

PERUSE  
PAUL DOOLEY  
MASKS AND MACHINES  
FOR WIND ENSEMBLE  
(2015)

SCORE - NOT FOR PERFORMANCE USE

PAUL DOOLEY MUSIC

PERUSAL SCORE - NOT FOR PERFORMANCE USE

PERUSAL SCORE NO. 1001  
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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## 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 Treger; *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.

PERUSAHL SCORE - NOT FOR PERFORMANCE USE



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

REPRODUCED FOR PERSONAL USE ONLY  
PERFORMANCE 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

# MASKS AND MACHINES

*for Wind Ensemble*

PAUL DOOLEY  
(2015)

$\text{♩} = 132$ ; 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

$\text{♩} = 132$ ; In a Baroque Style

A

3 Fls. *f*

Ob. *f*

E.H. *f*

E♭ Cl. *f*

3 Cls. *f*

B. Cl. *f*

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

*a3, wooden, non vibrato*

A

Perc. 1 (Glock.)

Perc. 2 (Vib.) *f* hard cord

Perc. 3 (Xyl.) *f* plastic

Perc. 4 (Mar.) *f* hard cord

Perc. 5

Perc. 6

Hp.

Cel.

Cb. *f* pizz.

3 Fls.

Ob.

E.H.

Eb 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.

plastic

f

gloss.

f

gloss.

gloss.

B

I.

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.

**B**

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.

Perc. 1  
(Glock.)Perc. 2  
(Vib.)Perc. 3  
(Xyl.)Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Hpf.

Cel.

Cb.

B

3 Fls. *f*

Ob. *f*

E.H. *f*

E♭ Cl. *f*

3 Cls. *f*

B. Cl. *p*

Cb. Cl. *p*

Bn. 1,2 *v*

Cbn. *v*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *p*

Perc. 1 (Glock.)

Perc. 2 (Vib.) *f*

Perc. 3 (Xyl.) *f*

Perc. 4 (Mar.) *f*

Perc. 5

Perc. 6

Hp.

Cel. *f*

Cb. *v*

*TERUSAL SCORE - NOT FOR PERFORMANCE USE*

3 Fls.

Ob. *p*

E.H. *p*

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl. *p*

Bn. 1,2 *p*

Cbn. *p*

S. Sax. *p* *espr.*

A. Sax. *p* *p* *f*

T. Sax. *p*

B. Sax. *p*

Timp.

Perc. 1 (Glock.) *p*

Perc. 2 (Vib.) *p*

Perc. 3 (Xyl.) *p*

Perc. 4 (Mar.) *p*

Perc. 5

Perc. 6

Cel.

Cb. *p*

**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.

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

**C**

29

30

31

32

33

**D**

1. 2.3. a3

The score consists of two main sections. The first section (measures 34-37) features woodwind and brass instruments (3 Fls., Ob., E.H., Eb Cl., 3 Cls., B. Cl., Cb. Cl., Bn. 1,2, Cbn., S. Sax., A. Sax., T. Sax., B. Sax.) playing eighth-note patterns. The second section (measure 38) features various percussion instruments (Perc. 1 (Glock.), Perc. 2 (Vib.), Perc. 4 (Mar.), Perc. 5, Perc. 6, Cel., Cb.) playing eighth-note patterns. A large diagonal watermark reading "PERUSAL SCORE NOT FOR PERFORMANCE USE" is overlaid across the entire page.

3 Fls.

Ob.

E.H.

Eb 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. 4 (Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

**E** Maestoso, l'istesso tempo

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.      Hn. 1,3      Hn. 2,4      Tpt. 1,2      Tpt. 3      3 Tbns.      Euph.      Tba.

Tim.      Perc. 1 (Glock.)      Perc. 2 (Vib.)      Perc. 4 (Mar.)      Perc. 5      Perc. 6      Cel.      Cb.

*f espri., 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.

**F**

3 Fls.

Ob.

E.H.

Eb Cl. *soli* *f*

Cl. 1 *soli* *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbns.

Euph.

Tba.

**F**

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cb. *pizz.*  $\circlearrowleft$  *f*

**G**

I.

