

WIND BAND

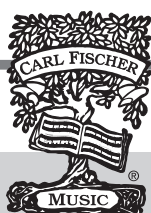
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FULL SCORE

Valerie Coleman

ROMA

for Concert Band



Carl Fischer Music and Theodore Presser Company



*Commissioned by the College Band Directors National Association
and the following Consortium Members:*

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*Special thanks to the Pennsylvania State University Concert Band and Director Dennis Glocke
for generously providing a reading session for this work.*

INSTRUMENTATION

Complete set of parts available separately (115-40207M).

1 Piccolo
3 Flute 1
3 Flute 2
3 Flute 3
1 Oboe 1
1 Oboe 2
1 Clarinet in E \flat
3 Clarinets 1 in B \flat
3 Clarinets 2 in B \flat
3 Clarinets 3 in B \flat
2 Bass Clarinet in B \flat /Contrabass Clarinet in B \flat
1 Bassoon 1
1 Bassoon 2
1 Contrabassoon

1 Soprano Saxophone in B \flat
1 Alto Saxophone 1 in E \flat
1 Alto Saxophone 2 in E \flat
1 Tenor Saxophone in B \flat
1 Baritone Saxophone in E \flat
2 Trumpet 1 in B \flat
2 Trumpet 2 in B \flat
2 Trumpet 3 in B \flat
1 Horn 1 in F
1 Horn 2 in F
1 Horn 3 in F
1 Horn 4 in F
2 Tenor Trombone 1
2 Tenor Trombone 2
2 Bass Trombone
1 Euphonium (bass clef)
1 Euphonium (treble clef)
3 Tuba

1 Timpani
1 Percussion 1
Suspended Cymbal, Castanets, Congas, Ride Cymbal, Crash Cymbals, Bongos
1 Percussion 2
Glockenspiel, Tambourine, Crash Cymbals, Suspended Cymbal, Xylophone, Woodblocks, Castanets
1 Percussion 3
Marimba, Vibraphone, Crash Cymbals, Tambourine, Maracas
1 Percussion 4
Bell Tree, Triangle, Doumbek, Snare Drum, Vibraslap, Agogo, Tom-toms
1 Percussion 5
Tam-tam, Sandblocks (or Cabasa), Finger Cymbals, Bass Drum

A NOTE FROM CBDNA

The consortium for ROMA was assembled by the CBDNA Committee on Gender and Ethnic Issues to promote and highlight the accomplishments of ethnicities usually underrepresented in the classical music world. The goal was to commission a minority composer who had already established a top-tier reputation, and to give the premiere to a high school with a largely minority student body whose music program was exemplary. The premiere was by Roma High School, Roma, Texas, Dena Laurel conducting, on April 9, 2010.

A NOTE FROM VALERIE COLEMAN

The commission featured two trips to Roma, a small town on the Mexico-US border, where a good number of students cross the divide daily in order to attend the school. The residency was a true musical exchange of minds. In the first residency, I attended a rehearsal to observe the full breadth of the band's ability. The enthusiasm of the students was infectious and their humble demeanor was endearing. The second visit focused on the commissioned work itself: the cultural aspects, the ostinato rhythms, and style. Between visits, internet correspondence was kept, as the band would send sound recordings of the rehearsals in progress. It was an exciting process to work with such talented young minds in a band program that sets such a high standard with discipline, musicality, and integrity.

PROGRAM NOTES

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (*Roma*), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas. ROMA is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: "Romani Woman," "Mystic," "Youth," "Trickster," and "History." The melodies and rhythms are a fusion of styles and cultures: Malagueña of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and Jazz).

REHEARSAL NOTES

ROMA is quicksilver in nature; there are many contrasting themes and layers with very little transition. The work should be well-paced in performance, always passionate and intense, with a flow and groove in rhythmic passages (never stiff or square).

Doumbek notation: In cases of more experienced doumbek players, the rhythms presented throughout are merely suggestions that can be replaced in favor of a more authentic sound. In general, the doumbek should add to the depth and blend of the background, playing a supportive role to the more delicate moments.

SECTION I: INTRODUCTION: "ROMANI WOMAN" (mm. 1-39)

A dolce introduction sets the scene in a descriptive way: an old woman fortune teller reading the palm of a client, giving the sense of romantic mysticism, or even tragedy. She is frail, but within her is the strength and fire of the Romani (alto saxophone solo and cadenza).

SECTION II: FOUR MAIN THEMES (mm. 40-296)

Theme I: "Mystic" begins at [B] with a clarinet and tambourine/doumbek blend. The clarinet timbre should favor a more sotto voce color to give a mysterious quality to the melody. The color does not mean a softer, barely audible sound, as it is the foreground to the accompanying percussion. The clarinet (and whole ensemble) should treat the Mystic melody the way a violinist interprets Piazzolla's concert Argentinean tango music: the notes that have tenuto/accents markings should be performed with exaggerated, strong accents, while all other moving notes are "ghosted." Likewise, the tambourine should be played with as much spice as the performer can muster, giving sizzle to accented notes. The tambourine line should be played sharply, precisely, as dry as possible. Performing this type of articulation with a "dotted quarter - dotted quarter - quarter" rhythm runs the risk of rushing, however, so one must be exceptionally vigilant about staying in the pocket. The doumbek here is in its simplest form, with little to no embellishments.

Theme II: "Youth" (mm. 64-79): In measure 64, the upper winds should perform the countermelody with a warm singing quality, never strident. This is a more youthful, playful melody depicting a young Romani girl in Spain. The key here and throughout the piece is to achieve a consistency of style with the main melody as it grows (through adding on instruments), while keeping a light feel that grooves.

Theme III: "Trickster" (mm. 124-228) Following the transition that starts in m. 124, there is a winding down into a jazzier section. The persona of mischief and thievery that stereotypically depicts gypsies as tricksters is found in the tutti trombone melody, supported by the 3/2 claves in the lower woodwinds. The trombones should use big band jazz phrasing and articulations, while interjections in the upper winds should stay light and easy, still using the tango articulations from before. [F] is the transition full of twists and turns. Syncopation should be played still within the big band style, with the trumpets on harmon mutes, stems out. Clarinets and lower winds in m. 212 should blend together, creating a smooth and airy cocoon of sound with intense Middle Eastern-style melody.

