
Paul Frehner
Subliminal Media
(2001-2002)
For Orchestra

Instrumentation

Flute/Piccolo
Oboe/English Horn
Clarinet
Clarinet/Bass Clarinet
Bassoon

Horn
Trumpet
Bass Trombone

2 Percussion

Suspended Reversed Cymbal
Suspended Ride Cymbal

Glockenspiel
Octave of tuned Crotales
Vibraphone
Xylophone
Large Marimba

Snare
3 Congas
Kick Bass Drum

3 Timpani (30", 25", 23")

Piano
Piano/Celeste

Strings (9 parts*)

Violin I (8 players)
Violin II (8 players)
Violin III (7 players)
Violin IV (7 players)
Viola I (6 players)
Viola II (6 players)
Cello I (6 players)
Cello II (4 players)
Double-Bass (entire section)

*The number of string players per part as indicated above is based on a typical string section of approximately 60 players. If less players are available the nine parts should be divided according to similar proportions. It is possible to perform the work with solo strings. In this case the '*solo*' and '*all*' indications should be ignored.

Accidentals function in the traditional manner. However, cautionary accidentals are used extensively.

This score is notated in C. The piccolo, glockenspiel, xylophone, celeste and double-bass, however, are written in their usual octave transpositions.

Duration: 16 minutes

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Subliminal Media

For Chamber Orchestra

1. Masque

Paul Frehner, 2001
edited September, 2004

Flute/Piccolo

Oboe/English Horn

Clarinet

Bass Clarinet/Bass Clarinet

Bassoon

Horn

Trumpet

Trombone

Percussion 1 Xylophone, Marimba

Percussion 2

Piano 1

Piano 2/Celeste

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

*Simile here refers to the pattern of a crescendo between *f* and *fff*. (Unless indicated otherwise, the crescendo should start no softer than *f*.)

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4

Picc. (fff)

Eng. H. (fff)

Cl. (fff) f < fff f 3:2 p

Bass Cl. (fff)

Bsn. (fff) f < fff f 3:2 p

Hn. (fff) f < fff f 3:2 p

Tpt. (fff)

Tbn. (fff)

Xylo. (fff)

Mar. (fff)

Pno. 1 (fff)

Pno. 2 (fff)

4

Vln. 1 (fff)

Vln. 2 (fff)

Vln. 3

Vln. 4 (fff) f < fff f 3:2 p

Vla. 1 (fff) f < fff f 3:2 p

Vla. 2 (fff) f < fff f 3:2 p

Vc. 1 (fff) f < fff f 3:2 p

Vc. 2 (fff)

D. B. (fff)

7
 Picc. Eng. H. Cl. Bass Cl. Bsn.
f — *fff* *f* < *fff* *f* — *fff* Simile —
f — *fff* *f* < *fff* *f* — *fff* Simile —
f — *fff* *f* < *fff* *f* — *fff* Simile —

Hn. Tpt. Tbn.
f — *fff* *f* < *fff* *f* — *fff* Simile —
fff —
f —
f —

Xylo. Mar.
f —
f —
f —
f —
f —

Pno. 1 Pno. 2
f —
f —
f —
f —
f —
f —

7
 Vln. 1 Vln. 2 Vln. 3
f —
f —
fff —
f —
f —
f —
f —

Vln. 4 Vla. 1 Vla. 2
f — *fff* *f* < *fff* *f* — *fff* Simile —
f — *fff* *f* < *fff* *f* — *fff* Simile —
fff —
f —
f —
f —

Vcl. 1 Vcl. 2 D. B.
f — *fff* *f* < *fff* *f* — *fff* Simile —
f — *fff* *f* < *fff* *f* — *fff* Simile —
f —
f —
f —

11

Picc.

Eng. H.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Mar.

Pno. 1

Pno. 2

Pno. 1

Pno. 2

11

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

14

Picc. Eng. H. Cl. Bass Cl. Bsn. Hn. Tpt. Tbn. Xylo. Mar. Pno. I Pno. 2

5
4

14

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

5
4

. = . = 92

17

Picc. $\frac{5}{4}$ f *fff* $f < \text{fff}$ simile $\frac{3}{4}$ $\frac{4}{4}$

Eng. H. $\frac{3}{4}$ To Octave

Cl. $\frac{3}{4}$ *fff* $f < \text{fff}$ simile $\frac{4}{4}$

Bass Cl. $\frac{3}{4}$ *fff* $f < \text{fff}$ simile $\frac{4}{4}$

Bsn. $\frac{3}{4}$ *fff* $f < \text{fff}$ simile $\frac{4}{4}$

Hn. $\frac{5}{4}$ $f < \text{fff}$ simile $\frac{3}{4}$ $\frac{4}{4}$

Tpt. $\frac{3}{4}$ $f < \text{fff}$ $\frac{4}{4}$

Tbn. $\frac{3}{4}$ *fff $\frac{4}{4}$*

Xylo. $\frac{5}{4}$ *fff $\frac{3}{4}$ $\frac{4}{4}$*

Mar. $\frac{3}{4}$ *fff $\frac{4}{4}$*

Pno. 1 $\frac{5}{4}$ *fff $\frac{3}{4}$ $\frac{4}{4}$*

Pno. 2 $\frac{5}{4}$ *fff $\frac{3}{4}$ $\frac{4}{4}$*

. = . = 92

17

Vln. 1 $\frac{5}{4}$ *fff $\frac{3}{4}$ $f < \text{fff}$ $\frac{4}{4}$ Simile $\frac{4}{4}$*

Vln. 2 $\frac{3}{4}$ $f < \text{fff}$ simile $\frac{4}{4}$

Vln. 3 $\frac{3}{4}$ $f < \text{fff}$ simile $\frac{4}{4}$

Vln. 4 $\frac{3}{4}$ $f < \text{fff}$ simile $\frac{4}{4}$

Vla. 1 $\frac{3}{4}$ $f < \text{fff}$ simile $\frac{4}{4}$

Vla. 2 $\frac{3}{4}$ $f < \text{fff}$ simile $\frac{4}{4}$

Vc. 1 $\frac{3}{4}$ *fff $f < \text{fff}$ $\frac{4}{4}$*

Vc. 2 $\frac{3}{4}$ *fff $\frac{4}{4}$*

D. B. $\frac{3}{4}$ *fff $\frac{4}{4}$*

20

Picc. *f* *fff*

Ob.

Cl. *f* *fff*

Bass Cl. *f* *fff*

Bsn. *f* *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *f* *fff*

Xylo. *fff*

Mar. To Timpani Timpani To Marimba *p* *f* *fff*

Pno. 1 *f* *fff*

Pno. 2 *f* *fff*

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vln. 3 *f* *fff*

Vln. 4 *f* *fff*

Vla. 1 *f* *fff*

Vla. 2 *f* *fff*

Vc. 1 *f* *fff*

Vc. 2 *f* *fff*

D. B. *f* *fff*

To Tuned Crotales

To Marimba

20

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vln. 3 *f* *fff*

Vln. 4 *f* *fff*

Vla. 1 *f* *fff*

Vla. 2 *f* *fff*

Vc. 1 *f* *fff*

Vc. 2 *f* *fff*

D. B. *f* *fff*

2. Pastel

1 ♩ = 38

Picc.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crotales

Mar.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

5

Picc.

Ob.

Cl.

Bass Cl.

Bsn.

This section shows five staves for woodwind instruments. The Picc. (Piccolo) and Ob. (Oboe) play eighth-note patterns. The Cl. (Clarinet) has a more melodic line with sixteenth-note figures. The Bass Cl. and Bsn. (Bassoon) are silent. Measure 6 continues with similar patterns.

Hn.

Tpt.

Tbn.

