

PAUL DOOLEY

MASKS AND MACHINES

FOR WIND ENSEMBLE  
(2015)

PAUL DOOLEY MUSIC

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Winner of the 2016 Sousa / American Bandmasters Association / Ostwald Award

Winner of the 2015 National Band Association William D. Revelli Composition Award

*Masks and Machines* (2015) was commissioned by a consortium of wind ensembles  
organized by Timothy Shade in honor of  
Gary Green's retirement from the  
Frost School of Music at the University of Miami

including

Daniel Belongia, Arkansas Tech University  
Phillip Clements, Texas A&M University in Commerce  
Catherine Rand, University of Southern Mississippi Wind Ensemble

First performed on March 3, 2015  
by the University of Miami Frost Wind Ensemble  
conducted by Gary Green

*Performance materials and recording available from the composer*

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Cover art by Peter Shin.

## BIOGRAPHY

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Mr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds.

Dooley is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50 year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke and Frederick Lesemann.

Dooley's band compositions *Point Blank* (2012) and *Masks and Machines* (2015) were recently commissioned by consortiums organized by the University of Miami Frost Wind Ensemble conducted by Gary Green, and performed at venues such as the College Band Directors National Association (CBDNA) National Conference and The Midwest Clinic. Dooley's *Meditation at Lagunitas* (2014) was commissioned by the American Bandmasters Association and the University of Florida, and premiered at the ABA Annual Conference.

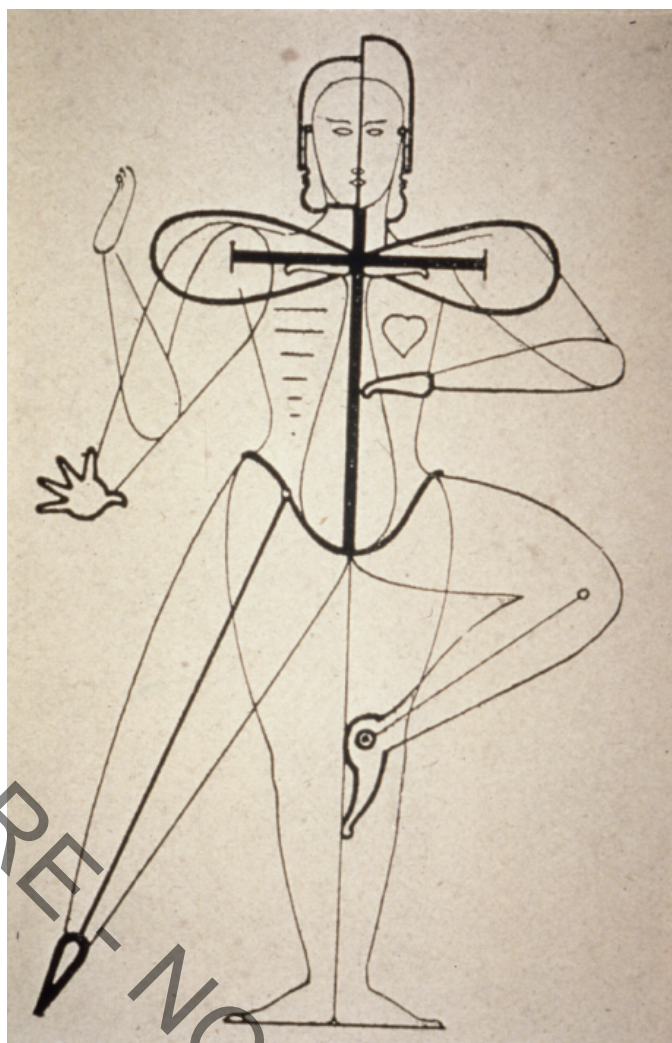
Dooley's recent orchestral work includes: *Mavericks* (2015), inspired by the legendary surf break off the shore of Half Moon Bay in Northern California, commissioned by the American Youth Symphony, and premiered in Disney Hall in March 2015 conducted by Alexander Tregner; *Coast of Dreams* (2014), inspired by early Los Angeles activist Charles Lummis, premiered by the Los Angeles-based Young Musicians Foundation Debut Orchestra, conducted by Roger Kalia, and by the Amarillo Symphony conducted by Jacomo Rafael Bairos; *Run for the Sun* (2013), commissioned by the New York Youth Symphony, and premiered in March 2013 at Carnegie Hall, conducted by Joshua Gersen; *Point Blank* (2011) premiered by Santa Cruz's Cabrillo Festival Orchestra and New York City-based new music ensemble Alarm Will Sound. In 2010, Mr. Dooley was commissioned by San Francisco Ballet Principle Dancers Muriel Maffre and Damian Smith to create a project for Marina Abramovic Institute West (*Making Visible* (2010)).

