

PAUL DOOLEY
MANIFESTOS

FOR WIND ENSEMBLE
(2019)

PERUSAL SCORE - NOT FOR PERFORMANCE

PAUL DOOLEY MUSIC

PERUSAL SCORE - NOT FOR PERFORMANCE

Manifestos (2019) was commissioned by the wind bands of the Big 12 Conference

including

Bobby Francis	Texas Christian University
Michael Golemo	Iowa State University
Jerry Junkin	University of Texas at Austin
Sarah McKoin	Texas Tech University
Joseph Missal	Oklahoma State University
Paul Popiel	The University of Kansas
Shanti Simon	University of Oklahoma
Scott Tobias	West Virginia University
Frank Tracz	Kansas State University
Eric Wilson	Baylor University

First performed on February 20, 2019

College Band Directors National Association National Conference, Tempe, Arizona
by the Texas Christian University Wind Symphony
conducted by Bobby Francis

Performance materials and recording available from the composer

paul@pauldooley.net

ISMN 979-0-800064-14-2

Published by Paul Dooley Music

www.pauldooley.net

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First printing January 2019

Second printing July 2019

Program notes compiled and edited by the author of the dissertation

“*MANIFESTOS* for Wind Ensemble by Paul Dooley: A Critical Analysis” by Eddie W.

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PERUSAL SCORE - NOT FOR PERFORMANCE

BIOGRAPHY

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Dr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. Dooley's music receives hundreds of performances each year across the United States, Europe and Asia.

Dooley was born in Santa Rosa, California in 1983, and currently teaches at the University of Michigan School of Music, Theatre and Dance. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the Midwest Composers Symposium and was coordinator of the "ONCE. MORE." festival, a celebration of the 50 year anniversary of the ONCE Festival of Contemporary Music. He studied composition with preeminent composers Michael Daugherty, Bright Sheng and Evan Chambers at the University of Michigan (2007-13); Christopher Rouse at the Aspen Music Festival (2008); and Frank Ticheli and Stephen Hartke at the University of Southern California (2002-2006). Dooley is also a frequent guest of professional orchestras, university wind ensembles and festivals around the world.

Dooley's recent works include *The Conductor's Spellbook* (2016) for narrator and orchestra, an educational, interactive and entertaining work for young audiences; *Mondrian's Studio* (2019) for horn and wind ensemble; and *Northern Nights* (2017), a concerto for electronic percussion and orchestra.

Dooley's works have been commissioned and performed by major orchestras including the Detroit Symphony, Nashville Symphony, Singapore Symphony, Naples Philharmonic, Pacific Symphony, Charlotte Symphony, Omaha Symphony, Charleston Symphony Orchestra, Lansing Symphony, Nu Deco Ensemble and Alarm Will Sound, in addition to wind ensembles such as "The President's Own" United States Marine Band, The United States Army Band "Perching's Own" and the United States Navy Band.

Dr. Dooley has received a wide range of awards for his work, including both the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize for *Masks and Machines* (2015), and the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* (2011).

Dooley's music is published by Paul Dooley Music.

For more information on his music, visit www.pauldooley.net and www.conductorsspellbook.com

MANIFESTE DE L'AEROPoesie

Les caractères de l'aviation c'est-à-dire l'élan ascensionnel, la religion de la vitesse, la suspension sans contact, l'indispensable sauter du moteur, la sensibilité des ailes, la fusion de l'homme avec l'avion et la perspective tournante et sphérique qui n'a rien de commun avec la ligne de l'horizon de la vieille poésie terrestre, imposent à l'Aéropoesie des principes absolument nouveaux:

Les vers classiques (abolis il y a trente ans dans la grande Enquête internationale du vers libre lancée par la revue internationale « Poesia ») sont, avec leurs serrures immuables et leur dureté lapidaire, aussi absurds et ridicules que les aigles et la volaille symbolique le sont en aéropoesie.

Les vers libres (bolyés depuis longtemps par les résumantes et synthétisantes vitesses des trains et de automobiles), semblent peu faits pour exprimer la sensibilité aérienne et ses multiformes états d'âme ultra-rapides.

Le vers libre, toujours plus ou moins amoindri, limité ou écrasé par la syntaxe et la logique, toujours coupés arbitrairement par la pensée et la respiration du déclamateur, impriment à l'esprit et à la voix, ou le mouvement serpentin tour à tour large et serré d'une fleuve esclave des collines, des bois et du sol résistent, ou le mouvement oscillatoire d'avant-arrière de l'escarpolette, ou le mouvement rotatoire et un peu oscillatoire des algues dans la mer, ou les coups de marteau sur l'enclume du tribun.

Par conséquent, les vers libres s'efforcent de prendre l'essor, mais n'y parviennent guère. C'est du plein ciel, au contraire, que l'Aéropoesie, planant sans peur ni contact, doit s'exprimer par mots en liberté qui abolissent toutes les lois de gravité littéraire. Dans leur légèreté essentielle et ailée, ces mots en liberté seront guidés par certaines idées déterminantes que nous, les motslibristes futuristes, avons, les premiers, extraites de la vie des aéroports et de l'habitude du vol.

Dans les mots en liberté d'une Aéropoesie il faut:

1) Détruire l'opinion sceptique de certains aviateurs qui disent: « on s'ennuie en ciel ». Il s'agit d'aviateurs dépourvus de qualités artistiques et par conséquent incapables de regarder avec une force créative.

Comme le danger d'être atteint par une bannière dominante exagère tragiquement dans les yeux et les nerfs du combattant le profil d'une colline sur laquelle elle est placée, aussi l'état de suspension et de possible chute modifie la forme, la couleur et les proportions du paysage aérien.

Une Aéropoesie est belle si elle mérite les adjectifs: détachée, suspendue, légère, céleste, zénithale. Une Aéropoesie est laide si elle mérite les adjectifs: massée, pesante, pierreuse, collée, terrestre. C'est aussi que naît une nomenclature critique de l'Aéropoesie.

2) Donner de temps en temps, comme la radio de la carlingue, une synthèse du monde, un centre de filet acoustique mondial. Les mots en liberté seront des étoiles rapides avec leurs architectures, des rayons-pensées, regards-pensées, volantes, pyramidaux et polyédriques.

3) Visiter et connaître intimement le peuple varié et compliqué des nuages, des brouillards, des transparences, des épaisseurs et des vides d'atmosphère.

4) Détruire le temps moyennant des blocs de mots (exemple: bataille, deuve, pintbois).

5) Transformer la carlingue en un pivot de coups immense aux jambes nombreuses et sensibles pour mesurer et tracer cercles, triangles, diamètres et hypothénuses.

