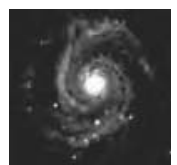


Michael Gandolfi

Fantasia
for Alto Saxophone
and Orchestra

M51 Music (ASCAP)

michaelgandolfi.com



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

(on the string)

pizz.

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♭ 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

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* Xylophone

Perc. 2 *mf* Triangle

Hp.

Pno. *mf*

A. Sax. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

pizz.

f

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

The musical score for page 48 of "Fantasia for Alto Saxophone and Orchestra (I. Rising Steps)" features the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both have rests).
- Oboes:** Ob. 1 and Ob. 2 (play a sustained note with a slur).
- Bass Clarinets:** B \flat Cl. 1 and B \flat Cl. 2 (play a rhythmic pattern).
- Bassoons:** Bsn. 1 and Bsn. 2 (play a sustained note with a slur).
- Horns:** Hn. 1 and Hn. 2 (play a sustained note with a slur).
- Trumpets:** C Tpt. 1 and C Tpt. 2 (both have rests).
- Trombone:** B. Tbn. (plays a rhythmic pattern).
- Timpani:** Timp. (has rests).
- Percussion:** Perc. 1 (plays a sustained note), Perc. 2 (has rests).
- Harp:** Hp. (plays a melodic line with a slur, marked *(l.v.)*).
- Piano:** Pno. (plays a complex rhythmic pattern, marked *f*).
- Alto Saxophone:** A. Sax. (plays a melodic line with a slur).
- Violins:** Vln. I and Vln. II (play a rhythmic pattern).
- Viola:** Vla. (plays a rhythmic pattern).
- Violoncello:** Vc. (plays a rhythmic pattern).
- Contrabass:** Cb. (plays a rhythmic pattern).

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♭ Cl. 1

B♭ 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.

60

B \flat Cl. I

A. Sax.

Vln. II

Vla.

Vc.

p

pp

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.

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♭ 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.

Mark Tree

#

p

accents

slurs

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.

93

Fl. 1 *mp*

Fl. 2

Ob. 1 *mf*

Ob. 2

B \flat Cl. 1

B \flat 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

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

f

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 pizz.

ff pizz.

ff

Tambourine

Crash Cymbals

115

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.

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

131

The score consists of the following 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 (includes Tambourine)
- Perc. 2
- Hp.
- Pno.
- A. Sax.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings include *f* and *ff*. The score is in 4/4 time and features complex rhythmic patterns, particularly in the woodwind and string sections.

135

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1

Ob. 2

B♭ Cl. 1 *f* *mf*

B♭ 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, starting at measure 139. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets in C 1 and 2, Trombone, Timpani, Percussion 1 and 2, Harp, Piano, Alto Saxophone, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and features a variety of dynamics including *mf* and *con sord.* (con sordina).

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 has a melodic line.
- Timpani:** The Timpani part is silent.
- Percussion 1 & 2:** Percussion 1 is silent, while Percussion 2 plays a rhythmic accompaniment.
- Harp:** The Harp part has 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 has a melodic line.
- Viola:** The Viola part has a melodic line.
- Violoncello:** The Violoncello part has a melodic line.
- Contrabass:** The Contrabass part has a melodic line.

151

The musical score for page 38, starting at measure 151, features the following instruments and parts:

- Fl. 1**: Flute 1, rests throughout.
- Fl. 2**: Flute 2, rests throughout.
- Ob. 1**: Oboe 1, rests throughout.
- Ob. 2**: Oboe 2, rests throughout.
- B♭ Cl. 1**: Clarinet in Bb 1, plays a rhythmic pattern of quarter notes.
- B♭ Cl. 2**: Clarinet in Bb 2, plays a rhythmic pattern of quarter notes.
- Bsn. 1**: Bassoon 1, plays a rhythmic pattern of quarter notes.
- Bsn. 2**: Bassoon 2, plays a rhythmic pattern of quarter notes.
- Hn. 1**: Horn 1, plays a sustained note with a slur.
- Hn. 2**: Horn 2, plays a sustained note with a slur.
- C Tpt. 1**: Trumpet in C 1, rests throughout.
- C Tpt. 2**: Trumpet in C 2, rests throughout.
- B. Tbn.**: Trombone, plays a sustained note with a slur.
- Timp.**: Timpani, rests throughout.
- Perc. 1**: Percussion 1, rests throughout.
- Perc. 2**: Percussion 2, rests throughout.
- Hp.**: Harp, plays a complex arpeggiated figure with a forte (*f*) dynamic.
- Pno.**: Piano, plays a complex arpeggiated figure with a forte (*f*) dynamic.
- A. Sax.**: Alto Saxophone, plays a complex arpeggiated figure with a forte (*f*) dynamic.
- Vln. I**: Violin I, rests throughout.
- Vln. II**: Violin II, rests throughout.
- Vla.**: Viola, plays a complex arpeggiated figure with a forte (*f*) dynamic.
- Vc.**: Violoncello, plays a complex arpeggiated figure with a forte (*f*) dynamic.
- Cb.**: Contrabass, plays a rhythmic pattern of quarter notes.

