

Spring 2012

## **A Candle in the Dark - Concerto for Clarinet and Wind Ensemble**

Jason Gary McChristian  
*San Jose State University*

Follow this and additional works at: [https://scholarworks.sjsu.edu/etd\\_theses](https://scholarworks.sjsu.edu/etd_theses)

---

### **Recommended Citation**

McChristian, Jason Gary, "A Candle in the Dark - Concerto for Clarinet and Wind Ensemble" (2012).  
*Master's Theses*. 4147.

DOI: <https://doi.org/10.31979/etd.ucbj-gcf7>

[https://scholarworks.sjsu.edu/etd\\_theses/4147](https://scholarworks.sjsu.edu/etd_theses/4147)

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

A CANDLE IN THE DARK  
CONCERTO FOR CLARINET AND WIND ENSEMBLE

A Thesis

Presented to

The Faculty of the School of Music and Dance

San José State University

In Partial Fulfillment

of the Requirements of the Degree

Master of Music

by

Jason McChristian

May 2012

© 2012

Jason McChristian

ALL RIGHTS RESERVED

A CANDLE IN THE DARK  
CONCERTO FOR CLARINET AND WIND ENSEMBLE

by

Jason McChristian

APPROVED FOR THE DEPARTMENT OF MUSIC AND DANCE

SAN JOSÉ STATE UNIVERSITY

May 2012

Dr. Pablo Furman

SCHOOL OF MUSIC AND DANCE

Dr. Brian Belet

SCHOOL OF MUSIC AND DANCE

Dr. Gordon Haramaki

SCHOOL OF MUSIC AND DANCE

## ABSTRACT

### A CANDLE IN THE DARK CONCERTO FOR CLARINET AND WIND ENSEMBLE

By Jason McChristian

*A Candle in the Dark – Concerto for Clarinet and Wind Ensemble* is cast in three movements. The work is an exploration of the qualities of the concerto form with its inherent narrative of the single solo protagonist and its dialogue with a larger ensemble. In particular, I was interested in discovering the virtuoso capabilities in the agility and expressiveness of the solo clarinet and, in general, exploring the possibilities of the wind ensemble. The title, added after the composition was finished, quotes Carl Sagan's description of the use of reason and skepticism in a world preoccupied with superstition, with the solo clarinet representing the solitary candle. The material found in the first movement of the work is organized as a theme and variations built on a main theme of leaping ninths, and a sonority called the "progenitor" chord, variants of which appear in each movement and represent the "dark" referenced in the title. The second movement is cast in two major sections, a combination of fast interweaving lines and lilting dance-like themes and a gentle lullaby, built upon a second variant of the "progenitor" chord and a melodic cell called the "chromatic turn." The final movement states a third variant of the "progenitor" chord and is constructed as the developmental revelation of a new syncopated theme amid joyous fanfares in a celebratory atmosphere that brings the work to a triumphant conclusion.

## DEDICATION

This work is dedicated to

Dr. Pablo Furman, whose instruction over the years will forever influence my compositions.

Dr. Brian Belet, for showing me that, above all, if it sounds good, then it's right.

Dr. Gordon Haramaki, who has taught me to challenge the conventional but, at times, to embrace it.

## TABLE OF CONTENTS

List of Examples	vii
Introduction	1
Movement I, <i>A Candle in the Dark</i>	6
Movement II, <i>Scintillating Magic</i>	36
Movement III, <i>A Filament Within</i>	49

## LIST OF EXAMPLES

Example 1: Main theme, movement I, mm. 2-4.	2
Example 2: “Progenitor” chord, movement I.	2
Example 3: “Progenitor” chord, movement II.	2
Example 4: “Chromatic Turn” variants, movement II.	3
Example 5: “Chromatic Turn” flourishes in flute and solo clarinet, movement II, mm. 10-13.	3
Example 6: Movement III variant of the “Progenitor” chord.	4
Example 7: Hints of main theme in solo clarinet, movement III, mm. 15-22.	4
Example 8: Entire main theme in solo clarinet, movement III, mm. 33-37.	4



## INTRODUCTION

*A Candle in the Dark—Concerto for Clarinet and Wind Ensemble* is cast in three movements, the total duration lasting approximately twenty-four minutes. Each movement is part of a larger musical narrative, although the work is not specifically programmatic. Much of the musical material found in the work is derived from the main theme as well as a particular sonority called the “progenitor” chord. I used this sonority and the thematic material generated from the main theme to create overall cohesion among each of the separate movements. Movement I—*A Candle in the Dark* depicts a struggle, one that ends unresolved and is marked by a final visceral scream of the clarinet and orchestra. Recoiling from the earlier aggression, Movement II—*Scintillating Magic*, begins with soft bell-tolls to create a reclusive and withdrawn mood. The music slithers and dances but cannot shake the terrifying experience of the first movement. After a short cadenza, a lullaby ensues, and the movement concludes peacefully into the final movement. Movement III—*A Filament Within* begins with some of the tension found in the first movement but quickly rebounds, exposing joyful relief and triumph.

### **Movement I—*A Candle in the Dark***

Movement I is constructed of material generated from a main theme. The first three measures of this theme are developed more frequently than other parts of the theme. This motif (Ex. 1) announces the first and last main sections of the movement. The main theme is easily recognized with its angular profile.

**Example 1: Main theme, movement 1, mm. 2-4.**



The sonority I call the “progenitor” chord, found throughout the work, is first heard sounded by the low brass in measure 6 (Ex. 2). As a result of the cluster of 2nds, this brooding sonority represents the “dark” referenced in the title of this piece.

**Example 2: “Progenitor” chord, movement I.**



**Movement II—*Scintillating Magic***

Movement II also begins with the progenitor chord, sounded by the pitched percussion (Ex. 3), though it now lacks a D and is stacked in different voicing. The alteration of the progenitor chord of the first movement through the omission of a pitch, inversion, and change of timbre, gives the progenitor chord a new identity. This new inversion results in a brighter, more vibrant sonority.

**Example 3: Progenitor Chord, Movement II.**



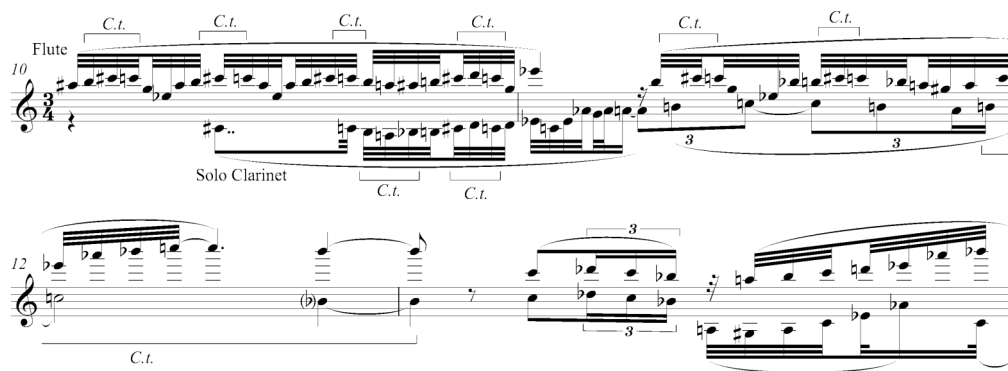
The important motivic element of this movement is what I call the “Chromatic Turn” (Ex. 4). This figure is defined by alternating major and minor 2nds. This chromatic turn is used as a motif and allows for an easy change of key.

**Example 4: “Chromatic Turn” variants, movement II.**



As seen in Example 5, the chromatic turn creates harmonic instability, as none of its pitches appears to be foremost in a hierarchy. Although the chromatic turn is prominently used in this movement, hints of it can also be found in the outer movements.

