Tim Jansa
(b. 1974)

CONCIERTO IBÉRICO

Concerto for Solo Euphonium
and Concert Band

Written for and premiered by Adam Frey on October 21, 2010, under the direction of
Robert J. Ambrose conducting the Georgia State University Symphonic Wind Ensemble.

Conductor's Score

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Program Notes

Honoring the Spanish origin of the original commission of this work, *Concierto Ibérico* features a programmatic framework in which each of the concerto's three movements is loosely modeled after a major festival of Spain: the Running of the Bulls during the annual nine-day festival of San Fermín in Pamplona; the *Semana Santa* (Holy Week) as it is celebrated in many Spanish cities such as Sevilla and Málaga; and the *Fallas* of Valencia. As the composer could not draw on personal experience and would otherwise be missing crucial aspects of these celebrations, he decided to forgo mere musical description of these festivals: instead, the underlying ideas–the philosophy, human ideals, and cultural concepts, all of which have shaped Iberian culture to this very day–were something to which the composer could relate deeply, and would also be compelling to an international audience.

Therefore, while festival scenes and elements are ubiquitous throughout the concerto, the three main aspects around which the movements are forged–and which permeate Iberian history and culture to this very day–are: **Courage**, **Faith** and **Fire**.

Concurrently, the musical language and thematic idioms used throughout this work are deliberately not stereotypically "Spanish": rather, the music attempts to take a middle ground and transcend any unique Iberian cultural aspects; not until the very end of the concerto does it become recognizably that of Spain while drawing on the musical tradition established by composers like Manuel de Falla, Isaac Albéniz, Joaquín Rodrigo, and Enrique Granados.

1st Movement: Courage (*Valor*)
Loosely based on the Pamplona *encierro* during the festival of San Fermín, the movement opens with a fanfare-like motif reminding all those who are about to face an insurmountable challenge – in this case the bulls – to gather their strength and courage for what is to come. During the introduction sequence, the mood alters between confidence, nervousness, fear, and peaceful resignation to one's fate. When the running begins (represented by a driving rhythmic accompaniment in the orchestra), nerves flare and fear returns, only to be interrupted occasionally by brief episodes of rest and reflection; but ultimately any doubt vanishes, courage returns and confidence prevails. Finally, this very tightly constructed movement which presents a true *tour-de-force* for both the soloist and the orchestra, draws to an exhausted, yet, glorious close.

2nd Movement: Faith (*Fe*)
Religious and spiritual faith is the common bond holds many cultures together, and the people of Spain are no exception: throughout its history, faith presents the one driving force that permeates every aspect of society and cultural endeavor. But unlike other societies, the people of the Iberian Peninsula not only practice faith in reverent and quiet devotion: they also cheerfully celebrate their beliefs in joyous festivals – something that becomes easily apparent in this piece.
The movement opens with a slow and introspective theme in the English horn that leads into a prayer-like section in which the solo euphonium appears to freely and meditatively improvise over a sparse orchestral accompaniment, while distant church bells call the faithful to worship. But soon, trumpets herald the near arrival of a celebratory crowd, preceded by a beautiful chorale in the brass choir. When the festivities begin, the audience will hear various motifs from this and the previous movement blend into a glorious climactic sequence. The return to the earlier prayer motif brings this movement to a peaceful and meditative conclusion.