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

Ob. *f* *fp* *f*

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

E♭ Cl. *f* *fp* *f*

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

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

Cb. Cl. *f* *f*

Bn. 1,2 *mf* *f*

Cbn. *f*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

**G**

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Xyl.)

Perc. 4 (Mar.) *f*

Perc. 5

Perc. 6

Cel. *f*

Cb. *arco*

## I.

*PURCHASE SCORE  
NOT FOR PERFORMANCE USE*

This musical score page contains two systems of music, each consisting of ten staves. The top system includes parts for 3 Flutes, Oboe, English Horn, Eb Clarinet, 3 Clarinets, Bass Clarinet, Bassoon 1 & 2, Cello Bassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The bottom system includes parts for Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Xylophone), Percussion 4 (Marimba), Percussion 5, Percussion 6, Cello, and Double Bass. The score is marked with dynamic instructions such as *f*, *fp*, *mf*, and *p*. Measure 56 shows woodwind entries with grace notes. Measures 57-59 feature sustained notes and rhythmic patterns. Measure 60 concludes with a final dynamic and harmonic statement.

**H**

(1.) *ff*

3. take PICCOLO

**3 Fls.** *ff*

**Ob.** *ff*

**E.H.** *f esp.* *soli*

**E♭ Cl.** *ff*

**3 Cls.** *ff*

**B. Cl.** *ff*

**Cb. Cl.** *ff*

**Bn. 1,2** *f esp.* *soli* *wv*

**Cbn.** *ff*

**S. Sax.** *ff*

**A. Sax.** *ff*

**T. Sax.** *ff*

**B. Sax.** *ff*

**Euph.** *p esp.* *soli*

**Perc. 1 (Glock.)**

**Perc. 2 (Vib.)**

**Perc. 3 (Xyl.)**

**Perc. 4 (Mar.)**

**Perc. 5**

**Perc. 6**

**Hp.** *f esp.*

**Cel.** *f esp.*

**Cb.** *ff* *pizz., l.v.* *f*

**pp**

**pp**

**PERUSAL SCORE - NOT FOR PERFORMANCE USE**

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.

**I**

3 Fls. Ob. E.H. Eb Gl. 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 Hp. Cel. Cb.

**I**

*NOT FOR PERFORMANCE USE*

mp  
p  
a3 a3 1. 2.3. a3 a3 1. 2.3.  
a2  
p  
mp  
Xylophone  
mp  
mp  
(pizz.) l.v.  
mp