6) Écarter les images terrestres. Rattacher en revanche toutes les sensations optiques, acoustiques et tactiles aux figures de la géométrie (exemple: une douleur ovoïdale, un élan triangulaire, une nuage polyédrique).

7) Donner le sens de brouillard simplificateur et concluant de la ligne droite survolante en opposition à la lenteur vacillante, méticuleuse, patiente de l'automobile sur les routes en forme de grands S et en opposition à la lenteur administrative, bureaucratique des chemins de fers, trains, tunnels, gares.

8) Donner le sens du « tout dépend de moi » se porte tout avec moi », « personne ne peut me commander ».

9) Tout en transfigurant et intensifiant lyriquement chaque sensation, prêter une oreille attentive à toutes les parties de l'appareil: voix profondes de différents bois ou contre-plaques, température, tensions, couleurs des métaux, des vernis, et des toiles.

10) User la nomenclature des arts plastiques et surtout de la musique, étant donné que la musique est par excellence cosmique sans temps ni espace.

11) Exclure des images et des métaphores les sentiments humains et l'harmonie du corps humain.

12) Moyennant une élasticité mais solide légèreté d'alluminium éviter l'emphase boursoufflée des chaintes passatistes de l'aviation qui demeurent assis avec le luisant de la peur sur le nez.

13) Donner à l'arithmétique une valeur lyrique, dramatique et éblouissante.

14) Exprimer la sensibilité cuissale et dorsale des aviateurs (tactilisme) qui remplace la sensibilité faciale (visive, auditive).

15) Donner par des bruits essentiels l'obsession de la continuité rotative de l'hélice et de la double pulsation du moteur et du cœur.

16) Isoler de distance en distance certains adjectifs, substantifs, verbes ou blocs de mots pour synthétiser la vie nomade des nuages, des brouillards des ombres, des reflets et des cimes des montagnes.

17) User le verbe à l'infinitif et la répétition des mots pour exprimer la fièvre du record qui agite la vie aérienne.

18) Moyennant un mélange alogique des temps, des verbes, donner les positions successives de l'appareil et la domination de l'air.

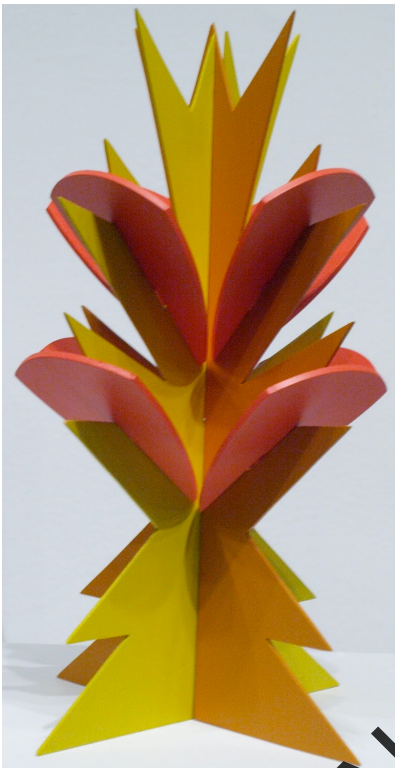
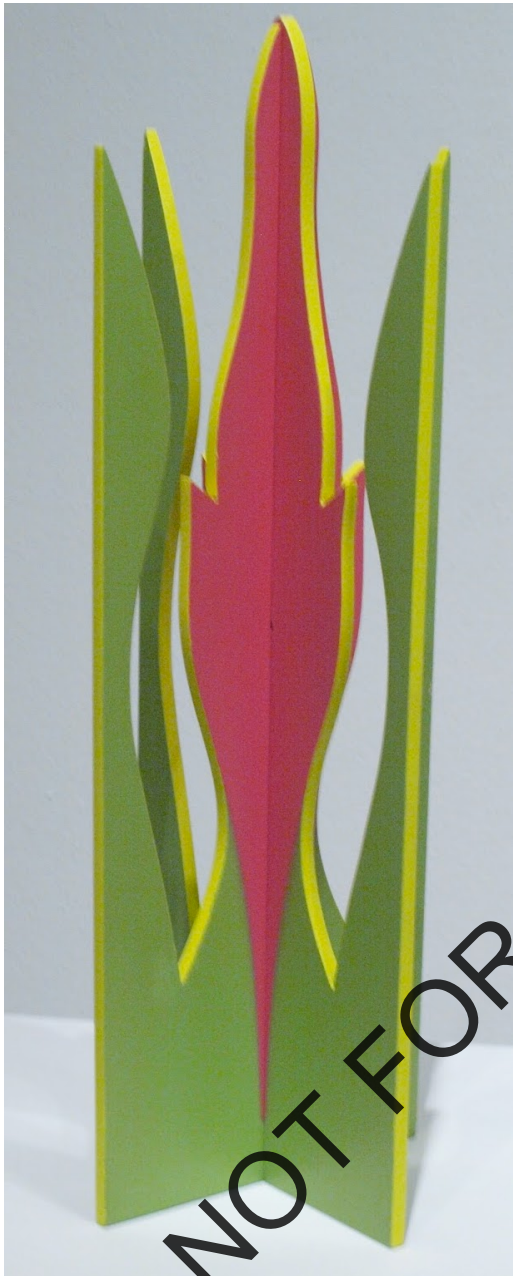
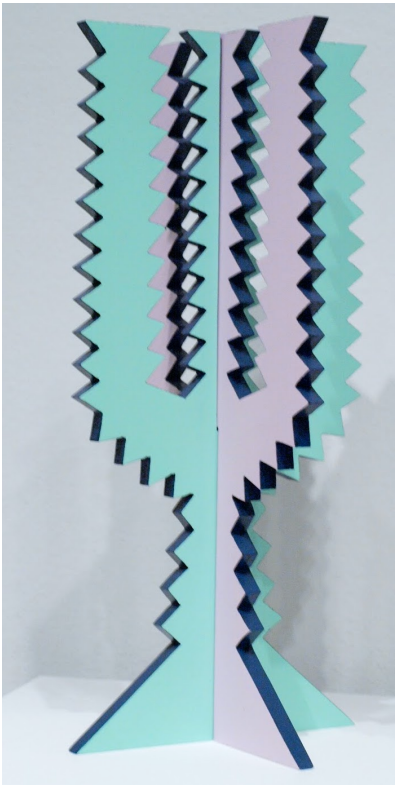
19) Rajeunir chaque sensation par la virginité typique provisoire et artificielle « tombé il y a un instant du ciel » qui caractérise les arbres et les maisons vues en vol.