Theme IV: "History" (mm. 229- 296) This section represents the proud Romani nation through the horn melody. At the **Molto meno mosso**, keep the tempo well-paced and majestic, with an instantaneous faster tempo at the **Molto più mosso** (mm. 251-254). Return quickly to the mood and slower tempo of the **Molto meno mosso**.

SECTION III: RECAP OF THEMES AND CODA

The jazz section returns at the **Molto più mosso** of m. 297, and the trombones once again take the lead. This jazz section acts as a transition to the return of a variation of the Roma melody played by Trumpet 1. When the Roma melody fully returns in m. 351, it should be played with a sense of abandon, the tone of the saxophones and clarinets intense. The tones should be a little brighter and somewhat nasal, giving a vocal and slightly brazen vocal quality to it (still very proud). This building of intensity and tone will set up the Malagueña feel of the end, four measures after [J]. At this point I can't help but to think of the successive spinning of belly dancers, veils flying through the air, with turns getting faster and more intense ending with with a drum roll and dramatic pose.

Commissioned by the College Band Directors National Association

ROMA

for Concert Band

VALERIE COLEMAN

Duration: c. 7'

DOLCE ♩ = 100

The score is for a concert band in 4/4 time, marked 'DOLCE' with a tempo of ♩ = 100. It features a variety of woodwinds, brass, and percussion. The woodwinds include Piccolo, Flute 1, Flute 2 & 3, Oboe 1 & 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, and Bass Clarinet in Bb. The brass section consists of F Horn 1, 3 and F Horn 2, 4. The percussion section is divided into five groups: Percussion 1 (Suspended Cymbal), Percussion 2 (Glockenspiel), Percussion 3 (Marimba and Vibraphone), Percussion 4 (Bell Tree), and Percussion 5 (Tamtam). The score includes dynamic markings such as *ppp*, *p*, *pp*, *mp*, and *mf*, as well as performance instructions like 'with slight swells, ad lib.' and 'not in tandem with cymbal'. The key signature has two flats (Bb and Eb).

15

A

Picc. *mf*

Fl. 1 *mf*

Fl. 2, 3 *mf*

Ob. 1, 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *p* *mf*

B. Cl./ Cnt. Bass Cl. *p* *mf* *mp*

Bsn. 1, 2 *mf* *p*

Cbsn. *p*

Alto Sax. *pp* *mf* *f* *1. solo* *1. solo* *pp*

Ten. Sax. *pp*

Bari. Sax. *pp* *Alto Sax.*

Hn. 1, 3 *pp* *mp* *pp*

Hn. 2, 4 *pp* *mp* *pp*

Tbn. 1 *pp*

Euph. *pp*

Tba. *pp* *pp*

Timp. *pp*

PERC. 1 *pp* *mf* *to Castanets*

PERC. 3 *l.v.* *p* **VIBRAPHONE**

PERC. 5 *mp*

26

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2, 3 *pp* *mp* *p*

Ob. 1, 2 *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *pp* *mp* *p*

Cl. 3 *pp* *mp* *p*

B. Cl./
Cnt. Bass Cl. *pp* *mp* *p* *pp*

Bsn. 1, 2 *mp* *p* *pp*

Cbsn. *pp*

Alto Sax. *1. (solo, cont'd)* *sfz*

Alto Sax. *pp* *p* *(stay under woodwind texture, mute if necessary.)*

Tba. *pp*

Timp. *l.v.* *pp* *Change F down to E, hard mallets*



PRESTO ♩ = 100

36

Alto Sax. *slow* *mp* *molto accelerando* *(sfz)mp* *as fast as possible* *ff*

PERC. 2 **TAMBOURINE** *solo; dry, snappy, and very bright* *mf*

PERC. 4 **DOUMBK** *dry, snappy, shadowing the tambourine* *pp* *mp*



45

B

Cl. 1 *sassy, mysterious* *(ghost the unaccented notes)* *p*

PERC. 2 *pp*

PERC. 4 *pp* *(doun)* *sim.*

52

Cl. 1
Cl. 2
B. Cl./
Cnt. Bass Cl.
Tpt. 1
Tpt. 2
Hn. 1, 3
Tbn. 1
PERC. 2
PERC. 3
PERC. 4

p mysterious

mp

con sord.
fp

con sord.
pp mysterious

con sord.
p *sfz*

MARIMBA
semi-hard mallets
mp (stay within texture)

63

Fl. 1
Fl. 2, 3
Ob. 1, 2
Cl. 1
Cl. 2
B. Cl./
Cnt. Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
PERC. 1
PERC. 2
PERC. 3
PERC. 4
PERC. 5

p *mp cantabile*

p *mp cantabile*

mp

p

Bsn. 1
p

p

senza sord.
p *leggiere*

senza sord.
p *leggiere*

CASTANETS
mf

p

TRIANGLE
(mounted)
mf (balance with winds)

SANDBLOCKS
mf (play f if needed)

81

This musical score page, numbered 81, is arranged in a standard orchestral format. It includes staves for the following instruments:

- Cl. 1, 2, 3:** Clarinets in G major, playing a melodic line with eighth-note patterns and slurs.
- B. Cl./Cnt. Bass Cl.:** Bass Clarinet and Contrabass Clarinet, mostly silent with some low notes.
- Bsn. 1, 2:** Bassoons, playing a simple rhythmic pattern.
- Cbsn.:** Contrabassoon, playing a simple rhythmic pattern.
- Alto Sax.:** Alto Saxophone, playing a melodic line with eighth-note patterns.
- Ten. Sax.:** Tenor Saxophone, mostly silent.
- Bari. Sax.:** Baritone Saxophone, mostly silent.
- Tpt. 1, 2:** Trumpets, mostly silent with dynamic markings *pp* and *sfz* at the end.
- Hn. 1, 3:** Horns 1 and 3, playing a simple rhythmic pattern.
- Hn. 2, 4:** Horns 2 and 4, playing a simple rhythmic pattern.
- Tbn. 1, 2:** Trombones 1 and 2, playing a simple rhythmic pattern with dynamic markings *p* and *sfz*, and the instruction *con sord.* (with mutes).
- Tba.:** Trombone, playing a simple rhythmic pattern.
- PERC. 1:** Percussion 1, playing a complex rhythmic pattern with eighth and sixteenth notes.
- PERC. 2:** Percussion 2, playing a simple rhythmic pattern.

