

We were all

for 16 instruments

Y O T A M H A B E R

2011

9'

We were all

Written for Alarm Will Sound and the Mizzou New Music Summer Festival

Flute
Oboe
Cl in Bb
B Cl in Bb
Bassoon/Tenor voice
Horn in F
Trumpet in C
Trombone
Percussion 1: Marimba
Percussion 2: Glockenspiel, Ganza, Anvil
Keyboard: preferably synth with an electric piano sound that has an 80s retro quality
Violin I/Soprano voice
Violin II/Countertenor voice
Viola
Violoncello
Double Bass (C extension optional)

Score in C

Duration: 9 minutes circa

The title of my piece comes from a poem called "cherries" by my friend Andrea Cohen. The full poem reads:

Cherries

In the minute it took to fetch the blue bowl
from the kitchen to pick the just-ripe
cherries, the blackbirds had come. They picked
the branches clean, ascending into their own blue bowl.
Lacking wings, I look for meaning.
We were all hungry. We were all fed.

(Text used with permission from author)

I only chose to set the last line for three of the musicians in the ensemble (who sing as well as play instruments!), because I am fascinated by what is left unsaid: what happens between being hungry and being fed? It is up to each reader, or in my case, listener, to decide. This piece is a short burst of physical, muscular energy, sometimes menacing, sometimes exuberant, and I wrote it especially for the marvelous players of Alarm Will Sound with gratitude and joy.

We Were All was commissioned by the Adele and John Gray Endowment Fund

we were all

Commissioned by the Adele and John Gray Endowment Fund

Text: Andrea Cohen

$\text{♩} = 152$ *menacingly*
REPEAT 4X

YOTAM HABER

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- Clarinet in Bb
- Bass Clarinet in Bb
- Tenor (with lyrics: We were all hungry. We were)
- Bassoon
- Horn in F
- Trumpet in C
- Trombone
- Percussion 1 (with MARIMBA and soft rubber mallets)
- Percussion 2
- Keyboard
- Soprano (with lyrics: We were all hungry. We were)
- Violin I (with pizz.)
- Countertenor (with lyrics: We were all hungry. We were)
- Violin II (with pizz.)
- Viola (with pizz.)
- Violoncello
- Double Bass

The score features a complex rhythmic structure with multiple time signatures (3/4, 2/4, 3/2) and dynamic markings such as *p*, *pp*, and *straight-tone*. The lyrics are: "We were all hungry. We were".

20

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

B. Cl. - - - - -

T. *f* *p* *mf* *p* *mf* *f*
 fed fed fed. We were all hung - ry. hung - ry hung - ry hung - ry we

Bsn. - - - - -

Hn. - - - - -

CTpt. *p* *mf* *mf* *f*
 harmon mute stem in growl!

Tbn. *p*

Mar. *f*

Dr. *f*

Kbd. *f*

S. *f*
 fed fed fed. We were all hung - ry. hung - ry hung - ry hung - ry We

Vln. I *f*

T. *f*
 fed fed fed. We were all hung - ry. We

Vln. II - - - - -

Vla. - - - - -

Ve. - - - - -

Db. - - - - -

30

Fl.

Ob.

Cl.

B. Cl.

T.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Dr.

Kbd.

S.

Vln. I

T.

Vln. II

Vla.

Ve.

Db.

pp

f

ff

fp

mf

ANVIL

(the word "were" should be pronounced "weh" to allow speed)

were all hung-ry hung-ry hung-ry hung-ry We

were all fed fed fed fed fed fed fed fed We we were we were we were we were we were we were we

38

Fl.

Ob.

Cl.

B. Cl.

T.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Dr.

Kbd.

S.

Vln. I

T.

Vln. II

Vla.

Vc.

Db.

we were we were we were were

(the word "were" should be pronounced "weh" to allow speed)

we were we were we were we were we were we were we were we were we were

we were we were we were we were we were we were we were we were we were

44

Fl.

Ob.

Cl.

B. Cl.

T.

Bsn.

Hn.

CTpt.

Tbn.