20) Si l'aéropoète chante les 3000 mètres exprimer son illusoire sensation d'être immobile. Si l'aéropoète chante les 300 mètres introduire l'une dans l'autre toutes les images exprimant aussi la succession des panoramas qui s'enfantent l'une dans l'autre à l'infini.

21) Faire vibrer sans cesse la possibilité d'une capricieuse révolte meurtrière des températures des vents et des matériaux de l'appareil.

22) Multiplier partout la magie théâtrale de la surprise. Il fallait des aéropoètes et seulement des aéropoètes pour verbaliser et glorifier le triomphe de l'aviation considérée comme l'orgueil de l'homme immensifié par les vitesses.

Les Aéropoesies trouvent dans la Radio leur véhicule naturel. Si elles sont fixées sur le papier, aussitôt celui-ci se transforme en une lumineuse et palpitante page du ciel avec de pures synthèses suspendues et voyageantes comme des nuages.



Giacomo Balla
Futurist Flowers



Francis Picabia

Star Dancer + Her School of Dance

PROGRAM NOTES

A three-movement work, *MANIFESTOS* finds primary inspiration in the early twentieth-century avant-garde movement known as Futurism. According to the composer, “I first encountered the artwork in my doctorate when taking a class called “Music in Modernist Movements” taught by the great Jane Fulcher. Futurism, which started in Italy, is associated with technology, speed and violence.”¹

What made the Futurists (and other avant-gardes) prominent in their time was the proliferation of their **manifestos**, the widely circulated proclamations to the world on how they sought to completely abandon and obliterate all of Italy’s storied artistic past and shape a new world order. The Futurists envisioned a world that celebrated the wonders of dynamism, motion, youth, the vibrancy of the urban city, the industry of factories, and the various technological achievements of modern man, primarily the automobile and the airplane. The movement’s founder, Filippo Marinetti, announced the birth of Futurism with a manifesto published on February 20, 1909.

I. Aero-poem: The Futurists obsessed over the modern technology of the early twentieth-century, especially the internal combustion engine found in the car and the airplane. Beginning in 1929, they sought to glorify man’s achievement of flight and immortalize it through as many mediums as possible, publishing manifestos on aerial painting, architecture, sculpture, music...and even aerial perfume. Futurist writers were the first group to follow the artists with other experiments in aerial expressions. In 1931, Marinetti published a *Manifesto of Aeropoems (Manifesto dell’aeropoesia)* to exhort Futurist poets to capture with words what visual artists prolifically captured with paint and brush, and they responded in kind with numerous poems celebrating the success of man to soar “far from the earthly feminine tic-toc.”²

In his article, *The Poetics of Flight: Futurist “Aeropoesia,”* Italian Futurist scholar Dr. Willard Bohn says, “Evoking the physical and psychological sensation of flying, Marinetti and his fellow poets described not only what they felt but how it affected them. Attempting to describe what they saw from their aerial perspective, they indulged in verbal pyrotechnics and experimented with various visual effects.”³

Dooley’s first movement, **Aero-poem**, is a musical representation of aeropoesia. Within eighty-eight measures, he vividly captures the repeating sounds of the airplane’s piston engine in action, the weightless feeling of both pilot and passenger as they rise upwards from the bonds of earth, and the glorious achievement of the marriage between man and machine in their triumphal defiance of gravity.

II. Futurist Flowers: Within Filippo Marinetti’s original ensemble of Futurist followers, no one stands out for exerting influence over a multiplicity of artistic genres more than the versatile Italian artist, Giacomo Balla. He was a painter, sculptor, author, actor, tool maker, clothing and costume designer, furniture creator, musical instrument designer, set designer for Igor Stravinsky, scientist who studied light and the motion of humans, animals and machines, as well as an observer of the photographic innovations of the day. He truly earned the title, according to Virginia Dortch Dorazio, of the “Color Magician.”⁴

¹ Email from the composer to Professor Bobby Francis, September 4, 2018.

² F.T. Marinetti, “Aeropoem for Agello: 700 km an hour,” *Italian Futurist Poetry*, ed. and trans. Willard Bohn (Toronto: University of Toronto Press, 2005), 14-17, accessed October 12, 2018. ProQuest Ebook Central. <https://ebookcentral.proquest.com/lib/tcu/detail.action?docID=4671642#>.

³ Willard Bohn, “The Poetics of Flight: Futurist ‘Aeropoesia,’” *MLN* 121, no. 1 (Italian Issue, January 2006): 208, accessed October 22, 2018. <https://www.jstor.org/stable/3840729>.

⁴ Virginia Dortch Dorazio, *Giacomo Balla: An Album of His Life and Work* (New York: Wittenborn and Company, 1969), 2.

In his 1915 manifesto, *Futurist Reconstruction of the Universe (Ricostruzione futurista dell'universo)*, Balla expressed his imaginative vision of the artificial Futurist Utopian landscape which, he believed, would eventually supersede the natural. He envisioned a world flourishing with dazzling colors, where new types of abstract plants and animals would be the norm, including a robotic “metallic animal” and “transformable magical flowers” which would go outdoors within a Futurist garden, or indoors as houseplants.⁵

This concept gave birth to the whimsical *Futurist Flowers (Fiore Futurista)*, ten sculpture pieces conceived by Balla between 1918 and 1925 as part of his *Il Giardino Futurista*. As Valerie J. Fletcher summarizes in her book, *Dreams and Nightmares: Utopian Visions in Modern Art*, “The geometric shapes of these brightly painted flowers correspond to lines of force, and can be assembled into a variety of compositions, implying an altogether new nature over which man can exercise total control, reshaping nature’s organic forms into geometric terms.”⁶

The sculptures are currently housed in the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution in Washington, D.C.

Dooley’s second movement, ***Futurist Flowers***, is a sixty-four measure *serenata* that captures the fanciful imagination of Balla’s magical landscape. Uniquely orchestrated with instrumental color combinations, modality and rhythm, the performer and listener alike will find themselves strolling through a reimagined garden of joy.

III. *Star Dancer + Her School of Dance*: The name of French painter and writer Francis Picabia is one that any serious student of art concerned with twentieth-century painting will immediately recognize. Though not an official member of the Futurist movement, his work influenced many of the Futurists who were associated with his art and theories.⁷ “Picabia is thought as one who formulated the concept of abstraction in art, not through theoretical discourse, but through convincing and powerfully self-revealing works.”⁸ He was also a prolific poet and writer credited with at least three manifestos published in his magazine, 391.

Picabia experienced many transitions in his artistic development. He was first an ardent convert to Impressionism, then Neo-Impressionism, then a Fauvist turned Cubist, even an *Orphic-Cubist* who later became a Dadaist, eventually rejecting Dadaism in the early 1920’s and turning to Surrealism. He always sought to find his own artistic voice through the synthesis of various styles and is credited with being the artist who introduced the avant-garde to the United States. As one art reviewer commented, “To have outfutured the Futurists, to have outcubed the Cubists – that is the achievement of Picabia, the latest “Thing” in modern French art.”⁹

⁵ Ibid.