Picc. *mp* *pp sing through*

Fl. 1 *mp* *pp sing through*

Fl. 2, 3 *mp* *pp sing through*

Ob. 1, 2 *mp* *pp sing through*

E♭ Cl. *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *pp*

Cl. 3 *pp sing through*

B. Cl./Cnt. Bass Cl. *p* *fp*

Bsn. 1, 2 *p* *fpp*

Cbsn. *fpp*

Sop. Sax. *mf* *pp*

Alto Sax. *pp*

Ten. Sax. *p* *pp*

Bari. Sax. *p* *pp*

Tba. *pp*

PERC. 1. *mf* *p*

PERC. 2. *mf* *fast scrape!* *scrape!* *scrape!* *to Tamb.*

PERC. 3. *p sing through*

PERC. 4. *mp* *finger roll* *finger roll*

PERC. 5. *sfz* *f* *mf* *to Sandblocks*

[SUSPENDED CYMBAL]

[FINGER CYMBALS]

[DOUMBЕК]

Picc. *mf* *p dolce*

Fl. 1 *mf* *dim.* *mp* *p dolce*

Fl. 2, 3 *mf* *dim.* *mp* *p dolce*

Ob. 1, 2 *mf* *dim.* *mp* *p dolce*

E♭ Cl. *mf*

Cl. 1 *mf* *dim.*

Cl. 2 *mf* *dim.*

Cl. 3 *mf* *dim.* *p leggiero*

B. Cl./
Cnt. Bass Cl. *mf* *dim.* *p leggiero*

Bsn. 1, 2 *mf* *mf* *dim.* *p leggiero*

Cbsn. *mf* *dim.*

Sop. Sax. *mf* *dim.* *mp*

Alto Sax. *mf* *dim.* *mp*

Ten. Sax. *mf* *dim.*

Bari. Sax. *f* *mp* *p leggiero*

Hn. 1, 3 *mp* *dim.*

Hn. 2, 4 *mp* *dim.*

Tbn. 1 *mp* *dim.*

Tbn. 2 *mp* *dim.*

B. Tbn. *mp* *dim.*

Euph. *mp* *dim.*

Tba. *mp* *dim.*

PERC. 1 *mf*

PERC. 1: *mf* *to Suspended Cym.*

PERC. 2 *mf* **TAMBOURINE**

PERC. 2 *mp* **GLOCK.**

PERC. 3 *mf* *p* *(blend with Bs. Cl.)*

PERC. 4 *sfz* *finger roll* *mp* *to triangle*

PERC. 5 *mf* *sfz* *sfz* *sfz* *sfz* **CABASA or SANDBLOCKS** *(be present- adjust dynamic if necessary)*

107

Picc. *mf* *fp*

Fl. 1 *mf* *fp*

Fl. 2, 3 *mf* *fp*

Ob. 1, 2 *mf* *fp*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Cl. 3 *mf* *p*

B. Cl./
Cnt. Bass Cl. *mf* *p*

Bsn. 1, 2 *mf* *p*

Cbsn. *p*

Sop.
Sax. *ff* *molto espressivo*

Alto
Sax. *mf* *p*

Bari.
Sax. *mf* *p*

Hn. 1, 3 *pp* *mp*

Tbn. 1 *senza sord.* *pp* *mp*

Tba. *pp* *mp*

PERC. 1 *scrape!*
to congas

PERC. 2 *to Tamb.*

PERC. 3 *sim.*

PERC. 4 *TRG.* *p* *to Doumbek* *mp*

PERC. 5 *sfz*

116

Picc. *f sfz*

Fl. 1 *f sfz*

Fl. 2, 3 *f sfz*

Ob. 1, 2 *f sfz*

E♭ Cl. *f sfz*

Cl. 1 *f sfz*

Cl. 2 *f sfz*

Cl. 3 *f sfz*

B. Cl./
Cnt. Bass Cl. *f sfz*

Bsn. 1, 2 *f sfz*

Cbsn. *f sfz*

Sop. Sax. *f sfz*

Alto Sax. *f sfz*

Ten. Sax. *pp f sfz*

Bari. Sax. *f sfz*

Tpt. 1 *(senza sord.) f*

Tpt. 2 *(senza sord.) f (senza sord.)*

Tpt. 3 *f*

Hn. 1, 3 *pp f*

Hn. 2, 4 *pp f*

Tbn. 1 *pp f*

Tbn. 2 *pp f*

B. Tbn. *pp senza sord. sfz f*

Euph. *p f*

Tba. *pp sfz f*

PERC. 1: *sfz*

PERC. 2: **TAMB.** *mp sfz*

PERC. 3: *mf*

PERC. 4: **DOUMBÈK** *f*

PERC. 5: *to bass drum sfz*

(open palm for the lower notes with accents. Palm/slap strokes ad lib.)

