

Robert Rankin

CONCERTO FOR WIND ENSEMBLE

(2022-23)

PERUSAL SCORE



R. H. RANKIN MUSIC

Written for the Indiana University Wind Ensemble; Rodney Dorsey, conductor

CONCERTO FOR WIND ENSEMBLE was premièred on April 11th, 2023
by the Indiana University Wind Ensemble conducted by Rodney Dorsey

PERUSAL SCORE

INSTRUMENTATION

piccolo
4 flutes (1.2 doubling picc. 2.3)
2 oboes
english horn
2 bassoons
contrabassoon

4 Bb clarinets
bass clarinet in Bb
contrabass clarinet in Bb

2 alto saxophones
tenor saxophone
baritone saxophone

4 F horns
4 C trumpets (harmon and straight mutes)
2 trombones (straight mute)
bass trombone (straight mute)
tuba
double bass (with low C string or extension)

piano
harp

timpani

percussion (4 players)

- I. 2 woodblocks, vibraphone, marimba (4.3), lion's roar
II. aluminum foil (12"x12" sheet), 3 suspended cymbals (high, medium, low), bongos, 4 tom-toms, crotales
III. 3 temple blocks, baking tray, oil barrel (or any large metal barrel), hi-hat, tam-tam (shared w/ Perc. IV)
IV. Bass drum, tam-tam (shared w/ Perc. III), 4 tuned gongs (E4, F#4, A4, B4)

antiphonal group I (left)*: trombone (3), percussion (5, small snare drum)

antiphonal group II (right): trombone (4), percussion (6, medium thunder sheet or tam-tam)

The Score Is TRANSPOSED

Duration: c. 20 minutes

* The two antiphonal groups should be placed in the back of the hall, preferably on high balconies, with good sight-lines to the conductor.

MOVEMENTS

1. Dezinformatsiya
2. Echo Chamber
3. Serenity

All movements are performed without pause

PROGRAM NOTE

“You must believe me because I have the habit—it is the system of my life—of always and everywhere saying the truth.”
— Benito Mussolini (1924)

“The result of a consistent and total substitution of lies for factual truth is not that the lies will now be accepted as truth, and the truth be defamed as lies, but that the sense by which we take our bearings in the real world is being destroyed.”
— Hannah Arendt (1954)

A “concerto” for orchestra, or in this case wind ensemble, is a bit of a paradox. Historically, the orchestra should act as a sort of Greek chorus to a concerto soloist; commenting on the action of the drama or, in the case of the 20th century, purposely standing in the way and antagonizing the soloist. But what is the relationship when the accompanying body itself becomes the soloist, if that is even the right word? Should one think of the orchestra as dozens of individual soloists or is it a chance to show off the virtuoso ability of a single, unified ensemble? In the case of my *Concerto for Wind Ensemble* the answer is both; one way of looking at the form eventually informs the other.

The impetus for this piece sprang from my increasing concern about the ways in which we acquire information off the internet and how, in turn, lies, misinformation, and conspiracy theories have taken over nearly every aspect of our society. With almost constant access to the internet and social media we have, as The New Yorker staff writer Andrew Marantz put it after the January 6, 2021 insurrection, “nearly unfettered access to the most powerful communication tool in human history.” One would assume that equal access to this massive communication tool would be the very definition of democracy in action, but as we have all seen, algorithms have amplified a torrent of dangerous and in many cases deadly lies and conspiracy theories which have enveloped our world. The question lingers: can democracies survive an unregulated internet?

In the case of this piece, I thought of the “concerto for wind ensemble” format as a kind of analog to the spread of disinformation: a small musical idea begins on the individual, solo level, but quickly begins to spread and take over a group. Thus, the work is both about the numerous soloists on stage and the unified whole of the wind ensemble. It’s about what happens when one solo thread evolves and leads to an overwhelmingly dangerous mass movement.

CONCERTO FOR WIND ENSEMBLE

Robert Rankin

1. DEZINFORMATSIYA (ca. ♩ = 108)

♩ = 108 hushed & secretive

SOLO *staccatissimo* 5" *pp skittish, crisp; like Morse code*

Piccolo

Flute 1.2 (dbl. Piccolo 2.3) **X** to PICCOLO 2.3

Flute 3.4

Oboe 1.2

English Horn

Bassoon 1.2

Contrabassoon (dbl. Bassoon 3)

Clarinet in B \flat 1.2

Clarinet in B \flat 3.4 **X**

Bass Clarinet

Contrabass Clarinet

Alto Sax 1.2

Tenor Sax

Baritone Sax

Horn in F 1.3

Horn in F 2.4 **X**

Trumpet in C 1.2

Trumpet in C 3.4

Trombone 1.2

Bass Trombone

Tuba

Double Bass

Piano

Harp

1. DEZINFORMATSIYA (ca. ♩ = 108) ♩ = 108 hushed & secretive

Timpani

Percussion 1 **X**

Percussion 2

Percussion 3

Percussion 4

PICCOLO 2 SOLO, with Picc. 1 *pp skittish, crisp; like Morse code* flz. *mf* *staccatissimo* *p*

2 WOODBLOCKS med. firm mallet to Vibraphone *p*

ALUMINUM FOIL shake delicately, sporadic rhythms *pp pass.*

3 TEMPLE BLOCKS med. firm mallet *p*

2 3 4 5

6

increasingly agitated

3

A

accelerando

Picc. 1

Picc. 2

Picc. 3

Picc. 3 SOLO, with Picc. 1 & 2

staccatissimo

p < *mf* *mp* *mp*

A [VIBRAPHONE] motor on, slow very soft yarn mallets

accelerando

p *lontano, transparent*

shaking rapidly

f *pp* *sim.*

ALUMINUM FOIL

3 TEMPLE BLOCKS

p *f* *p*

6 7 8 9 10 11 12 13 14 15

16

$\text{♩} = 116$, jittery, uneasy

mf *f molto agitato*

Picc. 1

Picc. 2

Picc. 3

Fl. 3.4

f molto agitato

bisbig. (timbre trill)

pp *lontano, transparent*

pp *lontano, transparent*

pp *lontano, transparent*

pp *murmuring*

16

$\text{♩} = 116$, jittery, uneasy

to Woodblocks

pp

fp

f *p* *cresc. poco a poco*

16 17 18 19 20 21

22 B

Picc. 1 *sf* *f* *sf* *f* *sf* *f* frenzied

Picc. 2 *sf* *f* *sf* *f* *sf* *f* frenzied

Picc. 3 *sf* *f* *sf* *f* *sf* *f* frenzied

Fl. 3.4 (3.) a2 *sf* *f* *sf* *f* *sf* *f* frenzied

Ob. 1.2 *mp* *f* molto agitato *staccatissimo* *sf* *f* frenzied

Ob. 2 *mp* *f* molto agitato *sf* *f* frenzied

E. Hn.

Bsn. 1.2 *pp* *sfz*

C. Bn.

Bs Cl. 1.2 *p* *fp* *sf*

Bb Cl. 2 *p* *fp* *sf*

Bs Cl. 3.4 *pp* *f*

Bb Cl. 4 *pp* *f*

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2 *p* *f* *sf*

B. Tbn.

Tuba

D.B.