3rd Movement: Fire (*Fuego*)
Fire is primal, elemental, passionate, fascinating, and barely controllable. Since the beginning of recorded history, it has been at the center of events that shaped the fate of humankind – both for good and for evil. But fire also has an unrivalled cleansing power: the old, the outdated, the sins of the past can all be erased through the flames of a purifying fire; and probably no other festival in the world embodies all these aspects of fire like the *Fallas* of Valencia.
Like the *fallers* during the *Despertà* which starts every morning of the week-long celebration, several orchestral hits awaken the audience and ring in the festivities of the day with an explosive display of firecracker and fireworks barrages. The sheer overwhelming sensory impact of the celebratory crowd and the masterfully conceived, fanciful large and small *ninots* (Valencian for 'puppets' or 'dolls') to an observer walking through the festive plazas and streets become mere glimpses and fleeting impressions, represented by short fanfares and brief reprises of previous thematic material. Outbursts of a rapid motif reminiscent of a frenzied ritualistic pagan dance around a burning fire gradually build to the climactic collapse of the flaming pyres that consume all but a few of the *fallas* at the end of the festival. Out of the sparks and smoldering embers emerges a peaceful quotation of an Andalusian folk song. The concerto ends in a characteristically "Spanish" fashion by using musical idioms typically associated with music from this region, bringing this work to a rousing conclusion.

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The composer would like to express his gratitude to Javier Miranda Medina for the trust in his ability to conceive such a profound and large-scale work and the spark that gave birth to this concerto; to Robert J. Ambrose and Adam Frey for the wonderful collaborative effort on this project and Adam's tremendous talent to truly make the euphonium sing; and to Dr. Annette Cash of Georgia State University, without whose insights into Iberian history and culture this work would not have been possible.

For more information on this work, please visit

www.TimJansa.com

Movements:

I. Courage (*Valor*) **1**
II. Faith (*Fe*) **42**
III. Fire (*Fuego*).....**52**

Total Duration:

ca. 25:30 minutes

Instrumentation:

Piccolo
Flutes (2 parts)
Oboes (2 parts)
English Horn
Clarinets in B♭ (2 parts)
Bass Clarinet
Bassoons (2 parts)

Horns in F (4 parts)
Trumpets in B♭ (3 parts); straight and harmon mutes
Trombones (3 parts)
Tubas

Solo Euphonium

Harp

Percussion (6 players):
Timpani (4)
Marimba, Xylophone, Vibraphone, Glockenspiel
Chimes (Tubular Bells; second set off-stage, if available), Triangle, Tambourine
Snare Drum, Bass Drum, Ratchet, Whip (Slapstick)
Cymbals (crash & suspended), Wind Chimes (Mark Tree), Castanets, Tam-tam

Suggested instrument assignment for percussion players:

Mvt. 1:
Player #1- cymbals (crash and suspended), chimes
Player #2- bass drum, tambourine, vibraphone, triangle (B-J)
Player #3- snare drum, castanets, triangle (beginning-B, J-end)
Player #4- glockenspiel, tam-tam (beginning-I, K-Q)
Player #5- marimba, xylophone, tam-tam (at Q, m. 132 & 143)

Mvt. 2:
Player #1- cymbals, chimes, snare
Player #2- bass drum, tam-tam
Player #3- glockenspiel
Player #4- vibraphone
Player #5- marimba, tambourine

Please note that for the 2nd movement, ***two players at two sets of chimes*** *are required for m. 36 & 53.*

Mvt. 3:
Player #1- cymbals, glockenspiel, chimes
Player #2- xylophone, marimba
Player #3- triangle, castanets, tambourine, mark tree
Player #4- whip (slapstick), tambourine, tam-tam, claves
Player #5- bass drum, ratchet, snare drum

"Concierto Ibérico"
for Euphonium and Concert Band

Written for and premiered by Adam Frey on October 21, 2010 under the direction of
Robert J. Ambrose conducting the Georgia State University Symphonic Wind Ensemble

I. Courage

TIM JANSA
(b. 1974)

A

Allegro moderato
♩ = 105

Meno mosso
♩=90

Piccolo
Flute 1+2
Oboe 1+2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Alto Saxophone 1+2
Tenor Saxophone
Baritone Saxophone
Bassoon 1+2
Horn in F 1+2
Horn in F 3+4
Trumpet in B♭ 1
Trumpet in B♭ 2+3
Trombone 1+2
Trombone 3
Euphonium
Tuba
String bass
Timpani
Harp (ad libitum)
Solo Euphonium
Percussion

unmeasured
all
bishigliando
freely, molto rubato
(like a distant call to arms)
Cymbals crash
Marimba
Triangle
Snare Drum
Xylophone
Bass Drum

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15

B

Picc.