⁶ Valerie J. Fletcher, *Dreams and Nightmares: Utopian Visions in Modern Art* (Washington, D.C.: Smithsonian Institution Press, 1983), 39.

⁷ “Francis Picabia: Artist Overview and Analysis,” *TheArtStory.org*, accessed January 21, 2019, <https://www.theartstory.org/artist-picabia-francis.htm>.

⁸ Thomas Messer, preface to *Francis Picabia*, by William A. Camfield (New York: The Solomon R. Guggenheim Foundation, 1970), 9.

⁹ “Picabia, Art Rebel, Here to Teach New Movement.” *New York Times (1857-1922)*, February 16, 1913, accessed January 7, 2019, http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/97485744?accountid=7090.

In early 1913, during his Cubist/Orphic phase, Picabia and his wife undertook their first transatlantic voyage to New York to participate in the famous Armory Show 291, hosted by Alfred Stieglitz. While on board, he first observed a rehearsal of the renowned French actress and dancer, Stacia Napierkowska. From this encounter, Picabia created several abstract works, one of which was *Star Dancer and Her School of Dance* (*Danseuse étoile et son école de danse*), a painting that immortalizes Napierkowska, who was traveling to perform at the new Palace Theater in New York.

Star Dancer and Her School of Dance presents the Cubist's perception of Napierkowska and her fellow cast members dancing with wild abandonment. Picabia's wife later spoke of this rehearsal and claimed that the dancer shocked the other passengers due to the star's bare feet and scant clothing.¹⁰ She also reported something particularly humorous to Picabia: the rehearsal was being observed by a Dominican priest, which amused Picabia to the point of including him in the painting.¹¹

The painting now resides in New York's Metropolitan Museum of Art as part of the Alfred Stieglitz Collection.

Within Dooley's *Star Dancer + Her School of Dance*, the longest of the three movements with one hundred sixty-one measures, the composer paints a musical picture of a disciplined, ever-moving ballerina *sur les pointes*, occasionally framed with a descending repose or *Pas de deux* that, in turn, extends an invitation to other sections to join along. The movement eventually increases in speed and technical furor as the *Corps de ballet* of instruments begin to compete for prominence, pirouetting into a finale that becomes a Tour de force of Bacchanalian proportion!

¹⁰ Jessica Murphy, "Francis Picabia," in *Stieglitz and His Artists: Matisse to O'Keefe*, ed. Lisa Mintz Messinger (New York: The Metropolitan Museum of Art, 2011), 44.

¹¹ Gabrielle Buffet-Picabia, "Picabia l'inventeur," *L'Oeil* 18 (June 1956): 35.

INSTRUMENTATION

The number of players doubling each part is at discretion of conductor, in keeping with a balanced sound.

Piccolo

3 Flutes

2 Oboes

English Horn

4 Bb Clarinets

Bb Bass Clarinet

2 Bassoons

Contrabassoon or Bb Contrabass Clarinet

Bb Soprano Saxophone

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Bass Saxophone (optional)

Bb Piccolo Trumpet

(mutes: straight metal, cup)

2 Bb Trumpets

(mutes: straight metal, cup)

4 F Horns

(mutes: stopping mute, optional)

2 Tenor Trombones (TACET in Mov. II)

(mutes: straight metal)

Bass Trombone (TACET in Mov. II)

(mutes: straight metal)

2 Euphoniums

(mutes required)

2 Tubas

(mutes required)

Timpani (TACET IN MOV. II)

(4 drums; 32" 29" 26" 23")

Percussion (6 players)

1. Glockenspiel

2. Vibraphone, Chimes, Suspended Cymbal

3. Xylophone, Marimba (4.5 octaves, Mov. II only, shared with Perc. 4), Metal Wind Chimes

4. Marimba (4.5 octaves, shared with Perc. 3 in Mov. II only), Concert Snare Drum

5. Piccolo Snare Drum, Suspended Cymbal, China Cymbal, Finger Cymbals

Tam-Tam (shared with Perc. 6), Triangles (medium and large), Large Bass Drum (shared with Perc. 6)

6. Crash Cymbal, Suspended Cymbal, Splash Cymbal, Tam-Tam (shared with Perc. 5)

Large Bass Drum (shared with Perc. 5)

Harp

Contrabass

Transposed Score

Duration: *ca.* 12:00 minutes

MANIFESTOS

FOR WIND ENSEMBLE

PAUL DOOLEY
(2019)

TRANSPosed SCORE

I.

AERO-POEM

$\text{♩} = 92$

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Clarinet 4

B♭ Bass Clarinet

2 Bassoons

Contrabassoon (optional)

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone (optional)

B♭ Piccolo Trumpet 1

B♭ Trumpet 2,3

4 F Horns

3 Trombones

2 Euphoniums

2 Tubas

$\text{♩} = 92$

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Harp

Contrabass

Marimba, hard cord

PERUSAL SCORE - NOT FOR PERFORMANCE

The image shows a page of a musical score, likely for a large orchestra. The page is numbered 5, 6, 7, and 8 at the bottom. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2, 3, 4), Bassoon (B. Cl.), Bassoon 1 & 2 (Bn. 1, 2), Contrabassoon (Cbn.), Baritone Saxophone (Br. Sax.), Bass Saxophone (Bs. Sax.), 4 Horns (4 Hns.), 3 Trombones (3 Tbn.), 2 Euphoniums (2 Euphs.), 2 Tubas (2 Tbas.), Timpani (Timp.), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), Harp (Hp.), and Cello (Cb.). The score includes musical notation, dynamics (e.g., *f*, *ff*, *rit.*, *a tempo*), and a large diagonal watermark reading "PERUSAL SCORE - NOT FOR PERFORMANCE".

A

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. 4 *ff*

B. Cl. *ff*

Bn. 1,2

Cbn. *ff*

Br. Sax. *ff*

Bs. Sax. *ff*

4 Hns. *ff* *cuivré*
bells up a3
1. *ff*
2. *ff*

3 Tbns. *ff* *cuivré*
3. *ff*

2 Euphs.

2 Tbas.

A

Timp. damp

Perc. 4 *f*

Perc. 5

Hp. *ff* Eb

Cb. *ff* Db

PERUSAL SCORE - NOT FOR PERFORMANCE

PERUSAL SCORE - NOT FOR PERFORMANCE

rit. a tempo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

14 15 16

B

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Piccolo Trumpet, bell up, straight metal mute

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbass.