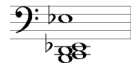
**Example 5: “Chromatic Turn” flourishes in flute and solo clarinet, movement II, mm. 10-13.**



**Movement III—*A Filament Within***

Movement III—*A Filament Within* begins with a variant of the “Progenitor” chord, presented in the bass clarinet, bassoon, euphonium, tuba, and string bass. (Ex. 6)

**Example 6: Movement III variant of the “Progenitor” chord.**



This voicing results in the “dark” timbre from the first movement, while the octave E flat creates a new tonic.

One important element of the third movement is that the main theme is not presented in full form at the outset. Instead, the theme is implied through iterations of the individual cells that will finally make up the theme. The solo clarinet line (m. 15) includes material suggestive of the elements of the main theme of the third movement.

**Example 7: Hints of main theme in solo clarinet, movement III, mm. 15-22.**



Measure 23 reveals a near-complete version of the main theme, but it is treated as a *Klangfarbenmelodie* between the solo clarinet, piccolo, flutes, and oboes distorting the theme’s identity. The main theme is truly presented in its final form in measure 33 (Ex. 8). In the following examples the “chromatic turn” is found near the end of each phrase.

**Example 8: Entire main theme in solo clarinet, movement III, mm. 33-37.**



While I conceived an idea of the narrative early in the composing process, I did not decide on the title and the subtitles until after the piece was completed. These phrases come from my interest in science and skepticism, an inspiration for many of my compositions. One of my favorite writers on these subjects is Carl Sagan who used the phrase “a candle in the dark” to describe the use of reason and skepticism in a world preoccupied with superstition and the paranormal. In my composition, the solo clarinet often represents this solitary candle, at times a faint dot of glowing ember, at times fully ablaze.

I. *A Candle in the Dark*

II. *Scintillating Magic*

III. *A Filament Within*

Instrumentation

Solo B $\flat$  Clarinet

Piccolo

Flutes 1,2

Oboes 1,2

B $\flat$  Clarinets 1,2

B $\flat$  Bass Clarinet

Alto Saxophones 1,2

Tenor Saxophone

Baritone Saxophone

Bassoon

Horns 1-4

B $\flat$  Trumpets 1,2,3

Trombones 1,2

Bass Trombone

Euphonium

Tuba

Timpani (4)

Percussion 1

Snare Drum, Bongos (2), Anvil, Wind Chimes

Percussion 2

Bass Drum, Triangle, Wood Block

Percussion 3

Crash Cymbals, Suspended Cymbals, Xylophone, Glockenspiel

Percussion 4

Chimes, Tambourine, Tam-tam, Congas (2)

Percussion 5

Marimba, Slapstick

Percussion 6

Vibraphone, Crotales

Piano

String Bass

# A Candle in the Dark

I. A Candle in the Dark

Concerto for Clarinet and Wind Ensemble

Jason McChristian  
(2011)

**4/4 Mysterious ♩ = 66** **6/4** **4/4** **6/4** **4/4**

Solo Clarinet in Bb  
Piccolo  
Flutes  
Oboes  
Clarinets in Bb 1,2  
Bass Clarinet in Bb  
Alto Saxophones  
Tenor Saxophone  
Baritone Saxophone  
Bassoon

**4/4 Mysterious ♩ = 66** **6/4** **4/4** **6/4** **4/4**

Horns in F 1,4  
Trumpet in Bb 1,2,3  
Trombones  
Bass Trombone  
Euphonium  
Tuba

**4/4 Mysterious ♩ = 66** **6/4** **4/4** **6/4** **4/4**

Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4  
Percussion 5  
Percussion 6  
Piano  
String Bass

\* Repeat this gesture, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

\*\* Repeat these pitches in the order given at a fast speed (roughly 4-6 notes per beat). Breathe when needed. Avoid synchronization.

Copyright © 2011 Jason McChristian

12 Faster, pressing ♩ = 88

Solo Ctr  
Picc  
Flu  
Obs  
Bb Cl  
B. Cl  
A. Sax  
Ten. Sax  
Bari. Sax  
Bsn

12 Faster, pressing ♩ = 88

F Hns  
Bb Tpts  
Tbn  
B. Tbn  
Euph  
Tbn

12 Faster, pressing ♩ = 88

Timp  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Pno

12 Faster, pressing ♩ = 88

S. Bass



20

Solo Cl *ff*

Picc *p*

Flu *mf*

Obs *mf*

B♭ Cl *mf*

B. Cl *mf*

A. Sax *f* *p*

Ten. Sax *f* *p*

Bari. Sax

Bsn

20

F Hrn *f* *mp* *sim*

B♭ Tpts *f* *mp* *muted* *p*

Tbn *f*

B. Tbn *f*

Euph *f*

Tba *f*

20

Temp *f*

Perc. 1

Perc. 2

Perc. 3 *p* *mp*

Perc. 4 *f* *lx*

Perc. 5 *mp*

Perc. 6 *mp*

Pnc *mp* *sim*

S. Bass

(Suspended cymbal)

(Chimes)

(Marimba)

(Vibraphone)

30 **Faster** ♩ = 110

Solo Cl

Picc

Fh

Obs.

B♭ Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

30 **Faster** ♩ = 110

F Hrn

B♭ Tpts

Tbns

B. Tbn

Euph

Tba

30 **Faster** ♩ = 110

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Phc

30 **Faster** ♩ = 110

S. Bass

38  $\frac{3}{4}$   $\frac{4}{4}$

Solo Ctr

Picc

Flu

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bbn

F Hrn

Bn Tpts

Tbn

B. Tbn

Euph

Tba

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno

S. Bass

38  $\frac{3}{4}$   $\frac{4}{4}$

38  $\frac{3}{4}$   $\frac{4}{4}$

38  $\frac{3}{4}$   $\frac{4}{4}$

11

4/4      3/4      <sup>42</sup> 2/4 Animated 4/4  
 ♩ = 90

Solo Cl. *f* *trous*

Picc. *p* *f*

Fl. *p* *f*

Obs. *p* *f*

Bb Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Bsn. *mp*

4/4 (a2)      3/4      <sup>42</sup> 2/4 Animated 4/4  
 ♩ = 90

F Hrn. *p* *ponderous* *mf*

(a2) *p* *ponderous* *mf*

Bb Tpts. *p*

Tbn. *p*

B. Tbn. *p*

Enph. *p* *ponderous* *mf*

Tbn. *p* *ponderous* *mf*

4/4      3/4      <sup>42</sup> 2/4 Animated 4/4  
 ♩ = 90

Timp. *tr*

Perc. 1 (Bass drum)

Perc. 2 (Crash cymbals)

Perc. 3 *damp* *mp* (Tamb.)

Perc. 4 *mp*

Perc. 5 *mp*

Perc. 6 *mp*

Phn. *p*

4/4      3/4      <sup>42</sup> 2/4 Animated 4/4  
 ♩ = 90

S. Bass

50  $\frac{3}{4}$  = 120  $\frac{5}{4}$   $\frac{4}{4}$

Solo Cl

Picc

Ftu

Oboe

B♭ Cl

B♭ Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hru

B♭ Trp

Trbn

B. Trbn

Enph

Tbn

50  $\frac{3}{4}$  = 120  $\frac{5}{4}$   $\frac{4}{4}$

Temp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno

S. Bass

*rit*

*mf*

*f*

*sub*

*marc.*

[Glockenspiel]

[Tamb.]

[Mar.]

[Vib.]

[Crotales]

[Snare drum]

[Wood block]

[Cr. cym.]