Other performances of Dooley's music include those by the Charlotte Symphony, Omaha Symphony, Grand Rapids Symphony, Charleston Symphony Orchestra, Naples Philharmonic, Lansing Symphony, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, the Atlantic Classical Orchestra, USC Thornton Symphony, Nu Deco Ensemble, and a reading by the Detroit Symphony, conducted by Leonard Slatkin.

Mr. Dooley has received a wide range of prizes for his work, including: the William D. Revelli Composition Contest co-winner for *Masks and Machines* (2015), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* (2012), a 2010 BMI composer award for *Gradus* (2009) for solo cello, a 2008 ASCAP Morton Gould Composer Award for *Dani's Dance* (2007) for piano trio.



Oskar Schlemmer  
*Bauhaus Stairway*



Oskar Schlemmer  
*Sketches for Triadic Ballet*

## COMPOSER'S NOTE

*Masks and Machines* (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the "Bauhaus Stairway" and "Triadic Ballet" as well as the renaissance and baroque musical influences in Stravinsky's "Pulcinella." *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

- Paul Dooley

PRELIMINARY SCORE - NOT FOR PERFORMANCE USE

## INSTRUMENTATION

Number of players doubling each part at discretion of conductor (but in keeping with a balanced sound).

One player per part is recommended.

3 Flutes (3rd doubling Piccolo)

Oboe

English Horn

E♭ Clarinet

3 B♭ Clarinets

B♭ Bass Clarinet

B♭ Contrabass Clarinet

2 Bassoons

Contrabassoon

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

3 C or B♭ Trumpets (mutes: straight metal, cup, harmon)

4 F Horns

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba

Timpani (4 drums; 32" 29" 26" 23")

Percussion (6 players)

1. Glockenspiel / Marimba (shared with Percussion 4 in Movement II only)
2. Vibraphone
3. Xylophone
4. Marimba (5 octaves) (shared with Percussion 1 in Movement II only)
5. Chimes, Suspended Cymbal, Finger Cymbal, Triangle, Castanets, Brake Drum, Bass Drum (shared with Percussion 6)
6. Crash Cymbals, Flexatone, Whip, Bass Drum (shared with Percussion 5)

Harp

Celesta

Contrabass

### Transposed Score

Duration: *ca.* 9:30 minutes

TRANSPosed SCORE

# MASKS AND MACHINES

for Wind Ensemble

PAUL DOOLEY  
(2015)

♩ = 132; In a Baroque Style

## I.

3 Flutes

Oboe

English Horn

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon 1,2

Contrabassoon

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

4 F Horns

3 C Trumpets

3 Trombones

Euphonium

Tuba

Timpani

Percussion 1  
(Glockenspiel)

Percussion 2  
(Vibraphone)

Percussion 3  
(Xylophone)

Percussion 4  
(Marimba)

Percussion 5

Percussion 6

Harp

Piano / Celesta

Contrabass

♩ = 132; In a Baroque Style

## A

[illegible]

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

gliss.

plastic

f

gliss.

gliss.

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

arco

15 16 17 18 19

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

20

21

22

23

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

24

25

26

27

28

**C**

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

**C**

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

29 30 31 32 33

This musical score page contains measures 29 through 33. The instrumentation includes 3 Flutes, Oboe, English Horn, E♭ Clarinet, 3 Clarinets, Bass Clarinet, Contrabass Clarinet, Bassoon 1 & 2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Timpani, six types of Percussion (Glockenspiel, Vibraphone, Xylophone, Maracas, and two unlabeled), and Cello/Double Bass. The score is written in common time (C). Measures 29-31 show a gradual build-up with various instruments entering and playing. Measure 32 features a strong dynamic shift to fortissimo (f) for many instruments. Measure 33 concludes the section with a final chord and melodic lines. A large diagonal watermark 'FOR PRACTICE USE' is overlaid across the page.

