

Score
Duration: 5'38"

THE WITCHING HOUR

by Randall D. Standridge
(ASCAP)

Prelude,
"The Clock Strikes Midnight..." ♩=90

1 2 3 4 5 6 7 8

Piccolo

Flute

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2-3

Bass Clarinet
(Stagger Breathe)
pp

E♭ Contralto Clarinet
(Stagger Breathe)
pp

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2-3

Horn in F 1-2

Trombone 1-2

Euphonium

Tuba
(Stagger Breathe)
pp

Synth.

Mallets 1
Chimes/Bells
f
Chimes

Mallets 2
Xylophone/Bells/
Vibraphone

Timpani
(B♭, C, D, F)

Percussion 1
(Snare, 2 Wood Blocks,
Castanets/ Bass Drum)
pp *mf* *pp*
(2 mallet roll, sound of distant thunder)

Percussion 2
(Ratchet, Tambourine,
Triangle, Tam-Tam)
p
Ratchet

Percussion 3
(Tam-Tam, Sus. Cym.,
Crash Cym., Wind Chimes,
Triangle)
mf
Bow on Tam-Tam or Large
Cymbal, whichever sounds creepier...

GMM344

THE WITCHING HOUR

9 10 $\text{♩} = 160$ 11 12 13 14 15

Picc. *p* *mp*

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *mf*

B. Cl. 1 *p*

B. Cl. 2-3 *p*

B. Cl. *p* *mp*

C. Alt. Cl. *p* *mp*

A. Sx. 1-2 *p* *mp* *p*

T. Sx. *mf* *f* *mf*

B. Sx. *mp*

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2 *p* *mp* *p*

Tbn. 1-2 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *p* *mp*

Synth. *p* *mp*

Mal. 1 *f* Bells

Mal. 2 *p* *mp*

Timp. *mf* *mp*

Perc. 1 *pp* *mf* *pp* *p* *f*

Perc. 2 *mf* *mp* Tambourine

Perc. 3 *Sus. Cym.* *p* *mf* *mp* Wind Chimes

THE WITCHING HOUR

16 17 18 19 20 rit. 21 22 23

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f* *mp* *f* *fp* *f*

B. Cl. 1 *mf* *mf* *f*

B. Cl. 2-3 *mf* *mp* *f* *mf* *f*

B. Cl. *mf* *f*

C. Alt. Cl. *mf* *f*

A. Sax. 1-2 *mf* *mp* *f* *mf* *f*

T. Sax. *f* *mf* *f* *fp* *f*

B. Sax. *mf* *f*

B. Tpt. 1 *fp* *f* *p* *f* *p* *f* *f*

B. Tpt. 2-3 *fp* *f* *p* *f* *p* *f* *f*

Hn. 1-2 *mf* *mp* *f* *mf* *f*

Tbn. 1-2 *f* *mf* *f* *fp* *f*

Euph. *f* *mf* *f* *fp* *f*

Tuba *mf* *f*

Synth. *mf* *f*

Mal. 1

Mal. 2 *mf* *f*

Timp. *mf* *f*

Perc. 1 *fp* *mf* *f* *Snare Drum*

Perc. 2 *mf* *f*

Perc. 3 *p* *f* *p*

THE WITCHING HOUR

4

First Quarter Hour.

"The Gathering..."

24

♩=160

25

26

27

28

29

30

31

32

Picc. *ff* *mf* *mf*

Fl. *ff* *mf* *mf*

Ob. *ff* *mf* *mf*

Bsn. *mf*

B. Cl. 1 *ff* *mf* *mf*

B. Cl. 2-3 *ff* *mf* *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

A. Sx. 1-2 *ff* *mf* *mf*

T. Sx. *ff* *mf* *mf*

B. Sx. *mf*

B. Tpt. 1 *mf*

B. Tpt. 2-3 *mf*

Hn. 1-2 *ff* *mf*

Tbn. 1-2 *mf*

Euph. *mf*

Tuba *mf*

Synth. *mf* *mf*

Mal. 1 *mf* Bells

Mal. 2 *mf* Xylophone

Timp. *ff* *mf* *mf*

Perc. 1 *mp* *ff* *mp* *f* Woodblock

Perc. 2 *ff* *ff* *mf*

Perc. 3 *ff* *ff* Crash Cym.

THE WITCHING HOUR

33 34 35 36 37 38 39 40

Picc. *f*

Fl. *f*
f Div.

