

# Oh, the OF It All!

*A miniature ballet*

Composed and orchestrated by:  
Mary Bichner

for

*"The Mementi Mori of Edward Gorey"*  
by playwright John J King

to download the accompanying ballet scenario script, please visit:

**[https://www.marybichner.com/ohtheofitall/King\\_OhTheOfItAll\\_BalletScenario.pdf](https://www.marybichner.com/ohtheofitall/King_OhTheOfItAll_BalletScenario.pdf)**

Oh, the OF It All!

Composed and orchestrated by: Mary Bichner  
Libretto and scenario by: John J King  
(from John J King's "The Mementi Mori of Edward Gorey")

♩ = 100

rit. . . . . **A** a tempo rit. . . . . a tempo molto rit.

Flute 1, Piccolo  
Flute 2  
Oboe 1  
Oboe 2, English Horn  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon 1  
Bassoon 2, Contrabassoon  
Horn in F 1,2  
Horn in F 3,4  
Trumpet in Bb 1,2  
Trombone 1,2  
Bass Trombone 3  
Tuba  
Timpani  
Cymbals  
Snare Drum  
Gong  
Triangle  
Piano  
Celesta  
Harp

To Contrabassoon  
Contrabassoon

Principal Violin I  
Principal Viola  
Principal Cello  
Principal Double Bass  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*(with lots of color)*

*pizz.*  
*arco*

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

**B**

a tempo

Musical score for 'Ob, the OF B All!' by Mary Dichter (Composer) and John J King (Librettist). The score is for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl.
- B. Cl.
- Bsn. 1
- Cbn.
- Hn. 1,2
- Hn. 3,4
- Tpt. 1,2
- Tbn. 1,2
- B. Tbn. 3
- Tba.
- Timp.
- Cym.
- S. D.
- Gong
- Tri.
- Pno.
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score is in 4/4 time and features dynamic markings such as *mp*, *mf*, and *f*. A section marker **B** is present above the strings. The tempo is marked *a tempo*.

Mary Dichter (Composer) and John J King (Librettist) - "Ob, the OF B AB!"

This musical score page includes staves for the following instruments:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl.
- B. Cl.
- Bsn. 1
- Cbsn. (with instruction "To Bassoon")
- Ha. 1, 2
- Ha. 3, 4
- Tpt. 1, 2
- Tbn. 1, 2
- B. Tbn. 3
- Tbn.
- Timp.
- Cym.
- S. D.
- Gong.
- Tr.
- Pno.
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score features various musical notations including dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes a section marked "To Bassoon" for the Cbsn. part.

25 rit. . . . . 5

The musical score is arranged in systems for various instruments. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1, 2 (Hn. 1, 2), Horn 3, 4 (Hn. 3, 4), Trumpet 1, 2 (Tpt. 1, 2), Trombone 1, 2 (Tbn. 1, 2), Trombone 3 (Tbn. 3), Trombone (Tbn.), and Timpani (Timp.). The second system includes Cymbal (Cym.), Snare Drum (S. D.), Gong, Triangle (Tri.), Piano (Pno.), and Celeste (Cel.). The third system includes Horn 1, 2 (Hn. 1, 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Dynamic markings include *mf*, *f*, *mp*, and *ff*. Performance instructions include *rit.* and *To English Horn*. The score is in 4/4 time with a key signature of two sharps (F# and C#).

6 31 To Piccolo C  $\text{♩} = 84$  Piccolo

Picc. *mf*  
 Fl. 2 *mf*  
 Ob. 1  
 Eng. Hrn. English Horn *mp*  
 Cl. *mp*  
 B. Cl. *mp*  
 Bsn. 1 *mp*  
 Bsn. 2  
 Ha. 1,2 *mp*  $\rightarrow$  *p*  
 Ha. 3,4 *mp*  
 Tpt. 1,2  
 Tbn. 1,2  
 B. Tbn. 3  
 Tbn.  
 Tmp.  
 Cym.  
 S. D.  
 Gong  
 Tri.  
 Pno.  
 Cel.  
 Hp. *mf*  $\rightarrow$  *ff*  
32 C  $\text{♩} = 84$   
 Vln. I *f*  
 Vln. II *f*  
 Vla. *mf*  
 Vc. *mf* pizz.  
 Db. *mf* pizz.