[Congas]

[D to F, A to D, B to E, D to G]

55

57

Solo CU

Picc

Fln

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hrn

Bp Tpts

Tbns

B. Tbn

Euph

Tbn

57

Time

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc

57

S. Bass

Solo Cl  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 Picc  
 Fla *f* *mf* (All) *mf*  
 Obs. *mf*  
 Bb Cl. *p*  
 B. Cl. *p*  
 A. Sax.  
 Ten. Sax.  
 Bari. Sax.  
 Bsn. *mf* *p* *mf* *p*  
 F Hrn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mp*  
 Bb Tpn.  
 Tbn.  
 B. Tbn.  
 Euph.  
 Tba. *mp* *mf* *p* *mf* *p*  
 Tmp.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  (C) (C)  
 Perc. 1 (Sd)  
 Perc. 2  
 Perc. 3 Xylophone *mf*  
 Perc. 4 Tamb. *p* *mp*  
 Perc. 5 Mar. *p*  
 Perc. 6 Vib. *p*  
 Pnc.  
 S. Bass  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

This page of a musical score, numbered 74, is divided into two systems. The top system includes parts for Solo Clarinet, Piccolo, Flute, Oboe, Bass Clarinet, B. Clarinet, A. Saxophone, Tenor Saxophone, Bari. Saxophone, and Bassoon. The bottom system includes parts for F. Horns, Bb Trumpet, Trombone, B. Trombone, Euphonium, Tuba, Timpani, Percussion 1-6, Piano, and S. Bass. The score features complex rhythmic patterns, including a 'Solo' section for the clarinet, and various dynamic markings such as *f*, *mp*, *pp*, and *sim.*. Time signature changes from 2/4 to 4/4 are indicated above the Solo Clarinet and Bassoon staves.



89 With vigor  $\frac{2}{4}$   $\frac{5}{4}$

Solo Cl  $sf$

Picc  $f$

Flu  $f$

Obs  $f$

Bb Cl  $f$

B. Cl  $f$

A. Sax  $f$

Ten. Sax  $f$

Bari. Sax  $f$

Bsn  $f$

F Hrn  $f$

Bb Tpts  $f$

Tbn  $f$

B. Tbn  $f$

Euph  $mp$

Tba  $mp$

89 With vigor  $\frac{2}{4}$   $\frac{5}{4}$

Temp  $f$

Perc. 1  $f$

Perc. 2  $f$

Perc. 3  $f$

Perc. 4  $f$

Perc. 5  $f$

Perc. 6  $f$

Pnc  $f$

89 With vigor  $\frac{2}{4}$   $\frac{5}{4}$

S. Bass  $f$

(2)  
 (Cym.)  
 with sticks

5/4 **4/4** Suddenly slower ♩ = 72 molto accel. . . . . **3/4** Whimsical ♩ = 132

Solo Cl. *f* *mp* *ff* *ff*

Picc. *f* *p* *ff* *f*

Fk. *f* *p* *ff* *f* *p sub*

Obs. *f* *p* *mf* *ff* *f*

Bb Cl. *f* *p* *mf* *ff* *f* *p sub*

B. Cl. *f* *p* *mf* *ff* *f* *p sub*

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

Ten. Sax. *mf* *ff* *f*

Bari. Sax. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

5/4 **4/4** Suddenly slower ♩ = 72 molto accel. . . . . **3/4** Whimsical ♩ = 132

F Hrn. *sfz* *sfz* *sfz*

Bb Tpts. *mf* *mf* *mf*

Tbns. *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf*

Euph. *mf* *mf* *mf*

Tba. *mf* *mf* *mf*

5/4 **4/4** Suddenly slower ♩ = 72 molto accel. . . . . **3/4** Whimsical ♩ = 132

Temp. *ff* *ff* *ff*

Perc. 1 (Wind chimes) *f* *ff* *ff*

Perc. 2 *f* *ff* *ff* *mp*

Perc. 3 *f* *ff* *ff*

Perc. 4 *f* *ff* *ff*

Perc. 5 (Mar) *f* *ff* *ff* *p*

Perc. 6 (Vib) *f* *ff* *ff* *p*

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

5/4 **4/4** Suddenly slower ♩ = 72 molto accel. . . . . **3/4** Whimsical ♩ = 132

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

This musical score is arranged in systems. The first system includes:

- Solo Ctl: Soloist part with a **101** rehearsal mark.
- Picc: Piccolo flute.
- Fl: Flute.
- Obs: Oboe.
- B♭ Cl: B♭ Clarinet.
- B. Cl: Bass Clarinet.
- A. Sax: Alto Saxophone.
- Ten. Sax: Tenor Saxophone.
- Bari. Sax: Baritone Saxophone.
- Bsn: Bassoon.

The second system includes:

- F Hrn: First Horn.
- B♭ Trpt: B♭ Trumpet.
- Trbn: Trombone.
- B. Trbn: Bass Trombone.
- Euph: Euphonium.
- Tbn: Tuba.

The third system includes:

- Timp: Tympani.
- Perc. 1-6: Six different percussion instruments, some with **[Mm]** (Maracas) and **[Vib]** (Vibracomb) markings.
- Phc: Piano.
- S. Bass: String Bass.

The score features dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sf* (sforzando). It also includes time signature changes from 4/4 to 3/4 and rehearsal marks **III** and **III**.

This musical score page contains parts for the following instruments and roles:

- Solo Ctr:** Solo Clarinet, measures 113-122.
- Picc:** Piccolo Clarinet, measures 113-122.
- Flu:** Flute, measures 113-122.
- Obu:** Oboe, measures 113-122.
- Bb Clu:** Bass Clarinet, measures 113-122.
- B. Cl:** Baritone Clarinet, measures 113-122.
- A. Sax:** Alto Saxophone, measures 113-122.
- Ten. Sax:** Tenor Saxophone, measures 113-122.
- Bari. Sax:** Baritone Saxophone, measures 113-122.
- Bsn:** Bassoon, measures 113-122.
- F Hru:** Flute Harmonica, measures 113-122.
- Bb Tpts:** Bass Trombones, measures 113-122.
- Tbns:** Trombones (Tenors), measures 113-122.
- B. Tbn:** Bass Trombone, measures 113-122.
- Euph:** Euphonium, measures 113-122.
- Tbn:** Trombone (Baritone), measures 113-122.
- Temp:** Timpani, measures 113-122.
- Perc. 1:** Percussion 1, measures 113-122.
- Perc. 2:** Percussion 2, measures 113-122.
- Perc. 3:** Percussion 3, measures 113-122.
- Perc. 4:** Percussion 4, measures 113-122.
- Perc. 5:** Percussion 5, measures 113-122.
- Perc. 6:** Percussion 6, measures 113-122.
- Pnc:** Piano, measures 113-122.
- S. Bass:** Sub Bass, measures 113-122.

Key performance markings include dynamics such as *ff*, *f*, *mp*, *p*, and *mf*, as well as articulation like *stacc.* and *pizz.*. Rehearsal marks 117 and 122 are present. Percussion parts include specific techniques like *S.D.*, *Anv.*, *B.d.*, *Cluck.*, and *Tamb.*. A *Solo* marking is present for the Solo Clarinet part.



138

Solo Cl  
 Picc  
 Fl.  
 Obs.  
 Bb Cl.  
 B. Cl.  
 A. Sax.  
 Ten. Sax.  
 Bari. Sax.  
 Bar.  
 F Hrn.  
 Bb Tpts.  
 Tbn.  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Pno.  
 S. Bass

*pp* *p* *pp* *p* *pp* *p*

*div.*

*Solo* *p* *mp*

[Glock.] *p*

[Mar]

[Vib.]