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2-3 *f*

B. Cl. *f*

C. Alt. Cl. *f*

A. Sx. 1-2 *f* a2

T. Sx. *f*

B. Sx. *f*

B. Tpt. 1 *f* a2

B. Tpt. 2-3 *f* a2

Hn. 1-2 *f* a2

Tbn. 1-2 *f* a2

Euph. *f*

Tuba *f*

Synth. *f* 15^{ms}

Chimes
Mal. 1 *sfz* Scrape with hard mallets, both directions very fast and loud *f*

Mal. 2

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

THE WITCHING HOUR

6

41 42 43 44 45 46 47 48

41 42 43 44 45 46 47 48

Picc. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2-3 *a2* *f*

B. Cl. *f*

C. Alt. Cl. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *f*

B. Tpt. 2-3 *a2* *f*

Hn. 1-2 *f*

Tbn. 1-2 *f*

Euph. *f*

Tuba *f*

Synth. *f* (15th)

Mal. 1 *f* *Bells*

Mal. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

THE WITCHING HOUR

Second Quarter Hour
"Spells and Incantations" ♩=84

49 50 51 52 53 54 55 56

Picc. *f dim.* *p*

Fl. *dim.* *p*

Ob. *dim.* *p*

Bsn. *dim.* *p*

B. Cl. 1 *dim.* *p*

B. Cl. 2-3 *dim.*

B. Cl. *dim.* *p*

C. Alt. Cl. *dim.* *p*

A. Sax. 1-2 *dim.* *p*

T. Sax. *dim.* *p*

B. Sax. *dim.* *p*

B. Tpt. 1 *dim.*

B. Tpt. 2-3 *dim.*

Hn. 1-2 *dim.* *p*

Tbn. 1-2 *dim.* *p*

Euph. *dim.* *p*

Tuba *dim.*

Synth. *f dim.* *p*

Mal. 1 *Chimes* *f* *Bells* *p* *mp*

Mal. 2 *dim.* *p* *Vibraphone* *p* *mp*

Timp. *dim.* *p*

Perc. 1 *dim.* *p* *p* *mf* *p*

Perc. 2 *dim.* *p*

Perc. 3 *mf* *Sus. Cym.* *p* *mf*

Bow on Tam-Tam or Large Cymbal, whichever sounds creepier...

THE WITCHING HOUR

57 58 59 60 61 62 63 64

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl., Ob., Bsn., B. Cl. 1, B. Cl. 2-3, B. Cl., C. Alt. Cl., A. Sx. 1-2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Tbn. 1-2, Euph., Tuba, Synth., Mal. 1, Mal. 2, Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *p*, *mp*, and *mf*. Percussion parts include specific instructions: 'Bow on Tam-Tam or Large Cymbal, whichever sounds creepier...' for Perc. 3, 'Triangle' for Perc. 2, and 'Woodblock' for Perc. 1. The score is overlaid with a large, semi-transparent watermark that reads 'GRAND MESA MUSIC PUBLISHERS'.

THE WITCHING HOUR

65 66 67 68 69 *accel.* 70 71 $\text{♩} = 96$ 72

Picc. *f*

Fl. *mp* *mf* *p* *mp* *p* *f*

Ob. *mp* *mf* *p* *mp* *p* *f*

Bsn. *mp* *mf* *p* *mp* *p* *f*

B. Cl. 1 *mp* *mf* *p* *mp* *p* *f*

B. Cl. 2-3 *mp* *mf* *p* *mp* *p* *f*

B. Cl. *p* *mp* *p* *mp* *p* *f*

C. Alt. Cl. *p* *mp* *p* *mp* *p* *f*

A. Sx. 1-2 *p* *mp* *p* *mp* *p* *f*

T. Sx. *mp* *mf* *p* *mp* *p* *f*

B. Sx. *p* *mp* *p* *mp* *p* *f*

B. Tpt. 1 *f* *p* *mp* *p* *f*

B. Tpt. 2-3 *f* *p* *mp* *p* *f*

Hn. 1-2 *p* *mp* *p* *f*

Tbn. 1-2 *p* *mp* *p* *f*

Euph. *p* *mp* *p* *f*

Tuba *p* *mp* *p* *f*

Synth. *Choir Patch (GM 53 "Choir Aahs")*
p *mp* *p* *mp* *f*

Mal. 1 *p* *mp* *p* *mp* *p* *f*

Mal. 2 *p* *mp* *mf* *f*

Timp. *mp* *p*

Perc. 1 *f* *p* *f*

Perc. 2 *Tam-Tam (Opt. Large Cr. Cym.)*
p *f*

Perc. 3 *Sus. Cym.*
p *mf* *p* *f*

Third Quarter Hour "The Witches' Dance"

