
LEAVING WHITE

BENJAMIN D. TAYLOR

for band

band transcription commissioned by

*BRIGHAM YOUNG UNIVERSITY - IDAHO Symphonic Band
DIANE SOELBERG, conductor*

2013

INSTRUMENTATION

SCORE IN C

(Instruments that sound at the octave or double octave are notated at their written pitch.)

Piccolo
Flute 1, 2
Oboe 1, 2
English Horn
Clarinet in B-flat 1, 2, 3
Bass Clarinet in B-flat
Bassoons 1, 2

Alto Sax in E-flat 1, 2
Tenor Sax in B-flat
Baritone Sax in E-flat

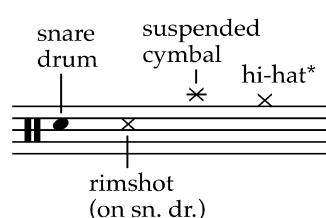
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba

Timpani
4 Percussion

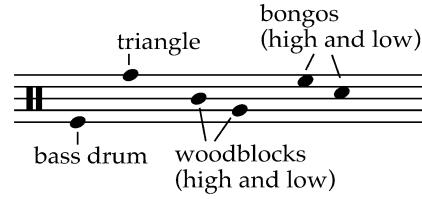
Harp
Piano
Contrabass

PERCUSSION

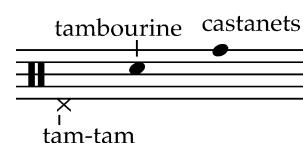
1.) snare drum, suspended cymbal, hi-hat*, crotales (high octave)



2.) bass drum, bongos (high and low), 2 woodblocks (high and low), bell tree, triangle



3.) tambourine, tam-tam, castanets (preferably mounted), glockenspiel



4.) vibraphone, marimba, xylophone, triangle, crash cymbals

*Hi-hat: The pedal position is indicated with (o) signifying open and (+) closed. All notes not preceded by a tie are articulated by the sticks. Notes preceded by a tie are articulated by the closing of the hi-hats with the foot pedal.

Duration: 12 minutes

Program Note

In one Chinese tradition of painting, the artists intentionally leave large blank spaces in their renditions of natural landscapes. The blank spaces are intended to grant the viewers more room in using their imaginations. Now I know what you're thinking - but don't worry - I didn't compose this piece with large, silent spaces, leaving the listeners to imagine their own music. The title, *Leaving White*, refers instead to my own experience writing this piece. As a composer, I have found inspiration for my music in a variety of places: photography, life experiences, traffic signs, the periodic table of elements, and even internet search engines. But with this piece my compositional process was much different. I consciously tried to remove all extra-musical associations from my mind in order to leave my mind blank; thus leaving white.

LEAVING WHITE

Benjamin D. Taylor (b.1983)
(ASCAP)Shattering $\text{♩} = 66$

Piccolo *f* non. vib.

Flute 1 *fp*

Flute 2 *f* non. vib.

Oboe 1 *f*

Oboe 2 *f*

English Horn

Clarinet 1 *f* Solo cantabile *p* *pp* *p* *pp* *p*

Clarinet 2,3 *a2* *mp* *p* *mp* *p* *mf*

Bass Clarinet *ff* *p*

Bassoon 1 *ff* *p*

Bassoon 2 *ff*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Tenor Sax.

Baritone Sax. *ff* harmon (no stem) *p*

Trumpet 1 *f* harmon (no stem) *pp* *mf*

Trumpet 2 *f* harmon (no stem) *pp* *mf*

Trumpet 3 *f* harmon (no stem) *pp* *mf*

Horn 1,3 (stopped) *mf* *mf*

Horn 2,4 (stopped) *s/z pp* straight mute *mf*

Trombone 1,2

Bass Trombone

Euphonium

Tuba *ff* hard mallets *p*

Timpani hard mallets *dampen* *p*

Shattering $\text{♩} = 66$

Percussion 1 crot. hard plastic bowed

Percussion 2 b. dr. hard mallets *f* *mp* *dampen*

Percussion 3 *ff* glock hard plastic

Percussion 4 *f* vibes with two bows *mp* Ped. (hold down)

Harp *ff* *8va* *8va* *8va*

Piano *ff* *8va* *8va* *p* *ff* *8va* *8va* *pizz.* *sim.*

Contrabass *ff* *8va* *8va* Ped. *p* *ff*

A

Picc.