124

Picc. *mp* *poco a poco cresc.*

Fl. 1 *mp* *poco a poco cresc.*

Fl. 2, 3 *mp* *poco a poco cresc.*

Ob. 1, 2 *mp* *poco a poco cresc.*

E♭ Cl. *mp* *poco a poco cresc.*

Cl. 1 *mp* *poco a poco cresc.*

Cl. 2 *mp* *poco a poco cresc.*

Cl. 3 *mp* *poco a poco cresc.*

B. Cl./Cnt. Bass Cl. *fp* *poco a poco cresc.*

Bsn. 1, 2 *mp* *poco a poco cresc.*

Cbsn. *fp* *poco a poco cresc.*

Sop. Sax. *p* *poco a poco cresc.*

Alto Sax. *p* *poco a poco cresc.*

Ten. Sax. *p* *poco a poco cresc.*

Bari. Sax. *p* *poco a poco cresc.*

Tpt. 1 *p* *poco a poco cresc.*

Tpt. 2 *p* *poco a poco cresc.*

Tpt. 3 *mp* *tutti*

Hn. 1, 3 *fp* *tutti*

Hn. 2, 4 *fp* *tutti*

Tbn. 1 *fp* *poco a poco cresc.*

Tbn. 2 *p* *poco a poco cresc.*

B. Tbn. *poco a poco cresc.*

Euph. *poco a poco cresc.*

Tba. *fp* *poco a poco cresc.*

Timp. *poco a poco cresc.*

PERC. 1 *sfz* *poco a poco cresc.* *mf sfz* *O S*

PERC. 2

PERC. 4 *finger roll* *mp sfz* *sfz* *sfz* *to Snare Drum*

PERC. 5 *p* *poco a poco cresc.* *quickly to Tam Tam*

Picc. *f* *ff* *f* *ff* *mp*

Fl. 1 *f* *ff* *f* *ff* *mp*

Fl. 2, 3 *f* *ff* *f* *ff* *pp*

Ob. 1, 2 *f* *ff* *f* *ff* *tr*

E♭ Cl. *f* *ff* *f* *ff*

Cl. 1 *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff*

Cl. 3 *f* *ff* *f* *ff*

B. Cl./Cnt. Bass Cl. *f* *ff* *f* *ff*

Bsn. 1, 2 *f* *ff* *f* *ff* *1.*

Cbsn. *f* *ff* *f* *ff* *decesc.*

Sop. Sax. *f* *ff* *f* *ff*

Alto Sax. *f* *ff* *f* *ff*

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

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

Tpt. 1 *f* *ff* *f* *ff*

Tpt. 2 *f* *ff* *f* *ff*

Tpt. 3 *f* *ff* *f* *ff*

Hn. 1, 3 *f* *ff* *f* *ff* *decesc.*

Hn. 2, 4 *f* *ff* *f* *ff*

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

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

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

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

Tba. *f* *ff* *f* *ff* *decesc.*

Timp. *C - B♭* *G, A, D, E* *f* *fp* *f* *Lv. to n*

E

PERC. 1 *SUSPENDED CYMBAL* *Lv.* *mf* *to ride cymbal*

PERC. 1 *to suspended cymbal* *f* *mf* *ff* *to Xylo.* *n*

PERC. 2 *mf* *f* *ff* *n*

PERC. 3 *ff* *mf* *molto dim.* *to bell tree*

PERC. 4 *SNARE DRUM* *mp* *mf* *p* *ppp*

PERC. 5 *TAMTAM* *Lv. to Bass Drum* *ff*

140

Fl. 1

Fl. 2, 3

Cl. 1

Cl. 2

Cl. 3

B. Cl./
Cnt. Bass Cl.

Bsn. 1, 2

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 2, 4

Euph.

Tba.

PERC. 3

PERC. 4

mf *molto dim.*

sfz

pp

mp

mp

f

fp

mp

p

p

2. con sord.

p *molto dim.*

ppp

senza sord.

pp

pp

pp

BELL TREE
fast

mf

148

Cl. 1

Cl. 2

B. Cl./
Cnt. Bass Cl.

Bsn. 1, 2

Cbsn.

PERC. 3

PERC. 5

mp crisp

p *crisp*

pp *crisp*

mp

FINGER CYMBALS

mf (be present but delicate)

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2, 3 *mp* *mf*

Ob. 1, 2 *mp* *mf*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

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

B. Cl./
Cnt. Bass Cl. *sfz* *p* *mf* *p* *mp*

Bsn. 1, 2 *sfz* *p* *mf*

Cbsn. *mf*

Sop. Sax. *mp* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *sfz* *mf* *p* *mf*

Bari. Sax. *sfz* *mf* *p* *mf*

Tpt. 1 *con sord.* *f*

Tpt. 2 *con sord.* *f*

Tpt. 3 *f*

Tbn. 1 *(jazzy)* *mp* *fp* *mf* *fp* *div.* *(non cresc.)*

Tbn. 2 *(jazzy)* *mp* *fp* *mf* *fp*

B. Tbn. *(jazzy)* *mp* *fp* *mf* *fp* *(non cresc.)*

Euph. *mf* *< fp*

Tba. *mf* *< fp*

PERC. 2 *XYLOPHONE* *mp*

PERC. 3

165

Picc. *p* *mf*

Fl. 1 *mp* *p* *mf*

Fl. 2, 3 *mp* *p* *mf*

Ob. 1, 2 *mp* *p* *mf*

E♭ Cl. *mp* *p* *mf*

Cl. 1 *ff* *mp* *p* *mf*

Cl. 2 *ff* *mp* *p* *mf*

Cl. 3 *ff* *mf* *p*

B. Cl./
Cnt. Bass Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf* *mp*

Sop. Sax. *p* *mp*

Alto Sax. *pp* *mp* *mp*

Ten. Sax. *pp* *mp* *mp*

Bari. Sax. *pp* *mp*

Tpt. 1 *mf* *fp* *f*

Tpt. 2 *mf* *fp* *f*

Tpt. 3 *mf* *fp* *f*

Hn. 1, 3 *mf* *f*

Hn. 2, 4 *f*

Tbn. 1 *mf* *fp* *f* *fp*

Tbn. 2 *mf* *fp* *f* *fp*

B. Tbn. *mf* *fp* *f* *fp*

Tba. *fp* *f* *fp*

PERC. 2 *mp* *to Woodblocks*

PERC. 3

PERC. 4 *VIBRASLAP* *to S.D.* *sfz*

176

Picc. *sfz* *mp*
 Fl. 1 *sfz* *mp*
 Fl. 2, 3 *sfz* *mp* *f*
 Ob. 1, 2 *sfz* *mp* *f*
 Eb Cl. *sfz*
 Cl. 1 *sfz* *f* *p*
 Cl. 2 *sfz* *f* *p*
 Cl. 3 *f* *p*
 B. Cl./ Cnt. Bass Cl.
 Bsn. 1, 2 *p*
 Cbsn. *p*
 Sop. Sax. *sfz* *mp* *solo* *mp* *f*
 Alto Sax. *sfz* *mp*
 Ten. Sax. *sfz* *mp*
 Bari. Sax. *mp*
 Tpt. 1 *with a distant sound* *harmon mute, no stick* *solo* *mp*
 Hn. 1, 3 *norm.* *p*
 Tba. *norm.* *p*
 PERC. 3 *to Vib.*

