

Heroes & Villains

For Wind Ensemble

**An original composition
by J. Aaron Stanley**

Winner of the 2010 Penfield Music Commission Project Composition Contest

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"Heroes & Villains" for Wind Ensemble

Instrumentation:

Piccolo
Flute 1 & 2
Oboe 1 & 2
Bassoon 1 & 2
Contrabassoon (opt.)

E♭ Clarinet (opt.)
Clarinet 1 & 2 in B♭
Clarinet 3
Alto Clarinet in E♭ (opt.)
Bass Clarinet in B♭
Contra Alto Clarinet in E♭ (opt.)

Alto Saxophone 1 & 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1 & 2 in B♭
Trumpet 3 & 4 in B♭
Horn 1 & 2 in F
Horn 3 & 4 in F
Trombone 1 & 2
Bass Trombone
Euphonium
Tuba

Timpani

Percussion 1 (Drums):

Snare Drum, High Tom, Medium Tom, Low Tom,
Bass Drum, Tam Tam, Triangle

Percussion 2 (Cymbals):

Suspended Cymbals (Small, Medium, Large)
Sizzle Cymbal, Tam Tam

Percussion 3 (Auxiliary):

Bass Drum, Crotales, Tambourine, Triangle, Glockenspiel, Brake Drum

Percussion 4 (Mallets):

Vibraphone, Glockenspiel, Xylophone,
Bass Marimba (opt. Marimba), Crash Cymbal

Harp

Piano

1 Contrabass

"Heroes & Villains"

Percussion Setup

In addition to Timpani, there are four Percussion Stations...

Percussion Station 1:

Snare Drum
Small Tom
Medium Tom
Large Tom
Bass Drum¹
Tam Tam²
Triangle

Percussion Station 2:

Suspended Cymbals
(Small, Medium, Large)³
Sizzle Cymbal
Tam Tam²

Percussion Station 3:

Bass Drum¹
Crotales⁴
Tambourine
Triangle
Glockenspiel⁵
Brake Drum

Percussion Station 4:

Vibraphone
Glockenspiel
Xylophone
Bass Marimba⁶
Crash Cymbal

¹Bass Drum is shared between Stations 1 & 3, and should be located in Station 3.

²Tam Tam is shared between Stations 1 & 2, and should be located between them.

³If possible. If not, one or two Suspended Cymbals will suffice. Make substitutions as appropriate.

⁴If a chromatic set of Crotales are not available, substitute Glockenspiel.

⁵Glockenspiel is shared between Stations 3 & 4, and should be located in Station 4.

⁶If no Bass Marimba is available, play low notes 8va on regular Marimba.

Relative Positioning:

Station 4 – Station 3 – Station 2 – Station 1
(Timpani can be located on either side)

Percussion 1 primarily plays drums. The Snare, Toms, and Triangle should be thought of as one setup. (Which means it should not share a triangle with Station 3.) The Tam Tam should be situated between Station 1 & 2 for easy access to both performers. The Bass Drum should be located in Station 3. (There is plenty of time for getting back and forth.)

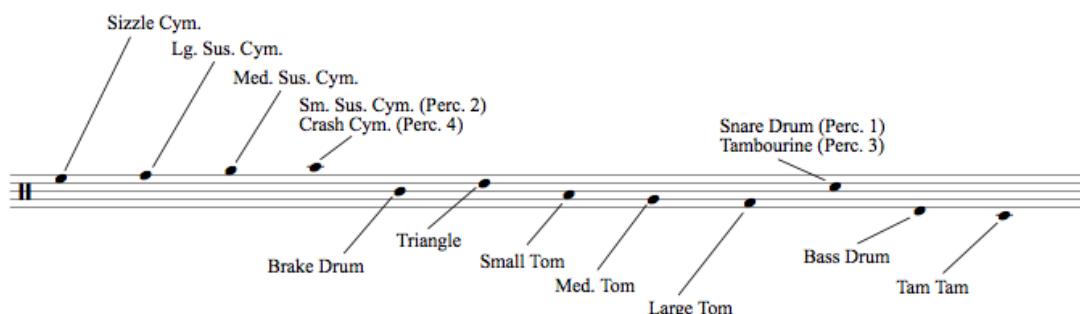
Percussion 2 primarily plays cymbals. The Tam Tam should be situated between Station 1 & 2 for easy access to both performers. The Sizzle Cymbal and Tam Tam should be situated such that both instruments can be played simultaneously.