**PICCOLO**

Picc. *mp cresc. poco a poco*

**Fl. 1,2**

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

**Ob.**

Ob. *mp cresc. poco a poco*

**E.H.**

E.H. *cresc. poco a poco*

**E♭ Cl.**

E♭ Cl. *f*

**3 Cls.**

3 Cls. *f*

**B. Cl.**

B. Cl. *cresc. poco a poco*

**Cb. Cl.**

Cb. Cl. *cresc. poco a poco*

**Bn. 1,2**

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

**Cbn.**

Cbn. *cresc. poco a poco*

**S. Sax.**

S. Sax. *cresc. poco a poco*

**A. Sax.**

A. Sax. *cresc. poco a poco*

**T. Sax.**

T. Sax. *cresc. poco a poco*

**B. Sax.**

B. Sax. *cresc. poco a poco*

**Perc. 1  
(Glock.)**

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

**Perc. 2  
(Vib.)**

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

**Perc. 3  
(Xyl.)**

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

**Perc. 4  
(Mar.)**

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

**Perc. 5**

Perc. 5

**Hp.**

Hp. *cresc. poco a poco*

**Cel.**

Cel. *mp cresc. poco a poco*

**Cb.**

Cb. *arco*

Cb. *cresc. poco a poco*

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

## I.

**J**

Picc. *ff*  $\frac{2}{2}$

Fl. 1,2 *ff*  $\frac{2}{2}$

Ob. *ff*  $\frac{2}{2}$

E.H. *ff*  $\frac{2}{2}$

Eb Cl. *ff*  $\frac{2}{2}$

3 Cls. *ff*  $\frac{2}{2}$

B. Cl. *ff*  $\frac{2}{2}$

Cb. Cl. *ff*  $\frac{2}{2}$

Bn. 1,2 *ff*  $\frac{2}{2}$

Cbn. *ff*  $\frac{2}{2}$

S. Sax. *ff*  $\frac{2}{2}$  *f espri.*

A. Sax. *ff*  $\frac{2}{2}$  *f espri.*

T. Sax. *ff*  $\frac{2}{2}$  *f espri.*

B. Sax. *ff*  $\frac{2}{2}$  *f espri., no dim.*

Hn. 1,3 *ff*  $\frac{2}{2}$  *f espri.*

Hn. 2,4 *ff*  $\frac{2}{2}$  *f espri.*

Tpt. 1,2 *ff*  $\frac{2}{2}$  *f espri.*

Tpt. 3 *ff*  $\frac{2}{2}$  *f espri., play out*

3 Tbns. *ff*  $\frac{2}{2}$  *f espri., no dim.*

**J**

Timp. *f espri.*

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.) *ff*

Perc. 3 (Xyl.) *ff*

Perc. 4 (Mar.) *ff*

Perc. 5 *ff* Chimes

Hp. *ff*  $\frac{2}{2}$

Cel. *ff*  $\frac{2}{2}$

Cb. *ff*  $\frac{2}{2}$

*TERUSAL 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.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

3 Tbn.

Euph.

Tba.

Timp.

Perc. 2  
(Vib.)

Perc. 4  
(Mar.)

Perc. 5

Cb.

**K**

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.

*ffff*  
*a2*  
*ffff*  
*ffff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff no dim.*  
*ff no dim.*  
*ff no dim.*  
*ff*  
*f*  
*ffff Chimes*  
*ffff*  
*ffff Large Bass Drum*  
*f Crash Cymbals*  
*f*  
*ffff*  
*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.

(8)

Euph.

Tba.

(8)

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.

(8)

Euph.

Tba.

(8)

Timp.

Perc. 2  
(Vib.)

Perc. 3  
(Chimes)

Perc. 4  
(Mar.)

Perc. 5

Perc. 6

Cel.

Cb.

**L** a tempo

take Flute

Picc.

Fl. 1,2

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.

**L** a tempo

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Cel.

Cb.

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.

Tim.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Chimes)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cel.

Cb.

M

Fl. 1

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Tim.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

*mf*

*f*

Perc. 3  
(Chimes)

Perc. 4  
(Mar.)

*mf*

*f*

Perc. 5

Hp.

mute G string only

*mp*

Cel.

Cb.

*pizz.*

*mp*

rit.

A musical score for orchestra and percussion, spanning four measures (112-115). The score is divided into two systems by a vertical bar line. The top system covers measures 112 and 113, while the bottom system covers measures 114 and 115. The score includes parts for Flute 1, Oboe, English Horn, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Double Bassoon, Bassoon 1,2, Cello, Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Chimes), Percussion 4 (Marimba), Percussion 5, and Double Bass. Measure 112 starts with sustained notes from Flute 1, Oboe, English Horn, and Eb Clarinet. Measures 113-115 feature rhythmic patterns on Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, and Bassoon 1,2. The bassoon parts include dynamic markings "dim. poco a poco". Measures 114-115 show sustained notes from Cello and Double Bass, with the Double Bass part including "pizz." markings. The percussion section provides harmonic support throughout the measures. A large diagonal watermark reading "DRAFT SCORE - NOT FOR PERFORMANCE USE" is visible across the page.

Fl. 1

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Chimes)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

dim. poco a poco

mp

rit.

mute G string only

dim. poco a poco

mp

dim. poco a poco

dim. poco a poco

dim. poco a poco

pizz.

mp

dim. poco a poco

*l = 40 lunga*

Fl. 1  
Ob.  
E.H.  
Eb. Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Bn. 1,2  
Cbn.  
Tim.  
Perc. 1 (Glock.)  
Perc. 2 (Vib.)  
Perc. 3 (Chimes)  
Perc. 4 (Mar.)  
Perc. 5  
Hp.  
Cel.  
Cb.