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* *p*

167

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

mp *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 parts and dynamics:

- Fl. 1 & 2:** Flutes 1 and 2 play a rapid sixteenth-note pattern with a dynamic of *f*.
- Ob. 1 & 2:** Oboes 1 and 2 play a sustained note with a dynamic of *f*.
- B. Cl. 1 & 2:** Bass Clarinets 1 and 2 play a sustained note with a dynamic of *mp*.
- Bsn. 1 & 2:** Bassoons 1 and 2 play a sustained note with a dynamic of *mp*.
- Hn. 1 & 2:** Horns 1 and 2 play a sustained note.
- C Tpt. 1 & 2:** Trumpets 1 and 2 play a sustained note.
- B. Tbn.:** Trombone plays a sustained note.
- Timp.:** Timpani plays a rhythmic pattern.
- Perc. 1 & 2:** Percussion 1 and 2 play a rhythmic pattern.
- Hp.:** Harp plays a rhythmic pattern with a dynamic of *f*.
- Pno.:** Piano plays a rhythmic pattern.
- A. Sax.:** Alto Saxophone plays a rhythmic pattern with a dynamic of *f*.
- Vln. I & II:** Violins I and II play a rhythmic pattern.
- Vla.:** Viola plays a rhythmic pattern with a dynamic of *arco*.
- Vc.:** Violoncello plays a rhythmic pattern with a dynamic of *arco*.
- Cb.:** Contrabass plays a rhythmic pattern.

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 written in 4/4 time with a tempo of 102. The key signature has two flats. The dynamics are marked *p* (piano) throughout the section.



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 written in 4/4 time with a tempo of 102. The key signature has two flats. The dynamics are marked *mp* (mezzo-piano) for the woodwinds and *p* (piano) for the brass and piano. The piano part includes the instruction *senza sord.* (without mutes) and *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

22 26

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

3

5

3

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.

The score is for measures 33 to 35. The tempo and meter are 3/4. The key signature has one flat (B-flat). The instruments and their parts are:

- Fl. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Fl. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Ob. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Ob. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- B♭ Cl. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- B♭ Cl. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Bsn. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Bsn. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Hn. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Hn. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- C Tpt. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- C Tpt. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- B. Tbn.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Timp.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Perc. 1:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Perc. 2:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Hp.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Pno.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- A. Sax.:** Measures 33-35, starting with a **ff** dynamic. Part of measure 33 is boxed.
- Vln. I:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Vln. II:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Vla.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Vc.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.
- Cb.:** Measures 33-35, starting with a **mf** dynamic. Part of measure 33 is boxed.

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.

f

ff

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.

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)

84 (2+3) 88 (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

mf

mf

mf

mf

mf

mf

con sord.

mf

mf

f

f

arco

arco

(2+3) (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

98 100

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

f

f

f

arco

arco

arco

arco

pizz.

105

109

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.

cresc. poco a poco

This page of the musical score covers measures 112 through 115. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Percussion 1 and 2, Harp, Piano, Alto Saxophone, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time, with a key signature of one flat (B-flat major or D minor). Measures 112 and 113 are in 2/4 time, while measures 114 and 115 are in 4/4 time. The Alto Saxophone part features a prominent melodic line with triplets and dynamic markings of *ff* and *f*. The string section (Violins I, Violins II, Viola, Violoncello, and Contrabass) plays a sustained harmonic accompaniment, with dynamic markings of *p* and *arco*. The woodwinds (Flutes, Oboes, Bass Clarinets, and Bassoons) have melodic lines with dynamic markings of *pp*. The Harp and Piano provide harmonic support with dynamic markings of *f*. The Percussion parts are mostly silent, with some activity in measures 114 and 115.

119

122 *rit.*

pp

pp

pp

pp

pp

pp

pp

rit.

rit.

rit.

non arp.

mp

a piacere

p

p

p

p

p

p

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.

132

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

mf

f

f

f

137

Musical score for page 70, measures 137-141. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets in C 1 & 2, Trombone, Timpani, Percussion 1 & 2, Harp, Piano, Alto Saxophone, Violins I & II, Viola, Violoncello, and Contrabass. The Alto Saxophone part features a prominent five-measure phrase with a slur and a '5' marking.