Percussion 3 is an auxiliary part, which also plays Crotales. The Bass Drum should be situated within easy reach of this performer (to allow for very quick changes), but also allow enough room for the Percussion 1 player to move in when necessary. (Station 3 should have its own Triangle, and not share it with Station 1.)

Percussion 4 is the mallet part, but is also called upon to play Crash Cymbal on one occasion.

The **Timpani** player is asked to bow a Suspended Cymbal on two occasions. The performer can use one of the Suspended Cymbals set up in Percussion Station 2.

Staff Distribution:



Program Notes for "Heroes & Villains"

Superheroes. Supervillains. Superpowers. Supercool gadgets.

Sinister plots. Alter egos.

And epic battles of good versus evil.

Our imaginations are powerfully drawn to the hero archetype—whether historical, legendary, mythical, or fictionalized.

“Heroes & Villains” celebrates the hero’s journey with a dramatic cinematic soundscape that may well be the soundtrack to your favorite hero story. The piece is not programmatic—so allow the music to ignite your imagination as you visualize your own storyline.

Structurally, the piece is in quasi-sonata form, and is divided into five sections...

Section #1: Introduction

The opening four-note motif, Db – C – Ab – E, was the initial spark that set my imagination in motion as I began to work on this piece. You can hear it in the trombone entrance at the beginning, and in various guises throughout the piece.

Section #2: Exposition

There are three principle themes throughout the piece, and they all make their first appearance in the Exposition: The first theme grows out of the opening 4-note motif and makes its first appearance at “E”. The second begins at “G” in the high woodwinds. And the third is the trumpet countermelody at “H”.

Section #3: Climax & Contrast

Following the Exposition, the third theme is developed into the heroic climax at “K”, which is then followed by a contrasting section characterized by its thinner, more delicate textures.

Section #4: Exposition Returns

Following a solo Alto Sax cadenza, the Exposition returns—this time in a different key.

Section #5: Coda

The coda follows up on previously established motives—and introduces a few new ones—as the piece marches toward its inevitable climax.

Overall, "Heroes & Villains" is a fun, exciting, and dramatic piece that performers and listeners alike will enjoy. The conductor may suggest that the audience (and performers) allow the music to spark their imagination and create their own visualization or storyline to the music being presented. Students may find it fun to share their music-inspired stories and visualizations.

History of “Heroes & Villains”

“Heroes & Villains” was originally written for symphony orchestra and premiered by the Southwest Missouri State University Symphony (Jorge Piedra, cond.) in April 2000 under the uninspired working title of “Orchestral Sketch #1”.

In 2009, I began revising and adapting the work for Wind Ensemble. I feel my revisions greatly improved the piece, while the present adaptation perfectly preserves its original color and character. That’s when I gave it the name, “Heroes & Villains”, in order to capture the colorful and cinematic nature of the piece.

“Heroes & Villains” for Wind Ensemble won the 2010 Penfield Music Commission Project Composition Contest and was premiered by the Penfield High School Wind Ensemble on May 27, 2010 under the direction of James Doser.

9

Pic. *f sfz*

Fl. 1, 2 *unis. f*

Ob. 1, 2 *unis. f*

Bsn. 1, 2 *Chas. cue*

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 *a 2 harmon no stem f*

Tpt. 3, 4 *a 2 (open) mf*

Hn. 1, 2 *a 2 + + + + mf*

Hn. 3, 4 *unis. mf*

Tbn. 1, 2 *1. to st. mute 2. remains open*

B. Tbn.

Euph.

Tba.