Pno. *pp* *f*

Hp. *pp* *f*

22 B

Timp. *p* *f*

Perc. 1 **2 WOODBLOCKS** *mf* *f*

Perc. 2 **ALUMINUM FOIL** *fp* *f* to Suspended Cymbals

Perc. 3 **3 TEMPLE BLOCKS** *mf* *f*

Perc. 4 **BASS DRUM** *mf*

27

Picc. 1 *p*

Picc. 2 to FLUTE

Picc. 3 to FLUTE

Fl. 3, 4 *p*

Ob. 1, 2 *p*

Ob. 2

E. Hn. *f frenzied* *p*

Bsn. 1, 2 *p agitato* 1. 2.

C. Bn.

B♭ Cl. 1, 2 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3, 4 *a2* *p*

B. Cl. *staccatissimo* *p agitato*

Cb. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx. *staccatissimo* *p agitato*

Hn. 1, 3

Hn. 2, 4 *mp dark, cantabile* *mf*

C. Tpt. 1, 2

C. Tpt. 3, 4

Tbn. 1, 2 *mp dark, cantabile* *mf*

B. Tbn.

Tuba

D.B.

Pno. *p*

Hp.

27

Timp.

2 WOODBLOCKS

Perc. 1 *p*

Perc. 2

3 TEMPLE BLOCKS

Perc. 3 *mp*³ *pp*³

Perc. 4

32

Picc. *fp*

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2 *cresc. poco a poco*

C. Bn.

B♭ Cl. 1.2 *a2*

B♭ Cl. 3.4 *a1*

B. Cl. *cresc. poco a poco*

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx. *cresc. poco a poco*

Hn. 1.3

Hn. 2.4 *p mp mf p mp*

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2 *p mp mf p mp*

B. Tbn.

Tuba

D.B.

Pno. *8*

Hp.

32

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

37

Picc. *fp* *f* *f molto agitato*

FLUTE 1.2 *f* *f* *f molto agitato*

FL. 3.4 *fp* *f molto agitato*

Ob. 1.2 *mf* *f molto agitato*

E. Hn. *mf* *f molto agitato*

Bsn. 1.2 *f*

C. Bn. *mp*

B♭ Cl. 1.2 *mf* *f*

B♭ Cl. 3.4 *mf* *f*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1.2 *mp* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Hn. 1.3 *mf* *f*

Hn. 2.4 *mf* *f*

C. Tpt. 1.2 *mp agitato* *st. mute* *f*

C. Tpt. 2 *mp* *sf* *mp agitato* *f*

Tbn. 1.2 *mf* *f*

B. Tbn. *p*

Tuba *mp*

D.B. *mp*

Pno. *mp*

Hp.

37

Timp. *mp* *pp*

Perc. 1 *pp* *2 WOODBLOCKS* *f* *to Marimba*

Perc. 2 *mp* *3 SUSPENDED CYMBALS* *thin triangle beaters* *l.v.* *to Bongos* *BONGOS* *wooden stick* *f*

Perc. 3 *f* *3 TEMPLE BLOCKS*

Perc. 4 *pp* *mp* *pp* *BASS DRUM*

37 38 39 40 41

42 **C**

Picc. *ff* 3 3 *f*

Fl. 1.2 *ff* 3 3 *f*

Fl. 3.4 *ff* 3 3 *f*

Ob. 1.2 *ff* 3 3 *f*

E. Hn. *ff* 3 3 *f*

Bsn. 1.2 *ff* 3 3 *f*

C. Bn. *f*

B♭ Cl. 1.2 *ff* 3 3 *f*

B♭ Cl. 3.4 *ff* 3 3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1.2 *ff* 3 3 *f*

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

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

Hn. 1.3 *ffp* *f* *f poco*

Hn. 3 *ffp* *f* *f poco*

Hn. 2.4 *ffp* *ff* *f poco*

C Tpt. 1.2 *ff* 3 3 *f*

C Tpt. 3.4 *ff* 3 3 *f*

Tbn. 1.2 *ffp* *f* *f poco*

B. Tbn. *ff*

Tuba *ff*

D.B. *ffpp* *f*

Pno. *f*

Hp. *f*

42 **C**

Timp. *f*

Perc. 1 *ff* 3 3 *f*

Perc. 2 *ff* 3 3 *f*

Perc. 3 *f*

Perc. 4 *ff*

MARIMBA
med. hard plastic mallet

to Baking Tray

47
Perc. 1 **MARIMBA**
Perc. 2 **BONGOS**
Perc. 3 **BAKING TRAY** wooden stick
Perc. 4 **BASS DRUM**

47
Perc. 1
Perc. 2
Perc. 3
Perc. 4

48
Perc. 1
Perc. 2
Perc. 3
Perc. 4

49
Perc. 1
Perc. 2
Perc. 3
Perc. 4

50
Perc. 1
Perc. 2
Perc. 3
Perc. 4

51
Perc. 1
Perc. 2
Perc. 3
Perc. 4

52

Picc.

Fl. 1. 2 **3/4** **4/4**

Fl. 3. 4

Ob. 1. 2

E. Hn.

Bsn. 1. 2 *ff*

C. Bn.

B♭ Cl. 1. 2 **3/4** **4/4**

B♭ Cl. 3. 4

B. Cl.

Cb. Cl.

A. Sx. 1. 2

T. Sx.

B. Sx.

Hn. 1. 3 **3/4** **4/4**

Hn. 2. 4

C. Tpt. 1. 2 *f*

C. Tpt. 3. 4 *f*

Tbn. 1. 2 *ff*

B. Tbn.

Tuba

D.B.

Pno.

Hp.

52

Timp. *ff*

Perc. 1 **3/4** **4/4**

Perc. 2

Perc. 3 *p* *f* **to Oil Barrel** **OIL BARREL** **wooden sticks** *f*

Perc. 4 *f*

57

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

DB.

Pno.

Hp.

57

Timp.

Perc. 1
MARIMBA

Perc. 2
4 TOM TOMS

Perc. 3
OIL BARREL

Perc. 4
BASS DRUM

58

59

60

61

Picc. *p lontano*

Fl. 1.2 *p lontano*

Fl. 3.4 *p lontano*

Ob. 1.2 *pp* *mf espr.* 1. SOLO

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2 *p* *mf* *pp murmuring* repeat figure in time, varying rhythm. do not coordinate with other players

B♭ Cl. 3.4 *p* *mf* *pp murmuring* 3. repeat figure in time, varying rhythm. do not coordinate with other players

B. Cl.

Cb. Cl.