This section shows three staves for brass instruments. The Hn. (Horn) and Tpt. (Trumpet) play eighth-note patterns. The Tbn. (Tuba) is silent. Measure 6 continues with similar patterns.

Crotales

Mar.

This section shows two staves. The Crotales (Crotalines) play eighth-note patterns. The Mar. (Maracas) play eighth-note patterns in measure 5, followed by a rest in measure 6.

Pno. 1

Pno. 2

This section shows two staves for piano. Pno. 1 starts with eighth-note patterns and transitions to a sustained harmonic pattern. Pno. 2 enters with eighth-note patterns in measure 5, followed by a rest in measure 6.

Pno. 1

Pno. 2

This section shows two staves for piano. Pno. 1 continues its sustained harmonic pattern. Pno. 2 enters with eighth-note patterns in measure 5, followed by a rest in measure 6.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

This section shows nine staves for strings. Measures 5-6 feature eighth-note patterns from Vln. 1, Vln. 2, Vln. 3, and Vln. 4. Vla. 1 and Vla. 2 play eighth-note patterns in measure 5, followed by rests in measure 6. Vc. 1 and Vc. 2 are silent. D. B. (Double Bass) plays eighth-note patterns in measure 5, followed by a rest in measure 6. Dynamic markings include Pizz. (pizzicato), Arco (arco), and (Pizz.)

8

Picc. Ob. Cl. Bass Cl. Bsn.

To Flute

Hn. Tpt. Tbn.

To English Horn

Crotales Mar.

To Congas

(8vo) - Pno. 1 Pno. 2

Vln. 1 Vln. 2 Vln. 3 Vln. 4

Vla. 1 Vla. 2

(Pizz.)

Vc. 1 Vc. 2

(Pizz.)

D. B.

Arco

3. For Dolly

1 $\text{♩} = 52$

Fl. **4** - **6** **4**

Eng. H. - - - **4**

Cl. $\begin{array}{c} \text{♩} \\ \text{♪} \end{array}$ **4**

Bass Cl. $\begin{array}{c} \text{♩} \\ \text{♪} \end{array}$ **4**

Bsn. $\begin{array}{c} \text{♩} \\ \text{♪} \end{array}$ **4**

Hn. $\begin{array}{c} \text{♩} \\ \text{♪} \end{array}$ **4**

Tpt. Straight Mute - **4**

Tbn. Straight Mute - **4**

3 Congas **4** - **6** **4**

Mar. $\begin{array}{c} \text{♩} \\ \text{♪} \end{array}$ **4**

Pno. I **4** - **6** **4**

Celeste **4** - **6** **4**

1 $\text{♩} = 52$

Vln. 1 Arco **4** - **6** **4**

Vln. 2 Arco **4** - **6** **4**

Vln. 3 Arco **4** - **6** **4**

Vln. 4 Arco **4** - **6** **4**

Vla. 1 Pizz. **4** - **6** **4**

Vla. 2 Pizz. **4** - **6** **4**

Vc. 1 Pizz. **4** - **6** **4**

Vc. 2 Pizz. **4** - **6** **4**

D. B. Pizz. **4** - **6** **4**

4

Solo

Fl. $\frac{4}{4}$ p $\frac{6}{4}$

Eng. H. $\frac{3}{4}$ p

Cl. $\frac{3}{4}$ p vib. $\frac{3}{4}$ mp

Bass Cl. $\frac{3}{4}$ p

Bsn. $\frac{3}{4}$ p

$\frac{5}{4}$ $\frac{6}{4}$ mp $\frac{6}{4}$ mf $\frac{3}{4}$ f

$\frac{pp}{pp}$ $\frac{mp}{mp}$

Hn. $\frac{4}{4}$ p $\frac{6}{4}$

Tpt.

Tbn.

$\frac{5}{4}$ $\frac{4}{4}$

3 Congas $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Mar. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ mf

Pno. I $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Celeste $\frac{4}{4}$ 3 pp $\frac{5}{4}$ pp $\frac{4}{4}$

Vln. 1 $\frac{4}{4}$ p $\frac{6}{4}$ pp $\frac{5}{4}$ pp $\frac{4}{4}$

Vln. 2 $\frac{3}{4}$ p $\frac{6}{4}$ pp $\frac{5}{4}$ pp

Vln. 3 $\frac{3}{4}$ p $\frac{6}{4}$ pp $\frac{5}{4}$ pp

Vln. 4 $\frac{3}{4}$ p $\frac{6}{4}$ $\frac{5}{4}$ pp

Vla. 1 (Pizz.) $\frac{3}{4}$ p 3 $\frac{6}{4}$ $\frac{5}{4}$ pp

Vla. 2 (Pizz.) $\frac{3}{4}$ p 3 $\frac{6}{4}$ $\frac{5}{4}$ pp

Vc. 1 (Pizz.) $\frac{3}{4}$ p 3 Arco Solo $\frac{6}{4}$ mp

Vc. 2 (Pizz.) $\frac{3}{4}$ p 3 Solo Wide, slow vibrato (Jazzy) $\frac{6}{4}$ Wide, slow vibrato

D. B. $\frac{3}{4}$ p $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

8

Solo

Fl. — — — — — — — *pp*

Eng. H. — — — — — — — *mp* *pp* — — — — *p*

Cl. — — — — — — —

Bass Cl. — — — — — — — *pp* — — — — *p*

Bsn. — — — — — — — *pp* — — — — *p*

Hn. — — — — — — — *pp* — — — — *p*

Tpt. — — — — — — — *p*

Tbn. — — — — — — — *f* *pp* — — — — *p*

3 Congas — — — — — — —

Mar. — — — — — — — *mp*

Pno. I — — — — — — —

Celeste — — — — — — —

8

Vln. 1 — — — — — — — *p*

Vln. 2 — — — — — — — *p*

Vln. 3 — — — — — — — *p*

Vln. 4 — — — — — — —

Vla. 1 — — — — — — — *(Pizz.)* *mp* — — — — *Arco*

Vla. 2 — — — — — — — *mp* — — — — *Arco*

Vc. 1 — — — — — — — *All (if more than one player)* *Pizz.* *mp* — — — — *Arco*

Vc. 2 — — — — — — — *All (if more than one player)* *mp* — — — — *Arco*

D. B. — — — — — — — *pp* — — — — *p* *mf*

11

Fl.

Eng. H.

Solo Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Congas

Mar.

Pno. I

Celeste

Pno. I

Celeste

11

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

14

Fl. Eng. H. Cl. Bass Cl. Bsn.

p *mp* *mp* *mf* *mp* *ff*

Hn. Tpt. Tbn. 3 Congas Mar.

p *mp* *mp* *mf* *mp* *ff*

- - - - *ff*

f *ff* *p*

mp

ff

Pno. I Celeste

- - - - *ff*

mp *mf* *ff*

14

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

mp *3* *3* *mf* *3* *f* *ff* *mp* *3*

mp *3* *3* *mf* *3* *f* *ff* *mp*

mp *3* *3* *mf* *3* *f* *ff*

mf *3* *3* *f* *ff*

(Pizz.) *mf* *3* *3* *f* *ff* *Pizz.* *3*

(Pizz.) *mf* *3* *3* *f* *ff* *mp*

(Pizz.) *mf* *3* *3* *f* *ff* *Pizz.*

(Pizz.) *mf* *3* *3* *f* *ff* *mp*

(Pizz.) *mf* *3* *3* *f* *ff* *pp*

17

Fl.

Eng. H.

CL.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

3 Congas

Mar.

Pno. I

Celeste

17

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 (Pizz.)

Vla. 2 (Pizz.)

Vc. 1 (Pizz.)

Vc. 2 (Pizz.)