Mar. *hard rubber mallets*

Dr. **GANZA**

Kbd.

S. *urgent* *p* *sim.*

Vln. I *fff*

T. *fff* *p*

Vln. II *fff*

Vla.

Ve.

Db. *pizz* *ring!* *aggresivo*

fff *p*

we were all hung ry hung

we were all arco hung hung hung hung hung hung hung hung hung hung hung hung hung hung

we were all arco hung hung hung hung hung hung hung hung hung hung hung hung hung hung

aggresivo

53

FL. - - - - -

Ob. - - - - -

Cl. - - - - -

B. Cl. *fff* - - - - - *p* - - - - -

T. hung - ry we were we were we were we were we were we were we were we were we were hung - ry we were we were we were

Bsn. - - - - -

Hn. *p* - - - - - *f* *p* - - - - -

CTpt. *p* - - - - - *f* *p* - - - - -

Tbn. *p* - - - - - *f* *p* - - - - -

Mar. ANVIL *fp* - - - - - *f* GANZA *p* - - - - -

Dr. - - - - -

Kbd. - - - - - *p* - - - - -

S. hung hung hung - ry we were we were we were we were we were we were hung - ry we were we were we were

Vln. I *fff* pizz - - - - - *fff* pizz - - - - -

T. hung hung hung - ry we were we were we were we were we were we were hung - ry we were we were we were

Vln. II *fff* pizz - - - - - *fff* pizz - - - - -

Vla. *fff* pizz - - - - - *fff* pizz - - - - -

Vc. - - - - - *pizz* - - - - -

Db. *fff* - - - - - *fff* - - - - -

A ♩ = 92

66

Fl. *fff* *ppp* *pp*

Ob. *fff* *ppp* *pp*

Cl. *fff* *ppp*

B. Cl. *fff* *ppp*

T. *ff* *ppp* pick up bassoon

Bsn. *fff* *ppp*

Hn. *fff* *ppp*

CTpt. *fp* *fff*

Tbn. *fp* *fff*

Mar. *fff* *ppp*

Dr. *fff* *ppp* GANZA

Kbd. *fff* *ppp*

A ♩ = 92

S. *ff* *ppp*
we we we all

Vln. I *fff* *ppp*
arco

T. *ff* *ppp*
we we we all

Vln. II *fff* *ppp*
arco

Vla. *fff* *ppp*
arco

Ve. *fff* *ppp*
arco

Db. *fff* *ppp*
arco

71

Fl. *fp* *fff* *pp*

Ob. *fp* *fff* *pp*

Cl. *fp* *fff*

B. Cl. *fp* *fff*

T.

Bsn.

Hn. *fp* *fff*

CTpt. *fp* *fff*

Tbn. *fp* *fff*

Mar. *ppp*

Dr. To Glock. Glockenspiel *pp*

Kbd. *fff* *ppp*

S.

Vln. I *fp* *fff*

T.

Vln. II *fff* *ppp*

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 71 to 75. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet) and brass section (Horn, Trumpet, Trombone) all play a melodic line starting in measure 72, marked *fp* and *fff*, which then changes to *pp* in measure 74. The percussion section includes a Maracas part with a steady eighth-note pattern, a Drum set part with a similar pattern, and a Glockenspiel part that enters in measure 74. The keyboard part features a dense chordal texture marked *fff* in measure 72 and *ppp* in measure 74. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I plays a melodic line marked *fp* and *fff*, while Violin II plays a dense chordal texture marked *fff* and *ppp*. The other string parts are silent.