Timp. *(& Bowed Suspended Cymbal) med. hard mallets mp*

Perc. 1 *turn snares on*

Perc. 2 *(Siz. Cym.) (wire brush) pick up soft yarn f (soft yarn) mp to wood stick*

Perc. 3

Perc. 4 *(Vibes) (bow) f to glock (metal mallets)*

Hp. *f*

Pno. *mf*

Ch. *pizz. f*

A

17 **B**

Pic. *f*

Fl. 1, 2 *unis.*

Ob. 1, 2 *unis.*

Bsn. 1, 2 *f*

Cbsn. *f*

E♭ Cl. *f*

Cl. 1, 2 *unis.*

Cl. 3 *f*

Alto Cl. *f*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1, 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1, 2 *f* (a 2 harmon) open **B**

Tpt. 3, 4 *mf* to st. mutes *sfz* *sfz*

Hn. 1, 2 *f* *sfz* *sfz* *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f* 1. (st. mute) (1.) 1. (st. mute) *f* open

B. Tbn. *mf* (open)

Euph. *mf*

Tba. *mf*

17 **B**

Timp. to wire brushes

Perc. 1 *p* snares on to triangle **Triangle** **Snares**

Perc. 2 *mf* **Siz. Cym.** (wood stick) *mf*

Perc. 3 *mf* **Crotale** bow **Tambourine** shake **Bass Drum** *mp*

Perc. 4 *mf* **Glock** to xylo. *mf*

Hp. *mf* *pliss* *sfz* *sfz*

Pno. *mf* *sfz*

Ch. (pizz.) *mf* (pizz.) *f*

26 **C**

Pic. *mf* *un.* *p* *f*

Fl. 1, 2 *mf* *un.* *p* *f*

Ob. 1, 2 *mf* *un.* *p* *f*

Bsn. 1, 2 *sfz* *f* *mf* *p* *f*

Cbsn.

Ep. Cl. *mf* *p* *f*

Cl. 1, 2 *f* *mf* *p* *f*

Cl. 3 *f* *mf* *p* *f*

Alto Cl. *f* *mf* *p* *f*

B. Cl. *sfz* *mf* *p* *f*

C. A. Cl.

A. Sax. 1, 2 *f* *mf* *p* *f*

Ten. Sax. *sfz* *mf* *p* *f*

Bari. Sax.

C 1. (open) *sfz* *sfz* *mf* *un.* *open quickly* (open) *ff*

Tpt. 1, 2 *sfz* *sfz* *mf* *un.* *open quickly* (open) *ff*

Tpt. 3, 4 *sfz* *sfz* *mf* *un.* *open quickly* (open) *ff*

Hn. 1, 2 *sfz* *sfz* *f* *mf* *open quickly* (open) *ff*

Hn. 3, 4 *sfz* *sfz* *f* *mf* *open quickly* (open) *ff*

Tbn. 1, 2 (open) (subtle gliss) *mp* *a 2* *f*

B. Tbn. *mf* *f*

Euph. *f*

Tba. *f*

26 **C** *wire brushes* *wood mallets* *f*

Timp. *mp* *gliss.*

Perc. 1 [Snare] to triangle [Triangle] to tam tam

Perc. 2 [Siz. Cym.] damp [Sus. Cym.] (drum stick) *f*

Perc. 3 [Tambourine] pickup extra B.D. beater [Bass Drum] *f*

Perc. 4 [Bass Drum] *f*

Hp.

Pno. *mf* *8va*

Ch.

35

Pic. *f* *ff* *6*

Fl. 1, 2 *f* *ff* *6* *unis.*

Ob. 1, 2 *f* *ff* *6* *unis.*

Bsn. 1, 2 *ff* *(unis.)*

Cbsn. *ff*

E♭ Cl. *f* *ff* *6*

Cl. 1, 2 *f* *ff* *6* *unis.*

Cl. 3 *f* *ff* *6*

Alto Cl. *f* *ff*

B. Cl. *ff*

C. A. Cl. *ff*

A. Sax. 1, 2 *f* *ff* *6* *unis.*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1, 2 *f* *ff* *unis.*

Tpt. 3, 4 *f* *ff* *(unis.)*

Hn. 1, 2 *f*

Hn. 3, 4 *f* *unis.*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

35

Timp.

