

John Corigliano

CIRCUS MAXIMUS
(Symphony No. 3 for large wind ensemble)

*commissioned by the School of Music, The University of Texas at Austin,
for the University of Texas Wind Ensemble,
Jerry F. Junkin, Director of Bands*

duration: 35 minutes



Program Note

Circus Maximus is my first work specifically written for concert band. Many years ago, I arranged a piano-four-hand suite, *Gazebo Dances*, for band, but I have always felt more comfortable writing for the symphony orchestra. The sight of a multi-staved-and-transposed-band score still fills me with dread.

Attending a band concert, in contrast, I find exhilarating. For starters, the repertoire of band music is largely contemporary. As a result the audiences expect and look forward to new works. Listening in an environment largely ignored by the press, they learn to trust their own ears and respond directly to what they hear. Most important of all, concert bands devote large amounts of rehearsal time over a period of weeks, not days, to learning thoroughly the most challenging of scores. With its combination of new notations and spatial challenges demanding an intricate coordination of a large work, *Circus Maximus* could only have been attempted under such special circumstances.

I owe a great debt to the dedicatee of *Circus Maximus*, Jerry Junkin. He approached me about writing an original band work years ago. I declined at the time, because, frankly, the thought of that enormous ensemble, composed of so many instruments I had never written for, overwhelmed me. But Jerry persisted; and his encouragement both in commissioning me to write this work and during the composing process (during which he was incredibly supportive) has really made this piece possible.

Jerry wanted a large and theatrical piece: a third symphony. And, when I thought about that, it made a certain sense. My first symphony was for large symphony orchestra, my second for string orchestra alone, and this piece is for winds, brass, and percussion alone.

For the past three decades I have started the compositional process by building a shape, or architecture, before coming up with any musical material. In this case, the shape was influenced by a desire to write a piece in which the entire work is conceived spatially. But I started simply wondering what dramatic premise would justify the encirclement of the audience by musicians, so that they were in the center of the arena. This started my imagination going, and quite suddenly a title appeared in my mind: *Circus Maximus*.

The Latin words, understandable in English, convey an energy and power by themselves. But the *Circus Maximus* of ancient Rome was a real place - the largest arena in the world. 300,000 spectators were entertained by chariot races, hunts, and battles. The Roman need for grander and wilder amusement grew as its empire declined.

The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our reality, and ever-more-extreme 'reality' shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday show.

The shape of my *Circus Maximus* was built both to embody and to comment on this massive and glamorous barbarity. It utilizes a large concert band, and lasts approximately 35 minutes. The work is in eight sections that are played without pause.

I. Introitus: Trumpets and percussion surrounding the audience play fanfares, signaling the opening of the work. The full band enters with a primitive call from the clarinets. A short central section features the lowest winds and brass followed by the joining of the offstage and onstage ensemble playing together this time, and reaching the first climax of the work

II. Screen/Siren: A saxophone quartet and string bass call from the 2nd tier boxes in seductive inflections. Other instruments scattered around the hall (clarinet, piccolo, horns, trumpets) echo the calls, which are suddenly interrupted by

III. Channel Surfing: Sensory overload and infinite variety dilute concentration. Our need for constant change echoes the desires of the ancient mob, only now we can access it all by pressing a button. Music in this section is constantly interrupted by other music and comes from all sections of the hall.

IV. Night Music I: Tranquility in nature. Away from cities, forest sounds suspend time. Animals call to each other.

V. Night Music II: The hyper night-music of the cities pulse with hidden energy and sudden flashes. Sirens and distant battles onstage build the tension to

VI. *Circus Maximus*: The peak of the work incorporates all the other movements and is a carnival of sonic activity. A band marching down the aisles counterpoints the onstage performers and the surrounding fanfares. Exuberant voices merge into chaos and a frenzy of overstatement.

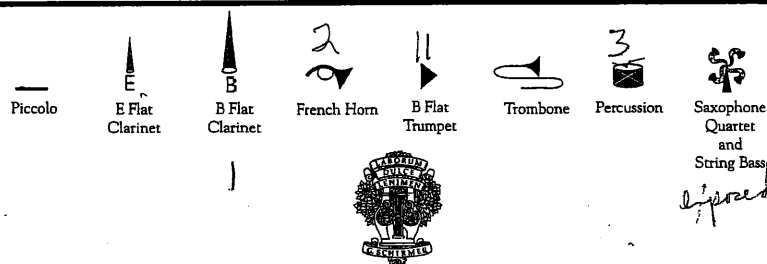
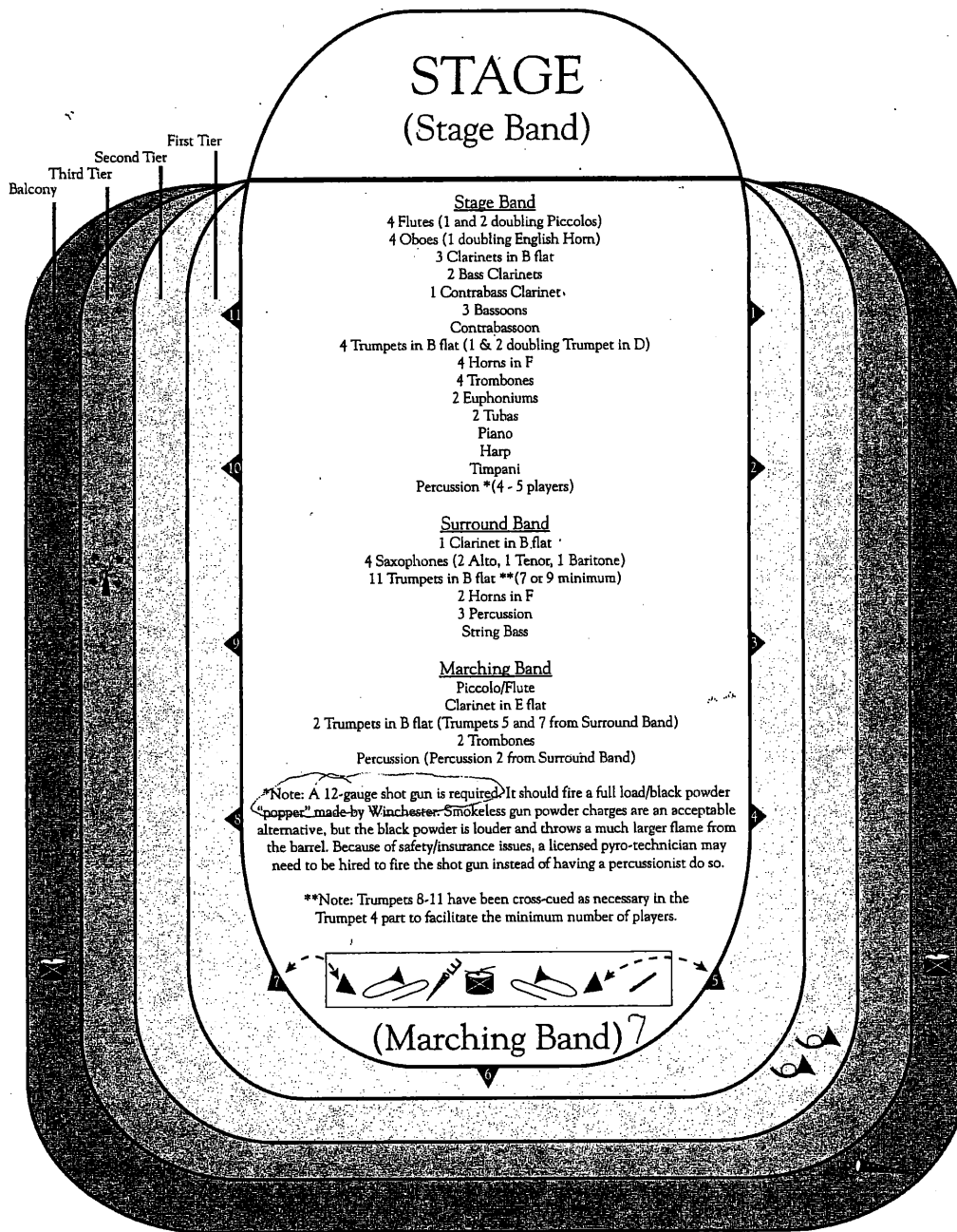
VII. Prayer: In answer to this, a long-lined serene melody is set against a set of plagal (IV-I) cadences that circle through all the keys. The rising line grows in intensity against the constantly changing harmonies as the chords overlap from stage to surround trumpets and back.

VIII. Coda: Veritas: Music from the Introitus enters almost inaudibly, but grows in intensity until it dominates the 'prayer' music, and the surrounding trumpet calls reach an even higher peak. A gunshot ends the work.

— John Corigliano

Circus Maximus

Instrumentation and Positions



G. Schirmer, Inc.
New York, NY

to Jerry Junkin
CIRCUS MAXIMUS
 (Symphony No. 3 for large wind ensemble)
 I. Introitus

John Corigliano

Marching Band

Piccolo
 E♭ Clarinet
 B♭ Trumpet 1-2
 Trombone 1-2

Standard Band

B♭ Trumpet 1-5, 6-11
 F Horn 1-2
 Percussion 1-3
 B♭ Clarinet
 Alto 1-2
 Saxophone
 Tenor Baritone
 String Bass

Stage Band

(Piccolo)
 Flute 1-4
 Oboe 1-2
 B♭ Clarinet 1-3
 Bass Clarinet 1-2
 Contrabass Clarinet
 Bassoon 1-2
 Contrabassoon
 B♭ Trumpet 1-4
 F Horn 1-4
 Trombone 1-4
 Euphonium 1-2
 Tuba 1-2
 Timpani
 Percussion 1-5
 Piano
 Harp

Tempo: ♩ = 92

Rehearsal marks: 8-10 sec., 4-6 sec., 8-10 sec., 4-6 sec., 10-12 sec.

Performance instructions: *ff*, *free, asynchronous*, *wide vibrato 1/2 valve (3rd)*, *overtones arpeggio*, *(1/2 valve)*, *overtones arpeggio*, *(1/2 valve)*, *(1/2 valve)*.

Score in C

SCORE IN C
 *Numerals in triangles represent cued events rather than regular beats. The number in the triangle equals the number of cues. Dotted barlines separate each cue.
 **Randomly begin to alternate the three figures.
 Corrected 08/05
 Corrected 04/06

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5 ($\text{♩} = 92$)

1-5 (a5)

B♭ Tpt. 1-5 (a6)

F Hn. 1-2

Perc. 1-3

B♭ Cl. 1-2

Al. 1-2

Sax. Ten. Bar.

Str. Bs.

12-15 sec.

($\text{♩} = \text{ca. } 92$)

randomly alternate the three figures

all asynchronous

randomly alternate the three figures

($\text{♩} = 92$)

Picc. 1-2

Fl. 1-4

Ob. 1-2

B♭ Cl. 1-3

B♭ Cl. 1-2

B♭ Cl. 3

B♭ Cl. 1-2

Cb. Cl. 1-2

Bn. 1-3

Chn. 1-2

B♭ Tpt. 1-4

F Hn. 1-4

Tbn. 1-4

Euph. 1-2

Tba. 1-2

Timp.