81

82

83

84

85 ♩=160

86

87

88

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl., Ob., Bsn., B. Cl. 1, B. Cl. 2-3, B. Cl., C. Alt. Cl., A. Sx. 1-2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Tbn. 1-2, Euph., Tuba, Synth., Mal. 1, Mal. 2, Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as rests, notes, and dynamic markings. Key annotations include 'mp' (mezzo-piano) for the Oboe and Bassoon parts, 'p' (piano) for the Clarinet and Synthesizer parts, and 'f' (forte) for the Mallet 1 part. A specific instruction for Percussion 1 reads '(2 mallet roll, sound of distant thunder)' with dynamic markings of 'pp' (pianissimo), 'mf' (mezzo-forte), and 'pp'. A 'Choir Patch (GM 53 "Choir Aahs")' is indicated for the Synthesizer part. The score is marked with measure numbers 81 through 88 and a tempo of ♩=160.

89 90 91 92 93 94 95 96

Picc. Fl. Ob. Bsn. B. Cl. 1 B. Cl. 2-3 B. Cl. C. Alt. Cl. A. Sax. 1-2 T. Sax. B. Sax. B. Tpt. 1 B. Tpt. 2-3 Hn. 1-2 Tbn. 1-2 Euph. Tuba Synth. Mal. 1 Mal. 2 Timp. Perc. 1 Perc. 2 Perc. 3

Bells
p

Tambourine
p

Triangle
p

97 98 99 100 101 $\text{♩} = 170$ 102 103 104

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B. Cl. 1 *mp*

B. Cl. 2-3 *mp*

B. Cl. *mp*

C. Alt. Cl. *mp*

A. Sax. 1-2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2 *mp*

Tbn. 1-2

Euph.

Tuba *mp*

Synth. *mp*

Mal. 1 *p*

Mal. 2

Timp.

Perc. 1 *mp* Castanets

Perc. 2 *p*

Perc. 3 *p*

105 106 107 108 109 110 111 112

Picc. Fl. Ob. Bsn. B. Cl. 1 B. Cl. 2-3 B. Cl. C. Alt. Cl. A. Sax. 1-2 T. Sax. B. Sax. B. Tpt. 1 B. Tpt. 2-3 Hn. 1-2 Tbn. 1-2 Euph. Tuba Synth. Mal. 1 Mal. 2 Timp. Perc. 1 Perc. 2 Perc. 3

mp a2 mp mp mp

113 114 115 116 117 ♩=188 118 119 120

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B. Cl. 1 *mp*

B. Cl. 2-3 *mp*

B. Cl. *mp*

C. Alt. Cl. *mp*

A. Sax. 1-2 *mp* a2

T. Sax. *mp*

B. Sax. *mp*

B. Tpt. 1 *mp*

B. Tpt. 2-3 *mp*

Hn. 1-2 *mp*

Tbn. 1-2 *mp*

Euph. *mp*

Tuba *mp*

Synth. *mp*

Mal. 1 *mp*

Mal. 2 *mp* Xylophone

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

121 122 123 124 125 126 127 128

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *sfz* niente

B. Cl. 1 *mp*

B. Cl. 2-3 *a2 sfz* (niente) *mp*

B. Cl.

C. Alt. Cl.

A. Sax. 1-2

T. Sax. *sfz* niente

B. Sax. *sfz* niente

B. Tpt. 1

B. Tpt. 2-3

Hr. 1-2

Tbn. 1-2 *sfz* niente

Euph. *sfz* niente

Tuba

Synth. *mp*

Mal. 1 *Chimes sfz* Scrape with hard mallets, both directions, very fast and loud

Mal. 2

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3

137 138 139 140 141 142 143 144

Picc. *mf*

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2-3

B. Cl.

C. Alt. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Synth.

Bells *mf*

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

153 154 155 156 157 158 159 160

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn.