F

Picc. *f* 3 3

Fl. 1 *f* 3 3

Fl. 2, 3 *f* 3 3

Cl. 1 *mp* *fp* *sfz* *mf*

Cl. 2 *mp* *fp* *sfz* *mf*

Cl. 3 *mp* *fp* *sfz* *mf*

B. Cl./
Cnt. Bass Cl. *mp* *fp* *sfz* *mf* *p*

Bsn. 1, 2 *f* *mp* *fp* *sfz* *p* *mf* *p*

Cbsn. *mp* *fp* *sfz* *mf* *p*

Sop. Sax. *mp* *fp* *sfz* *mf*

Alto Sax. *f* *mp* *fp* *sfz* *mf*

Ten. Sax. *f* *mp* *fp* *sfz* *mf*

Bari. Sax. *f* *mp* *fp* *sfz* *p* *mf*

Tpt. 1 *con sord.* *p* *fp* *sfz*

Tpt. 2 *con sord.* *p* *fp* *sfz*

Tpt. 3 *con sord.* *p* *fp* *sfz*

Hn. 1, 3 *sfz* *p*

Hn. 2, 4 *sfz* *p (lightly)*

Tbn. 1 *p* *ff* *mf* *sfz* *mf*

Tbn. 2 *p* *ff* *mf* *sfz* *mf*

B. Tbn. *sfz* *mf* *p*

Euph. *sfz* *mf* *p*

Tba. *sfz* *mf* *p*

Timp. *G, A, D, E* *mp* *L.v.* *sfz* *mf*

PERC. 1 *RIDE CYM* *wire beater* *sfz* *mf* *L.v.* *sfz*
swoosh! scrape from crown to rim

PERC. 2 *WOODBLOCKS* *p*

PERC. 3 *VIB.* *mf* *MAR. norm.* *p*

PERC. 4 *S.D.* *mf* *sfz*

PERC. 5 *BASS DRUM* *sfz*

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2, 3 *mf* *ff*

Ob. 1, 2 *mf* *ff*

E♭ Cl. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf*

B. Cl./
Cnt. Bass Cl. *mp* *ff*

Bsn. 1, 2 *ff*

Cbsn.

Alto Sax. *mp* *ff*

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

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

Tpt. 1 *f* *mf* *ff*

Tpt. 2 *f* *mf* *ff*

Tpt. 3 *f* *mf* *ff*

Hn. 1, 3 *f* *mf* *ff*

Hn. 2, 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f* *mf*

Euph.

Tba. *mf*

Timp. *mf* *sfz* *sfz*

PERC. 1 **CASTANETS** *p*

PERC. 2 *mp* *to xylo.*

PERC. 3 *mp* **VIB.** *f*

PERC. 4 *sfz*

200

Picc. *mp cresc. f*

Fl. 1 *mp cresc. f*

Fl. 2, 3 *mp cresc. f*

Ob. 1, 2 *mp cresc. f*

E♭ Cl. *f*

Cl. 1 *pp <sfz p poco a poco cresc. mp f*

Cl. 2 *pp <sfz p poco a poco cresc. mp f*

Cl. 3 *f*

B. Cl./Cnt. Bass Cl. *p poco a poco cresc.*

Bsn. 1, 2 *tutti fp pp <sfz p poco a poco cresc. 1. pp f 2. pp f*

Cbsn. *f*

Sop. Sax. *f*

Alto Sax. *fp pp <sfz f*

Ten. Sax. *fp pp <sfz p poco a poco cresc. f*

Bari. Sax. *fp pp <sfz p poco a poco cresc. f*

Tpt. 1 *con sord. fp pp <sfz p cresc. f*

Tpt. 2 *con sord. fp pp <sfz p cresc. f*

Tpt. 3 *con sord. fp pp <sfz p cresc. f*

Hn. 1, 3 *mp tutti f*

Hn. 2, 4 *mp*

Tbn. 1 *con sord. fp pp <sfz mp cresc. con sord. f*

Tbn. 2 *mp cresc. con sord. f*

B. Tbn. *f fp pp <sfz mp cresc. f*

Euph. *mp cresc.*

Tba. *f fp pp <sfz mp cresc. f*

Timp. *f change to semi-hard mallets mp cresc. f*

PERC. 1 *p*

PERC. 2 *[XYLO.] mf f*

PERC. 3 *[MAR.]*

PERC. 4 *pp <sfz -mp <sfz mp f*

PERC. 5 *mp f*

207

Picc. *ff*

Fl. 1 *ff*

Fl. 2, 3 *ff*

Ob. 1, 2 *ff*

E♭ Cl. *ff* *solo* *f wild!*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *f*

