

Newman

De Profundis

massed winds

OK FEEL GOOD MUSIC

Jonathan Newman
De Profundis
for massed winds

Commissioned by

Central Oklahoma Directors Association
for the 2010 CODA Symphonic Band

Commission organized by

Marc Mueller
Director of Bands
Moore Instrumental Arts

O K F E E L G O O D M U S I C

ABOUT *De Profundis*

I've respectfully borrowed the term *massed winds* from the 1932 masterwork *Angels And Devils* ("for massed flutes") by the great Henry Brant, but the title itself is from Psalm 130 (*de profundis clamavi ad te Domine*), a Penitential psalm sometimes incorporated into the Latin Requiem, and set to music by composers for hundreds of years. Commissioned by the Central Oklahoma Directors Association—for an ensemble of some 110 souls—the work is designed to use the largest (massed) ensemble possible to its greatest possible effect.

The medieval *de profundis* plainchant incipit, a gorgeous modal tune lamenting "Out of the depths have I cried unto thee, O LORD" winds its way throughout the work, transforming from lyrical chanting to the core of angry chorales. For much of the work the percussion consists mostly of different kinds of drums (2 bass drums, 2 sets of detuned timpani, 4 tom-toms, and 3 roto-toms). The drums lead a sound-world of ritualism, which the ensemble often realizes from aleatoric notation: improvisatory gestures played at the discretion of the players. Like a classic *chiaroscuro*, these aleatoric textures shift us between the worlds of darkness and light.

ABOUT THE COMPOSER

Jonathan Newman composes music rich with rhythmic drive and intricate sophistication. A recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, Newman creates broadly colored musical works, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models.

Upcoming projects include *Stereo Action*, a commission for percussion ensemble, and a new work for chorus and small ensemble commissioned by a Japanese consortium. Recent commissions include *Sowing Useful Truths*, written for the Boston University Tanglewood Institute, *Symphony No. 1 - My Hands Are a City*, a wind ensemble consortium commission based on themes of mid-century American Beat Culture, *Concertino*, for flute solo, chamber winds, and piano, premiered in 2008 by a ten-ensemble consortium, and *Climbing Parnassus*, commissioned and recorded by the 2008 Japan Wind Ensemble Conductors Conference (Brain Music). Other recent works include *The Vinyl Six*, commissioned and recorded by the chamber group Avian Orchestra (Avian Music), arrangements of electronica for *Acoustica: Alarm Will Sound Performs Aphex Twin* (Cantaloupe), premiering at the 2005 Lincoln Center Festival, and *Metropolitan*, premiered by the Chicago Youth Symphony Orchestra. As a MacDowell Colony Fellow, he began work on an opera based on the 1962 cult horror film *Carnival of Souls*, in collaboration with playwright Gary Winter.

Born in 1972, Newman holds degrees from Boston University's School for the Arts (MusM), where he studied composition with Richard Cornell and Charles Fussell and conducting with Lukas Foss, and The Juilliard School (MusM), where he studied with composers John Corigliano and David Del Tredici and conducting with Miguel Harth-Bedoya. At Juilliard, his collaborative works for dance enjoyed multiple performances at The Juilliard Theater, Alice Tully Hall, P.S. 122, and Dance Theater Workshop. Early training includes Boston University Tanglewood Institute and the Aspen Music Festival where he studied with composers George Tsontakis and Bernard Rands.

Newman's catalog for wind ensembles includes *My Hands Are a City*, recorded by the University of Georgia Wind Ensemble (Naxos), *As the scent of spring rain...*, recorded by Tokyo's TAD Wind Symphony (Basic Video Arts) and the University of New Mexico (Summit), *Avenue X*, recorded by the Gotham Wind Symphony (ArtistShare), and *Moon by Night*, 2003 winner of the bi-annual NBA/Merrill Jones Composition Award. His work with the University of Nevada Las Vegas Wind Orchestra includes *Chunk*, a 2003 commission and title track of their 2004 CD release (Mark Custom Records), and *OK Feel Good*, a 1999 commission recorded on *3 Steps Forward* (Klavier). The Rutgers Wind Ensemble has recorded three of his ensemble works on three CDs (Mark Custom Records), including *Moon by Night*, *Uncle Sid*, and *The Rivers of Bowery*.

