub*

B. Tbn.      *f*      *mf sub*

Tba.      *sfp*      *f*      *mf sub*

Tim.      *pp*      *f*

Vln. I      *ff*

Vln. II      *ff*      *sfp*      *ff*      *pp*

Vla.      *ff*      *sfp*      *ff*      *pp*

Vc.      *ff*      *sfp*      *ff*      *pp*

Cb.      *ff*      *sfp*      *ff*      *pp*

87

**G**

Picc. *p* *ff*

Fl. 1, 2 *f p sub* *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *f* *p sub* *mf*

Cbsn. *f*

Hn. 1, 3 *mp*

Tbn. 1, 2 *mf p sub* *mf* *mf p sub* *mf*

B. Tbn. *mf p sub* *mf* *mf p sub* *mf*

Tba. *mf*

**G** Triangle *mf* To Gong *mp* Glockenspiel *f*

Snare Drum *pp* *mf* *pp* *f* *pp*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

a2

93

Picc. *mf p sub* — *f*

Fl. 1, 2 *mf p sub* — *f*

Ob. 1, 2 *mf p sub* — *f*

Cl. 1, 2 *p* *ppp*

B. Cl. *p* *ppp*

a2

Bsn. 1, 2 *v*

Cbsn. *v*

Hn. 1, 3 *p*

Tbn. 1, 2 *f p sub* — *f* *mf*

B. Tbn. *f p sub* — *f* *mf*

Tba. *f* *mf*

Tim. *tr* *pp*

Trgl. *f* *To Cymb.*  
*To Tom-toms*

Glock. *mp*

S. Dr. *f*

Hp. *ff (sonore)*

Vln. I *sul pont* *sfzp* *f*

Vln. II *pizz* *mf*

Vla. *p*

Vc. *p* *f*

Cb. *p* *f*

**H**

**F# A# C#**

101

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**I**

Timp. (tr) *mp* *pp* *p* *ff* Tom-toms

Tom-toms. *ppp* *mp* *ppp* To Bs. Dr.

S. Dr.

**I**

Vln. I *p* *p* arco sul pont *f* *p* *f<sub>sub</sub>* *ord* *3* *3*

Vln. II *p* *f* *p* *f<sub>sub</sub>*

Vla. *mf* *3* *3*

Vc. *3* *3*

Cb. *3* *3*

rit. Meno Mosso ( $\text{♩} = 116$ )

13

108

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Tpt. 1

Tpt. 2

Tbn. 2

B. Tbn.

Crash Cymbals rit. Meno Mosso ( $\text{♩} = 116$ ) To Tamb.

Cymb.

Gong ff To Trgl.

Trgl. f

Tom-toms. 6 Bass Drum To S. Dr.

S. Dr. f

rit. Meno Mosso ( $\text{♩} = 116$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

<sup>8va</sup>

p

p

mf

sul G

mf

p

mf<sup>3</sup>

p

mf ppp

118

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*b tr*

*mf* ————— *p* —————

*p* ————— *mf* ————— *p* —————

*mf sub* ————— *p* *mf sub* ————— *p*

*mf* ————— *p* *mf sub* ————— *p*

*sfp* ————— *ppp*

=

126 **J**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* ————— *p* ————— *f* ————— *p* ————— *mf* ————— *b tr*

*mf* ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *p*

*mf* ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *p*

*mf* ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *p*

*fff* ————— *ppp*

=

135 **K**

accel. . . . . As before ( $\text{♩} = 132$ )

Tim. *mf* ————— *mf* —————

Tambourine *mf* ————— *mf* —————

Tamb. *mf* ————— *mf* —————

Tom-toms *mf* ————— *mf* —————

Snare Drum *mf* ————— *mf* —————

S. Dr. *mf* ————— *p < mf* ————— *p < mf*

**K**

accel. . . . . As before ( $\text{♩} = 132$ )

Vln. I *p* ————— *mf* ————— *f* ————— *p* —————

Vln. II *tr* ————— *p* ————— *f* ————— *p* —————

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

Vc. *p* *mf* ————— *sfp* ————— *f* ————— *p* —————

Cb. *f* ————— *f* ————— *f* ————— *f* —————

142

**L**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Timp.

Tamb.

Tom-toms.

S. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8<sup>va</sup>

**E**

16

148

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Bass Drum

S. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**M (Half tempo ♩= 66)**

152

Tpt. 1

Tpt. 2, 3

B. Tbn.

Tba.

17

**M (Half tempo ♩= 66)**

Tim. (tr) *mf* *p*

Cymb. Crash Cymbals *mf* *mf*

Tri. Triangle *p* *p*

Glsp. Glockenspiel *f* *gliss.*

Bs. Dr. *ff*

Hp. *gliss.* *gliss.*

**M (Half tempo ♩= 66)**

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff* *f*

18

155

Picc. *f* 6 *p* *mf*

Fl. 1, 2 *f* 6 *p* *mf* *a2*

Ob. 1, 2 *mf*

Cl. 1, 2 *mp* *f* *mf*

Hn. 1, 3 *mf* *a2*

Hn. 2, 4 *mf*

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

**N rit.**

Tim. *f* *p* *ff* *p* *ff*

Cymb. *f*

To Thun. Sh.