B

Timp.

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Splash Cymbal

choke

choke

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

ff espr.

choke

gliss

gliss

Suspended Cymbal, drum stick

C♯

G♯

G.P.
(exact)

Euphonium Cadenza

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

1. solo

f espr. senza sord. a2

choke

choke

gliss.

gliss.

gliss.

gliss.

choke

choke

8 **C** $\text{♩} = \text{♩}; (\text{♩} = 92)$

accel.

rit.

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

1.

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

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

1. solo continued

2 Euphs.

p espr. *mf* *p* *mf* *p*

C $\text{♩} = \text{♩}; (\text{♩} = 92)$

accel.

rit.

Perc. 1

Perc. 2

Perc. 5

Perc. 6

Hp.

Cb.

Vibraphone

Triangle, medium

Triangle, large

mf *f* *mf* *f* *mf* *f* *mf* *f*

pizz., let ring

a tempo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

2 Euphs.

accél.

Perc. 1

Perc. 2

Perc. 5

Perc. 6

Hrp.

Cb.

a tempo

accél.

PERUSAL SCORE - NOT FOR PERFORMANCE

10

D Tempo primo

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

legato

ff *espr.*

ff

ff *espr.*

legato

ff *espr.*

ff

3. (straight metal mute)

ff *cuivré*

open a2

ff *cuivré*

f

Large Bass Drum dampen

dampen

ff

arco

ff

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

legato

ff espr.

legato

ff

ff

ff

ff

vco

soli, legato

espr. soli, legato

espr. soli, legato

espr. soli, legato

espr.

ff cuivré

ff cuivré a4 soli, legato

ff espr.

1. ff cuivré a2

2. ff cuivré 3. open

Glockenspiel, brass

ff Suspended Cymbal, yarn

p

choke

ff

Piccolo Snare Drum

f dampen

dampen

gliss.

Ab

A#

ff

gliss.

8va

8va

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

choke

ff

p

ff

dampen

gliss.

let ring

p

ff

dampen

gliss.

Ab

rit. ♩ = 46

Picc. *più ff* *dim.* *mf dim.* *p*

3 Fls. *più ff* *dim.* *mf dim.* *p*

2 Obs. *più ff* *dim.* *mf dim.* *p*

E.H. *più ff* *dim.* *mf dim.* *p*

4 Cls. *più ff* *dim.* *mf dim.* *p*

B. Cl. *più ff* *dim.* *mf dim.* *p*

Bn. 1,2 *più ff* *dim.* *mf dim.* *p*

Cbn. *più ff* *dim.* *mf dim.* *p*

S. Sax. *più ff* *dim.* *mf dim.* *p*

A. Sax. *più ff* *dim.* *mf dim.* *p*

T. Sax. *più ff* *dim.* *mf dim.* *p*

Br. Sax. *più ff* *dim.* *mf dim.* *p*

Bs. Sax. *più ff* *dim.* *mf dim.* *p*

Picc. Tpt. *più ff* *dim.* *mf dim.* *p*

Tpt. 2,3 *più ff* *dim.* *mf dim.* *p*

4 Hns. *più ff* *dim.* *mf dim.* *p*

3 Tbns. *più ff* *dim.* *mf dim.* *p*

2 Euphs. *più ff* *dim.* *mf dim.* *p*

2 Tbas. *più ff* *dim.* *mf dim.* *p*

rit. ♩ = 46

Timp. *mf dim.* *p*

Perc. 1 *più ff* *mf dim.* *p*

Perc. 2 *p* *ff* *p* *ff* *mf dim.* *p*

Perc. 3 *più ff* *mf dim.* *p*

Perc. 4 *più ff* *mf dim.* *p*

Perc. 5 *fp* *f* *fp* *f* *mf dim.* *p*

Perc. 6 *mf dim.* *p*

Cb. *più ff* *dim.* *mf dim.* *p*

14

E ♩ = ♩; (♩ = 92)

accel.

rit.

a tempo

Picc. *mp* *espr.* solo

Ob. 1

Ob. 2

E.H. *mf* *espr.* solo *f* *mf* *f* *mf*

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. *p* *mf* *p* *mf* *p*

Bn. 1,2 *mf* *espr.* 1. solo *f* *mf* *p*

Cbn. *p*

S. Sax. *p* *espr.*

A. Sax. *p* *espr.*

T. Sax. *p* *espr.*

Br. Sax. *p* *espr.*

Bs. Sax. *p* *espr.*

E ♩ = ♩; (♩ = 92)

Vibraphone *p* *mf* *p* *mf* *p*

Perc. 2 *p* *mf* *p* *mf* *p*

Triangle, medium *p* *mf* *p* *mf* *p*

Perc. 5 *p* *mf* *p* *mf* *p*

Suspended Cymbal, scrape *p* *mf* *p* *mf* *p*

Perc. 6 *p* *mf* *p* *mf* *p*

Hp. *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p*

(p) *mf* *p* *mf* *p*

54

55

56

57

58

acc. rit. a tempo

Picc. *mf* *p* *mf* *p* *mf*

Ob. 1 *p espr.* *mf*

Ob. 2 *p espr.* *mf*

E.H. *p espr.* *mf*

Cl. 1 *p espr.* *mf*

Cl. 2 *p espr.* *mf*

Cl. 3 *p espr.* *mf*

Cl. 4 *p espr.* *mf*

B. Cl. *mf* *p* *mf* *p* *mf*

Bn. 1,2 *mf* *p* *mf* *p* *mf*

Cbn. *mf* *p* *mf* *p* *mf*

S. Sax. *mf* *p* *mf* *p* *mf*

A. Sax. *mf* *p* *mf* *p* *mf*

T. Sax. *mf* *p* *mf* *p* *mf*

Br. Sax. *mf* *p* *mf* *p* *mf*

Bs. Sax. *mf* *p* *mf* *p* *mf*

acc. rit. a tempo

Perc. 2 *mf* *p* *mf* *p* *mf*

Perc. 5 *p* *p* *p* *p* *p*

Perc. 6 *scrape* *scrape* *scrape*

Hp. *mf* *p* *mf* *p* *mf*

Cb. *mf* *p* *mf* *p* *mf*

59 60 61 62 63

16

accel.

rit.

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc. *p* *mf* *p* *mf* *f*

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

Fl. 2 *p* *mf* *f*

Fl. 3 *p* *mf* *f*

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

Ob. 2 *p* *mf* *f*

E.H. *p* *mf* *f*

Cl. 1 *p* *mf* *f*

Cl. 2 *p* *mf* *f*

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

Cl. 4 *p* *mf* *f*

B. Cl. *p* *mf* *f* *ff*

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

Cbn. *p* *mf* *p* *f* *ff*

S. Sax. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Br. Sax. *p* *f*

Bs. Sax. *p* *mf* *p* *f* *ff*

accel. rit.