B

♩ = 144

87 rit. □ △

Fl. *fff* *ppp* *fff* *p* *fff* *p*

Ob. *fff* *p* *fff* *p*

Cl. *fff* *ppp* *fff* *ppp*

B. Cl. *fff* *ppp* *fff* *ppp*

Bsn. *fff* *ppp* *fff* *ppp*

Hrn. *fff* *ppp* *fff* *ppp*

CTpt. *fp* *fff* *fff* *ppp*

Tbn. *fff* *ppp* *fff* *ppp*

Mar. *fff* *ppp*

Glock. *fff* *ppp*

Kbd. *fff* *ppp*

B

Vln. I rit. *fff* *ppp* ♩ = 144

Vln. II □ △

Vla. *fff* *ppp*

Vc. *fff* *ppp*

Db. *fff* pizz *fff*

95

Fl. *fp* \longrightarrow *f* *p* *fff*

Ob. *fp* \longrightarrow *f* *p* *fff* \longrightarrow *p*

Cl. *fp* \longrightarrow *fff* *p* *fff* \longrightarrow *ppp*

B. Cl. *fp* \longrightarrow *fff* *p* *fff* \longrightarrow *ppp*

Bsn. *fp* \longrightarrow *fff* *p* *fff* \longrightarrow *p*

Hn. *fp* \longrightarrow *f* *p* *fp* \longrightarrow *fff*

CTpt. *fff* \longrightarrow *ppp* *fff* \longrightarrow *ppp*

Tbn. *gliss.* *gliss.* *gliss.*

Mar. *fp* \longrightarrow *fff* *p*

Glock. *fff*

Kbd. *fff* *p* *fff* *fff* \longrightarrow *ppp*

Vln. I *fff*

Vln. II *fff* \longrightarrow *p*

Vla.

Vc.

Db.

104

Fl. *fff* *fff* \rightarrow *p*

Ob. *fff* *fff* \rightarrow *p*

Cl. *fff* *fff* \rightarrow *ppp*

B. Cl. *fff* *fff* \rightarrow *ppp*

Bsn. *fff* *fff* \rightarrow *ppp*

Hn. *fff* *fff* \rightarrow *p*

CTpt. *fff* *fff* \rightarrow *p*

Tbn. *fff* *fff* \rightarrow *ppp*

Mar. *fff*

ANVIL
Dr. *fff* Glockenspiel

Kbd. *fff*

Vln. I *fff* *fff*

Vln. II *fff*

Vla.

Vc.

Db.

C

108

Fl. *ppp*

Ob. *f* *fff*

Cl. *f* *fff* *ppp*

B. Cl. *f* *fff* *ppp*

Bsn. *f* *fff*

Hn. *f* *fff*

C Tpt. *ppp* *fff*

Tbn. *ppp* *fff*

Mar. *f* *fff* *pp* *ppp*

Glock. *ppp*

Kbd. *f* *fff* *ppp*

Vln. I *ppp* *sul pont*

Vln. II *ppp* *sul pont*

Vla. *ppp* *sul pont*

Vc. *ppp*

Db. *pp*

113

Fl. *fff* \rightrightarrows *ppp* *fff*

Ob. *fff* \rightrightarrows *ppp* *fff*

Cl. *fff* \rightrightarrows *ppp* *fff*

B. Cl. *fff* \rightrightarrows *ppp* *fff*

Bsn. *fff* \rightrightarrows *ppp* *fff*

Hrn. *fff* \rightrightarrows *ppp*

CTpt. *fff* \rightrightarrows *ppp* *fff*

Tbn. *fff* \rightrightarrows *ppp*

Mar. *fff* \rightrightarrows *ppp* *norm.* *mp*

Glock.

Kbd.

Vln. I

Vln. II

Vla.

Vc. *normale* *fff* \rightrightarrows *ppp*

Db.

Detailed description: This page of a musical score covers measures 113 to 116. It features a woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Contralto Trombone, Tenor Trombone), a percussion section (Maracas, Glockenspiel), and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into four measures. Measures 113 and 114 are in 2/4 time, while measures 115 and 116 are in 5/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents. The percussion parts are mostly silent. Dynamic markings include fortissimo (fff), pianissimo (ppp), mezzo-piano (mp), and normale. A hairpin crescendo is used in the woodwinds and strings, and a hairpin decrescendo is used in the strings.

D 2x: *sfp* - *fff*

8va -----
8va 2x only

117

Fl. *f* *9:5* *ff*

Ob.

Cl. *7:5* *fff* *ppp*

B. Cl. *7:5* *fff* *ppp*

Bsn.