A. Sx. 1.2 *p*

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3 *ppp*

Hn. 2.4 *p* *ppp*

C. Tpt. 1.2 *pp* *mf energico* st. mute

C. Tpt. 2 *pp* *mf energico* st. mute

C. Tpt. 3.4 *pp* *mf energico* st. mute

Tbn. 1.2 *pp* st. mute

Tbn. 2 *pp* st. mute

B. Tbn.

Tuba

D.B.

Pno. *pp murmuring* 6 6 repeat figure in time, varying rhythm. do not coordinate with other players

Hp. *p*

61

Timp.

Perc. 1 *p* VIBRAPHONE soft yarn mallets

Perc. 2 *mf* 3 SUSPENDED CYMBALS scrape w/ thin metal beater

Perc. 3 *mp* *f* BAKING TRAY

Perc. 4

67

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

67

Timp.

VIBRAPHONE

Perc. 1

to Temple Blocks

Perc. 2

Perc. 3

Perc. 4

3 SUSPENDED CYMBALS

pp

p

ppp

pp

p dolce

mp

pp

p

ppp

pp

p

mf

75

Picc. *pp* *p* *mf* biting

Fl. 1.2 *pp* *p* *mf* biting

Fl. 3.4 *pp* *p* *mf* biting

Ob. 1.2 *p* *mf*

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2 *a2*

Bs. Cl. 3.4 *a2* *p*

B. Cl. *pp* *cresc. poco a poco*

Cb. Cl. *pp* *cresc. poco a poco*

A. Sx. 1.2 *p*

A. Sx. 2 *pp* begin to cross out of ensemble

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2 *pp* *pp* *pp*

Tbn. 2 *pp*

B. Tbn.

Tuba

D.B. *pp*

Pno.

Hp. *p*

75

Timp.

Perc. 1 *pp* *p* *mf* 3 med. hard plastic mallet

Perc. 2 *mf* to Tom-toms

Perc. 3 *mf* 3 TEMPLE BLOCKS

Perc. 4 *mf*

75 76 77 78 79 80 81

82

Picc. *fz*

Fl. 1.2 *fz* *p sub.*

Fl. 3.4 *fz*

Ob. 1.2 (1. SOLO) *p* *mf* *fz*

E. Hn. SOLO (w/ Ob. 1) *p* *mf* *fz*

Bsn. 1.2 *fz*

C. Bn. *fz*

B♭ Cl. 1.2 *fz* *p*

B♭ Cl. 3.4 *p*

B. Cl. *fz*

Cb. Cl. *fz*

A. Sx. 1.2 *f* *p* *pp*

A. Sx. 2 *f* *p*

T. Sx. *pp* *f* *p*

B. Sx. *f* *p*

Hn. 1.3 *pp* *fz*

Hn. 3 *pp* *fz*

Hn. 2.4 *pp* *fz*

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2 *pp* *p* *fz*

Tbn. 2 *pp* *p* *fz*

B. Tbn.

Tuba

D.B. *f*

Pno. *f* *fz*

Hp. *fz* *p sub.*

82

Timp. *mp* *f*

Perc. 1 *fz*

Perc. 2

Perc. 3 *f* *fz*

Perc. 4 *fz* *BASS DRUM* *mf*

VIBRAPHONE

3 TEMPLE BLOCKS

88

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

88

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

88 89 90 91 92

p

pp

p murmuring

f

pp

f

pp

f

pp

pp

f

pp

pp

f

pp

f

pp

f

pp

mf

mp

p murmuring

pp murmuring

p

pp murmuring

SOLO open

soft yarn mallets

8

5

5

5

5

93

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

93

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

93 94 95 96 97 98

105

Picc. *f* *mf*

Fl. 1.2 *f* *mf* 3

Fl. 3.4 *f* *mf* 3

Ob. 1.2 *mf* 3

E. Hn.

Bsn. 1.2 *mf* 3

C. Bn. *f* 3

Bs. Cl. 1.2 3

Bs. Cl. 3.4 3

B. Cl. *sf* *pp* *mf*

Cb. Cl. *sf* 6 *pp* *mf*

A. Sx. 1.2

A. Sx. 2

T. Sx. *sf*

B. Sx.

Hn. 1.3 *sf* *f* 3

Hn. 2.4 *sf* 3

C. Tpt. 1.2 *a2* 3 *mp*

C. Tpt. 3.4

Tbn. 1.2 *f* 3

B. Tbn. *sf* *p* *mf*

Tuba *sf* *p* *mf*

D.B. *p* *mf*

Pno. *mp* 3

Hp. *f* 5

105

Timp. *mf*

Perc. 1 **VIBRAPHONE** *mf*

Perc. 2

Perc. 3 **3 TEMPLE BLOCKS**

Perc. 4 **BASS DRUM** *mf*

G

110

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

3/4, 2/4, 4/4

f, *mf*, *cresc. poco a poco*

a2, *p*, *f*, *1. open*

PERUSSAL SCORE

G

110

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

4 TOM TOMS

p, *mf*, *f*, *pp*

116

Picc. *ff*

Fl. 1.2 **3/4** *ff*

Fl. 3.4 *ff*

Ob. 1.2 *ff*

E. Hn. *ff*

Bsn. 1.2 *ff*

C. Bn. *ff*

Bs. Cl. 1.2 **3/4** *ff*

Bs. Cl. 3.4 **5/4** *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1.2 **3/4** *ff*

A. Sx. 2 **5/4** *ff*

T. Sx. *ff*

B. Sx. *ff*

Hn. 1.3 **3/4** *ff*

Hn. 2.4 **5/4** *ff*

C Tpt. 1.2 *ff*

C Tpt. 3.4 *ff*

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tuba *ff*

D.B. *ff*

Pno. *ff*

Hp. *ff*

116

Timp. *f*

Perc. 1 **3/4** VIBRAPHONE *ff*

Perc. 2 **5/4** 4 TOM TOMS *p*

Perc. 3 BAKING TRAY *p*

Perc. 4 BASS DRUM *p*

117

118

119

H $\text{♩} = 48; \text{♩} = 96$ suddenly broad

Score for woodwinds, strings, and piano. The score is divided into four measures with changing time signatures: 4/2, 5/4, 4/2, and 3/2. Dynamics range from *pp* to *ff*. The woodwind section includes Piccolo, Flutes (1.2, 3.4), Oboe (1.2), English Horn, Bassoons (1.2, 3.4), Clarinets (B♭, C, B♭), Saxophones (A, T, B), Horns (1.3, 2.4), Trumpets (C, 3.4), Trombones (1.2, B, Tuba), and Double Bass. The piano part includes Piano and Harp.

