

Joseph Klein

false relationships

for wind octet

(1990)

- to Richard Hornsby -

duration: c. 20'

INSTRUMENTATION

2 oboes (dbl. English horns)
2 B♭ clarinets (dbl. B♭ bass clarinets)
2 F horns*
2 bassoons**

* mutes required
** bassoon I requires a Low A bell extension

NOTES

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated notes.

Score is transposed: clarinets and bass clarinets are written in B♭; horns and English horns are written in F.

The setup (as diagrammed on the following pages) will require 18 music stands and 10 chairs; it may be desirable for the clarinetists and oboists to use instrument stands when an instrument is not in use, particularly the oboists during schism (concertino).

INSTRUCTIONS

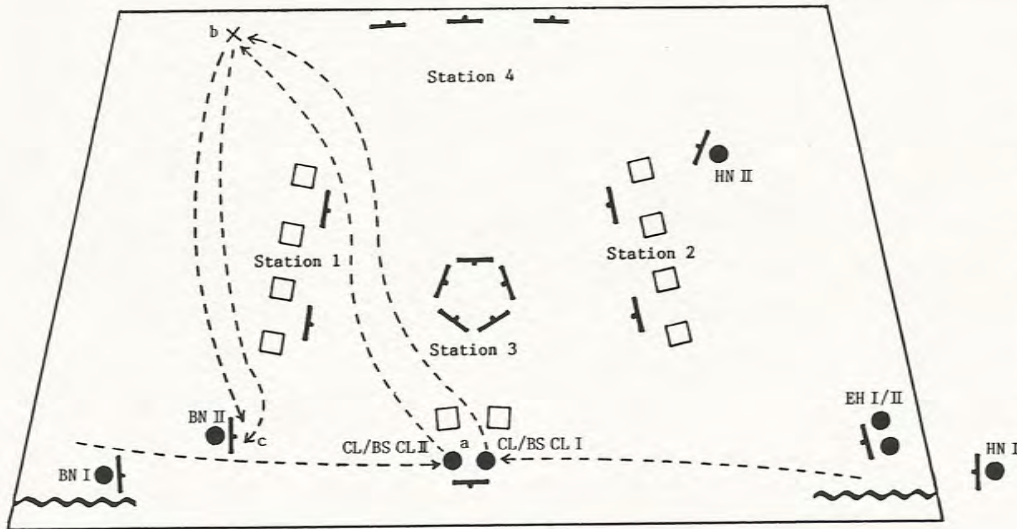


diagram 1

prologue: sects, discourse (diagram 1) - English horns at stage left (behind curtain), remaining completely out of audience's view; clarinets enter from both sides simultaneously, proceeding from points a to b to c in turn; horn I completely offstage, so that sound seems to come from a distance; horn II onstage facing right rear corner of stage (at approximately 60° from audience); bassoon I behind curtain at stage right, as close to bassoon II as possible without being seen by the audience; bassoon II onstage facing stage left (at 45° from audience).

Bass clarinets should be placed at point b and carried (with clarinets) to bassoon station (point c) as specified in the score. If so desired, oboes may be left at the appropriate places in Stations 1 and 2, rather than carried on with the English horns at the end of the movement.

Horn II and bassoon II must be on stage and in position when the curtains open (if there are no curtains, then they must come on stage by themselves and freeze in place for approximately 10 seconds before the clarinets enter), and are to remain completely frozen in place throughout the movement, thus embodying stolidity; in contrast, the clarinetists are to act in an animated and flamboyant manner, characterizing a somewhat flippant attitude. Bassoon II mimes bassoon I throughout the movement (except for those brief instances indicated in the score). The mime should be as convincing as possible initially, only becoming apparent near the end of the movement, where (beginning on page 13) bassoon II is to start miming freely during the wavy lines; as these segments increase in length, bassoon II should depart further and further from that which bassoon I is actually playing, ultimately giving up and proceeding to Station 2.