**D** 1. 2.3. a3

3 Fls. *fp* *f* *sim.* *fp* *f* *sim.*

Ob. *fp* *f* *fp* *f*

E.H. *fp* *f* *fp* *f*

E♭ Cl. *fp* *f* *fp* *f*

3 Cls. *fp* *f* *fp* *f*

B. Cl.

Cb. Cl.

Bn. 1,2 *mf*

Cbn.

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

**D**

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

34 35 36 37 38

**E** Maestoso, l'istesso tempo

3 Fls. *ff* *p*

Ob. *ff* *p*

E.H. *ff* *p*

E♭ Cl. *ff*

3 Cls. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Hn. 1,3 *f* a2 *f espr.*

Hn. 2,4 *f espr.* a2

Tpt. 1,2 *f espr.*

Tpt. 3 *f espr., play out* a3

3 Tbns. *f espr., no dim.*

Euph. *f espr., no dim.*

Tba. *f espr., no dim.*

**E** Maestoso, l'istesso tempo

Timp. *f*

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.) *ff*

Perc. 4 (Mar.) *ff*

Perc. 5 *ff* Chimes

Perc. 6 *f* Large Bass Drum, l.v.

Cel. *ff*

Cb. *f espr., no dim.*

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cb.

*fp* — *f*

*fp* — *f*

*fp* — *f*

*fp* — *f*

*fp* — *f*

F

3 Fls.

Ob.

E.H.

E♭ Cl. *sol*  
*f*

Cl. 1 *sol*  
*f*

Cl. 2 *sol*  
*f*

Cl. 3 *sol*  
*f*

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbus.

Euph.

Tba.

F

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Cb. *pizz.*  
*f*

G

I.

3 Fls. 1. 2.3. f fp f

Ob. f fp f

E.H. f fp f

E♭ Cl. f fp f

3 Cls. 1. 2.3. f fp f

B. Cl. f fp f

Cb. Cl. f f

Bn. 1,2 mf f

Cbn. f

S. Sax. mf f fp

A. Sax. mf f fp

T. Sax. mf f

B. Sax. mf f

Perc. 1 (Glock.) G f

Perc. 2 (Vib.) f

Perc. 3 (Xyl.)

Perc. 4 (Mar.) f

Perc. 5

Perc. 6

Cel. f

Cb. arco

3 Fls. *f* *fp* *f* *fp* *f*

Ob. *f* *fp* *f* *fp* *f*

E.H. *f* *fp* *f* *fp* *f*

E♭ Cl. *fp* *f* *fp* *f* *fp*

3 Cls. *fp* *f* *fp* *f* *fp*

B. Cl. *fp* *f* *fp* *f* *fp*

Cb. Cl. *f*

Bn. 1,2 *mf*

Cbn. *f*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Xyl.)

Perc. 4 (Mar.) *f*

Perc. 5

Perc. 6

Cel. *f*

Cb.

56 57 58 59 60

64

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Euph.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.