D. B.

To Piccolo

Fl. *Eng. H.* *Cl.* *Bass Cl.* *Bsn.*

2 4

This section shows measures 21 through 24. It includes parts for Flute, English Horn, Clarinet, Bass Clarinet, and Bassoon. The flute has a melodic line with eighth-note patterns, while the others provide harmonic support. Measure 21 starts with a dynamic of *mp*. Measures 22-23 continue with eighth-note patterns and dynamics of *mp*. Measure 24 concludes the section.

Hn. *Tpt.* *Tbn.*

2 4

Congas

2 4

Mar.

This section continues from measure 21. It includes parts for Horn, Trumpet, Trombone, Congas, and Maracas. The trumpet and trombone play eighth-note patterns. The maracas provide rhythmic support. Measures 22-23 continue with eighth-note patterns and dynamics of *mp*. Measure 24 concludes the section.

Pno. I

2 4

Celeste

2 4

This section continues from measure 21. It includes parts for Piano 1 and Celeste. The piano provides harmonic support with sustained notes. The celeste plays eighth-note patterns. Measures 22-23 continue with eighth-note patterns and dynamics of *pp*. Measure 24 concludes the section.

21

Vln. 1 *Vln. 2* *Vln. 3* *Vln. 4*

2 4

Vla. 1 *Vla. 2* *Vc. 1* *Vc. 2* *D. B.*

2 4

This section continues from measure 21. It includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass. The violins play eighth-note patterns. The viola and cello provide harmonic support. Measure 21 starts with a dynamic of *pp*. Measures 22-23 continue with eighth-note patterns and dynamics of *pp*. Measure 24 concludes the section.

Fl.

Eng. H.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

3 Congas

Mar.

Pno. I

Celeste

24

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

28

Picc.

Eng. H.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

3 Congas

Mar.

Pno. I

Celeste

28

Vln. 1

Vln. 2

Vln. 3

Vln. 4

All (if more than one player)

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

31

Picc. $\frac{7}{4}$ 3 $\frac{4}{8}$ pp $\frac{5}{4}$

Ob. $\frac{7}{4}$ pp $\frac{5}{4}$

Cl. $\frac{7}{4}$ pp $\frac{5}{4}$

Bass Cl.

Bsn.

Hn. $\frac{7}{4}$ 3 $\frac{4}{8}$ $\frac{5}{4}$

Tpt.

Tbn. Remove mute $\equiv p$

3 Congas $\frac{7}{4}$ 3 $\frac{4}{8}$ 3 congas $\frac{4}{8}$ ppp Play with fingers $\frac{5}{4}$ no break

Mar.

Pno. I $\frac{7}{4}$ 3 $\frac{4}{8}$ $\frac{5}{4}$

Celeste $\frac{7}{4}$ 3 $\frac{4}{8}$ $\frac{5}{4}$

Vln. 1 $\frac{7}{4}$ 3 $\frac{4}{8}$ pp $\frac{5}{4}$

Vln. 2 pp $\frac{5}{4}$

Vln. 3 pp $\frac{5}{4}$

Vln. 4 ppp

Vla. 1 Pizz. 3 Arco $\frac{5}{4}$

Vla. 2 Pizz. 3 Arco $\frac{5}{4}$

Vc. 1 Pizz. 3 Arco $\frac{5}{4}$

Vc. 2 Pizz. 3 Arco $\frac{5}{4}$

D. B. Pizz. 3 Arco $\frac{5}{4}$

35 $\text{♪} = \text{♪}$ $\text{♪} = \text{♪}$ echo

Picc. 5 6
 Ob. 4 8 *pp*
 Cl. 6
 Bass Cl.
 Bsn.

Hn. 5 6
 Tpt.
 Tbn.

3 Congas 5 6
 Mar. 4 8 *pppp*
 Pno. I
 Celeste

Vln. 1 5 6
 Vln. 2 4 8 *pp*
 Vln. 3 6
 Vln. 4 8 *ppp*
 Vla. 1 6
 Vla. 2 8 *ppp*
 Vc. 1 6
 Vc. 2 8 *ppp*
 D. B. Solo Pizz. All Arco
mf *ppp*

4. Soundtrack

1 ♩ = 38-48

Fl.

Eng. H.

Cl.

To Clarinet
Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

To Timpani
Timp.

Pno. I

Celeste

p 5
pedal L.V.
pp

1 ♩ = 38-48

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

This musical score page contains two systems of music. The top system consists of six staves for woodwind instruments: Flute, English Horn, Clarinet, Bassoon, Horn, Trombone, and Tuba. The middle system consists of four staves: Xylophone, Timpani, Piano I, and Celeste. The bottom system consists of ten staves for strings: Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Double Bass, and Piano II. The score includes dynamic markings such as p, pp, and pedal L.V., and performance instructions like 'To Clarinet' and 'To Timpani'. Measure numbers 1 and 5 are indicated above the staves.

Fl.

Eng. H.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Timp.

Pno. I

Celeste

6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

Solo
p

ppp

5

5

p

p

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Solo
Pizzicato
p

11

To Piccolo

Fl.

Eng. H.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Timp.

Pno. 1

Celeste

11

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

(Pizz.)

Arco

16

Picc.

Eng. H.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Timp.

Pno. I

Celeste

This section shows the musical score for measures 16. It includes parts for Piccolo, English Horn, Clarinet, Bassoon, Horn, Trumpet, Trombone, Xylophone, Timpani, Piano I, and Celeste. The score features various dynamics such as *p*, *pp*, and *mp*, along with grace notes and sustained notes. Measure 16 begins with a dynamic of *pp* for the English Horn and Clarinet. The Bassoon and Horn follow with *p* and *ppp* respectively. The Celeste and Piano I parts are also present in this section.

16

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

This section shows the musical score for measures 16. It includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass. The score features various dynamics such as *pp*, *mp*, and *ppp*, along with grace notes and sustained notes. Measure 16 begins with a dynamic of *pp* for the Violins. The Cellos and Double Bass provide harmonic support with sustained notes and grace notes.

Picc. -

Eng. H. -

Cl. -

Cl. -

Bsn. -

Hn. -

Tpt. -

Tbn. -

Xylo. -

Tim. -

ppp senza cresc.

Pno. I -

Celeste -

Vln. 1 -

Vln. 2 -

Vln. 3 -

Vln. 4 -

Vla. 1 -

Vla. 2 -

Vc. 1 -

Vc. 2 -

D. B. -

All (if more than one player) Ord.

All (if more than one player) Ord.

All (if more than one player) Ord.

pp

26

Picc. *mf*

Eng. H. *mp* *pp* To Oboe

Cl.

Cl.

Bsn. *mf*

Hn. *p* *mf* *p*

Tpt.

Tbn.

Xylo.

Timp. *ppp* To Kick Bass and 3 Congas

Pno. I

Celeste

26

Vln. 1 *mf*

Vln. 2 *mf* *p* *mf* *p* *mf*

Vln. 3 *mf* *p* *mf* *p* *mf*

Vln. 4 Sul Pont. *mf*

Vla. 1 *p* *mf*

Vla. 2 *p* *mf* *p* *p*

Vc. 1 Sul Pont. *mf* Solo *p*

Vc. 2 Sul Pont. *mf*

D. B. *mf*

31

Picc. *mp* *f*

Ob. *f*

Cl. *mp* *f*

Cl. *mp* *mf*

Bsn. *f* *mp*

Hn.

Tpt. *mp*

Tbn.

Xylo.

Timp.