Newman is a founding member of the composer-consortium BCM International: four stylistically diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: *BCM Saves the World* (2002, Mark Custom Records) and *BCM Men of Industry* (2004, BCM Records). He resides with his wife Melissa Schlachtmeyer, a costume designer, and their daughter Amelia, in New York City.

[July 2010]

OK FEEL GOOD MUSIC

INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Clarinet 1 in B-flat
Clarinet 2 in B-flat
Clarinet 3 in B-flat
Alto Clarinet in E-flat (*optional*)
Bass Clarinet in B-flat
Contrabass Clarinet in B-flat
Bassoon 1
Bassoon 2
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in B-flat
Trumpet 2 in B-flat
Trumpet 3 in B-flat
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Contrabass (*optional*)
Percussion
(at least 6 players):
Crotales, Glockenspiel, Vibraphone, Marimba
3 Roto-toms, 4 Tom-toms, 2 Timpani (high drums), 2 Timpani (low drums), Bass Drum 1, Bass Drum 2
2 Suspended Triangles (different sizes), Large Tam-tam

PERFORMANCE NOTES

- *De Profundis* was designed for multiple players on a part. At least two or three players on each wind and brass part is recommended.
- The timpani (split between two players) should be tuned nearly flat, muted, and struck with wood.
- Aleatoric “warm-ups”, based on the music in *De Profundis*, help facilitate teaching the non-standard notation, and are available from OK Feel Good Music.

DURATION

ca. 9'

Performance materials available for hire from **OK Feel Good Music**
music@jonathannewman.com www.jonathannewman.com

OK FEEL GOOD MUSIC

De Profundis

for massed winds

JONATHAN NEWMAN

4/4 Largo ($\text{♩} = \text{ca. } 50$)

3/4 **4/4** **3/4** **4/4**

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Clarinet 3 in B \flat

Alto Clarinet in E \flat

Bass Clarinet

Contrabass Clarinet in B \flat

Bassoon 1

Bassoon 2

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

4/4 Largo ($\text{♩} = \text{ca. } 50$)

3/4 **4/4** **3/4** **4/4**

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trumpet 3 in B \flat

Horn 1-2 in F

Horn 3-4 in F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Contrabass

4/4 Largo ($\text{♩} = \text{ca. } 50$)

3/4 **4/4** **3/4** **4/4**

Vibraphone

3 Roto-toms

Glockenspiel

4 Tom-toms

2 Timpani (H)
Crotales / Triangles

2 Timpani (L)
Large Tam-tam
Marimba

Bass Drum 1

Bass Drum 2

Tam-tam (l.v.)

"Groan" with superball mallet

pp *mp* *p* *p* *p* *p* *p* *p*

B *1 or 2 players, in tempo
Add players at the beginning the phrase every 1-2 beats, in tempo. Repeat ad lib.

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

B

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

24 **4/4** **C**

Senza Tempo ca. 20"

Picc. -

Fl. 1 -

Fl. 2 -

Fl. 3 -

Ob. 1 -

Ob. 2 -

Cl. 1 -

Cl. 2 -

Cl. 3 -

Al. Cl. -

B. Cl. -

Cb. Cl. -

Bsn. 1 -

Bsn. 2 -

A. Sax 1 -

A. Sax 2 -

T. Sax -

B. Sax -

4/4 **C**

Senza Tempo ca. 20"

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1-2 -

Hn. 3-4 -

Tbn. 1 *sfz f* *ad lib. accel., not together* *gl.* (short) (not together) *fff* *f*

Tbn. 2 *sfz f* *ad lib. accel., not together* *gl.* (short) (not together) *fff* *f*

Tbn. 3 *sfz f* *ad lib. not together* *gl.* *fff* *gl.*

Euph. -

Tba. -

Cb. -

4/4 **C**

Senza Tempo ca. 20"

Vib. -

Roto-t. -

Glock. -

Tom-t. -

Timp. H -

Crot./Tri. -

T-t. -

Mar. -

Timp. L -

B. D. 1 *f* (accel.) ... start extremely slowly *fff* slightly faster *f*

B. D. 2 *f* (accel.) ... start extremely slowly *fff* slightly faster *f*

4/4
A tempo; Largo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

4/4
A tempo; Largo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

continue out of tempo, ad lib., not together

fff *f* *decresc. poco a poco*

gliss.