Timp. *p*

Perc. 2 *p* *mf* *p* *mf*

Perc. 5 *p* *p* *f* *ff* let ring

Perc. 6 *p* *mf* *p* *f* *ff*

Hp. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *f* *ff* arco

64 65 66 67

F a tempo; Maestoso; ♩ = 92

all notes equally short

17

Picc. *ff* all notes equally short

Fl. 1 *ff* all notes equally short

Fl. 2 *ff* all notes equally short

Fl. 3 *ff* all notes equally short

Ob. 1 *ff* all notes equally short

Ob. 2 *ff* all notes equally short

E.H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. 4 *ff*

B. Cl. *ff*

Bn. 1,2 *a2 soli, legato* *ff espr.*

Cbn. *ff*

S. Sax. *ff* open, all notes equally short

A. Sax. *ff* open, all notes equally short

T. Sax. *ff*

Br. Sax. *ff*

Bs. Sax. *ff*

Picc. Tpt. *ff* open, all notes equally short

Tpt. 2,3 *ff* open a2, all notes equally short

4 Hns. *a4 soli, legato* *ff espr.*

3 Tbns. *open a3* *ff cuivré, con bravura*

2 Euphs. *a2 soli, legato* *ff espr.*

2 Tbas. *a2, (2. optional 8vb)* *ff cuivré, con bravura*

Timp. *f* Suspended Cymbal *choke*

Perc. 2 *p* *ff* *choke*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 6 Large Bass Drum dampen

Hp. *f* *ff* *gliss.* *8va*

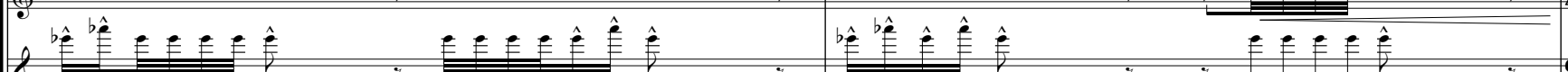
Cb. *f* *ff* *gliss.* *8va*

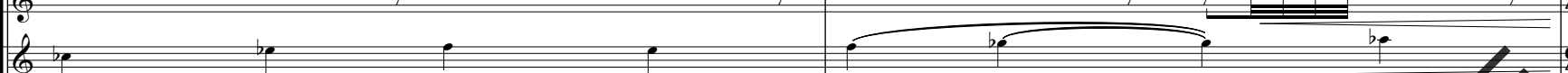
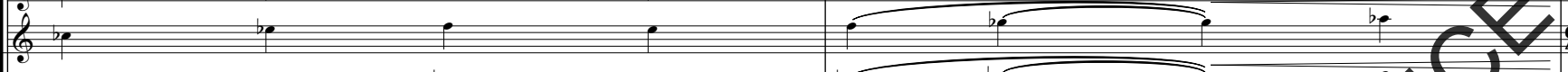
71

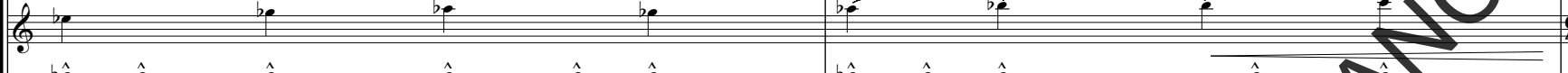
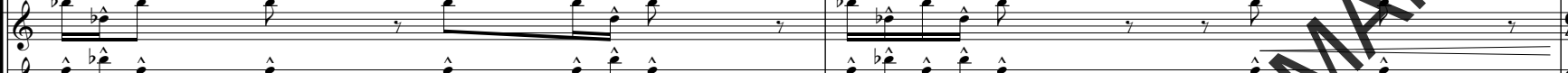
75

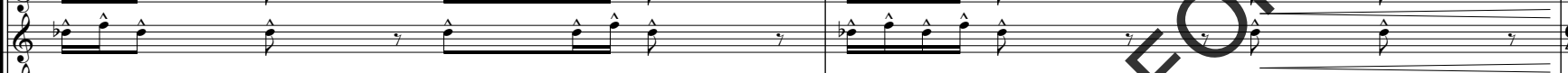
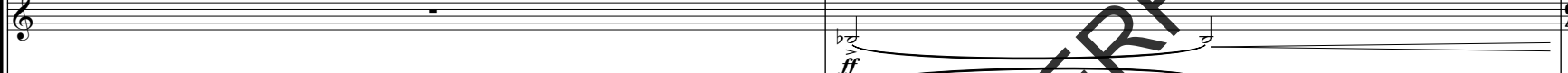
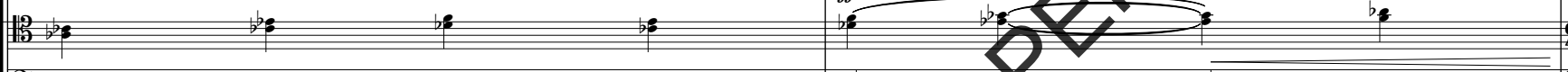
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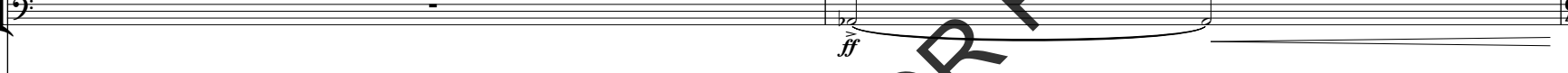
PERUSAL SCORE - NOT FOR PERFORMANCE

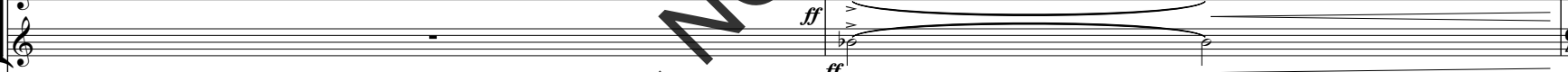
Picc.   