*p dim.*

*pp*

*l = 40 lunga*

*p dim.*

*pp*

## II.

*J = 56*

3 Fls. solo *p f esp:*

Ob. *p*

E.H.

E♭ Cl.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Cb. Cl.

Bn. 1,2

Cbn.

*J = 56*

Timp.

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

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

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

Perc. 5

Hp. *p*

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

3 Fls.

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Cb. Cl.

Bn. 1,2  
f *espr.*

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tim.

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

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.

Tim.

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp.

Cb.

rit.

**A**

1. 2.3.  
3 Fls. *f espr.*

Ob. *f*

E.H. *f*

E♭ Cl.

1. 2.  
3. 2.3.  
3 Cls. *mf espr.*

B. Cl. *mf espr.*

Cb. Cl. *f espr.*

Bn. 1,2 *f espr.*

Cbn.

S. Sax. *mf espr.*

A. Sax. *mf espr.*

T. Sax. *f espr.*

B. Sax. *mf espr.*

4 Hns.

3 Tpts.

Eup.

**A**

Timp.

Perc. 2 (Vib.)

Perc. 4 (Mar.) *mf*

Perc. 5

Cb. *mf espr.*

1. harmon mute, no stem  
2. cup mute  
3. straight metal mute

1. 2.3. *p*

rit.

arco

pizz. *p*

**B a tempo**

3 Fls. flz. f

Ob.

E.H.

E♭ Cl. soli 10 fp

3 Cls. soli 10 fp

B. Cl. p f

Cb. Cl. p f

Bn. 1,2 p f

Cbn. p f

4 Hns. 1.3. 2.4. tr mp esp. f

3 Tpts. fp p fp p

Euph. mp esp. f mp tr

**B a tempo**

Tim. p < f p < f

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

Perc. 4 (Mar.)

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

Cb. senza sord. arco p f p f

accel.

3 Fls. - *f* - 3  
Ob. - 3  
E.H. - 3  
Eb Cl. 10 stay in foreground *fmp* 6 6 6  
3 Cls. 10 stay in foreground *fmp* 6 6 6  
B. Cl. - 3  
Cb. Cl. - 3  
Bn. 1,2 - 3  
Cbn. - 3  
4 Hns. - *f* *mp* *fmp* 3  
3 Tpts. *fp* 3  
Euph. *f* *mp* *fmp* 3  
Timp. - 3  
Perc. 1 (Mar. II) - 3  
Perc. 2 (Vib.) - 3  
Perc. 4 (Mar.) - 3  
Perc. 5 - *pp* *p* 3  
Hp. - 3  
Cb. - 3  
accel.

## II.

**C** ♩ = ♪ (♩ = 112)

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.

Marimba, shared with Perc. 4 (Marimba)

Perc. 1 shares Marimba through m. 32

Triangle, l.v.

pizz., unis.

20                    21                    22                    23                    24                    25

*PERFORMANCE SCORE NOT FOR PERFORMANCE USE*

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.

26

27

28

29

30

31

II.

$\text{♩} = 40$  37

*rit.*

3 Fls.  $p$   $pp$   $1.$   
Ob.  $p$   $pp$   $2.$   
E.H.  $p$   $pp$   $1.$   
E♭ Cl.  $p$   $pp$   $2.$   
3 Cts.  
B. Cl.  $p$   $pp$   $3.$   
Cb. Cl.  $p$   $pp$   $4.$   
Bn. 1,2  $p$   $pp$   $3.$   
Cbn.  $p$   $pp$   $4.$   
4 Hns.  
3 Tpts.  
Euph.  
  
*rit.*  $\text{♩} = 40$   
Tim.  
  
Perc. 1 (Mar. II)  $p$  switch back to Glock.  
Perc. 2 (Vib.)  
Perc. 4 (Mar.)  $p$   
Perc. 5  $p$   
  
Hp.  
Cb.  $p$   $pp$

**D**  $\text{♩} = 56$

3 Fls. Ob. E.H. Eb Cl. 3 Cls. B. Cl. Cb. Cl. Bn. 1,2 Cbn. 4 Hns. 3 Tpts. Euph. Tim. Perc. 1 (Mar. II) Perc. 2 (Vib.) Perc. 4 (Mar.) Perc. 5 Hp. Cb.