H $\text{♩} = 48; \text{♩} = 96$ suddenly broad

Score for percussion. The score is divided into four measures with changing time signatures: 4/2, 5/4, 4/2, and 3/2. Dynamics range from *f* to *ff*. The percussion section includes Timpani, Percussion 1 (VIBRAPHONE), Percussion 2 (SUSPENDED CYMBALS), Percussion 3 (OIL BARREL, HI-HAT), and Percussion 4 (BASS DRUM).

Musical score for orchestra and percussion, starting at measure 133. The tempo is 112 (quarter note). The score includes parts for Piccolo, Flutes 1 & 2, Flute 3 & 4, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Clarinet in Bb 3 & 4, Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1 & 2, Tenor, Baritone), Horns (1 & 3, 2 & 4), Trumpets (C 1 & 2, 3 & 4), Trombones (1 & 2, Bass), Tuba, Double Bass, Piano, Harp, Timpani, and Percussion (Vibraphone, Tom Toms, Hi-Hat, Bass Drum).

Dynamic markings include *ff*, *ffp*, *pp*, *sfz*, *p*, *mp*, and *mfpp*. Performance instructions include **PERUSSAN**, **SCORE**, **4/4**, **VIBRAPHONE**, **to Lion's Roar**, and **SOLO**.

ANTIPHONAL GROUP 1

ANTIPHONAL GROUP 2

137

Tbn. 3

Tbn. 4

pp

p *sf* *p* *sf* *f*

137

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

1.

pp *mp* *pp*

Bs Cl. 1.2

Bs Cl. 3.4

B. Cl.

Cb. Cl.

3.

pp *mp* *pp*

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

mp *pp* *p* *sf* *p* *sf* *f*

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 2

C Tpt. 3.4

C Tpt. 4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

a2

a2

open

open

st. mute

st. mute

mfpp

f *f* *f* *f* *f* *f* *f* *f*

Pno.

Hp.

137

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *f* *p* *f* *p* *f*

6

3

3

3

3

f

2. ECHO CHAMBER (♩ = 60)rit.....

desolate & barren (♩ = 52)

ANTIPHONAL GROUP 1
Tbn. 3

ANTIPHONAL GROUP 2
Tbn. 4

Picc.

Fl. 1.2
Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2
B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sax. 1.2
A. Sax. 2

T. Sax.

B. Sax.

Hn. 1.3
Hn. 2.4

C. Tpt. 1.2
C. Tpt. 3.4

Tbn. 1.2
Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

141

ff

f

molto legato poss.

mf

p

pp

3

2

3

4

3

2

3

4

3

2

3

4

3

2

3

4

3

2

3

4

3

2

3

4

3

2

3

4

pp *barely*

pp *barely*

ppp *barely audible*

2. ECHO CHAMBER (♩ = 60)rit.....

desolate & barren (♩ = 52)

141

Timp.

Perc. 1
4 TOM TOMS

Perc. 2
HI-HAT

Perc. 3
BASS DRUM

Perc. 4

ff

pp *barely audible*

3

2

3

4

ppp *barely audible*

I ♩ = 52

Tbn. 3
ANTIPHONAL GROUP 1
with brushes *
pp mfpp

Tbn. 4
ANTIPHONAL GROUP 2
Thundersheet
with bass bow
p pp p

C. Bn.
pp *bacy* pp p

Cb. Cl.
pp pp

B. Tbn.
pp

Tuba
pp

D.B.
pp

I ♩ = 52

Timp.

Perc. 1
3/4 LION'S ROAR p

Perc. 2
4/4 ALUMINUM FOIL shake delicately, sporadic rhythms p

Perc. 3

Perc. 4
BASS DRUM p pp

146 147 148 149 150 151 152 153

* swirl with wire brush, sufficiently strong to be clearly audible.
The brushes must **not** leave the drum at any time, even during accents.
Accents should be rhythmic changes to the constant swirl

J

Tbn. 3
ANTIPHONAL GROUP 1
pp mp pp pp mp pp

Snare D.
mfpp

Tbn. 4
ANTIPHONAL GROUP 2
scrape pp mp pp mp pp mp p

Thundersheet
mf mp f

C. Bn.
pp mp pp

B. Cl.
pp

Cb. Cl.
mp pp mp pp

Hn. 1.3
pp 3. p

Hn. 2.4
pp 4. 3/2 mf pp 5/4

Tbn. 1.2
pp mp pp pp mp pp 3/2 mf pp 5/4

Tbn. 2
pp mp pp pp mp pp 3/2 mp p 5/4

B. Tbn.
pp mp pp mp pp mp p

Tuba
pp mp pp

D.B.
mp

Hp.
p lv. sempre mp p

J

Timp.
mp

Perc. 1
p mp

Perc. 2
3/2 5/4

Perc. 3

Perc. 4
p mp p

154 155 156 157 158 159 160

ANTIPHONAL GROUP 1

ANTIPHONAL GROUP 2

161

Tbn. 3 *mf* *f agitato* take Harmon mute

Snare D. *mf* *ff*

Tbn. 4 *mf* *ff* take Harmon mute

Thundersheet strike with metal beater *ff* scrape *ff*

161 SOLO *f agitato*

Fl. 1.2 5/4 4/4

Fl. 3.4 5/4 4/4

Ob. 1.2

E. Hn.

Bsn. 1.2 1. SOLO *pp lontano, transparent*

C. Bn. *mf* 5 *ff* 6

B♭ Cl. 1.2 5/4 4/4

B♭ Cl. 3.4 5/4 4/4

B. Cl. *mf* 5 *ff* 6

Cb. Cl. *mf* 6 *ff*

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3 (3) *mf* *ff*

Hn. 2.4 *mf* *ff*

C Tpt. 1.2 1. SOLO *p agitato* [Harmon Mute (stem in)] *ff*

C Tpt. 2 2. SOLO *p agitato* [Harmon Mute (stem in)] *ff*

Tbn. 1.2 *mp* *ff*

Tbn. 2 *mf* 3 *ff* take st. mute

B. Tbn. *mf* *ff* take st. mute

Tuba *ff*

D.B. arco *mf* *ff*

Pno.

Hp.

161

Timp. *p* *ff*

Perc. 1 5/4 4/4

Perc. 2 4 TOM TOMS *f*

Perc. 3 BAKING TRAY *ff*

Perc. 4 BASS DRUM *p* *ff*

PERUSAL SCORE

L a tempo

Harmon Mute (stem removed)
double tongue gliss

166

ANTIPHONAL GROUP 1

Tbn. 3

Snare D.

ANTIPHONAL GROUP 2

Tbn. 4

Thundersheet

Bsn. 1, 2

B. Cl.

Cb. Cl.

D.B.

Hp.