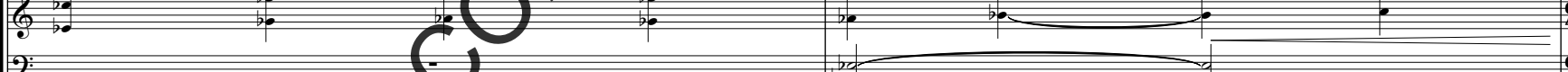
Fl. 1   

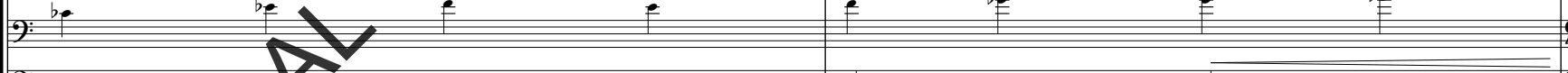
Fl. 2   

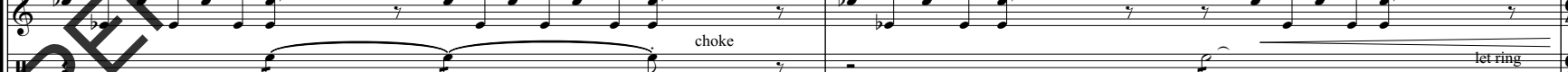
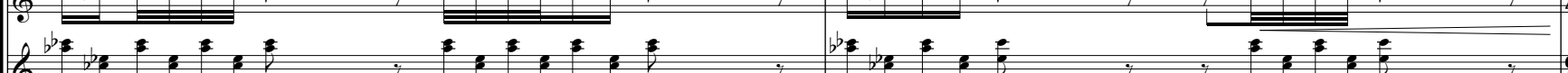
Fl. 3   

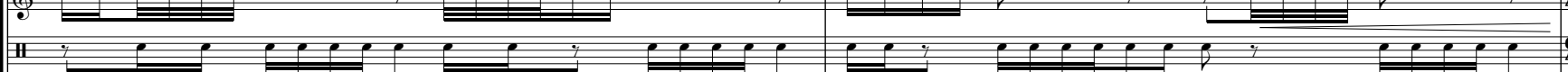
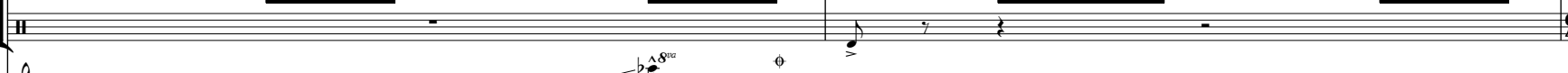
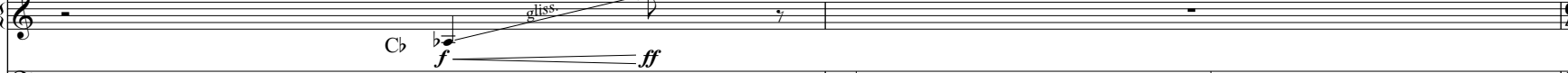
Ob. 1   

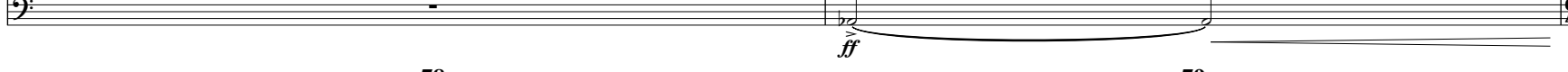
Ob. 2   

E.H.   

Cl. 1   

Cl. 2   

Cl. 3   

Cl. 4  

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

choke *let ring*

p *ff* *p* *ff*

gliss *f* *ff*

PERUSAL SCORE, NOT FOR PERFORMANCE

PERC.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

a tempo

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

a tempo

solo

Timp.

Perc. 1

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Crash Cymbals

Hp.

Cb.

fffp

fff

pp

f

choke

Triangles

Large Bass Drum

choke

83

84

85

86

87

PERUSA SCORE - NOT FOR PERFORMANCE

II.
FUTURIST FLOWERS

♩ = 48

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

1. solo

f espr.

tr

6

6

1. solo

f espr.

p

♩ = 48

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

Vibraphone, pedal according to duration of notes

Marimba, shared with Perc. 3, soft yarn

Marimba, shared with Perc. 4, soft yarn

Large Bass Drum

pizz., let ring

f

p

rit.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

6

7

8

9

10

11

PERUSAL SCORE - NOT FOR PERFORMANCE

f espr.

p

f espr.

p

tr

6

1.

tr

rit.

Db
EbAb

D#

A ♩ = ♩ (♩ = 96)

Picc. *p* *f*

3 Fls. *p* *f*

2 Obs. *p* *f*

E.H. *p* *f*

4 Cls.

B. Cl.

Bn. 1,2 *p*

Cbn. *p*

4 Hns. *mp espr.* *tr*

2 Euphs. *mp espr.* *tr*

A ♩ = ♩ (♩ = 96)

Perc. 1 Glockenspiel *f*

Perc. 2 Vibraphone *f*

Perc. 3

Perc. 4

Perc. 5

Perc. 6 Large Bass Drum

Hp. *f*

Cb. *p* arco

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

4 Hns.

2 Euphs.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

Bs. Sax.

4 Hns.

2 Euphs.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

rit.

Picc. *p* *f*

3 Fls. *p* *f*

2 Obs. *p* *f*

E.H. *p* *f*

4 Cls.

B. Cl. *f* *p*

Bn. 1,2 *f* *p*

Cbn. *f* *p*

S. Sax. solo *mp*

Bs. Sax. *f* *p*

4 Hns. *f* *mp*

2 Euphs. *f* *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb. *f* *p*

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

20

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

2 Euphs.

2 Tbas.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

27

28

29

30

31

32

33

PERUSAL SCORE - NOT FOR PERFORMING

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

2 Euphs.

2 Tbas.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

34 35 36 37 38 39 40

rit.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

2 Euphs.

2 Tbas.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

41

42

43

44

45

46

47

48

49

34

D ♩ = ♪ (♩ = 48)

D ♩ = ♪ (♩ = 48)

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

Bs. Sax.

D ♩ = ♪ (♩ = 48)
Glockenspiel

Perc. 1

Vibraphone

Perc. 2

Perc. 3

Perc. 4

Triangle medium damp damp simile

Perc. 5

Perc. 6

Hr.

E♭ p
pizz., let ring

G♯
solli (pizz.)

Cb.

A page of musical notation for a piano score. The score is written on multiple staves, including treble and bass clefs. It features various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'p espr.' (piano espr.). There are also markings for trills ('tr') and sixteenth notes ('6'). The notation is complex, with many beamed notes and slurs. A large, diagonal watermark reading 'PERUSAL SCORE NOT FOR PERFORMANCE' is overlaid across the entire page.

36

rit.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

Bs. Sax.

2 Tbas.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

tr

sim.

sol.

p *espr.*

Large Bass Drum Solo

PERUSAL SCORE - NOT FOR PERFORMANCE

59

60

61

62

63

64

III.