4/4
A tempo; Largo

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

(accel.) not together with B.D.2, begin very slowly

not too fast (rit.) extremely slow

fff *f* *p* *mp* *n*

(accel.) not together with B.D.1, begin very slowly

not too fast (rit.) extremely slow

fff *f* *p* *mp* *n*

E

Picc.

Fl. 1
mf legato
1 or 2 players 3
repeat ad lib., in tempo every two beats new players begin sequence

Fl. 2
mf legato
repeat ad lib., in tempo every two beats new players begin sequence

Fl. 3
mf legato
repeat ad lib., in tempo every two beats new players begin sequence

Ob. 1
mf legato
1 or 2 players 3
repeat ad lib., in tempo every two beats new players begin sequence

Ob. 2
mf legato
repeat ad lib., in tempo every two beats new players begin sequence

Cl. 1
mp
mf

Cl. 2
mf

Cl. 3
mp
mf

Al. Cl.
p
mf

B. Cl.
p
mf

Cb. Cl.

Bsn. 1
p
mf

Bsn. 2
p
mf

A. Sax 1
mp

A. Sax 2
mp

T. Sax
mp

B. Sax
mf

E

Tpt. 1
p
con sord
Play phrases in any order, vary tempi, not together - repeat ad lib.
cresc.

Tpt. 2
p
con sord
Play phrases in any order, vary tempi, not together - repeat ad lib.
cresc.

Tpt. 3
p
con sord
Play phrases in any order, vary tempi, not together - repeat ad lib.
cresc.

Hn. 1-2
mf
a2

Hn. 3-4
mf
a2

Tbn. 1
pp
with plunger
p
gliss.
repeat ad lib., poco a poco accel. not together

Tbn. 2
pp
with plunger
p
gliss.
repeat ad lib., poco a poco accel. not together

Tbn. 3
pp
with plunger
p
gliss.

Euph.

Tba.

Cb.

E

Vib.
Roto-t.

Glock
Tom-t.

Timp. H
Crot./Tri.

T-t.
Mar.
Timp. L

B. D. 1

B. D. 2
superball mallet
p *mp*

37

3/4 **4/4** **F** Allegro (♩ = 150)

Picc.

Fl. 1 unis., flutter-tongue *mf* *f*

Fl. 2 unis., flutter-tongue *mf* *f*

Fl. 3 unis., flutter-tongue *mf* *f*

Ob. 1

Ob. 2

Cl. 1 div.

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax *f*

3/4 **4/4** **F** Allegro (♩ = 150)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 repeat ad lib., poco a poco accel., not together *mf*

Euph.

Tba.

Cb.

3/4 **4/4** **F** Allegro (♩ = 150)

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t. *pp* to Mar.

Mar.

Timp. L *f* like Koto drums

B. D. 1 *f* like Koto drums

B. D. 2 *f*

51

G

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

G

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

G

Vib. Roto-t.

Glock Tom-t.

Timp. H Crot./Tri.

T-t. Mar. Timp. L

B. D. 1

B. D. 2

to Roto-toms

4 Tom-toms

59

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

Vib.
Roto-t.

Glock.
Tom-t.

Timp. H
Crot./Tri.

T-t.
Mar.
Timp. L

B. D. 1

B. D. 2

f

ff

f

Roto-toms (H/M/L)
like Koto drums

2 Timpani drums (L)
tuned nearly flat, muted, struck with wood

72 **4**/**4** **H**

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

4/**4** **H**

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

Out of tempo but faster than before, double-tongue, not together

sfz f *mf* *f* *gliss.* *decresc. poco a poco* *fp* *mf*

Out of tempo but faster than before, double-tongue, not together

sfz f *mf* *f* *gliss.* *decresc. poco a poco* *fp*

out of tempo as before, not together

sfz f *gliss.* *decresc. poco a poco*

4/**4** **H**

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

mf *f* *mf* *f* *mf* *f* *mf* *f* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

76

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

Vib.
Roto-t.

Glock
Tom-t.

Timp. H
Crot./Tri.

T-t.
Mar.
Timp. L

B. D. 1

B. D. 2

I

80

Picc.

Fl. 1

Fl. 2
as fast as possible, not together
p

Fl. 3
as fast as possible, not together
p

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1
p ad lib. quasi gl.