B. Cl./
Cnt. Bass Cl. *f*

Bsn. 1, 2 *tutti* *mf*

Cbsn. *f*

Sop. Sax. *f*

Alto Sax. *tutti* *sfz* *mp*

Ten. Sax. *sfz*

Bari. Sax. *sfz* *mf*

Tpt. 1 *senza sord.* *sfz* *mp*

Tpt. 2 *senza sord.* *sfz*

Tpt. 3 *senza sord.* *sfz*

Hn. 1, 3 *senza sord.* *sfz*

Tbn. 1 *senza sord.* *sfz* *mp*

Tbn. 2 *senza sord.* *sfz* *mp*

B. Tbn. *senza sord.* *sfz* *mp*

Euph. *sfz*

Tba. *f* *crisp* *sfz*

Timp. *sfz* *mf* *mf*

PERC. 1 *CRASH CYM.* *mf*

PERC. 2 *f*

PERC. 3 *(soft mallets)* *mf* *decresc.*

PERC. 4 *to dombek* *sfz* *DOUMBK* *lightly with swells. use fingertips* *mp*

PERC. 5 *B.D.* *to Finger Cymbals* *f*

216

Eb Cl. *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl./ Cnt. Bass Cl. *f*
 Bsn. 1, 2 *f*
 Bari. Sax. *f*
 Timp. *mf*
 PERC. 3 *(sfz)*
 PERC. 4 *(sfz)*



225

G MOLTO MENO MOSSO

Cl. 1 *sfz*
 Cl. 2 *sfz*
 Cl. 3 *sfz*
 B. Cl./ Cnt. Bass Cl. *sfz*
 Bsn. 1, 2 *sfz*
 Cbsn. *ppp*
 Bari. Sax. *sfz*
 Hn. 1, 3 *p*
 Hn. 2, 4 *p*
 Timp. *ppp*
 PERC. 1 *sfz* (swoosh!-scrape from crown to rim)
 PERC. 3 *fp* *pp* (Marimba)
 PERC. 4

pp stagger breathing if necessary
pp stagger breathing if necessary
ppp

241

MOLTO PIU MOSSO

sassy, mysterious

Cl. 1 *mp* *p* *sassy, mysterious* *poco rit.* 3

Cl. 2 *mp* *p* *sassy, mysterious* *poco rit.* 3

Cl. 3 *mp* *p* *sassy, mysterious* *poco rit.* 3

B. Cl./
Cnt. Bass Cl. *mp* *p* *sassy, mysterious* *poco rit.* 3

Bsn. 1, 2 *mp* *p* *sassy, mysterious* *poco rit.* 3

Cbsn. *poco rit.* 3

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *p*

Timp. *p*

PERC. 3

PERC. 4 **DOUMBK** *solo* *mp* *f* *poco rit.* 3

PERC. 5 **FINGER CYMBALS** *f*

255 MOLTO MENO MOSSO

Cl. 1 *pp* *p*

Cl. 2 *pp* *p*

Cl. 3 *pp* *p*

B. Cl./
Cnt. Bass Cl. *pp* *p* (bass clarinet)

Bsn. 1, 2 *pp* *p*

Tpt. 1 *Solo, senza sord.* *mp*

Tba. *ppp*

Timp. *ppp*

PERC. 3 *pp* 2 3 4 5 6 7 8 9 10 11 12

PERC. 4 *to vibraslap*

268

This musical score page, numbered 268, contains the following parts and dynamics:

- Fl. 1, 2, 3:** Flutes 1, 2, and 3. Dynamics: *mp*.
- Ob. 1, 2:** Oboes 1 and 2. Dynamics: *mp*.
- Cl. 1, 2, 3:** Clarinets 1, 2, and 3. Dynamics: *p*, *mp*, *pp*, *mp*, *pp*, *mp*.
- B. Cl./Cnt. Bass Cl.:** Bass Clarinet and Contrabass Clarinet. Dynamics: *pp*, *pp*, *mp*. Includes the instruction "(bass clarinet only)".
- Bsn. 1, 2:** Bassoons 1 and 2. Dynamics: *mp*, *pp*, *mp*.
- Cbsn.:** Contrabassoon. Dynamics: *mp*.
- Alto Sax.:** Alto Saxophone. Dynamics: *p*, *mp*.
- Tpt. 1:** Trumpet 1. Dynamics: *p*.
- Tbn. 2:** Trombone 2. Dynamics: *p*.
- B. Tbn.:** Baritone Trombone. Dynamics: *p*.
- Euph.:** Euphonium. Dynamics: *p*.
- Tba.:** Tuba. Dynamics: *p*, *pp*.
- PERC. 3:** Percussion 3. Dynamics: *mp*. Includes the instruction "VIB".

282

Picc. *mf*

Fl. 1 *mf*

Fl. 2, 3 *mf*

Ob. 1, 2 *mf*

Ev. Cl. *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl./
Cnt. Bass Cl. *tutti*
mf

Bsn. 1, 2 *mf*

Cbsn.

Sop. Sax. *f*

Alto Sax. *mp* *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1, 3 *p* *mf*

Hn. 2, 4 *p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *pp* *p*
(G, C, D, F)

PERC. 1 *pp* *mf*
[SUS. CYM.]
(soft timpani mallets)
to Congas

MOLTO PIÙ MOSSO $\text{♩} = 104$

293

Picc. pp f

Fl. 1 pp f

Fl. 2, 3 pp f

Ob. 1, 2 pp f

E♭ Cl. f

Cl. 1 pp

Cl. 2 f pp

Cl. 3 f pp

B. Cl./
Cnt. Bass Cl. f mp

Bsn. 1, 2 f $tutti$ mp

Cbsn. f

Alto Sax. f pp mf

Ten. Sax. f pp mf

Bari. Sax. f pp mf

Hn. 1, 3

Hn. 2, 4

Tbn. 1 mp fp

Tbn. 2 mp fp

B. Tbn. mp fp

Euph.