Fl. 1+2 — *p* — (1.)

Ob. 1+2

Eng. Hn. — solo — *mp*

Cl. 1 — solo — *mp*

Cl. 2 — *mf* — *pp*

Cl. 3 — *mf* — *pp*

B. Cl. — *p* — *pp* — *n* — *mp*

Alto Sax. 1+2 — *mf* — *pp*

Ten. Sax. — *mf* — *pp*

Bari. Sax. — *p*

Bsn. 1+2 — 1. — *p* — *mp*

Hn. 1+2 — *pp*

Hn. 3+4 — *pp*

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph. — *pp*

Tba.

Str. B. — *mf* — *p*

Timp. — (tr) — tr — *mf* — *pp*

Hp. (ad lib.) — bisbigliando — *mf* — *p* — *mp*

S. Euph. — *f* — *ff* — *fff* — *p* — *mp* — *mf* — 3

Perc. — (Mba.) — *mf* — *pp*

C **Broadly**
♩=80

32

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1.
all
(Mba.)
Cymb. crash
B.D.
Triangle
Xyl.

D

40

molto rit. ♩=85

poco rit. ♩=80

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

S. Euph.

Perc.

(Trgl.)

(Xyl.)

Tam-tam

(T.-t.)

B.D.

(B.D.)

fltg.

all

E

46

Picc.

Fl. 1+2 — 2 soli — all

Ob. 1+2 — 2 soli

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2 — solo

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

S. Euph. — agitated — pocorit. — calmly

Perc. — Trgl.

59

poco rit.

A tempo

Picc.

Fl. 1+2

all

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

Trgl.

Glock.

66

F

molto rit. - - - - - - - - - - **A tempo**

Allegro molto
(Tempo II) ♩=140

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
2+3
(Glock.)
B.D.
T.-t.
S. D.
gliss.
1.
2.
3.

73

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

(tr) mf mp ff f sffz fltg. cresc. 2. (Sn.D.) (B.D.) Xyl. Glock.

81

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf
2.
1.
4.
f
fff
(Sn.D.)
(Xyl.)
(Glock.)
(B.D.)

G

88

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf *mp* *p*

(Sn.D.)
(Xyl.)
Glock.

95

Picc.

Fl. 1+2

Ob. 1+2

all

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Trgl.

Perc.

(Xyl.)

(Glock.)

H

103

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
S.D.
Trgl.
(Xyl.)
(Glock.)
Cymb.
susp.
choke
choke
simile

110

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

(Trgl.)
(Glock.)
(susp. cymb.)
S.D.

117

I

poco rit.

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

(S.D.)
Trgl.
Mba.
Glock.

J

127

Broadly
♩=80

poco rit.

♩=70

Tempo II
♩=140

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

(1.)

1. solo

2.

solo

all

dolce

fade out

S.D.

(Mba.)

Vib.

Glock.

T.-t.

139

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Xyl.

fltg.
bisbigl.
(S.D.)
Xyl.
Chim.
B.D.
Glock.
T.-t.
marcato
2+3

147

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf *mp* *mf* *p* *ff* *f*

(S.D.)
(Chim.)
Tamb.
Glock.

K

156

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf *f* *p* *mp* *ff*

1.

S.D.

(Tamb.)

Cast.

(Glock.)

163

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

S. Euph.

Perc.

mp

1.

1+2

3

(Tamb.)

(Cast.)

L

169

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

Glock.

M

179

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf
1+2
all
f
fp
ff
Xyl.
Xyl. (ossia)
Cast.
(Glock.)

186

N

poco rit.

Tempo I
♩=105

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
Cymb.
crash
(Xyl.)
(Xyl., ossia)
Xyl.
(Cast.)
B. D.
B.D.