Perc. 4-5

Piano

Harp

12-15 sec.

Suspended Cymbal

S.D.

to Jerry Junkin
CIRCUS MAXIMUS
 (Symphony No. 3 for large wind ensemble)

I. Introtitus

John Corigliano

Marching Band

Piccolo
 E♭ Clarinet 1
 B♭ Trumpet 1
 Trombone 1

Standard Band

B♭ Trumpet 1-5
 F Horn 1-6
 Percussion 1-3
 B♭ Clarinet
 Alto Saxophone
 Tenor Saxophone
 String Bass

Stage Band

(Piccolo)
 Flute
 Oboe
 B♭ Clarinet 1
 B♭ Clarinet 2
 B♭ Clarinet 3
 Bass Clarinet
 Contrabass Clarinet
 Bassoon
 Contrabassoon
 B♭ Trumpet 1-4
 F Horn 1-4
 Trombone 1-4
 Euphonium
 Tuba
 Timpani
 Percussion 1-5
 Piano
 Harp

Score Details:

- Tempo: $\text{♩} = 92$
- Rehearsal marks: 8-10 sec., 4-6 sec., 8-10 sec., 4-6 sec., 10-12 sec.
- Performance instructions: *free, asynchronous*, *wide vibrato*, *1/2 valve (3rd)*, *overtone arpeggio*, *(1/2 valve)*, *(3/2 valve)*.
- Dynamic markings: *sf*, *pp*, *ppp*.
- Other markings: *S.D.*, *snare on*, *Ly.*

SCORE IN C

*Numerals in triangles represent cued events rather than regular beats. The number in the triangle equals the number of cues. Dotted barlines separate each cue.
 **Randomly begin to alternate the three figures.
 Corrected 08/05
 Corrected 04/06

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5 (♩ = 92)

General Band

1-5 (♩ = 92)

B♭ Tpt. 1-5 (♩ = 92)

F Hn. 1-5 (♩ = 92)

Perc. 1-5 (♩ = 92)

B♭ Cl. 1-5 (♩ = 92)

Al. 1-2 (♩ = 92)

Sex. 1-2 (♩ = 92)

Ten. 1-2 (♩ = 92)

Str. Bs. 1-5 (♩ = 92)

12-15 sec.

randomly alternate the three figures

all asynchronous

all asynchronous

randomly alternate the three figures

randomly alternate the three figures

(♩ = 92)

Picc. 1-5 (♩ = 92)

Fl. 1-5 (♩ = 92)

Ob. 1-5 (♩ = 92)

B♭ Cl. 1-5 (♩ = 92)

B♭ Cl. 2-5 (♩ = 92)

B♭ Cl. 3-5 (♩ = 92)

E♭ Cl. 1-5 (♩ = 92)

Ch. Cl. 1-5 (♩ = 92)

Bn. 1-5 (♩ = 92)

Chn. 1-5 (♩ = 92)

B♭ Tpt. 1-5 (♩ = 92)

F Hn. 1-5 (♩ = 92)

Tbn. 1-5 (♩ = 92)

Euph. 1-5 (♩ = 92)

Tba. 1-5 (♩ = 92)

Timp. 1-5 (♩ = 92)

Perc. 1-5 (♩ = 92)

Piano 1-5 (♩ = 92)

Harp 1-5 (♩ = 92)

12-15 sec.

Suspended Cymbal

S.D.

9

1-5 (u5)

B♭ Tpt. 6-11 (u5)

F Hn. 1 2

1 (S.D.)

Perc. 2 (S.D.)

3 (S.D.)

B♭ Cl.

Al. 1-2

Sax.

Ten.

Bar.

Str. Ba.

Picc. 2

Fl. 3 4

Ob. 1 2

3 4

B♭ Cl. 1 tutti bell up

B♭ Cl. 2 tutti primitive, wild bell up

B♭ Cl. 3 tutti primitive, wild bell up

Ba. Cl. 1 2 a2 primitive, wild

Ch. Cl.

Bn. 1 2 3 1, 2

Chn.

B♭ Tpt. 1 2

3 4

F Hn. 1 2

3 4

Thn. 1 2

3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 2 3 4 5

Piano

Harp

2 Flexstones

S.D.

High Tenor Drum

Low Tenor Drum

Tam-tam

R.D.

1-5
 Bb Tpt.
 6-11
 F Hn.
 1
 2
 Perc.
 2
 3
 Bb Cl.
 Al. 1-2
 Sax.
 Ten.
 Bar.
 Str. Bs.
 Picc.
 1
 2
 Fl.
 3
 4
 Ob.
 1
 2
 3
 4
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 Ba. Cl.
 1
 2
 Cb. Cl.
 Bn.
 1
 2
 3
 Cbn.
 1
 2
 3
 4
 Bb Tpt.
 3
 4
 F Hn.
 1
 2
 3
 4
 Tbn.
 1
 2
 3
 4
 Euph.
 1
 2
 Tba.
 1
 2
 Timp.
 1
 2
 Perc.
 3
 4
 5
 Piano
 Harp

19

Drum Band

1-5
B♭ Tpt.
6-11
F Hn.
1
2
Perc. 1
2
3
B♭ Cl.
Al. 1-2
Sax.
Ten.
Bar.
Str. Br.

Stage Band

Picc. 1
2
Fl. 3
4
Ob. 1
2
3
4
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
Cb. Cl.
Bn. 1
2
3
Chn.
1
2
3
4
B♭ Tpt. 1
2
3
4
F Hn. 1
2
3
4
Tbn. 1
2
3
4
Euph. 1
2
Tha. 1
2
Timp.
1
2
Perc. 3
4
5
Piano
Harp

bell ord. (until)

bell ord. (until)

bell ord. (until)

1, 2, 3

(a2)

(a2)

VII (a2)

II VII

(a2)

(a2)

(2 L. L. Roar)

(4 H. L. Roar)

1. Chimes

B.D.

[illegible]

27

4, 5, 6, 7, 8
B♭ Tpt.
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

1
2
F Hn.

1
2
3
Perc.

S.D.

B♭ Cl.
Al. 1-2
Sec.
Ten.
Bar.
Str. Ba.

1
2
Flac.

1
2
Fl.

1
2
3
4
Ob.

1
2
3
4
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

1
2
Ba. Cl. 1

2
Cb. Cl.

1
2
3
Bn.

1
2
3
Cbn.

1
2
3
4
Tpt.

1
2
3
4
Hn.

1
2
3
4
Thn.

1
2
3
4
Euph.

1
2
3
4
Ths.

1
2
3
4
Timp.

1
2
3
4
Perc.

1
2
3
4
5
Piano

Harp

4, 5, 6, 7, 8
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

1
2
3
4
5
6
7
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9
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11
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96
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98
99
100

[illegible]

37

4, 5, 6, 7, 8
B♭ Tpt.
1, 2, 3, 5, 10, 11
F Hn.
1, 2
Perc. 1, 2, 3
B♭ Cl.
Al. 1-2
Sax.
Ten.
Bar.
Str. Ba.

Picc. 1, 2
Fl. 3, 4
Ob. 1, 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1, 2
Cb. Cl.
Bn. 1, 2, 3
Chu. 1, 2, 3
B♭ Tpt. 1, 2, 3, 4
F Hn. 1, 2, 3, 4
Tbn. 1, 2, 3, 4
Euph. 1, 2
Tba. 1, 2
Timp.
Perc. 1, 2, 3, 4, 5
Piano
Harp

1., solo
solo, bell ord.
Liquid
(a2)
(a3)
(4.)
(B.D.)
(B.D.)
Tamb.
(T-t.)
(S.D.)
(B.D.)
CADA

42

4, 5, 6, 7, 8
Bb Tpt.
1, 2, 3, 9, 10, 11

F Hn. 1 2

1 2 3
Perc. 2 3

Bb Cl.
Al. 1-2
Sax.
Ten.
Bar.
Str. Ba.

Picc. 2
Fl. 3 4
Ob. 1 2 3 4

Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Ba. Cl. 1
Ch. Cl.
Bn. 1 2 3
Cln. 1 2 3

1 2 3 4
Bb Tpt.
1 2
F Hn.
1 2
Tbn. 1 2 3 4
Euph. 1 2
Tba. 1 2
Timp. 1 2
Perc. 3 4 5
Piano
Harp

remove mute
remove mute
remove mute
remove mute
a2, open, lip gliss with slide II
a2, lip gliss
1. Tamb.
T-t.
(S.D.)
(B.D.)
2. L. Lion's Roar
Suc. Cym.
B1-CA

46

4, 5, 6,
7, 9
B♭ Tpt.
1, 2, 3,
9, 10, 11
F Hn. 1
2
Perc. 1
2
3
B♭ Cl.
Al. 1-2
Sax.
Ten.
Bar.
Str. Ba.

Picc. 1
2
FL. 3
4
Ob. 1
2
3
4
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1
2
Cb. Cl.
Bn. 1
2
3
Chn.

B♭ Tpt. 1
2
3
4
F Hn. 1
2
Vib. (a2)
Tbn. 1
2
3
4
Euph. 1
2
Tba. 1
2
Timp. 1
2
Perc. 3
4
5
Piano
Harp

(Hp gliss.) (a2)
(Hp gliss.) (a2)
sim.
(a2)
(a2)
(2. L. Lion's Roar)
(4. H. Lion's Roar)
1. Chimes
B.D.

asynchronous
asynchronous
asynchronous
asynchronous
asynchronous

49

4, 5, 6, 7, 8
Bb Tpt. 1, 2, 3, 9, 10, 11

F Hn. 1, 2

Perc. 1, 2, 3

Bb Cl.

Al. 1-2

Sax.

Ten.

Bar.

Str. Ba.

Flcc. 1, 2

Fl. 3, 4

Ob. 1, 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Ba. Cl. 1, 2

Ch. Cl.

Ba. 1, 2, 3

Cbn.

Bb Tpt. 1, 2, 3, 4

F Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Euph. 1, 2

Tba. 1, 2

Timp.

Perc. 3, 4, 5

Piano

Harp

8-10 seconds

6-8 seconds

fron.

asynchronous

S.D.

molto

pass.

(n2)

(1, 2)

(3)

1. Xylophone

B.D.

Turn.

D.A.

53

4, 5, 6, 7, 8
B♭ Tpt. 1, 2, 3, 4, 10, 11

F Hn. 1, 2

Baritone Band

Perc. 1, 2, 3

B♭ Cl. 1, 2, 3

Al. 1-2

Sax.

Ten.

Bac.

Str. Ba.

Flc. 1, 2

FL 3, 4

Ob. 1, 2, 3, 4

B♭ Cl. 1, 2, 3

Ba. Cl. 1, 2

Ch. Cl.

Bn. 1, 2, 3

Chn.

B♭ Tpt. 1, 2, 3, 4

F Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Euph. 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2, 3, 4, 5

Piano

Harp

(a5)

(a6)

asynchronous

(S.D.)

(S.D.)

(S.D.)

bell up

bell up

bell up

2

1. to Trumpet in D

2 Flautas

Tension

H. T. Dr.

L. T. Dr.

B.D.

B.D.