154 **2** Heavy **3**

Solo Cl *ff* *accel. disregard tempo* *ff* *accel. disregard tempo*

Picc *ff*

Fln *ff*

Obs *ff*

B♭ Cl *pp* *ff*

B. Cl *pp* *ff*

A. Sax *ff*

Ten. Sax *ff*

Bari. Sax *ff*

Hon *ff*

154 **2** Heavy **3**

F Hrn *ff*

B♭ Tpts *ff*

Tbn *ff* *mp* *f* *mp* *f*

B. Tbn *ff* *mp* *f* *mp* *f*

Euph *ff* *mp* *f* *mp* *f*

Tba *ff* *mp* *f* *mp* *f*

154 **2** Heavy **3**

Timp *ff* *mp* *f* *mp* *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Cym.* *f*

Perc. 5

Perc. 6

Phn

154 **2** Heavy **3**

S. Bass

164 *accel.* **165**  $\frac{6}{8}$   $\text{♩} = 60$  **171** **9** Held back **6**  
 $\frac{8}{8}$  ( $\text{♩} = \text{ca. } 40$ ) **8**

Solo Cl *mf* *p* *mp* *f* *ff*

Picc *f*

Fl. *Soli mp* *f*

Obs. *mp* *f*

Bb Cl *p* *mf* *f*

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

A. Sax. *Soli mp* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Bsn. *p* *mf* *f*

**165**  $\frac{6}{8}$   $\text{♩} = 60$  **171** **9** Held back **6**  
 $\frac{8}{8}$  ( $\text{♩} = \text{ca. } 40$ ) **8**

F Hrn. *p* *f* *ff*

Bb Tpn. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

**165**  $\frac{6}{8}$   $\text{♩} = 60$  **171** **9** Held back **6**  
 $\frac{8}{8}$  ( $\text{♩} = \text{ca. } 40$ ) **8**

Timp. *f* *ff* *damp* *p*

Perc. 1 *f* *ff* *damp*

Perc. 2 *f* *ff* *damp*

Perc. 3 *f* *ff* *damp*

Perc. 4 *f* *ff* *damp*

Perc. 5 *f* *ff* *damp*

Perc. 6 *f* *ff* *damp*

Pno. *f* *ff*

**165**  $\frac{6}{8}$   $\text{♩} = 60$  **171** **9** Held back **6**  
 $\frac{8}{8}$  ( $\text{♩} = \text{ca. } 40$ ) **8**

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

*pedal off* *arco*

[Chms] [Mar] [Vib] [B.d.]



6/8  $\text{♩} = 72$  177 9/8 6/8

Solo Cl

Picc

Flu

Oboe

Bb Clar

B. Clar

A. Sax

Ten Sax

Bari. Sax

Bsn

6/8  $\text{♩} = 72$  177 9/8 6/8

F Hrn

Bb Tpt

Tbn

B. Tbn

Euph

Tba

6/8  $\text{♩} = 72$  177 9/8 6/8

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno

6/8  $\text{♩} = 72$  177 9/8 6/8

S. Bass

183

Solo Cl

Picc

Fh

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hrn

Bb Tpts

Trbn

B. Trbn

Euph

Tbn

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc

S. Bass

191

*Soli*  
*mp gentile*

*mp*

*ff menacing*

*ff menacing*

*open*

*open*

*brassy*  
*p*  
*ff*

*brassy*  
*p*  
*ff*

*brassy*  
*p*  
*ff*

*Solo*  
*mp*  
*f*

*ff menacing*

191

[G.A. CLIP]

*ff*

*rim shot*

[Cym.]

*f*

*f*

*ff*

191

195

Solo Cl

Picc

Fln

Obs.

Bb Cl

B. Cl

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

F Hrn.

Bb Tpts.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pho.

S. Bass

*f* *gracful* *mf* *ff* *p* *mf* *ff* *mf* *mf* *p* *mf* *mf*

[S.d.] [B.d.] [Tn.] [S.d.] [W. blk.]

[Sus. cym.] [Famb.] [Cym.]

[Cym.] (sticks) wire sticks

[Off to A, A to D, D to E]

207

Solo Cl *ff*

Picc *mf*

Flu *mf*

Oboe *mf* *gracioso*

Bb Clu *mf*

B. Cl *mf*

A. Sax *mf*

Ten. Sax *mf* *gracioso*

Bari Sax *mf* *gracioso*

Bsn *mf*

F Hrn *f* *2. only* *mf* *ff* *1.*

Bb Tpts *mf*

Tbn *f* *mf* *ff*

B. Tbn *f* *mf* *ff*

Euph *mf* *ff*

Tba *f* *mf* *ff*

Temp

Perc. 1 *mf* *Solo*

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

Perc. 3 *ff* *Solo* *mf* *Chms*

Perc. 4

Perc. 5

Perc. 6

Pno *ff* *f*

S. Bass *f* *mf* *pizz* *mf* *mf*

89 6 89 6 89 6

218  
6/8

Solo Cl

Picc

Flu

Oboe

B♭ Clarinet

B♭ Clarinet

A. Sax

Ten. Sax

Bari. Sax

Bass

218  
6/8

F. Hrn.

B♭ Tpts

Trbn

B. Trbn

Euph.

Tuba

218  
6/8

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pho.

[Also E, D to A, F to B, F to D]

[Bongos]

[Cajon]

[Cu. symm.]

[Caga]

[Tamb.]

[Mar.]

[Vib.]

218  
6/8

S. Bass

228  $\frac{4}{4}$   $\text{♩} = 110$  **234**  $\frac{3}{4}$   $\frac{4}{4}$   
*maintain tempo - disregard accel.*

Solo Cl.  
 Picc.  
 Fla.  
 Obs.  
 Bb Cl.  
 B. Cl.  
 A. Sax.  
 Ten. Sax.  
 Bari. Sax.  
 Bar.

$\frac{4}{4}$   $\text{♩} = 110$  **234**  $\frac{3}{4}$   $\frac{4}{4}$

F. Hrn.  
 Bb Trpt.  
 Trbn.  
 B. Trbn.  
 Euph.  
 Tbn.

$\frac{4}{4}$   $\text{♩} = 110$  **234**  $\frac{3}{4}$   $\frac{4}{4}$

Temp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Pno.

$\frac{4}{4}$   $\text{♩} = 110$  **234**  $\frac{3}{4}$   $\frac{4}{4}$

S. Bass

238  $\text{♩} = 90$   $\frac{3}{4}$  244  $\text{♩} = 110$   $\frac{4}{4}$

Solo Cl

Picc

Flu

Obs

B♭ Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

$\text{♩} = 90$   $\frac{3}{4}$  244  $\text{♩} = 110$   $\frac{4}{4}$

F Hrn (a2)

F Hrn (a2)

B♭ Tpts

Tbn

B. Tbn

Euph

Tba

$\text{♩} = 90$   $\frac{3}{4}$  244  $\text{♩} = 110$   $\frac{4}{4}$

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pho

$\text{♩} = 90$   $\frac{3}{4}$  244  $\text{♩} = 110$   $\frac{4}{4}$

S. Bass

*ponderous*

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

*ppizz.*

*Clack*

*Clims*

*Mar*

*Crot*

211  $\frac{4}{4}$

Solo Cl

Picc

Flu

Oboe

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bon.

F Hrn.

Bb Hrn.

Bs Trpt.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

*ff*

*mp*

*f*

*come spora*

*mp smoothly*

*p*

*f*

*mf*

*ff*

*mf*

*ff*

*mp*

*mp loco*

*f*

\* Repeat these pitches in the order given at a fast speed (roughly 4-6 notes per beat).





236

Solo Cl.

Picc.

Fl.

Obs.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

F Horn (a2)

Bb Tpts.

Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

*ff*

*p*

*sfz*

soft mallets

[Tamt.]