O

193

Meno mosso

♩=90

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

1 player take E♭ cl.

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

solo

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

bisbigl.

S. Euph.

Perc.

Cymb.
crash

(Xyl.)

Trgl.

Mba.

B.D.

T.-t.

unmeasured

P

204 **With distinct forward motion** **poco a poco ritardando**

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

molto rubato
1+2
take B♭ cl.
1+2 (all)
bells up
susp. cymb.
Chimes
(Mba.)
(T.-t.)
optional
gliss.

Q

Peacefully

210 **♩=45**

poco rit.

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

2 solo

solo

(solo)

poco

Vib.

Glock.

(Chim.)

(T.-t.)

T.-t.

R

Tempo II
♩=140

225

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1. (all)
all
(all)
non arpg.

S

232

Picc.

Fl. 1+2 — 1. (all) — 1+2

Ob. 1+2 — 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2 — 1.

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2 — mutes on — muted

Hn. 3+4 — mutes on — muted

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc. — S. D. — Glock.

poco *mp* *p* *mf*

240

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1+2

mutes off

mutes off

2.

(S.D.)

Tamb.

solo

(Glock.)

246

Picc.

Fl. 1+2

mf

Ob. 1+2

1+2

mf

Eng. Hn.

f

Cl. 1

f

Cl. 2

mf

Cl. 3

mf

B. Cl.

mf

Alto Sax. 1+2

mf

Ten. Sax.

mf

Bari. Sax.

mf

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

p

Tbn. 3

p

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

8va

mf

S. Euph.

ff

mf

cresc.

Perc.

(Tamb.)

f

ff

Glock.

mf

T

253

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1+2
2+3
(8)
(Glock.)
Cymb.
susp.
gliss.
tr

261

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
sfz
Hn. 3+4
sfz
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

U

265

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1+2
1.
3.
Chim.
Trgl.
Vib.

272

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

(Chim.)

(Trgl.)

(Vib.)

Cymb.

susp.

Glock.

V

279

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
S. Euph.
Perc.

poco

W

286

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
S. Euph.
Perc.

Cymb.
crash
B. D.

291

Meno mosso
♩=120

poco rit.

♩=105

poco rit.

Broadly ♩=95

poco rit.

X

Presto
♩=150

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

ff ffp fp f mf mp p fff molto subito tr

Cymb.
Glock.
S.D.
Mba.
Xyl.
B. D.

299

Broadly
♩=110

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1 player picks up Picc.

subito

Glock.

(S.D.)

(Xyl.)

Cymb. susp.

B.D.

II. Faith

A

Largo meditativo
♩=40

poco rit.

A tempo
♩=40
(alternative: 2 players, alternate breathing)

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn. — solo — *mp* — *mf* — *p* — *pp*
Cl. 1 — *pp* — *p* — *mp* — *pp*
Cl. 2 — *pp* — *p* — *pp*
Cl. 3
B. Cl. — *pp* — *p* — *pp*
Alto Sax. 1+2 — 1. — 1+2 — *pp* — *p* — *pp*
Ten. Sax. — *pp* — *p* — *pp*
Bari. Sax.
Bsn. 1+2 — solo — *mp* — *pp*
Hn. 1+2
Hn. 3+4
Tpt. 1 — solo — *mf* — *mp* — *pp*
Tpt. 2+3
Tbn. 1+2 — *pp* — *ppp* — *pp*
Tbn. 3 — *pp* — *ppp* — *pp*
Euph.
Tba. — subito — *pp*
Str. B. — subito — *p* — *mp* — *p* — *poco* — *pp*
Timp. — *p* *mp* — *p* *mp*
Hp. (ad lib.) — let strings vibrate throughout — *mp*
S. Euph. — molto rubato e cantabile, legato tongue ad lib. — *mp*
Perc. — Chimes — *mp* — l.v. — *p* — Mba. — *p* — Vib. let vibrate throughout — *p* — Glock. let vibrate throughout — *p* — T.-t. — *p* — B. D. — *p*

B

14

(if only one Picc., breathe here)

(if only one Picc., breathe here)

(if using 2 Picc., 1 player join Fl. 1)

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

ppp

mf

mp

p

pp

solo

(Mba.)