166 167 168 169 170 171 173

ppp senza vib. ppmp pp pp

pp senza vib. ppmp pp

pp pp mp p

SOLO (w/ Bassoon 1) p

pp heavy pp lontano

pp heavy pp lontano

pp heavy

(non arpeg.) pp

L a tempo

174

ANTIPHONAL GROUP 1

Snare D.

ANTIPHONAL GROUP 2

Thundersheet

Ob. 2

E. Hn.

Bsn. 1, 2

Bsn. 2

B. Cl.

Cb. Cl.

Tbn. 1, 2

Tbn. 2

B. Tbn.

Tuba

D.B.

Hp.

174 175 176 177 178

pp 3 remove Harmon mute open pp mp pp

pp 3 remove Harmon mute open pp mp pp

mf scrape

do not overpower English Horn SOLO pp pass. p

SOLO (w/ Bassoons) p mf 3 3 3 3 6 3

mf 3 3 3 3 p 6 mf 3

mf 3 3 3 3 p 3 mf

pp st. mute pp mp pp

5 4 st. mute pp 4 pp mp pp

pp st. mute pp mp pp mp

pp

mf

molto rall. (2 . 2 . 3) a tempo

179

Tbn. 3
ANTIPHONAL GROUP 1

mp p mp

Snare D.

Tbn. 4
ANTIPHONAL GROUP 2

mp p mp

Thundersheet

179

Picc.

Fl. 1.2 7 8 2 4 4 4

Fl. 3.4

Ob. 1.2

Ob. 2

E. Hn.

Bsn. 1.2

Bsn. 2

Bsn.

B♭ Cl. 1.2 7 8 2 4 4 4

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3 7 8 2 4 4 4

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2 7 8 2 4 4 4

Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

Harmon Mute (stem in)

pp

PERUSAL SCORE

179

molto rall. (2 . 2 . 3) a tempo

Timp.

Perc. 1 7 8 2 4 4 4

Perc. 2

Perc. 3 3 TEMPLE BLOCKS

Perc. 4

2 WOODBLOCKS

p delicate

mf

M ♩ = 66

ANTIPHONAL GROUP 1

Tbn. 3 *f* with fingertips; short, irregular tremolo

Snare D. *mp-pp*

ANTIPHONAL GROUP 2

Tbn. 4 *f*

Thundersheet *mp-pp* small metal beater

183

Picc.

Fl. 1.2 1. SOLO *pp* *p misterioso* **5/4** **4/4** *a2* *p* *a2* *mf*

Fl. 3.4 3. SOLO *pp* *p misterioso* *p*

Ob. 1.2 *ff* *p*

Ob. 2 *ff* *mf* *p*

E. Hn. *ff*

Bsn. 1.2 *ff*

Bsn. 2 *ff*

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4 **5/4** **4/4**

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4 **5/4** **4/4**

C. Tpt. 1.2 *fp* *pp* remove mute

C. Tpt. 2 *fp* *pp* remove mute

C. Tpt. 3.4

Tbn. 1.2 *f* remove mute

Tbn. 2 *f* remove mute

B. Tbn. *f* remove mute

Tuba

D.B. *f*

Pno.

Hp.

PERUSAL SCORE

M ♩ = 66

Timp. *f*

Perc. 1 *f* *p delicate* **5/4** **4/4** *VIBRAPHONE: motor on, slow soft yarn mallets* *p*

Perc. 2

Perc. 3 *f* *mf* *mp* *p*

Perc. 4

(N) mysterious, rubato

189

Picc. *p agitato*

Fl. 1.2 *p* *mfpp*

Fl. 3.4 *mf* *p* *mfpp* *p dark, cantabile*

B♭ Cl. 1.2 *p* *mfpp* *p dark, cantabile*

B♭ Cl. 2 *p* *mfpp* *p dark, cantabile*

B♭ Cl. 3.4 *p* *pp*

B♭ Cl. 4 *pp* *pp*

Hn. 2.4 *pp lontano*

VIBRAPHONE *pp* *p*

3 TEMPLE BLOCKS *p*

189 190 191 192 193 194 195

2/4 4/4 2/4 4/4

(N) mysterious, rubato

196

Picc. *p agitato*

Fl. 1.2 *pp* *mf* *p*

Fl. 3.4 *mf* *p*

B♭ Cl. 1.2 *pp* *mf* *p*

B♭ Cl. 2 *mf* *p*

B♭ Cl. 3.4 *mf* *p*

B♭ Cl. 4 *mf* *p*

Hn. 1.3 *p*

Hn. 2.4 *p*

C Tpt. 1.2 *pp* *mf* *p*

B. Tbn. *pp* *p*

Tuba *pp* *p*

Perc. 1 *pp* *mp*

poco rit. a tempo rallentando

196 197 198 199 200 201 202

5/4 4/4 5/4 4/4

203 ----- static ♩ = 56 0 gaining momentum ♩ = 66

Picc. *p*

Fl. 1.2 *pp*

Fl. 3.4 *pp*

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3.4 *pp*

B♭ Cl. 4 *pp*

B. Cl.

Cb. Cl.

A. Sx. 1.2 *pp* begin to emerge out of ensemble

A. Sx. 2 *pp* begin to emerge out of ensemble

T. Sx. *ppp* *pass., senza vib.*

B. Sx. *ppp* *pass., senza vib.*

Hn. 1.3

Hn. 2.4 *ppp* *pass., delicate*

C. Tpt. 1.2 *pp*

C. Tpt. 3.4

Tbn. 1.2

B. Tbn. *pp*

Tuba *pp*

D.B.

Pno. *pp dolce*

Hp.

203 ----- static ♩ = 56 0 gaining momentum ♩ = 66

Timp.

Perc. 1 *ppp* *pass., delicate*

Perc. 2 *pp dolce*

Perc. 3

Perc. 4

VIBRAPHONE

3 SUSPENDED CYMBALS
thin triangle beater
L.v.

PERUSAL SCORE

ANTIPHONAL GROUP 1

210

accelerando

Snare D. brushes (sim.)

Picc. *pp*

Fl. 1.2 *pp* *mf*

Fl. 3.4 *pp* *mf*

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2 *p* *mf*

B♭ Cl. 3.4 *mf*

B. Cl. *p* *mf*

Cb. Cl. *p* *mf*

A. Sx. 1.2 *p* *mp* *f* *mf energico* *f*

A. Sx. 2 *mp* *pp* *mf energico* *mf energico* *f*

T. Sx. *mf energico* *f*

B. Sx. *mf energico* *f*

Hn. 1.3

Hn. 2.4 *p*

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2 *p* a2 open

B. Tbn.

Tuba *p*

D.B.

Pno. *pp heavy*

Hp.

210 *accelerando*

Timp. *pp*

Perc. 1 VIBRAPHONE *p*

Perc. 2 3 SUSPENDED CYMBALS *p delicate*

Perc. 3

Perc. 4

PERUSAL SCORE

ANTIPHONAL GROUP 1

Snare D.