1. *pp* *mp*

1. *pp* *mp*

*pp* *mp*

*mp* *espr.*

*a2 soli*

molto rit.

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.

Tim. molto rit.

*p* *mp*

Perc. 1 (Mar. II)

Perc. 2 (Vib.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cb.

**E a tempo**

(non vibrato)

II.

3 Fls. *pp* *p* *pp* *rit.* *tr.*  
Ob. *p* *ff*  
E.H. *p* *espri.* *soli* *f*  
Eb Cl. *pp* *f* *10* *p*  
Cl. 1 *pp* *f* *10* *p*  
Cl. 2 *pp* *f* *10* *p*  
Cl. 3 *pp* *f* *10* *p*  
B. Cl. *pp* *f* *10* *p*  
Cb. Cl. *pp* *f* *p*  
Bn. 1,2 *p* *espri.* *soli* *f*  
Cbn. *p* *espri.* *f*  
T. Sax. *p* *p*  
B. Sax. *p* *p*  
**E a tempo** *rit.*  
Tim. *pp* *p* *pp*  
Perc. 2 (Vib.) *p* motor: off  
Perc. 3 (Chimes) *p* Chimes  
Perc. 4 (Mar.) *pp*  
Perc. 5 *pp* *Suspended Cymbal* *pp* *p* *Triangle, l.v.*  
H.p. *pp* *p* *pp*  
C.b. *pizz.* *p*

## II.

**a tempo**  
(non vibrato)

3 Fls.      Ob.      E.H.      Eb Cl.      Cl. 1      Cl. 2      Cl. 3      B. Cl.      Cb. Cl.      Bn. 1,2      Cbn.      T. Sax.      B. Sax.

rit.      tr.

**a tempo**

Tim.      Perc. 2 (Vib.)      Perc. 3 (Chimes)      Perc. 4 (Mar.)      Perc. 5      Hp.      Cb.

Suspended Cymbal      Triangle, l.v.

**a tempo**

II.

(non vibrato)

3 Fls. *pp* *p* *pp* *ff* *tr* *tr*  
 Ob. *pp* *p* *espri.* *f* *p* *espri.* *f*  
 E.H. *pp* *10* *10* *10* *10* *10* *10*  
 Eb Cl. *pp* *f* *p*  
 Cl. 1 *pp* *f* *p*  
 Cl. 2 *pp* *f* *p*  
 Cl. 3 *pp* *f* *p*  
 B. Cl. *pp* *f* *10* *10* *10* *10*  
 Cb. Cl. *pp* *f* *p*  
 Bn. 1,2 *pp* *p* *pp* *p* *espri.* *f*  
 Cbn. *pp* *p* *pp* *p* *espri.* *f*  
 T. Sax. *pp* *p*  
 B. Sax. *pp* *p*  

**a tempo**

Tim. *pp* *p* *pp*  
 Perc. 2 (Vib.) *ss*  
 Perc. 3 (Chimes) *ss*  
 Perc. 4 (Mar.) *pp* *p* *pp* *pp*  
 Suspended Cymbal  
 Perc. 5 *pp* *p* *pp* *pp* *Triangle, l.v.*  
 Hp. *pp* *p* *pp*  
 Cb. *pp* *ss*

## II.

**molto rit.**

(non vibrato)

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

Ob. *pp dim.*

E.H. *pp dim.*

E♭ Cl. *pp* *f* *10* *10* *10* *10* *mp*

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

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

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

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

Cb. Cl. *pp*

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

Cbn. *pp dim.*

T. Sax. -

B. Sax. -

**molto rit.**

Tim. *pp* *p* *pp*

Perc. 2 (Vib.)

Perc. 3 (Chimes)

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

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

Suspended Cymbal

Hp. *pp* *p* *pp*

arco

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

## III.

 $\text{♩} = 84 (\text{♪} = 168)$ 

*soli*

3 Fls. *f*

Ob.