35 7

This musical score is for the piece "Oh, the OF B All!" by Mary Biechler and John J. King. It is a full orchestral score for a 120-minute work. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with a measure number of 35 at the beginning of the page and a page number of 7. The instruments are listed on the left side of the score: Picc., Fl. 2, Ob. 1, Eng. Hn., Cl., B. Cl., Bsn. 1, Bsn. 2, Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn. 3, Tbn., Timp., Cym., S. B., Gong, Tri., Pno., Cel., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *ff*, *alco*), and articulation marks (e.g., *dolce*). The piano part is written in grand staff notation. The woodwind and brass parts are written in their respective clefs. The string parts are written in their respective clefs. The percussion parts are written in a simplified notation. The score is a complex and detailed musical work.

rit. . . . . a tempo molto rit.

Picc. *mf* *ff*  
 Fl. 2 *mf* *ff*  
 Ob. 1 *mf* *ff*  
 Eng. Hn. *mf* *ff*  
 Cl. *mf* *ff*  
 B. Cl. *mp* *mf* *ff*  
 Bsn. 1 *mp* *mf* *ff*  
 Bsn. 2 *mf* *ff*  
 Ha. 1,2 *mp* *mf* *f* *ff*  
 Ha. 3,4 *mp* *mf* *ff*  
 Tpt. 1,2 *ff* *mf* *ff*  
 Tbn. 1,2 *f* *mf* *f* *ff*  
 B. Tbn. 3 *mf* *f* *ff*  
 Tbn. *f* *ff*  
 Timp. *ff* *f* *mf* *ff*  
 Hp. *ff*  
 Vln. I *mf* *ff* *f*  
 Vln. II *mf* *ff* *f*  
 Vla. *mp* *mf* *ff* *f*  
 Vc. *pizz* *mp* *arco* *mf* *ff* *f*  
 Db. *pizz* *mp* *arco* *mf* *ff*



**D**

**E**

$\text{♩} = 112$

$\text{♩} = 148$

*molto accel.*

This page contains the musical score for the piece "Ob, the OF B.A.H!". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1,2 (Hn. 1,2), Horn 3,4 (Hn. 3,4), Trumpet 1,2 (Tpt. 1,2), Trombone 1,2 (Tbn. 1,2), Trombone 3 (B. Tbn. 3), Trombone (Tbn.), Timpani (Timp.), Cymbal (Cym.), Snare Drum (S. D.), Gong, Triangle (Tri.), Piano (Pno.), Cello (Cel.), and Harp (Hp.).

The score is divided into two main sections, labeled **D** and **E**. Section **D** begins at measure 46 and is marked with a tempo of  $\text{♩} = 112$  and the instruction *molto accel.*. Section **E** begins at measure 148 and is marked with a tempo of  $\text{♩} = 148$ . The score includes various dynamic markings such as *mf*, *f*, *ff*, and *mp*, as well as articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4.

55

The musical score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), English Horn (Eng. Hrn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The second system includes Horns 1 & 2 (Hr. 1,2), Horns 3 & 4 (Hr. 3,4), Trumpet 1 & 2 (Tpt. 1,2), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone 3 (B. Tbn. 3), and Trombone (Tbn.). The third system includes Timpani (Timp.), Cymbal (Cym.), Snare Drum (S. D.), Gong, and Triangle (Tri.). The bottom system includes Piano (Pno.), Celesta (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Dynamic markings include *mf*, *f*, *ff*, *mp*, *pizz.*, and *arco*. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

61 11

Picc. *f* *ff*  
 Fl. 2 *f* *ff*  
 Ob. 1 *f* *ff* *mf* *f* *ff*  
 Eng. Hn. *f* *ff* *f* *ff* *f* *ff*  
 Cl. *f* *ff* *f* *ff* *mf* *f* *ff*  
 B. Cl. *f* *ff* *mf*  
 Bsn. 1 *f* *ff* *mf*  
 Bsn. 2 *f* *ff* *mf* *f* *ff*  
 Hn. 1,2 *f* *ff*  
 Hn. 3,4 *f* *ff*  
 Tpt. 1,2 *f* *ff*  
 Tbn. 1,2 *f* *ff*  
 B. Tbn. 3 *f* *ff*  
 Tba. *f* *ff*  
 Timp. *ff* *ff* *ff* *ff*  
 Cym. *f* *ff* *f* *ff* *f* *ff*  
 S. D. *f* *ff* *f* *ff* *f* *ff*  
 Gong  
 Tri. *f* *ff* *f* *ff* *f* *ff*  
 Pno.  
 Cel.  
 Hp.  
 Vln. I *f* *ff* *mp* *f* *ff* *mf* *f* *ff* *f* *ff*  
 Vln. II *f* *ff* *mp* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*  
 Vla. *f* *ff* *mp* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*  
 Vc. *f* *ff* *mp* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*  
 Db. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