Tri. *mf*

Bs. Dr. *g*

**N rit.**

Vln. I *mf sub* 6 *f*

Vln. II *mf sub* 6 *f*

Vla. *mf sub* 6 *f*

Vc. *mf* *legato*

Cb. *mf sub* *legato*

## **O**a tempo ( $\text{♩} = 66$ )

19

159

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff* a2

Cl. 1, 2 *ff*

Bsn. 1, 2 a2

Cbsn. f a2

Hn. 1, 3 *ff* a2

Hn. 2, 4 *ff*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Tbn. 1, 2 *ff* cuivré

B. Tbn. *ff* cuivré

Tba. *ff* cuivré

*colla parte* *tr* **O a tempo (♩ = 66)**

Tim. *p* *fff* *p sub* *ff* *p* *ff* *p*

Cymb.

Thun. Sh. Thunder sheet *rumbles ad lib.* *strike with mallet (like thunderclap)* To Mark Ch.

Tom-t. *ff* Tom-toms

Bs. Dr. *colla parte* *p* *fff* To Mark Ch.

Hp. *ff* *gloss.*

**O a tempo (♩ = 66)**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *p* *ff* *f*

*ord* *ff* *ord* *ff* *ord* *ff*

*sul pont* *ff* *sul pont* *ff* *ff*

*ff* *ff* *ff*

163

Picc. *tr* all whole step trills *mf*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Tim. *tr* *ff*

Cymb. *ff*

M.tree Mark Chimes *ad lib. glissandi like rainfall*

Tom-toms. *sfz*

M.tree Mark Chimes *ff ad lib. glissandi like rainfall*

Hp. *gliss.* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

To Thun. Sh.

Susp. Cymbal

To Tom-toms

To Bs. Dr.

Thunder sheet *strike with mallet* *ff*

*all whole step trills*

*all whole step trills*

*all whole step trills*



171 (tr) ~~~~~

Picc. ~~~~~

Fl. 1, 2 (tr) ~~~~~ a2 ~~~~~

Ob. 1, 2 (tr) ~~~~~

Eng. Hn. all whole step trills (tr) ~~~~~

Bsn. 1, 2 ~~~~~ a2 ~~~~~ p

Hn. 1, 3 ~~~~~ f gliss.

Hn. 2, 4 ~~~~~ f gliss.

Tim. ~~~~~ tr ~~~~~

Mark Ch. ~~~~~

Mark Ch. ~~~~~

Hp. ~~~~~ gliss. ~~~~~ gliss. ~~~~~

Vln. I (tr) ~~~~~

Vln. II (tr) ~~~~~

Vla. (tr) ~~~~~

Vc. ~~~~~ ff

Cb. ~~~~~ ff

23

**Q**

Picc. *f*

Fl. 1, 2 *f* a2

Ob. 1, 2 *f*

Eng. Hn. *f* a2

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *sfzp*

Hn. 2, 4 *sfzp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

**Q**

Tim. *ff*

Cymb.

Tom-t. Tom-toms *ff*

B. D. Bass Drum

Hp. *gliss.* (all white notes in harp here except for F#)

**Q** **F#**

Vln. I (tr) *p*

Vln. II (tr) *p*

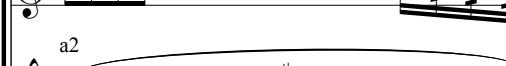
Vla. (tr) *p*

Vc. *ff*

Cb. *ff*

176

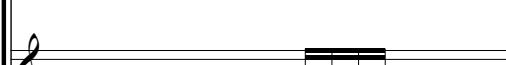
Picc. 

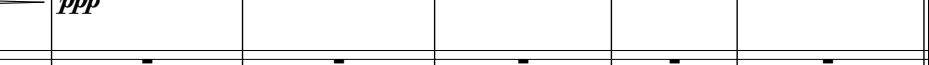
Fl. 1, 2 

a2 

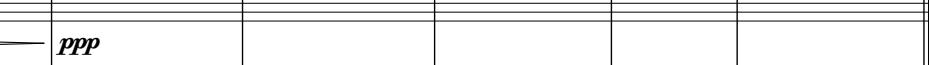
Ob. 1, 2 

a2 

Eng. Hn. 

a2 

Cl. 1, 2 

#o 

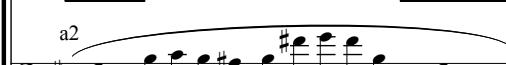
B. Cl. 