Hn. *ff* *fff* *ppp*

C Tpt. *f* *9:5* *ff* *fp* *fff*

Tbn. *ff*

Mar. *fff* *ppp*

Glock.

Kbd. *fff* *ppp*

Vln. I *norm.* *fff* *ppp*

Vln. II

Vla.

Ve.

Db. *fff*

121 ⁽⁸⁾ *a bit less staccato, a bit more tenuto*

Fl. *fff* — *ppp*

Ob. *fff* — *ppp*

Cl. *fff* — *ppp*

B. Cl. *fff* — *ppp*

Bsn. *fff* — *ppp*

Hn. *fff* — *ppp*

CTpt. *fff* — *ppp*

Tbn. *fff* — *ppp*

Mar. *fff* — *ppp*

Glock. *fff* — *ppp*

Kbd. *fff* — *ppp*

Vln. I *fff* — *ppp*
normale

Vln. II *fff* — *ppp*
normale

Vla. *fff* — *ppp*

Vc. *fff* — *ppp*

Db. *fff*

128 E

Fl. *fff* — *ppp*

Ob. *fff* — *ppp*

Cl. *fff* — *ppp*

B. Cl.

Bsn. *fff* — *ppp*

Hn.

C Tpt. *fff* — *ppp*

Tbn.

Mar. *fff* — *ppp*

Glock. *fff* — *ppp*

Kbd. *fff* — *ppp*

Vln. I *fff* — *ppp*

Vln. II

Vla.

Ve.

Db.

E

137

Fl. *pp* *fff* *ppp*

Ob. *pp* *fff* *ppp*

Cl. *pp* *fff* *ppp*

B. Cl. *pp* *fff* *ppp*

Bsn. *pp* *fff*

Hn.

CTpt.

Tbn.

Mar. *fff* *ppp*

Glock. *fff*

Kbd. *ppp*

Vln. I *pp* *fff*

Vln. II

Vla. *pp*

Vc. *pp*

Db.

142

Fl. *ppp* *fff sfz sfz sfz* *pp*

Ob. *fff* *pp*

Cl. *fff* *pp*

B. Cl. *fff* *pp*

Bsn. *fff*

Hn. *fff* *senza dim.*

C Tpt. *fff*

Tbn. *fff*

Mar. *ppp*

Glock. *ppp*

Kbd. *fff sfz sfz sfz* *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Ve. *ppp*

Db. *ppp*

148

Fl. *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp*

Ob. *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* *mf*

Cl. *f* *p* *f* > *p* *f* > *p* *fff* — *ppp*

B. Cl. *fff* — *ppp* *f* *p* *f* > *p* *f* > *p* *fff* — *ppp*

Bsn. *fff* — *ppp* *f* > *f* > *f* > *fff* — *ppp*

Hn. -

CTpt. *fff* — *ppp* *fff* — *ppp*

Tbn. *f* > *f* > *f* >

Mar. *fff* — *ppp* *fff* — *ppp*

Glock. *fff* — *ppp*

Kbd. *fff* — *ppp* *fff* — *ppp*

Vln. I *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp*

Vln. II *fff* — *ppp* *fff* — *ppp* *fff* — *ppp* *fff* — *ppp*

Vla. *fff* — *ppp* *fff* *mf*

Vc. *f* *f* *f* *fff* — *ppp* *fff* *mf*

Db. *f* *f* *f* *fff* — *ppp*

F 2x: reverse all dynamics *ppp* - *fff*

154

Fl. *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Ob. *fff* *mf* *fff* *ppp* *fff* *ppp* *fff*

Cl. *fff* *ppp* *ppp* *fff* *ppp* *ppp* *fff*

B. Cl. *fff* *ppp* *fff* *ppp* *fff*

Bsn. *fff* *ppp* *fff* *ppp* *fff*

Hn. -

CTpt. *fff* *ppp* *fff* *ppp* *fff*

Tbn. -

Mar. *ppp*

Glock. *ppp*

Kbd. *fff* *ppp* *fff* *ppp* *fff*

F

Vln. I *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Vln. II *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *espressivo*

