

Peter Van Zandt Lane



BEACONS

for wind ensemble

Peter Van Zandt Lane

BEACONS

(2017)

Composed for the University of Georgia Wind Ensemble
for the 2017 CDNA National Conference in Kansas City
Cynthia Johnston Turner, conductor

I. Daybeacon

II. Relays

III. Orbital Lights

IV. Polaris

APPROXIMATE PERFORMANCE DURATION: 14' 30"

FULL SCORE (TRANSPOSING)

INSTRUMENTATION:

1 Piccolo

3 Flutes

2 Oboes

2 Bassoons

Contrabassoon

3 B♭ Clarinets*

Bass Clarinet*

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

4 B♭ Trumpets

4 Horns in F

2 Trombones

Bass Trombone

Euphonium*

Tuba*

String Bass (contrabass)

Piano

Harp

Timpani

4 Percussionists:

Perc 1: Xylophone, orchestra bells, 20" tom, brake drum, temple blocks (5), sand blocks, suspended cymbal

Perc 2: Vibraphone, crotales, concert bass (shared), tam tam (shared, concert toms (3), sand blocks, suspended crash, two triangles (medium and small)

Perc 3: 20" tom, bongos (2), wood blocks (3), sand blocks, sizzle cymbal,

amplified steel string acoustic guitar (custom tuning: D♭, B♭, C, F, A♭, E♭), placed rear stage right.

Perc 4: Water gong, concert bass (shared), tam tam (shared), congas (2), nipple gongs (2), china cymbal,

amplified steel string acoustic guitar (custom tuning: B♭, A♭, E♭, A♭, B♭, F), placed rear stage left.

*denotes instruments recommended for doubling at the discretion of the conductor.

For inquiries or requests for materials, contact the composer: peter@peterlanemusic.com

PERFORMANCE NOTES:

All accidentals carry through the measure and apply only to the octave in which they appear. In highly chromatic passages, courtesy accidentals have been provided. All key signatures have been excluded, including parts for transposing instruments.

Unless otherwise indicated, ♩ = ♩ at all meter changes.

Boxed note figures (as seen in movement III) indicate that players repeat the enclosed figure, at the given dynamic level, and sustain this texture for the full duration of the attached arrow.

Whistle tones (sometimes called whisper tones) are called for in movement 3 of the flute parts. They are very soft harmonics played above the notated fundamental. Resulting harmonics are indeterminate, but project best in the third register.

Percussion 3 and 4 play amplified steel string acoustic guitars during movement 3. Guitar experience is not required for these parts; it includes strumming open-tuned chords on open strings and harmonics (which may require some practice). Guitars with built-in pick-ups are highly recommended. Amplification levels should be set conservatively, so that the overall volume is slightly louder than a grand piano a mezzo-piano. Amplifiers should be placed antiphonally, in the back of the ensemble.

PROGRAM NOTES:

Beacons began as a re-working and expansion of a piece composed in 2011 for Dinosaur Annex Music Ensemble (a contemporary chamber ensemble based in Boston), premiered as a side-by-side performance between professional players and advanced high school students. In its original chamber form, I was interested in using imitation to gradually shift the “who is following who” from the students imitating the professionals early in the piece, to the professionals imitating the students later in the piece. This decision to empower the younger players was very much rooted in my own creative development at the time: I was reconnecting with much of the wind ensemble music that inspired me to take up composition as a teenager and trying to connect it with what I felt was becoming my own idiosyncratic compositional voice. After the premiere in 2011, I had hoped I might some day be able to use the material in a piece for wind ensemble, and thus sat an unfinished re-arranging of the piece on my desk for five years. When Dr. Cynthia Johnston Turner asked for a new work, I decided it would be a perfect opportunity to expand the piece and connect it to the medium that inspired much of it. The first three movements, *Daybeacon*, *Relays*, and *Orbital Lights*, were each reimagined to take advantage of the range of sound offered by a the larger ensemble. I composed *Polaris* to be an extra movement, not in the original version, at the recommendation of several friends and mentors who said the piece was in dire need of a finale.