Perc. 1 *f* *Sus. Cyms.* (Lg.) (Med.) (Sm.) *soft yarn* *lv. pickup drum stick* *to yarn mallets*

Perc. 2 *f* *Bass Drum*

Perc. 3 *f* *Xylo.* *plastic mallets* *to Bass Marimba (yarn)*

Perc. 4 *f*

Hp.

Pno. *ff*

Ch. *arco* *ff*

43 **D**

Pic. *mp*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf*

Cbsn.

E♭ Cl.

Cl. 1, 2 *mf* (unis)

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax. *ff* *rf* *rf* *rf* *rf* *rf*

Bari. Sax.

D

Tpt. 1, 2 *ff* (unis)

Tpt. 3, 4 *ff*

Hn. 1, 2 *rf* *rf* *rf* *rf* *rf* *rf* *rf*

Hn. 3, 4 *rf* *rf* *rf* *rf* *rf* *rf* *rf*

Tbn. 1, 2 *ff* *rf* *rf* *rf* *rf* *rf* *rf* *f* *gliss*

B. Tbn.

Euph. *ff* *rf* *rf* *rf* *rf* *rf*

Tba. *ff* *rf* *rf* *rf* *rf* *rf*

43 **D**

Timp. *ff* med. hard mallets pickup wire brushes (wire brushes) to wood mallets *mp*

Perc. 1 Tam Tam *mf* l.v. (back to station) to triangle Triangle *mp*

Perc. 2 Sus. Cym. *mf* l.v. pickup wood stick Sizzle Cym. (wood stick) to yarn mallets *mf*

Perc. 3 Bass Drum *f* to crotales (pickup bow) Crotales bow *mf*

Perc. 4 Bass Marimba yarn mallets *mf*

Hp.

Pno. *fff* (keep sus. pedal depressed) *mf*

Ch.

50 **E**

Picc. *trp*

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 *unis.*

Cbsn. *f*

E♭ Cl. *f*

Cl. 1, 2 *unis.*

Cl. 3 *f*

Alto Cl. *f*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1, 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

E

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *unis.*

B. Tbn. *st. mute* *f* *open*

Euph. *f*

Tba.

50 **E**

Timp.

Perc. 1

Perc. 2

Perc. 3 *(bow)*

Perc. 4 *mf* *f*

Hp.

Pno. *(8).....1*

Ch. *f*

56

Pic.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

56

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cb.

67

Pic. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Bsn. 1, 2 *f*

Cbsn. *f*

E♭ Cl. *mp*

Cl. 1, 2 *mp*

Cl. 3

Alto Cl. *mf*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1, 2 *mp*

Ten. Sax. *ff*

Bari. Sax. *mf* *mp* *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *f* *ff* *mp* *ff*

Hn. 1, 2 *mf* *ff*

Hn. 3, 4 *mf* *ff* *mp* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff* *mp* *ff*

Euph. *ff* *mp* *ff*

Tba. *ff*

67

Timp. *G* (Fl., Ob., Cl., Sax)