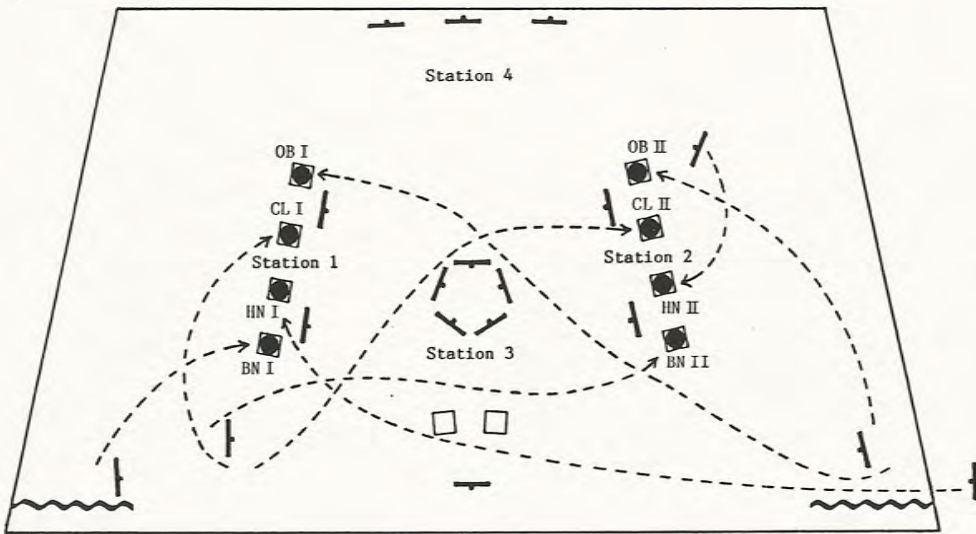


diagram 2

alter ego (diagram 2) - Ensemble is divided into two equal quartets. Each quartet should act as a separate entity throughout the movement. Group I (at Station 1) begins in an aggressive manner, gradually becoming more passive, while group II (at Station 2) goes from passive to aggressive. These sonic characteristics are to be embodied in corresponding physical attitudes as well. It is suggested that one member of each quartet acts as group leader, thus assuming responsibility for cues, tempi, etc.

Once group I has concluded its part of the movement (page 30), players are to proceed to Station 3, taking their appropriate places; oboe II and clarinet II follow suit (page 31) while horn II and bassoon II continue playing.

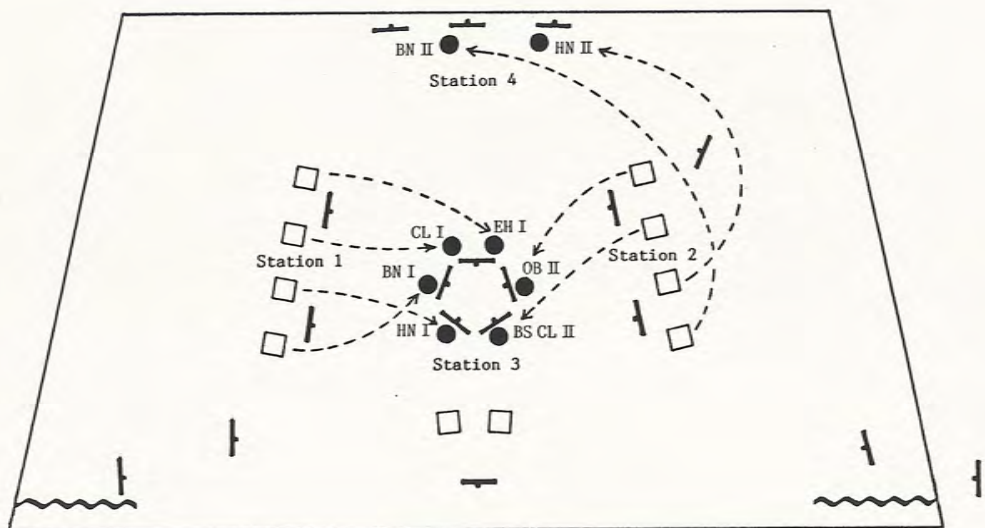


diagram 3

circuit (diagram 3) - This movement must begin before horn II and bassoon II conclude the previous movement, preferably sometime within the fourth $\frac{7}{16}$ measure, as indicated in the score. It will be necessary for the oboists to bring both instruments to Station 3, as both oboes and English horns will be required in the next movement (it may be desirable to place a stand for those instruments not used in this movement at or near Station 3). However, clarinetist I will only require a clarinet and clarinetist II only a bass clarinet for the remainder of the piece; therefore, each may leave the unrequired instrument at the previous station.

For details concerning the performance of this movement, please refer to page 32 of the score.