Pno. I *mf*

Celeste *mf* *f* To Piano

31

Vln. 1 *f* *mp*

Vln. 2 *mp* *f* *mp* *f*

Vln. 3 *p* *f* *mp* *mp* *f* *mp* *mp*

Vln. 4 *f* *mp*

Vla. 1 *f* *mp* *f*

Vla. 2 *f* *mp* *mp* *f* *mp* *mp*

Vc. 1 *mf* *mp* *f* *mp*

Vc. 2

D. B. Solo *mf*

36

Picc.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

3 Congas
Kick Bass

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

$\text{♩} = 63$

128

128

128

Kick Bass Drum and 3 Congas With the hands

41

d = 63

Picc.

42 *ff*

Ob. *détaché ff*

Cl.

Cl.

Bsn. *mf f mf f mf*

Hn. *mfp < f mfp f mfp f simile*

Tpt.

Tbn.

Xylo. *ff* *lightly, unobtrusively*

3 Congas
Kick Bass

42 *ff*

Pno. 1 *ff*

Pno. 2 *ff* *Piano*

41 *d = 63*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3

Vln. 4

Vla. 1

Vla. 2 *mf détaché*

Vc. 1 *mf f mf f mf f Simile*

Vc. 2

D. B. *ff > mf ff*

44

Picc. Ob. Cl. Cl. Bsn. Hn. Tpt. Tbn. Xylo. 3 Congas Kick Bass

(8va)

Pno. 1 Pno. 2

Vln. 1 Vln. 2 Vln. 3 Vln. 4

Vla. 1 Vla. 2

Vc. 1 Vc. 2

D. B.

47

Picc. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Bsn. *f* *mf* *f* *mf* *f* *mf* *f*

Hn. *ff*

Tpt.

Tbn. *mf*

Xylo.

ff

3 Congas
Kick Bass *mp*

(8va) *ff*

Pno. 1 *ff*

Pno. 2 *ff*

47

(8va) *ff*

Vln. 1 *ff* *mf* *ff*

Vln. 2 *ff* *mf* *ff*

Vln. 3

Vln. 4

Vla. 1 *ff*

Vla. 2 *f* *mf* *f* *mf* *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

d = 94

51 $\text{d} = \text{d} = 94$
 Picc.
 Ob.
 Cl.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Xylo.
 3 Congas Kick Bass
 Pno. 1
 Pno. 2

51 $\text{d} = \text{d} = 94$
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 D. B.

54 (8^{va})

Picc. Ob. Cl. Cl. Bsn. Hn. Tpt. Tbn. Xylo. 3 Congas Kick Bass Pno. 1 Pno. 2

54

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

57

Picc. *ff*

Ob.

Cl.

Cl.

Bsn.

Hn. *ff*

Tpt.

Tbn.

Xylo. *fff*

3 Congas Kick Bass

Pno. 1 *Solo* *fff*

Pno. 2 *Solo* *ff*

Vln. 1 *p*

Vln. 2 *p* *molto cresc.*

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

D. B. *p*

60 ♩ = 126
 Picc.
 Ob.
 Cl.
 Cl.
 Bsn.

 Hn.
 Tpt.
 Tbn.

 Xylo.
 3 Congas Kick Bass

 Pno. 1
 Pno. 2

 60 ♩ = 126
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 D. B.

63 ♩ = 126
 Picc. *ff*
 Ob. *mf* *f* *mf* *f* *mf* *f*
 Cl. *ff* *3*
 Cl. *ff* *3*
 Bsn. *mf* *f* *mf* *f* *mf* *f*
 Hn. *mf* *f* *mf* *f* *mf* *f*
 Tpt. *mf* *f* *mf* *f* *mf* *f*
 Tbn. *mf* *f* *mf* *f* *mf* *f*
 Xylo. *ff*
 3 Congas
 Kick Bass *f*
 With wooden sticks
 8va
 Pno. I *ff* *3*
 8va
 Pno. 2 *f* *ff* *f* *ff* *mf* *f*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vln. 3 *ff*
 Vln. 4 *mf* *f* *mf* *f* *ff*
 Vla. 1 *mf* *f* *mf* *f* *ff*
 Vla. 2 *mf* *f* *mf* *f* *ff*
 Vc. 1 *f* *ff*
 Vc. 2 *f* *ff*
 D. B. *f* *ff*

Picc. Ob. Cl. Cl. Bsn. Hn. Tpt. Tbn. Xylo. 3 Congas Kick Bass Pno. 1 Pno. 2 Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

(8nd)

To Glock. and Mar.

To Vibraphone

To Celeste

Broaden Greatly

65

5. Kevin's Kaleidoscope

B = 38 *Extremely gentle, fragile*

1

Picc.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.
Mar.

Vibes

Pno. I

Celeste

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

Glockspiel (GL) Marimba (Mar.) Gl. With Pedal Motor off

Quick upwards arpeggio Simile

B = 38 *Extremely gentle, fragile*

1

solo violin: place metal practice mute
the rest: place regular mute

8va with mute

pppp senza cresc.
with mute

pppp senza cresc.
with mute

with mute

with mute

with mute

with mute

with mute

Picc. -
 Ob. -
 Cl. -
 Cl. glissando
 Bsn. -
 Hn. -
 Tpt. -
 Tbn. -
 Glock. Mar. Gl. Mar. Gl.
 Vibes pppp
 Pno. I { 3:2
 Celeste Celeste 7:4
 Vln. 1 5 solo until m. 19 Metal practice mute well-projected
 Vln. 2 (8va) ppp
 Vln. 3 pppp
 Vln. 4 pppp
 Vla. 1 ppp
 Vla. 2 ppp
 Vc. 1 ppp
 Vc. 2 ppp
 D. B. Pizz. pp

9

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock. Mar. *Gl.* *Mar.* *Gl.* *Mar.* *Gl.*

Vibes *pppp*

Pno. I *ppp*

Celeste *Simile* *ppp* ** Rea* ** Rea* ** Rea*

Vln. 1 *pp*

Vln. 2 *ppp*

(8^{me})

Vln. 3 *pppp*

Vln. 4 *pppp*

Vla. 1 *ppp* *pp* *ppp* *pp* *ppp*

Vla. 2 *ppp* *pp* *ppp* *pp* *ppp*

Vc. 1 *ppp* *pp* *ppp* *pp* *ppp*

Vc. 2 *ppp* (Pizz.) *pp* *ppp* *pp* *ppp*

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

13

Picc. —

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Bsn. —

Hn. —

Tpt. —

Tbn. —

Glock. Mar. *Gl.* *ppp*

Vibes *#8* *#8*

Pno. I *ppp* *3* *pp*

Celeste *ppp* *pp* *Simile*

** ♫* ** ♫*

13

Vln. 1 *mf* *tr.* *o (ff)*

Vln. 2 *ppp* *(ff)*

Vln. 3 *pppp*

Vln. 4 *pppp*

Vla. 1 *pp* *ppp*

Vla. 2 *pp* *ppp*

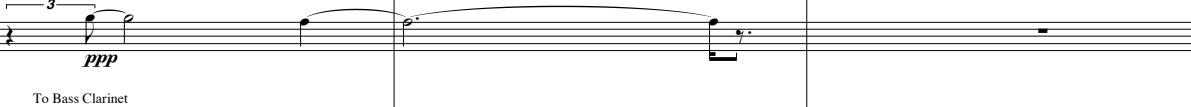
Vc. 1 *pp* *ppp*

Vc. 2 *pp* *ppp* *(Pizz.)*

D. B. *pp*

Picc. 

Ob. 

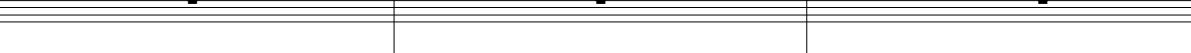
Cl. 

To Bass Clarinet

Cl.

Bsn. 

Hn. 

Tpt. 

Tbn. 

Glock. 

Mar. 

