ANDREW DAVID PERKINS

HORROR VACUI

FOR CONCERT BAND

FULL SCORE / 2 (+Picc) 1 1 (+Contra Bass) 3 (+Bass, Contra Alto, Contra Bass)
Alto (2), Tenor, Bari / 3 4 3 (+Bass) 1 1 / Timp Perc (7)

DURATION: approximately 9:15

GRADE 5

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“Now, I am become death, the destroyer of worlds.”

Bhagavad Gita, 11.32

Commissioned in 2020 by a consortium of music educators dedicated to promoting the composition of wind band literature.

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PROGRAM NOTE

The latin 'horror vacui' (fear of empty spaces) or kenophobia (from the Greek for 'fear of the empty') is a concept that has been expressed in visual art as the filling of the entire surface of a space or a work with detail. In physics, horror vacui reflects Aristotle's idea that "nature abhors a vacuum." The expression of extreme detail and ornamentation is present throughout history, transcending culture and medium.

HORROR VACUI for concert band interprets the concept both literally and conceptually; with dense, busy orchestration, and as a metaphor for the fear of isolation and death. Stylistically, the work alludes to the many classic sci-fi and horror film scores of midcentury American cinema, the subjects of which were often aliens, vampires, werewolves, ghosts, monsters, zombies, and demons. The melodramatic and absurd aesthetic of these films made them both terrifying, yet comical, giving the audience an experience that was both horrific and laughable. Trick or treat.

"The Fall of Babylon," engraving by Jean Duvet, from the Apocalypse series, circa 1555.

PERFORMANCE NOTES

The extended low reeds (Contrabassoon, Contra Alto Clarinet, Contra Bass Clarinet) are optional, but very desired to create the aesthetic of doom. The optional piano/organ part can alto aid in this effect, especially if the low reeds are not available.

Measure 6 should sound very chromatic and disorienting from the mallets, and the flutes should wait until the very last moment to run up the scale. The woodwind runs from m.7-10 should be quite free from player to player, creating a similar effect.

The trills at m.10-12, and again at m.46, and m.221 are all ½ step above the written note, similar to a very wide vibrato, in the style of the theremin.

There are several violent "rips" in the horns and saxophones, and should include many notes leading up to the arrival note. The trombones also have many slow glissandi, and should never be matching pitch during the slide. Dissonance is desired.

The "Fugue" from m.127-153 should be balanced throughout each rehearsal mark, feel free to adjust the number of players to create equity and build towards the climax.

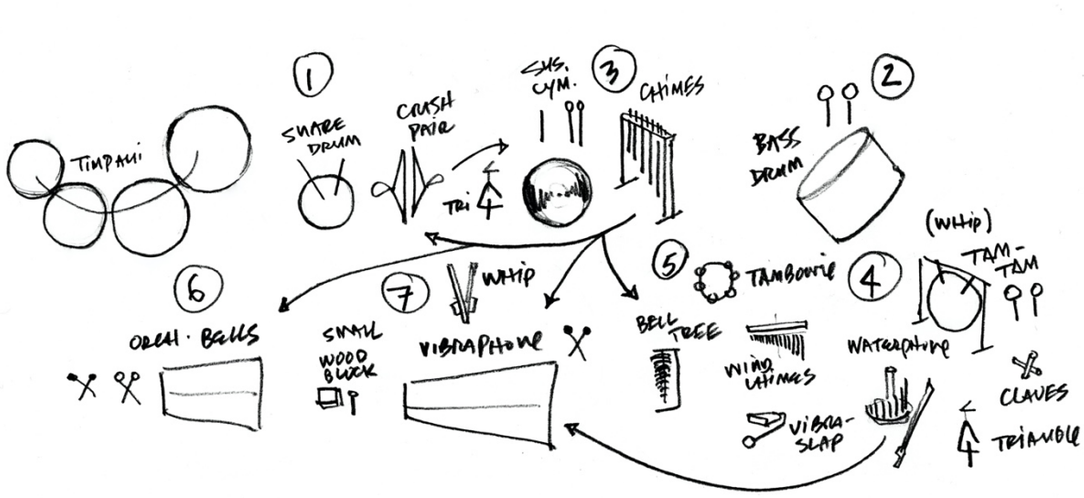
Special attention must be paid to dynamics, as there is a great deal of tutti playing in the ensemble, with very dense, rhythmically complex parts at times. Clarity will come from carefully adjusting dynamics, and being cautious with the "fortissimo" moments, which should be reserved for m.1, m.154, and m.232.

The Pipe Organ/Piano part is optional, but very fun. If a natural organ is being used, the piano part can be played by an alternate performer. If a synth or keyboard is being used, the player can alternate between patches. A bass amplifier is suggested when a keyboard is used, the organ should be manifestly terrifying at the "diabolico" moments.