(randomly alternate 3 figures)

(randomly alternate 3 figures)

57

4, 5, 6, 7, 8

B♭ Tpt. 1, 2, 3, 9, 10, 11

F Hn. 1, 2

5, 7

2, 10

1, 9

1, 11

a5 *sing any long notes into trumpet while playing

f *trud*

a5 *sing any long notes into trumpet while playing

f *trud*

S.D.

Perc. 1, 2, 3

B♭ Cl.

Al. 1-2

Sax.

Ten.

Bar.

Str. Ba.

Picc. 1, 2

Fl. 3, 4

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1, 2

Ch. Cl.

Ba. 1, 2

Cbn.

D Tpt. 1, 2

B♭ Tpt. 3, 4

F Hn. 1, 2

Tbn. 1, 2

Euph. 1, 2

Tba. 1, 2

Timp.

Perc. 1, 2, 3, 4, 5

Piano

Harp

(a2)

(a2)

(a2)

(a2)

(a2)

(1, 2)

(3)

2. to Trumpet in D

Trumpet in D a2

(finger)

(Flexatones)

H. T. Dr.

(S.D.)

L. T. Dr.

*Play slowly, legato between and including given notes.

61 (a5)

4, 5, 6, 7, 8

B♭ Tpt. 1, 2, 3, 9, 10, 11

Hr. 1, 2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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II. Screen/Siren

♩ = ca. 60

Surround Band

Picc.

B♭ Cl.

Al. 1-2

Sax.

Ten. Bar.

Str. Ba.

B♭ Tpt. 2

F Hn. 1 2

Play freely, seductive

take harmon mute

take straight mute

2 A

Surround Band

Picc.

B♭ Cl.

Al. 1-2

Sax.

Ten. Bar.

Str. Ba.

B♭ Tpt. 2

F Hn. 1 2

10

Surround Band

Picc.

B♭ Cl.

Al. 1-2

Sax.

Ten. Bar.

Str. Ba.

B♭ Tpt. 2

F Hn. 1 2

plex.

18

Surround Band

Picc.

B♭ Cl.

Al. 1-2

Sax.

Ten. Bar.

Str. Ba.

B♭ Tpt. 2

F Hn. 1 2

26 *rall. a tempo* * **B**

Picc.

B♭ Cl.

Al. 1-2

Sax.
Ten.
Bar.

Str. Bc.

B♭ Tpt. 2

F Hn. 1 2

(♩ = ca. 60)

34

Picc.

B♭ Cl.

Al. 1-2

Sax.
Ten.
Bar.

Str. Bc.

B♭ Tpt. 2

F Hn. 1 2

41 **C**

Picc.

B♭ Cl.

Al. 1-2

Sax.
Ten.
Bar.

Str. Bc.

B♭ Tpt. 2

F Hn. 1 2

with harmon mute

with straight mute

plac.

arco

47 **D**

Picc.

B♭ Cl.

Al. 1-2

Sax.
Ten.
Bar.

Str. Bc.

B♭ Tpt. 2

F Hn. 1 2

plac.

*From rehearsal letter B to the end the parts will have differing bar numbers.

III. Channel Surfing

Marching Band

Picc. 1
E♭ Cl. 1
B♭ Tpt. 1
Tbn. 1
B♭ Tpt. 2
F Hn. 1
Perc. 1
B♭ Cl. 1
Al. 1-2
Sax. 1
Ten. 1
Bar. 1
Str. Bn. 1

Stadium Band

Picc. 1
Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1
Cb. Cl. 1
Bn. 1
Cbn. 1
B♭ Tpt. 1
F Hn. 1
Tbn. 1
Enph. 1
Tbn. 1
Timp. 1
Perc. 1
Piano 1
Harp 1

Prestissimo ♩ = 220

Trumpet in B♭

1. open
2. with harmon mute
3. with harmon mute
4. with harmon mute

Xyl.
Wood Block
Ratchet
Police Whistle
Clicker

Stop abruptly when interrupted by Stage Band.
Resume playing the previous figure (♩ = 60, piano, legato) from where the Stage Band interrupted.

(10).

Marching Band

Picc. 1 2

E♭ Cl. 1 2

B♭ Tpt. 1 2

Thn. 1 2

B♭ Tpt. 2

F Hn. 1 2

Perc. 1 2 3

B♭ Cl. 1 2

Al. 1-2

Sax. 1 2

Ten. Bar. 1 2

Str. Ba. 1 2

(♩ = 220)

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 1 2

Ch. Cl. 1 2

Bn. 1 2 3

Cln. 1 2

B♭ Tpt. 1 2

F Hn. 1 2

Thn. 1 2

Euph. 1 2

Tba. 1 2

Timp. 1

Perc. 2 3

P. Whistle

Clecker

Piano

Harp

to Flute

remove mute

3, solo

Xyl.

W. Bk.

Ratchet

P. Whistle

Clecker

20

Marching Band

Fl. 1-2

E♭ Cl. 1-2

B♭ Tpt. 1-2

Tbn. 1-2

Section Band

1-6

B♭ Tpt. 7-11

F Hn. 1-2

Perc. 1-3

B♭ Cl. 1-2

Al. 1-2

Sax. Ten. Bar.

Str. Bs.

Stage Band

Picc. 1-2

Fl. 3-4

Oboe 3-4

B♭ Cl. 1-3

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 1-2

Ch. Cl. 1-2

B♭ Cl. 1-2

Cbn. 1-2

B♭ Tpt. 1-2

F Hn. 1-2

Tbn. 1-2

Euph. 1-2

Tba. 1-2

Timp. 1-2

Perc. 1-2

Piano

Harp

$\text{♩} = 55$

$\text{♩} = \text{ca. } 120$

div. a3

quasi gliss.

2. remove mutes

W. Bk.

Ratchet

P. Whistle

Clicker

*Horns establish tempo

28 (♩ = ca. 120)

Fl.

B♭ Cl.

B♭ Tpt. 1
2

Tbn. 1
2

1-6
B♭ Tpt. 7-11

F Hn. 1
2

1
Perc. 2
3

B♭ Cl.

Al. 1-2

Sax.
Ten.
Bar.

Str. Bs.

(♩ = ca. 120)

Picc. 1
2

Fl. 3
4

Ob. 1
2
3
4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bs. Cl. 1
2

Ch. Cl.

Bn. 1
2
3

Cbn.

1
2
3
4
B♭ Tpt.

1
2
3
4
F Hn.

1
2
3
4
Tbn.

1
2
Euph.

1
2
Tba.

Timp.

1
Perc. 2
3

4
5

Piano

Harp

W. Bk.
Ratchet
P. Whistle
Clicker

*Conductor beats in Horn's tempo for

36

Marching Band

Fl. 1 2

B♭ Cl. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Standard Band

1-6

B♭ Tpt. 7-11

F Hn. 1 2

Perc. 1 2 3

B♭ Cl. 1 2

Al. 1-2

Sax. Ten. Bar.

Str. Ba.

Picc. 1 2

Fl. 3 4

Ob. 1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1 2

Ch. Cl.

Bn. 1 2 3

Cbn.

Snare Band

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 2 3 4 5

Piano

Harp

tutti, unis.

tutti

2. open

4. open

Xyl.

Maracas

5. Congas

W. Bk.

Ratchet

Clicker

42

Marching Band

Fl.

E♭ Cl.

B♭ Tpt. 1

2

Tbn. 1

2

1-6

B♭ Tpt. 7-11

F Hn. 1

2

1

Perc. 2

3

B♭ Cl.

Al. 1-2

Sax. Ten.

Bar.

Str. Bs.

Picc. 1

2

1., solo

3., solo

Ob. 1

2

3

4

1., solo

B♭ Cl. 1

1 player, solo

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 1

2

Ch. Cl.

Bn. 1

2

3

Cbn.

B♭ Tpt. 1

2

3

4

F Hn. 1

2

3

4

Tbn. 1

2

3

4

Euph. 1

2

Tba. 1

2

Timp.

1

Gluck.

Perc. 2

3

4

5

Piano

Harp

*Play between and including the two pitches as fast as possible with constant movement.

*Play between and including the two pitches as fast as possible with constantly varying figures.

43 $\text{♩} = \text{ca. } 132$ $\text{♩} = \text{ca. } 108$

Marching Band

Fl. 1
B♭ Cl. 1
B♭ Tpt. 2
Tbn. 1
Perc. 2

Standard Band

1-6
B♭ Tpt. 7-11
F Hn. 1
Perc. 3
B♭ Cl. 3
Al. 1-2
Sax. Ten. Bar.
Str. Ba.

Plac. 1
2

Fl. 3
4

Ob. 1
2

B♭ Cl. 1 (1 player)

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1

Ch. Cl.

Bn. 1
2
3

Cbn.

Marching Band

B♭ Tpt. 1
2
3
4

F Hn. 1
2
3
4

Tbn. 1
2
3
4

Euph. 1
2

Tba. 1
2

Timp.

Perc. 1
2
3
4

Piano

Harp

Gluck.
2. W. Blk.
Ratchet
Clicker

slap tongue
slap tongue
arco

$\text{♩} = \text{ca. } 108$
 $\text{♩} = \text{ca. } 108$

$\text{♩} = \text{ca. } 132$

*Saxophones establish tempo (slightly slower than previous tempo $\text{♩} = 132$).

51

♩ = 120*

Marching Band

Fl. 1-2
E♭ Cl. 1-2
B♭ Tpt. 1-2
Tbn. 1-2
Perc. 2

Band

1-6
B♭ Tpt. 7-11
F Hn. 1-2
Perc. 1-3
B♭ Cl. 1-2
Al. 1-2
Sax. 1-2
Ten. Bar. 1-2
Str. Bs. 1-2

(like pulley strains)

truss

Section Band

Picc. 1-2
Fl. 3-4
Ob. 1-2
B♭ Cl. 1-2
B♭ Cl. 3
Ba. Cl. 1-2
Ch. Cl. 1-2
Bn. 1-2
Chn. 1-2

Stage Band

B♭ Tpt. 1-2
F Hn. 1-2
Tbn. 1-2
Euph. 1-2
Tuba. 1-2
Timp. 1-2
Perc. 1-2
Piano
Harp

2. W. Bk.
Ratchet
Clicker

♩ = 120

*As before, the Horns set the tempo (slightly faster than previous tempo.)

58 $(\text{♩} = 120)$ $(\text{♩} = 152)$

Marching Band

Fl. 1
E♭ Cl. 1
B♭ Tpt. 1
Tbn. 1
Perc. 2

Surround Band

1-6
B♭ Tpt. 7-11
F Hn. 1
Perc. 1
E♭ Cl. 3
Al. 1-2
Sax. Ten. Bar.
Str. Bs.

$\text{♩} = 120$ $(\text{♩} = 152)$

Picc. 1
Fl. 3
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1
Cb. Cl. 2
Bn. 1
Cbn. 3

Sharp Band

B♭ Tpt. 1
F Hn. 1
Tbn. 1
Euph. 1
Tba. 1
Timp. 1
Perc. 2
Piano
Harp

W.Bk.
Ratchet
4. Clicker
2. Maracas
W.Bk.
Ratchet
Clicker
Xyl. 1
Congas

S.D., snare on ad lib.

*Clarinet sets tempo (faster than previous tempo).