PICCOLO

Picc. *mp cresc. poco a poco*

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

Ob. *mp cresc. poco a poco*

E.H. *cresc. poco a poco*

E♭ Cl. *f*

3 Cls. *f*

B. Cl. *cresc. poco a poco*

Cb. Cl. *cresc. poco a poco*

Bn. 1,2 *cresc. poco a poco*

Cbn. *cresc. poco a poco*

S. Sax. *cresc. poco a poco*

A. Sax. *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

Perc. 1 (Glock.) *cresc. poco a poco*

Perc. 2 (Vib.) *mp cresc. poco a poco*

Perc. 3 (Xyl.) *cresc. poco a poco*

Perc. 4 (Mar.) *mp cresc. poco a poco*

Perc. 5

Hp. *cresc. poco a poco*

Cel. *mp cresc. poco a poco*

Cb. *arco* *cresc. poco a poco*

72 73 74 75 76

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

77

78

79

80

**J**

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

E.H. *ff*

E♭ Cl. *ff*

3 Cls. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

S. Sax. *f espr.*

A. Sax. *f espr.*

T. Sax. *f espr.*

B. Sax. *f espr., no dim.*

Hn. 1,3 *f espr.*

Hn. 2,4 *f espr.*

Tpt. 1,2 *f espr.*

Tpt. 3 *f espr., play out*

3 Tbns. *f espr., no dim.*

**J**

Timp. *f espr.*

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.) *ff*

Perc. 3 (Xyl.) *ff*

Perc. 4 (Mar.) *ff*

Perc. 5 *ff* Chimes *f*

Hp. *ff*

Cel. *ff*

Cb. *ff*

**Picc.**

**Fl. 1,2**

**Ob.**

**E.H.**

**E♭ Cl.**

**3 Cls.**

**B. Cl.**

**Cb. Cl.**

**Bn. 1,2**

**Cbn.**

**S. Sax.**

**A. Sax.**

**T. Sax.**

**B. Sax.**

**Hn. 1,3**

**Hn. 2,4**

**Tpt. 1,2**

**Tpt. 3**

**3 Tbns.**

**Euph.**

**Tba.**

**Timp.**

**Perc. 2  
(Vib.)**

**Perc. 4  
(Mar.)**

**Perc. 5**

**Cb.**

**K**

Picc. *fff* *a2*

Fl. 1,2 *fff*

Ob. *fff*

E.H. *fff*

E♭ Cl. *fff*

Cl. 1,2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff* *no dim.*

Bn. 1,2 *ff* *no dim.*

Cbn. *ff* *no dim.*

S. Sax. *fff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff* *no dim.*

Hn. 1,3 *ff*

Hn. 2,4 *ff*

Tpt. 1 *ff*

Tpt. 2,3 *ff*

3 Tbns. *ff* *8va* *no dim.*

Euph. *ff*

Tba. *ff* *8va* *no dim.*

Timp. *f*

Perc. 2 (Vib.) *fff* Chimes

Perc. 3 (Chimes) *fff*

Perc. 4 (Mar.) *fff* Large Bass Drum

Perc. 5 *f* Crash Cymbals

Perc. 6 *f*

Cel. *fff*

Cb. *ff* *no dim.*

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

Cl. 1,2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

**molto rit.**

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

Cl. 1,2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

3 Tbns.

Euph.

Tba.

**molto rit.**

Timp.

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

95 96 97

102

Picc.

Fl. 1

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Chimes)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

103

104

105

106

107

111

rit.

[illegible]

[illegible]

II.

♩ = 56

3 Fls.

Ob. *solo*  
*p* *f espr.*

E.H.

E♭ Cl.

Cl. 1  
*p*

Cl. 2  
*p*

Cl. 3  
*p*

B. Cl.  
*p*

Cb. Cl.

Bn. 1,2

Cbn.

♩ = 56

Timp.

Perc. 1 (Glock.)  
Glockenspiel TACET, play with Marimba (Perc. 4) in m.21-32

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)  
*soft yarn*  
*p*

Perc. 5

Hp.  
*p*

Cb.  
*con sord., pizz., l.v. sempre*  
*p*

1 2 3 4

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Timp.

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

[illegible]

15

**B** a tempo

3 Fls. *fz.* *f*

Ob.

E.H.

E♭ Cl. *sol.* *10* *p* *fp*

3 Cls. *sol.* *10* *p* *fp*

B. Cl. *p* *f*

Cb. Cl. *p* *f*

Bn. 1,2 *p* *f*

Cbn. *p* *f*

4 Hns. 1.3. 2.4. *mp espr.* *f* *tr*

3 Tpts. *fp* *p* *fp*

Euph. *mp espr.* *f* *tr*

**B** a tempo

Timp. *p* *< f*

Perc. 2 (Vib.) *motor: fast speed* *f*

Perc. 4 (Mar.)

Perc. 5 Suspended Cymbal, yarn mallets, l.v. *pp* *p*

Cb. *senza sord.* *arco* *p* *f*

---

19

**C** ♩ = ♩ (♩ = 112)

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

**C** ♩ = ♩ (♩ = 112)

Timp.

Perc. 1 (Mar. II)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cb.