Fl. 1

Fl. 2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1,2,3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2

Perc. 3 (cast.)

Perc. 4 (vibes)

Hp.

Pno.

Cb.

A

Picc.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Solo Cl. 1

Cl. 2

Cl. 3

B. Cl.

(Solo) Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Hn. 1,3

Hn. 2,4

Tbn. 1

B. Tbn.

Euph.

Tuba

Tim. \emptyset

soft mallets

$mf \equiv pp$

Perc. 1 (crot.)

Perc. 2

Perc. 3

Perc. 4 (vibes) $(8va)$

Hp.

Pno.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2 (bs. dr.)

Perc. 3 (cast.)

Perc. 4 (vibes)

Hp.

Pno.

Cb.

molto ritard.

B

a tempo

Picc. Fl. 1 Fl. 2 Ob. 1,2 E. Hn. Cl. 1,2 Cl. 3 B. Cl. Bsn. 1 Bsn. 2 A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Tpt. 1,2,3 Hn. 1,3 Hn. 2,4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tuba Timp. Perc. 1 (hi-hat) Perc. 2 (bs. dr.) Perc. 3 (cast.) Perc. 4 Hp. Pno. Cb.

ritard.

C

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

A. Sx. 1

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *f*³

Tpt. 2 *f*³

Tpt. 3 *f*³

Hn. 1,3 *a2 f*³

Hn. 2,4 *a2 f*³

Tbn. 1 *f*³

Tbn. 2 *f*³

B. Tbn. *f*³

Euph. *f*³

Tuba *ff*

Timp. *ff*

Solo
Quasi Cadenza

ppp

Perc. 1 (sn. dr.) *f*

Perc. 2 (bs. dr.)

Perc. 3 (cast.) *f*³

Perc. 4 *f*

sn. dr. (rimshot)

sus. cym. w/mallets

choke!

tr. to tam-tam

choke!

Hp. *f*

Pno. *f*

Cb. (8th)

ff

accel.

D **Delicate** $\text{♩} = 66$ *a tempo*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
sus. cym.)

Perc. 2
(bs. dr.)

Perc. 3
(tam-tam)

Perc. 4

Hp.

Pno.

Cb.

$\text{♩} = 90$

D **Delicate** $\text{♩} = 90$

picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
(vibes)

Hp.

Pno.

Cb.

Picc. *mp* — *pp* *p* *mp* — *p* *p* — *mf* — *p*

Fl. 1 — *p* — — —

Fl. 2 — — — — —

Ob. 1 — — — — —

Ob. 2 — *p* — — —

E. Hn. *mp* — *pp* *p* — — —

Cl. 1 — — — — —

Cl. 2 — — — — —

Cl. 3 — — — — —

B. Cl. — — — — —

Bsn. 1 — — — — —

Bsn. 2 — — — — —

A. Sx. 1 — — — — —

A. Sx. 2 — — — — —

T. Sx. — — — — —

B. Sx. — — — — —

Tpt. 1 — — — — —

Tpt. 2 — — — — —

Tpt. 3 — — — — —

Hn. 1,3 — — — — —

Hn. 2,4 — — — — —

Tbn. 1 — — — — —

Tbn. 2 — — — — —

B. Tbn. — — — — —

Euph. *mp* — *pp* *p* — — —

Tuba — — — — —

Tim. — — — — —

Perc. 1 — — — — —

Perc. 2 — — — — —

Perc. 3 — — — — —

Perc. 4 (vibes) — — — — —

Hp. — — — — —

Pno. — — — — —

Cb. — — — — —

Picc. *mp* *mf*

Fl. 1

Fl. 2 *p*

Ob. 1

Ob. 2 *p*

E. Hn. *mp* *mf* *p* *f*

Cl. 1

Cl. 2 *p*

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* *mf* *p* *f*

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (vibes)

Hp.