While the piece is not narratively programmatic, each movement was inspired by images I associate with different types of beacons. *Daybeacon* imagines choppy waters, as we hear the main theme submerged and shifting. *Relays* is associated with relay beacons, passing rhythms and phrase fragments in paths around the ensemble. *Orbital Lights* is inspired by an imaginary lighthouse scenario: a beam of light, slowly revolving chord progression (lead by the piano, harp, and guitars), one-by-one illuminate faint, shimmering textures underneath a placid surface. These textures become more or less clear upon each rotation, but softly disappear as the projected light passes by. *Polaris* seeks to capture the radiance of the north star in a dark sky, freely pulling together moments from each of the first three movements.

Beacons was composed for Cynthia Johnston Turner (to whom the piece is dedicated) and the Hodgson Wind Ensemble at the University of Georgia, for the Concert Band Directors National Association (CBDNA) 2017 National Conference in Kansas City, Missouri, hosted by the UMKC Conservatory.

BEACONS

Peter Van Zandt Lane

I. Daybeacon

[illegible]

8

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

a2

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

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

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

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

mp *pp*

pp *mp*

++|+++
accel.
ord. → decel.

p.d.l.t *mf* *pp* *mp*

p *ppp*

(bowed)

pp *mp*

ppp *p* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

22

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *ppp*

Ob. 2 *mf* *ppp*

Bsn. 1 *mf* *p* *mp* *mf* *p* *f* *mf* *f* *mp*

Bsn. 2 *mf* *p* *mp* *mf* *p* *f* *mf* *f* *mp*

Cbsn. *mf* *p* *mp* *mf* *p* *f* *mf* *f* *mp*

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

Cl. 2 *mf* *p* *mp* *mf* *p* *f* *mf*

Cl. 3 *mf* *p* *mp* *mf* *p* *f* *mf*

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

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

S. Bass *p*

Pno. *mp* *f*

Hp. *mf* *f*

Timp. *ppp* *mp* *ppp* *mf*

Perc. 1 (xyl.) *mp*

Perc. 2 *p* *mf* *pp* *mf* *p*

Perc. 3 *p* *mf* *pp* *mf* *p*

Perc. 4

5

5

5

accel.

1.

a2

To Tom-t.

A

Frantic, ♩ = 126

27

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Fl. 1 *mp* *ff* *fp* *mp* *ff* *p*

Fl. 2 *mp* *ff* *fp* *mp* *ff* *p*

Ob. 1 *mp* *ff* *fp* *mp* *ff*

Ob. 2 *mp* *ff* *fp* *mp* *ff*

Bsn. 1

Bsn. 2

Cbsn. *ff*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ *ff* *p*

B. Cl. *ff*

S. Sax. *ff* *p*

A. Sax. *ff* *p*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Hn. 1 *ff* *a2* *p* *mp*

Hn. 2 *ff* *a2* *p* *mp*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff* *ff* *ff* *fff*

Tbn. 2 *ff* *ff* *ff* *fff*

B. Tbn. *ff* *ff* *ff* *fff*

Euph. *ff*

Tba. *ff* *ff*

S. Bass $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ *ff*

Pno. *ff* *fff* *ff* *fff*

Hp.

Timp. *ff*

Perc. 1 (xyl.) *ff* (slap)

Perc. 2 *f* (slap) To Bongos *ff* (bongos (wooden sticks))

Perc. 3 *f*

Perc. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ *f*

32

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Fl. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Ob. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Bsn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cbsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Cl. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S. Sax. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

A. Sax. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

T. Sax. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. Sax. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Tpt. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Hn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

Tbn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Euph. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tba. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S. Bass $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tim. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 1 (xyl.) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

mf

mp

pp

f

ord.

mf

p

fp

tr.

sizzasus crash

sizzle cym

B

This page of the musical score is for a large orchestra. It includes staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Bsn. 1
- Cbsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- S. Bass
- Pno.
- Hp.
- Timp.
- Perc. 1 (xyl.)
- Perc. 2
- Perc. 3
- Perc. 4

The score features various musical notations, including notes, rests, and dynamics such as *ff*, *f*, *mf*, and *p*. Time signatures of 4/4, 3/4, and 2/4 are used throughout the piece. The page is numbered 37 in the top left corner.