ANTIPHONAL GROUP 2

Thundersheet

220 (2 . 2 . 3)

Score for various instruments including Picc., Fl. 1.2, Fl. 3.4, Ob. 1.2, E. Hn., Bsn. 1.2, C. Bn., B♭ Cl. 1.2, B♭ Cl. 3.4, B. Cl., Cb. Cl., A. Sx. 1.2, A. Sx. 2, T. Sx., B. Sx., Hn. 1.3, Hn. 2.4, C. Tpt. 1.2, C. Tpt. 3.4, Tbn. 1.2, B. Tbn., Tuba, DB., Pno., and Hp.

Key features include dynamic markings such as *p*, *f*, *mf*, *mp*, and *f molto agitato*. Performance instructions include "thin triangle beater" and "TAM-TAM triangle beaters".

Rehearsal marks are present at measures 220, 221, 222, 223, and 224. Measure numbers 7, 8, 3, 4, and 3 are indicated at the start of measures 220, 221, 222, 223, and 224 respectively.

220 (2 . 2 . 3)

Score for Percussion instruments: Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4.

Key features include dynamic markings such as *mp*, *p*, and *f*. Performance instructions include "2 WOODBLOCKS", "3 TEMPLE BLOCKS", and "TAM-TAM triangle beaters".

Rehearsal marks are present at measures 220, 221, 222, 223, and 224. Measure numbers 7, 8, 3, 4, and 3 are indicated at the start of measures 220, 221, 222, 223, and 224 respectively.

ANTIPHONAL GROUP 1

Snare D.

ANTIPHONAL GROUP 2

Thundersheet

Q

225

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

Q

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

225

226

227

228

229

230

PERUSAL SCORE

ANTIPHONAL GROUP 1
Snare D.
ANTIPHONAL GROUP 2
Thundersheet

231

Musical notation for Antiphonal Group 1 (Snare D.) and Antiphonal Group 2 (Thundersheet) at measure 231. Dynamics include *f*, *p*, and *f*.

231

Musical notation for woodwinds and strings at measure 231. Instruments include Picc., Fl. 1.2, Fl. 3.4, Ob. 1.2, E. Hn., Bsn. 1.2, C. Bn., B♭ Cl. 1.2, B♭ Cl. 3.4, B. Cl., Cb. Cl., A. Sx. 1.2, A. Sx. 2, T. Sx., and B. Sx. Dynamics include *p*, *f*, *mp*, and *fp*. Rehearsal marks *a2* are present.

Hn. 1.3

Musical notation for Horns 1.3 and 2.4 at measure 231. Dynamics include *p*.

C Tpt. 1.2

Musical notation for Trumpets 1.2 and 3.4 at measure 231. Dynamics include *p*.

Tbn. 1.2

Musical notation for Trombones 1.2 and 3.4 at measure 231.

Tuba

Musical notation for Tuba and Double Bass (D.B.) at measure 231. Dynamics include *mp* and *fp*.

Pno.

Musical notation for Piano (Pno.) at measure 231. Dynamics include *p*.

Hp.

Musical notation for Harp (Hp.) at measure 231.

231

Musical notation for Timpani (Timp.) at measure 231. Dynamics include *mp* and *p*.

Perc. 1

Musical notation for Percussion 1 (Perc. 1) at measure 231. Includes 2 WOODBLOCKS. Dynamics include *f* and *mp*.

Perc. 2

Musical notation for Percussion 2 (Perc. 2) at measure 231.

Perc. 3

Musical notation for Percussion 3 (Perc. 3) at measure 231. Includes HI-HAT. Dynamics include *f* and *p*.

Perc. 4

ANTIPHONAL GROUP 1
Snare D.
ANTIPHONAL GROUP 2
Thundersheet

236

ANTIPHONAL GROUP 1 Snare D. *p* *f*
ANTIPHONAL GROUP 2 Thundersheet *f*

236

Picc. *ff*
Fl. 1.2 *f* *ff* **3/4**
Fl. 3.4 *f* *ff*
Ob. 1.2 *ff*
E. Hn. *ff*
Bsn. 1.2 *ff*
C. Bn. *ff*
Bs. Cl. 1.2 *ff*
Bs. Cl. 3.4 *ff* **3/4**
B. Cl. *ff*
Cb. Cl. *ff*
A. Sx. 1.2 *ff*
A. Sx. 2 *ff* **3/4**
T. Sx. *ff*
B. Sx. *ff*
Hn. 1.3 *f* *fp* *f*
C. Tpt. 1.2 *<mf* *p* *<mf* *p* *ff* *p* *f* *p* *f* *p* *f* *p*
Tbn. 1.2 *p* *f* *p* *f* **3/4**
Tbn. 2 *p* *f* *p* *f*
B. Tbn. *p* *f* *p* *f*
Tuba *p* *f* *p* *f*
D.B. *f*
Pno. *ff*
Hp. *f*
236
Timp. *f*
Perc. 1 **3/4** MARIMBA med. yarn mallet *f*
Perc. 2 to Tom-toms 4 TOM TOMS *f*
Perc. 3 *f* 3 3 3 3
Perc. 4 BASS DRUM *f*

R

(♩ = 54)

double tongue gliss

repeat ad lib. in tempo, do not coordinate with other players

ANTIPHONAL GROUP 1

Tbn. 3

p murmuring

ANTIPHONAL GROUP 2

Tbn. 4

double tongue gliss

repeat ad lib. in tempo, do not coordinate with other players

p murmuring

241

Picc.

Fl. 1.2

3/2

a2

pp

4/4

a2

pp

a2

pp

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs Cl. 1.2

pp

Bs Cl. 3.4

pp

B. Cl.

Cb. Cl.

p agitato

repeat figure in time, varying rhythm. do not coordinate with other players

pp skittish, crisp

A. Sx. 1.2

3/2

pp

A. Sx. 2

pp

T. Sx.

pp

B. Sx.

Hn. 1.3

3/2

Hn. 2.4

C Tpt. 1.2

remove mute

ff

C Tpt. 3.4

Tbn. 1.2

3/2

Tbn. 2

B. Tbn.

Tuba

SOLO

fp < *f*

ff

mf

D.B.

arco

repeat figure in time, varying rhythm. do not coordinate with other players

p

p agitato

Pno.

p agitato

repeat figure in time, varying rhythm. do not coordinate with other players

Hp.

R

(♩ = 54)

Timp.

Perc. 1

3/2

ff

MARIMBA

Perc. 2

ff

4 TOM TOMS

Perc. 3

ff

to Baking Tray

Perc. 4

BASS DRUM

ff

pp sub.

BAKING TRAY

pp

ff

ff

pp sub.