Pno.

Cb.

E piu mosso

picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timpani

E piu mosso

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (vibes)

Hp.

Pno.

Cb.

F

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2 $\gg pp$

E. Hn.

Cl. 1

Cl. 2 pp

Cl. 3 mp

B. Cl.

Bsn. 1 mp

Bsn. 2

A. Sx. 1 mf

A. Sx. 2 mf

T. Sx.

B. Sx. mf

Tpt. 1 mp

Tpt. 2

Tpt. 3

Hn. 1,3 mf

Hn. 2,4 mf

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

F

Perc. 1

Perc. 2

Perc. 3 (tam-tam) pp

Perc. 4 mp marimba

Hp.

Pno.

Cb. $pizz. \#f$ Ped. ad lib. (sim.) mp

Picc.

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

Fl. 2

Ob. 1 *p* *p* *mp* *p* *mp*

Ob. 2

E. Hn.

Cl. 1 *p* *p* *mp* *p* *mp*

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1 *pp* *p* *p* *mp*

Tpt. 2 *#f* *#f* *p* *#f* *#f*

Tpt. 3 *pp* *p* *#f* *p* *#f*

Hn. 1,3

Hn. 2,4

Tbn. 1 *#p* *#p* *p* *#p* *#p*

Tbn. 2 *pp* *p* *#p* *p* *p*

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2 (tri.)

Perc. 3

Perc. 4 (marimba) *glock* *mp* *mp*

Hp.

Pno.

Cb.

Picc.

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

E. Hn.

Cl. 1 *mf*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1,3

Hn. 2,4

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2 (tri.)

Perc. 3 (glock)

Perc. 4 (marimba) *p*

Hp.

Pno.

Cb.

G

ritard. poco a poco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

G

ritard. poco a poco

Perc. 1 (crot.)

Perc. 2

Perc. 3 (glock)

Perc. 4 (marimba)

Hp.

Pno.

Cb.

*molto ritard.***H** ♩ = 66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

H ♩ = 66

sn. dr.

Perc. 1
(sn. dr.)

Perc. 2

Perc. 3
(tam-tam)

Perc. 4
(marimba)

Hp.

Pno.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.)

(large soft beater)

Perc. 2
(bs. dr.)

f

Perc. 3
(tam-tam)

f

Perc. 4

Hp.

Pno.

Cb.

(all grace notes on the beat)

poco ritard.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff* (all grace notes on the beat)

Ob. 1 *f*

Ob. 2 *ff* (all grace notes on the beat)

E. Hn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. 1 *>*

Bsn. 2 *>*

A. Sx. 1 *>*

A. Sx. 2 *>*

T. Sx. *>*

B. Sx. *>*

Tpt. 1 *>*

Tpt. 2 *>*

Tpt. 3 *>*

Hn. 1,3 *a2*

Hn. 2,4 *a2*

Tbn. 1 *>*

Tbn. 2 *>*

B. Tbn. *>*

Euph. *>*

Tuba *>*

Timp. *>*

poco ritard.

Perc. 1 (sn. dr.) *mf* *f* *p* (rimshot) *ff*

Perc. 2 (bs. dr.) *>*

Perc. 3 (am-tam) *x*

Perc. 4 *tri.* *f*

sus. cym.
w/ sticks is fine

Hp. *f* *ff* *glisses ad lib.*
A: G# F# E:
B: C# D#
8vb-

Pno. *ff*

Cb. *l.v.*

I Rubato, Flowing ♩ = 66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

I Rubato, Flowing ♩ = 66

Perc. 1 (sus. cym.) *fff*

Perc. 2 (bs. dr.) *ff*

Perc. 3 (tam-tam) *ff*

Perc. 4 (tri.) *f*

Hp. *p*

Pno. *p*

Cb.

crot.
triangle beater

bell tree (random individual cups)
hard plastic

glock hard plastic

l.v. sempre

l.v. sempre

continue texture ad lib.
using only this pitch

continue texture ad lib.
hitting random cups

continue texture ad lib.
using only these pitches

continue texture ad lib.
using only these pitches

continue texture ad lib.
using only these pitches

Ped. hold down

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2 (bl. tr.)

