

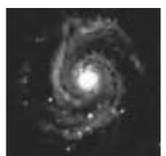
Michael Gandolfi

Fantasia  
for Alto Saxophone  
and Orchestra

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M51 Music (ASCAP)

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## **Instrumentation**

2 Flutes

2 Oboes

2 Bb Clarinets

2 Bassoons

2 French Horns

2 C Trumpets

1 Bass Trombone

Timpani (1 Player)

Percussion (2 Players)

Xylophone

Vibraphone

Tubular Chimes

Medium Ride Cymbal

Large Suspended Cymbal

Crash Cymbals

Small Splash Cymbal

Medium Tom-Tom (c. 12")

Timbales

Tambourine

Cowbell

Mark Tree

Triangle

Piano

Harp

Alto Saxophone solo

Strings

## **Performance Notes:**

This is a C Score. All instruments are written at concert pitch with the exception of the octave transposing instruments. Hence, the doublebass sounds 8va bassa and the xylophone sounds 8va sopra.

Approximate duration: 20 minutes

## **Program Listing:**

Fantasia for Alto Saxophone and Orchestra (2006) Michael Gandolfi

- I. Rising Steps
- II. Bolero, Scissors and Paste
- III. Recitativo Surreale
- IV. Minimal Security

## Program Notes

*Fantasia for Alto Saxophone and Orchestra* was written for Kenneth Radnofsky and is dedicated to him, Gil Rose and the Boston Modern Orchestra Project. It was funded by a grant from the Fromm Music Foundation.

In September of 2006 I began composing ideas that I thought would constitute the six (or more) brief movements of a twelve-minute piece. However, as I began composing in earnest in late October, I realized that I would settle on four of the ideas and, with the exception of the third movement, develop more lengthy movements resulting in a twenty minute work. Each movement is framed as a unique 'panel,' characterized by a singular and specific musical personality and orchestration, enabling the saxophone to reveal different facets of itself in the context of these myriad expressions.

The first movement, *Rising Steps*, is an obvious reference to the scalar construction of the primary material of the piece. However, it also refers to the long range design of the movement, which smoothly rises by one whole-step at its conclusion. I had in mind Bach's canon #5 in *Musical Offering*, a spiral canon that is constructed to continually rise by step. *Rising Steps* is similarly designed as a perpetually rising composition, albeit not canonic.

The second movement, *Bolero, Scissors and Paste*, is a 'snake-charmer' expose. The 'bolero' section is a jazz-infused variation-form in which successive statements of a chaconne feature a developing orchestration and increasing melodic activity that effectively produce one long crescendo. The 'scissors and paste' section that follows is characterized by highly chromatic music (in contrast with the modal 'bolero' section), reminiscent of mid-twentieth century modernism, whose ideas are literally snipped to varying lengths and juxtaposed against one another. An accompanied cadenza leads to a brief return of the 'bolero' followed by a similarly brief statement of the 'scissors and paste' music.

The third movement, *Recitativo Surreale*, joins the contemporary world with the Baroque era. A highly chromatic line, composed of motives derived from the primary material from *Rising Steps*, initiates the piece. It soon cadences unexpectedly on a dominant-seventh chord; reminiscent of a harmonic maneuver in a baroque recitative. After a few statements of this material, a full recitative from Henry Purcell's *Dido and Aeneas* is heard amidst the chromatic swirls. At the midpoint of the movement the entire process is played in mirror image. Therefore what was low is now high, what went up now goes down, etc. When the Purcell quote reappears, the process of inversion produces a recitative that is technically no longer Purcell's, due to the effects of the mirror-image process; (i.e., what was major is now minor.) However, it still sounds as if it were composed by Purcell. A coda combines both the original and inverted materials, excluding the Purcell quote, resulting in a rich and dark conclusion.

The finale, *Minimal Security*, is a minimalist-infused romp that juxtaposes two ideas; one chromatic, bright and raucous; the other diatonic, dark and wavelike. The sequential treatment of these ideas gradually yields to their existing 'on top' of each other and the piece is brought to a close.



# Fantasia for Alto Saxophone and Orchestra

Score in C

Michael Gandolfi (2006)

## I. Rising Steps

Allegro ♩ = 132

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Bass Trombone

Timpani

Percussion 1

Percussion 2

Harp

Piano

Alto Saxophone

Violin I

Violin II

Viola

Cello

Contrabass

con sord.

*mf*

*f*

**Tambourine**

**Crash Cymbals**

*f*

(on the string)

pizz.