Vla. *fff* *mf*

Vc. *fff* *mf*

Db. -

160

Fl. *ppp* *fff* *ppp* *fff*

Ob. *ppp* *fff* *ppp* *fff* *ppp*

Cl. *ppp* *ppp* *fff* *ppp* *ppp* *fff* *ppp*

B. Cl. *ppp* *fff* *ppp* *fff* *mp* *f* *ff*

Bsn. *ppp* *fff* *ppp* *mp* *f* *ff*

Hn. *mp* *f* *ff*

CTpt. *ppp* *fff* *ppp*

Tbn. *mp* *f* *ff*

Mar. *fff* *ppp*

Glock. *fff* *ppp*

Kbd. *ppp* *fff* *ppp* *fff*

Vln. I *ppp* *fff* *ppp* *fff*

Vln. II *ppp* *fff* *ppp* *fff*

Vla. *fff* *ppp*

Ve. *fff* *ppp*

Db. *fff*

G

166

Fl. *fff* *ppp* *fff* *ppp*

Ob. *fff* *ppp* *fff* *ppp*

Cl. *fff* *ppp* *ppp*

B. Cl. *p* *mp* *f* *ff* *ppp* *fff* *ppp*

Bsn. *mp* *f* *f* *fff* *ppp*

Hn. *p* *mp* *f* *ff*

CTpt. *fff* *ppp*

Tbn. *mp* *f* *ff* *fff* *ppp*

Mar. *ppp* *fff* *ppp* 2x switch to soft rubber in RH only

Glock. *fff* *ppp* *fff* *ppp*

Kbd. *ppp* *fff* *ppp*

Vln. I *fff* *ppp*

Vln. II *fff* *ppp*

Vla. *fff* *ppp* *fff* *ppp*

Vc. *fff* *ppp* *fff* *ppp*

Db.

G

172

echo

always short

Fl. *ff* *f* *mf* *p* *fff*

Ob. *ff* *f* *mf* *p* *fff*

Cl. *ff* *f* *mf* *p* *f p* *f* *fff* *always short*

B. Cl. *ff* *f* *mf* *p* *f p* *f* *fff* *pp* *always short*

Bsn. *ff* *f* *mf* *p* *fff* *pp*

Hrn. *f p* *ff* *fff* *pp* *always short*

CTpt. *ff* *f* *mf* *p*

Tbn. *f p* *ff*

Mar. *pp* *always short*

Glock. *f* *mf* *p* *pp*

Kbd. *ff* *f* *mf* *p* *m.d.* *m.s.* *pp*

Vln. I *f p* *ff*

Vln. II *f p* *ff*

Vla. *f p* *f* *pp*

Ve. *f p* *ff* *pp*

Db. *f p* *ff*

H

179

Fl. *pp*

Ob.

Cl. *pp*

B. Cl. *molto tenuto*

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Glock.

Kbd. *ppp*

Vln. I *p* *fff* *pizz* *fff*

Vln. II *p* *fff* *pizz* *fff*

Vla. *pizz* *fff*

Vc. *ppp* *pizz* *fff*

Db. *ppp* *pizz* *fff*

I

183

Fl. *fff* *ppp* *f* *fff*

Ob. *fff* *ppp*

Cl. *f* *fff*

B. Cl. *pp*

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Glock.

Kbd. *fff* *ppp* *f* *fff*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

J

195

Fl. *ff* *pp*

Ob.

Cl. *ff* *pp*

B. Cl. *ff* *pp*

Bsn.

Hn.

CTpt.

Tbn.

Mar. *ff* *p*

Glock.

Kbd. *ff* *pp*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Db. *ff* *pp*

3/16 12/16 3/16 12/16 3/16 12/16

J

203

Toy-like

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Glock.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *pp* *ppp* *dolce*

Musical score for page 34, measures 212-216. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Maracas, Glockenspiel, Keyboard, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features a complex rhythmic pattern with frequent time signature changes between 3/16 and 12/16.