Perc. 3 (glock)

Perc. 4 (tri.)

Hp.

Pno.

Cb.

J Tenderly ♩ = 66

This musical score page contains two systems of music. The top system covers measures 119 through 127, featuring a full orchestra and various percussion instruments. The bottom system begins at measure 122 and continues through measure 127, focusing on the percussion section.

Top System (Measures 119-127):

- Woodwinds:** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn. 1, Bsn. 2, A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.
- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1,3, Hn. 2,4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba.
- Percussion:** Timpani.
- Other:** Solo sweetly (for Oboe 1).

Bottom System (Measures 122-127):

- Percussion:** Perc. 1 (crot.), Perc. 2 (bl. tr.), Perc. 3 (glock), Perc. 4 (tri.), Hp., Pno., Cb.
- Notes:**
 - Measure 122: Perc. 1: continue texture ad lib. with only this pitch.
 - Measure 122: Perc. 2: continue texture ad lib.
 - Measure 122: Perc. 3: continue texture ad lib. with only these pitches.
 - Measure 122: Perc. 4: trombones enter with two bows.
 - Measure 122: Hp.: continue texture ad lib. with only these pitches.
 - Measure 122: Pno.: (ped.)
 - Measure 123: Cb.: mf
 - Measure 123: Hp.: f
 - Measure 124: Cb.: f
 - Measure 124: Pno.: mp
 - Measure 125: Cb.: pp

J Tenderly ♩ = 66

This section of the score continues the musical piece from measure 122 to measure 127, primarily focusing on the percussion and harmonic instruments.

Instruments: Perc. 1 (crot.), Perc. 2 (bl. tr.), Perc. 3 (glock), Perc. 4 (tri.), Hp., Pno., Cb.

Text and Instructions:

- Measure 122: Perc. 1: continue texture ad lib. with only this pitch.
- Measure 122: Perc. 2: continue texture ad lib.
- Measure 122: Perc. 3: continue texture ad lib. with only these pitches.
- Measure 122: Perc. 4: trombones enter with two bows.
- Measure 122: Hp.: continue texture ad lib. with only these pitches.
- Measure 122: Pno.: (ped.)
- Measure 123: Cb.: mf
- Measure 123: Hp.: f
- Measure 124: Cb.: f
- Measure 124: Pno.: mp
- Measure 125: Cb.: pp

K Intense, Driving $\text{♩} = 84$

one player only

Solo

one player only

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

K Intense, Driving $\text{♩} = 84$

hi-hat sticks \times

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (vibes)

cresc. poco a poco hard rubber mallets

wd. blk. (low)

bongos \times

pp

Hp.

Pno.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Soli
(punch the accents!)

p \ll *p*

p \ll *mp* $>$ *p*

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

Perc. 1
(hi-hat)

p

wd. blk.

bongos

wd. blk.

Perc. 2
(bongos)

p

p

Perc. 3

marimba

Soli
(punch the accents!)

pp \ll *p*

p \ll *mp* $>$ *p*

Hp.

Pno.

pp \ll *p*

(no ped.) *8v*

Soli (punch the accents!)

pp \ll *p*

L

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

L

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3

Perc. 4 (marimba)

Hp.

Pno.

Cb.