Fantasia for Alto Saxophone and Orchestra (I. Rising Steps)

5

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*sf*

*arco*

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

V.S.

Xylophone

*f*

pizz.

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*Tambourine*

25

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Hp.

Pno. *mf*

A. Sax. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone

Triangle

28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*pizz.*

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pizz.*

*f*



40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Fl. 1 *p* *cresc. poco a poco* (to m.59)

Fl. 2

Ob. 1 *p* *cresc. poco a poco* (to m.59)

Ob. 2 *p* *cresc. poco a poco* (to m.59)

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

**Xylophone**

Perc. 1 *p* *cresc. poco a poco* (to m.59)  
**Small Splash Cymbal (choke after each strike)**

Perc. 2 *p* *cresc. poco a poco* (to m.59)

Hp. *p* *cresc. poco a poco* (to m.59)

Pno. *p* *cresc. poco a poco* (to m.59)

A. Sax.

Vln. I

Vln. II

Vla. *p* *cresc. poco a poco* (to m.59)

Vc. *p* *cresc. poco a poco* (to m.59)

Cb.

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

60

B $\flat$  Cl. I

A. Sax.

Vln. II

Vla.

Vc.

*pp*

*p*

*p*

*pp*

*p*

64

B $\flat$  Cl. I

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

68

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*mp*

*f*

*mp*

*f*

72

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.*

*ff*

*ff*

*ff*

*ff*

*ff*

75 (♩=♩) Etereo, Calmo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone

arco

unis.

(on the string)

*p*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mark Tree

# $\circ$

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1  
Vibraphone

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

senza sord.

*p*

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



93

Fl. 1 *mp*

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

Hn. 1 *mf* senza sord.

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn. *p*

Timp.

Perc. 1

Perc. 2

Hp. *mp* *mf*

Pno. *p* *mp* *mf*

A. Sax. *p* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mp* *mf*

97

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B $\flat$  Cl. 1  
 B $\flat$  Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 C Tpt. 1  
 C Tpt. 2  
 B. Tbn.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Pno.  
 A. Sax.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

**101**

**101**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*fp*

*senza sord.*

*p*

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*f*

*ff*

*ff* (on the string)

*ff* (on the string)

*ff* (on the string)

*ff*<sub>pizz.</sub>

*ff*<sub>pizz.</sub>

*ff*

Tambourine

Crash Cymbals

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



123

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*sf*



131

The musical score for page 33 features the following instruments and parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- C Tpt. 1
- C Tpt. 2
- B. Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Hp.
- Pno.
- A. Sax.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings include *f* and *ff*. A *Tambourine* is indicated in the Perc. 1 part. The score is written in 4/4 time with a key signature of one flat.

135

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B $\flat$  Cl. 1 *f* *mf*

B $\flat$  Cl. 2 *f*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn. *mf*

Timp. *mf*

Perc. 1 *mf* *mf*

Perc. 2

Hp.

Pno. *mf*

A. Sax. *f*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

Xylophone

139

Musical score for Fantasia for Alto Saxophone and Orchestra (I. Rising Steps), page 35, measures 139-142. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet in C 1 and 2, Trombone, Timpani, Percussion 1 and 2, Harp, Piano, Alto Saxophone, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf* and *con sord.*, and includes articulation marks like accents and slurs. The Alto Saxophone part is the primary melodic line, while the strings provide a rhythmic and harmonic foundation.

143

The musical score for page 36, starting at measure 143, features the following parts and their contributions:

- Flutes 1 & 2:** Flute 1 has a melodic line starting in measure 143, while Flute 2 is silent.
- Oboes 1 & 2:** Oboe 1 plays a melodic line, while Oboe 2 is silent.
- Bass Clarinets 1 & 2:** Bass Clarinet 1 has a melodic line, while Bass Clarinet 2 is silent.
- Bassoons 1 & 2:** Both Bassoon 1 and Bassoon 2 play a rhythmic accompaniment.
- Horns 1 & 2:** Horn 1 has a melodic line, while Horn 2 is silent.
- Trumpets 1 & 2:** Both Trumpet 1 and Trumpet 2 play a rhythmic accompaniment.
- Trombone:** The Trombone part plays a rhythmic accompaniment.
- Timpani:** The Timpani part is silent.
- Percussion 1 & 2:** Percussion 1 is silent, while Percussion 2 plays a rhythmic accompaniment.
- Harp:** The Harp part plays a rhythmic accompaniment.
- Piano:** The Piano part is silent.
- Alto Saxophone:** The Alto Saxophone part has a melodic line.
- Violins I & II:** Violin I is silent, while Violin II plays a rhythmic accompaniment.
- Viola:** The Viola part plays a rhythmic accompaniment.
- Violoncello & Contrabass:** Both the Violoncello and Contrabass parts play a rhythmic accompaniment.