**Marimba, shared with Perc. 4 (Marimba)**

**Triangle, l.v.**

**pizz., unis.**

20 21 22 23 24 25

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

Timp.

Perc. 1  
(Mar. II)

Perc. 2  
(Vib.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

II.

♩ = 40 37  
1.  
2.

rit.

3 Fls. *p* *pp* *ppp*

Ob. *p* *pp*

E.H. *p* *pp*

E♭ Cl. *p* *pp*

3 Cls. *p* *pp*

B. Cl. *p* *pp*

Cb. Cl. *p* *pp*

Bn. 1,2 *p* *pp*

Cbn. *p* *pp*

4 Hns.

3 Tpts.

Euph.

rit.

♩ = 40

Perc. 1 (Mar. II) *p* switch back to Glock.

Perc. 2 (Vib.)

Perc. 4 (Mar.) *p*

Perc. 5

Hp.

Cb. *p* *pp*

32 33 34 35 36 37

**D** ♩ = 56

3 Fls.

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

**D** ♩ = 56

Timp.

Perc. 1  
(Mar. II)

Perc. 2  
(Vib.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

3 Fls. *f espr.*

Ob.

E.H.

E♭ Cl.

3 Cls. *f*

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Euph.

Timp. *molto rit.*

Perc. 1 (Mar. II)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cb.

*molto rit.*

*mp*

*mp*

*mp*

**E** a tempo  
(non vibrato)

II.

3 Fls. *pp* *p* *pp*

Ob. *p* *espr.* *soli* *f*

E.H. *p* *espr.* *f*

E♭ Cl. *pp* *f* *p*

Cl. 1 *pp* *f* *p*

Cl. 2 *pp* *f* *p*

Cl. 3 *pp* *f* *p*

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

Cb. Cl. *pp* *p* *pp*

Bn. 1,2 *p* *espr.* *soli* *f*

Cbn. *p* *espr.* *f*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

**E** a tempo

Timp. *pp* *p* *pp*  
motor: off

Perc. 2 (Vib.) *p*  
Chimes

Perc. 3 (Chimes) *pp*

Perc. 4 (Mar.) *pp* *p* *pp*  
Suspended Cymbal

Perc. 5 *pp* *p* *pp*  
p.d.l.t.

Hp. *pp* *p* *pp*

Cb. *pizz.* *p*

rit.  
1. flz.  
2.3. *ff* *tr*

Triangle, l.v. *p*

**a tempo**  
(non vibrato)**rit.**

3 Fls. *pp* *p* *pp* *ff* *flz.* *tr.*

Ob. *pp* *p espr.* *f*

E.H. *pp* *p espr.* *f*

E♭ Cl. *pp* *f* *p*

Cl. 1 *pp* *f* *p*

Cl. 2 *pp* *f* *p*

Cl. 3 *pp* *f* *p*

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

Cb. Cl. *pp* *p* *pp*

Bn. 1,2 *pp* *p espr.* *f*

Cbn. *pp* *p espr.* *f*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

**a tempo**

Timp. *pp* *p* *pp*

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.) *pp* *p* *pp*

Perc. 5 *pp* *p* *pp*

Hp. *pp* *p* *pp*

Cb.

Triangle, l.v.

(non vibrato)

3 Fls. *pp* *p* *pp* *ff* *tr* *flz.*

Ob. *pp* *p espr.* *f*

E.H. *pp* *p espr.* *f*

E♭ Cl. *pp* *f* *p*

Cl. 1 *pp* *f* *p*

Cl. 2 *pp* *f* *p*

Cl. 3 *pp* *f* *p*

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

Cb. Cl. *pp* *p* *pp*

Bn. 1,2 *pp* *p* *pp* *p espr.* *f*

Cbn. *pp* *p* *pp* *p espr.* *f*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

a tempo

Timp. *pp* *p* *pp*

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.) *pp* *p* *pp*

Perc. 5 *pp* *p* *pp* Triangle, l.v.

Hp. *pp* *p* *pp*

Cb.

**molto rit.**

(non vibrato)

II.