A. Sax 2
p ad lib. quasi gl.

T. Sax
p ad lib. quasi gl.

B. Sax
p ad lib. quasi gl.

I

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

I

Vib. Roto-t. ◊ (dampen) to Vibr.

Glock Tom-t. ◊ (dampen) to Glock

Timp. H Crot./Tri. ◊ (dampen) to Crotales / Triangles

T-t. Mar. Timp. L ◊ (dampen)

B. D. 1
f *p* *f* *p* *f* *p*

B. D. 2
f *p* *f* *p* *f* *p*

86

J

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

p ad lib. quasi gl.

p ad lib. quasi gl.

p ad lib. quasi gl.

p ad lib. quasi gl.

J

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

repeat ad lib., not together
con sord.

p gliss.

repeat ad lib., not together
con sord.

p gliss.

repeat ad lib., not together
con sord.

p gliss.

J

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

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

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

92

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Ch.

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

f

p

ad lib. pitch order, vary duration

pp

sim.

sim.

pp

sim.

pp

sim.

sim.

pp

ppp

ppp

ppp

p *mp* *pp* *ppp*

to Mar.

K

Senza tempo

ca. 5"

ca. 5"

ca. 5"

4
4

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

sim.

sim.

sim.

smooth descending scale, not together, vary durations, repeat once

pp smooth descending scale, not together, vary durations, repeat once

pp

K

Senza tempo

ca. 5"

ca. 5"

ca. 5"

4
4

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

con sord.
repeat/ad lib. in Presto tempo, not together

pp

con sord.
repeat/ad lib. in Presto tempo, not together

pp

con sord.
repeat/ad lib. in Presto tempo, not together

pp

K

Senza tempo

ca. 5"

ca. 5"

ca. 5"

4
4

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

*1 Player plays figures in any order, out of tempo.
Rest ca. 5" in between figures.
Add an additional player on the sequence every 3"

105 $\frac{4}{4}$ L

Picc. *pp*

Fl. 1 *p* Solo

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p* Solo

Ob. 2 *p*

Cl. 1 *n* *mf* Solo

Cl. 2 *n* *mf*

Cl. 3 *n* *mf*

Al. Cl. *pp* *p*

B. Cl. *pp* *p* *unis.* *mp*

Cb. Cl. *pp* *p*

Bsn. 1 *p*

Bsn. 2 *p*

A. Sax 1 *ppp*

A. Sax 2 *ppp*

T. Sax

B. Sax

$\frac{4}{4}$ L

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb. *p* *sul D*

$\frac{4}{4}$ L

Vib. *p*

Roto-t. *p* (4)

Glock *mp* *Gisp*

Tom-t. *p*

Timp. H *p*

Crot./Tri. *p* *mp* *pp*

T-t. *p*

Mar. *p* *pp*

B. D. 1

B. D. 2

M

111

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

M

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

M

Vib. Roto-t.

Glock Tom-t.

Timp. H Crol./Tri.

T-t. Mar. Timp. L

B. D. 1

B. D. 2

N

Picc. *p*

Fl. 1 *p*

Fl. 2

Fl. 3 *p*

Ob. 1 *p*

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl. *p* *mp* *mf* *p* *pp*

Cb. Cl. *pp* *ppp*

Bsn. 1 *p*

Bsn. 2 *p*

A. Sax 1

A. Sax 2

T. Sax

B. Sax

N

Tpt. 1 con sord *pp* Play phrases in any order out of tempo - not together - repeat ad lib.

Tpt. 2 con sord *pp* Play phrases in any order out of tempo - not together - repeat ad lib.

Tpt. 3 con sord *pp* Play phrases in any order out of tempo - not together - repeat ad lib.

Hn. 1-2 *mf* *f* *mf*

Hn. 3-4 *mf* *f* *mf*

Tbn. 1 *mp* open

Tbn. 2 *mp* open

Tbn. 3 *mp* open

Euph. *p legato* *mp*

Tba. *mp*

Cb. *mp*

N

Vib. *p*

Roto-t. *p* *pp*

Glock Tom-t.

Timp. H
Crot./Tri. *p* to T-t.

T-t.
Mar.
Timp. L *p* *pp*

B. D. 1

B. D. 2 *pp* superballet *p* *mp*

129

3/4 2/4 3/4 4/4 P

Picc.