C

This page of a musical score is for a large orchestra, featuring staves for woodwinds, brass, strings, and percussion. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, *mf*, and *f*.

The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2/3 (Fl. 2/3), Oboe 1/2 (Ob. 1/2), Bassoon 1/2 (Bsn. 1/2), Contrabassoon (Cbsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).

The brass section includes Trumpet 1/2 (Tpt. 1/2), Trumpet 3/4 (Tpt. 3/4), Horn 1/2 (Hn. 1/2), Horn 3/4 (Hn. 3/4), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and String Bass (S. Bass).

The percussion section includes Piano (Pno.), Harp (Hp.), Timpani (Timp.), and four other percussion parts (Perc. 1-4). Percussion 1 is marked as bells. Percussion 2 includes a Vibraphone (dry, no ped). Percussion 3 and 4 are marked as dry.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, *mf*, and *f*.

D

[illegible]

73

Picc. *mp* *p*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 2

Bsn. 1 2 *mp* *pp*

Cbsn.

Cl. 1 *pp* *mf* *pp*

Cl. 2 *pp* *mf* *pp*

Cl. 3 *pp* *mf* *pp*

B. Cl.

S. Sax. *mp* *pp*

A. Sax. *mp* *pp*

T. Sax. *mp* *pp*

B. Sax. *mp* *pp*

Tpt. 1 2 *mp* *pp*

Tpt. 3 4 *mp* *pp*

Hn. 1 2 *p* *mf* *pp*

Hn. 3 4 *p* *mf* *pp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

B. Tbn.

Euph.

Tba.

S. Bass *mf* *pp*

Pno.

Hp. 6 5

Timp. *pp*

Perc. 1 (bells) *mf*

Perc. 2 (vibes)

Perc. 3 *p* (sizzle (sus))

Perc. 4 *mp*

85

Picc. *ppp* *mf* *pp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax. *mf* *ppp*

A. Sax. *mf* *ppp* *fp* *ppp*

T. Sax. *mf* *ppp* *fp* *ppp*

B. Sax. *mf* *ppp* *fp* *ppp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *p* *mp* *pp*

Tba. *p* *mp* *pp*

S. Bass

Pno. *mp*

Hp. *mp*

Timp. *mp*

Perc. 1 (bells)

Perc. 2 (vibes)

Perc. 3

Perc. 4

91

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *mf* 5

Fl. 1 *mf* 5

Fl. 2 *mf* a2 5

Ob. 1 *mf* a2 5

Bsn. 1 *f* *ff*

Bsn. 2 *p* *f*

Cbsn. *p* *f*

Cl. 1 *p* *f* 3 5

Cl. 2 *p* *f*

Cl. 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p* *f*

B. Cl. *p* *f*

S. Sax. *p* *f* 3 5

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

Tpt. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Tpt. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Tpt. 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Tpt. 4 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tbn. 1 *ppp* *pp* *ff*

Tbn. 2 *ppp* *pp* *ff*

B. Tbn. *ppp* *pp* *ff*

Euph. *ppp* *ff*

Tba. *ppp* *ff*

S. Bass $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p* *f*

Hp. *ppp* *ff*

Timp. *pp* *f*

Perc. 1 (bells)

Perc. 2 (vibes)