Perc. 1 (snares on) *mp* *f*

Perc. 2 [Sus. Cyms. (yarn mallets)] (L.g.) *mf* (Sm.) *f*

Perc. 3

Perc. 4 [Glock. (metal mallets)] *p*

Hp. *B♭* *mp*

Pno. *mp*

Ch. (arco) *f*

This page of the musical score, titled "Heroes & Villains", covers measures 73 through 77. The score is arranged for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Active in measures 73-77.
- Fl. 1, 2** (Flutes): Active in measures 73-77.
- Ob. 1, 2** (Oboes): Active in measures 73-77.
- Bsn. 1, 2** (Bassoons): Resting in measures 73-77.
- Cbsn.** (Contrabassoon): Resting in measures 73-77.
- Fl. Cl.** (Flute Clarinet): Active in measures 73-77.
- Cl. 1, 2** (Clarinets): Active in measures 73-77.
- Cl. 3** (Clarinets): Resting in measures 73-77.
- Alto Cl.** (Alto Clarinet): Resting in measures 73-77.
- B. Cl.** (Bass Clarinet): Resting in measures 73-77.
- C. A. Cl.** (C-Alto Clarinet): Resting in measures 73-77.
- A. Sax. 1, 2** (Alto Saxophones): Active in measures 73-77.
- Ten. Sax.** (Tenor Saxophone): Resting in measures 73-77.
- Bari. Sax.** (Baritone Saxophone): Resting in measures 73-77.
- Tpt. 1, 2** (Trumpets): Resting in measures 73-77.
- Tpt. 3, 4** (Trumpets): Resting in measures 73-77.
- Hn. 1, 2** (Horns): Resting in measures 73-77.
- Hn. 3, 4** (Horns): Resting in measures 73-77.
- Tbn. 1, 2** (Tubas): Resting in measures 73-77.
- B. Tbn.** (Baritone Tuba): Resting in measures 73-77.
- Euph.** (Euphonium): Resting in measures 73-77.
- Tba.** (Tuba): Resting in measures 73-77.
- Timp.** (Timpani): Resting in measures 73-77.
- Perc. 1** (Percussion): Resting in measures 73-77.
- Perc. 2** (Percussion): Resting in measures 73-77.
- Perc. 3** (Percussion): Resting in measures 73-77.
- Perc. 4** (Percussion): Active in measures 73-77.
- Hp.** (Harp): Active in measures 73-77.
- Pno.** (Piano): Active in measures 73-77.
- Ch.** (Cello/Double Bass): Resting in measures 73-77.

78 **H**

Pic. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2

Cbsn.

Ep. Cl. *f*

Cl. 1, 2 *f*

Cl. 3 *f*

Alto Cl. *f*

B. Cl.

C. A. Cl.

A. Sax. 1, 2 *f*

Ten. Sax.

Bari. Sax. *f*

Tpt. 1, 2 *f* **H** *sol*

Tpt. 3, 4 *f* *(a 2)* *(unis.)* *mp* *sol*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *mp* *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

78 **H** wood mallets *f* pickup med. hard mallets *ff*

Perc. 1

Perc. 2 *Sus. Cym.* *(yam mallets)* *p* to wood stick

Perc. 3

Perc. 4 To Xylo.

Hp.

Pno. *f* *8th*

Cb. *pizz.* *f*

84

Pic. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* unis.

Bsn. 1, 2 *mf* unis.

Cbsn. *mf*

E♭ Cl. *f*

Cl. 1, 2 *f*

Cl. 3

Alto Cl.

B. Cl. *mf*

C. A. Cl. *mf*

A. Sax. 1, 2

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

84

Timp.

Perc. 1

Perc. 2

Perc. 3 [B.D.] dry pickup Tamb.

Perc. 4 [Xylo. (Opt. Part) plastic mallets] *f* *pp* To Glock. *mf*

Hp.

Pno.

Cb.

I

I

I

95

Pic. *mf*

Fl. 1, 2 *unis.* *f*

Ob. 1, 2 *unis.* *f*

Bsn. 1, 2 *f*

Cbsn. *mf*

Ep. Cl. *mf*

Cl. 1, 2 *unis.* *f* *mf*

Cl. 3 *f* *mf*

Alto Cl. *mf*

B. Cl. *mf*

C. A. Cl. *mf*

A. Sax. 1, 2 *mf*

Ten. Sax. *mf* *mf*

Bari. Sax. *mf*

Tpt. 1, 2 *mp* *f*

Tpt. 3, 4 *f*

Hn. 1, 2 *mf* *f* *unis.* *f* *mf*

Hn. 3, 4 *mp* *f*

Tbn. 1, 2 *f*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

95

Timp. *med. hard mallets* *mf*

Perc. 1 [Snare] *p* [Large Tom] *mp*

Perc. 2 [Sizzle Cym.] *mp* (wood stick) to yam mallets

Perc. 3 [Tamb.] *mp* to B.D.

Perc. 4

Hp. *f*

Pno.

Cb. *f*

104

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

104

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Ch.

1. 8va

2. local units

cresc.

f

a2

Sus. Cym.