66 (Intense $\text{♩} = 60$) $\text{♩} = 132$ $\text{♩} = 220$

FL.

E♭ Cl.

Marching Band

B♭ Tpt. 1-2

Thn. 1-2

Perc. 2

1-6

B♭ Tpt. 7-11

F Hn. 1-2

Perc. 1-3

B♭ Cl.

Al. 1-2

Bsn.

Tbn.

Str. Bn.

Pic. 1-2

FL. 3-4

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bs. Cl. 1-2

Ch. Cl.

Bn. 1-2

Cbn.

B♭ Tpt. 1-2

F Hn. 1-2

Thn. 1-2

Euph. 1-2

Tba. 1-2

Timp.

Perc. 1-2

Piano

Harp

W. Bk.

Ratchet & Clicker

Xyl.

4. P. Whistle

slow asynchronous wide oscillation

Marching Band

Picc. 1
E♭ Cl. 1
B♭ Tpt. 1
Tbn. 1
Perc. 2

Surround Band

1-4
B♭ Tpt. 1
7-11
F Hn. 1
Perc. 3
E♭ Cl. 1

Al. 1-2

Sax.
Ten. Bar.
Str. Bs.

Stage Band

Picc. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1
Cb. Cl. 1
Bn. 1
Cbn. 1

B♭ Tpt. 1
F Hn. 1
Tbn. 1
Euph. 1
Tba. 1
Timp. 1

Perc. 1
W. Bk.
Ratchet
Clicker

Piano
Harp

(J = ca. 108)
(like drums)
slap tongue

3. take straight mute
4. take baritone mute

1. take horn mute
2. take straight mute

(Xyl.)

*Surround groups enter on conductor's cue. Players enter at the same tempo as before. They continue playing until they are cued to stop. This playing time will become shorter and shorter as the ensemble texture builds.

[illegible]

*Cut off at cue—even if the player has not finished performing the written music.

[illegible]

This page of a musical score is for a large ensemble, likely a concert band or symphony orchestra. It features a variety of instruments, including Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones, Percussion, and Piano. The score includes musical notation, dynamics, and performance instructions.

Instrumentation and Parts:

- Piccolo:** 1-2 parts.
- Flute:** 3-4 parts.
- Oboe:** 1-2 parts.
- Clarinet:** 1-2 parts.
- Bassoon:** 1-2 parts.
- Saxophone:** 1-2 parts.
- Percussion:** 1-2 parts.
- Piano:** 1 part.
- Harp:** 1 part.

Key Features and Instructions:

- Tempo:** The tempo is marked as $\text{♩} = 108$.
- Rehearsal Markers:** The score includes rehearsal markers 1-6, 7-11, and 12.
- Performance Instructions:** The score includes various performance instructions, such as "2 players", "2 Glock.", "Whip", "W. Bll. Clicker (one player)", and "2 Glock.". It also includes dynamic markings like *mf* and *ff*.
- Sectional Rehearsal:** The score includes a sectional rehearsal for the Saxophone section, marked with a triangle and the number 12.
- Instrumentation Changes:** The score includes instrumentation changes, such as "2 Glock." and "Whip".

*Cut off on cue.

83 $\text{♩} = 92$

rall. *a tempo*

Marching Band

Picc. 1 2

E♭ Cl. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

S.D.

1-6

B♭ Tpt. 1 2

7-11

F Hn. 1 2

S.D.

1

Perc. 1 2

S.D.

3

B♭ Cl. 1 2

Al. 1-2

Sax. Ten. Bar.

Sir. Re.

$\text{♩} = 92$

rall. *a tempo*

Picc. 1 2

Fl. 3 4

Ob. 1 2

3 4

B♭ Cl. 1 2

B♭ Cl. 2 3 4

B♭ Cl. 3 4

Be. Cl. 1 2

Cb. Cl. 1 2

Bn. 1 2 3

Chn. 1 2 3

B♭ Tpt. 1 2

3 4

F Hn. 1 2

3 4

Tbn. 1 2

3 4

Euph. 1 2

Tba. 1 2

Timp. 1 2

Perc. 1 2 3 4 5

S.D. +

(2 S.D.)

3. Sus. Cym.

2 Flexatones

S.D.

T. Dr.

L. T. Dr.

B.D.

Piano

Harp

CID:CEA*

Marching Band

Picc. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

4, 5, 6, 7, 8

B♭ Tpt. 1 2

F Hn. 1 2

Perc. 1 2

B♭ Cl. 1 2

Al. 1-2

Sax. 1 2

Ten. 1 2

Bac. 1 2

Str. Bs. 1 2

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

B♭ Cl. 2 1 2

B♭ Cl. 3 1 2

Bs. Cl. 1 2

Ch. Cl. 1 2

Bn. 1 2

Clbn. 1 2

B♭ Tpt. 1 2

F Hn. 1 2

Tbn. 1 2

Euph. 1 2

Tba. 1 2

Timp. 1 2

Perc. 1 2

Piano 1 2

Harp 1 2

*Highest note possible

98

First Band

Flute 1
Bb Cl.
Bb Tpt.
Tbn.
Perc. 2

Second Band

4.5.6.7.8
Bb Tpt.
4.5.6.7.8
F Hrn.
Perc. 3
Bb Cl.
Al. 1-2
Ten.
Bar.
Str. Ba.

Flute, al.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Cl. 4
Cb. Cl.
Ba.
Cbn.
Bb Tpt.
F Hrn.
Tbn.
Euph.
Tbn.
Timp.
Perc. 5
Piano
Harp

(m2)
(m3)
bell end.
bell end.
bell end.
(m2)
(m3)
(m4)
(Tomb.)
Y. Bln.
S.D.
S.D.
S.D.

10

Fl.

Marching Band

SB Cl.

SB Tpt.

Trbn.

Perc.

4, 5, 6, 7, 8

SB Tpt.

1, 2, 3, 4, 5, 6, 7, 8

F.Ha.

Perc.

1

3

Al. 1, 2

Sax.

Trbn.

Sax.

Dr. Sn.

FL

Ob.

SB Cl. 1

SB Cl. 2

SB Cl. 3

SB Cl. 4

Ch. Cl.

Ba.

Chc.

SB Tpt.

F.Ha.

Trbn.

Euph.

Trbn.

Timp.

Tam.

(T. Bln.)

(T. A.)

(B.D.)

Piano

Harp

Ch

CEDEAR

Cl

This is a page from a musical score, likely for a symphony. The page is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B♭ Cl. 4
- Ch. Cl.
- Bs.
- Bs. 2
- Bs. 3
- Bs. 4
- Bs. 5
- Bs. 6
- Bs. 7
- Bs. 8
- Bs. 9
- Bs. 10
- Bs. 11
- Bs. 12
- Bs. 13
- Bs. 14
- Bs. 15
- Bs. 16
- Bs. 17
- Bs. 18
- Bs. 19
- Bs. 20
- Bs. 21
- Bs. 22
- Bs. 23
- Bs. 24
- Bs. 25
- Bs. 26
- Bs. 27
- Bs. 28
- Bs. 29
- Bs. 30
- Bs. 31
- Bs. 32
- Bs. 33
- Bs. 34
- Bs. 35
- Bs. 36
- Bs. 37
- Bs. 38
- Bs. 39
- Bs. 40
- Bs. 41
- Bs. 42
- Bs. 43
- Bs. 44
- Bs. 45
- Bs. 46
- Bs. 47
- Bs. 48
- Bs. 49
- Bs. 50
- Bs. 51
- Bs. 52
- Bs. 53
- Bs. 54
- Bs. 55
- Bs. 56
- Bs. 57
- Bs. 58
- Bs. 59
- Bs. 60
- Bs. 61
- Bs. 62
- Bs. 63
- Bs. 64
- Bs. 65
- Bs. 66
- Bs. 67
- Bs. 68
- Bs. 69
- Bs. 70
- Bs. 71
- Bs. 72
- Bs. 73
- Bs. 74
- Bs. 75
- Bs. 76
- Bs. 77
- Bs. 78
- Bs. 79
- Bs. 80
- Bs. 81
- Bs. 82
- Bs. 83
- Bs. 84
- Bs. 85
- Bs. 86
- Bs. 87
- Bs. 88
- Bs. 89
- Bs. 90
- Bs. 91
- Bs. 92
- Bs. 93
- Bs. 94
- Bs. 95
- Bs. 96
- Bs. 97
- Bs. 98
- Bs. 99
- Bs. 100

The score includes various musical notations, including notes, rests, and dynamic markings. There are also performance instructions, such as "to Piccolo" and "2. Low Line's Bass". The page is numbered "1" in the top left corner.

110

Flac. 1
Bb Cl. 1
Bb Tpt. 1
Tbn. 1
Perc. 2

4, 5, 6, 7, 8
Bb Tpt. 2
Tbn. 2
Perc. 2

AL 1, 2
Ten. Bar.
Bar. No.

Flac. 1
Fl. 2
Ob. 1
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
No. Cl. 2
Ch. Cl.
Ba. 1
Ch.

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♩ = 92

Fl. 1 2

Pic. 1 2

Vl. 1 2 3 4

Vla. 1 2

Cb. 1 2 3 4

Bc. Cl. 1 2

Bc. Cl. 2 3

Bc. Cl. 3 4

Bc. Cl. 1 2

Ch. Cl. 1 2

Bc. 1 2 3

Chc. 1 2

2. Glock, hand cymbal

Perc. 1 2 3 4 5

Pno. 1 2

Harp 1 2

115 *rall.*

half valve fall off ca. 3-4 seconds

half valve fall off ca. 3-4 seconds

half valve fall off ca. 3-4 seconds

half valve fall off ca. 3-4 seconds

half valve fall off ca. 3-4 seconds

half valve fall off ca. 3-4 seconds

(n2) *rall.*

Picc. 1 2

Fl. 3 4

Ob. 1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1 2

Cb. Cl.

Bn. 1 2 3

Cbn.

D Tpt. 1 2

B♭ Tpt. 3 4

F Ha. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp. (Glock.)

Vibraphone

Perc. 3 Pedal

Piano

Harp

[illegible]

[illegible]

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1109 1110

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1113 1114

1115 1116

1117 1118

1119 1120

1121 1122

1123 1124

1125 1126

1127 1128

1129 1130

1131 1132

1133 1134

1135 1136

1137 1138

1139 1140

1141 1142

1143 1144

1145 1146

1147 1148

1149 1150

1151 1152

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1161 1162

1163 1164

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1169 1170

1171 1172

1173 1174

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1195 1196

1197 1198

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1201 1202

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1891 1892

1893 1894

1895 1896

1897 1898

1899 1900

1901 1902

1903 1904

1905 1906

1907 1908

1909 1910

1911 1912

1913 1914

1915 1916

191

***Wolf howl. Half valve 3 valves, excluding thumb valve. Glissando to indicated pitch, hold, and then descend in a wavelike form.

[illegible]

***Slowly uncover and recover harmon mute. Play the indicated overtones while holding the indicated pitch.

15

Survival Band

F. Hn. 1 2

1 (Crot.)

2 (Crot.)

3 (Crot.)

Sir. Bs.

FL.

1 2 3 4

1. (ad lib.)

Ob.