(Vib.)

(Glock.)

Vib.

T.-t.

B. D.

26

C

Vivo ♪=120-140

A tempo ♩=40

Vivo ♪=120-140

poco rit.

D

Tempo I ♩=40

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

solo

(solo)

prominently

(all)
muted (harmon, stem out)

muted (harmon, stem out)

(leave mutes on)

(leave mutes on)

molto espressivo

Chim.

(Mba.)

(Glock.)

l.v.

Tamb.

Chimes

chimes imitating distant church bells (ca. 8 seconds), two players on two sets of chimes, one off-stage if possible; play same note sequence, timing slightly off, vary individual tempo throughout; if using off-stage set, fade out on-stage and continue off-stage for last few seconds.

etc.

39

E

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mp pp p poco mf
solo
1+2
1.
(all)
1. (all)
mp
Chim.
Vib.
Glock.
chimes imitating distant church bells (ca. 8 seconds), two players on two sets of chimes, one off-stage if possible; play same note sequence, timing slightly off, vary individual tempo throughout; if using off-stage set, fade out on-stage and continue off-stage for last few seconds.
etc.

55

poco rit. **Vivo**

♪=140

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

mutes on (stop)

muted (stop mutes)

Hn. 3+4

Tpt. 1

(muted, harmon, stem out)

Tpt. 2+3

(muted, harmon, stem out)

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

Tamb.

Cymb.

crash

T.-t.

F

65

poco rit.

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mutes off
3+4
col legno
S. D.
rim
Tamb.
Vib.

G

← ♪. = ♪ →

Poco meno mosso ♩=67

74

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Cymb.
Vib.
Glock.
Perc.

arco

crash

susp. cym.

gliss.

H

(alternative: 2 players, alternate breathing)

8o

rit.

Largo
♩=37

Poco più mosso
♩=40

Picc.

Fl. 1+2

1 player picks up Picc.

solo

all

Ob. 1+2

solo

all

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

half

Tba.

Str. B.

Timp.

Eb → Db

Hp. (ad lib.)

Harp (ossia)

gliss.

S. Euph.

slowly

fade out

molto rubato e cantabile,
legato tongue ad lib.

Perc.

Chim.

prominently

Mba.

(Vib.)

Vib.

l.v.

(simile)

(Glock.)

Glock.

T.-t.

92

(if only one Picc., breathe here)

long fermata

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

solo

subito

all

smorzando

1 player take E♭ cl.

1+2

3+4

1.

3.

prominently

(Chim.)

(Mba.)

(Vib.)

(Glock.)

T.-t.

III. Fire

A

Allegro molto misterioso ♩=150

Poco più vivo (♩=152-160)

B

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

ff mf f fp

marcato

fltg.

1+2

3+4

solo

2. mutes on

hard mallets throughout

ff >mf

crash

Cymb.

Xyl.

Tamb.

Whip (Slapstick)

B. D.

Ratchet

Castanets

11

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1.
3.
solo
Cymb.
crash
Xyl.
(Xyl.)
Glock.
Whip (Slapstick)
(Cast.)

C

20

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
1.
3.
mute on
muted
2. muted
mutes off
gliss.
Cymb.
susp.
Xyl.
(Cast.)

D

29

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1.
1+2
T.-t.
(Xyl.)
Xyl.
Glock.
S. D.
Cast.

E

38

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
3+4
2.
gliss.
T.-t.
(Glock.)
(S.D.)
(Cast.)
S.D.

46

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mf *mp* *p* *sfz* *f*

(T.-t.)

Tamb.

Glock.

F

56

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
Cymb. susp.
crash
Xyl.
Glock.
S. D.
Tamb.