142

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

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 *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)

164 (3+2) *rit.*

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

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

mp

pp

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
p
pizz.
f

Detailed description: This system contains measures 42 through 45. The Flute 2 and Horn 1 parts feature long, sustained notes starting at measure 43, both marked with a piano (*p*) dynamic. The Clarinet 1 and 2 parts have rests. The Alto Saxophone part begins in measure 43 with a complex, rhythmic pattern of eighth and sixteenth notes, also marked *p*. The Violin I part has a melodic line starting in measure 43. The Violin II part has a long note in measure 43. The Viola part has a long note in measure 43, marked *pizz.* (pizzicato). The Violoncello part has a rhythmic pattern in measure 43, marked *f*. The Harp part has a sustained chord in measure 43. A double bar line with repeat dots is located below measure 45.

46

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

mf
f
mp
mp
p
pp
pp
pp
pp
pp
pp

arco
arco

Detailed description: This system contains measures 46 through 49. The Flute 2 part has a melodic line in measure 46, marked *mf*. The Oboe 1 part has a melodic line in measure 46, marked *f*. The Clarinet 1 part has a rhythmic pattern in measure 46, marked *mp*. The Clarinet 2 part has a rhythmic pattern in measure 46, marked *mp*. The Horn 1 part has a long note in measure 46, marked *p*. The Harp part has a sustained chord in measure 46. The Alto Saxophone part has a melodic line in measure 46. The Violin I part has a melodic line in measure 46, marked *mf*. The Violin II part has a long note in measure 46, marked *pp*. The Viola part has a long note in measure 46, marked *pp*. The Violoncello part has a long note in measure 46, marked *pp*. The Contrabass part has a long note in measure 46, marked *pp*. The Violin II and Viola parts are marked *arco* in measure 49.

50

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

mf
p

This system contains measures 50 through 53. It features staves for Flute 1, Flute 2, Oboe 1, Harp, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. Flute 1 and Flute 2 play a complex, rhythmic melody with many accidentals. Oboe 1 plays a simple line of quarter notes. The harp provides a sustained harmonic background. The alto saxophone enters in measure 53 with a melodic line. The string section consists of sustained chords.

54

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

p
mf

This system contains measures 54 through 57. It features staves for Flute 1, Flute 2, Oboe 1, B♭ Clarinet 1, Horn 1, Harp, Piano, Alto Saxophone, Violin II, Viola, Violoncello, and Contrabass. Flute 1 plays a complex, rhythmic melody. Flute 2, Oboe 1, and B♭ Clarinet 1 play sustained notes. Horn 1 plays a sustained note. The harp provides a sustained harmonic background. The piano plays a rhythmic accompaniment. The alto saxophone plays a melodic line. The string section consists of sustained chords.

58

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.

62

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

66

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hp.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

f

mf

mf

mf

mf

mf

mf

70

Musical score for measures 70-74. The score includes parts for Flute 1 and 2, B♭ Clarinet 1 and 2, Horn 1 and 2, Harp, Alto Saxophone, Violin I and II, and Viola. Dynamics include *mf*, *f*, *p*, and *mf*. Performance instructions include *pizz.* and *arco*. A double bar line is present at the end of measure 74.

75

Musical score for measures 75-79. The score includes parts for B♭ Clarinet 1 and 2, Horn 1 and 2, C Trumpet 1 and 2, Harp, Alto Saxophone, Violin I and II. Dynamics include *mp*, *pp*, and *mf*. Performance instructions include *arco*.

79

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

pp

pp

mp

f

arco *p*

arco *p*

arco *p*

div. *p*

p

p

p

IV. Minimal Security

$\text{♩} = 180$

The score is for a piece in 12/8 time with a tempo of 180 beats per minute. It features a variety of instruments:

- Flutes (Fl. 1, 2):** Rest throughout.
- Oboes (Ob. 1, 2):** Rest until the final measure, where Ob. 2 plays a melodic line starting with a forte (*f*) dynamic.
- Clarinets (B♭ Cl. 1, 2):** Rest until the final measure, where both play a melodic line starting with a mezzo-forte (*mp*) dynamic.
- Bassoons (Bsn. 1, 2):** Rest until the final measure, where both play a low, sustained note starting with a forte (*f*) dynamic.
- Horns (Hn. 1, 2):** Rest throughout.
- Trumpets (C Tpt. 1, 2):** Rest throughout.
- Tuba (B. Tbn.):** Rest throughout.
- Timpani (Timp.):** Rest until the final measure, where it plays a sustained note starting with a mezzo-forte (*mf*) dynamic.
- Percussion (Perc. 1, 2):** Perc. 1 plays a rhythmic pattern on the **Xylophone** starting with a forte (*f*) dynamic. Perc. 2 plays patterns on **Ride Cymbal (on dome)**, **Cowbell**, and **Timbales**, also starting with a forte (*f*) dynamic.
- Harpsichord (Hp.):** Rest throughout.
- Piano (Pno.):** Plays a rhythmic pattern starting with a forte (*f*) dynamic.
- Alto Saxophone (A. Sax.):** Rest until the final measure, where it plays a melodic line starting with a forte (*f*) dynamic.
- Violins (Vln. I, II):** Rest until the final measure, where they play a melodic line starting with a forte (*f*) dynamic and *senza sord.*
- Viola (Vla.):** Rest until the final measure, where it plays a melodic line starting with a forte (*f*) dynamic and *senza sord.*
- Violoncello (Vc.):** Rest until the final measure, where it plays a melodic line starting with a forte (*f*) dynamic and *senza sord.*
- Double Bass (Cb.):** Rest until the final measure, where it plays a low, sustained note starting with a forte (*f*) dynamic.

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

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.

16

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

(gliss.)

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.

26

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.

Cowbell

Timbales

Suspended Cymbal (on edge)

f

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

sf

sf

sf

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

39

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

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♭ 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.

74

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

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♭ 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

p.

div.

102 105

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

mf

senza sord.

mf

unis.

div.

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 \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.

senza sord.
mp
senza sord.
mp
mf
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.

132

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
mf
f
f
f
f
ff
f
f
f
f

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

p

molto

Large Suspended Cymbal

(l.v.)

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. The Alto Saxophone part has a dynamic of *f*. Percussion 1 includes a *Xylophone* part with a dynamic of *f*. Percussion 2 has a dynamic of *mf*. The Piano part has a dynamic of *mf*. The Bassoon, Horn, Trombone, Violoncello, and Contrabass parts have a dynamic of *f*.



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. The Alto Saxophone part has a dynamic of *mf*. Percussion 1 has a dynamic of *mp*. Percussion 2 has a dynamic of *mp*. The Piano part has a dynamic of *mf*. The Bassoon, Horn, Trombone, Violoncello, and Contrabass parts have a dynamic of *mp*.

170 173

Musical score for measures 170-173. 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 brass instruments (Bsn., Hn., B. Tbn., Vc., Cb.) play a sustained note with a *mf* dynamic. Percussion 1 plays chords with a *p* dynamic. Percussion 2 plays a rhythmic pattern with a *p* dynamic. The piano part features a complex texture with chords and arpeggios, marked with a *p* dynamic. The Alto Saxophone part has a melodic line with a *p* dynamic.



175

Musical score for measures 175-180. 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 brass instruments (Bsn., Hn., B. Tbn., Vc., Cb.) play a sustained note. Percussion 1 plays chords with a *pp* dynamic. Percussion 2 plays a rhythmic pattern with a *pp* dynamic. The piano part features a complex texture with chords and arpeggios, marked with a *pp* dynamic. The Alto Saxophone part has a melodic line with a *p* dynamic.

181 185

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

pp
p
pp

Detailed description: This page of the score covers measures 181 to 185. The woodwinds (Bsn. 1 & 2, Hn. 1 & 2, B. Tbn.) play sustained notes. Percussion 1 plays chords, and Percussion 2 plays a rhythmic pattern. The piano accompaniment features a complex texture with many notes. The Alto Saxophone has a melodic line with dynamics *pp*, *p*, and *pp*. The strings (Vc., Cb.) play sustained notes.



189 193

Bsn. 1
Bsn. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp
ppp
ppp
p

Detailed description: This page of the score covers measures 189 to 193. The woodwinds (Bsn. 1 & 2) play sustained notes. The piano accompaniment continues with a dense texture. The strings (Vln. I & II, Vla., Vc., Cb.) play sustained notes with dynamics *ppp* and *p*.

The score consists of 23 staves for various instruments and the Alto Saxophone. The measures are numbered 195 through 198. The Alto Saxophone part begins at measure 195 with a *mp* dynamic. The woodwind section (Flutes, Oboes, Bass Clarinets, Bassoons) features complex rhythmic patterns with many accents, starting at measure 195. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes and some rhythmic figures. The percussion includes Triangle and Large Suspended Cymbal. The piano part features a dense texture of chords. The string section (Violins, Viola, Cello, Double Bass) plays sustained harmonic lines. Dynamic markings include *pp*, *p*, *mf*, *f*, and *fff*. Performance instructions like "con sord." are present for the trumpets.