Vibes 

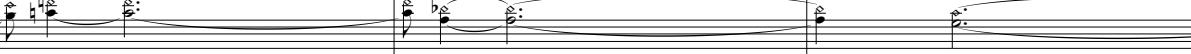
Pno. I 

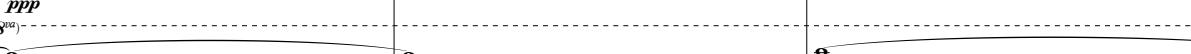
Celeste 

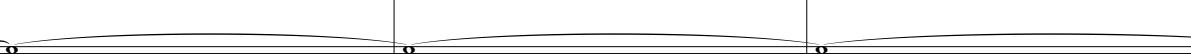
Simile

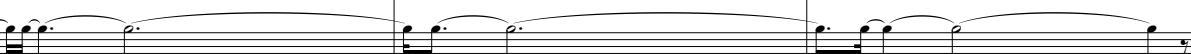
15

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

D. B. 

Picc. Ob. Cl. Bass Cl. Bassn. Hn. Tpt. Tbn.

Glock. Mar. Vibes Pno. I Celeste

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

5 **4**

5 **4**

To Marimba To Kit

not arpeggiated To Piano

All (if more than one) with mute

6. After Hours

For Kirk Fontaine and Ross Porter's voice

1 $\text{C} = 138$

Fl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Ob.

Cl.

Bass Cl.

Bsn.

Hn. stopped until measure 30 inclusive $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Tpt. Straight Mute

Tbn. straight mute f

Mar. $\frac{3}{2}$ Kick Bass Snare, Ride

Kit.

Pno. 1 $\frac{3}{2}$ ff $\frac{2}{2}$ ff $\frac{3}{2}$

Pno. 2 $\frac{3}{2}$ ff f $\frac{2}{2}$ ff f $\frac{3}{2}$

1 $\text{C} = 138$

Vln. 1 Remove mute ff $\frac{2}{2}$ $\frac{3}{2}$

Vln. 2

Vln. 3 Remove mute ff

Vln. 4 Remove mute

Vla. 1 Remove mute

Vla. 2 Remove mute

Vc. 1 Remove mute Pizz. ff f $\frac{2}{2}$ ff f

Vc. 2 Remove mute Pizz. ff

D. B. Remove mute Pizz. ff $\frac{2}{2}$ ff

5

Fl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Ob.

Cl. *dolce* *mf*

Bass Cl. *mf*

Bsn.

Hn. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Tpt.

Tbn. *f*

Mar. *dolce* *mf* $\frac{2}{2}$ $\frac{4}{2}$ *ff* *ff*

Kit

Pno. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ *ff* *ff*

Pno. 2 $\frac{3}{2}$ *mf* $\frac{2}{2}$ *f* $\frac{4}{2}$ *ff* *f* *ff* *p* *ff*

Vln. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 (Pizz.) *f* *mf* *ff* *f* *p* *ff*

Vc. 2

D. B. (Pizz.) *mf* *ff*

9

Fl. **3** **2**

Ob.

Cl. *mp*

Bass Cl. *mp*

Solo *pp*

Bsn. *p* *f*

Brassy

Hn. *f* *ff* **3** **2**

Brassy

Tpt. *f* *ff*

Tbn.

Mar. *ff* **3** **2**

Kit

Pno. 1 *ff* **3** **2** *ff*

Pno. 2 *f* *ff* **3** **2** *f* *ff* *f* *f*

9

Vln. 1 **3** **2**

Vln. 2

Vln. 3

Vln. 4 *p* *f*

Vla. 1 *p* *f*

Vla. 2

Vc. 1 *f* *ff* *f* *ff* *f* *f*

Vc. 2

D. B. *ff*

13

Fl. **2** **3** **2** **4**
Ob. - - -
Cl. - - -
Bass Cl.
Bsn. - - -

Hn. **2** **3** **2** **4**
Tpt. - - -
Tbn.
Mar. **2**
Kit. - - -

Pno. 1 **2** **3** **2** **4**
Pno. 2 **2**
13

Vln. 1 **2**
Vln. 2 - - -
Vln. 3 - - -
Vln. 4 - - -
Vla. 1 - - -
Vla. 2 - - -
Vc. 1
Vc. 2 - - -
D. B.

17

Fl. - - - - - *Solo* ----- **3** **2** *f*

Ob. - - - - - *mp* -----

Cl. *mp* ----- *f* *mf* ----- *p* ----- *f* *mp* -----

Bass Cl. - - - - - *p* ----- *f* *ff*

Bsn. *mp* ----- *f* *p* ----- *f* *o.* *mp* -----

Hn. *mp* ----- *f* *p* ----- *f* *o.* *mp* -----

Tpt. *mp* ----- *f* *f* *mp* -----

Tbn. *j* -----

Mar. *ff* *mf* *ff* *f* *Solo* ----- **3** **2** -----

Kit -----

Pno. 1 *ff* ----- **3** **2** -----

Pno. 2 *ff* *f* *ff* *p* *ff* *f* *ff* *f* **3** **2** *f*

17

Vln. 1 *mf* *ff* *ff* *Solo* (all players) **3** **2** -----

Vln. 2 *mf* *ff* *ff* *mp* -----

Vln. 3 *mf* *ff* *p* ----- *f* *mp* -----

Vln. 4 *mp* ----- *f* *p* ----- *f* *o.* *mp* -----

Vla. 1 *mp* ----- *f* *p* ----- *f* *o.* *mp* -----

Vla. 2 *mp* ----- *f* *p* ----- *f* *o.* *mp* -----

Vc. 1 *ff* *Pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *f*

Vc. 2 *ff* *mf* *Pizz.* *p* ----- *f* *o.* *mp* -----

D. B. *ff* *A* *#* *ff* *#* *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn. *f* *Brassy*

Tpt. *f* *Brassy*

Tbn. *f* *mf*

Mar. *ff*

Kit

Solo *ff*

Pno. 1

Pno. 2 *ff* *f* *ff* *f*

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vln. 3 *ff* *mp*

Vln. 4 *ff* *mp*

Vla. 1 *ff*

Vla. 2 *ff* *(Pizz.)*

Vc. 1 *ff* *Pizz.* *f* *Arco*

Vc. 2 *ff* *(Pizz.)* *mp*

D. B. *ff* *f*

25

Fl. *Ob.* *Cl.* *Bass Cl.* *Bsn.*

Hn. *Tpt.* *Tbn.*

Mar. *Kit*

Pno. 1 *Pno. 2*

Vln. 1 *Vln. 2* *Vln. 3* *Vln. 4*

Vla. 1 *Vla. 2*

Vc. 1 *Vc. 2*

D. B.

3
2

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar. Marimba

Kit.

**3
2**

Pno. 1

ff

Pno. 2

ff **p** **ff** **f** **ff** **f**

**3
2**

28

Vln. 1

mf

Vln. 2

mf

Vln. 3

mf

Vln. 4

Vla. 1

Vla. 2

(Pizz.)

Vc. 1

f

Vc. 2

Pizz. **mf**

D. B.

f

**3
2**

Arco

31

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

2 2

Hn.

Tpt. *mp*

Tbn. *mf*

mp

2 2

Mar.

Kit

2 2

Pno. 1 Solo *ff*

Pno. 2

2 2

Pno. 2

2 2

31

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 Pizz. *f*

Vla. 2 Pizz. *f*

Vc. 1 (Pizz.) *f*

Vc. 2 *ff*

D. B. *ff*

35

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bass Cl. *mp*

Bsn.

Hn.

Tpt. *mp*

Tbn.

Mar.

Kit

Pno. 1 *ff*

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *f* (Pizz.)

Vla. 2 *f* (Pizz.)

Vc. 1 *f* (Pizz.)