Perc. 3

Perc. 4 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p*

E

96

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Fl. 3 *ff* *p*

Ob. 1 *ff* *p* *mf* *f*

Ob. 2 *ff* *p* *mf* *f*

Bsn. 1 *ff* *p* *f* *p* *f* *p*

Bsn. 2 *ff* *p* *f* *p* *f* *p*

Cbsn. *ff* *p* *f* *p* *f* *p*

Cl. 1 *ff* *tr* *mf* *f*

Cl. 2 *ff* *tr* *mf* *f*

Cl. 3 *ff* *tr* *mf* *f*

B. Cl. *ff* *p* *f* *p* *f* *p*

S. Sax. *ff* *tr* *mf* *f*

A. Sax. *ff* *tr* *mf* *f*

T. Sax. *ff* *tr* *mf* *f*

B. Sax. *ff* *p* *f* *p* *f* *p*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tbn. 1 *ff* *p* *f* *p* *f* *p*

Tbn. 2 *ff* *p* *f* *p* *f* *p*

B. Tbn. *ff* *p* *f* *p* *f* *p*

Euph. *ff* *p* *f* *p* *f* *p*

Tba. *ff* *p* *f* *p* *f* *p*

S. Bass *ff* *p* *f* *p* *f* *p*

Pno. *ff* *sim.*

Hp. *f* *simile*

Timp. *f* *p* *f* *p* *f* *p*

Orchestra Bells

Perc. 1 *mf* *smile*

Perc. 2 *f* *p* *f* *p* *f* *p*

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

Perc. 4 *f* *p* *f* *p* *f* *p*

102

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

107

Picc. $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 $\frac{3}{4}$ $\frac{4}{4}$

Fl. 2 $\frac{3}{4}$ $\frac{4}{4}$

Ob. 1 $\frac{3}{4}$ $\frac{4}{4}$

Bsn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Bsn. 2 $\frac{3}{4}$ $\frac{4}{4}$

Cbsn. $\frac{3}{4}$ $\frac{4}{4}$

Cl. 1 $\frac{3}{4}$ $\frac{4}{4}$

Cl. 2 $\frac{3}{4}$ $\frac{4}{4}$

Cl. 3 $\frac{3}{4}$ $\frac{4}{4}$

B. Cl. $\frac{3}{4}$ $\frac{4}{4}$

S. Sax. $\frac{3}{4}$ $\frac{4}{4}$

A. Sax. $\frac{3}{4}$ $\frac{4}{4}$

T. Sax. $\frac{3}{4}$ $\frac{4}{4}$

B. Sax. $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 1 $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 2 $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 3 $\frac{3}{4}$ $\frac{4}{4}$

Tpt. 4 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 2 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 3 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 4 $\frac{3}{4}$ $\frac{4}{4}$

Tbn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Tbn. 2 $\frac{3}{4}$ $\frac{4}{4}$

B. Tbn. $\frac{3}{4}$ $\frac{4}{4}$

Euph. $\frac{3}{4}$ $\frac{4}{4}$

Tba. $\frac{3}{4}$ $\frac{4}{4}$

S. Bass $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$

Hp. $\frac{3}{4}$ $\frac{4}{4}$

Timp. $\frac{3}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$

Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$

Perc. 4 $\frac{3}{4}$ $\frac{4}{4}$

to tam-tam

112

Picc. *fff* *mf*

Fl. 1 *fff* *mf* *f*

Fl. 2 *fff* *mf* *f*

Ob. 1 *fff* *mf* *f*

Bsn. 1 *fff* *p* *f* *p* *f* *p* *ff*

Cbsn. *fff* *p* *ff* *p* *f* *p* *f* *p* *ff*

Cl. 1 *fff* *mf*

Cl. 2 *fff* *mf*

Cl. 3 *fff* *mf*

B. Cl. *fff* *p* *ff* *p*

S. Sax. *fff* *mf*

A. Sax. *fff* *mf*

T. Sax. *fff* *mf*

B. Sax. *fff* *p* *ff* *p*

Tpt. 1 *fff* *mf* *f*

Tpt. 2 *fff* *mf*

Tpt. 3 *fff* *mf*

Hn. 1 *fff* *mf*

Hn. 2 *fff* *mf*

Hn. 3 *fff* *mf*

Tbn. 1 *fff* *p* *ff* *p*

Tbn. 2 *fff* *p* *ff* *p*

B. Tbn. *fff* *p* *ff* *p*

Euph. *fff* *p*

Tba. *fff* *p*

S. Bass *fff* *p* *ff* *p* *f* *p* *f* *p* *ff*

Pno. *fff* *p* *f* *p* *f* *p* *ff*

Hp. *p*

Timp. *fp* *fff* *p*

Perc. 1 *p* *mf* *sus cymbal*

Perc. 2 *f* *p* *f* *p*

Perc. 3 *mf* *f* *mp* *mf* *f*

Perc. 4 *fff*

3/4 4/4 3/4 4/4

II. Relays

Agile, with energy ♪ = 100

127 Agile, with energy ♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

congas
bass, slap . . . open

[illegible]