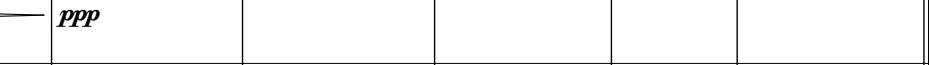
#o 

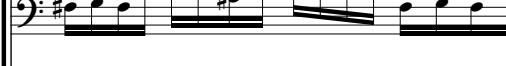
Bsn. 1, 2 

a2 

Cbsn. 

f 

ppp 

Hn. 1, 3 

3 

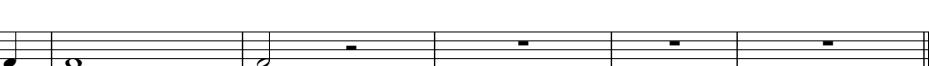
Hn. 2, 4 

3 

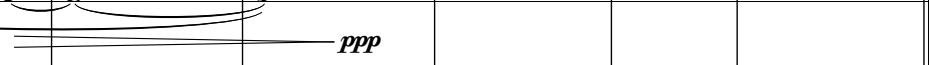
Tpt. 1 

#o 

Tpt. 2, 3 

3 

Tbn. 1, 2 

3 

B. Tbn. 

3 

Tba. 

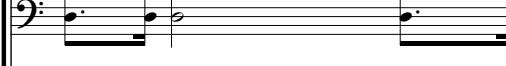
3 

Cymb. 

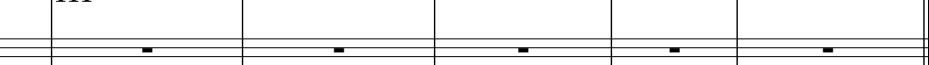
Mark Ch. 

ff sim. 

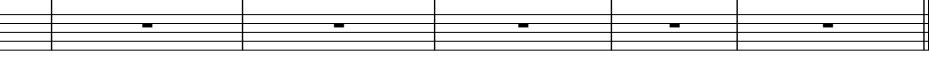
To Sus. Cymb. 

Tom-t. 

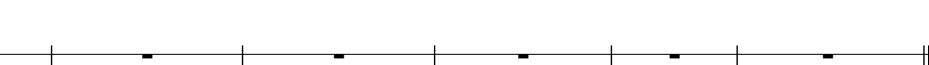
ff 

To Mark Ch. 

sfz 

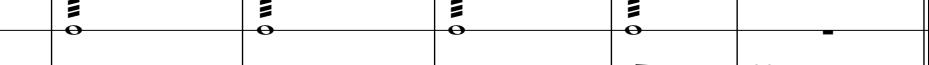
Mark Chimes 

6 

Suspended Cymbal 

B. D. 

3 

ff sim. 

pp 

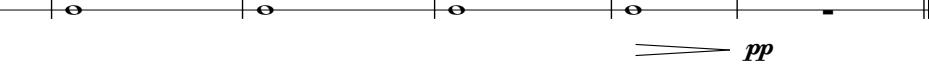
Hp. 

gliss. 

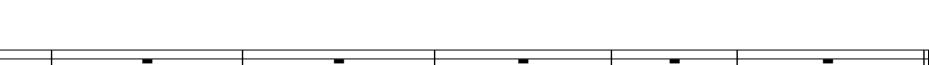
Vln. I 

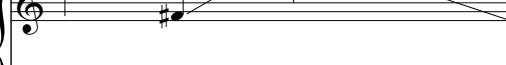
all whole step trills 

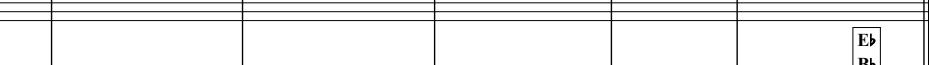
Vln. II 

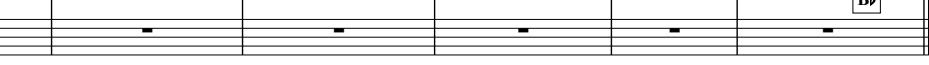
all whole step trills 

Vla. 

all whole step trills 

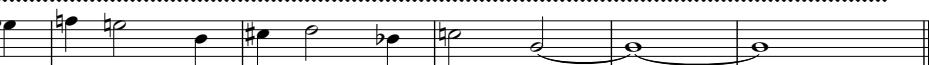
Vc. 

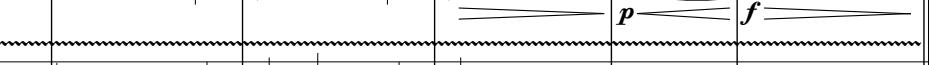
p 

pp 

Cb. 

#o 

p 

pp 

**R Meno Mosso ( $\text{♩} = 56$ )**

Cym.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mf*

Hp.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mp*

**R Meno Mosso ( $\text{♩} = 56$ )**

Vln. I  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*  
*div.*

Vln. II  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*  
*tutti*

Vla.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*  
*tutti*

Vc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*  
*pizz*

Cb.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*

=

*rit.*

Cym.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*192*

Hp.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*F#*  
*mp*  
*p*

*rit.*

Vln. I  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mp*  
*div.*

Vln. II  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mp*  
*tutti*

Vla.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mp*  
*div.*

Vc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*pizz*  
*mp*

Cb.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*p*

(2nd desk) — *n*  
*1st desk* — *n*