[Sus. cym.]

damp on beat 4

damp on beat 4 (move to Crotals)

damp on beat 4 (move to Chimes)

II. Scintillating Magic

4/4 **Still** 2/4 4/4  $\text{♩} = 50$  [7] 0 3/4

Solo Clarinet in Bb

Piccolo

Flutes *Solo* *p* *mf* *approx. 15°*

Oboes

Clarinet in Bb 1.2

Bass Clarinet in Bb *pp sustained*

Alto Saxophones

Tenor Saxophone

Baritone Saxophone

Bassoon

4/4 **Still** 2/4 4/4  $\text{♩} = 50$  [7] 0 3/4

Horns in F 1-4 *1. only* *pp sustained*

Trumpet in Bb

Trombones

Bass Trombone

Euphonium *pp sustained*

Tuba *pp sustained*

4/4 **Still** 2/4 4/4  $\text{♩} = 50$  [7] 0 3/4

Timpani *mp* *p* *(E, B, C, F)*

Percussion 1

Percussion 2

Percussion 3 *Clock* *mp* *sempre l.c.* *pp* *bowed*

Percussion 4 *Chms.* *mp* *sempre l.c.*

Percussion 5 *Mar.* *mp* *sempre l.c.* *(with flute)* *p* *mf*

Percussion 6 *Vib.* *mp light pedal* *sempre l.c.* *pp full pedal* *bowed*

Piano

4/4 **Still** 2/4 4/4  $\text{♩} = 50$  [7] 0 3/4

String Bass *actual pitch* *pp* *pizz.* *arco* *pizz.* *p* *p*

10  $\frac{3}{4}$  = 50

Solo Cl *whimsical* *p* *f* *ff* 15

Picc (Solo) *whimsical* *p* *f* *ff* All *ff*

Fln *whimsical* *p* *f* *ff* All *ff*

Obs. *f* *ff*

Bb Clk. Solo *f* *f*

B. Cl *f*

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

10  $\frac{3}{4}$  = 50

F Hns. 1. *pp* *f* *mp* 15 *f*

2. *pp* *f* *mp* *f*

B. Tpts.

Tbns.

B. Tbn.

Euph. *pp* *f* *mp* *f*

Tba. *pp* *f* *mp* *f*

10  $\frac{3}{4}$  = 50

Timp. *mp* 15

Perc. 1

Perc. 2

Perc. 3 *f* [Glock.] struck

Perc. 4 [Chms.] *p* *f*

Perc. 5 [Mar.] *p* *f*

Perc. 6 [Vib.] struck *p* *f* light pedal

Pno.

10  $\frac{3}{4}$  = 50

S. Bass 15



30  
 4/4 Tenderly ♩ = 80

Solo Cl *mf* *f* *aggressive* *p* *gentle*

Picc.

Flu.

Obs.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

30  
 4/4 Tenderly ♩ = 80

F. Hrn.

Bb Tpt.

Tbn.

B. Tbn.

Euph.

Tba.

30  
 4/4 Tenderly ♩ = 80

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

Mar.

Vib.

struck

Vib.

mp

30  
 4/4 Tenderly ♩ = 80

S. Bass

arco

*mp* *sinister* *mf*

33

Solo Cl

Picc

Flu

Obs.

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hrn

Bb Tpts

Tbn

B. Tbn

Euph

Tba

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc

S. Bass

*p*

*mp*

*mf*

*ff*

*pizz.*

*rit.*

*mf*

*ff*

*p*

*Glock*

*Vib*

*Solo*

*mf*

*ff*

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

44 **2/4** **4/4** 49

Solo Cl *mf*

Picc

Flu

Obs. *f* *Soli* *mf*

Bb Cl *f* *Soli* *mf*

B. Cl

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn. *mf*

F Hrn *p* *a2* *mf* *mp*

Bb Tpts *p* *a2* *mf* *mp*

Tbn. *mp*

B. Tbn.

Euph. *a*

Tba. *mf* *f* *mp* *p*

49 **2/4** **4/4**

Temp. *mf* *p* *C to Cl*

Perc. 1 *mp* *S.d.*

Perc. 2 *[Clock]*

Perc. 3 *[Tamb.]* *hard mallet pp*

Perc. 4 *[Mar.]* *truck* *p*

Perc. 5 *[Vib.]* *p*

Perc. 6

Pho.

S. Bass **2/4** **4/4** 49



This musical score page contains the following parts and markings:

- Woodwinds:**
  - Solo Cl:** Measures 54-60, includes dynamics *f*, *p*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .
  - Picc:** Measures 54-60, includes dynamics *f*, *mf*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .
  - Fln:** Measures 54-60, includes dynamics *f*, *mf*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .
  - Obs:** Measures 54-60, includes dynamics *mf*.
  - Bb Cl:** Measures 54-60, includes dynamics *f*, *mf*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .
  - B. Cl:** Measures 54-60, includes dynamics *mf*.
  - A. Sax:** Measures 54-60.
  - Ten. Sax:** Measures 54-60.
  - Bari. Sax:** Measures 54-60.
  - Bsn:** Measures 54-60.
- Brass:**
  - F Hrn:** Measures 54-60, includes dynamics *f*, *mp*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ . Includes markings (a2), 1. Soli, 2., and *stacc.*
  - Bb Tpts:** Measures 54-60, includes dynamics *mp*, *open*.
  - Trbn:** Measures 54-60, includes dynamics *mp*, *open*.
  - B. Tbn:** Measures 54-60, includes dynamics *mf*, *p*, *f*, *mf*, *mp*.
  - Euph:** Measures 54-60, includes dynamics *mf*, *f*, *p*, *mp*.
  - Tbn:** Measures 54-60, includes dynamics *mf*, *f*, *p*, *mp*.
- Percussion:**
  - Timp:** Measures 54-60, includes dynamics *f*, *mp*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ . Includes marking (E to D, A to A, C to B).
  - Perc. 1:** Measures 54-60, includes dynamics *f*, *mp*.
  - Perc. 2:** Measures 54-60, includes marking (W. blk.), dynamics *pp* with *ritard*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .
  - Perc. 3:** Measures 54-60, includes marking (Sas. cym.), dynamics *p*, *f*.
  - Perc. 4:** Measures 54-60, includes marking (Tamb.), dynamics *f*.
  - Perc. 5:** Measures 54-60, includes marking (Mar.), dynamics *f*.
  - Perc. 6:** Measures 54-60, includes marking (Vib.), dynamics *f*.
- Strings:**
  - Pno:** Measures 54-60.
  - S. Bass:** Measures 54-60, includes marking *col legno battuto*, dynamics *pp*, *p*, and time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .

68 **4/4 Fanatical**  $\text{♩} = 50$  *molto accel.*  $\text{♩} = 100$  *molto rit.* **5/4**

Solo Cl

Picc

Flu

Obs.

B♭ Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hru

B♭ Tpts

Thsn

B. Tho

Euph

Tba

Temp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc

S. Bass

68 **4/4 Fanatical**  $\text{♩} = 50$  *molto accel.*  $\text{♩} = 100$  *molto rit.* **5/4**

68 **4/4 Fanatical**  $\text{♩} = 50$  *molto accel.*  $\text{♩} = 100$  *molto rit.* **5/4**

68 **4/4 Fanatical**  $\text{♩} = 50$  *molto accel.*  $\text{♩} = 100$  *molto rit.* **5/4**

5/4 3/4 = 50 75 Mysterious ♩ = 80

Solo Cl. *p* *pp*

Picc. *ethereal* *mp* *p*

Fl. *ethereal* *mp* *p*

Obs. *ethereal* *mp* *p*

Bb Cl. *mp* *p*

B. Cl. *pp* *pp*

A. Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bon. *p*

5/4 3/4 = 50 75 Mysterious ♩ = 80

F Hrn. *p* *pp* *pp*

Bb Tpts. *p*

Tbn. *p*

B. Tbn. *p*

Euph. *mf distant* *pp* *pp*

Tba. *p* *mf distant*

5/4 3/4 = 50 75 Mysterious ♩ = 80

Temp. *mf* *mp* *mp* Bb to C C to C1

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Phn.

5/4 3/4 = 50 75 Mysterious ♩ = 80 *(pizz.)* *mp*

S. Bass

91  $\frac{4}{4}$  rit. . . . . ♩ = 42-50 gradually calming

85 Solo Cl

Picc

Fl.

Obs.

B♭ Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

91  $\frac{4}{4}$  rit. . . . . ♩ = 42-50 gradually calming

F Hrn.

B♭ Tpt.

Tbn.

B. Tbn.

Euph.