The musical score is for "The Rose Tree" by John Williams, featuring a full orchestra and solo instruments. The score is in 4/4 time and includes parts for Piccolo, Flutes, Oboes, Bassoons, Contrabassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Piano, Harp, Timpani, and Percussion. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto" (4/4). The score includes various dynamics such as *mf*, *mp*, *f*, *ppp*, and *p*. The score also includes a "solo (straight mute)" marking for the Trumpet 1 part. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The score is in 4/4 time and includes a repeat sign at the end of the fourth measure. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto" (4/4). The score includes various dynamics such as *mf*, *mp*, *f*, *ppp*, and *p*. The score also includes a "solo (straight mute)" marking for the Trumpet 1 part. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion.

30

153

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

F

ff groove

mf

(with perc+saxes)

ff groove

mf

f groove

156

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

mf

mf

f

ff

3/4

3/4

3/4

[illegible]

162

Picc.

Fl. 1

Bsn. 1
2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Temple Blocks

Vibraphone

(hard mallets, dry)

mf

f

mf

p

mf

f

166

Picc.

Fl. 1

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Perc. 1

Perc. 2 (vibes)

Perc. 3

Perc. 4

mf

mf

mf

f

mf

expressive

mp

f

ff

mf

p

f

This page of the musical score is for measures 170 through 173. It features a large orchestral ensemble with the following instruments and parts:

- Picc.** (Piccolo): Measures 170-171 are rests; measures 172-173 play a sixteenth-note pattern in 3/4 and 4/4 time signatures, with dynamics *p* and *mp*.
- Fl. 1** (Flute 1): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *p*; measures 172-173 are rests.
- Fl. 2** (Flute 2): Measures 170-171 are rests; measures 172-173 are rests.
- Ob. 1** (Oboe 1): Measures 170-171 are rests; measures 172-173 are rests.
- Bsn. 1** (Bassoon 1): Measures 170-171 are rests; measures 172-173 are rests.
- Cbsn.** (Contrabassoon): Measures 170-171 are rests; measures 172-173 are rests.
- Cl. 1** (Clarinet 1): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *p*; measures 172-173 are rests.
- Cl. 2** (Clarinet 2): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *p*; measures 172-173 are rests.
- Cl. 3** (Clarinet 3): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *p*; measures 172-173 are rests.
- B. Cl.** (Bass Clarinet): Measures 170-171 are rests; measures 172-173 are rests.
- S. Sax.** (Soprano Saxophone): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *p*; measures 172-173 are rests.
- A. Sax.** (Alto Saxophone): Measures 170-171 are rests; measures 172-173 are rests.
- T. Sax.** (Tenor Saxophone): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *mp*; measures 172-173 are rests.
- B. Sax.** (Baritone Saxophone): Measures 170-171 play a melodic line with a slur and a grace note, dynamics *mp*; measures 172-173 are rests.
- Tpt. 1** (Trumpet 1): Measures 170-171 are rests; measures 172-173 are rests.
- Tpt. 2** (Trumpet 2): Measures 170-171 are rests; measures 172-173 are rests.
- Tpt. 3** (Trumpet 3): Measures 170-171 are rests; measures 172-173 are rests.
- Tpt. 4** (Trumpet 4): Measures 170-171 are rests; measures 172-173 are rests.
- Hn. 1** (Horn 1): Measures 170-171 are rests; measures 172-173 are rests.
- Hn. 2** (Horn 2): Measures 170-171 are rests; measures 172-173 are rests.
- Hn. 3** (Horn 3): Measures 170-171 are rests; measures 172-173 are rests.
- Hn. 4** (Horn 4): Measures 170-171 are rests; measures 172-173 are rests.
- Tbn. 1** (Trombone 1): Measures 170-171 are rests; measures 172-173 are rests.
- Tbn. 2** (Trombone 2): Measures 170-171 are rests; measures 172-173 are rests.
- B. Tbn.** (Baritone Trombone): Measures 170-171 are rests; measures 172-173 are rests.
- Euph.** (Euphonium): Measures 170-171 are rests; measures 172-173 are rests.
- Tba.** (Tuba): Measures 170-171 are rests; measures 172-173 are rests.
- S. Bass** (Soprano Bass): Measures 170-171 are rests; measures 172-173 are rests.
- Pno.** (Piano): Measures 170-171 play a melodic line with a slur and a grace note; measures 172-173 are rests.
- Hp.** (Harp): Measures 170-171 are rests; measures 172-173 are rests.
- Timp.** (Timpani): Measures 170-171 are rests; measures 172-173 are rests.
- Perc. 1** (Percussion 1): Measures 170-171 are rests; measures 172-173 play a sixteenth-note pattern in 3/4 and 4/4 time signatures, with dynamics *p* and *fff*.
- Perc. 2** (Percussion 2): Measures 170-171 are rests; measures 172-173 play a sixteenth-note pattern in 3/4 and 4/4 time signatures, with dynamics *p* and *mp*.
- Perc. 3** (Percussion 3): Measures 170-171 play a sixteenth-note pattern in 3/4 and 4/4 time signatures, with dynamics *fff*; measures 172-173 are rests.
- Perc. 4** (Percussion 4): Measures 170-171 play a sixteenth-note pattern in 3/4 and 4/4 time signatures, with dynamics *fff*; measures 172-173 are rests.