M

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. Cl. 1 Cl. 2 Cl. 3 B. Cl. *p sfz* *p < mp* *mf* *mp* *p < mp* Bsn. 1 Bsn. 2 *mp* *p < mp* (slap tongue) A. Sx. 1 *f* (slap tongue) A. Sx. 2 *f* (slap tongue) T. Sx. *f* (slap tongue) B. Sx. *f* (slap tongue) Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1,3 *fp* *ff* *f* Hn. 2,4 *fp* *ff* Tbn. 1 Tbn. 2 B. Tbn. Euph. Tuba Timp. *secco mp* *mp* M
 Perc. 1 (hi-hat) (low bongo) wd. blk. (high wd blk) bongos tambourine (with hand) Perc. 2 (bongos) Perc. 3 (tamb.) Perc. 4 (marimba) *p sfz* *p < mp* *mf* *mp* *p < mp* Hp. Pno. *p sfz* *p < mp* *mf* *mp* *p < mp* (8^b) Cb. *p sfz* *p < mp* *mf* *mp* *p < mp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

(slap tongue)

A. Sx. 2

(slap tongue) *f*

T. Sx.

(slap tongue) *f*

B. Sx.

(slap tongue) *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

Perc. 1 (hi-hat)

wood blocks and bongos

Perc. 2 (bongos)

p < f

mf

Perc. 3 (tamb.)

Perc. 4 (marimba)

Hp.

Pno.

Cb. (8th)

N

Picc.								
Fl. 1	-	3	-	4	-			
Fl. 2	-	3	-	4	-			
Ob. 1	-	3	-	4	-			
Ob. 2	-	3	-	4	-			
E. Hn.	-	3	-	4	-			
Cl. 1	-	3	-	4	-			
Cl. 2	-	3	-	4	-			
Cl. 3	-	3	-	4	-			
B. Cl.	<i>f</i>	<i>mf</i>						
Bsn. 1	<i>f</i>	<i>mf</i>						
Bsn. 2	<i>f</i>	<i>mf</i>						
A. Sx. 1	<i>fp</i>	<i>ff</i>				(slap tongue)		
A. Sx. 2	<i>fp</i>	<i>ff</i>				(slap tongue)		
T. Sx.	<i>fp</i>	<i>ff</i>				<i>f</i>		
B. Sx.	<i>fp</i>	<i>ff</i>				<i>f</i>		
Tpt. 1	straight mute					<i>f</i>		
Tpt. 2	straight mute	<i>f</i>						
Tpt. 3	straight mute	<i>f</i>						
Hn. 1,3	<i>fp</i>	<i>ff</i>	<i>a2</i>	<i>mf</i>		<i>a2 f</i>		
Hn. 2,4	<i>fp</i>	<i>ff</i>				<i>f</i>		
Tbn. 1	straight mute					<i>fp</i>		
Tbn. 2	straight mute	<i>f</i>		<i>mf</i>		<i>fp</i>		
B. Tbn.	straight mute	<i>f</i>		<i>mf</i>		<i>fp</i>		
Euph.	<i>f</i>					<i>fp</i>		
Tuba	<i>f</i>	<i>mf</i>				<i>fp</i>		
Timpani						<i>f</i>		

Musical score for Percussion 1 through 4 and Bassoon. The score consists of five systems of music. The first system features Percussion 1 (sn. dr.) and Percussion 2 (bongos). The second system features Percussion 3 (tamb.). The third system features Percussion 4 (marimba). The fourth system features Bassoon (H.p.). The fifth system features Piano (Pno.) and Cello (Cb.). The score includes various dynamic markings such as *mf*, *mp*, *f*, *fp*, and *mf*. The bassoon part includes a dynamic *f* with a crescendo line and a dynamic *mf*. The piano part includes a dynamic *f* with a decrescendo line and a dynamic *mf*. The cello part includes a dynamic *f* and a dynamic *mf*.

O

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

O

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (tamb.)

Perc. 4 (marimba)

Hp.

Pno.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (tamb.)

Perc. 4 (marimba)

Hp.

Pno.

Cb.

ord.