1 2 3 4

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

B♭ Cl. 1

B♭ Cl. 2

(ad lib.)

B♭ Cl. 3

(sim.)

Sr. Cl. 1

Sr. Cl. 2

Ch. Cl.

Bn.

Chu.

Stage Band

B♭ Tpt. 1 2 3 4

F. Hn. 1 2 3 4

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Thn. 1 2 3 4

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Euph. 1 2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Tbn. 1 2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Timp. 1 2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Perc. 1 2 3 4 5

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. (ad lib.)

Piano

Harp

*Continue oscillations. Trade partners when necessary.
 **Alternate wolf howls. Also vary solo and duo calls.

$\text{♩} = 72$ *tratt. a tempo*

16

Surround Band

F Ha. 1. *mp wolf howl* 2. *mp wolf howl*

(Crot.)

Perc. 1. (Crot.) 2. (Crot.) 3. (Crot.)

Str. Bs.

Single Band

Fl. 1. (1.) 2. 3. 4.

Ob. 1. (1.) 2. 3. 4.

B♭ Cl. 1. 2. 3. 4.

B♭ Cl. 2. (2.) 3. 4.

B♭ Cl. 3. 1. 2. 3. 4.

Bs. Cl. 1. 2. 3. 4.

Cb. Cl. 1. 2. 3. 4.

Bn. 1. 2. 3. 4.

Cln. 1. 2. 3. 4.

$\text{♩} = 72$ *tratt. a tempo* 1., solo, open

B♭ Tpt. 1. *p with restraint* 2. *ppp with straight mute* 3. *ppp with straight mute* 4. *ppp with straight mute*

F Ha. 1. *mp wolf howl* 2. *mp wolf howl* 3. *mp wolf howl* 4. *mp wolf howl*

Tbn. 1. (2. continue harmonic *spiegato*) 2. *ppp with straight mute* 3. *ppp with straight mute* 4. *ppp with straight mute*

Euph. 1. 1., solo *p* 2. *ppp with restraint* 3. *ppp with straight mute* 4. *ppp with straight mute*

Tba. 1. 2. *ppp with straight mute* 3. *ppp with straight mute* 4. *ppp with straight mute*

Timp. 1. (Crot. and Glock.) 2. (Vib.) 3. (3. Vib.) 4. (Ped.)

Perc. 1. (Crot.) 2. (Vib.) 3. (3. Vib.) 4. (Ped.)

Piano 1. *non arp.* 2. *non arp.* 3. *non arp.* 4. *non arp.*

Harp 1. *BADREK* 2. *BADREK* 3. *BADREK* 4. *BADREK*

Perc. 5. soft felt sticks *arp.*

24

Score for *Les Contes de Beaulieu*, Act 1, Scene 1. The score is divided into two main sections: **Woodwind Band** and **Stage Band**.

Woodwind Band:

- Flutes (Fl.):** 1, 2, 3, 4
- Oboes (Ob.):** 1, 2, 3, 4
- B♭ Clarinets (B♭ Cl.):** 1, 2, 3
- Bass Clarinet (Bs. Cl.):** 1, 2
- Ch. Cl. (Contrabass Clarinet):** 1
- Bassoon (Bn.):** 1, 2, 3
- Contrabassoon (Cbs.):** 1

Stage Band:

- B♭ Trumpets (B♭ Tpt.):** 1, 2, 3, 4
- Flutes (F Hn.):** 1, 2, 3, 4
- Trombones (Tbn.):** 1, 2, 3, 4
- Euphonium (Euph.):** 1, 2
- Tuba (Tua.):** 1, 2
- Timpani (Timp.):** 1
- Drum (Crot. and Glock.):** 1
- Drum (Vib.):** 1
- Percussion (Perc.):** 1, 2, 3, 4, 5
- Piano (Piano):** 1
- Harp (Harp):** 1

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *cold sound*. The page number 24 is indicated in the top left corner.

26

Surround Band

F Hn. 1 2

Perc. 1 2 3

Str. Bs.

Fl. 1 2 3 4

Ob. 1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bs. Cl.

Cb. Cl.

Bn. 1 2 3

Cbn.

Stage Band

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 (Croir. and Glock.) 2 (Vib.) 3 Vib., bowed, 2 players 4 Pedal 5 release bows

Piano (Perc. 5)

Harp

29 

Surround Band

F Hn. 1 2

Perc. 1 2 3

Str. Ba.

FL. 1 2 3 4

Ob. 1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl.

Ch. Cl.

Bn. 1 2 3

Cbn.

Stage Band

B♭ Tpt. 1 2 3 4

F Hu. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Temp.

(Cres. and Clock.)

(Vib.)

Perc. 1 2 3 4 5

Vib., bowed (2 players)

Pedal

Piano (Perc. 5)


Harp

Crot., bowed (L.v.)

**seagull sound (play forte in sound piano)*

(♩ = ca. 60)

Touch harmonic and gliss upward and then downward. Do not adjust the distance between note and note on ascending. Waves of "seagull-like" sounds will ensue.

31. 

Surround Band

F Hn. 1 2 *pp* wolf howl, from a great distance

Perc. 1 2 3 4 *Crot., bowed (l.v.)* *pp* *(x)*

Str. Bc. *pp* *to Piccolo*

FL

1 2 3 4 *pp*

Ob.

1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bc. Cl.

Cb. Cl.

Bn. 1 2 3

Cbn.

Single Band

B♭ Tpt. 1 2 3 4 *pp* wolf howl, intense

F Hn. 1 2 3 4 *pp* wolf howl, intense

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 2 3 4 5 *(3, Vib.)* *(Ped.)*

Piano

Harp

V Night Music II

55

Jazz feel ♩ = ca. 92 ♩ = ♩

Score for Percussion and Saxophones:

- Perc.** (Crot.) (L.v.)
- B♭ Cl.**
- Al. Sax. 1**
- Al. Sax. 2**
- Ten. Sax.**
- Bar. Sax.**
- Sopr. Sax.**

Jazz feel ♩ = ca. 92 ♩ = ♩

Score for Woodwinds, Brass, and Strings:

- Picc.**
- Fl.**
- Ob.**
- B♭ Cl. 1**
- B♭ Cl. 2**
- B♭ Cl. 3**
- Bs. Cl. 1**
- Bs. Cl. 2**
- Ch. Cl.**
- Bn.**
- Cbn.**
- B♭ Tpt.**
- F Hn.**
- Tbn.**
- Euph.**
- Tba.**
- Timp.**
- Perc.** (Vib.) (ped.)
- Piano**
- Harp**

1., with harmon mute

(Take over beat from clarinet, ♩ = ca. 92)

H-hat, with brushes

ad lib.

Surround Band

1
Perc. 2
3

(1)
Bk Cl. $(\text{♩} = \text{ca. } 92)$
pp jazz fast *pp pass.*

Al. Sax. 1 $(\text{♩} = \text{ca. } 92)$
pp jazz fast

Al. Sax. 2 $(\text{♩} = \text{ca. } 92)$
pp jazz fast

Ten. Sax. $(\text{♩} = \text{ca. } 92)$
pp jazz fast

Bar. Sax. $(\text{♩} = \text{ca. } 92)$
pp jazz fast

Str. Bs. $(\text{♩} = \text{ca. } 92)$
plaz., gliss downwards, changing strings at will

Stage Band

Picc. 1
2

Fl. 3
4

Ob. 1
2
3
4

Bk Cl. 1
Bk Cl. 2
Bk Cl. 3
Ba. Cl.
Cb. Cl.
Bn. 1
3
Cbn.

Bk Tpt. 1
2
3
4

F Hn. 1
2
3
4

Tbn. 1
2
3
4

Euph. 1
2

Tba. 1
2

Timp. (Hi-hat)

Perc. 1
2
3
4
5

Piano

Harp

*Asynchronous.

(1) Nervous $\text{♩} = \text{ca. } 92$

1 Perc. 2 3

B♭ Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Bx.

Nervous $\text{♩} = \text{ca. } 92$

Picc. 1. 2. 3. 4.

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3. 4.

B♭ Cl. 1. 2. 3.

B♭ Cl. 2.

B♭ Cl. 3.

B♭ Cl. 4.

Ch. Cl.

Bn. 1. 2. 3.

Clon.

B♭ Tpt. 1. 2. 3. 4.

F Hn. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Euph. 1. 2.

Tba. 1. 2.

Timp.

($\text{♩} = \text{ca. } 92$)
(Traps) and lib.

Perc. 1. 2. 3. 4. 5.

Piano

Harp

Piccolo 1. to Flute

Flute 2.

1. solo

2. solo

Wood Block

T-t-t, with hands

8

Surround Band

Perc. 1, 2, 3

B♭ Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Bs.

FL.

Ob.

B♭ Cl. 1, 2, 3

B♭ Cl. 1, 2

Ch. Cl.

Bn.

Cbn.

Stage Band

B♭ Tpt.

F Hn.

Tbn.

Euph.

Tba.

Timp.

Perc. 1, 2, 3, 4, 5

Piano

Harp

(Flute) a1, a2

1, solo

2, fig. (with straight mute)

Trompet (Hr-hns, brushes) and Hr.

T-ts.

Broke Drum

Anvil

Ratchets

B.D.

15

1
Perc. 2
3

B♭ Cl.
Al. Sax. 1
Al. Sax. 2
Ten. Sax.
Bar. Sax.
Str. Bs.

1
2
3
4
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bs. Cl. 1
Cb. Cl.
Sn.
Cbn.

1
2
3
4
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tba.

Timp.

1
2
3
4
5
Perc.

Piano
Harp

15

21

Baritone Band

Perc. 1, 2, 3

Bb Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Ba.

Flute Band

Fl. 1, 2, 3, 4

Ob. 1, 2, 3, 4

Bb Cl. 1 (solo)

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bs. Cl. 1 (a2)

Ch. Cl.

Bn. 1, 2, 3

Chn.

String Band

Bb Tpt. 1, 2, 3, 4

F. Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Euph. 1, 2

Tba. 1, 2

Timp.

Perc. 1, 2, 3, 4, 5

Piano

Harp

to Piccolo

Piccolo

solo

4., open

1., open

Trapses, with sticks

Triangle

T. is.

*Each player starts immediately after the other. Do not synchronize.

*Accelerate tempo little by little until measure 37, J. = 92. Then lock in with the conductor's beat.

$\text{♩} = 92, \text{♩} = 27.6$ (in one)

*Trumpet 1: ossia Bb.

47

47

Sectional Band

Perc. 1 2 3

Bb Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Bb.

Stage Band

Fl. 1 2 3 4

Ob. 1 2 3 4

Bb Cl. 1 2 3

Bb Cl. 4

Bb Cl. 5

Bb Cl. 6

Ch. Cl.

Bn. 1 2 3 4

Cbn.

Bb Tpt. 1 2 3 4

F. Hu. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 B.D. T-t. B.D. T-t. B.D. T-t. Trapset

2 (Vib.)

3 Temple Blocks

4 Xyl.

5

Piann.

Harp

Score for Percussion and other instruments, page 55.

Surround Band

- Perc. 1, 2, 3
- B♭ Cl.
- Al. Sax. 1
- Al. Sax. 2
- Ten. Sax.
- Bar. Sax.
- Str. Bb.