174

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2
(vibes)

Perc. 3

Perc. 4

182

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1.
(xyl.)

Perc. 2
(vibes)

Perc. 3

Perc. 4

pp

mp

mf

p

ppp

(no ped)

harmon mute, stem in

186

Pic.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1. (xyl.)

Perc. 2 (vibes)

Perc. 3

Perc. 4

pp

mp

mf

p

ppp

arco.

Reo.

tio toms

190

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1. (xyl.)

Perc. 2 (vibes)

Perc. 3

Perc. 4

194

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

large tom + brake drum

Tom-toms

ppp

ff

mp

sim.

(choke)

3

199

Picc. fff

Fl. 1 fff

Fl. 2 fff

Ob. 1 fff

Ob. 2 fff

Bsn. 1 fff

Bsn. 2 fff

Cbsn. fff

Cl. 1 fff

Cl. 2 fff

Cl. 3 fff

B. Cl. fff

S. Sax. fff

A. Sax. fff *p* **ppp** (from a sax)

T. Sax. fff

B. Sax. fff

Tpt. 1 fff

Tpt. 2 fff

Tpt. 3 fff

Tpt. 4 fff

Hn. 1 fff

Hn. 2 fff

Hn. 3 fff

Hn. 4 fff

Tbn. 1 fff

Tbn. 2 fff

B. Tbn. fff

Euph. fff

Tba. fff

S. Bass fff (arco) **ppp** *p* slightly separated, shapeless and indifferent

Pno. fff

Hp.

Timp.

Perc. 1 fff

Perc. 2 *mp* fff

Perc. 3 *mp* fff

Perc. 4 *mp* fff

204

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1
p

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

gliss

molto rit.

ppp

molto rit.

attaca

III. Orbital Lights

Tranquil ♩ = 52

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Gtr. cue
(perc 3+4)

Perc. 3

Perc. 4

Note: Repeat figure as fast as possible throughout the given duration.
Rhythmic alignment is not necessary; the figure should cycle and flow smoothly, like a soft light shimmering against a placid surface.

Cell A

very sul pont,
nearly on the bridge
gliss.

mp

Note: ad lib gliss through harmonics; result should be a mix of pitchless bow noise with cascading harmonics.