Vc. 2

D. B. *f* Arco *mf*

38

Fl. Ob. Cl. Bass Cl. Bsn.

Hn. Tpt. Tbn.

Mar. Kit

Pno. 1 Pno. 2

Vln. 1 Vln. 2 Vln. 3 Vln. 4

Vla. 1 (Pizz.) Vla. 2 (Pizz.) Vc. 1 (Pizz.) Vc. 2 D. B.

Measure 38:

- Flute:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet:** Playing sixteenth-note patterns.
- Bass Clarinet:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns.
- Horn:** Playing eighth-note patterns.
- Trumpet:** Playing eighth-note patterns.
- Trombone:** Playing eighth-note patterns.
- Maracas:** Playing eighth-note patterns.
- Kite:** Playing eighth-note patterns.
- Piano 1:** Playing eighth-note chords, dynamic ff.
- Piano 2:** Playing eighth-note patterns.
- Violin 1:** Playing eighth-note patterns.
- Violin 2:** Playing eighth-note patterns.
- Violin 3:** Playing eighth-note patterns.
- Violin 4:** Playing eighth-note patterns.
- Viola 1:** Playing eighth-note patterns, dynamic f.
- Viola 2:** Playing eighth-note patterns.
- Cello 1:** Playing eighth-note patterns.
- Cello 2:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

Measure 39:

- Flute:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet:** Playing sixteenth-note patterns.
- Bass Clarinet:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns.
- Horn:** Playing eighth-note patterns.
- Trumpet:** Playing eighth-note patterns.
- Trombone:** Playing eighth-note patterns.
- Maracas:** Playing eighth-note patterns.
- Kite:** Playing eighth-note patterns.
- Piano 1:** Playing eighth-note chords.
- Piano 2:** Playing eighth-note patterns.
- Violin 1:** Playing eighth-note patterns.
- Violin 2:** Playing eighth-note patterns.
- Violin 3:** Playing eighth-note patterns.
- Violin 4:** Playing eighth-note patterns.
- Viola 1:** Playing eighth-note patterns, dynamic f.
- Viola 2:** Playing eighth-note patterns.
- Cello 1:** Playing eighth-note patterns.
- Cello 2:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

Measure 40:

- Flute:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet:** Playing sixteenth-note patterns.
- Bass Clarinet:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns.
- Horn:** Playing eighth-note patterns.
- Trumpet:** Playing eighth-note patterns.
- Trombone:** Playing eighth-note patterns.
- Maracas:** Playing eighth-note patterns.
- Kite:** Playing eighth-note patterns.
- Piano 1:** Playing eighth-note chords.
- Piano 2:** Playing eighth-note patterns.
- Violin 1:** Playing eighth-note patterns.
- Violin 2:** Playing eighth-note patterns.
- Violin 3:** Playing eighth-note patterns.
- Violin 4:** Playing eighth-note patterns.
- Viola 1:** Playing eighth-note patterns, dynamic f.
- Viola 2:** Playing eighth-note patterns.
- Cello 1:** Playing eighth-note patterns.
- Cello 2:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

41

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn. Open Fall

Tpt.

Tbn. Fall Glissando as far and quickly as possible Simile

Mar.

Kit Kick Bass, Snare, Ride

Pno. 1 Solo ff

Pno. 2 ff

gliss. as fast as possible (white notes)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 Arco f

Vc. 2 f

D. B. f

8va

46

Fl. Ob. Cl. Bass Cl. Bsn. **ff**

Hn. Tpt. Tbn. **ff**

Mar. Kit

Pno. 1 Pno. 2 **ff**

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B. **ff**

3 **2** **3** **2** **3** **2** **3** **2**

8^a -

51

Fl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Ob. -

Cl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Bass Cl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Bsn. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Hn. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Tpt. -

Tbn. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Mar. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

To Timpani

Kit -

Pno. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Pno. 2 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

51

Vln. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vln. 2 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vln. 3 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vln. 4 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vla. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vla. 2 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vc. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

Vc. 2 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

D. B. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$

56

Fl. 3
Ob.
Cl.
Bass Cl.
Bsn. *f*

stopped until measure 76 inclusive

Hn. 3 *f* *ff* *Brassy* 2 *mf* 3
Tpt. 3 *f* *ff* *Brassy* 2 *mf*
Tbn. 3 *f* 2 *mf*

Mar. 3 *ff* *Marimba* 2 *f* 3
Kit 3

Pno. 1 3 *ff* Solo 2 3
Pno. 2 3 *ff* *f* 2 *ff* 3

Vln. 1 3 *ff* 2 *mf* 3
Vln. 2 3 *ff* 2 *mf* 3
Vln. 3 3 *ff* 2 *mf* 3
Vln. 4 3 *ff* 2 *mf* 3
Vla. 1 3
Vla. 2 3
Vc. 1 3 *ff* *f* *Arco* 2 *pizz.* 3
Vc. 2 3 *ff* 2 *mf* 3
D. B. 3 *ff* *pizz.*

60

Fl. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Ob. $\frac{2}{2}$ $\frac{4}{2}$

Cl. $\frac{2}{2}$ $\frac{4}{2}$

Bass Cl. $\frac{2}{2}$ $\frac{4}{2}$

Bsn. $\frac{2}{2}$ $\frac{4}{2}$

Hn. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Tpt. $\frac{2}{2}$ $\frac{4}{2}$

Tbn. $\frac{2}{2}$ $\frac{4}{2}$

Mar. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Kit. $\frac{2}{2}$ $\frac{4}{2}$

Pno. 1 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Pno. 2 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Vln. I $\frac{3}{2}$ $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Vln. 2 $\frac{2}{2}$ $\frac{4}{2}$

Vln. 3 $\frac{2}{2}$ $\frac{4}{2}$

Vln. 4 $\frac{2}{2}$ $\frac{4}{2}$

Vla. I $\frac{2}{2}$ $\frac{4}{2}$

Vla. 2 $\frac{2}{2}$ $\frac{4}{2}$

Vc. I $\frac{2}{2}$ $\frac{4}{2}$ $\frac{2}{2}$ $\frac{4}{2}$

Vc. 2 $\frac{2}{2}$ $\frac{4}{2}$

D. B. $\frac{2}{2}$ $\frac{4}{2}$

63

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn. $\begin{matrix} \nearrow \\ m\text{f} \end{matrix}$

Tpt.

Tbn. $\begin{matrix} \nearrow \\ m\text{f} \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

Mar. $\begin{matrix} \nearrow \\ f \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ mp \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ p \end{matrix}$

Kit

$\begin{matrix} 4 \\ 2 \end{matrix}$

Pno. 1 $\begin{matrix} \nearrow \\ ff \end{matrix}$

Pno. 2 $\begin{matrix} \nearrow \\ ff \end{matrix}$

$\begin{matrix} \nearrow \\ p \end{matrix}$

$\begin{matrix} \nearrow \\ ff \end{matrix}$

$\begin{matrix} \nearrow \\ f \end{matrix}$

$\begin{matrix} \nearrow \\ ff \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ f \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ f \end{matrix}$

$\begin{matrix} 4 \\ 2 \end{matrix}$

63

Vln. 1 $\begin{matrix} \nearrow \\ mp \end{matrix}$

Vln. 2 $\begin{matrix} \nearrow \\ mp \end{matrix}$

Vln. 3 $\begin{matrix} \nearrow \\ mp \end{matrix}$

Vln. 4 $\begin{matrix} \nearrow \\ mp \end{matrix}$

Vla. 1 $\begin{matrix} \nearrow \\ mp \end{matrix}$

Vla. 2

Vc. 1 $\begin{matrix} \nearrow \\ f \end{matrix}$

Vc. 2 $\begin{matrix} \nearrow \\ mp \end{matrix}$

D. B. $\begin{matrix} \nearrow \\ m\text{f} \end{matrix}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ p \end{matrix}$

(Pizz.)