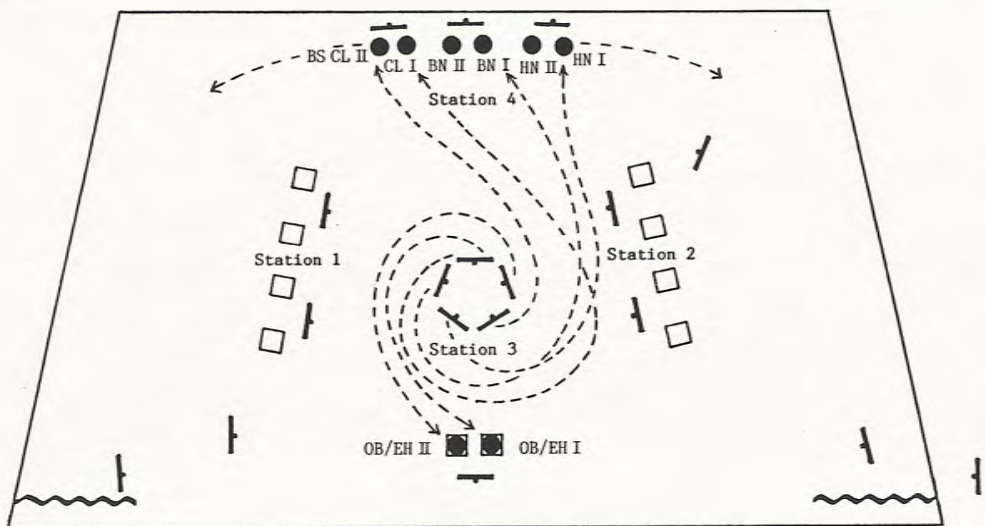


diagram 4

schism (concertino) (diagram 4) - With the exception of horn II and bassoon II (who should already be in position), players are to move to their respective locations while continuing to play the final (repeated) measure of the previous movement.

The players of the ripieno (clarinet, bass clarinet, horns, and bassoons) begin in turn (as indicated), while the oboists prepare for their initial entrance. The ripieno group must maintain a subservient role (facing away from the audience and very slowly spreading out along the back of the stage, as shown at left) until page 52, at which point they begin to manifest signs of rebellion, both musically and visually. Now facing the audience, the ripieno eventually closes in on the oboists, gradually overtaking the texture as the entire ensemble continues on to the final movement.

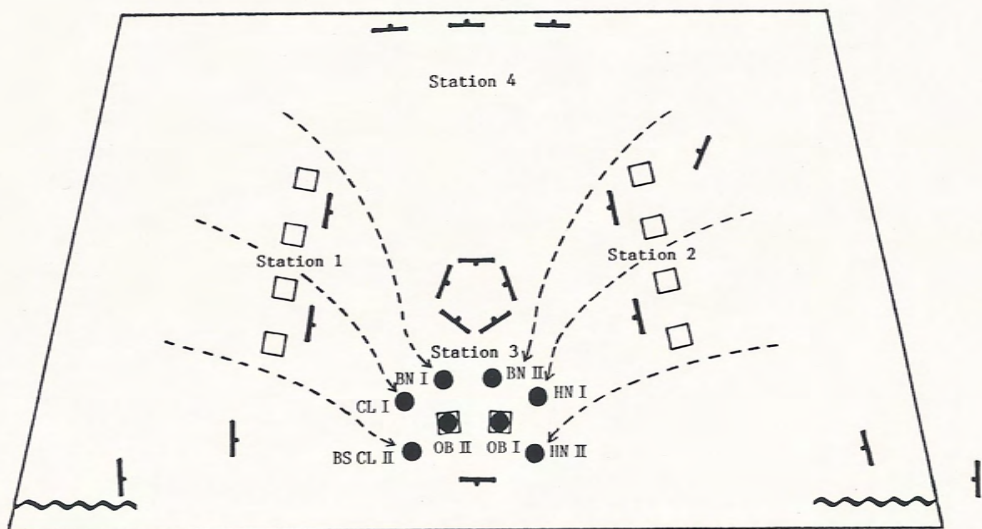






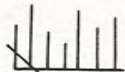







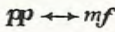
diagram 5

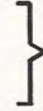
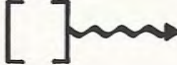
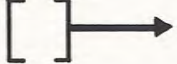

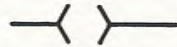




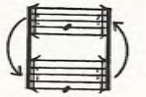
epilogue: acquiescence/diaspora (diagram 5) - As the movement begins, the oboists should be surrounded by the rest of the ensemble; they are then to stand and join in, meandering around the stage while playing.

For details concerning the performance of this movement, please refer to page 58 of the score.