[12th fret harm]

Note: All strokes should be played as a medium-slow, relaxed strum.

w.t. (slow) \longrightarrow (fast) \longrightarrow (slow)

[illegible]

220

w.t. s f s f s

Fl. 1

p

ppp

Fl. 2

p

ppp

Ob. 1

p

1.

mf

repeat continuously, freely

Bsn. 1

p

sfz

n

Cbsn.

p

Cl. 1

(d.)

Cl. 2

(d.)

Cl. 3

(d.)

B. Cl.

S. Sax.

p

p

A. Sax.

p

p

T. Sax.

p

p

B. Sax.

p

p

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

ppp

mp

Hn. 3

Hn. 4

ppp

mp

Tbn. 1

ppp

mp

pp

gliss

mf

Tbn. 2

ppp

mp

pp

gliss

mf

B. Tbn.

ppp

mp

pp

mp

Euph.

ppp

mp

Tba.

ppp

mp

pp

mp

S. Bass

p

ppp

mf

ppp

mp

mf

ord., poco a poco sul pont. ----- (on the bridge) sul pont.

Pno.

Hp.

Timp.

superball mallet (emphasize noise and overtones)

mp

Perc. 1

sim.

p

Perc. 2

mp

Gtr. cue
(perc 3+4)

Perc. 3

Perc. 4

[illegible]

234

Picc. *ppp*

Fl. 1 *w.l. f* → *s* → *f* → *s* → *f*

Fl. 2 *p* *w.l. s* → *f* → *s* → *f* → *s*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Cl. 1 *p* (Cell A)

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

S. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mf* *repeat continuously, freely*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. Bass *p* *pppp*

Pno. *pp*

Hp. *pp*

Tim. *ord.* *ppp*

Perc. 1 *sim.* *p* *sus cym*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

47

243

This page of a musical score is for a large orchestra, featuring a variety of instruments. The score is written in a complex, multi-measure format, with time signatures changing from 5/4 to 7/8 and back to 5/4. The instruments listed include Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Saxophones (Soprano, Alto, Tenor, and Baritone), Trumpets (1 and 2), Trombones (1 and 2), Euphonium, Tuba, Bass, Piano, Harp, Timpani, and Percussion (1, 2, 3, and 4). The score includes various musical notations, such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'ff heavy, majestic'. The percussion parts are particularly complex, with multiple measures of rests and specific rhythmic patterns. The overall style is that of a professional orchestral score, with a focus on intricate rhythmic and dynamic details.

L

Bright, jubilant ♩. = 120

253

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2 (vibes)

Perc. 3

Perc. 4

Vibraphone

temple blocks

mf

f

mf

fff

mp

fff

[illegible]

[illegible]

290

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2 (vibes)

Perc. 3

Perc. 4

toms

temple blocks

ff

mp

fff

mp

mf

f

p

pp

297

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2 (vibes)

Perc. 3

Perc. 4

Xylophone

to vibes

[illegible]

328

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1 (bells)

Perc. 2

Perc. 3

Perc. 4

triangles

china cym (on bell w/ med mallet)

p

mf

mp

pp

334

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1 (bells)

Perc. 2

Perc. 3

Perc. 4

tam tam

nipple gongs (med mallet)

f

pp

p

ppp

mp

mf

340

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1 (bells)

Perc. 2

Perc. 3

Perc. 4

347

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

Bsn. 1
2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1
(bells)

Perc. 2

Perc. 3

Perc. 4

354

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

360

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

366

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

mf
f

Bsn. 1
2

Cbsn.

Cl. 1

p

Cl. 2

p

Cl. 3

p

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Tpt. 3
4

Hn. 1
2

a2
f
ff
mp

Hn. 3
4

a2
f
ff
mp

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

p

Hp.

Timp.

