DAVID BIEDENBENDER

SEVERANCE

concerto for saxophone quartet and wind ensemble

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BENT SPACE MUSIC

Commissioned by the United States Navy Band.

Performance materials available from Bent Space Music (Publisher):
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First Printed December 2019.

I am profoundly grateful to my friends Viet Cuong, Ken Heinlein, my wife Angela, and my sister Ashley
for their invaluable support, keen insights, and critical ears during the creation of this piece
and to my sons, Izaak and Declan, for reminding me of what's truly important.
And to my friend Robert Fanning for his extraordinary words and friendship.
This music could not exist without them.

I would also like to thank my friend Jonathan Yanik for asking me to write this piece
and for believing in me and my music for so many years.
I am grateful for his friendship and for the music we have made together.

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INSTRUMENTATION

Piccolo
Flute 1–2
Oboe 1–2
Bassoon 1–2

B♭ Clarinet 1–4
B♭ Bass Clarinet
B♭ Contrabass Clarinet

Solo
- B♭ Soprano Saxophone
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone

F Horn 1–4
B♭ Trumpet 1–3
Tenor Trombone 1–2
Bass Trombone
Euphonium
Tuba

Double Bass [with low C extension]

Timpani [4 drums]

Percussion 1–4

Piano

Brass Mutes:

Trumpets:	straight, harmon, cup
Trombones:	straight

Percussion List:

Player 1	**Player 2**	**Player 3**	**Player 4**
Vibraphone	Marimba [5-octave]	Small Triangle (mounted)	Sandpaper blocks
	Glockenspiel	Suspended Cymbal	Wood Block
	Crotales (bowed)	Sizzle Cymbal	Shaker
	Mark Tree (or Key Chimes)	Whip (Slapstick)	Small Triangle (mounted)
		Snare Drum	Tambourine
			Large Tam-tam
			Large (concert) Bass Drum

Movement durations:

1. **Clouds of Remembering**
   ca. 4:15

2. **Every Way Through Hurts**
   ca. 10:00

3. **Follow the Threads**
   ca. 6:15

Total duration: *ca.* 20:30

Transposed Score

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PROGRAM NOTE

Severance was commissioned by the United States Navy Band. The title for the piece and for the second and third movements come from a linked collection of poetry called *Severance* by my friend Robert Fanning, who has been the muse for several of my recent works. Robert's poetry often gives voice to my own emotional world in a way that is deeply important to me. In *Severance*, the main characters, two marionettes, *Professor* and *Grief*, sever their wires and escape the play and the theatre in *Winterland* in "search for a life untethered and authentic, crossing from day into night, from wood into flesh, from wakefulness into dream, from ice into thaw. *Severance* sings of a way—through the narrows of time and body—toward healing." (*Severance* by Robert Fanning, Salmon Poetry).

In the first movement, *Clouds of Remembering*, I introduce all of the musical material for the piece, but it is often shrouded and ephemeral, always fleeting, like the distant memory of something or someone lost.

The second movement, *Every Way Through Hurts*, is dedicated to my friend Jovanni-Rey Verceles de Pedro. Jovanni and I met at the University of Michigan while completing our graduate work. He was a pianist, professor, entrepreneur, and philanthropist. After graduation, we both moved to Idaho—Jovanni taught piano at the University of Idaho, and I taught music composition and theory at Boise State University. He recorded my *Rhapsody* for solo piano on his first studio album, and I had planned to write him a new piece, but Jovanni died suddenly in the summer of 2019 while traveling with the global nonprofit organization he founded. When I heard about his passing it took my breath away. At 36 years old—a young, hopeful, energetic musician, a person with whom I felt a kinship and a related musical path—it just didn't seem possible that he was gone. The outpouring of grief from his friends and family was extraordinary—he had connected with so many people through music. There is no way around grief—every way through it hurts—but very gradually, the waves of grief become smaller and grow farther apart, and we come to know that we can weather them. This music is for Jovanni, and the piano plays a prominent role, often gently tracing the saxophone solo lines like some strange shadow or echo.