The vibraphone is used to emulate a theremin, and therefore it is required to use the motor at a fast speed. Mallet choice and instrument placement will help create a smooth texture to the chromatic runs, experimentation will yield the best result.

The waterphone is a unique voice, but could be substituted with a bowed Tam-tam or suspended cymbal in the absence of a waterphone. (But just buy or borrow the waterphone, it's so cool.)

Many percussion parts will share the Chimes instrument, and should be placed in proximity to each other. Several other percussion instruments are shared, here is a suggested percussion section setup:



BIOGRAPHICAL NOTE

Composer, conductor, four-time ASCAP+ Award recipient, and GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds a specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, The American Prize, and The Ravel International Composition Prize, Perkins' music is regularly performed at national and state contests, conferences, and at the Midwest International Band Clinic. A celebrated guest clinician nationally and abroad, he enjoys working with musicians of all ages, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest.

Mr. Perkins has received commissions from a number of organizations including The Michigan School Band and Orchestra Association, Le Conservatoire de Limonest, Bowling Green State University, The Flint Youth Symphony Orchestra, The Royal Academy of Music, London, and his works have been performed by hundreds of ensembles around the world. He is a member of ASCAP and his music is exclusively published through APOLLO STUDIOS Music Publishing. Mr. Perkins resides in Michigan with the love of his life and their daughters.

FORMAL STRUCTURE

INTRODUCTION

1-6	"Horror Show" Motif in G minor, establishing tonic
7-9	Chaotic ghost runs
10-18	First statement of Motif A, tritone movement in harmony i - #IV

EXPOSITION

19-26	Fast Whammy (1), building to 27
27-36	Motif B development, in woodwinds
37-45	Motif B again, expanded voicing, towards tuplets
46-49	"Phantasmagoric" Motif C, molto rall.
50-59	Motif B, brief fugue section, unfinished

DEVELOPMENT

60-63	Slow statement of harmonic structure i - #IV, i – bVI
64-67	Sax solo based on Motif A with woodwind support
68-75	Motif A in woodwinds, echoing solo, harmonic transition
76-84	Motif A now in D minor, diminuendo
85-86	Whammy (2), build towards
87-96	Odd meter hits
97-104	Triple meter, introduction of three-note Motif D
105-112	Motif D, fragmented Motif A in support
113-120	Motif A in brass, harmonized
121-126	Setting up Fugue, modulation to A minor
127-134	Fugue sequence begins, expands
135-138	Modulation to F minor, revoicing of fugue
139-142	Modulation to Db minor, revoicing again
143-145	Modulation or Bb minor, revoicing again, expanding
146-148	Rapid modulation based on diminished chord tone sequence
149-153	Full realization of the fugue, Motif B writ large in low voices, diminutive in upper voices
154-159	"Horror Show" Motif, now in Bb minor, false cadence
160-165	Heartbeats, "Horror Show" Motif, diminutive in upper voices, Motif D descending
166-170	Motif A, reharmonized to major tonality, holding on subdominant add9

RECAPITULATION

171-181	Accelerando, Motif A, fragmented, building
182-191	Restatement of m.27 Motif B in G minor
192-199	Restatement of m.50, brief fugue of Motif B
200-203	Motif A, woodwind runs, modulation to F minor
204-207	Motif B, fragmented fugue material in F minor
208-211	Motif B, revoiced, modulated to F# minor
212-220	Percussion break
221-225	"Phantasmagoric" Motif C, restated in full

FINALE

226-231	Whammy rhythmic material, modified, accelerando in G minor
232-240	Unison statement of Motif A

INSTRUMENTATION

Full Score

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Contra Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Contra Alto Clarinet in Eb (opt.)
Contra Bass Clarinet in Bb (opt.)
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Horn 1
Horn 2
Horn 3
Horn 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium T.C.
Euphonium
Tuba
Timpani
P1 – Crash Pair*, Snare Drum, Chimes*
P2 – Bass Drum w/ two mallets
P3 – Sus. Cym., Chimes*, Triangle*, Crash Pair*
P4 – Tam-tam*, Triangle*, Whip, Claves, Waterphone*
P5 – Chimes*, Wind Chimes, Tambourine, Tam-tam*,
Bell Tree, Vibraslap, Whip*
P6 – Orch. Bells, Small Wood Block*, Chimes*
P7 – Vibraphone, Waterphone*, Chimes*
Small Wood Block*, Whip
Pipe Organ/Piano (opt.)

(The purchase of this set of score & parts includes a license to reproduce the parts per your ensemble needs.)