Perc. 1

mf

Perc. 2

Perc. 3

mf

Perc. 4

P

377

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

mp

fp

p

mf

381

Picc. *f* *fp* *f* *mf*

Fl. 1 *ff* *f* *fp* *f* *mf*

Fl. 2 *ff* *f* *fp* *f* *mf*

Ob. 1 *f* *fp* *f* *mf*

Ob. 2 *f* *fp* *f* *mf*

Bsn. 1 *f* *fp* *f* *mp* *f*

Bsn. 2 *f* *fp* *f* *mp* *f*

Cbsn. *f* *fp* *f* *mp* *f*

Cl. 1 *f* *fp* *f* *mf*

Cl. 2 *f* *fp* *f* *mf*

Cl. 3 *f* *fp* *f* *mf*

B. Cl. *f* *fp* *f* *mp* *f*

S. Sax. *ff* *f* *fp* *f* *mf*

A. Sax. *f* *f* *fp* *f* *mp* *f*

T. Sax. *ff* *f* *fp* *f* *mp* *f*

B. Sax. *f* *fp* *f* *mp* *f*

Tpt. 1 *ff* *f* *fp* *f* *mp* *f*

Tpt. 2 *ff* *f* *fp* *f* *mp* *f*

Tpt. 3 *ff* *f* *fp* *f* *mp* *f*

Tpt. 4 *ff* *f* *fp* *f* *mp* *f*

Hn. 1 *f* *fp* *f* *mp* *f*

Hn. 2 *f* *fp* *f* *mp* *f*

Hn. 3 *f* *fp* *f* *mp* *f*

Hn. 4 *f* *fp* *f* *mp* *f*

Tbn. 1 *f* *fp* *f* *mp* *f*

Tbn. 2 *f* *fp* *f* *mp* *f*

B. Tbn. *f* *fp* *f* *mp* *f*

Euph. *f* *fp* *f* *mp* *f*

Tba. *f* *fp* *f* *mp* *f*

S. Bass *f* *fp* *f* *mp* *f*

Pno.

Hp.

Timp. *ff*

Perc. 1 *ff* *f*

Perc. 2 *ff*

Perc. 3 *ff* *f*

Perc. 4 *ff*

fff * if reaching concert bass drum with the mallet used on congas is not possible, a kick drum may be substituted.

388

Picc. 1 2 3

Fl. 1 2 3

Ob. 1 2

Bsn. 1 2

Cbsn.

Cl. 1 2 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1 2 3 4

fp *mf* *f* *accel.* *f* *mf* *ff* *p* *f*

395

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

401

Picc. *ff* *fff* intense! stagger breathe

Fl. 1 *fff* intense! stagger breathe

Fl. 2 *fff* intense! stagger breathe

Ob. 1 *fff* intense! stagger breathe

Bsn. 1 *ff* *mf* *fff*

Cbsn. *ff* *mf* *fff*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax. *ff*

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 *f* *fp* *fff*

Tpt. 2 *f* *fp* *fff*

Tpt. 3 *f* *fp* *fff*

Tpt. 4 *f* *fp* *fff*

Hn. 1 *f* *fp* *fff*

Hn. 2 *f* *fp* *fff*

Hn. 3 *f* *fp* *fff*

Hn. 4 *f* *fp* *fff*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass *ff* *mf* *fff*

Pno. *8va*

Hp. *8va*

Timp. *f* *mf* *fp* *ff*

Perc. 1 *p* *f*

Perc. 2 *f*

Perc. 3 *fp* *ff*

Perc. 4 *p* *f*

Crotales

This image shows a page of a musical score, likely for a large orchestra. The score is written in 2/2 time and features a variety of instruments. The woodwind section includes Piccolo, Flute 1, Flute 2/3, Oboe 1/2, Bassoon 1/2, and Clarinet 1/2/3/Bass Clarinet. The brass section includes Trumpet 1/2/3/4, Horn 1/2/3/4, Trombone 1/2, and Tuba. The string section includes Violin 1/2, Viola, Violoncello, and Double Bass. The percussion section includes Piano, Harp, Timpani, and four types of Percussion (1, 2, 3, 4). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'mf'. The page number '408' is visible in the top left corner.

[illegible]