E.H.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

4 Hns.

3 Tpts.

$\text{♩} = 84 (\text{♪} = 168)$

Tim. *p* *mf*

Glockenspiel  
four brass mallets

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

Perc. 5

Hp. *p.d.l.t.* *f* *f* *f* *f*

Cel. *ord.* *pizz., l.v.* *ord.* *pizz., l.v.*

Cb. *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.

A musical score for orchestra and choir, page 46, section III. The score is in common time (indicated by '5/4' at the end of each measure). The instrumentation includes:

- 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.

The score consists of two measures. In the first measure, the woodwind section (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.) plays a sustained chord. The brass section (Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5) remains silent. In the second measure, the woodwinds continue their sustained chord. The brass section begins with a dynamic marking of  $p \leftarrow mf$ . The timpani and percussions play eighth-note patterns. The bassoon (Horn) and cello (Cel.) provide harmonic support with sustained notes. The double bass (Cb.) provides rhythmic support with eighth-note patterns. The score concludes with a final dynamic marking of  $p \leftarrow mf$ .

*PERUSA SCORE - NOT FOR PERFORMANCE USE*

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.

7  
8  
9

*p*

**A**

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.)

Vibraphone, motor off

Perc. 2  
(Vib.)

mf

Perc. 3  
(Xyl.)

Perc. 4  
(Mar.)

p

mf

Perc. 5

ord.

Hp.

Cb.

p

mf

*PERUSA SCORE - NOT FOR PERFORMANCE USE*

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.

*PERUSA SCORE - NOT FOR PERFORMANCE USE*

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.)

soft rubber

Perc. 3 (Xyl.)

p

Perc. 4 (Mar.)

p

Perc. 5

Hp.

Cb.

*PERUSAHL SCORE - NOT FOR PERFORMANCE USE*

16

**B**

take PICCOLO

Fl. 3      Fl. 1,2      Ob.      E.H.      Eb Cl.      Cl. 1      Cl. 2      Cl. 3      B. Cl.      Cb. Cl.      Bn. 1,2      Cbn.      S. Sax.      A. Sax.      T. Sax.      B. Sax.      3 Tpts.      Perc. 1 (Glock.)      Perc. 2 (Vib.)      Perc. 3 (Xyl.)      Perc. 4 (Mar.)      Hp.      Cel.      Cb.

The score consists of ten staves of musical notation. The first six staves (Flutes, Oboe, English Horn, Bassoon, Clarinets, Bass Clarinet) are in 7/4 time. The next four staves (Cello, Bassoon, Trombones, Percussion) are in 6/4 time. The final two staves (Horn, Percussion) are in 7/4 time. The music features various dynamics such as ff, f, mp, mf, and p. Measure 18 starts with dynamic ff. Measures 19 and 20 feature dynamic changes to f, mp, and mf. The score includes several woodwind entries, including a piccolo entry in measure 19.

**PICCOLO**

Picc.

Fl. 1,2

Ob.

E.H.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

3 Tpts.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Hp.

Cel.

Cb.

C

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

E.H. *ff*

E♭ Cl. *ff* *a3*

3 Cls. *f*

B. Cl. *f*

Cb. Cl. *f* *a2*

Bn. 1,2 *f*

Cbn. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* *a4*

4 Hns. *f* *p* *fp*

3 Tpts. *f*

3 Tbns. *f* *1.2.*

Euph. *f*

Tba. *f*

Tim. *f*

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

Perc. 3 (Xyl.) *f*

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp. *ord.* *f*

arco

Cb. *f*

Picc. *f* *tr* tongue pizz.