(yarn mallets)

110

Pic. *f cresc.* 1. *Spicc.* *f* *cresc.* *ff*

Fl. 1, 2 *f cresc.* *f* *cresc.* *ff*

Ob. 1, 2 *f cresc.* *f* *cresc.* *ff*

Bsn. 1, 2 *f* *ff*

Cbsn. *f* *ff*

Ep. Cl. *f* *ff*

Cl. 1, 2 *f* *ff*

Cl. 3 *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *f* *ff*

C. A. Cl. *f* *ff*

A. Sax. 1, 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1, 2 *mf* *f* *ff*

Tpt. 3, 4 *f* *ff*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *mf* *f* *ff*

Tbn. 1, 2 *mf* *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

110

Timp. *med. hard mallets* *mf* *f* *ff*

Perc. 1 [Snare] *p damp* *f*

Perc. 2 [Sus. Cym.] *f* pickup wood stick

Perc. 3 [Bass Drum] *p* *f* *dry*

Perc. 4 [Crash Cym.] *f*

Hp.

Pno.

Ch.

K

117 L ← = ♩ →

Pic. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2

Bsn. 1, 2 *mf* 2. only

Cbsn. *mf*

Ep. Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

1. to st. mute L ← = ♩ →

Tpt. 1, 2

Tpt. 3, 4 to st. mutes *mf* st. mutes

Hn. 1, 2 *mf* unis. +

Hn. 3, 4 *mf* +

Tbn. 1, 2 to st. mutes 1. st. mute *mf*

B. Tbn. to st. mute st. mute *gliss. open*

Euph.

Tba.

117 L ← = ♩ → [Sus. Cym.]

Timp. wire brushes *mp* *gliss.* to bowed sus. cym. bowed *mp*

Perc. 1 [Toms] *mp* *p*

Perc. 2 [Sizzle Cym.] (wood stick) *mp* *p*

Perc. 3 to Triangle [Triangle] *mp* to Crotales (pickup bow) [Crotales] bow *p*

Perc. 4 to bass marimba (soft yarn) [Bass Marimba] *mp*

Hp. *f*

Pno. *f*

Ch. arco *f* *p*

126 accel. Tempo I (♩=144)

Pic.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl. unis.
p *mf*

Cl. 1, 2 *p* *mf*

Cl. 3 *p* *mf*

Alto Cl. *p* *mf*

B. Cl. *p* *mf*

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

accel. Tempo I (♩=144)

Tpt. 1, 2

Tpt. 3, 4 *st. mutes* *mf*

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

126 accel. Tempo I (♩=144)

Timp.

Perc. 1 [Toms] *p* [Snare]

Perc. 2 [Sizzle Cym.] *p*

Perc. 3 [Crotales] *mp*

Mar. [Bs. Mba.]

Hp.

Pno.

Ch.

M

135

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

1. st. mute

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

st. mutes

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

135

M

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Pno.

Ch.

142

Picc. *solo*
Fl. 1, 2 *mf*

Ob. 1, 2

Bsn. 1, 2

Cbsn.

Ep. Cl.

Cl. 1, 2 *unis.*
p ————— *f*

Cl. 3 *p* ————— *f*

Alto Cl. *p* ————— *f*

B. Cl. *unis.*
p ————— *f*

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 *to harmon no stem*

Tpt. 3, 4

Hn. 1, 2 *a 2*
mf

Hn. 3, 4 *f* ————— *mp*

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

142

Perc. 1 [Snare] [Toms]

Perc. 2

Perc. 3

Mar. [Bs. Mba.]

Hp.

Pno.

Ch.

149

Pic. *mf* *mp* 1. only

Fl. 1, 2 *mf* *mp*

Ob. 1, 2

Bsn. 1, 2

Cbsn.

Ep. Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 harmon no stem (use stand to aid dynamics) *rf* to harmon no stem

Tpt. 3, 4 (st. mutes) *rf*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1, 2 (st. mutes) *rf* open *p*

B. Tbn.

Euph.

Tba.

149 [Sus. Cym.] bowed back to Timpani *mp*

Perc. 1 *p* [Siz. Cym.] (wood stick)

Perc. 2 (pickup Tam Tam beater) *p*

Perc. 3 [Crotale] bow *mp*

Mar.

Hp.

Pno.

Ch.