147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*f*

*f*

*f*

*f*

155

The musical score for page 39, starting at measure 155, is arranged as follows:

- Flutes:** Fl. 1 and Fl. 2 both play a complex, rhythmic pattern of eighth and sixteenth notes, starting at measure 155. Dynamics include *f* and *sf*.
- Oboes:** Ob. 1 plays a similar rhythmic pattern to the flutes, with dynamics *f* and *sf*. Ob. 2 is silent.
- Clarinets and Bassoons:** B♭ Cl. 1, B♭ Cl. 2, and Bsn. 1 play a simple, sustained melodic line. Bsn. 2 is silent. Dynamics include *f* and *sf*.
- Horns:** Horns 1 and 2 are silent.
- Trumpets and Trombone:** C Tpt. 1 and C Tpt. 2 play a rhythmic pattern with mutes (*con sord.*). B. Tbn. is silent. Dynamics include *f*.
- Percussion:** Perc. 1 (Xylophone) plays a rhythmic pattern with dynamics *f* and *sf*. Perc. 2 is silent.
- Piano and Harp:** Hp. plays a rhythmic pattern with dynamics *f* and *sf*. Pno. plays a complex, rhythmic pattern with dynamics *f* and *sf*.
- Alto Saxophone:** A. Sax. plays a melodic line with dynamics *f* and *sf*.
- Violins and Viola:** Vln. I and Vln. II are silent. Vla. plays a rhythmic pattern with dynamics *f* and *sf*.
- Violoncello and Contrabass:** Vc. plays a rhythmic pattern with dynamics *f* and *sf*. Cb. is silent.

159

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

163

Fl. 1  
Fl. 2  
Ob. 1  
B♭ Cl. 1  
Bsn. 1  
C Tpt. 1  
C Tpt. 2  
Perc. 1  
Hp.  
Pno.  
A. Sax.  
Vln. II  
Vla.  
Vc.

*pp* *p*

167

Ob. 1  
Ob. 2  
B♭ Cl. 1  
Bsn. 1  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *f* *mp*



179

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

f

ff

on the string

pizz.

Tubular Chimes

Crash Cymbals

184

The musical score for page 44 (starting at measure 184) features the following instruments and parts:

- Flutes 1 & 2:** Rapid sixteenth-note passages, marked *f*.
- Oboes 1 & 2:** Sustained notes with dynamic markings *f*.
- Bass Clarinets 1 & 2:** Sustained notes, marked *mp*.
- Bassoons 1 & 2:** Sustained notes, marked *mp*.
- Horns 1 & 2:** Sustained notes.
- Trumpets 1 & 2:** Sustained notes.
- Trombone:** Sustained notes.
- Timpani:** Sustained notes.
- Percussion 1 & 2:** Sustained notes.
- Harp:** Sustained notes, marked *f*.
- Piano:** Rapid sixteenth-note passages.
- Alto Saxophone:** Rapid sixteenth-note passages, marked *f*.
- Violins I & II:** Rapid sixteenth-note passages.
- Viola:** Rapid sixteenth-note passages, marked *arco*.
- Violoncello & Contrabass:** Sustained notes, marked *arco*.

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone



196

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

*f*

*ff*

senza sord.

(gliss.)

Xylophone

Large Suspended Cymbal

(choke)

[ Eb, F#, G, A#  
B, Cb, D ]

# II. Bolero, Scissors and Paste

♩ = 102

Musical score for woodwinds and brass instruments. The score includes parts for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. The music is in 4/4 time and features a complex, multi-measure rhythmic pattern. The dynamic marking is *p* (piano).



Musical score for brass instruments and piano. The score includes parts for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, and Pno. The music is in 4/4 time and features a complex, multi-measure rhythmic pattern. The dynamic markings are *mp* (mezzo-piano) and *p* (piano). The horn parts are marked *senza sord.* (without mutes) and the trumpet parts are marked *con sord.* (with mutes).

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1  
Xylophone  
*mf*

Perc. 2  
Medium Tom-Tom  
*mf*

Hp.

Pno.  
*mf*

A. Sax.  
*f*

Vln. I

Vln. II

Vla.