STAR DANCER + HER SCHOOL OF DANCE

37

$\text{♩} = 112$

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

1.3.
2.4.
p

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

$\text{♩} = 112$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba

p

Perc. 5

Finger Cymbals, let ring

mp

Perc. 6

Hp.

pizz., let ring

Cb.

mf

mp

1

2

3

4

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

p

mp

medium

p

mp

mp

p

sim.

8:

D $\flat$

PERUSAL SCORE - NOT FOR PERFORMANCE

A

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

A

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

1.
2,3.

mp

mf

mp

mf

mp

mf

f

ff

p

Glockenspiel, plastic, let ring

mp

mf

mp

mf

Suspended Cymbal, scrape

mp

mp

mf

mf

mp

mf

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

41

B

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

B

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

rit.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

4 Hns.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

1.

p

f

mp

f

p

f

p

pp

p

pp

f

p

rit.

f

p

f

mp

f

mp

f

pizz.

mp

f

scrape

roll, yarn

D:C $\flat$

30

34

D

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

D

Timp.

Perc. 1

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

arco

f

ff

let ring

f

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

47

E

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

E

soft

Timp.

mf let ring

Perc. 1

f Chimes

Perc. 2

f

Perc. 3

Metal Wind Chimes

(Marimba)

pp

Perc. 4

f *mf* Finger Cymbals

Perc. 5

f

Perc. 6

mf

Hp.

mf

Cb.

mf

NOT FOR PERFORMANCE

52

F Tempo primo

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

F Tempo primo

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Perc. 2

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

G

Picc. *f* *ff*

3 Fls. 1. *ff* 2.3. *ff*

2 Obs. *ff*

E.H. *ff*

4 Cls. 1. *ff* 2. *ff* 3.4. *ff*

B. Cl. *f* *ff* *ff*

Bn. 1,2 *f* *ff* *p* *ff*

Cbn. *f* *ff* *p* *ff*

S. Sax. *ff* *ff* *ff*

A. Sax. *ff* *ff* *ff*

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

Br. Sax. *f* *ff* *p* *ff*

Bs. Sax. *f* *ff* *p* *ff*

Picc. Tpt. *ff* *ff* *ff*

Tpt. 2,3 *ff* *ff* *ff*

4 Hns. *ff* *ff* *ff*

3 Tbns. *ff* *ff* *p* *ff*

2 Euphs. *ff* *ff* *p* *ff*

2 Tbas. *ff* *ff* *p* *ff*

Perc. 2 *f* *ff* *ff*

Perc. 5 *f* *ff* *ff*

Perc. 6 *f* *ff* *ff*

Hp. *f* *ff* *ff*

Cb. *f* *ff* *p* *ff*

gliss.

8va

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

H

Timp.

Perc. 1

Perc. 3

Perc. 5

Perc. 6

Hp.

Cb.

f *espr.*

mp

f

f *espr.*

mp

f

f *espr.*

mp

f

Metal Wind Chimes, let ring

p

f pizz.

Picc. *mp espr.* *f* *mp*

3 Fls. *mp espr.* *f* *mp*

2 Obs. *p* *mp* *p* *mp*

E.H. *p* *mp* *p* *mp*

4 Cls. 1.3. 2.4. *p* *mp* 1. 2. 3. 4. *p* *mp*

B. Cl. *a2* *p* *mp* *p* *mp*

Bn. 1,2 *p* *mp* *p* *mp*

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

4 Hns. *a4* *p* *f*

3 Tbns.

2 Euphs.

2 Tbas.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 6 *Suspended Cymbal, scrape* *mp*

Hp.

Cb.

[illegible]

Picc. *mp* *p* 1. 2.3.

3 Fls. *mp* *p*

2 Obs. *p*

E.H. *p*

4 Cls.

B. Cl.

Bn. 1,2 *p*

Cbn. *mp* *p* *mp* *p*

S. Sax. *(p)* *mp* *p*

A. Sax. *(p)* *mp* *p*

T. Sax. *mp* *p* *mp* *p*

Br. Sax. *mp* *p* *mp* *p*

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns. *mp* *p* *mp* *p*

3 Tbns. *mp* *p* *mp* *p*

2 Euphs. *p* *pp* *p* *pp* 1. 1.

2 Tbas. *p* *pp* *p* *pp*

Perc. 1 *mp* *p*

Perc. 2 *mp* *p* *mp* *p*

Perc. 3 *mp* *p* *mp* *p*

Perc. 4 *mp* *p* *mp* *p*

Perc. 5 *p* Mallets *mp* *p*

Perc. 6

Hp. *mp* *p*

Cb. *mp* *p* *mp* *p*

91 92 93 94 95 96 97

[illegible]

58

J

$\text{♩} = \text{♩}; \text{ in Three}$

Picc.

ff

p

3 Fls.

ff

p

2 Obs.

ff

p

E.H.

ff

p

4 Cls.

ff

p

B. Cl.

ff

p

Bn. 1,2

ff

p

Cbn.

ff

p

S. Sax.

ff

p

A. Sax.

ff

p

T. Sax.

ff

p

Br. Sax.

ff

p

Bs. Sax.

ff

p

Picc. Tpt.

ff

p

Tpt. 2,3

ff

p

4 Hns.

ff

p

3 Tbns.

ff

p

2 Euphs.

ff

p

2 Tbas.

ff

p

Timp.

ff

p

Perc. 1

ff

p

Perc. 2

ff

p

Perc. 3

ff

p

Perc. 4

ff

p

Perc. 5

ff

p

Perc. 6

ff

p

Hp.

ff

p

Cb.

ff

p

[illegible]

60 **K** Tempo primo

accel.

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

K Tempo primo

accel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

Large Bass Drum

8va

f

gliss.

L $\text{♩} = 116$

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

L $\text{♩} = 116$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

ff *p* *ff* *p*

130

Picc.

3 Fls.

2 Obs.

E.H.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

dampen

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p*

ff *pp* *ff* *pp* *ff* *pp*

a2 *a2* *a2* *a2* *a2* *a2*

p *p* *p* *p* *p* *p*

mp *p*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

N ♩ = 160; in Two

[illegible]

149

66 $\text{♩} = \text{♩}; \text{ in Three rit.}$ $\text{♩} = 56$

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

$\text{♩} = \text{♩}; \text{ in Three rit.}$ $\text{♩} = 56$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

O $\text{♩} = 120$

67

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

O $\text{♩} = 120$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc.

3 Fls.

2 Obs.

E.H.

4 Cls.

B. Cl.

Bn. 1,2

Cbn.

S. Sax.

A. Sax.

T. Sax.

Br. Sax.

Bs. Sax.

Picc. Tpt.

Tpt. 2,3

4 Hns.

3 Tbns.

2 Euphs.

2 Tbas.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

157 158 159 160 161