157 **N** Slower $\leftarrow \text{♩} = \text{♩} \rightarrow$ **O** Tempo I (♩=144)

Picc. mf *cresc.*

Fl. 1, 2 mf *cresc.*

Ob. 1, 2

Bsn. 1, 2

Cbsn. mf *cresc.*

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl. mf *cresc.*

A. Sax. 1, 2 solo *p* → *f* cadenza (freely & expressively) mf *cresc.*

Ten. Sax.

Bari. Sax.

N Slower $\leftarrow \text{♩} = \text{♩} \rightarrow$ **O** Tempo I (♩=144) 1. harmon no stem

Tpt. 1, 2

Tpt. 3, 4 (unis.) harmon no stem

Hn. 1, 2 mp 1. + mf

Hn. 3, 4 mp

Tbn. 1, 2 mp (open) *f* → *p* to st. mutes *f* → *p* st. mutes *gliss.*

B. Tbn. mp (open) *f* → *p* *f* → *p*

Euph. mp (open) *f* → *p* *f* → *p*

Tba. mp (open) *f* → *p* *f* → *p*

157 **N** Slower $\leftarrow \text{♩} = \text{♩} \rightarrow$ **O** Tempo I (♩=144) wire brushes *gliss.* mp

Perc. 1 p [Siz. Cym.] *mp* pickup yarn mallets

Perc. 2 p [Tam Tam] *mp* damp cym. damp tam tam *pp*

Perc. 3 [Crotale] (tam tam beater) *mp* to Triangle mp 3

Mar. [Bs. Mba.] p

Hp.

Pno. mp *cresc.* mf *cresc.*

Ch. mf *cresc.*

165

Pic. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf*

Cbsn. *f* *mf* *cresc.* play low, random notes as quickly as possible

Ep. Cl. *mf*

Cl. 1, 2 *mf*

Cl. 3 *mf*

Alto Cl. play low, random notes as quickly as possible

B. Cl. *mf* *cresc.* play low, random notes as quickly as possible

C. A. Cl. *f* *mf* *cresc.* play low, random notes as quickly as possible

A. Sax. 1, 2 *mf*

Ten. Sax. *mf*

Bari. Sax. play low, random notes as quickly as possible *mf* *cresc.*

Tpt. 1, 2 *f* a 2 harmon no stem with plunger open *mf*

Tpt. 3, 4 *f* harmon no stem with plunger open *mf*

Hn. 1, 2 a 2 + *f*

Hn. 3, 4 *f*

Tbn. 1, 2 unis. open *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

165

Timp. med. hard mallets *mf*

Perc. 1 *mf*

Perc. 2 [Sus. Cym.] (yarn mallets) (Sm.) damp *f* [Sus. Cym.] (yarn mallets)

Perc. 3 [Triangle] to bass drum [Bass Drum]

Mar. *mf*

Hp. *f*

Pno. *f* repeat pattern on low, random notes *cresc.*

Ch. *f* tremolo on low, random notes *cresc.*

175 **P**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2
unis.
f

Cbsn.
f

E♭ Cl.
f
unis.

Cl. 1, 2
f

Cl. 3
f

Alto Cl.
f

B. Cl.
f

C. A. Cl.
f

A. Sax. 1, 2
f

Ten. Sax.
f

Bari. Sax.

P

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2
f
(unis.)

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

175 **P**

Timp.

Perc. 1

Perc. 2
damp
f

Perc. 3
to Glock. (metal mallets)
mf [Bass Marimba]

Perc. 4
f

Hp.

Pno.
mf

Cb.
f

180

Picc. *f*

Fl. 1, 2 *f* unis.

Ob. 1, 2 *f*

Bsn. 1, 2 *f*

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

180

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Ch.

185 **Q**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 **Q** solo *f*

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *f* (open)

B. Tbn.

Euph.

Tba.

185 **Q**

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3

Perc. 4

Hp.

Pno.

Ch. *f* (arco)

191 R

Pic. *mp* unis.

Fl. 1, 2 *mp*

Ob. 1, 2 *p* D₂ D₂

Bsn. 1, 2

Cbsn.

Ep. Cl. *p* 1.