Vc.  
*mf*

Cb.  
*mf*



28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*



39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



54

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

59 62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*con sord.*

*ff*

3

5

64

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

68 71

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*pizz.*  
*mf*  
*pizz.*

72 (2+3) 75 (2+3)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*f*

78 80 (2+3)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*p*  
*fp*  
*f*  
*mp*  
*mp*  
*arco*  
*arco*

(2+3)



91 95

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

*ff*  
arco



105

109

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc. poco a poco*

Musical score for Fantasy for Alto Saxophone and Orchestra, page 66, measures 112-115. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, B. Tbn., Timp., Perc. 1, Perc. 2, Hp., Pno., A. Sax., Vln. I, Vln. II, Vla., Vc., and Cb. The score begins at measure 112 and ends at measure 115. The key signature is one flat (B♭ major/D minor) and the time signature is 2/4. The Alto Saxophone part features a prominent melodic line with triplets and a dynamic marking of *ff*. The strings play a rhythmic accompaniment, with the Violins I and II marked *p* and the Viola and Violoncello marked *p* and *arco*. The woodwinds and brass parts are mostly silent or play sustained notes. The percussion parts are also mostly silent. The piano and harp parts play sustained chords. The dynamic markings include *pp* for the woodwinds and *f* for the piano and harp.



125 *a tempo* 129

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

*a tempo*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2 *a tempo*

Hp.

Pno. *a tempo*

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



137

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2 *f*

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

147 151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ṗ*

*p*

*p*

155 (3+2) (2+3) (3+2)

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Pno.

Vln. I

Vln. II

164 (3+2) rit.

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

### III. Recitativo Surreale

$\text{♩} = 132$

Fl. 2 *pp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p*

Hn. 1 *pp*

Hp. *f* *mf*

Vln. II *p* *pizz.* *f*

Vla. *f*



**6**

Fl. 2 *mp*

Ob. 1 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Hn. 1

Hp.

Vln. I *p* *pizz.* *f*

Vln. II *f*

10

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hp.

Vla.

*mp*

*p*

*f*

pizz.

14

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*pp*

arco

con sord.

18

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

22

Fl. 1

Fl. 2 *p*

Ob. 1

Ob. 2

B $\flat$  Cl. 1 *p*

B $\flat$  Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1 *mf* senza sord.

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

34

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*  
*p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*mp*

*pp*

*pp*

*f*

*mp*

*mp*

*mp*

*mp*

pizz.

arco

42

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

*p*

*pizz.*

*f*

46

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*pp*

arco

50

Fl. 1  
Fl. 2  
Ob. 1  
Hp.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*p*

Detailed description: This system of musical notation covers measures 50 through 53. It features ten staves: Flute 1, Flute 2, Oboe 1, Harp, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Alto Saxophone part begins in measure 50 with a melodic line marked *p*. The Flute 1 part enters in measure 52 with a melodic line marked *mf*. The Harp part provides accompaniment with chords and arpeggios. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play sustained chords. A double bar line with repeat dots is located at the end of measure 53.

54

Fl. 1  
Fl. 2  
Ob. 1  
B♭ Cl. 1  
Hn. 1  
Hp.  
Pno.  
A. Sax.  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*mf*

Detailed description: This system of musical notation covers measures 54 through 57. It features ten staves: Flute 1, Flute 2, Oboe 1, B♭ Clarinet 1, Horn 1, Harp, Piano, Alto Saxophone, Violin II, Viola, Violoncello, and Contrabass. The Flute 1 part continues its melodic line from measure 53, marked *p*. The Piano part enters in measure 54 with a rhythmic accompaniment marked *mf*. The Alto Saxophone part continues its melodic line. The string parts (Violin II, Viola, Violoncello, and Contrabass) play sustained chords. The B♭ Clarinet 1 part enters in measure 56 with a melodic line marked *p*. The Harp part provides accompaniment with chords and arpeggios.



62

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1

B♭ Cl. 2 *mf*

Hn. 1

Hn. 2 *p*

Hp. *f* *mf*

A. Sax. *mf*

Vln. I *pizz.* *f*

Vln. II *pizz.* *f* *arco* *mf*

Vla. *f*



75

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Hn. 1

Hn. 2

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Hp.