The third movement, *Follow the threads: Unstrung*, begins with metaphorical darkness. The saxophonists play slow melodic lines—threads—that are passed around the quartet and are eventually passed to the ensemble as the quartet's music transforms into raindrops and then into a peculiar dance. I imagine the marionettes dancing, awkwardly at first, recently untethered and free from their strings, but becoming assured and ecstatic as they dance through grief, through their scars, through the waves, and toward healing.

Robert Fanning's *Severance* is published by Salmon Poetry and you can find out more about his work at www.robertfanning.wordpress.com.

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STAGE SETUP

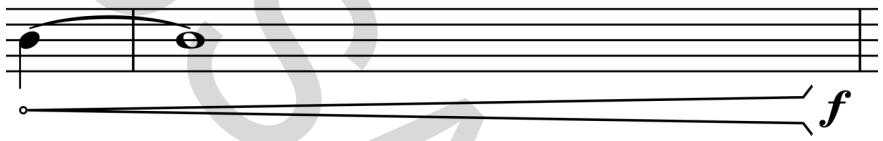
The saxophone quartet should be featured at the front of the stage as soloists. The specific configuration is left to the discretion of the conductor and soloists.

The piano, vibraphone, and double bass also play a prominent role in much of this piece, and it is highly recommended that they be placed near the front of the ensemble, close to the saxophone quartet, to better facilitate balance and to coordinate ensemble playing.

PERFORMANCE NOTES

The orchestration for this piece is designed with one player per part in mind (except euphonium and tuba). Although it is possible to perform it with doublings, it is advised to be mindful of the balance between the saxophone quartet soloists and the ensemble and to consider having some players sit out certain passages as needed to address issues of balance as needed.

One common gesture in this piece is a crescendo beginning at "*niente*" and swelling sharply near the end of its duration, indicated by a flared hairpin (see below). The shape of this crescendo should be dramatic and consistent across the ensemble. It is critical that the release is abrupt though still resonant (not an "articulated" release) and that the duration of the note last until the (down)beat indicated.



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Transposed Score

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Severance

for saxophone quartet and wind ensemble

1. Clouds of Remembering

David Biedenbender

Slowly, floating ♩ = 56

Piccolo

Flute 1 2

Oboe 1 2

Bassoon 1 2

Clarinet 1-4 in B♭

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Solo Soprano Saxophone in B♭

Solo Alto Saxophone in E♭

Solo Tenor Saxophone in B♭

Solo Baritone Saxophone in E♭

1. no vib.

2. no vib.

no vib.

Slowly, floating ♩ = 56

Horn 1-4 in F

Trumpet 1-3 in B♭

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Slowly, floating ♩ = 56

bowed, no motor

Vibraphone

Marimba

Sizzle Cymbal

Sandpaper blocks
Wood Block
Tambourine
Shaker

Piano

1 2 3 4 5

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Severance

1. Clouds of Remembering

9 accel.

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

no vib. (1.) 1. no vib. 1. no vib.

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
Sa. Pa. W. Bl. Tamb. Shak.
Pno.

(bowed) (Ped.)

6 7 8 9 10 11

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12 **Faster ♩ = 76**

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

12 **Faster ♩ = 76**

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

12 **Faster ♩ = 76**

Vib.
Mar.
Sizz. Cym.
Sa. Pa. W. Bl. Tamb. Shak.
Pno.