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

Ob. *f* *tr*

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. 1. *gliss.* *p* *fp* *+ +*

3 Tpts. *f*

3 Tbns. *f*

Euph. *f*

Tba. *f*

Tim. *f* back of the sticks *p* *mf*

Perc. 2 (Vib.) back of the sticks *p*

Perc. 3 (Xyl.) back of the sticks *p*

Perc. 4 (Mar.) back of the sticks *p* Finger Cymbal

Perc. 5 *H* *p* Flexatone

Perc. 6 *H* *p*

Hp. *f* *f*

Cb. *f*

**D**

Picc. *ff*

Fl. 1,2 *ff*

Ob. *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*

3 Tpts. *p open f*

3 Tbns. *f*

Euph. *f*

Tba. *f*

**D**

Timp. *damp*

Perc. 1 (Glock.) *f*

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

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

Perc. 4 (Mar.) *f*

Perc. 5

Perc. 6 *f*

Hp. *f*

Cel. *f*

Cb. *f*

*PERFORMING COPY*

**E**

Picc. *ff*

Fl. 1,2 *ff* *soli*

Ob. *ff* *soli*

E.H. *ff*

E♭ Cl. *ff*

3 Cls. *ff* *soli*

B. Cl. *ff* *soli*

Cb. Cl. *ff*

Bn. 1,2 *ff* *soli*

Cbn. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

4 Hns. *più f*

3 Tpts. *più f*

3 Tbn. *più f*

Euph. *più f*

Tba. *più f*

**E** *più f*

Tim. *p* *f* *p*

Perc. 2 (Vib.) *ff*

Perc. 3 (Xyl.) *ff*

Perc. 4 (Mar.) *ff* *damp* Brake Drum

Perc. 5 *p* *f* *p* *f*

Perc. 6 *p*

Hp.

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. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cb.

**F**

Picc.

Fl. 1,2

Ob.

E.H.

Eb Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

**F**

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.) *mp*

Perc. 5

Perc. 6

Hp. G

Cel.

Cb. *mp*

*p.d.l.t.*

*mp*

*pizz.*

*(pizz.)*

*f*

JERUSALEM SCORE - NOT FOR PERFORMANCE USE

## III.

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

E.H. *ff*

E♭ Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.) *mp*

Perc. 5

Perc. 6

Hp.

Cel.

Cb. *mp*

two mallets

Flexatone

arcu, unis

DRAFT USAL 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.

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Cb.

## III.

**G**

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.

**G**

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.) four mallets

Perc. 3 (Xyl.)

Perc. 4 (Mar.) Brake Drum

Perc. 5

Perc. 6

Cb.

## III.

PICCOLO  
soli

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. -

Tim. -

Perc. 1 (Glock.) -

Perc. 3 (Xyl.) -

Perc. 4 (Mar.) -

Perc. 5 -

Perc. 6 -

Hp. -

Cel. -

Cb. -

mf

Picc.

Fl. 1,2

Ob.

E.H.

Eb Cl.

3 Cls.

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbn.

Euph.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

**H**

Picc. *ff* 3 flz. *tr* flz. *tr*

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

Ob. *ff* 3 flz. *tr* flz. *tr*

E.H. *ff* 3 flz. *tr* flz. *tr*

E♭ Cl. *ff* 3 flz. *tr* flz. *tr*

3 Cls. *ff* 3 flz. *tr* flz. *tr*

B. Cl. *ff* 3 flz. *tr* flz. *tr*

Cb. Cl. *ff* 3 flz. *tr* flz. *tr*

Bn. 1,2 *ff* 3 flz. *tr* flz. *tr*

Cbn. *ff* 3 flz. *tr* flz. *tr*

S. Sax. *ff* 3 flz. *tr* flz. *tr*

A. Sax. *ff* 3 flz. *tr* flz. *tr*

T. Sax. *ff* 3 flz. *tr* flz. *tr*

B. Sax. *ff* 3 flz. *tr* flz. *tr*

4 Hns. *ff* a4 flz. *tr* flz. *tr*

3 Tpts. *f* flz. *tr* flz. *tr*

3 Tbns. *f* flz. *tr* flz. *tr*

Euph. *f* flz. *tr* flz. *tr*

Tba. *ff* flz. *tr* flz. *tr*

Tim. **H** damp flz. *tr* damp flz. *tr*

Perc. 1 (Glock.) *ff* flz. *tr* flz. *tr*

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

Perc. 3 (Xyl.) *ff* flz. *tr* flz. *tr*

Perc. 4 (Mar.) *ff* flz. *tr* flz. *tr*

Hp. *f* 8va (E harmonic minor) 8va *sliss.* flz. *tr* flz. *tr*

Cel. *ff* flz. *tr* flz. *tr*

Cb. *ff* flz. *tr* flz. *tr*

## III.

Picc. flz. tr

Fl. 1,2 flz. tr

Ob. flz. tr

E.H. flz. tr

E♭ Cl. flz. tr

3 Cls. flz. tr

B. Cl. v.

Cb. Cl. v.