(set tambourine on trap table next to castanets)

w/ mallets

176 177 178 179 180 181

P

Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p* *mf* *fp* *pp*

Ob. 1 *sffz* *p* *fp* *pp*

Ob. 2 *sffz* *p* *fp* *pp*

E. Hn. *sffz* *fp* *pp*

Cl. 1 *sffz* *fp* *pp*

Cl. 2 *sffz*

Cl. 3

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

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

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

A. Sx. 1 *sffz* *f* *v.v.* *v.v.*

A. Sx. 2 *sffz* *f* *v.v.* *v.v.*

T. Sx. *sffz* *f* *v.v.* *v.v.*

B. Sx. *ff* *f* *#f* *#f*

Tpt. 1 *sffz* *mf*

Tpt. 2 *sffz*

Tpt. 3 *sffz*

Hn. 1,3 *f* *open* *a2* *ff*

Hn. 2,4 *f* *open* *a2* *ff*

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

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

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

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

Tuba *ff* *f* *#f* *#f*

Tim. *ff* *p* *f*

P

Perc. 1 (hi-hat) *mf* *p* *mf* *on rim*

Perc. 2 (bongos) *f* *cast.* *mf* *mf* *p* *mf*

Perc. 3 (tamb.) *f* *vibes* *mf*

Perc. 4 *f* *p* *mf* *Ped.*

Hp. *mf*

Pno. *p* *f*

Cb. *ff* *p* *f*

Q

Q

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (tamb.)

Perc. 4

Hp.

Pno.

Cb.

on rim

on rim

tri.

Q

189 190 191 192 193 194

Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (tamb.)

Perc. 4

Hp.

Pno.

Cb.

195 196 197 198 199 200

R

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (tamb.)

Perc. 4 (xylo.)

Hp.

Pno.

Cb.

R

201 202 203 204 205 206

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2 (bongos)

Perc. 3 (cast.)

Perc. 4 (xylo.)

Hp.

Pno.

Cb.

S

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

(stopped) + + +

(stopped) + + +

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

S

Perc. 1 (hi-hat)

mp

Perc. 2 (bs. dr.)

f

Perc. 3 (tam-tam)

ff

Perc. 4 (xylo)

Hp.

f

Pno.

f

Cb.

ff

arco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (hi-hat)

Perc. 2

Perc. 3

Perc. 4 (xylo.)

Hp.

Pno.

Cb.

T

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

T

Perc. 1 (hi-hat)

Perc. 2 (bs. dr.)

Perc. 3

Perc. 4 (xylo.)

Hp.

Pno.

Cb.

picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.)

Perc. 2
(bs. dr.)

Perc. 3
(cast.)

Perc. 4
(xylo.)

Hp.

Pno.

Cb.

ritard.

tutti 3 3 3 3 3 3 *fp* *fff* *sub p*

tutti 3 3 3 3 3 3 *to tam-tam FAST!* *tam-tam* *soft mallets*

tutti 3 3 3 3 3 3 *to crash cymbals FAST!* *pp*

ritard.

fff *sub p*

fff *sub p*

U ♩ = 66

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx.

B. Sx.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1,3 *ff*

Hn. 2,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn.

Euph.

Tuba *ff*

Timp. *ff*

U ♩ = 66

Perc. 1 (sus. cym.) *ff*

Perc. 2 (bs. dr.) *ff*

Perc. 3 (tam-tam) *ff* [cr. cyms]

Perc. 3 (crsh cyms)

Hp. *ff* gliss. A \flat G F E \sharp
B \flat C D

Pno. *ff*

Cb. *ff*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sus. cym.)

Perc. 2
(bs. dr.)

Perc. 3
(tam-tam)

Perc. 3
(crsh cym.)

Hp.

Pno.

Cb.