Stage Band

- Fl. 1, 2, 3, 4
- Ob. 1, 2, 3, 4
- B♭ Cl. 1, 2, 3
- Re. Cl. 1, 2
- Cb. Cl.
- Bn. 1, 2, 3
- Cbn.
- B♭ Tpt. 1, 2, 3, 4
- F Hn. 1, 2, 3, 4
- Thn. 1, 2, 3, 4
- Euph. 1, 2
- Tbn. 1, 2
- Timp.
- Perc. 1 (Trap), 2 (B.D.), 3 (Clock), 4 (T. Bells), 5 (Xyl.)
- Piano
- Harp

57

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*Timpani and Tom-toms should be stage left and stage right, respectively, if possible.

Score page 61, featuring two systems of musical staves. The first system includes staves for Percussion (1-3), B♭ Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, and String Bass. The second system includes staves for Flute (1-2), Oboe (1-2), B♭ Clarinet 1-3, Bass Clarinet 1-2, Contrabass Clarinet, Bassoon (1-2), Contrabassoon, Stage Bassoon, B♭ Trumpet (1-2), French Horn (1-2), Trombone (1-2), Euphonium (1-2), Tuba (1-2), Timpani, Percussion (3-5), Piano, and Harp. The score includes various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). A rehearsal mark is present at the top of the first system, and a section marked "a2, fig." is indicated in the second system.

62 ♩ = 92

Standard Band

1 Perc. 2 3

B♭ Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Ba.

♩ = 92

Stage Band

1 Fl. 2 3 4

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1

Ba. Cl. 2

Ob. Cl.

Ba.

Cbn.

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 2 3 4 5

Piano

Harp

remove mute

remove mute

2. take harmon or solo tone mute

take harmon or solo tone mute

a2, ord.

a2, ord.

a2

a3

tutti

tutti

tutti

1. open, 2. with harmon or solo tone mute 1. jazz feel

with harmon or solo tone mute

Trap Set

ad lib.

f music

T. Bika.

*If only 4 Temple blocks are available, last note should be the highest. Alternatively, use a small wood block that is highest in pitch.

68

Surround Band

Perc. 1, 2, 3

B♭ Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Bc.

Fl. (u2)

Ob. (u2)

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. (u2)

Ch. Cl.

Bn. (u3)

Chn.

Stage Band

B♭ Tpt. 1, 2, 3, 4

F. Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Euph. (u2)

Tha. 1, 2

Timp. (Trap)

Perc. 1, 2, 3, 4, 5

Piano

Harp

u2, open, one lip pedal tone, upper lip only*

u2, open, one lip pedal tone, upper lip only*

T-t.

P. Whistle

T. Bells

B.D.

*Each player plays a different pitch.

*Freely glissando, gradually lowering pitches to achieve a "doppler effect."

76 $\text{♩} = 92$ (in one)

1
Perc. 2
3

B♭ Cl.

Al. Sax. 1
Al. Sax. 2
Ten. Sax.
Bar. Sax.
Str. Bs.

 $\text{♩} = 92$ (in one)

1
2
3
4

Fl. (a2)

1
2
3
4

Ob. (a2)

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ba. Cl. 1
Ba. Cl. 2
Ch. Cl.
Bn. (a3)
Cho.

B♭ Tpt. 1
2
3
4

F Hn. 1
2
3
4

1
2
3
4

Tbn. (a2)

Euph. 1
2
3

Tba. 1
2
3

Timp. (Trop)

1
2
3
4
5

Perc. S.D. T-14. Xyl. S.D.

Piano

Harp

83

Surround Band

Perc. 1 2 3

B♭ Cl.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

Str. Bs.

FL

1 2 3 4

Ob.

1 2 3 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1 2

Cb. Cl.

Bn. 1 2 3

Chn.

Stage Band

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

1 2 3 4 5

Perc. 1 2 3 4 5

Piano

Harp

Trap Set

(T-1a)

T. Bks.

(B.D.)

(B.D.)

Vib.

B.D.

Trap Set

Vib.

B.D.

91 (♩ = 92)

Score for a musical ensemble, page 73, measures 91-92. The tempo is marked 91 (♩ = 92).

Section 1 (Measures 91-92):

- Perc.** (Percussion): 1, 2, 3 staves.
- B♭ Cl.** (B-flat Clarinet): 1 staff.
- Al. Sax. 1** (Alto Saxophone 1): 1 staff.
- Al. Sax. 2** (Alto Saxophone 2): 1 staff.
- Ten. Sax.** (Tenor Saxophone): 1 staff.
- Bar. Sax.** (Baritone Saxophone): 1 staff.
- Str. Bs.** (String Basses): 1 staff.

Section 2 (Measures 91-92):

- Fl.** (Flute): 1, 2 staves. Includes instruction: "1. *to Piccolos*".
- Ob.** (Oboe): 1, 2 staves. Includes instruction: "1. *to Piccolos*".
- B♭ Cl. 1** (B-flat Clarinet 1): 1 staff.
- B♭ Cl. 2** (B-flat Clarinet 2): 1 staff.
- B♭ Cl. 3** (B-flat Clarinet 3): 1 staff.
- B♭ Cl. 4** (B-flat Clarinet 4): 1 staff.
- Ch. Cl.** (Contrabass Clarinet): 1 staff.
- Bn.** (Bassoon): 1 staff.
- Chn.** (Chorus): 1 staff.

Section 3 (Measures 91-92):

- B♭ Tpt.** (B-flat Trumpet): 1, 2 staves. Includes instruction: "1. *take harmon mute*, 2. *take cup mute*".
- P.Hn.** (Piano Horn): 1, 2 staves. Includes instruction: "1. *take harmon mute, jazz feel*, 2. *with cup mute with cup mute*".
- Tbn.** (Trombone): 1, 2 staves.
- Euph.** (Euphonium): 1, 2 staves.
- Tba.** (Tuba): 1, 2 staves.
- Timp.** (Timpani): 1 staff.

Section 4 (Measures 91-92):

- Perc.** (Percussion): 1, 2, 3, 4, 5 staves. Includes instructions: "Xyl.", "Wood Block", "Vib.", "B.D.", "T. Bk.", "Siren (stage left)".
- Piano**: 1 staff.
- Harp**: 1 staff.

Score for Percussion and Wind Instruments

Section 1: Percussion and Woodwinds

- Perc. 1, 2, 3
- B♭ Cl.
- Al. Sax. 1
- Al. Sax. 2
- Ten. Sax.
- Bar. Sax.
- Str. Ba.

Section 2: Flutes, Oboes, and Clarinets

- Picc. 1, 2
- Fl. 3, 4
- Ob. 1, 2, 3, 4
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- Es. Cl. 1, 2
- Cl. Cl.
- En. 1, 2, 3
- Cbn.

Section 3: Trumpets and Horns

- B♭ Tpt. 1, 2, 3, 4
- F.Hr. 1, 2, 3, 4
- Tbn. 1, 2, 3, 4
- Euph. 1, 2
- Tba. 1, 2

Section 4: Timpani and Piano/Harp

- Timp.
- Perc. 3 (T. Bk., T. Bk., T. Bk., T. Bk., T. Bk.)
- Piano
- Harp

Performance Notes and Markings:

- 1. remove mute** (B♭ Tpt. 1, 2, 3, 4)
- 1. solo** (B♭ Cl. 1)
- 1. open** (B♭ Tpt. 1, 2, 3, 4)
- 2. open** (B♭ Tpt. 1, 2, 3, 4)
- 3. open** (B♭ Tpt. 1, 2, 3, 4)
- 4. open** (B♭ Tpt. 1, 2, 3, 4)
- Trap Set** (Perc. 3)
- Vib.** (Perc. 3)
- Siren (stage right)** (Perc. 3)
- Siren** (Perc. 3)

VI Circus Maximus

75

Marching Band

Picc. 1
B♭ Cl. 1
B♭ Tpt. 1
Tbn. 1
Perc. 2

Surround Band

1-6
B♭ Tpt. 1
F Hn. 1
Perc. 1
B♭ Cl. 1
Al. 1-2
Sax. Ten. Bar.
Str. Bn.

Stage Band

Picc. 1
Fl. 3
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
Ch. Cl. 1
Bn. 1
Cbn. 1
B♭ Tpt. 1
F Hn. 1
Tbn. 1
Euph. 1
Tbn. 1
Timp. 1
Perc. 3
Piano
Harp

Score details:

- Marching Band: Picc. 1, B♭ Cl. 1, B♭ Tpt. 1, Tbn. 1, Perc. 2. Includes instruction "S.D., snare off".
- Surround Band: 1-6, B♭ Tpt. 1, F Hn. 1, Perc. 1, B♭ Cl. 1, Al. 1-2, Sax. Ten. Bar., Str. Bn.
- Stage Band: Picc. 1, Fl. 3, Ob. 1, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, Ch. Cl. 1, Bn. 1, Cbn. 1, B♭ Tpt. 1, F Hn. 1, Tbn. 1, Euph. 1, Tbn. 1, Timp. 1, Perc. 3, Piano, Harp.
- Stage Band Percussion: Includes instruction "(Siren) release" and "(Siren) release".

2 (♩ = 92)

rall. *a tempo*

Marching Band

Picc. 1 2

E♭ Cl. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

1-6

B♭ Tpt. 7-11

F Hn. 1 2

Perc. 1 3

B♭ Cl. 1 2

Al. 1-2

Sex. Ten. Bar. 1 2

Str. Ba. 1 2

Surround Band

Picc. 1 2

Fl. 3 4

Ob. 1 2

B♭ Cl. 1 2

B♭ Cl. 2 3

B♭ Cl. 3 4

B♭ Cl. 1 2

Ch. Cl. 1 2

Bn. 1 2

Cbn. 1 2

Stage Band

B♭ Tpt. 1 2

F Hn. 1 2

Tbn. 1 2

Euph. 1 2

Tba. 1 2

Timp. 1 2

Perc. 3 4 5

Piano 1 2

Harp 1 2

(♩ = 92)

rall. *a tempo*

S.D., snares off

S.D., snares off

Flexione

B.D.

*Hold any CB arrived at in this bar.

Slightly slower (♩ = ca. 80-84)

The image shows a page of a musical score, likely for a large orchestra and band. The score is divided into two systems. The first system includes parts for Piccolo, Flute, Oboe, Clarinets (Bb, Bb, Bb, Bb, Bb, Bb), Bassoon, Contrabassoon, Trumpets (Bb), Horns (F, Eb), Trombones (Tbn.), Euphonium, Tuba, Timpani, Percussion (Perc.), Piano, and Harp. The second system includes parts for Flute, Trumpets (Bb), Horns (F, Eb), Trombones (Tbn.), Euphonium, Tuba, Timpani, Percussion (Perc.), Piano, and Harp. The score features various musical notations including notes, rests, and dynamic markings.

15

Fl.

B♭ Cl.

B♭ Tpt. 1 2

Thn. 1 2

Perc. 2

B♭ Tpt. 1, 3, 5 7, 9, 11

F Hn. 1 2

Perc. 1 3

B♭ Cl.

Al. 1-2

Sax. Ten. Bar.

Str. Bz.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bc. Cl. 1 2

Ch. Cl.