SYMBOLS

-  1/4-tone higher
-  1/4-tone lower
-  horn: stopped
others: covered sound, produced by covering holes below specified pitch (ad lib.)
-  horn: half-stopped
-  gradual change from one mode of play to another
-  horn: open
others: harmonic
-  key slap added to pitch
-  overblown (raucous) sound
-  alternate between three alternate fingerings of given pitch (horns: embouchure and/or right hand position may need to be altered as well)
-  multiphonics
-  overtone "rip": rapidly ascend overtone series by sudden increase in air pressure and tightening of embouchure
-  play freely throughout overtone series (diamond-shaped notehead indicates fundamental tone), striving for maximum density of sound

-  smacking sound on reed
-  foot stomp
-  portamento
-  unstable tone (wide, irregular vibrato)
-  play as fast as possible
-  accelerando
-  ritardando
-  break in sound
-  smooth attack (enter unnoticed)
-  smooth release
-  short fermata
-  long fermata (duration indicated)
-  fluctuate freely between the dynamics indicated

-  indication/instructions apply to all instruments within brackets
-  material within brackets (which is played freely) continues for the duration of the wavy line
-  material within brackets (which is fairly regular) continues for the duration of the solid line
-  material within brackets is repeated as indicated for the duration of the solid line
-  pitches within brackets are added to pitch(es) already in use
-  conclude event at point indicated by vertical line
-  complete event somewhere within the area of the broken line
-  mime given event
-  alternate freely between the tremolos indicated (no break in sound, no accents)
-  alternate freely between pitches within repeat brackets, sustaining each for duration indicated

false relationships

Transposed Score

for wind octet

Joseph Klein
(1990)

prologue: sects, discourse

CLARINET I

CLARINET II

HORN I (off stage)

HORN II (on stage)

BASSOON I (off stage)

BASSOON II (on stage)

(MIME)

$\text{♩} = 108$

$3\frac{1}{3}/4$

$7\frac{1}{3}/4$

Freeze in place until next entrance.

7"

pp

pp

(MIME)

CL

I $\text{♩} = 92$
 $7\frac{1}{3}$ *fff*
 5 5 3 3

II *fff*
 3 5 3 3

Freeze in place until next entrance

$5\frac{1}{3}$
4

11"

HN

I

II $\frac{1}{2}+$
pp

BN

I *pp*

II *pp*

CL

I

II

$J = 110$

$5\frac{1}{3}$

4

fff

fff

Suddenly scurry upstage, to stage-right corner, squatting and huddling together, facing rear of stage (as though hiding something from the audience).

HN

I

II

BN

I

II

5"

$J = 105$

pp

molto

sfz cuivré

f

(open)

3

5

PLAY

pp

Freely apply given pitches to rhythm indicated (i.e., order ad lib.); allow tempo to fluctuate constantly ($\text{♩} = 100 \leftrightarrow 200$); sound should be continuous (i.e., no breaks or pauses).

CL
I
II

f sempre

f sempre

HN
I
II

BN
I
II

n

n

17"

(♩ = 105)

f

I
CL
II

Remove mouthpiece

$\text{♩} = 105$

I
HN
II

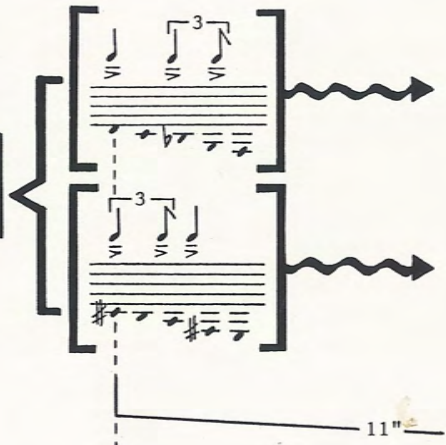
I
BN
II

I
CL
II

I
HN
II

I
BN
II

As before, except without mouthpieces (i.e., buzzing lips into barrel).



CL I

CL II

HN I

HN II

BN I

BN II

Replace mouthpiece

To bass clarinet; casually walk to bassoon station; freeze in playing position (facing bassoonist) until next entrance.

:00

(MIME)

Detailed description of the musical score: The score is for a woodwind section. It features five parts: Clarinet I and II (CL I, CL II), Horns I and II (HN I, HN II), and Bassoons I and II (BN I, BN II). The Clarinet I and II parts begin with a wavy line. A bracketed section labeled 'Replace mouthpiece' covers the end of this section. The Horns I and II and Bassoons I and II parts enter with a melodic line starting at a measure marked with a vertical dashed line. The Clarinet I and II parts re-enter with a melodic line starting at a measure marked with a vertical dashed line. A text box indicates 'To bass clarinet; casually walk to bassoon station; freeze in playing position (facing bassoonist) until next entrance.' for the Clarinet I and II parts. A time signature ':00' is shown. The Bassoon parts are marked '(MIME)'.