48 **molto rit.**  $\text{♩} = 60$   
To Flute

Picc. *f* *ff* *ff* *ff* *morendo*

Fl. 2 *f* *ff* *ff* *ff* *morendo*

Ob. 1 *f* *ff* *ff* *ff* *morendo* *mf*

Eng. Hrn. *f* *ff* *ff* *ff* *morendo*

Cl. *f* *ff* *ff* *ff* *morendo*

B. Cl. *f* *ff* *ff* *ff* *morendo*

Bsn. 1 *f* *ff* *ff* *ff* *morendo*

Bsn. 2 *f* *ff* *ff* *ff* *morendo*

Ha. 1, 2 *f* *ff* *ff* *ff* *morendo* *mp*

Ha. 3, 4 *f* *ff* *ff* *ff* *morendo* *mp*

Tpt. 1, 2 *f* *ff* *ff* *ff* *morendo*

Tbn. 1, 2 *f* *ff* *ff* *ff* *morendo*

B. Tbn. 3 *f* *ff* *ff* *ff* *morendo*

Tbn. *f* *ff* *ff* *ff* *morendo*

Timp. *f* *ff* *ff* *ff* *morendo* *mp*

Cym. *f* *ff* *ff* *ff* *morendo*

S. D. *f* *ff* *ff* *ff* *morendo*

Gong. *f* *ff* *ff* *ff* *morendo*

Tri. *f* *ff* *ff* *ff* *morendo*

Pno. *f* *ff* *ff* *ff* *morendo*

Cel. *f* *ff* *ff* *ff* *morendo*

Hrp. *f* *ff* *ff* *ff* *morendo* *mp*

Vln. I *f* *ff* *ff* *ff* *morendo* *mf*

Vln. II *f* *ff* *ff* *ff* *morendo* *mf*

Vla. *f* *ff* *ff* *ff* *morendo* *mf* *pizz*

Vc. *f* *ff* *ff* *ff* *morendo* *mp* *pizz*

Db. *f* *ff* *ff* *ff* *morendo* *mp* *pizz*

as if coming from inside the  
stage theatre, signaling  
the end of a performance

Musical score for 'Oh, the OF BAH!' by Mary Dichter (Composer) and John J King (Librettist). The score is for a full orchestra and includes various woodwinds, brass, percussion, and strings. The tempo is marked 'rubato' throughout, with specific dynamics and performance instructions.

**Woodwinds:** Flute 1 & 2, Oboe 1, English Horn, Clarinet, Bass Clarinet, Bassoon 1 & 2, Horn 1, 2, 3 & 4, Trumpet 1, 2, 3, Trombone 1, 2, 3, Tuba, Timpani, Cymbals, Snare Drum, Gong, Triangle, Piano, Celeste, Harp.

**String Section:** Violin I & II, Viola, Violoncello, Double Bass.

**Performance Instructions:** The score is marked 'rubato' throughout. Dynamics include *pp*, *mp*, *mf*, and *ppp*. Specific markings include 'dolce' for the Flute 2 and Horn 1, 2, 3 & 4 parts, and 'morendo' for the Trombone 1, 2, 3, and Violin I, II, and Viola parts. The score concludes with 'molto rit.' and 'pp'.

**G**

$\text{♩} = 100$   
To Piccolo

Fl 1 *mf*

Fl 2 *mf* *mp*

Ob. 1 *mf* *mp*

Eng. Hrn. *mf*

Cl. *mf* *mp*

B. Cl. *mf*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf*

Ha. 1, 2 *mf*

Ha. 3, 4 *mf*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *mf*

B. Tbn. 3 *mf*

Tbn. *mf*

Timp. *mf* (audience applause; re-  
place with sound effect)

Cym. *mf* *mp*

S. D.

Tri.

Pno.

Cel.

Hp.

**G**  
 $\text{♩} = 100$

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *arco*

Db. *mf* *arco*

88

Picc.

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. 3

Tba.

Timp.

Cym.

S. D.

Tri.

Pno.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

16 92 H

Fl. 3

Ob. 1

Cl.

Bsn. 1

Cel.

Hp.

Pr. Vln. I

Pr. Vln. II

Pr. Vla.