ANTIPHONAL GROUP 1

ANTIPHONAL GROUP 2

247

Tbn. 3

Tbn. 4

247

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

247

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

BASS DRUM

mf

mf

p delicate

p delicate

p

pp

a2

p

cresc. poco a poco

mf

a2

p

a2

p

cresc. poco a poco

p

cresc. poco a poco

mf

p

cresc. poco a poco

mp

mf

f

pp

cresc. poco a poco

pp dolce

mf

T

T

ANTIPHONAL GROUP 1

ANTIPHONAL GROUP 2

Score for various instruments including Tbn. 3, Tbn. 4, Picc., Fl. 1.2, Fl. 3.4, Ob. 1.2, E. Hn., Bsn. 1.2, C. Bn., B♭ Cl. 1.2, B♭ Cl. 3.4, B. Cl., Cb. Cl., A. Sx. 1.2, T. Sx., B. Sx., Hn. 1.3, Hn. 2.4, C Tpt. 1.2, C Tpt. 3.4, Tbn. 1.2, B. Tbn., Tuba, D.B., Pno., Hp., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4.

Tempo and dynamics markings include *pp*, *ff*, *f*, *ffp*, and *quasi-glissando*. Time signatures of 4/4 and 2/4 are indicated.

Performance instructions include **MARIMBA** and **4 TOM TOMS**.

ANTIPHONAL GROUP 1

Tbn. 3

ANTIPHONAL GROUP 2

Tbn. 4

271

271

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

271

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

OIL BARREL

277

Tbn. 3
ANTIPHONAL GROUP 1
Snare D.

Tbn. 4
ANTIPHONAL GROUP 2
Thundersheet

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2

Bs. Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C.Tpt. 1.2

C.Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

277

Timp.

Perc. 1
MARIMBA

Perc. 2
4 TOM TOMS

Perc. 3
OIL BARREL

Perc. 4
BASS DRUM

277 278 279 280

281

Tbn. 4
ANTIPHONAL GROUP 2
Thundersheet

281

Picc.
Fl. 1.2
Fl. 3.4
Ob. 1.2
Ob. 2
E. Hn.
Bsn. 1.2
C. Bn.
B♭ Cl. 1.2
B♭ Cl. 3.4
B. Cl.
Cb. Cl.
A. Sx. 1.2
T. Sx.
B. Sx.
Hn. 1.3
Hn. 2.4
C Tpt. 1.2
C Tpt. 3.4
Tbn. 1.2
Tbn. 2
B. Tbn.
Tuba
D.B.
Pno.
Hp.

281

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

poco rit.----- a tempo

286

Picc. *f*

Fl. 1.2 *sfz*

Fl. 3.4 *f luminous*

Ob. 1.2 *f luminous*

Ob. 2 *f luminous*

E. Hn. *f luminous*

Bsn. 1.2

C. Bn.

Bs. Cl. 1.2 *f luminous*

Bs. Cl. 3.4 *f luminous*

B. Cl.

Cb. Cl. *p*

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3 *ff* *mp* *ff* SOLI *p*

Hn. 2.4 *ff* *mp* *ff* SOLI

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2 *mp* *ff* SOLO

Tbn. 2 *f* *ff*

B. Tbn.

Tuba *p* *f* *fp*

D.B. *f* *p* *f* *fp*

Pno. *p* *f*

Hp.

poco rit.----- a tempo

286

Timp.

MARIMBA

Perc. 1 *ff*

Perc. 2

Perc. 3

BASS DRUM

Perc. 4 *mf*

ANTIPHONAL GROUP 1

291

Tbn. 3

ANTIPHONAL GROUP 2

Tbn. 4

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

Ob. 2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

291

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



OIL BARREL.

p

cresc. poco a poco

(mp)

ANTIPHONAL GROUP 1

ANTIPHONAL GROUP 1

295

Tbn. 3

Tbn. 4

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

Ob. 2

E. Hn.

Bsn. 1.2

C. Bn.

Bs Cl. 1.2

Bs Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

Tbn. 2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

295

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

MARIMBA

OIL BARREL

BASS DRUM

ff

sf

f

mp

f

PERUSAL SCORE

3. SERENITY ♩ = 108

307

Tbn. 3
ANTIPHONAL GROUP 1

Snare D.

Tbn. 4
ANTIPHONAL GROUP 2

Thundersheet

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

307

3. SERENITY ♩ = 108

Timp.

Perc. 1

Perc. 2
CROTALES

Perc. 3

Perc. 4

307

308

309

310

311

312

Tbn. 3
ANTIPHONAL GROUP 1

Snare D.

Tbn. 4
ANTIPHONAL GROUP 2

Thundersheet

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

312

Timp.

MARIMBA

Perc. 1

Perc. 2

Perc. 3

BASS DRUM

Perc. 4

mf *p* *mf* *f* *ffp* *ff* *mf* *ffp* *ff* *mf* *mf* *f* *f* *heavy* *heavy* *p*

ANTIPHONAL GROUP 1

Snare D.

322

ANTIPHONAL GROUP 2

Thundersheet

322

Picc.

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

322

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



ANTIPHONAL GROUP 1

Snare D.

ANTIPHONAL GROUP 2
Thundersheet

B♭ Cl. 3.4

B♭ Cl. 4

B. Cl.

Cb. Cl.

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

Timp.

327 rit. *ppp*

shake *pp* *p*

ppp *poss., senza vib.* *non cres.*

pp *p* *pp* *p* *ppp* *poss., senza vib.*

3. SOLO *mfpp*

pp *p* *ppp*

pp *p* *ppp*

327 rit. *pp* *p* *ppp*

327 328 329 330 331 332 333 334

(X) ♩ = 56 molto tranquillo

3/4 4/4 3/4 4/4 3/4 4/4 poco più mosso 2/4

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *warm, but reserved* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

SOLO *pp* *p*

Harmon Mute (stem in) SOLO *pp* *p*

335 336 337 338 339 340 341 342 343

$\text{♩} = 72$ flowing, molto rubato

344

Picc. Fl. 1. 2. Fl. 3. 4. Ob. 1. 2. E. Hn. Bsn. 1. 2. C. Bn.

2/4 4/4 3/4 4/4 3/4 6/4

mp *p*

Flute 1 to Picc. 2.

SOLO *mf espr.*

p

$\text{B}\flat\text{ Cl. 1. 2.}$ $\text{B}\flat\text{ Cl. 3. 4.}$ $\text{B}\flat\text{ Cl. 4.}$ B. Cl. Cb. Cl.

a2 2/4 4/4 3/4 4/4 3/4 6/4

p *mp* *p*

A. Sx. 1. 2. T. Sx. B. Sx.

1. *p* *mp* *p* 1. SOLO *mf*

mp *p*

Hn. 1. 3. Hn. 2. 4.