Full Score

HORROR VACUI

ANDREW DAVID PERKINS (ASCAP)

Diabolico ♩= 66

poco rall.

rall.

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Contrabassoon
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
(Opt) Contra Alto Clarinet in E♭
(Opt) Contrabass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Diabolico ♩= 66

poco rall.

rall.

Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium
Tuba

Div.

Diabolico ♩= 66

poco rall.

rall.

Timpani

Crash Pair.

Percussion 1
Bass Drum
Percussion 2
Percussion 3
Sus. Cym.
Stick
Mallets
Percussion 4
Tam-tam.
Percussion 5
Chimes
Wind Chimes
Orchestral Bells, bright mallets
Random, chromatic ascending notes (or play as written) accelerating towards the barline
Percussion 6
Vibraphone
motor on, fast & spooky
Percussion 7

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7 **Vivace** ♩ = 156

10 **Andante** ♩ = 72

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
Cym.
T.-t.
W.Ch.
Glock.
Vib.

(all trills 1/2 step above written pitch)

Flutter tongue

To Tri.

poco rall.

molto rall.

19

Vivace ♩ = 160

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
Cym.
B. D.
Cym.
T.-t.
W.Ch.
Glock.
Vib.

Div.

violently

choke

To Snare Drum

muffled

Coin, center to edge

Vibraslap

To T.-t.

Tam-tam

Chimes (run handle across bars)

To Tamb.

Triangle

To Vlbraslap

To Chimes

To W.B.

Small Wood Block

To Bells

Waterphone, bowed

12 13 14 15 16 17 18 19 20 21

27

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

27

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

27

Timp.

Cym.

B. D.

Cym.

T.-t.

Chim.

W.B.

Whip

continuously adding players, stagger breathe

Div.

open

To Tri.

To Whip

Coin, center to edge (separate cymbal if possible)

To Chim.

Triangle

Tambourine

Orch. Bells

22 23 24 25 26 27 28 29 30

37

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

37

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

37

Timp.
Cym.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Whip

Snare Drum
Chimes

31 32 33 34 35 36 37 38 39 40

Full Score

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Chim.
Tri.
Tamb.
Orch. Bells
Whip

rall.
46
Phantasmagoric ♩ = 80
50
Vivace ♩ = 160
(all trills 1/2 step above written pitch)
rip up
To Sus. Cym.
Sus. Cymbal, mallets
To Tam-tam
To Chim.
To Vib.
Tam-tam
To Tamb.
To T.-t.
Tambourine
Chimes
Orchestral Bells
Vibraphone, motor on
To Chim.
Div.

41 42 43 44 45 46 47 48 49 50 51

60 **Lento** ♩ = 52

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

60 **Lento** ♩ = 52

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

60 **Lento** ♩ = 52

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Vib.

Stick
choke
mallets
Tam-tam
Chimes
To Chim.
To Tri.
To Waterphone
To W.Ch.
Wind Chimes
To Vib.
Vibraphone, motor off

52 53 54 55 56 57 58 59 60 61

Rubato ♩ = 60

68

Piu Mosso ♩ = 68

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

W.Ch.

Orch. Bells

Vib.

simile

solo, freely

tutti

Chimes

Triangle

Cymbals

Waterphone, bowed

motor on

62 63 64 65 66 67 68 69 70 71 72 73

76

molto rall. Rubato ♩ = 60 poco rall. Lento ♩ = 52

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

freely

76

molto rall. Rubato ♩ = 60 poco rall. Lento ♩ = 52

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

76

molto rall. Rubato ♩ = 60 poco rall. Lento ♩ = 52

Timp.
Chim.
B. D.
Cym.
Whip
W.Ch.
Orch. Bells
Vib.

To S. D.
To T.-t.
Tam-tam
To Crash Pair
To Chim.
motor off
To Whip

74 75 76 77 78 79 80 81 82 83 84

87

Adagietto ♩= 72 rall. Presto ♩= 186

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

87

Adagietto ♩= 72 rall. Presto ♩= 186

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

Adagietto ♩= 72 rall. Presto ♩= 186

Timp.
S. D.
B. D.
Cym.
T.-t.
Chim.
Orch. Bells
Whip

Snare Drum
Crash Pair
Chimes
To Tamb.
Tambourine
To Waterphone

85 86 87 88 89 90 91 92

97

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Orch. Bells
Whip

stagger breathe
stagger breathe
stagger gliss
stagger gliss
To Sus.
Sus. Cymbal
To Crash Pair
To Clv.
Claves
Wind Chimes
Vibraslap
Waterphone, bowed
To Vib.

93 94 95 96 97 98 99

105

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

105

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

105

Timp.
S. D.
B. D.
Cym.
Clv.
W.Ch.
Orch. Bells
Vib.