The image shows a musical score for three sections: BS CL, HN, and BN. Each section has two staves (I and II). Above the staves is a timing diagram with a horizontal axis. The diagram has tick marks and labels: ':05' at the second tick, ':10' at the sixth tick, and '5"' at the end of the line. A vertical dashed line is drawn at the ':10' mark. To the right of this line, there are musical notations: a piano (*p*) dynamic marking with a wedge-shaped hairpin, and the text 'hum:' followed by another piano (*p*) dynamic marking with a hairpin. Below these markings are several horizontal lines representing sound waves or performance techniques.

$J = 82$

BS CL
I
II

HN
I
II

BN
I
II

The score is divided into three main sections. The first section, labeled 'BS CL', contains two staves (I and II) with a tempo marking of $J = 82$ and a dynamic marking of *ff*. The music is highly rhythmic, featuring numerous quintuplets (marked '5') and triplets (marked '3'). The second section, labeled 'HN', consists of two staves (I and II). Staff I has a treble clef and a few notes, while staff II is mostly a sustained line with a dynamic marking of *n*. The third section, labeled 'BN', also has two staves (I and II) with bass clefs. Both staves feature sustained notes with dynamic markings of *n*.

I
BS CL

L foot:

I
HN

II

I
BN

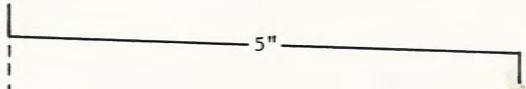
II

Frenetically (as though provoked)

ENGLISH HORN
(off stage)

I

II



BS CL

I

II

:15

11"

Stop suddenly, as though interrupted; look at horn II in dismay.

II: To clarinet; quickly proceed to Station 2 and sit in place.

HN

I

II

(open) (quasi adagio) *mf*

(quasi adagio) *p*

BN

I

II

(MIME)

Insert bell extension

alter ego

OBOE I

CLARINET I

HORN I

BASSOON I

Remove bell extension

3"

8"

OBOE II

CLARINET II

HORN II

BASSOON II

ff

ff

ff

ff

f

p

$\text{♩} = 128$

OB I

CL I

HN I

BN I

$\text{♩} = 92$ *accel.* - *poco* -

ff *sim.*

ff *sim.*

ff *sim.*

ff *sim.*

5
0
0

7" 11"

OB II

CL II

HN II

BN II

mf

port.

port.

port.

(quasi adagio)

- a - poco - - ♩ = 92

OB I
CL I
HN I
BN I

13"

OB II
CL II
HN II
BN II

OB I
 CL I
 HN I
 BN I

J = 108
f *cresc.* - 5 - 3 - 5
ff 5

3
 4

OB II
 CL II
 HN II
 BN II

a - *poco* - (quasi presto)

a - *poco* - (quasi presto)

a - *poco* - (quasi presto)

4
 4

f $\text{♩} = 55$

2 2/3
4

OB I
CL I
HN I
BN I

sfz $\text{♩} = 48$

OB II
CL II
HN II
BN II

OB I

CL I

HN I

BN I

OB II

CL II

HN II

BN II

$\text{♩} = 80$

mf

OB I
CL I
HN I
BN I

$\text{♩} = 80$
 $4\frac{2}{3}$
4

ff
3
7
6
5

OB II
CL II
HN II
BN II

OB I

CL I

HN I

BN I

mf

mf

mf

mf

OB II

CL II

HN II

BN II

mf

mf

mf

mf

OB I

CL I

HN I

BN I

OB II

CL II

HN II

BN II

$J = 55$

$2\frac{2}{3}$

4

To English horn

OB I
CL I
HN I
BN I

pp'
pp'
pp

5"

OB II
CL II
HN II
BN II

EH I
CL I
HN I
BN I

$\text{♩} = 60$

mp

mp

mp

c. 2"

OB II
CL II
HN II
BN II

$(\text{♩}) = 100$
 $(\text{♩}) = 132$
 $(\text{♩}) = 84$
 $(\text{♩}) = 116$

ff
ff
ff
ff

dim.
dim.
dim.
dim.

f
f
f
f

EH I
CL I
HN I *mp*
BN I

OB II
CL II
HN II
BN II

EH I

CL I

HN I

BN I

port.

port.

port.