2/4 4/4 3/4 4/4 3/4 6/4

p *mp* *p*

C Tpt. 1. 2. C Tpt. 2. C Tpt. 3. 4.

mp *p* *mp* remove mute *mf*

Tbn. 1. 2. B. Tbn. Tuba D.B.

1. *p*

Pno.

Hp.

p

$\text{♩} = 72$ flowing, molto rubato

344

Timp. Perc. 1. Perc. 2. Perc. 3. Perc. 4.

2/4 4/4 3/4 4/4 3/4 6/4

TUNED GONGS *p*

353

Y

Picc. *p*

Fl. 1.2 *p* *mf*

Fl. 3.4 *p* *mf*

Ob. 1.2 a2 SOLO *mf espr.* SOLO *p* *mf*

E. Hn. *p* *mf* *p* *p*

Bsn. 1.2 *p* *mf*

C. Bn.

B♭ Cl. 1.2 *mf* *p* *mf* *p*

B♭ Cl. 3.4 a2 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1.2 1. SOLO *mf espr.* *p* a2 *p*

T. Sx. *p espr.* *mf*

B. Sx. *mf*

Hn. 1.3 *mf* *p* *mf* *p* a2 *p espr.* *mf*

Hn. 2.4 *mf* *p* a2 *p espr.* *mf*

C Tpt. 1.2 *p* *mf* remove mute SOLO open *p* *mf* *p* open *p* *mf*

C Tpt. 2. *p* *mf* *p*

C Tpt. 3.4

Tbn. 1.2 *mf* *pp* *mf*

B. Tbn.

Tuba

D.B.

Pno.

Hp. *mf*

353

Y

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf*

molto rit.-----

361

Picc. 2. *mf* *ppp*

Fl. 1.2 *mf* **4/4** **2/4** **4/4**

Fl. 3.4 *a2* *p* *mf*

Ob. 1.2 *a2* *p* *mf*

E. Hn. *mf* *mf*

Bsn. 1.2 *mf* *a2*

C. Bn. *mf*

Bs Cl. 1.2 *mf*

Bs Cl. 3.4 *a2* *mf* **4/4** **2/4** **4/4**

B. Cl. *p* *mf*

Cb. Cl. *mf*

A. Sx. 1.2 *mf*

T. Sx. *mf* *f*

B. Sx. *mf*

Hn. 1.3 *mp* *mf* **4/4** **2/4** **4/4** *f*

Hn. 2.4 *mp* *mf* **4/4** **2/4** **4/4** *f*

C Tpt. 1.2 (2) *mf* *a2* *mf*

C Tpt. 3.4 *mf* *open* *a2*

Tbn. 1.2 *a2* *p* *mf*

B. Tbn. *p* *mf*

Tuba *p* *mf*

D.B. *p* *mf*

Pno.

Hp. *p* *mf* *f*

361 **molto rit.-----**

Timp. *p* *mf* *f*

Perc. 1 **4/4** **2/4** **4/4**

Perc. 2

Perc. 3

Perc. 4 to Bass Drum **BASS DRUM** *p* *mf* *f*

♩ = 56 floating, almost timeless

PERUSAL SCORE

Picc. 1: *pp* lontano, transparent

Picc. 2: **PICCOLO 2**, *pp* lontano, transparent

Fl. 1.2: *pp* lontano, transparent

Fl. 3.4: *pp* lontano, transparent

Ob. 1.2: *ff*

E. Hn.: *ff*

Bsn. 1.2: *ff*, 1. SOLO, *p*, *mp*, *p*

C. Bn.: *ff*

B♭ Cl. 1.2: *pp* lontano, transparent

B♭ Cl. 2: *pp* lontano, transparent

B♭ Cl. 3.4: *ff*

B. Cl.: *ff*

Cb. Cl.: *ff*

A. Sx. 1.2: *ff*

T. Sx.: *ff*

B. Sx.: *ff*

Hn. 1.3: *ff*, 1. SOLO, *pp*, *mp*

Hn. 2.4: *ff*, 2. SOLO, *p*, *mp*

C. Tpt. 1.2: *ff*

C. Tpt. 3.4: *ff*

Tbn. 1.2: *ff*

B. Tbn.: *ff*

Tuba: *ff*

D.B.: *ff*, arco, *pp*

Pno.: *pp*

Hp.: *ff*, l.v. sempre, *pp*

♩ = 56 floating, almost timeless

Timp.: *p*

Perc. 1: **VIBRAPHONE** motor on, slow very soft yarn mallets, *f*, *pp* lontano, transparent, *p*

Perc. 2: **CROTALES**, *f*, *p*

Perc. 3: *f*

Perc. 4: on rim, *ff*, *p*

374

rit. ----- AA a tempo

Picc. 1

Picc. 2

Fl. 1.2

Fl. 3.4

Ob. 1.2

E. Hn.

Bsn. 1.2

C. Bn.

B♭ Cl. 1.2

B♭ Cl. 2

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.4

Tbn. 1.2

B. Tbn.

Tuba

D.B.

Pno.

Hp.

PERUSAL SCORE

374

rit. ----- AA a tempo

Timp.

VIBRAPHONE

Perc. 1

CROTALES

Perc. 2

Perc. 3

BASS DRUM

Perc. 4

molto rit. ----- a tempo

381

Picc. 1 *mp* *pp* SOLO (w/ Piccolo 3)

Picc. 2 *f molto agitato* 3 *sf* 3 *sf*

Picc. 3 *f molto agitato* 3 *sf* 3 *sf* **PICCOLO 3** SOLO (w/ Piccolo 2)

Fl. 1.2 **4/4**

Fl. 3.4 *pp* *mp* *pp*

Ob. 1.2

E. Hn. 1. SOLO *p* *mf*

Bsn. 1.2 *p* *mf*

C. Bn. *pp dolce* *mp* *pp*

B♭ Cl. 1.2 *mp* *ppp*

B♭ Cl. 2. **4/4** *mp* *ppp*

B♭ Cl. 3.4

B. Cl.

Cb. Cl.

A. Sx. 1.2 1. SOLO *p* *mf*

T. Sx.

B. Sx.

Hn. 1.3 **4/4** 1. *pp* *mf* *pp*

Hn. 2.4 2. *pp* *mf* *pp*

C. Tpt. 1.2

C. Tpt. 3.4

Tbn. 1.2 *p* *mf*

B. Tbn. *pp* *mf* *pp*

Tuba *pp* *p* *pp*

D.B. *pp* *p* *pp*

Pno. *mp*

Hp. *mp*

381

molto rit. ----- a tempo

Timp. *p* *mp*

Perc. 1 **4/4** *mp*

Perc. 2 *mp*

Perc. 3 *f* 3 *f* 3 *f* **SOLI 3 TEMPLE BLOCKS** med. firm mallet

Perc. 4 *pp* **TAM-TAM** *pp* *mp*

381 382 383 384 385 386 387

PER USAN SCORE