B. Cl. 1

B. Cl. 2-3

B. Cl.

C. Alt. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

B. Tpt. 1 *mf*

B. Tpt. 2-3 *mf* ^{a2}

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Synth.

Mal. 1 *mf*

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

161 162 163 164 $\text{♩} = 212$ 165 166 167 168

Picc.
Fl.
Ob.
Bsn.
B. Cl. 1
B. Cl. 2-3
B. Cl.
C. Alt. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
B. Tpt. 1
B. Tpt. 2-3
Hn. 1-2
Tbn. 1-2
Euph.
Tuba
Synth.
Mal. 1
Mal. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

sample from www.GrandMesaMusic.com

169 170 171 172 173 174 175 176

Picc. Fl. Ob. Bsn. B. Cl. 1 B. Cl. 2-3 B. Cl. C. Alt. Cl. A. Sax. 1-2 T. Sax. B. Sax. B. Tpt. 1 B. Tpt. 2-3 Hn. 1-2 Tbn. 1-2 Euph. Tuba Synth. Mal. 1 Mal. 2 Timp. Perc. 1 Perc. 2 Perc. 3

The image displays a page of a musical score for 'The Witching Hour', page 22. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo, Flute, Oboe, Bassoon, B-flat Clarinet 1, B-flat Clarinet 2-3, B-flat Clarinet, Contralto Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Bass Saxophone, B-flat Trumpet 1, B-flat Trumpet 2-3, Horn 1-2, Trombone 1-2, Euphonium, Tuba, Synthesizer, and three Mallet Percussion parts (Mal. 1, Mal. 2, Timp.). The score is divided into measures 169 through 176. A large, semi-transparent watermark for 'GRAND MESA MUSIC PUBLISHERS' is overlaid across the center of the page. Dynamic markings such as *sfz* and *f* are present throughout the score.

177 178 *accel.* 179 180 181 182 183 184

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

B. Cl. 1 *cresc.*

B. Cl. 2-3 *sfz*

B. Cl. *cresc.*

C. Alt. Cl. *cresc.*

A. Sax. 1-2 *sfz*

T. Sax. *cresc.*

B. Sax. *cresc.*

B. Tpt. 1 *cresc.*

B. Tpt. 2-3 *a2 sfz*

Hn. 1-2 *cresc.*

Tbn. 1-2 *sfz*

Euph. *cresc.*

Tuba *cresc.*

Synth. *sfz*

Mal. 1 *Chimes sfz*

Mal. 2 *cresc.*

Timp. *cresc.*

Perc. 1 *cresc.*

Perc. 2

Perc. 3 *f cresc.*

Fourth Quarter Hour

185 186 "The Witches' Flight" ♩=90 187 188 189 190 191 192

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

B. Cl. 1 *ff*

B. Cl. 2-3 *ff*

B. Cl. *ff*

C. Alt. Cl. *ff*

A. Sx. 1-2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1-2 *ff*

Euph. *ff*

Tuba *ff*

Synth. *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Timp. *ff* *mp* *Settle on C*

Perc. 1 *ff*

Perc. 2 *ff* *Tam-Tam (Opt. Large Cr. Cym.)*

Perc. 3 *ff*

Half of players start in 1st position, slide down and up; other half start in 6th, slide up and down at different speeds to create a frantic, chaotic effect. Do not match the player next to you.

193 $\text{♩} = 170$ 194 195 196 197 198 199 200

Picc. *ff*

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

B. Cl. 1 *ff* *mf*

B. Cl. 2-3 *mp* *a2*

B. Cl. *ff*

C. Alt. Cl. *ff*

A. Sax. 1-2 *ff* *a2* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2-3 *ff*

Hn. 1-2 *mp*

Tbn. 1-2 *ff*

Euph. *ff* *mf*

Tuba *ff*

Synth.