Pr. Vcl.

Pr. Dbl.

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

101

Pr. Vln. I

Pr. Vln. II

Pr. Vla.

Pr. Vcl.

Pr. Dbl.

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

*GARROD: I never stay for the curtain call. This company loathes curtain calls: if they see you standing they lose all respect for you.*

*LES BOY 1: If I see that Lavender leotard with the little skirt that doesn't match ONE MORE TIME...*

*LES BOY 2: This program is all wrong Mikhail didn't do his first variation...*

107

Pr. Vln. I

Pr. Vln. II

Pr. Vla.

Pr. Vcl.

Pr. Dbl.

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

*GARROD: And Susan wasn't there at all, but then who was...what's her name?...*

*...and Patty didn't do her second.*

*LES BOY 3: Barbara did the fifth instead of the fourth.*



III rubato . . . . . rubato . . . . . rubato . . . . .

Cel.

Pr. Vln. I  
 rubato . . . . . rubato . . . . . rubato . . . . .  
 ...the short one with the feet like baked potatoes in foil?

Pr. Vla.  
 rubato . . . . . rubato . . . . . rubato . . . . .  
 GARROD: I leave New York the day the season closes and I arrive back the day before it opens. I'm only in the city for George. Quote: "You can often hear me bitching about somebody's performance, but I'm bitching on a terribly high level."

Pr. Vc.  
 rubato . . . . . rubato . . . . . rubato . . . . .

Pr. Db.  
 rubato . . . . . rubato . . . . . rubato . . . . .  
 LES BOY 2: Don't you feel the whole idea of sets and costumes is vulgar?

Vln. I  
 rubato . . . . . rubato . . . . . rubato . . . . .

Vln. II  
 rubato . . . . . rubato . . . . . rubato . . . . .

Vla.  
 rubato . . . . . rubato . . . . . rubato . . . . .

Vc.  
 rubato . . . . . rubato . . . . . rubato . . . . .

Db.  
 rubato . . . . . rubato . . . . . rubato . . . . .



118 I ♩ = 92 Piccolo

Picc.

Fl. 2

Cl.

Timp.

Cym.

S. D.

Gong.

Tri.

Pno.  
 mf

Cel.

Pr. Vln. I  
 I ♩ = 92

Pr. Vla.  
 f

Pr. Vc.  
 f

Pr. Db.  
 f

Vln. I  
 arco tr

Vln. II  
 arco tr

Vla.  
 arco tr

Vc.  
 arco tr

Db.  
 arco tr

mp morendo mf

mp morendo mf

mp morendo mf

mp morendo mf

mp morendo mf

126

This page of a musical score, numbered 18 and starting at measure 126, features a variety of instruments. The woodwinds include Piccolo, Flute 2, Oboe 1, English Horn, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Trombone 3. The percussion section consists of Cymbals, Snare Drum, Gong, and Triangle. The strings include Piano, Cello, Horns, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The woodwinds and strings have several measures of music, with some dynamics like *mf* and *f* indicated. The percussion parts are mostly rests, with some specific rhythmic markings for the Snare Drum and Gong.

molto rit. . . . . a tempo

This musical score is for the piece "Oh, the OF I Am!" by Mary Biecher and John J. King. It is a full orchestral score for a 4/4 time signature. The score is divided into two systems, with a tempo change from "molto rit." to "a tempo" indicated by a box containing a 'J' symbol. The first system includes parts for Piccolo, Flute 2, Oboe 1, English Horn, Clarinet, Bass Clarinet, Saxophone 1, Saxophone 2, Horn 1, Horn 2, Trumpet 1, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Cymbal, Snare Drum, Gong, and Triangle. The second system includes parts for Piano, Cello, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mf*, *f*, and *ff*, and includes various musical notations like slurs, ties, and articulation marks. The page number 19 is located in the top right corner.

*136* rit. . . . .

This musical score page features 20 staves. The instruments listed on the left are Piccolo, Flute 2, Oboe 1, English Horn, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1, 2, & 3, Trombone, Timpani, Cymbals, Snare Drum, Gong, Triangle, Piano, Cello, Double Bass, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (ff, f, mf, mp), articulation (accents, slurs), and performance instructions like 'rit.'. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

**K**

*♩ = 84*

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2

Hn. 1.2 *f*

Hn. 3.4 *f*

Tpt. 1.2 *f*

Tbn. 1.2 *f*

B. Tbn. 3 *f*

Tba. *f*

Timp. *ff*

Cym.