Bn.

Cln.

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba. 1 2

Timp.

Perc. 1 2 3 4 5

Piann.

Harp.

T.Bike.

T.ite.

(S.D.)

B.D.

19

Marching Band

Fl.

E♭ Cl.

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

1, 3, 5
7, 9, 11

B♭ Tpt. (1, 3, 5, 7, 9, 11.)

(2, 10.)

5, 7.

6, 8.

Surround Band

F Hn. 1 2

Perc. 1 3

B♭ Cl.

Al. 1-2

Sax.

Ten.

Bar.

Str. Bs.

1 2

Fl. (s2)

3 4

Ob. (s2)

3 4

B♭ Cl. 1 (s2)

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 1 2 (s2)

Cb. Cl.

Bn. 1 2 (s3)

Cbn.

Stage Band

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba. 1 2

Timp.

Perc. 1 2 3 4 5

Piano

Harp

remove mute

remove mute

remove mute

(4.)

(Tamb.)

T.-dr.

B.D.

Sus. Cym.

C#

Marching Band

Fl. 1, 2
E♭ Cl. 1, 2
B♭ Tpt. 1, 2
Tbn. 1, 2
Perc. 2
F Hn. 1, 2

Surround Band

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 2, 3
B♭ Cl. 3, 4
B♭ Cl. 4, 5
Cb. Cl. 1, 2
Bn. 1, 2
Cbn. 1, 2

Stage Band

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 2, 3
B♭ Cl. 3, 4
B♭ Cl. 4, 5
Cb. Cl. 1, 2
Bn. 1, 2
Cbn. 1, 2
F Hn. 1, 2
Tbn. 1, 2
Euph. 1, 2
Tba. 1, 2
Timp. 1, 2
Perc. 3, 4, 5
Piano
Harp

Performance Instructions:

- take straight mute
- brassy (gliss.)
- stacc. poco a poco
- accents
- to Piccolo
- open
- brassy
- stacc.
- Low Lion's Roar
- High Lion's Roar
- Sus. Cym.

23

Marching Band

FL. 1, 2

E♭ Cl. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

Perc. 2

Support Band

1, 3, 5
7, 9, 11
2, 4, 6
8, 10

B♭ Tpt. 1, 2

F Hn. 1, 2

Perc. 1, 2, 3

B♭ Cl. 1, 2

Al. 1-2

Bsn. 1, 2

Ten. Bar. 1, 2

Str. B. 1, 2

Support Band

Picn. 1, 2

Fl. 3, 4

Ob. 1, 2

B♭ Cl. 1, 2, 3

B♭ Cl. 1, 2

B♭ Cl. 3

B♭ Cl. 1, 2

Cl. Cl. 1, 2

Bn. 1, 2

Cbn. 1, 2

Support Band

B♭ Tpt. 1, 2, 3, 4

F Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Euph. 1, 2

Tba. 1, 2

Timp. 1, 2

Perc. 3, 4, 5

Piano

Harp

(a2)

(slm.)

(S.D.)

(crase.)

(S.D.)

(crase.)

(a2)

(slm.)

(a2)

(a2)

(a2)

(a2)

(L. L. Roar)

(H. L. Roar)

(24)

Marching Band

Fl. 1, 2

E♭ Cl. 1, 2

B♭ Tpt. 1, 2

Thn. 1, 2

Perc. 2

Second Band

1, 3, 5

B♭ Tpt. 7, 9, 11

2, 4, 6

8, 10

F Hn. 1, 2

Perc. 1

3

W♭ Cl. 1

Al. 1-2

Sax.

Ten. Bar.

Str. Ba.

(a6)

(a5)

(♩ = 108)

(like pulito stress)

slap tongue

Picc. 1, 2

Fl. 3, 4

Ob. 1, 2

3, 4

W♭ Cl. 1

W♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 1

2

Ch. Cl. 1

Ba. 1, 2, 3

Cbn. 1, 2, 3

B♭ Tpt. 1, 2, 3, 4

F Hn. 1, 2, 3, 4

Thn. 1, 2, 3, 4

Euph. 1, 2

Tha. 1, 2

Timp. 1, 2

Perc. 3, 4, 5

Piano

Harp

*Surround groups enter on conductor's cue. Groups enter at the same tempo they played before. The groups continue playing until they are cued to stop. This playing time will get shorter and shorter as the texture builds.

(25)

Marching Band

Fl.

E♭ Cl.

B♭ Tpt. 1

Tbn. 2

Perc. 2

1, 3, 5

7, 9, 11

B♭ Tpt. 2

2, 4, 6

8, 10

F Hn. 1

2

Perc. 1

3

B♭ Cl.

Al. 1-2

Sax.

Ten.

Bari.

Str. Ba.

Picc. 1

2

Fl. 3

4

Ob. 1

2

3

4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ba. Cl. 1

2

3

Ob. Cl.

Ba. 1

2

3

Chn.

B♭ Tpt. 1

2

3

4

F Hn. 1

2

3

4

Tbn. 1

2

3

4

Euph. 1

2

3

Tba. 1

2

3

Timp.

Perc. 1

2

3

4

5

Piano

Harp

(♩ = ca. 120)

ff brassy

sempre slm.

sempre slm.

sempre slm.

sempre slm.

W.Bk.

Ratchet

Clicker

Fl. 1, 2
 Tpt. 1, 2
 Tbn. 1, 2
 Perc. 2
 1, 3, 5
 7, 9, 11
 Tpt.
 2, 4, 6
 8, 10
 Hn. 1, 2
 Perc. 1, 3
 B♭ Cl. 1, 2
 Al. 1-2
 Sax. Ten. Bar.
 Str. Ba.

Piccolo 1, 2
 Fl. 3, 4
 Ob. 1, 2, 3, 4
 B♭ Cl. 1, 2, 3
 B♭ Cl. 1, 2
 B♭ Cl. 3
 B♭ Cl. 1, 2
 Cb. Cl. 1, 2
 Bu. 1, 2, 3
 Cbn. 1, 2, 3
 B♭ Tpt. 1, 2, 3, 4
 F Hn. 1, 2, 3, 4
 Tbn. 1, 2, 3, 4
 Euph. 1, 2
 Tba. 1, 2
 Timp. 1, 2
 Perc. 3, 4, 5
 Piano
 Harp

1. *mf sparkling*
 3. *mf sparkling*
 1. *mf sparkling*
 1 player *mf sparkling*
 all slurs
 legato
 legato
 3. with harmon mute *mf* *sempre sim.*
 4. with straight mute *mf*
 1. *mf*
 2. *mf*
 3. *mf*
 4. *mf*
 5. *mf*
 6. *mf*
 7. *mf*
 8. *mf*
 9. *mf*
 10. *mf*
 11. *mf*
 12. *mf*
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 89. *mf*
 90. *mf*
 91. *mf*
 92. *mf*
 93. *mf*
 94. *mf*
 95. *mf*
 96. *mf*
 97. *mf*
 98. *mf*
 99. *mf*
 100. *mf*

FL.

Marching Band

E♭ Cl.

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

1, 3, 5
7, 9, 11

B♭ Tpt. 2, 4, 6
8, 10

F Hn. 1 2

5., open

7., open

9., open

11., open

4., open

6., open

8., open

10., open

(♩ = 120)

brassy

Surround Band

Perc. 1 2 3

(♩ = 152)
S.D.

ad lib.

(♩ = 152)

B♭ Cl.

Al. 1, 2

Sax.

Ten.

Bar.

Str. Bn.

Picc. 1 2

FL.

Ob.

(4.)

3.

sangre sim.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

(n2) legato

crac. poco a poco

B♭ Cl.

crac. poco a poco

Ch. Cl.

(n3) (sim.)

crac. poco a poco

Bn.

Chn.

crac. poco a poco

(sim.)
1. with straight mace

sangre sim.

B♭ Tpt.

(n2) (sim.)

(n3) (sim.)

F Hn.

(n2)

Tbn.

(sim.)

Euph.

(sim.)

Tha.

(sim.)

Timp.

(sim.)

crac. poco a poco

sim.

Tam.

crac. poco a poco

Perc. 3

W. Bk.

crac. poco a poco

4. 10%

5. 10%

Clicker

10%

Piano

Harp

(27)

Marching Band

FL. 1 2

B♭ Cl. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Perc. 2

1, 3, 5
7, 9, 11
2, 4, 6
8, 10

B♭ Tpt. 1 2

F Hn. 1 2

Perc. 1 3

B♭ Cl. 1 2

Al. 1-2

Sax. Ten. Bar.

Str. Bs.

(1.) (3.) (5.) (etc.)

(2.) (4.) (6.)

S.D. (♩ = 80)

(♩ = 108)

stop tongue

Picc. 1 2

FL. 3 4

Ob. 1 2

B♭ Cl. 1 2

B♭ Cl. 2 3 4

B♭ Cl. 3

B♭ Cl. 1 2

B♭ Cl. 3

B♭ Cl. 1 2

Ch. Cl. 1 2

Bn. 1 2 3

Cbn. 1 2

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tbn. 1 2

Timp. 1 2

Perc. 3 4 5

Piano

Harp

Fl. 1, 2
 B♭ Cl. 1, 2
 B♭ Tpt. 1, 2
 Tbn. 1, 2
 Perc. 2
 B♭ Tpt. 1, 2, 3, 4
 F Hn. 1, 2
 S.D. 1, 2
 Perc. 1, 2, 3
 B♭ Cl. 1, 2
 Al. 1, 2
 Sax. 1, 2
 Ten. 1, 2
 Bar. 1, 2
 Str. Ba. 1, 2
 Fl. 1, 2
 Fl. 3, 4
 Ob. 1, 2
 Ob. 3, 4
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B♭ Cl. 4
 Ch. Cl. 1
 Ch. Cl. 2
 Bn. 1, 2
 Bn. 3, 4
 Cln. 1, 2
 B♭ Tpt. 1, 2, 3, 4
 F Hn. 1, 2
 F Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Euph. 1, 2
 Euph. 3, 4
 Tba. 1, 2
 Tba. 3, 4
 Timp. 1, 2
 Perc. 1, 2, 3, 4, 5
 Piano
 Harp

[illegible]

31

Marching Band

FL. 1 2 3 4

E♭ Cl. 1 2 3 4

B♭ Tpt. 1 2 3 4

Tbn. 1 2 3 4

Perc. 2

Second Band

1, 3, 5 2, 4, 6 8, 10

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Perc. 1 2 3

B♭ Cl. 1 2 3 4

Al. 1-2

Sax. 1 2 3 4

Ten. Bar. 1 2 3 4

Str. Ba. 1 2 3 4

8 seconds 8 seconds 10 seconds 8 seconds 7 seconds 6 seconds 5 seconds 6-8 seconds 4 seconds

FL. 1 2 3 4

Ob. 1 2 3 4

B♭ Cl. 1 2 3 4

B♭ Cl. 2 1 2 3 4

B♭ Cl. 3 1 2 3 4

B♭ Cl. 4 1 2 3 4

Ob. Cl. 1 2 3 4

Bn. 1 2 3 4

Cbn. 1 2 3 4

Stage Band

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2 3 4

Tha. 1 2 3 4

Timp. 1 2 3 4

Perc. 1 2 3 4 5

Piann. 1 2 3 4

Harp 1 2 3 4

1. take straight mute 2. take straight mute 1. take whispa mute 2. with straight mute 1. with whispa mute 2. with straight mute

4. take straight mute 4. take whispa mute 4. with straight mute 4. with whispa mute

3. take straight mute 3. with straight mute

2. take straight mute 2. with straight mute

take straight mute with straight mute

take straight mute with straight mute

(S.D.) (Tum.) (Ten. Dr.) (B.D.)