65

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

mp mf
mf
bells up
mf f
(crash cymb.)
(Xyl.)
Glock.
f
p
ff

G

H

72

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

mutes on

muted (harmon mutes stem out)

susp.

choke

Xyl.

Claves

B. D.

Tamb.

I

83

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1.
1+2
mutes off
mutes off
(Xyl.)
(Tamb.)

J in 𝅗𝅥

92

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
subito
mutes on
(harmon mutes, stem out)
(3. divisi)
Cymb. susp.
Mba.
S. D.
B. D.
T.-t.

K

103

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

B.D.
T.-t.

112

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

(B.D.)

T.-t.

solo

mutes on

muted

119

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

prominently (solo)

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

solo

all

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

muted

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

(B.D.)

Perc.

T.-t.

L

125

Picc.

Fl. 1+2 — *mp*

Ob. 1+2 — *mp*

Eng. Hn. — *mp*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2 — *p*

Ten. Sax. — *p*

Bari. Sax. — *p*

Bsn. 1+2

Hn. 1+2 — 1. *f*

Hn. 3+4 — 3. *f*

Tpt. 1 — solo *mp*; all mutes on

Tpt. 2+3

Tbn. 1+2 — mutes off

Tbn. 3 — mutes off

Euph. — *p*

Tba.

Str. B.

Timp.

Hp. (ad lib.) — *mf*

S. Euph. — *mp*

Perc. — (B.D.)

131

in ♩

M

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

all
1+2
muted (harmon mutes, stem out)
mutes off
pizz.
arco
poco a poco cresc.
crash cymb.
Xyl.
(B.D.)

N

137

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

(cymb.) susp.
Xyl.
Glock.
Trgl.
Ratchet
crash
B. D.

145

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

Cymb. susp.
Xyl.
B.D.
T.-t.
Cast.
choke
rip
(choke)

O in 𝅗𝅥

154

molto rit. | a Tempo | poco rall.

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Cymb.
Perc.
Trgl.

ffp fff ff fff sffp sffz mf f mp

poco a poco dim.

rall

crash

(Xyl.) (B.D.) (T.-t.)

gliss.

Harp (ossia) (ossie)

P

160

Meno mosso e molto tranquillo

♩=60

poco rit.

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

solo

Wind Chimes
(Mark Tree)

Mba.

Chimes prominently

T.-t.

Q **R**

170 ♩=50 **rit.** **A tempo** **poco rit.** ♩=40 **rit.** **A tempo** ♩=80

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

1.
p
3 3 3
p
solo
mp
p
solo
mp
(solo)
p
solo
mp
smorzando
p
poco
pp *mp* *pp*
pp *mp* *pp*
pp
3 3 3
p
p
p
mf *p*
pp *mp* *p* *mp* *pp*
p
smorzando
mp
mp
mf
(Chim.)
mp
(Mba.)
mf *p*
T.-t.
mp
Cast.
3 3 3
mp

183

Picc.

Fl. 1+2

mp

Ob. 1+2

mp

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

solo

mf

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

p

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

mf

mf

S. Euph.

(Mba.)

mp

(T.-t.)

Perc.

(Cast.)

S

189

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

Perc.

mp

mf

solo

f

p

poco a poco crescendo

non arp.

(Mba.)

(T.-t.)

(Cast.)

B. D.

195

poco accel.

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hp. (ad lib.)

S. Euph.

B. D.

(Mba.)

(B.D.)

(T.-t.)

(Cast.)

(all)

mf

ff

199

Broadly

Picc.
Fl. 1+2
Ob. 1+2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Bsn. 1+2
Hn. 1+2
Hn. 3+4
Tpt. 1
Tpt. 2+3
Tbn. 1+2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Hp. (ad lib.)
S. Euph.
Perc.

f *ff* *sffp* *fp* *fff* *mf* *ff*

(Mba.) (B.D.) (Cast.) (T.-t.)

Cymb. susp. choke

8va

gliss.