V

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

This section of the score covers measures 251 through 258. It features a variety of woodwind instruments including Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bassoon 1, Bassoon 2, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trombones 1, 2, and 3, Horns 1, 2, and 3, Tuba, Bass Trombone, Euphonium, and Timpani. The instrumentation is primarily woodwind and brass, with some bassoon and brass support. The dynamics range from piano to forte, with specific markings like 'mf' and 'pp' appearing in various parts. Measure 251 starts with a sustained note on Flute 1. Measures 252-253 show a transition with sustained notes and dynamic changes. Measures 254-255 feature more complex rhythmic patterns and dynamics, including crescendos and decrescendos. Measure 256 includes a dynamic marking 'cresc. poco a poco'. Measures 257-258 conclude the section with sustained notes and final dynamic markings.

V

Perc. 1
(sus. cym.)

Perc. 2
(bs. dr.)

Perc. 3
(tam-tam)

Perc. 4

Hp.

Pno.

Cb.

This section of the score covers measures 251 through 258. It features a variety of percussion instruments including Suspended Cymbal, Bass Drum, Tam-Tam, and Four Crash Cymbals. It also includes Horn, Piano, and Cello. The instrumentation is primarily percussion and brass, with some woodwind support. The dynamics range from piano to forte, with specific markings like 'mp', 'pp', 'mf', 'scrape with triangle beater', 'gliss.', and 'cresc. poco a poco'. Measure 251 starts with a sustained note on Bass Drum. Measures 252-253 show a transition with sustained notes and dynamic changes. Measures 254-255 feature more complex rhythmic patterns and dynamics, including crescendos and decrescendos. Measure 256 includes a dynamic marking 'cresc. poco a poco'. Measures 257-258 conclude the section with sustained notes and final dynamic markings.

251

252

253

254

255

256

257

258

ritard. W a tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sus. cym.)

Perc. 2

Perc. 3 (tam-tam)

Perc. 4

Hp.

Pno.

Cb.

259 260 261 262 263 264 265

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

p
fp < *ff* > *p* *ff*

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Tim.

hard mallets
fp *pp* *mp* > *p* *pp* *fp* (i) *f*

Perc. 1 (hi-hat)

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cb.

arco
p *pp* *mp* > *p* *pp* *p* (i) *f*

(slow gliss)

harmon (no stem)
sfz *f*

harmon (no stem)
sfz *f*

harmon (no stem)
sfz *f*

sfz *f*

straight mute
fp *f*

straight mute
sfz *f*

hard mallets
fp *pp* *mp* > *p* *pp* *fp* (i) *f*

hi-hat
sfz *mf*

arco
p *pp* *mp* > *p* *pp* *p* (i) *f*

pizz.

X A bit slower ♩ = 54

ritard.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

X A bit slower ♩ = 54

ritard.

Perc. 1 (crot.)

Perc. 2 (bs. dr.)

Perc. 3 (glock)

Perc. 4

Hp.

Pno.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (crot.)

Perc. 2

Perc. 3

Perc. 4 (vibes)

Hp.

Pno.

Cb.

Y Tempo Primo ♩ = 66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Y Tempo Primo ♩ = 66

Perc. 1
(sn. dr.)

Perc. 2
(bs. dr.)

Perc. 3
(tam-tam)

Perc. 4
(vibes)

Hp.

Pno.

Cb.

Z

$\text{♩} = 160$

rit. *molto ritard.*

Picc. *pp < mp >* *pp*

Fl. 1 *pp < mp >* *pp*

Fl. 2 *pp < mp >* *pp*

Ob. 1

Ob. 2

E. Hn.

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *p* non. vib.

B. Cl. one player only *p*

Bsn. 1 *mf* ³ one player only *pp* *p*

Bsn. 2 *mf* ³ *pp* *p*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1 *p*

Tpt. 2

Tpt. 3

Hn. 1,3

Hn. 2,4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Z

$\text{♩} = 160$

rit. *molto ritard.*

(strike on bell)

Perc. 1 (crot.) *p < mf >* *p*

Perc. 2

Perc. 3

Perc. 4 (vibes) *p < mf >* *p*

Hp.

Pno.

Cb.