Tba.

91  $\frac{4}{4}$  rit. . . . . ♩ = 42-50 gradually calming

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

91  $\frac{4}{4}$  rit. . . . . ♩ = 42-50 gradually calming

S. Bass

91

Solo Cl *mf* *mp* *mf* *n* **103** *mf* *n*

Picc

Fh

Obs. *n* *mf* *n* Solo *f* *mf* *n*

Bb Cl. *n* *mf* *n*

B. Cl. *n* *mf* *n*

A. Sax. *n* *mf* *n*

Ten. Sax. *n* *mf* *n*

Bari. Sax. *n* *mf* *n*

Bsn. *p* *mf* *p* **103**

F Hrn. *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

(a2) *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

(a2)

B. Tpts. *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

Thsn. Solo *f* *mf* *n* *n* *f* *n*

*pp* *f* *n*

B. Tbn. *p* *mf* *n*

Euph. *p sempre*

Tbn. *p sempre*

Temp. **103**

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass. *p sempre* **103**

113

113

113

113

113

Solo Cl  
Picc  
Fl  
Obs  
Bb Cl  
B. Cl  
A. Sax  
Ten. Sax  
Bari. Sax  
Bsn

F Hrn  
Bb Tpts  
Trbn  
B. Trbn  
Euph  
Tbn

Timp  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Pno

S. Bass

whimsical

Solo

*pp* *mf*

*pp* *mp*

(Solo)

*pp* *mf*

*f*

All others

*mf* whimsical

*p*

*mf*

*mf*

(a2)

*mf*

*mf*

*mf*

*mf*

(a2)

*mf*

*mf*

*p*

*p*

Solo

*mf*

114

120

Solo Cl

Picc

Fln (Solo)  
lyrical

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Hon

120

F Hrn

Bb Tpts

Tbn

B. Tbn

Euph

Tba

120

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pho

120

S. Bass

**5/4** **4/4** Resolute ♩ = 38-46

127

Solo Cl *ff* *f* *mf* *p* *freely* *long*

Picc

Flu

Obs.

B♭ Clu

B. Cl.

A. Saxu

Ten. Sax

Bari. Sax

Bsu

**5/4** **4/4** Resolute ♩ = 38-46

127

F Hsu

B♭ Tpt

Tbn

B. Tbn

Euph

Tba

**5/4** **4/4** Resolute ♩ = 38-46

127

Timp

Perc. 1

Perc. 2

Perc. 3 (Glock)

Perc. 4 (Chms)

Perc. 5 (Mar)

Perc. 6 (Vib)

Pno

**5/4** **4/4** Resolute ♩ = 38-46

127

S. Bass



III. A Filament Within

**4/4 Tumultuous** ♩ = 138-144

Solo Clarinet in B♭

Piccolo

Flutes

Oboes

Clarinet in B♭ 1, 2

Bass Clarinet in B♭

Alto Saxophones

Tenor Saxophone

Bariitone Saxophone

Bassoon

**4/4 Tumultuous** ♩ = 138-144

Horns in F 1, 4

Trumpet in B♭ 1, 2, 3

Trombones

Bass Trombone

Euphonium

Tuba

**4/4 Tumultuous** ♩ = 138-144

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Piano

**4/4 Tumultuous** ♩ = 138-144

String Bass

\* Repeat these gestures, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

**Majestically**  $\frac{3}{4}$   $\frac{4}{4}$  15

Solo Cl. *ff* *esultant*

Picc. *f* *finely* *ff*

Fln. *f* *finely* *ff*

Obu. *f* *finely* *ff*

Bb Cl. *ff* *ff* *p* *ff*

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

A. Sax. *ff* *ff* *p* *ff*

Ten. Sax. *ff* *ff* *p* *ff*

Bari. Sax. *ff* *ff* *p* *ff*

Bon. *f* *mp* *ff* *ff* *p* *ff*

**Majestically**  $\frac{3}{4}$   $\frac{4}{4}$  15

F Hrn. *ff* *ff* *p* *ff*

Bb Tpts. *ff* *ff* *p* *ff*

Trbn. *f* *mp* *ff* *ff* *p* *ff*

B. Trbn. *f* *mp* *ff* *ff* *p* *ff*

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

Tuba. *f* *mp* *ff* *ff* *p* *ff*

**Majestically**  $\frac{3}{4}$   $\frac{4}{4}$  15 (D to G, B to C)

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

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

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

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

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

Perc. 5 *f* *ff* *p* *ff*

Perc. 6 *f* *ff* *p* *ff*

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

**Majestically**  $\frac{3}{4}$   $\frac{4}{4}$  15

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

16

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

Picc. *f*

Fln. *f*

Obs. *f*

Bb Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Bsn. *mp*

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

F Hrn. *ff* (a2)

Bb Tpts. *ff* open

Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

23  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* (click)

Perc. 4 *f*

Perc. 5 *f*

Perc. 6 *f*

Phn. *f*

23  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

S. Bass *f*

33

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

Picc. *ff* *mf*

Fln. *ff* *mf*

Obs. *ff* *mf*

Bb Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bsn. *mf*

F Hrn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 (a2) *mp* *mf*

Bs Tpts. *mf* *mf* *mf*

Thsn. *mf*

B. Tbn. *mf*

Euph. *mp*

Tbn. *mf*

33

Temp.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 C to C4 (A to C, C to F, F to G)

Perc. 1 *ff* *f* *mf*

Perc. 2 *f* *f*

Perc. 3 *mf*

Perc. 4 *f*

Perc. 5 *ff*

Perc. 6 *f*

Pno. *mf*

S. Bass  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mf* *pizz.*

4/4 2/4 3/4 With vigor 50 4/4 2/4 3/4

Solo Cl.  
Picc.  
Flu.  
Obs.  
Bb Cl.  
B. Cl.  
A. Sax.  
Ten. Sax.  
Bari. Sax.  
Bsn.

4/4 2/4 3/4 With vigor 50 4/4 2/4 3/4

F Hsu.  
Bb Tpts.  
Tuba.  
B. Tbn.  
Euph.  
Tbn.

4/4 2/4 3/4 With vigor 50 4/4 2/4 3/4

Temp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Pnc.

4/4 2/4 3/4 With vigor 50 4/4 2/4 3/4

S. Bass

53

**2/4      4/4      3/4      2/4      3/4**

Solo Cl. *f*

Picc.

Flu.

Obs.

Bb Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bon.

**2/4      4/4      3/4      2/4      3/4**

F. Hrn. *mp*

Bb Tpts.

Tbn. *mp lightly*

B. Tbn.

Euph.

Tba. *mf*

**2/4      4/4      3/4      2/4      3/4**

Temp. *(C, B, C, A, F, D)*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Phc.

**2/4      4/4      3/4      2/4      3/4**

S. Bass *mf*

Detailed description: This is a page of a musical score for page 53. It features a variety of instruments including woodwinds (Solo Clarinet, Piccolo, Flute, Oboe, Bb Clarinet, B. Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon), brass (French Horns, Bb Trumpets, Trombones, Euphonium, Tuba), percussion (Timpani, Percussion 1-6), and strings (Soprano Bass). The score is divided into five systems, each with a different time signature: 2/4, 4/4, 3/4, 2/4, and 3/4. Dynamics such as *f*, *mf*, *mp*, and *mp lightly* are indicated throughout. A key signature change is noted in the Timpani part as *(C, B, C, A, F, D)*. The Solo Clarinet part begins with a *f* dynamic and a melodic line. The woodwind and string parts provide harmonic support with various textures and dynamics.