43

3 Fls. *pp* *p* *pp*

Ob. *pp dim.*

E.H. *pp dim.*

E♭ Cl. *pp* 10 *f* 10 *mp*

Cl. 1 *pp* 10 *f* 10 *mp*

Cl. 2 *pp* 10 *f* 10 *mp*

Cl. 3 *pp* 10 *f* 10 *mp*

B. Cl. *pp* 10 *f* 10 *mp*

Cb. Cl. *pp* *p* *pp*

Bn. 1,2 *pp dim.*

Cbn. *pp dim.*

T. Sax. -

B. Sax. -

**molto rit.**

Timp. *pp* *p* *pp*

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.) *pp* *p* *pp*

Suspended Cymbal

Perc. 5 *pp* *p* *pp*

Hp. *pp* *p* *pp*

Cb. arco *pp* *p* *pp* sul tasto

**III.**

$\text{♩} = 84$  ( $\text{♩} = 168$ )

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

$\text{♩} = 84$  ( $\text{♩} = 168$ )

Timp.

Glockenspiel  
four brass mallets

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

ord.  
pizz., l.v.

*f*

*p*

*mf*

*f*

Xylophone

Finger Cymbal, hanging, l.v.

*f*

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

*p* *mf*

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

0 gliss

0 gliss

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

1.3.  
2.4.

*gliss.*

*p*

harmon mute, stem in a3

1.  
2.3.

*p*

*p* *mf*

brass mallets

*f*

*gliss.*

*p*

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

20

[illegible]

C

Picc. *ff* *f*

Fl. 1,2 *ff* *f*

Ob. *ff* *f*

E.H. *ff* *f*

E♭ Cl. *ff* *a3* *f*

3 Cls. *f* *a2*

B. Cl. *f*

Cb. Cl. *f*

Bn. 1,2 *f*

Cbn. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* *a4*

4 Hns. *f* *p* *1. fp* *a4* *senza sord. a3* *p*

3 Tpts. *f* *1.2.*

3 Tbns. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 2 (Vib.) *f* *two mallets*

Perc. 3 (Xyl.) *f*

Perc. 4 (Mar.) *f*

Perc. 5

Perc. 6

Hp. *ord.* *f*

Cb. *f* *arco*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cb.

tongue pizz.

gliss.

back of the sticks

back of the sticks

back of the sticks

Finger Cymbal

Flexatone

D

Picc. *ff* *f*

Fl. 1,2 *ff* *f*

Ob. *ff* *f*

E.H. *f*

E♭ Cl. *f*

3 Cls. *f*

B. Cl. *f*

Cb. Cl. *f*

Bn. 1,2 *f*

Cbn. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

4 Hns. *f* open 1. 3. 2.4. *p* *f*

3 Tpts. *f* open *p* *f*

3 Tbns. *f* 1.2. 3. *p* *f* flz. *fp* *f*

Euph. *f*

Tba. *f*

D

Timp. *f* damp

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f* ord. *f*

Perc. 3 (Xyl.) *f* ord. *f*

Perc. 4 (Mar.) *f* ord. *f*

Perc. 5 *f*

Perc. 6 *f*

Hp. *f*

Cel. *f*

Cb. *f*

36

38

[illegible]



[illegible]

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cb.

48

49

50

51

53

PICCOLO  
soli

Picc. *f* a2 soli *ff* *ff* *ff*

Fl. 1,2 *f* *ff* *ff* *ff*

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

*p sub.*

*p*

*mf*

*f*

*mp* plastic mallets

*mf*

*mf*

*mf*

*mf*

*f* ord.

*mf*

*mf*

*mf*

*pizz.*

*mf*

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1  
(Glock.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

H

III.

Picc. *ff* 3 3 3 flz. tr

Fl. 1,2 *ff* 3 3 3 flz. tr a2

Ob. *ff* 3 3 3

E.H. *ff* 3 3 3

E♭ Cl. *ff* 3 3 3

3 Cls. *ff* 1. 2,3 3 3 3

B. Cl. *ff*

Cb. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

4 Hns. *ff* a4

3 Tpts. *f*

3 Tbns. *f* *ff* play out

Euph. *f*

Tba. *ff*

Timp. *f* damp

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.) *ff* two mallets

Perc. 3 (Xyl.) *ff*

Perc. 4 (Mar.) *ff*

Hp. *f* 8va (E harmonic minor) 8va *gliss.*

Cel. *ff*

Cb. *ff*

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Hp.