Pizz.

$\begin{matrix} \nearrow \\ p \end{matrix}$

$\begin{matrix} \nearrow \\ p \end{matrix}$

Arco

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} \nearrow \\ mp \end{matrix}$

66

Fl. $\frac{4}{2}$

Ob.

Cl. $\frac{2}{4}$ $\frac{2}{4}$

Bass Cl. $\frac{2}{4}$ $\frac{2}{4}$

Bsn. $\frac{2}{4}$ $\frac{2}{4}$

Hn. $\frac{4}{2}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{2}$

Tpt.

Tbn.

Mar. $\frac{4}{2}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{2}$

Kit

Pno. 1 $\frac{4}{2}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{2}$

Pno. 2 $\frac{4}{2}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{2}$

66

Vln. 1 $\frac{4}{2}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{4}{2}$

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 Arco $\frac{2}{4}$ $\frac{2}{4}$

Vc. 2 $\frac{2}{4}$ $\frac{2}{4}$

D. B. $\frac{2}{4}$ $\frac{2}{4}$

69

Fl. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Ob. - - - - - - - -

Cl. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

p

Bass Cl. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

p

Bsn. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ *mf* - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Hn. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

p

Tpt. - - - - - - - -

Tbn. - - - - - - - -

Mar. $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Kit - - - - - - - -

Pno. 1 $\frac{4}{2}$ *mp* - - - - $\frac{2+3}{4}$ *mp* - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Pno. 2 $\frac{4}{2}$ *mp* - - - - $\frac{2+3}{4}$ *mp* - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Vln. 1 $\frac{4}{2}$ - - - - $\frac{2+3}{4}$ - - - - $\frac{1}{2}$ - - - - $\frac{4}{2}$

Vln. 2 - - - - - - - -

Vln. 3 - - - - - - - -

Vln. 4 - - - - - - - -

Vla. 1 - - - - - - *mp* - - - -

Vla. 2 *p* - - - - - - *mp* - - - -

Vc. 1 *p* - - - - - - *mp* - - - -

Vc. 2 *p* - - - - - - *mp* - - - -

D. B. - - - - - - *mf* - - - -

Fl.  -  

Ob. - -

Cl.  *mp* -  *mf* -

Bass Cl.  *mp* -  *f* -

Bsn.  *f* -  *ff* -

Hn.  *mp* -  -

Tpt. - -

Tbn. - -

Mar.  -  

Kit - -

Pno. 1  *mf* -  *f* - 

Pno. 2  *mf* -  *f* - 

72

Vln. 1  -  

Vln. 2 - -

Vln. 3 - -

Vln. 4 - -

Vla. 1  *mf* -  *f* -

Vla. 2  *mf* -  -

Vc. 1  *mf* -  *f* -

Vc. 2  *mf* -  -

D. B.  *f* -  *ff* -

Fl. 2

Ob.

Cl.

Bass Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. 2 *ff* *fff* 3 2

Tpt. *ff* *fff*

Tbn. *ff* *fff*

Mar. 2 3 2

Kit

Pno. 1 *ff* *fff*

Pno. 2 *ff* *fff*

Vln. 1 2 3 2

Vln. 2 *ff* *fff*

Vln. 3 *ff* *fff*

Vln. 4 *ff* *fff*

Vla. 1 *ff* *fff*

Vla. 2 *ff* *fff*

Vc. 1 *ff* *fff*

Vc. 2 *ff* *fff*

D. B.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn. Open

Tpt.

Tbn. Glissando

Mar. Marimba

Timp. Timpani 30° Glissando

Pno. 1 Pno. 2

Vln. 1 Vln. 2 Vln. 3 Vln. 4

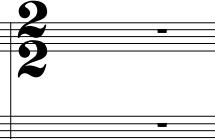
Vla. 1 Vla. 2

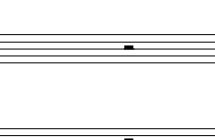
Vc. 1 Vc. 2

D. B.

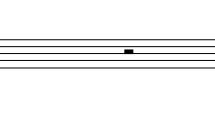
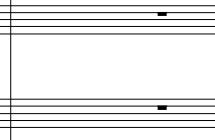
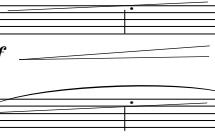
8⁰²

78

Fl. 
 Ob. 
 Cl. 
 Bass Cl. 
 Bsn. 

 Hn. 
 Tpt. 
 Tbn. 
 Mar. 
 Timp. 

 Pno. 1 
 Pno. 2 

 Vln. 1 
 Vln. 2 
 Vln. 3 
 Vln. 4 
 Vla. 1 
 Vla. 2 
 Vc. 1 
 Vc. 2 
 D. B. 

25th Timpani Change timpani without accent
Glissando

82

85

Fl. *fff f* *fff* *ff 6* **3** **2** **2**
 Ob. *fff f* *fff* *ff 6* **3** **2** **2**
 Cl. *fff f* *fff* *ff 6* **3** **2** **2**
 Bass Cl. *ffff f* *fff* *ff 6* **3** **2** **2**
 Bsn. *fff* **3** **2** **2**
 Hn. *ff* **3** *shriek* **2** **2**
 Tpt. *fff* **3** **2** **2**
 Tbn. *mf* *ff* *ff* **3** **2** **2**
 Marimba
 Mar. *fff* **3** **2** **2**
 Timpani 23° *mf* *f* **3** **2** **2**
 Pno. 1 *fff* **3** **2** **2**
 Pno. 2 *ffff* **3** **2** **2**

85

Vln. 1 *fff* **3** *ffff* **2** **2**
 Vln. 2 *fff* *ff* **3** *ffff* **2** **2**
 Vln. 3 *fff* *ff* **3** *ffff* **2** **2**
 Vln. 4 *fff* *ff* **3** *ffff* **2** **2**
 Vla. 1 *ffff mf* *f* *ff* *ff* **3** *ffff* **2** **2**
 Vla. 2 *ffff mf* *f* *ff* *ff* **3** *ffff* **2** **2**
 Vc. 1 *ffff mf* *f* *ff* *ff* **3** *ffff* **2** **2**
 Vc. 2 *ffff mf* *f* *ff* *ff* **3** *ffff* **2** **2**
 D. B. *ffff mf* *f* *ff* *ff* **3** *ffff* **2** **2**

88

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

mp

Hn.

Remove mute

Tpt.

Remove mute

Tbn.

Remove mute

Mar.

mp

To Kick, snare, ride, reversed cymbal

Tim.

Pno. 1

Pno. 2

Solo

mp

88

Vln. 1

pp

Vln. 2

pp

Vln. 3

pp

Vln. 4

pp

Vla. 1

pp

Vla. 2

pp

Vc. 1

pp

Detached

Vc. 2

mp

D. B.

mp

Fl.

Ob.

Cl.

Bass Cl.

Bsn. *crescendo.* *f subito mp*

Hn.

Tpt.

Tbn.

Mar. *mp* *mf* *f* *mp*

Tim.

Pno. 1

Pno. 2 *f*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vln. 3 *pp* *mf* *subito pp*

Vln. 4 *pp* *mf* *subito pp*

Vla. 1 *pp* *mf* *subito pp*

Vla. 2 *pp* *mf* *subito pp*

Vc. 1 *pp* *mf* *subito pp*

Vc. 2 *mp* *mf* *subito mp*

D. B. *mp* *mf* *f*

Fl.

Ob.

Cl.

Bass Cl.

Bsn. *mp* *f*

Hn.

Tpt.

Tbn.

Mar. *mp* *mf* *f*

Timp.