Tba. mp fp

Timp. (G, C, D, E)
Change F down to E mp

PERC. 1: CONGA mf p

PERC. 4: VIBRASLAP sfz $lv.$

306

Picc. *mp* *f* *mp*

Fl. 1 *mp* *f* *mp*

Fl. 2, 3 *mp* *f* *mp*

Ob. 1, 2 *mp* *f*

E♭ Cl. *f*

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

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

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

B. Cl./
Cnt. Bass Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Sop. Sax. *mf* *f* *p*

Alto Sax. *mf* *f* *mf*

Ten. Sax. *mf* *f*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Tba. *fp*

PERC. 1 *p*

PERC. 2 **TAMB.**

PERC. 2 **XYLO.** *p* *to Tamb.*

PERC. 4 **AGOGO** *p* *sfz* *p* *sfz*

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2, 3 *mp* *f*

Ob. 1, 2 *mp* *f*

E♭ Cl. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl./Cnt. Bass Cl. *p cresc.* *mp* *f*

Bsn. 1, 2 *p cresc.* *mp* *f* *p* *tutti*

Cbsn. *f* *p*

Sop. Sax. *mp* *f*

Alto Sax. *p cresc.* *f*

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

Bari. Sax. *p cresc.* *f*

Tpt. 1 *senza sord.* *mf senza sord.*

Tpt. 2 *mf senza sord.*

Tpt. 3 *mf*

Hn. 1, 3 *senza sord.* *p cresc.* *f*

Hn. 1

Hn. 3

Hn. 2, 4 *senza sord.* *p cresc.* *f*

Hn. 2

Hn. 4

Tbn. 1 *senza sord.* *p cresc.* *f* *p*

Tbn. 2 *p cresc.* *f* *p*

B. Tbn. *p cresc.* *f* *p*

Euph. *p cresc.* *f* *p*

Tba. *p cresc.* *f* *p*

Timp. *mp* *f* *pp*

PERC. 1: *f* *p* *mf*

PERC. 2: *sffz* *pp*
MARIMBA
(semi-soft mallets)

PERC. 3: *f* *p*
SNARE

PERC. 4: *pp* *f* *p*

Picc.

Fl. 1

Fl. 2, 3

Ob. 1, 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl./
Cnt. Bass Cl.

Bsn. 1, 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

mp *f* *ff* *mf* *p* *pp*

[T.A.] [S.D.]

332

Picc. *p cantabile* *molto cresc.*

Fl. 1 *p cantabile* *molto cresc.*

Fl. 2, 3 *p cantabile* *molto cresc.*

Ob. 1, 2 *p cantabile* *molto cresc.*

E♭ Cl. *p cantabile* *molto cresc.*

Cl. 1 *p cantabile* *molto cresc.*

Cl. 2 *p cantabile* *molto cresc.*

Cl. 3 *p cantabile* *molto cresc.*

B. Cl./
Cnt. Bass Cl. *p cantabile* *molto cresc.*

Bsn. 1, 2 *p cantabile* *mp molto cresc.* *tutti sfz*

Cbsn. *mp molto cresc.* *sfz*

Sop. Sax. *molto cresc.*

Alto Sax. *p cantabile* *molto cresc.*

Ten. Sax. *p cantabile* *molto cresc.*

Bari. Sax. *mp molto cresc.* *sfz*

Tpt. 1

Tpt. 2

Hn. 1, 3 *p* *mp molto cresc.* *sfz*

Hn. 2, 4 *p* *mp molto cresc.* *sfz*

Tbn. 1 *mf* *mp molto cresc.* *sfz*

Tbn. 2 *mf* *mp molto cresc.* *sfz*

B. Tbn. *mf* *mp molto cresc.* *sfz*

Euph. *mf* *mp molto cresc.* *sfz*

Tba. *mf* *mp molto cresc.* *sfz*

Timp. *sfz* *L.v.*

PERC. 1 *to Bongos*

PERC. 2

PERC. 3

PERC. 4 *pp* *p molto cresc.* *sfz* *[T-L]*

PERC. 5 *sfz* *[B.D]*

351

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Alto Sax. *mf*

Ten. Sax.

Hn. 1, 3 *p*

Hn. 2, 4 *p*

PERC. 1: **BONGOS** *sfz p*

PERC. 4: **DOUMBЕК** *mf*



358

Picc.

Fl. 1 *mf*

Fl. 2, 3 *mf*

Ob. 1, 2 *mf*

E♭ Cl. *sfz*

Cl. 1 *sfz*

Cl. 2 *sfz*

Cl. 3 *sfz*

B. Cl./
Cnt. Bass Cl. *mp sfz sfz*

Bsn. 1, 2 *mp mf*

Cbsn. *mp*

Alto Sax. *mf f mf*

Ten. Sax. *mf f mf*

Bari. Sax. *f mf*

Hn. 1, 3 *mp sfz sfz*

Hn. 2, 4 *mp*

PERC. 1:

PERC. 4:

PERC. 5: **FINGER CYMBALS** *sfz sfz sfz*

366

J

Picc. *f* *fp* *sfzp cresc.*
 Fl. 1 *f* *fp* *sfzp cresc.*
 Fl. 2, 3 *f* *fp* *sfzp cresc.*
 Ob. 1, 2 *f* *fp* *sfzp cresc.*
 Eb Cl. *f* *fp* *sfzp cresc.*
 Cl. 1 *f* *fp* *sfzp cresc.*
 Cl. 2 *f* *fp* *sfzp cresc.*
 Cl. 3 *f* *fp* *sfzp cresc.*
 B. Cl./ Cnt. Bass Cl. *fp* *cresc.*
 Bsn. 1, 2 *f* *fp* *sfz* *sfz* *sfz* *(8vb if possible)*
 Cbsn. *mf* *f* *sfz*
 Sop. Sax. *fp* *sfzp cresc.*
 Alto Sax. *mf* *f* *fp*
 Ten. Sax. *mf* *f* *sfz* *sfz* *sfzp*
 Bari. Sax. *mf* *f* *fp cresc.*
 Tpt. 1 *mp cresc.* *f* *sfzp*
 Tpt. 2 *mp cresc.* *f* *sfz*
 Tpt. 3 *mp cresc.* *f* *sfz* *sfz* *sfz*
 Hn. 1, 3 *mp cresc.* *f* *sfzp*
 Hn. 2, 4 *mp cresc.* *f* *sfz* *sfz* *sfz*
 Tbn. 1 *mp cresc.* *f* *sfzp*
 Tbn. 2 *f* *sfz*
 B. Tbn. *f*
 Euph. *mp cresc.* *f* *fp*
 Tba. *mp cresc.* *f*
 Timp. *mp cresc.* *f*
 PERC. 1 *mf* *to Congas*
 PERC. 2 *CASTANETS* *f* *ff*
 PERC. 3 *TAMBOURINE* *f*
 PERC. 4 *mp* *f*
 PERC. 5 *B.D.* *p* *f*