Cel.

Cb.

musical score for page 60 and 61, featuring various instruments and a large diagonal watermark reading "PERFORMANCE USE ONLY".

musical score for page 60 and 61, featuring various instruments and a large diagonal watermark reading "PERFORMANCE USE ONLY".

I più mosso

Picc. *f cresc.* 3 3 3 3 3 3 *ff*

Fl. 1,2 *f cresc.* 3 3 3 3 3 3 *ff*

Ob. *f cresc.* 3 3 3 3 3 3 *ff*

E.H. *f cresc.* 3 3 3 3 3 3 *ff*

E♭ Cl. *f cresc.* 3 3 3 3 3 3 *ff*

3 Cls. *f cresc.* 3 3 3 3 3 3 *ff*

B. Cl. *f cresc.* 3 3 3 3 3 3 *ff*

Cb. Cl. *f cresc.* 3 3 3 3 3 3 *ff*

Bn. 1,2 *f cresc.* 3 3 3 3 3 3 *ff*

Cbn. *f cresc.* 3 3 3 3 3 3 *ff*

S. Sax. *f cresc.* 3 3 3 3 3 3 *ff*

A. Sax. *f cresc.* 3 3 3 3 3 3 *ff*

T. Sax. *f cresc.* 3 3 3 3 3 3 *ff*

B. Sax. *f cresc.* 3 3 3 3 3 3 *ff*

4 Hns. *cresc.* *ff*

3 Tpts. *cresc.* *ff*

3 Tbns. *cresc.* *ff*

Euph. *cresc.* *ff*

Tba. *cresc.* *ff*

Timp. *damp* *very articulate* *mp* 3 *f* *più mosso*

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.) *ff*

Perc. 3 (Xyl.) *ff*

Perc. 4 (Mar.) *ff*

Perc. 5 Bass Drum *f*

Perc. 6 Flexatone *p cresc.* *ff*

Hp. *f* *gliss.* *ff*

Cel. *f* *ff*

Cb. *arco* *ff*

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

64

65

66

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

Brake Drum

arco

*f*

**J** accel. poco a poco

in One

Picc.

Fl. 1,2

Ob.

E.H.

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph.

Tba.

**J** accel. poco a poco

in One

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

78

**molto rit.**

**III.**

73

Picc. *ffp* *cresc.* *fff*

Fl. 1,2 *ffp* *cresc.* *fff*

Ob. *ffp* *cresc.* *fff*

E.H. *ffp* *cresc.* *fff*

E♭ Cl. *ffp* *cresc.* *fff*

3 Cls. *ffp* *cresc.* *fff* 1.2. 3.

B. Cl. *ffp* *cresc.* *fff*

Cb. Cl. *ffp* *cresc.* *fff*

Bn. 1,2 *ffp* *cresc.* *fff*

Cbn. *ffp* *cresc.* *fff*

S. Sax. *ffp* *cresc.* *fff*

A. Sax. *ffp* *cresc.* *fff*

T. Sax. *ffp* *cresc.* *fff*

B. Sax. *ffp* *cresc.* *fff*

4 Hns. *ffp* *cresc.* *fff* 1.3. 2. 4.

3 Tpts. *ffp* *cresc.* *fff* *gliss.*

3 Tbns. *ffp* *cresc.* *fff* *gliss.*

Euph. *ffp* *cresc.* *fff* *gliss.*

Tba. *ffp* *cresc.* *fff*

**molto rit.**

Timp. *ffp* *cresc.* *fff* solo 3 3 3 3 3 3 3 3 3

Perc. 1 (Glock.) *ffp* *cresc.* *fff*

Perc. 2 (Vib.) *ffp* *cresc.* *fff* (8)

Perc. 3 (Xyl.) *ffp* *cresc.* *fff* (8)

Perc. 4 (Mar.) *ffp* *cresc.* *fff*

Perc. 5 Bass Drum *fff*

Perc. 6 Crash Cymbals, choke *fff*

Hp. *fff*

Cel. *fff*

Cb. *ffp* *cresc.* *fff*

PERUSAL SCORE - NOT FOR PERFORMANCE USE