6

VII Prayer

95

$\text{♩} = 48$

Musical Score - First System

Musical Band

- Fl.
- E♭ Cl.
- B♭ Tpt. 1, 2
- Tbn. 1, 2
- Perc. 2

Second Band

- B♭ Tpt. 3, 4, 5, 6, 7, 8, 9, 10
- F Hn. 1, 2
- Perc. 1, 3
- B♭ Cl.
- Al. 1-2
- Sax. Ten. Bar.
- Str. Bs.

$\text{♩} = 48$

Musical Score - Second System

Musical Band

- Fl.
- E.H. (Oboe 1 to English Horn)
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- Bs. Cl. 1, 2
- Cb. Cl.
- Bn.
- Cbn.

Stage Band

- B♭ Tpt. 1, 2, 3, 4
- F Hn. 1, 2
- Tbn. 1, 2, 3, 4
- Euph. 1, 2
- Tbs. 1, 2
- Timp.
- Perc. 1, 2, 3, 4, 5
- Piano
- Harp

Annotations:

- with straight mute
- with straight mute
- 1. take straight mute
- with straight mute
- (with straight mute)
- (with straight mute)
- E.H. (as in Oboe 1)

10

Marching Band

Fl. 1, 2
B♭ Cl. 1, 2
B♭ Tpt. 1, 2
Tbn. 1, 2
Perc. 2

Standard Band

1, 2, 6, 7, 11
B♭ Tpt. 3, 4, 5
F Hn. 1, 2
Perc. 1, 3
B♭ Cl. 1, 2
Al. 1-2
Sax. Ten. Bar.
Str. Bc.

Stage Band

Fl. 1, 2, 3, 4
E.H.
Ob. 3, 4
B♭ Cl. 1, 2, 3
B♭ Cl. 1, 2
Cb. Cl. 1, 2
Bn. 1, 2, 3
Cbn.
B♭ Tpt. 1, 2, 3, 4
F Hn. 1, 2, 3, 4
Tbn. 1, 2, 3, 4
Euph. 1, 2
Tbn. 1, 2
Timp.
Perc. 1, 2, 3, 4, 5
Piano
Harp

1., with straight mute
2., with straight mute
3., with straight mute
4., with straight mute
1., with straight mute

The musical score is organized into three main sections: Marching Band, Standard Band, and Stage Band. Each section contains multiple staves for different instruments. The Marching Band section includes staves for Flute, B♭ Clarinet, B♭ Trumpet, Trombone, and Percussion. The Standard Band section includes staves for B♭ Trumpet, Flute Horn, Percussion, B♭ Clarinet, Alto Saxophone, Tenor Saxophone/Baritone, and String Bass. The Stage Band section includes staves for Flute, Euphonium/Harp, Oboe, B♭ Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, B♭ Trumpet, Flute Horn, Trombone, Euphonium, Trombone, Timpani, Percussion, Piano, and Harp. The Stage Band section also includes specific instructions for mutes on the Flute Horn and Trombone parts.

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Marching Band

Fl. 1, 2
E♭ Cl. 1, 2
B♭ Tpt. 1, 2
Tbn. 1, 2
Perc. 2

Standard Band

1, 2, 6
7, 11
B♭ Tpt. 3, 4, 5
8, 9, 10
F Hn. 1, 2
Perc. 1, 3
B♭ Cl. 1, 2
Al. 1-2
Sax. Ten. Bar.
Str. Ba.

Stage Band

Fl. 1, 2
E.H. 3, 4
Ob. 3, 4
B♭ Cl. 1, 2, 3
Ba. Cl. 2
Ch. Cl.
Bn. 1, 2, 3
Cbn.
B♭ Tpt. 1, 2, 3, 4
F Hn. 1, 2, 3, 4
Tbn. 1, 2, 3, 4
Euph. 1, 2
Tbn. 1, 2
Timp.
Perc. 3, 4, 5
Piano
Harp

1., solo
solo
2. remove mute
(straight mute)
(straight mute)
a2 (straight mute)

Moving forward ♩ = 56-58
38(3+2)

99

Marching Band

Fl. 1 2
B♭ Cl. 1 2
B♭ Tpt. 1 2
Tbn. 1 2
Perc. 2

Surround Band

B♭ Tpt. 1 2 3 4
F Hn. 1 2
Perc. 1 3
B♭ Cl. 1 2
Al. 1-2
Sax. Ten. Bar.
Str. Bs.

with straight mute 1. 1.
7, 11. 17. 24.
5, 9. 5, 9.
3, 4, 6. 4, 8.

1. 11. 5, 9. 11. 4, 8.

Moving forward ♩ = 56-58
(3+2)

Stage Band

Fl. 1 2 3 4
R.H. 1 2
Ob. 3 4
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 1 2
Ch. Cl.
Bn. 1 2
Cbn.
B♭ Tpt. 1 2 3 4
F Hn. 1 2 3 4
Tbn. 1 2 3 4
Euph. 1 2
Tba. 1 2
Timp.
Perc. 1 2 3 4 5
Piano
Harp

(E.H.) English Horn to Oboe 1

1, solo, open

1, solo, open

3, with straight mute
2, with straight mute

remove mute

1, (with straight mute)

remove mute

remove mute

1. 1. 1. 1.

2. 2. 2. 2.

3. 3. 3. 3.

4. 4. 4. 4.

5. 5. 5. 5.

6. 6. 6. 6.

7. 7. 7. 7.

8. 8. 8. 8.

9. 9. 9. 9.

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94. 94. 94. 94.

95. 95. 95. 95.

96. 96. 96. 96.

97. 97. 97. 97.

98. 98. 98. 98.

99. 99. 99. 99.

100. 100. 100. 100.

Marching Band

Fl. 1, 2
E♭ Cl. 1, 2
B♭ Tpt. 1, 2
Tbn. 1, 2
Perc. 2

Stage Band

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2, 3
Ba. Cl. 1, 2
Cb. Cl. 1, 2
Bn. 1, 2, 3
Chn. 1, 2
B♭ Tpt. 1, 2
F Hn. 1, 2
Tbn. 1, 2
Euph. 1, 2
Tba. 1, 2
Timp. 1, 2
Perc. 3, 4, 5
Piano
Harp

Surround Band

Perc. 1, 3
B♭ Cl. 1, 2
Al. 1, 2
Sax. 1, 2
Ten. 1, 2
Bar. 1, 2
Str. Bs. 1, 2

Score Details:

- Marching Band: Fl. 1, 2; E♭ Cl. 1, 2; B♭ Tpt. 1, 2; Tbn. 1, 2; Perc. 2. Includes fingerings (e.g., 1, 2, 6; 7, 11; 11; 5, 9; 10; 3, 4, 5; 8, 9, 10) and performance instructions like "remove mute" and "1, 6, 11, open".
- Stage Band: Fl. 1, 2; Ob. 1, 2; B♭ Cl. 1, 2, 3; Ba. Cl. 1, 2; Cb. Cl. 1, 2; Bn. 1, 2, 3; Chn. 1, 2; B♭ Tpt. 1, 2; F Hn. 1, 2; Tbn. 1, 2; Euph. 1, 2; Tba. 1, 2; Timp. 1, 2; Perc. 3, 4, 5; Piano; Harp. Includes performance instructions like "remove mute", "open", "1. to Piccolo", "Glock.", and "Vib. Pedal".
- Surround Band: Perc. 1, 3; B♭ Cl. 1, 2; Al. 1, 2; Sax. 1, 2; Ten. 1, 2; Bar. 1, 2; Str. Bs. 1, 2.

[illegible]

102 VIII Coda: Veritas

$\text{♩} = 90$
($\text{♩} = \text{♩}$)

Marching Band

Fl. 1, 2, 3, 4
E♭ Cl. 1, 2
B♭ Tpt. 1, 2, 3, 4
Tbn. 1, 2
Perc. 2

Standard Band

1, 2, 6, 7, 11
B♭ Tpt. (all)
3, 4, 5, 8, 9, 10
F Hn. 1, 2
Perc. 1, 3
B♭ Cl. 1, 2
Al. 1-2
Sax. Ten. Bar.
Str. Ba.

Stage Band

Fl. 1, 2, 3, 4
Ob. 1, 2, 3, 4
B♭ Cl. 1, 2, 3
B♭ Cl. 1, 2, 3
B♭ Cl. 1, 2, 3
Cb. Cl. 1, 2, 3
Bn. 1, 2, 3
Cbn. 1, 2, 3
B♭ Tpt. 1, 2, 3, 4
F Hn. 1, 2, 3, 4
Tbn. 1, 2, 3, 4
Euph. 1, 2
Tba. 1, 2
Timp. 1, 2
Perc. 3, 4, 5
Piano
Harp

Performance Instructions:

- Marching Band:** Perc. 2: (all) *cresc. poco a poco*
- Standard Band:** B♭ Tpt. (all): *cresc. poco a poco*; F Hn. 1, 2: *cresc. poco a poco*; Perc. 1, 3: *S.D., snares off, muffled*; B♭ Cl. 1, 2: *cresc. poco a poco*
- Stage Band:** Fl. 1, 2, 3, 4: *pp*; Ob. 1, 2, 3, 4: *pp*; B♭ Cl. 1, 2, 3: *pp*; B♭ Cl. 1, 2, 3: *pp*; B♭ Cl. 1, 2, 3: *pp*; Cb. Cl. 1, 2, 3: *pp*; Bn. 1, 2, 3: *pp*; Cbn. 1, 2, 3: *pp*; B♭ Tpt. 1, 2, 3, 4: *1. (open) cresc. poco a poco*; F Hn. 1, 2, 3, 4: *1. cresc. poco a poco*; Tbn. 1, 2, 3, 4: *cresc. poco a poco*; Euph. 1, 2: *cresc. poco a poco*; Tba. 1, 2: *cresc. poco a poco*; Timp. 1, 2: *pp*; Perc. 3, 4, 5: *High T. Dr.*

*Slowly remove and replace mute with left hand, asynchronously with other trumpet players.

5

1,3,5
7,9,11

B♭ Tpt.

2,4,6
8,10

F Hn.

1

Perc.

3

B♭ Cl.

Al. 1-2

Sax.

Ten.
Bar.

Sir. Bs.

(a6)
(cresc.)

(a5)
(cresc.)

(S.D.)
(cresc.)

(S.D.)
(cresc.)

(S.D.)
(cresc.)

(tutti)

♩ = 92

gayathrenaux
gayathrenaux

1

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*Trumpets stagger entrances to create a "wave" of the motive around the hall. The players enter in the following order: 6, 5/7, 4/8., 3/9., 2/10., 1/11.

* 12 gaugo Shotgun with super-packed blunk.