376

Picc. *f* *mf* *f*

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

Fl. 2, 3 *f* *mf* *f*

Ob. 1, 2 *f* *mf* *f*

E♭ Cl. *f* *f*

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

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

Cl. 3 *f* *mp* *ff* *f*

B. Cl./
Cnt. Bass Cl. *f* *mp* *ff* *f*

Bsn. 1, 2 *f* *mp* *ff* *f*

Cbsn. *f* *mp* *ff*

Sop. Sax. *f* *mf* *f*

Alto Sax. *f* *mf* *f*

Ten. Sax. *f* *ff*

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

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tpt. 3 *f* *f*

Hn. 1, 3 *f* *mf* *f* *ff* *fp* *sfz*

Hn. 2, 4 *f* *tutti* *mf* *f* *ff* *fp* *sfz*

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

Tbn. 2 *f* *mp* *ff* *f*

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

Euph. *f* *f*

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

Change D down to C
(G, A, C, E)

Timp. *f*

PERC. 1 *f*

PERC. 2 *f* **TAMB.** *f* **CRASH CYM.** *f* (shake!)

PERC. 3 *mf* (mf)

PERC. 4 *pp* **HIGH/LOW TOMS** *f* *ff*

PERC. 5 *mf* *ff* *mf*

397

Picc. *mf* *ff* *mp*

Fl. 1 *mf* *ff* *mp*

Fl. 2, 3 *mf* *ff* *mp*

Ob. 1, 2 *mp* *ff* *mp*

Eng. Cl. *mf* *ff* *mp*

Cl. 1 *mf* *ff* *mp*

Cl. 2 *mf* *ff* *mp*

Cl. 3 *mf* *ff* *mp*

B. Cl./
Cnt. Bass Cl. *p* *sfz*

Bsn. 1, 2 *p* *sfz* *mf*

Sop. Sax. *mf* *ff*

Alto Sax. *p* *sfz* *mf*

Ten. Sax. *p* *sfz* *mf*

Bari. Sax. *p* *sfz* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

PERC. 1 *mf*

PERC. 2 *mp* *ff*

PERC. 3 *MARACAS* *mf*

404

Picc. *sfz* *ff*

Fl. 1 *sfz* *ff*

Fl. 2, 3 *sfz* *ff*

Ob. 1, 2 *sfz* *ff*

E♭ Cl. *sfz* *ff*

Cl. 1 *sfz* *ff*

Cl. 2 *sfz* *ff*

Cl. 3 *sfz* *ff*

B. Cl./
Cnt. Bass Cl. *sfz* *ff*

Bsn. 1, 2 *sfz* *ff*

Cbsn. *f* *sfz* *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1, 3 *sfz* *ff* *sfz* *sfz* *sfz*

Hn. 2, 4 *sfz* *ff* *sfz* *sfz* *sfz*

Tbn. 1 *mf* *sfz* *ff* *sfz* *sfz* *sfz*

Tbn. 2 *mf* *sfz* *ff* *sfz* *sfz* *sfz*

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

Euph. *f* *ff*

Tba. *f* *sfz* *f* *ff*

Timp. *sfz* *f* *cresc.*

PERC. 1 *sfz* *f* *cresc.*

PERC. 2 *f* *sfz* *sfz* *sfz* *sfz*

PERC. 2 *to Tambourine*

PERC. 3 *to Crash*

PERC. 4 *T.L.* *sfz* *f* *cresc.*

PERC. 5 *sfz* *f* *cresc.*

G, A, D, E

Picc. *pp* *cresc.* *sfz* *ff*
 Fl. 1 *pp* *cresc.* *sfz* *ff*
 Fl. 2, 3 *pp* *cresc.* *sfz* *ff*
 Ob. 1, 2 *pp* *cresc.* *sfz* *ff*
 Eb Cl. *pp* *cresc.* *sfz* *ff*
 Cl. 1 *pp* *cresc.* *sfz* *ff*
 Cl. 2 *pp* *cresc.* *sfz* *ff*
 Cl. 3 *pp* *cresc.* *sfz* *ff*
 B. Cl./Cnt. Bass Cl. *pp* *cresc.* *sfz* *ff*
 Bsn. 1, 2 *pp* *cresc.* *sfz* *ff*
 Cbsn. *pp* *cresc.* *sfz* *ff*
 Sop. Sax. *pp* *cresc.* *sfz* *ff*
 Alto Sax. *pp* *cresc.* *sfz* *ff*
 Ten. Sax. *pp* *cresc.* *sfz* *ff*
 Bari. Sax. *pp* *cresc.* *sfz* *ff*
 Tpt. 1 *mp* *cresc.* *sfz* *<sfz!* *ff*
 Tpt. 2 *mp* *cresc.* *sfz* *<sfz!* *ff*
 Tpt. 3 *mp* *cresc.* *sfz* *<sfz!* *ff*
 Hn. 1, 3 *pp* *cresc.* *sfz* *ff*
 Hn. 2, 4 *pp* *cresc.* *sfz* *ff*
 Tbn. 1 *sfz* *pp* *cresc.* *sfz* *ff*
 Tbn. 2 *sfz* *pp* *cresc.* *sfz* *ff*
 B. Tbn. *pp* *cresc.* *sfz* *sfzp* *ff*
 Euph. *pp* *cresc.* *sfz* *sfzp* *ff*
 Tba. *pp* *cresc.* *sfz* *sfzp* *ff*
 Timp. *pp* *cresc.* *sfz* *ff*
 PERC. 1 *pp* *cresc.* *sfz* *ff*
 PERC. 2 *(accel.) pp* *sfz* *ff* **CRASH CYM.**
 PERC. 3 *f* *ff*
 PERC. 4 *pp* *cresc.* *sfz* *sfzp* *ff* **S.D.**
 PERC. 5 *f* *sfz* *sfz* *ff*