Mal. 1 *mf* *Bells*

Mal. 2 *mp*

Timp. *ff*

Perc. 1 *ff* *Thunder Sound* *p* *mf* *p*

Perc. 2 *mf* *Tambourine*

Perc. 3 *ff*

201 202 203 204 205 206 207 208

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2-3 *f* a2

B. Cl. *mf* *f*

C. Alt. Cl. *mf* *f*

A. Sx. 1-2 *f*

T. Sx. *f*

B. Sx. *mf* *f*

B. Tpt. 1 *f*

B. Tpt. 2-3 *f* a2

Hn. 1-2 *f*

Tbn. 1-2 *f*

Euph. *f*

Tuba *mf* *f*

Synth. *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

Perc. 3 *f*

209 210 211 212 213 214 215 216 217

Picc. *mp* *f* *ff*

Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

Bsn. *fp*

B. Cl. 1 *mp* *f* *ff*

B. Cl. 2-3 *mp* *ff*

B. Cl. *f* *fp*

C. Alt. Cl. *f* *fp*

A. Sx. 1-2 *mp* *f* *ff*

T. Sx. *mp* *ff*

B. Sx. *f* *fp*

B. Tpt. 1 *mp* *ff*

B. Tpt. 2-3 *mp* *ff*

Hn. 1-2 *mp* *ff*

Tbn. 1-2 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Synth.

Mal. 1 *f* *Chimes*

Mal. 2 *mp* *ff*

Timp. *fp* *ff*

Perc. 1 *f* *p*

Perc. 2 *mp* *ff*

Perc. 3 *f* *Tam-Tam (Opt. Large Cr. Cym.)*

218 219 220 221 222 223 224 225 226

Picc. *mp* *f* *ff*

Fl. Div. *mp* *f* *ff*

Ob. *mp* *f* *ff*

Bsn. *ff* *f* *fp* *ff*

B. Cl. 1 *mp* *f* *ff*

B. Cl. 2-3 *mp* *mp* *ff*

B. Cl. *f* *fp* *ff*

C. Alt. Cl. *f* *fp* *ff*

A. Sx. 1-2 *mp* *f* *ff*

T. Sx. *mp* *ff*

B. Sx. *f* *fp* *ff*

B. Tpt. 1 *mp* *ff*

B. Tpt. 2-3 *mp* *ff*

Hn. 1-2 *mp* *ff*

Tbn. 1-2 *f* *fp* *ff*

Euph. *f* *fp* *ff*

Tuba *f* *fp* *ff*

Synth. *ff*

Mal. 1 *ff* *f* *ff*

Mal. 2 *mp* *ff*

Timp. *fp* *ff*

Perc. 1 *ff* *f* *p* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *f* *ff*

Tam-Tam (Opt. Large Cr. Cym.) *ff*

Crash Cym. *ff*

227 228 **229** 230 231 232 233 234

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *subito p* *ff*

B. Cl. 1 *ff*

B. Cl. 2-3 *subito p* *ff* a2

B. Cl. *subito p* *ff*

C. Alt. Cl. *subito p* *ff*

A. Sax. 1-2 *subito p* *ff*

T. Sax. *subito p* *ff*

B. Sax. *subito p* *ff*

B. Tpt. 1 *subito p* *ff*

B. Tpt. 2-3 *subito p* *ff* a2

Hn. 1-2 *subito p* *ff*

Tbn. 1-2 *subito p* *ff* a2

Euph. *subito p* *ff*

Tuba *subito p* *ff*

Synth. *subito p* *ff*

Mal. 1 *sfz*

Mal. 2 *subito p* *ff*

Timp. *subito p* *ff*

Perc. 1 *subito p* *ff*

Perc. 2 *subito p* *ff*

Perc. 3 *subito p* *ff*

235 236 237 238 239 240 241 242 243

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *fp* *fp* *ff*

B. Cl. 1 *mf* *ff*

B. Cl. 2-3 *p* *ff* *ff*

B. Cl. *fp* *fp* *ff* *subito p*

C. Alt. Cl. *fp* *fp* *ff* *subito p*

A. Sax. 1-2 *p* *ff* *ff*

T. Sax. *p* *fp* *ff*

B. Sax. *fp* *fp* *ff* *subito p*

B. Tpt. 1 *mf* *fp* *ff*

B. Tpt. 2-3 *p* *fp* *ff*

Hn. 1-2 *p* *ff* *ff*

Tbn. 1-2 *fp* *fp* *ff*

Euph. *fp* *fp* *ff*

Tuba *fp* *fp* *ff* *subito p*

Synth. *ff*

Mal. 1 *ff* *Vibraphone*

Mal. 2 *ff* *Xylophone* *ff*

Timp. *p* *ff*

Perc. 1 *mf* *fp* *ff*

Perc. 2 *ff* *Tam-Tam (Opt. Large Cr. Cym.)* *mf*

Perc. 3 *ff*

Bow on Tam-Tam or Large Cymbal, whichever sounds creepier...