Pno. 1 *mp* *f*

Pno. 2 *mp* *mf* *f*

Vln. 1 *mp* *mf*

Vln. 2 *p* *mp* *mf*

Vln. 3 *pp* *p* *mp* *mf*

Vln. 4 *pp* *p* *mp* *mf*

Vla. 1 *pp* *p* *mp* *mf*

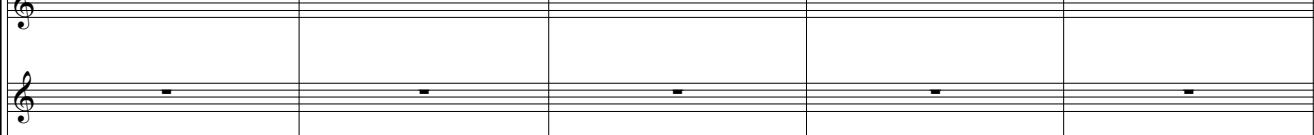
Vla. 2 *pp* *p* *mp* *mf*

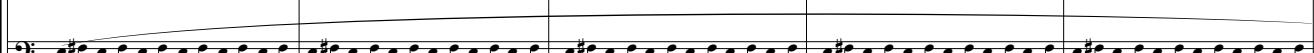
Vc. 1 *pp* *p* *mp* *mf*

Vc. 2 *mp* *mf* *f*

D. B. *mp* *mf* *f*

Picc. 

Ob. 

Cl. 

Bass Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Mar. 

Timp. 

Pno. 1 

Pno. 2 

103

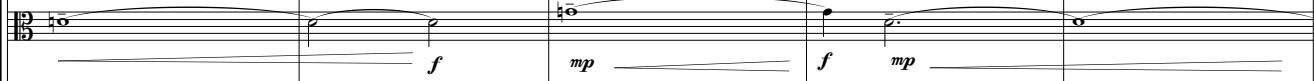
Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

D. B. 

108

Picc. *mf*

Ob.

Cl. *mp* Solo *f p*

Bass Cl. *mf* Solo *f*

Bsn. *mf ff*

Hn.

Tpt.

Tbn.

Mar. *mf f mf*

Tim. -

8va

Pno. 1 *f ff f*

Pno. 2 *f ff f*

108

Vln. 1 *f mf ff*

Vln. 2 *f mf ff*

Vln. 3 *f mf ff mf*

Vln. 4 *f mf ff mf*

Vla. 1 *f mf ff mf*

Vla. 2 *f mf ff mf*

Vc. 1 *f mf ff mf*

Vc. 2 *f mf ff mf*

D. B. *f ff*

113

Picc. *mf*

Ob. *mf*

Cl. *f*

Bass Cl. *mf*

Bsn. *mf* *f* *ff*

Hn.

Tpt. *f* *ff*

Tbn.

Mar. *f* *ff*

Tim.

Pno. 1 *f* *ff*

Pno. 2 *f* *ff*

113

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

Picc. *f*

Ob. *f*

Solo *ff*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn. Fall *ff* Simile

Tpt. Glissando as far and quickly as possible Simile

Tbn. *ff*

Mar. Kick Bass, Snare, Ride

Kit *f*

15ma

Pno. 1 *ff*

Pno. 2 *fff*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

123

Picc. *f*

Ob. *f*

Cl. *ff*

Bass Cl.

Bsn. *ff*

Hn. Fall

Tpt. Fall

Tbn. *ff*

Mar. Kick Bass, Snare, Ride

Kit

15^{ma}

Pno. 1 *fff*

Pno. 2

123

Vln. 1 8^{va}

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

128

Picc. *f*

Ob. *f*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn. *Simile*

Tpt. *ff Simile*

Tbn. *ff Simile*

ff

15^{ma}-

Pno. 1 *fff*

Pno. 2

128 8^{va}-

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

133

Picc. *ffff*

Ob. *ffff*

Cl. *ffff*

Bass Cl. *ffff*

Bsn. *ffff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Mar.

To Timpani

Kit

3
2

Pno. 1

Pno. 2

3
2

133

Vln. 1 *ffff*

Vln. 2 *ffff*

Vln. 3 *ffff*

Vln. 4 *ffff*

Vla. 1 *ffff*

Vla. 2 *fff*

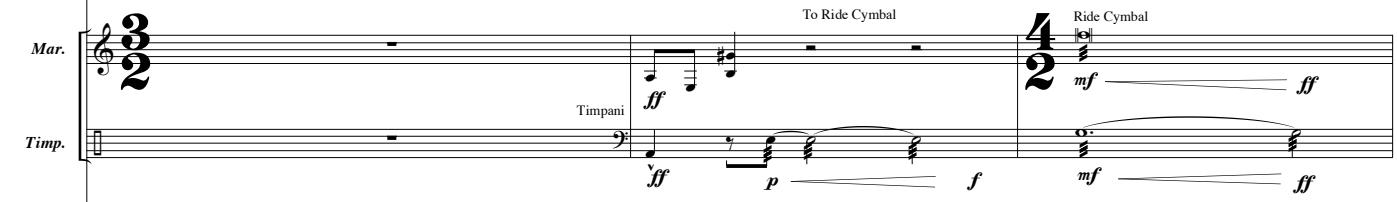
Vc. 1 *fff*

Vc. 2 *ffff*

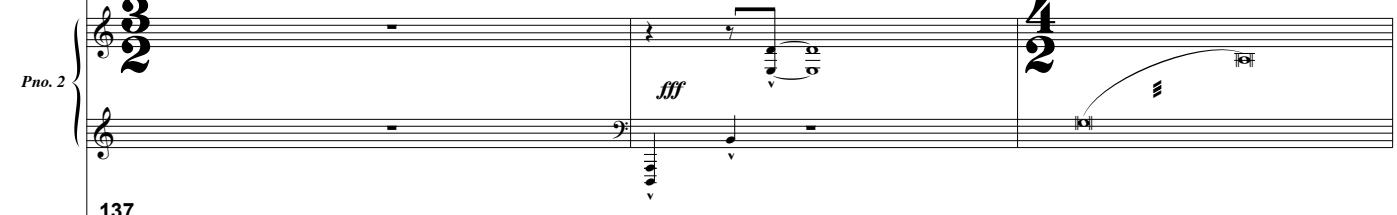
D. B. *ffff*

3
2

Picc. 

Mar. 

Pno. 1 

Pno. 2 

137 

Picc. **3** **2** **p** **4** **2** **ff** **1** **2** **fff**

Ob. **sfs** **p** **ff** **fff**

Cl. **sfs** **p** **ff** **fff**

Bass Cl. **sfs** **p** **ff** **fff**

Bsn. **sfs** **p** **ff** **fff**

Hn. **f** **3** **2** **4** **2** **ff**

Tpt. **-** **-** **-** **fff**

Tbn. **f** **3** **2** **4** **2** **ff**

To Reversed Cymbal

Rev. Cymbal **3** **2** **4** **2** **ff** **reversed cymbal**

Timp. **-** **-** **-** **Timpani** **fff**

Pno. 1 **fff** **3** **2** **4** **2** **1** **2**

Pno. 2 **fff** **3** **2** **4** **2** **1** **2**

140

Vln. 1 **sfs** **3** **2** **p** **4** **2** **ff** **1** **2** **fff**

Vln. 2 **sfs** **p** **ff** **fff**

Vln. 3 **sfs** **p** **ff** **fff**

Vln. 4 **sfs** **p** **ff** **fff**

Vla. 1 **sfs** **p** **ff** **fff**

Vla. 2 **sfs** **p** **ff** **fff**

Vc. 1 **-** **-** **-** **fff**

Vc. 2 **-** **-** **-** **fff**

D. B. **-** **-** **-** **fff**