Bn. 1,2 v.

Cbn. v.

S. Sax. -

A. Sax. -

T. Sax. v.

B. Sax. v.

4 Hns. gliss. 1.3. 2.4.

3 Tpts. -

3 Tbn. -

Euph. gliss. -

Tba. -

Tim. damp

Perc. 1 (Glock.) -

Perc. 2 (Vib.) -

Perc. 3 (Xyl.) -

Perc. 4 (Mar.) -

Hp. 8va gliss. 8va

Cel. -

Cb. -

**I** più mosso

Picc. *f cresc.* 3

Fl. 1,2 *f cresc.* 3

Ob. *f cresc.* 3

E.H. *f cresc.* 3

E♭ Cl. *f cresc.* 3

3 Cls. *f cresc.* 3

B. Cl.

Cb. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns. *cresc.*

3 Tpts.

3 Tbns. *gliss.*

Euph. *cresc.*

Tba.

Tim. damp

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5 Bass Drum

Perc. 6 Flexatone *p cresc.*

Hp.

Cel. arco

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.

Tim.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Perc. 6

Hp.

Cel.

Cb.

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.)

Brake Drum

Perc. 5

f

Perc. 6

Hp.

Cel.

arco

Cb.

## in One

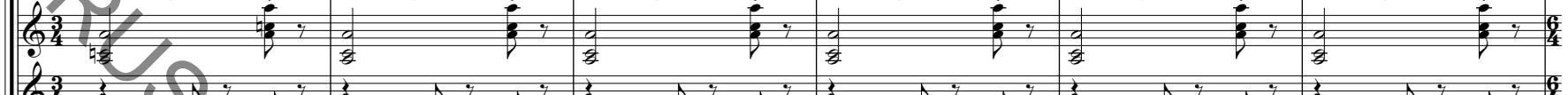
**J** accel. poco a poco

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. 

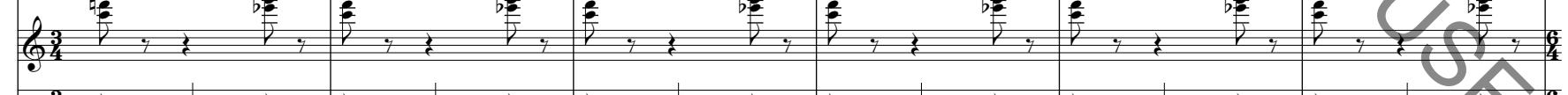
**J** accel. poco a poco

## in One

Tim. 

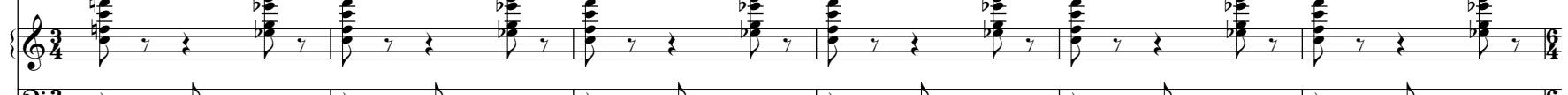
Perc. 1 (Glock.) 

Perc. 2 (Vib.) 

Perc. 3 (Xyl.) 

Perc. 4 (Mar.) 

Perc. 5 

Perc. 6 

Hp. 

Cel. 

Cb. 

## in Two

## III.

Picc. *f*

Fl. 1,2

Ob.

E.H.

E♭ Gl.

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.

**in Two**

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Xyl.)

Perc. 4 (Mar.)

Perc. 5

Hp.

Cel.

Cb.

**molto rit.**

73

III.

Picc.

Fl. 1,2

Ob.

E.H.

Eb 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.

PERUSAL SCORE - NOT FOR PERFORMANCE USE