A. Sax.

Vln. I *arco* *mf*

Vln. II





6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

11

The musical score for page 90 features the following instruments and parts:

- Fl. 1: Rest
- Fl. 2: Rest
- Ob. 1: Rest
- Ob. 2: Rest
- B♭ Cl. 1: Melodic line with eighth notes and slurs.
- B♭ Cl. 2: Melodic line with eighth notes and slurs.
- Bsn. 1: Rest
- Bsn. 2: Rest
- Hn. 1: Rest
- Hn. 2: Rest
- C Tpt. 1: Rest
- C Tpt. 2: Rest
- B. Tbn.: Rest, dynamic *f* indicated.
- Timp.: Rest
- Perc. 1: Percussion pattern with accents.
- Perc. 2: Percussion pattern with accents.
- Hp.: Rest
- Pno.: Melodic line with eighth notes and slurs.
- A. Sax.: Melodic line with eighth notes and slurs, dynamic *f* indicated.
- Vln. I: Melodic line with eighth notes and slurs.
- Vln. II: Melodic line with eighth notes and slurs.
- Vla.: Melodic line with eighth notes and slurs.
- Vc.: Melodic line with eighth notes and slurs.
- Cb.: Rest

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*vd.*

Suspended Cymbal (on edge)

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Suspended Cymbal (on edge)

*f*

*rit.*

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Suspended Cymbal (on edge)*

*f*

*f*

44

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
A. Sax.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Large Suspended Cymbal

Small Splash Cymbal

*p*

*molto*

*f*

54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1 *sempre simile*

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone

Cowbell

Timbales

Ride Cymbal

con sord.

*f*

*ff*

69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash Cymbals

*f*

87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(scrape - don't crash)

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p.*

*div.*

102 105

Fl. 1 *p* *mf* *p*

Fl. 2

Ob. 1 *p* *mf* *p*

Ob. 2

B♭ Cl. 1 *p* *mf* *p*

B♭ Cl. 2

Bsn. 1 *mf* *p*

Bsn. 2

Hn. 1 *mf*

Hn. 2

C Tpt. 1

C Tpt. 2 *mf* senza sord.

B. Tbn.

Timp.

Perc. 1

Perc. 2 *p*

Hp.

Pno.

A. Sax. *mf*

Vln. I

Vln. II

Vla.

Vc. unis. div.

Cb. *p.*

109 111

Fl. 1

Fl. 2 *p*

Ob. 1

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax. *mp* *p*

Vln. I

Vln. II *p*

Vla. *p*

Vc.

Cb. *pizz.* *mp*

116

119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

*mp*

*mf*

Alto Saxophone

*mf*

*mf*

div.

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127

Fl. 1  
*p*

Fl. 2  
*p*

Ob. 1

Ob. 2

B $\flat$  Cl. 1  
*p*

B $\flat$  Cl. 2  
*p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.



137

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle

*f*

*f*

*ff*

arco

147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

153 155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*molto*

*(l.v.)*

Large Suspended Cymbal

159 163

Musical score for measures 159-163. The score includes parts for Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B. Tbn., Perc. 1, Perc. 2, Pno., A. Sax., Vc., and Cb. Measures 159-162 are mostly rests for the brass and woodwinds, with the Alto Saxophone playing a melodic line starting at measure 159. Percussion 2 and Piano play rhythmic patterns. At measure 163, the brass and woodwinds enter with a forte (f) dynamic. Percussion 1 plays a xylophone pattern, and Percussion 2 continues its rhythmic pattern. The piano accompaniment continues with chords. The Alto Saxophone part ends at measure 163.



165 167

Musical score for measures 165-167. The score includes parts for Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B. Tbn., Perc. 1, Perc. 2, Pno., A. Sax., Vc., and Cb. Measures 165-166 are mostly rests for the brass and woodwinds, with the Alto Saxophone playing a melodic line starting at measure 165. Percussion 2 and Piano play rhythmic patterns. At measure 167, the brass and woodwinds enter with a mezzo-forte (mf) dynamic. Percussion 1 plays a xylophone pattern, and Percussion 2 continues its rhythmic pattern. The piano accompaniment continues with chords. The Alto Saxophone part ends at measure 167.

170 173

Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B. Tbn.  
Perc. 1  
Perc. 2  
Pno.  
A. Sax.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*mf*  
*mf*



175

Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B. Tbn.  
Perc. 1  
Perc. 2  
Pno.  
A. Sax.  
Vc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*p*

181 185

Musical score for measures 181-185. The score includes parts for Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B. Tbn., Perc. 1, Perc. 2, Pno., A. Sax., Vc., and Cb. The Alto Saxophone part features dynamics *pp*, *p*, and *pp*. Percussion 2 has a *pp* dynamic. The woodwinds and strings play sustained notes with various articulations.



189 193

Musical score for measures 189-193. The score includes parts for Bsn. 1, Bsn. 2, Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The strings (Vln. I, Vln. II, Vla., Vc.) play sustained notes with a *ppp* dynamic. Percussion 2 has a *p* dynamic. The woodwinds play sustained notes.