7"

Proceed to Station 3

Proceed to Station 3

OB II

CL II

HN II

BN II

$\text{♩} = 137$

4

8

f

f

f

f

7

16

EH I

CL I

HN I

BN I

OB II

CL II

HN II

BN II

Begin next movement,
as indicated

Proceed to Station 3

To bass clarinet

Freeze in place for
at least 30"; then take
positions at Station 4.

Page 33 is to be photocopied five times and placed one page per stand at Station 3. All performers are to play the lines as written (with the exception of bassoon I, who must transpose the lines down one octave).

Performers are to arrive at Station 3 in the order of play, which is as follows:

English horn I / clarinet I / bassoon I / horn I / bass clarinet II / oboe II

Each performer starts at the beginning of Line 1 in turn (as a canon), successive players entering at one measure intervals and beginning at the stand to the right of the preceding player. As the performers play through the lines, they are to continuously revolve around the stands in a smooth and even manner (subtly shifting stands at the end of each line). All performers are to play each of Lines 1 through 5 twice, moving directly to the next line down upon each repeat. Thus, the five pages of music are to be considered as a continuum, the performers essentially following the path of a downward spiral as they play through the movement.

The duration of each line should be the same throughout (i.e., 12 seconds); note that in Lines 4 and 5, the lag between performers will be two measures instead of one.

After repeating Line 5, English horn I, clarinet I, and bassoon I are to begin playing through the line for a third time, during which they are to proceed to the appropriate repeated measure at the bottom of the page at the point and in the order indicated by the broken line and circled numbers. Note that these departures from Line 5 will alternate between the players of the first set of instruments (English horn I, clarinet I, bassoon I) and the second (horn I, bass clarinet II, oboe II), the latter of which will begin its divergence during the second time through Line 5. Once all players have arrived at the appropriate repeated measure, they are to gradually disperse, moving on to the next movement and allowing the metrical coordination of the repeated measure to disintegrate. As bass clarinet II, bassoon I, horn I, and clarinet I arrive at Station 4, horn II and bassoon II are to begin the next movement, the others following suit as indicated in the score.

circuit

1 $J = 90$
3/2 *p* *f*

2 $J = 120$
12/8 *f* *p* *f* *p*

3 $J = 60$
6/4 *p* *f* *p* *f*

4 $J = 240 (J = 120)$
12/16 *p* *f* *p* *f* *p* *f*

5 $J = 120$
6/8 *f* *p* *f* *f* *p* *f* *p* *mp*

① EH I *mf*
③ CL I *mf*
⑤ BN I *mf*

② HN I *mf*
④ BS CL II *mf*
⑥ OB II *mf*

schism (concertino)

OBOE I
OBOE II

CLARINET I

BASS CLARINET II

HORN I
HORN II

BASSOON I
BASSOON II

$\pm 13''$

$7''+$
 $pp \leftrightarrow mf$

$7''+$
 $pp \leftrightarrow mf$

(mute)

$7''+$
 $pp \leftrightarrow mf$

$7''+$
 $pp \leftrightarrow mf$

$7''+$
 $pp \leftrightarrow mf$

$7''+$
 $pp \leftrightarrow mf$

$f \pm$

$f \pm$

:00

(♩ = 90)

OB I

OB II

CL I

BS CL

HN I

HN II

BN I

BN II

:05

:10

:00

I
OB
II

:05

:10

:15

CL I
BS CL
HN I
HN II
BN I
BN II

This musical score page features several staves. At the top, the Oboe I (OB I) and Oboe II (OB II) parts are written in treble clef. The OB I staff begins with a *mf* dynamic marking and contains a melodic line with various accidentals and slurs. The OB II staff also starts with *mf* and has a similar melodic line. Below these is a rhythmic bar with vertical tick marks and time markers at :20, :25, and :30. The lower half of the page contains staves for Clarinet I (CL I), Bass Clarinet (BS CL), Horn I (HN I), Horn II (HN II), Bassoon I (BN I), and Bassoon II (BN II). Each of these lower staves is filled with a solid black line, indicating that the instruments are silent for the duration of this section.

Non-chalantly switch to English horns, exaggerating preparation for next entrance (e.g., adjusting reeds, checking keys, etc.); affect a somewhat haughty attitude.