221 K $\text{♩} = 92$

Fl. *fff* *fff* *pp*

Ob. *fff*

Cl. *fff* 4 4 4

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar. *fff* to hard rubber

Glock. *ff*

Kbd.

Vln. I *fff* *fff* *pp*

Vln. II *fff* *fff* *ppp* sounding pitch

Vla.

Vc.

Db.

L

231

Fl. *ff* *pp*

Ob.

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar. *fff* *ppp*

Glock. *fff* *pp*

Kbd. *pp*

Vln. I *fff* *pp*

Vln. II *fff* *ppp*

Vla. *fff*

Ve. *fff*

Db.

241

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Glock.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mf* *p* *pp* *f* *mf* *p* *pp* *ppp* *p* *Red.* *p* *pp* *ppp* *f* *mf* *p* *pp* *f* *mf* *p*

246

Fl. *mf* *p* *pp*

Ob.

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar. *pp* *ppp* *pp* *f* *mf*

Glock.

Kbd. *p* *ppp* *p* *pp* *ppp* *p* *ppp*

Vln. I *ppp* *mf* *p* *pp* *ppp*

Vln. II *pp* *ppp* *f* *mf* *p* *pp*

Vla. *mf* *p* *pp* *ppp*

Vc.

Db.

Detailed description: This page of a musical score, numbered 40 and starting at measure 246, features a variety of instruments. The Flute (Fl.) part begins with a melodic line in measures 246-248, marked with dynamics *mf*, *p*, and *pp*. The Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Cl.), Horn (Hn.), Trumpet (CTpt.), and Trombone (Tbn.) parts are mostly silent, indicated by rests. The Maracas (Mar.) part enters in measure 248 with a rhythmic pattern, marked *pp*, *ppp*, *pp*, *f*, and *mf*. The Glockenspiel (Glock.) part has a rhythmic accompaniment in measures 248-249, marked *ppp*. The Keyboard (Kbd.) part features a complex texture with chords and arpeggios, marked *p*, *ppp*, *p*, *pp*, *ppp*, *p*, and *ppp*. The Violin I (Vln. I) part has a melodic line with dynamics *ppp*, *mf*, *p*, *pp*, and *ppp*. The Violin II (Vln. II) part has a rhythmic accompaniment with dynamics *pp*, *ppp*, *f*, *mf*, *p*, and *pp*. The Viola (Vla.) part has a rhythmic accompaniment with dynamics *mf*, *p*, *pp*, and *ppp*. The Cello (Vc.) and Double Bass (Db.) parts are silent, indicated by rests.

270

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Glock.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *fff* *f* *p*

p *mf* *f* *fff* *f* *mf* *p*

p *f* *fff* *f* *p*

N 3x

275

Fl. *f p ppp*

Ob. *f p ppp*

Cl.

B. Cl.

Bsn.

Hn.

CTpt.

Tbn.

Mar. *pp ppp ppp*

Glock. *pp ppp* [GANZA] begin on 3rd repeat *ppp*

Kbd. *pp ppp*

Vln. I *f p ppp*

Vln. II *pp ppp*

Vla. *f p pp ppp*

Ve. *ppp*

Db.

N

280

Fl.

Ob.

Cl.

B. Cl.

T.

Bsn.

Hn.

CTpt.

Tbn.

Mar.

Dr.

Kbd.

S.

Vln. I

T.

Vln. II

Vla.

Ve.

Db.

f

ppp

p

mf

p

mf

pizz

mf

We were all we were all

We were all we were all

286 3x

Fl. *mf* *ppp*

Ob. *mf* *ppp*

Cl.

B. Cl.

T. *pp* We were all we were all *ppp* We were all we were all

Bsn.

Hn.

CTpt.

Tbn.

Mar. *P*

Dr. *drop out, third repeat*

Kbd.

S. *pp* We were all we were all *ppp* We were all we were all

Vln. I *pp* We were all we were all *ppp* We were all we were all

T. *pp* We were all we were all *ppp* We were all we were all

Vln. II

Vla.

Ve. *pizz* *p*

Db. *p*