Fl. 1 1 or 2 players *f* as before

Fl. 2 *mp* as before

Fl. 3 1 or 2 players *mp* as before

Ob. 1 1 or 2 players *mp* as before

Ob. 2 1 or 2 players *mp* as before

Cl. 1 1 or 2 players *mf* as before

Cl. 2 as before

Cl. 3 1 or 2 players *mp* as before

Al. Cl. *mf*

B. Cl. *mf* div.

Ch. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

A. Sax 1 *mf*

A. Sax 2

T. Sax *mf*

B. Sax

3/4 2/4 3/4 4/4 P

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 Solo *f* Solo *f*

Hn. 3-4 *f*

Tbn. 1 open *mf* open *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *p* *cresc. poco a poco* (*mp*)

Tba. *p* *cresc. poco a poco* (*mp*)

Cb. *mf*

Vib. Roto-t. *p* *f*

Glock Tom-t.

Timp. H Croc./Tri.

T-t. Mar. Timp. L *p* *p* *pp*

B. D. 1 *p* *p* *pp*

B. D. 2 *mp* *p* *mp* *p* *mp*

136

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

Vib.

Roto-t.

Glock

Tom-t.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

mf

f

mf cresc.

mf legato

gliss.

mf

f

mp

f

p

3/4

3/4

3/4

as before, open

repeat ad lib., in tempo -- every two beats new players begin sequence

repeat ad lib. as before, poco a poco accel., not together

to Roto-toms

to Toms

140

4/4 Allegro (♩ = 150)

Largo (♩ = 50)

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

140

4/4 Allegro (♩ = 150)

Largo (♩ = 50)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

140

4/4 Allegro (♩ = 150)

Largo (♩ = 50)

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

151

3/4

4/4

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Al. Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

3/4

4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Cb.

Vib.

Roto-t.

Glock

Tom-t.

Timp. H

Crot./Tri.

T-t.

Mar.

Timp. L

B. D. 1

B. D. 2

3/4

4/4

Mar.

Timp. L

B. D. 1

B. D. 2

S

Allegro (♩ = 150)

155

Picc. as before continue playing in Largo tempo play in Largo tempo as before

Fl. 1 *f* as before continue playing in Largo tempo

Fl. 2 *f* as before continue playing in Largo tempo

Fl. 3 *mf*³ as before *p* play in Largo tempo as before

Ob. 1 *f* as before continue playing in Largo tempo *p* play in Largo tempo as before

Ob. 2 as before continue playing in Largo tempo

Cl. 1 *mf*³ as before *n* *mf* continue playing in Largo tempo

Cl. 2 *p* *pp* as before *n* *mf* continue playing in Largo tempo

Cl. 3 *mf*³ as before *n* *mf* continue playing in Largo tempo

Al. Cl. as before

B. Cl. as before

Cb. Cl. *mp* continue 16ths in Largo tempo *n*

Bsn. 1 as before

Bsn. 2 as before

A. Sax 1 as before repeat rhythmic pattern from Largo, together in slower tempo *pp*

A. Sax 2 as before

T. Sax as before

B. Sax as before *p*

S

Allegro (♩ = 150)

Tpt. 1 as before

Tpt. 2 as before

Tpt. 3 as before

Hn. 1-2 *pp* *f* *ff* *a2*

Hn. 3-4 *pp* *f* *ff* *a2*

Tbn. 1 *open*

Tbn. 2 *mp* *open*

Tbn. 3 *mp* *open*

Euph. *pp* *mp*

Tba. *pp* *mp*

Cb. *mp* *p*

S

Allegro (♩ = 150)

Vib. *mf* *f* *mp* ad lib. 16ths from Largo tempo

Rotot. *mf* *f* *mp*

Glock. as before continue playing in Largo tempo

Tom-t. *mp* continue ad lib. sequence in Largo tempo

Timp. H. as before to Timp.

Crot./Tri. *p*

T-t. *mf* *pp* *mf*

Mar. *mf* *pp* *mf*

Timp. L. *mf* *pp* *mf*

B. D. 1 *pp* *mf* thinner medium yarn mallets *p*

B. D. 2 *p* *mp* superball mallet thinner medium yarn mallets *p*