Cl. 1, 2 *p*

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax. *f* *ff*

Bari. Sax. *mp* *ff* R

Tpt. 1, 2 *ff*

Tpt. 3, 4 (unis.) *f* *ff* *mp* *ff*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 unis. *ff* *mp* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff* *mp* *ff*

Euph. *f* *ff*

Tba. *ff*

191 R

Timp.

Perc. 1 Snare *mp* *f*

Perc. 2 *ff* Siz. Cym. *pp*

Perc. 3 Glock. (metal mallets) *p*

Perc. 4

Hp. *mp*

Pno. *mp* *ped.*

Ch.

198

Pic. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2

Cbsn. *f*

E♭ Cl. *f*

Cl. 1, 2 *f* 2. only *a 2*

Cl. 3 *f*

Alto Cl. *f*

B. Cl.

C. A. Cl.

A. Sax. 1, 2 *f* *unis.*

Ten. Sax.

Bari. Sax. *f*

Tpt. 1, 2 *f* *(unis.)*

Tpt. 3, 4 *mp* *(unis.)* *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f* *(unis.)*

Tbn. 1, 2 *mp*

B. Tbn. *f*

Euph.

Tba. *f*

198

Timp. wood mallets *ff*

Perc. 1

Perc. 2 *(Sus. Cym.)* *(yarn mallets)* *f*

Perc. 4 To B.D.

Perc. 4 To Xylo.

Hp. *f*

Pno. *f*

Ch. *f*

S

205

Pic. *1. Sva
2. local*

Fl. 1, 2 *unis.*

Ob. 1, 2 *unis.*

Bsn. 1, 2 *f*

Cbsn. *f*

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl. *f*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1, 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn. *f*

Euph. *f*

Tba. *f*

205

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3

Perc. 4 *[Xylo]* *mf*

Hp.

Pno.

Cb. *(6).....1*

T
210

Pic. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2 *f*

Cbsn. *f*

E♭ Cl. *f*

Cl. 1, 2 *f* unis.

Cl. 3 *f*

Alto Cl. *f*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1, 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

T

Tpt. 1, 2 *f*

Tpt. 3, 4 *f* (unis.)

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

T
210 wood mallets

Timp. *f*

Perc. 1 *mf* Snare

Perc. 2 *f* to tam tam

Perc. 3 Bass Drum *mp* to Triangle

Perc. 4

Hp.

Pno. *8va*

Ch. *f*

216

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

216

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Ch.

mf

f

unis.

medium hard mallets

Triangle

Xylophone (plastic mallets)

to Brake Drum (metal mallets)

(6)

222

Pic. *ff*

Fl. 1, 2 *ff* *unis.*

Ob. 1, 2 *ff* *unis.*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Ep. Cl. *ff*

Cl. 1, 2 *ff* *(unis.)*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

C. A. Cl. *ff*

A. Sax. 1, 2 *ff* *unis.*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

222

Timp. *ff* wood mallets

Perc. 1 *f* *[Toms]* 3 3

Perc. 2 *f*

Perc. 3 *mf* Brake Drum (metal mallets)

Perc. 4 *f* Xylophone

Hp. *ff*

Pno. *ff*

Ch. *ff*

234

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *unis.* *ff*

Bsn. 1, 2

Cbsn.

Ep. Cl.

Cl. 1, 2 *a²*

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2 *a²* *ff*

Ten. Sax.

Bari. Sax.

Tpt. 1, 2 *ff*

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

234

Perc. 1 to bass drum

Perc. 2 to sus. cym. (yarn mallets)

Perc. 3 to crotales *(Crotales)* (brass mallets) *mf*

Perc. 4

Hp.

Pno.

Cb.

239

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cbsn.

E♭ Cl.

Cl. 1, 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

239

med. hard

to wire brushes

wire brushes

use hand as plunger+
to harmon (quickly)

sfz

1. st. mute

gliss.

ff

mp

[Bass Drum]

[Sus. Cym.]
(yam mallets)

mf

f

to Tam Tam

[Tam Tam]

l.v.

to Siz. Cym.
wood stick

gradually damp Tam Tam

[Sizzle Cym.]

pp

damp everything
on upbeat of 4

[Brake Drum]

ff

to bass marimba (soft yarn)

[Bass Marimba]

mp

Hp.

Pno.

Ch.