62 **4/4** **3/4** **2/4** **3/4**

Solo Cl *ff* *f* *come sopra* *ff*

Picc *f* *come sopra*

Fln *f* *come sopra*

Obs *f* *come sopra*

Bb Cl *ff* *ff*

B. Cl *ff* *ff*

A. Sax *ff* *ff*

Ten. Sax *ff* *ff*

Bari. Sax *ff* *ff*

Bsn *f* *ff* *ff*

**64** **4/4** **3/4** **2/4** **3/4**

F Hrn *ff* *ff*

Bb Tpts *ff* *ff*

Trbn *p* *ff*

B. Trbn *p* *ff*

Euph *ff* *p* *ff*

Tbn *ff* *p* *ff*

**64** **4/4** **3/4** **2/4** **3/4**

Temp *ff* *p* *ff*

Perc. 1 *ff* *p* *ff* **S.d.**

Perc. 2 *ff* *p* *ff* **Co cym.** **chok**

Perc. 3 *ff* *p* *ff*

Perc. 4 *ff* *p* *ff*

Perc. 5 *ff* *p* *ff*

Perc. 6 *ff* *p* *ff*

Pno *ff* *p* *ff*

**64** **4/4** **3/4** **2/4** **3/4**

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

\* Repeat these gestures, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

71 2/4 4/4 3/4 4/4 2/4 78 4/4 3/4

Solo Cl. beat 4 *f* *p* *f* *p* *f*

Picc. beat 4 *p* *f* *p* *p* *f*

Fl. beat 4 *p* *f* *p* *p* *f*

Ob. beat 4 *p* *f* *p* *p* *f*

B♭ Cl. *p* *f* *p* *p* *f*

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

A. Sax. *p* *f* *p* *p* *f*

Ten. Sax. *p* *f* *p* *p* *f*

Bar. Sax. *p* *f* *p* *p* *f*

Bass. *p* *f* *p* *p* *f*

71 2/4 4/4 3/4 4/4 2/4 78 4/4 3/4

F. Hsu. *mf* *f* *mf*

B♭ Tpts. *mf* *f* *mf* *mf*

Tbns. *mf* *f* *mf* *mf*

B. Tbns. *mf* *f* *mf* *mf*

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

Tba. *mf* *f* *mf* *mf*

71 2/4 4/4 3/4 4/4 2/4 78 4/4 3/4

Tim. *ff* *pp* *f* *mf* *mf*

Perc. 1. *ff* *pp* *f* *mf* *mf*

Perc. 2. *ff* *pp* *f* *mf* *mf*

Perc. 3. *ff* *pp* *f* *mf* *mf*

Perc. 4. *ff* *pp* *f* *mf* *mf*

Perc. 5. *ff* *pp* *f* *mf* *mf*

Perc. 6. *ff* *pp* *f* *mf* *mf*

Pnc. *mf* *f* *mf* *mf*

71 2/4 4/4 3/4 4/4 2/4 78 4/4 3/4

S. Bas. *ff* *mf* *pizz.* *mf* *pizz.* *mf*

**Annotations:** *f*, *p*, *mf*, *pp*, *mp*, *pizz.*, *beat 4*, *Soli muted*, *Flutti*, *W. blk.*, *Cx. cym.*, *Chms.*, *Tim. 1*, *Tim.*, *Sus. cym.*, *(A to B)*, *(D to E, B to B)*, *(tr. cl.)*





92

$\frac{2}{4}$   $\frac{4}{4}$  = 144-152  $\frac{3}{4}$   $\frac{4}{4}$  100  $\frac{3}{4}$   $\frac{4}{4}$

Solo Cl *f playful*

Picc

Flu

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

$\frac{2}{4}$   $\frac{4}{4}$  = 144-152  $\frac{3}{4}$   $\frac{4}{4}$  100  $\frac{3}{4}$   $\frac{4}{4}$

F Hrn

Bn Tpts

Tbn

B. Tbn

Euph

Tba

$\frac{2}{4}$   $\frac{4}{4}$  = 144-152  $\frac{3}{4}$   $\frac{4}{4}$  100  $\frac{3}{4}$   $\frac{4}{4}$

Temp

Perc. 1 *Sd* *Dw*

Perc. 2 *W. blk*

Perc. 3 *Glock*

Perc. 4 *Tamb*

Perc. 5

Perc. 6

Pno

$\frac{2}{4}$   $\frac{4}{4}$  = 144-152  $\frac{3}{4}$   $\frac{4}{4}$  100  $\frac{3}{4}$   $\frac{4}{4}$

S. Bass

103  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$  109

Solo Cl *mf* *mf* *f* *f*

Picc.

Fln.

Obu. Solo *f*

B♭ Cl. Solo *mf* *gentle*

B. Cl. Solo *mf* *gentle* *mp*

A. Sax. *f* *heavy*

Ten. Sax. *mf* *f* *heavy* Solo *mf*

Bari. Sax. *f* *heavy* Solo *mf* *mp*

Bsn. *f* *heavy* *mp*

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$  109

F Hrn. *f* *heavy* *mf* *raucingly*

B♭ Tpts. *f* *heavy*

Trsn. *f* *heavy*

B. Tbn. *f* *heavy*

Euph. *f* *heavy*

Tbn. *f* *heavy*

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$  109

Timp. *f* [L to C to B]

Perc. 1

Perc. 2

Perc. 3

Perc. 4 [Chms.] *ff*

Perc. 5 [Crot.] *ff*

Perc. 6

Pno. (with Bass Cl.) *mp*

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$  109

S. Bass *f*

113

115

**3/4** **4/4** **3/4** **2/4** **4/4** **3/4** **4/4**

Solo Cl. *f nobilmente* *ff*

Picc.

Flu. *mp* *mf* *f*

Obs. *mf* *mf* *f*

Bb Cl. *mp* *mf* *f*

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

A. Sax. *mf* *f*

Ten. Sax. *f*

Bari Sax. *f*

Bon. *f*

115

**3/4** **4/4** **3/4** **2/4** **4/4** **3/4** **4/4**

F Hsu. *mp* *mf* *f*

Bb Tpts. *mf* *f*

Trsu. *mf* *f*

B. Trsu. *mf* *f*

Euph. *mp* *mf* *f*

Tbu. *mp* *mf* *f*

115

**3/4** **4/4** **3/4** **2/4** **4/4** **3/4** **4/4**

Timp. *mf* *f* *B. Cl. F. Fl.*

Perc. 1 *f* *mf* *S.d.*

Perc. 2 *mf* *Ct. cym.*

Perc. 3 *mf*

Perc. 4 *f*

Perc. 5 *Mar.* *mf*

Perc. 6 *Vib.* *mp* *mf*

Pho. *mf* *f*

115

**3/4** **4/4** **3/4** **2/4** **4/4** **3/4** **4/4**

S. Bass *mp* *pizz.* *mf* *f*

123  $\frac{3}{4}$   $\frac{2}{2}$

Solo Cl. *ff* *ff* *mp* *mf*

Picc. *ff* *mf* *ff*

Fln. *ff* *mf* *ff* *mp*

Obs. *ff* *mf* *ff* *mp*

Bb Cl. *ff* *mf* *ff* *mp*

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

A. Sax. *ff* *mf* *ff* *mp*

Ten. Sax. *ff* *mf* *ff* *mp*

Bari. Sax. *ff* *mf* *ff* *mp*

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

F. Hrn. *ff* *mf* *ff* *mp* muted

B. Tpts. *ff* *mf* *ff* *mp*

Trpt. *ff* *mf* *ff* *mp*

B. Tbn. *ff* *mf* *ff* *mp*

Euph. *ff* *mf* *ff* *mp*

Tbn. *ff* *mf* *ff* *mp*

123  $\frac{3}{4}$   $\frac{2}{2}$

Temp. *ff* *mp* *ff*

Perc. 1 *ff* *mp*

Perc. 2 *ff* *mp*

Perc. 3 *ff* *damp* *ff*

Perc. 4 *ff* *ff*

Perc. 5 *ff* *Mar* *p*

Perc. 6 *ff* *Vib* *p*

Pnc. *ff* *p*

123  $\frac{3}{4}$   $\frac{2}{2}$

S. Bass *ff*





113

Solo Cl

Picc

Fh

Obs.