Crash Pair
To Sus. Cym
Wind Chimes
Vibraphone, motor on
Tambourine
Coin
To Tri.
To Crash Pair
Triangle
To T.-t.
To Bell tree
To Chim.
Chimes
Chimes

100 101 102 103 104 105 106

113

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

113

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

113

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Chim.

Crash Pair
Bell tree, low to high
To Tamb.
To Suspended Cymbal
Tambourine
To Chim.

107 108 109 110 111 112 113

121

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

121

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

121

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Chim.

Rip up fast
Rip up fast
Rip up fast
Rip up fast

To Crash Pair
Crash Pair
To S. D.
Snare Drum
Suspended Cymbal
To Crash Pair
Crash Pair
Tam-tam
To Tri.
Triangle
To Vibraslap
Chimes
Orchestral Bells
To Vib.
Vibraphone, motor on
To W.B.
Wood Block

114 115 116 117 118 119 120 121 122

127

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

127

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

127

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
W.B.

To Sus Cym
coin
Vibraslap
Bell Tree, low to high
To Wind Chimes
To Whip
Whip
To Chim.

123 124 125 126 127 128 129

135

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

135

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

135

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Whip

To T.-t.

Wind Chimes

Tambourine

130 131 132 133 134 135 136

143

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

143

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

143

Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Whip

Tam-tam

137 138 139 140 141 142 143

149

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

149

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

149

Timp.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Orch. Bells
Whip

Crash Pair

Chimes

144 145 146 147 148 149

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Orch. Bells
Chim.

rall.
Diabolico ♩ = 66
poco rall.
Div.
To Sus. Cym.
Sus. Cym.
Tam-tam.
Stick
Mallets
To W.Ch.
Wind Chimes
To Waterphone

150 151 152 153 154 155 156 157 158

160 rall. | Grave ♩= 56 | 166 Piu mosso ♩= 62 | poco rall. | 171 3/4 Allegro ♩= 120 | accel.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

160 rall. | Grave ♩= 56 | 166 Piu mosso ♩= 62 | poco rall. | 171 3/4 Allegro ♩= 120 | accel.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

160 rall. | Grave ♩= 56 | 166 Piu mosso ♩= 62 | poco rall. | 171 3/4 Allegro ♩= 120 | accel.

Timp.
S. D.
B. D.
Cym.
T.-t.
W.Ch.
Orch. Bells
Chim.

Dark Mallets
To Vib.
Waterphone, bowed
To Tamb.
To W.Ch.
To Chim.
Vibraphone, soft mallets
To Whip
Coin
Chimes
Waterphone, bowed

159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174

accel.

Vivace ♩ = 160

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
If no Oboe
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
W.Ch.
Chim.
Wtr.
To Orch. Bells
To Vib.
Vibraphone, motor on
Coin
Triangle
Tambourine
Chimes
Orchestral Bells
Whip

175 176 177 178 179 180 181 182 183 184 185 186

192

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

192

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Div.

192

Timp.
S. D.
B. D.
Chim.
To Crash Pair
Crash Pair
choke
Tri.
Tamb.
Orch. Bells
Chimes
Chimes
Whip

187 188 189 190 191 192 193 194 195 196

200

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
Tri.
Tamb.
Orch. Bells
Chim.

rip
Tam-tam
To Chim.
To Whip
Chimes
Whip
Vibraslap
To Orch. Bells

197 198 199 200 201 202 203

204

212

Piu mosso ♩ = 166

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Chim.
Whip

Tambourine
To W.B.
Orchestral Bells
To Clv.
To Chim.

204 205 206 207 208 209 210 211 212 213

221 **Phantasmagoric** ♩ = 80

rall.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Chim.
Whip

(all trills 1/2 step above written pitch)

Chimes
Wood Block
To Whip
Claves
Whip
To T.-t.
Tam-tam
To Vibraslap
Sus. Cym
To Clv.
choke
Chimes
Vibraphone, motor on

214 215 216 217 218 219 220 221 222 223 224 225

226 **Vivace** ♩ = 166

poco accel.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

226 **Vivace** ♩ = 166

poco accel.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

226 **Vivace** ♩ = 166

poco accel.

Timp.

S. D.

B. D.

Coin

Cym.

Claves

To T.-t.

Clv.

Vibraslap

To Whip

Tamb.

Chim.

Vib.

226 227 228 229 230

Ped

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

232 Presto ♩ = 186

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

232 Presto ♩ = 186

Timp.
S. D.
B. D.
Cym.
Clv.
Tamb.
Chim.
Vib.

To Crash Pair
Tam-tam
To Tri.
Triangle
Crash Pair
Whip
Whip

231 232 233 234 235 236 237 238 239 240