I
 EH
 II
 :35 :40 :45
 CL I
 - *p* < *mf* > *p* *sim., ad lib.* *mp* (♩ = c. 96)
 BS CL
mp *rit.*
 I
 HN
 - *p* < *mf* > *p* *sim., ad lib.* *mp*
 II
mp (♩ = c. 96) *rit.*
 I
 BN
sim., ad lib. *mp* (♩ = c. 96)
 II
mp (♩ = c. 96) *rit.*

I
 EH
 II
 :50 :55
 CL I (♩ = c. 96) rit. - (♩ = c. 76)
 BS CL - (♩ = c. 53)
 I (♩ = c. 96) rit. - (♩ = c. 69)
 HN II - (♩ = c. 46)
 I - (♩ = c. 64)
 BN II - (♩ = c. 41)

3" 10"
 (♩ = c. 60)
 $7\frac{1}{2}$
 4
 p mf
 $7\frac{1}{2}$
 4
 p mf
 $7\frac{1}{2}$
 4
 p mf

I
EH
II

Turn page of music in a deliberate manner; casually await next entrance.

11" 3" :00

CL I
BS CL
I
HN
II
I
BN
II

From this point onward, very gradually spread out along back of stage.

accel. -
rit. - - -

EH I
EH II

CL I
BS CL

HN I
HN II

BN I
BN II

Turn another page (as before); again, await next entrance...

...then, suddenly return to oboes (though maintaining casual attitude).

:05 :10 11" 7"

accel.

rit.

accel.

Detailed description: This page of a musical score features woodwind parts for English Horn (EH), Clarinet (CL), Bassoon (BS CL), Horn (HN), and Bassoon (BN). The top two staves (EH I and II) contain musical notation with a fermata and a repeat sign. Below them is a timing diagram with a horizontal axis and vertical tick marks. The diagram is divided into segments of 05, 10, 11, and 7 units. Two text boxes provide performance instructions: one for the English Horns to turn pages and await entrances, and another for the oboes to return suddenly. The lower staves (CL, BS CL, HN, BN) are mostly empty, with some markings like 'accel.' and 'rit.' and horizontal lines. The bottom of the page has a circled page number '44'.

OB I *f*

OB II *f*

CL I - ($\text{♩} = \text{c.}96$)

BS CL - ($\text{♩} = \text{c.}36$)

HN I - ($\text{♩} = \text{c.}72$)

HN II - ($\text{♩} = 48 \leftrightarrow 66$)

BN I - ($\text{♩} = \text{c.}48$)

BN II - ($\text{♩} = \text{c.}84$)

$\left(\leftarrow \text{♩} = \text{♩} \rightarrow \right)$

$\frac{5}{4}$ *mp* *rit.*

OB I

OB II

CL I

BS CL

HN I

HN II

BN I

BN II

Remain completely frozen until next entrance.

5"

($\leftarrow J = J \rightarrow$)

5/4

rit.

($\leftarrow J = J \rightarrow$)

5/4

accel.

($J = 54 \leftrightarrow 72$)

($\leftarrow J = J \rightarrow$)

2/5/4

rit.

($J = 48 \leftrightarrow 66$)

5/4

($J = 54 \leftrightarrow 72$)

OB I *mf* ($\text{♩} = 80$) *molto accel.*
 OB II *mf* ($\text{♩} = 80$) *e cresc.*

CL I ($\text{♩} = 54 \leftrightarrow 72$)
 BS CL
 HN I ($\text{♩} = 48 \leftrightarrow 66$)
 HN II
 BN I
 BN II

:00
 2"
 3"
 Converge with BS CL

OB I
OB II

(♩ = c. 120)

mf

ff

mf

:05 :10 :15

CL I

BS CL

I

HN I

HN II

I

BN I

BN II

Converge with BS CL / BN II

Converge with HN II

Converge with HN I / HN II

Detailed description: This page of a musical score features woodwind and string parts. The woodwinds (Oboe I and II) have melodic lines starting at 0:05 with a tempo of approximately 120 beats per minute. The strings (CL I, BS CL, HN I, HN II, BN I, BN II) are mostly silent, with three specific convergence instructions: 'Converge with BS CL / BN II' for CL I, 'Converge with HN II' for HN I, and 'Converge with HN I / HN II' for BN I. A time signature of 7/8 is indicated for the string parts.

I
OB

II

:20 :25 :30

CL I

BS CL

I
HN

II

I
BN

II

I
 OB
 II
 :35 :40 :45
 CL I *rit.* (with BS CL / BN II) - - -
 BS CL *rit.* (with CL I / BN II) - - -
 I *rit.* (with HN II / BN I) - - -
 HN II *rit.* (with HN I / BN I) - - -
 I *rit.* (with HN I / HN II) - - -
 BN II *rit.* (with CL I / BS CL) - - -

Handwritten musical score for Oboe I and II. The score includes a timing line with markers at :50, :55, and 1:00. The Oboe I and II parts feature complex melodic lines with trills, slurs, and dynamic markings. The other instruments (CL I, BS CL, HN I, HN II, BN I, BN II) have empty staves with a thick black line drawn across each, indicating they are not to be played in this section.