S. D.

Gong

Tri.

Pho.

Cel. *ff*

Hp. *f* *ff*

**K**

*♩ = 84*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Ve. *ff*

Db. *ff*

144

The musical score is arranged in a standard orchestral layout. It includes parts for Piccolo, Flute 2, Oboe 1, English Horn, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Cymbals, Snare Drum, Gong, Triangle, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (f, ff, mf), articulation (accents), and phrasing (slurs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures, with the first measure starting at rehearsal mark 144. The Piccolo part has a '5' above it, indicating a fifth finger fingering. The English Horn and Clarinet parts also have a '5' above them. The Bassoon 2 part has a 'ff' dynamic marking. The Horns 1 & 2, Horns 3 & 4, and Trumpet 1 & 2 parts have 'mf' dynamic markings. The Trombone 1 & 2 parts have 'ff' dynamic markings. The Timpani part has a 'f' dynamic marking. The Piano part has a 'ff' dynamic marking. The Harp part has a 'f' dynamic marking. The Violin I and Violin II parts have 'f' dynamic markings. The Viola part has a '5' above it. The Violoncello and Double Bass parts have 'f' dynamic markings.

Musical score for the piece "Ob, the OF B All!". The score is written for a large orchestra and includes the following instruments and parts:

- Picc.
- Fl. 2
- Ob. 1
- Eng. Hn.
- Cl.
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn. 1,2
- Hn. 3,4
- Tpt. 1,2
- Tbn. 1,2
- B. Tbn. 3
- Tba.
- Timp.
- Cym.
- S. D.
- Gong
- Tri.
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music features a variety of melodic lines, including long phrases with slurs and dynamic markings such as *mf* and *mp*. The percussion section includes cymbals, snare drum, gong, and triangle. The piano and harp parts provide harmonic support. The string section consists of violins I and II, viola, violoncello, and double bass.

24 149 rit. . . . . ♩ = 80

Picc. *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Eng. Hrn. *mp* *mf* *ff*

Cl. *mp* *mf* *ff*

B. Cl. *mp* *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mp* *mf* *ff*

Ha. 1, 2 *mp* *mf* *f* *fff* *ff*

Ha. 3, 4 *mf* *ff*

Tpt. 1, 2 *mf* *ff*

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

B. Tbn. 3 *mf* *f* *fff* *ff*

Tba. *mf* *ff*

Timp. *mf* *ff* *mp* *ff*

Cym.

S. D.

Gong

Tri.

Hp. *mf* *f* *ff*

Vln. I *mf* *f* *fff*

Vln. II *mf* *f* *fff*

Vla. *mp* *mf* *ff* *fff*

Vcl. *mp* *mf* *ff* *fff*

Db. *mp* *mf* *ff* *fff*

*pizz* *arco*



154 25

To Flute ♩=40 **molto rit.** ♩=92 L

Picc. mf f morendo

Fl. 2 mf f morendo

Ob. 1 mf f morendo

Eng. Hn. mf f morendo

Cl. mf f morendo

B. Cl. mf f morendo

Bsn. 1 ff f morendo

Bsn. 2 ff f morendo

Hn. 1,2 mf f morendo

Hn. 3,4 mf f morendo

Tpt. 1,2 ff f morendo

Tbn. 1,2 ff f morendo

B. Tbn. 3 mf f morendo

Tba. mf f morendo

Timp. ff f morendo

Cym. f morendo

S. D. f morendo

Gong. f morendo

Tri. f morendo

Pno. p morendo

Col. f morendo

Hp. f morendo

Vln. I ♩=40 **molto rit.** ♩=92 ff morendo

Vln. II ff morendo

Vla. ff morendo

Vcl. ff morendo

Db. ff morendo

L

159 poco rit. . . . . a tempo

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Ha. 1, 2  
Ha. 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn. 3  
Tbn.  
Timp.  
Cym.  
S. D.  
Gong.  
Tri.  
Pno.  
Cel.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

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

M

$\text{♩} = 60$

molto rit. . .  $\text{♩} = 68$

molto rit. . . . . a tempo

27

169

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. 3

Tba.

Timp.

Pno.

Hp.

M

$\text{♩} = 60$

molto rit. . .  $\text{♩} = 68$

molto rit. . . . . a tempo

Pr. Vin. I

Pr. Vla.

Pr. Vc.

Vln. I

Vln. II

Vla.

Vc.

Dh.