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hrn

Bb Tpt

Trbn

B. Trbn

Euph

Tbn

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno

S. Bass

*mp*

*p*

*mp*

*mp*

Ct. cym.

Soli

Soli

Soli



166 **4/4**

Solo Cl *ff*

Picc *ff* *ritissimo*

Fl. *mf* *f* *ff* *ritissimo*

Obs. *mf* *f* *ff* *ritissimo*

B♭ Cl. *mf* *f* *ff* *ritissimo*

B. Cl. *mf* *f* *ff* *ritissimo*

A. Sax. *mf* *f* *ff* *ritissimo*

Ten. Sax. *mf* *f* *ff* *ritissimo*

Bari. Sax. *mf* *f* *ff* *ritissimo*

Bsn. *mf* *f* *ff* *ritissimo*

F. Hrn. *mf* *f* *ff* *ritissimo*

B♭ Trpt. *mf* *f* *ff* *ritissimo*

Tbn. *(p)* *f* *ritissimo*

B. Tbn. *(p)* *f* *ritissimo*

Euph. *(p)* *f* *ritissimo*

Tba. *(p)* *f* *ritissimo*

Timp. **166**

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

Perc. 3 *Glock* *f*

Perc. 4 *Glock* *f*

Perc. 5 *f*

Perc. 6 *f*

Pho. *f*

S. Bass **166**

177  $\frac{3}{4}$  Faster  $\text{♩} = 144-152$

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

Solo Cl.  
Picc.  
Fl.  
Obs.  
Bb Cl.  
B. Cl.  
A. Sax.  
Ten. Sax.  
Bari. Sax.  
Bsn.

177  $\frac{3}{4}$  Faster  $\text{♩} = 144-152$

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

F. Horn  
Bb Tpts.  
Tbn.  
B. Tbn.  
Euph.  
Tba.

177  $\frac{3}{4}$  Faster  $\text{♩} = 144-152$

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

Temp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Pnc.

177  $\frac{3}{4}$  Faster  $\text{♩} = 144-152$

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

S. Bass

This page of a musical score contains staves for the following instruments: Solo Cl, Picc, Flute (Flu), Oboe (Obs), Bassoon (Bb Clu), Clarinet (B. Cl), Alto Saxophone (A. Saxo), Tenor Saxophone (Ten. Sax), Bass Saxophone (Bari. Sax), Bassoon (Bsu), French Horns (F Hns), Baritone Trumpets (Bb Tpts), Trombones (Tbns), Bass Trombone (B. Tbn), Euphonium (Euph), Trombone (Tbn), Timpani (Timp), Percussion 1-6 (Perc. 1-6), Piano (Pno), and Double Bass (S. Bass).

The score is divided into two systems. The first system covers measures 187 to 191. The second system covers measures 187 to 191, with some instruments (F Hns, Bb Tpts, Tbns, B. Tbn, Euph, Tbn) having a second ending marked (a2). The Percussion section includes specific performance instructions: Perc. 4 has a box labeled "Tam-1" and Perc. 5 has a box labeled "Sus. cym.".

Measure numbers 187 and 191 are clearly marked at the beginning and end of the systems. Dynamic markings such as *f*, *mf*, *mp*, *pp*, and *ppp* are used throughout. The instruction "come sopra" is repeated for several woodwind instruments. The score includes various musical notations such as stems, beams, slurs, and articulation marks.

199

3/4 4/4

Solo Cl

Picc

Flu

Obs

Bb Cl

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

199

3/4 4/4

F Hrn

Bb Tpts

Tbss

B. Tbn

Euph

Tbn

199

3/4 4/4

Ch. Lw D, Bw A, Dw D

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc

199

3/4 4/4 piz.

S. Bass

201

Solo Cl

Picc

Fln

Obs.

Bb Clu

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

F Hrn

Bb Tpts

Tbn

B. Tbn

Euph

Tba

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pho

S. Bass

Sub on Suspended Cymbal

[B.d.]

[Cym.]

[Sp. wk.]

arco

209 Forward  $\text{♩} = 152-160$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

215

Solo Cl. *ff exultant*

Picc. *f* *mf*

Flu. *f* *mf*

Obs. *f* *mf*

Bb Cl. *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *sim.* *p*

B. Cl. *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *sim.* *p*

A. Sax. *fp* *fp* *sim.*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Bsn. *mf heavy*

209 Forward  $\text{♩} = 152-160$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

215

F Hrn. *fp* *fp* *sim.*

E Hrn. *mf* *mp* *sim.*

Bb Tpts. *mf* *mp*

Tpts. *mf*

B. Tbn. *mf*

Euph. *mf heavy*

Tbn. *mf heavy*

209 Forward  $\text{♩} = 152-160$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

215

Temp. *f* *mf*

Perc. 1 *Sn. cym.*

Perc. 2 *Glock.*

Perc. 3 *Cym.* *continue freely*

Perc. 4 *Cym.* *continue freely*

Perc. 5 *Cym.*

Perc. 6 *Cym.* *continue freely*

Phn.

209 Forward  $\text{♩} = 152-160$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

215

S. Bass *mf heavy* (arco)

**3/4** **4/4** **3/4** **4/4** **3/4** **223** **4/4** **3/4** **4/4** **3/4** **4/4**

Solo Cl  
 Picc  
 Fla  
 Obs.  
 Bb Cl  
 B. Cl.  
 A. Sax.  
 Ten. Sax.  
 Bari. Sax.  
 Bar.  
**3/4** **4/4** **3/4** **4/4** **3/4** **223** **4/4** **3/4** **4/4** **3/4** **4/4**

F Hrn.  
 Bb Tpt.  
 Tbn.  
 B. Tbn.  
 Euph.  
 Tba.  
**3/4** **4/4** **3/4** **4/4** **3/4** **223** **4/4** **3/4** **4/4** **3/4** **4/4**

Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Phc.  
**3/4** **4/4** **3/4** **4/4** **3/4** **223** **4/4** **3/4** **4/4** **3/4** **4/4**

S. Bass

227  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  Held back ♩ = 126

Solo Cl

Picc

Fh

Obu

Bb Clu

B. Cl

A. Sax

Ten. Sax

Bari. Sax

Bsn

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  Held back ♩ = 126

F Hsu

Bb Tbn

Tbn

B. Tbn

Euph

Tba

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  Held back ♩ = 126

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  Held back ♩ = 126

S. Bass



237  $\text{♩} = 144$  **Allargando**

Solo Cl *ff*

Picc *f* *flively* *fp* *ff*

Fln *f* *flively* *fp* *ff*

Obs *f* *flively* *fp* *ff*

Bb Cl *fp* *ff*

B. Cl *fp* *ff*

A. Sax *fp* *ff*

Ten. Sax *fp* *ff*

Bari. Sax *fp* *ff*

Bsn *fp* *ff*

237  $\text{♩} = 144$  **Allargando**

F Hrn *ff* *p* *ff* *(ff)*

Bn Tpts *ff* *p* *ff* *(ff)*

Trsn *ff* *p* *ff* *fp* *ff*

B. Trsn *ff* *p* *ff* *fp* *ff*

Euph *ff* *p* *ff* *fp* *ff*

Tbn *ff* *p* *ff* *fp* *ff*

237  $\text{♩} = 144$  **Allargando**

Temp *ff* *p* *ff*

Perc. 1 *ff* *p* *ff* [Sd.] *ff* [Bd.] *ff*

Perc. 2 *ff* *p* *ff*

Perc. 3 [Ct. cym.] *ff*

Perc. 4 [Tam-1] *mf* [Tamb.] *ff* [Sub on Chms.] *ff*

Perc. 5 *ff* [Crot.] *ff*

Phn *ff*

237  $\text{♩} = 144$  **Allargando**

S. Bass *ff* (arco)