OB I

OB II

CL I

BS CL

HN I

HN II

BN I

BN II

:50

:55

1:00

OB I
OB II

Poco ritard, gradually bending pitches downward with embouchure.

Casually switch to English horns...

5" 3" 11"

CL I
BS CL

(♩ = c. 30)

Abruptly turn around, facing oboists:

HN I
HN II

(♩ = c. 25)

BN I
BN II

(♩ = c. 25) (♩ = c. 30)

ff

Alternately every 1-3", ad lib.; do not re-articulate.

3
4
3
4
3
4

I
EH

II

...then frantically return to oboes, as though English horn part has been suddenly and unexpectedly bypassed; the first player ready with oboe then begins at arrow, the other player following the former's lead.

f

(2x)

:00

±5"

±17"

(J = 60 ↔ 120)

CL I

BS CL

I

HN

II

I

BN

II

mf

mf

mf

mf

mf

mf

Continue spreading out across back of stage, forming a wide semi-circle around oboists.

Handwritten musical score for woodwinds and brass. The score includes parts for Oboe I and II, Clarinet I, Bass Clarinet, Horn I and II, and Trumpet I and II. The woodwinds have active notation with notes, rests, and articulation marks. The brass parts are mostly solid black lines, indicating sustained notes or rests. A timing line below the oboe parts shows markers at :05, :10, and :15. Specific performance instructions like (<-J=J->) are present above the Clarinet I and Horn I staves.

I
 OB
 II
 :20 :25 :30
 CL I
 BS CL
 I
 HN
 II
 I
 BN
 II

I
 OB
 II

:35

Continue ritard; during repeat, gradually bend/distort pitches (via modification of oral cavity, multiphonics, humming/playing, etc.)

CL I
 BS CL

Descend upon oboists en masse, gradually overtaking the texture (poco a poco crescendo); distort pitches (via modification of oral cavity, multiphonics, humming/playing, etc.); molto ritard, ----> molto legato.

I
 HN
 II

I
 BN
 II

I
OB
II

Proceed to next movement after repeat.

CL I
BS CL
HN
I
II
BN
I
II

During repeat of oboe passage, proceed to next movement (one at a time, ad libitum).

Players are to interpret the boxed material in a relaxed (almost hypnotic) manner, freely applying various extended techniques (e.g., multiphonics, humming/playing, timbral modifications, etc.) to the pitches indicated. Pitches should be played primarily in the registers indicated, though octave transpositions are allowable. After approximately 30 seconds of playing while aimlessly meandering around the stage area, the performers begin leaving the stage one at a time at approximately 5 to 7 second intervals in the order and direction indicated by the arrows. Players are to congregate offstage (all the while continuing to play in the same manner) until all have left the stage; at this point, the entire ensemble is to disperse, playing continuously until the sound is no longer audible to the audience. The entire movement should last no more than 3 minutes.

epilogue: acquiescence/diaspora

The diagram shows ten musical staves, each enclosed in a rectangular box. Each staff is connected to a numbered triangle (1-8) by a dashed line. The staves contain musical notation and the instruction *mf+, sempre legato*. The parts are:

- BASSOON II**: Treble clef, notes G4, A4, B4, C5.
- BASSOON I**: Bass clef, notes G2, A2, B2, C3.
- CLARINET I**: Treble clef, notes G4, A4, B4, C5.
- OBOE I**: Treble clef, notes G4, A4, B4, C5.
- OBOE II**: Treble clef, notes G4, A4, B4, C5.
- HORN I**: Treble clef, notes G4, A4, B4, C5.
- BASS CLARINET II**: Treble clef, notes G4, A4, B4, C5.
- HORN II**: Treble clef, notes G4, A4, B4, C5.
- BN I** (Bassoon I): Bass clef, notes G2, A2, B2, C3.
- BN II** (Bassoon II): Bass clef, notes G2, A2, B2, C3.

Numbered triangles are labeled as follows:

- 3 BS CL II (Bass Clarinet II)
- 5 OB I (Oboe I)
- 8 BN I (Bassoon I)
- 2 HN I (Horn I)
- 7 OB II (Oboe II)
- 6 HN II (Horn II)
- 1 BN II (Bassoon II)
- 4 CL I (Clarinet I)