12 13 14 15

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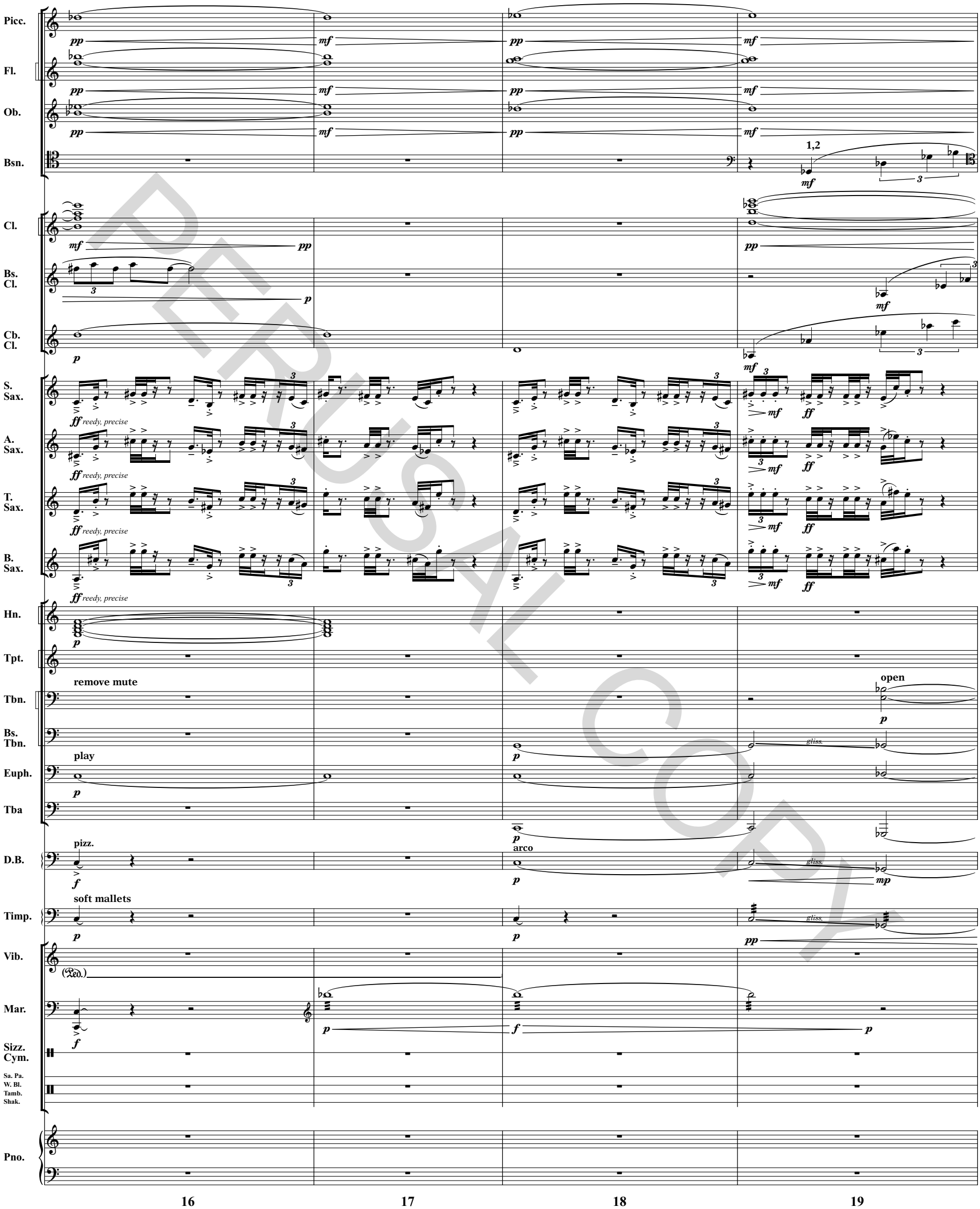

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Severance

1. Clouds of Remembering

24

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

spectral multiphonic

improvisation: sweep through harmonics, ad lib.

24

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

24

Vib.
Mar.
Sizz. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

To Tam.

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Tam.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

1,2
3,4

cup mute

soft mallets

28 29 30 31

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

1,2 stopped
1,2,3 (cup mute)
to harmon mute (stem out)

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Severance
1. Clouds of Remembering

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

41 42 43

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45

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt. 2
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

same dynamics same as picc.

spectral multiphonic *improvisation: sweep through harmonics, ad lib.*

1,2,3: harmon mute (stem out)

SIZZ. CYM.

To B. Dr.

44 45 46 47

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Severance

1. Clouds of Remembering

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

(same dynamics same as picc.)

(1-3)

(harmon mute)

(Ped.)

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

multiphonic

To Mark Tree

51 52 53 54 55

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61

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mark Tree
Sizz. Cym.
B. Dr.
Pno.

1,2

61 61 62 63 64 65

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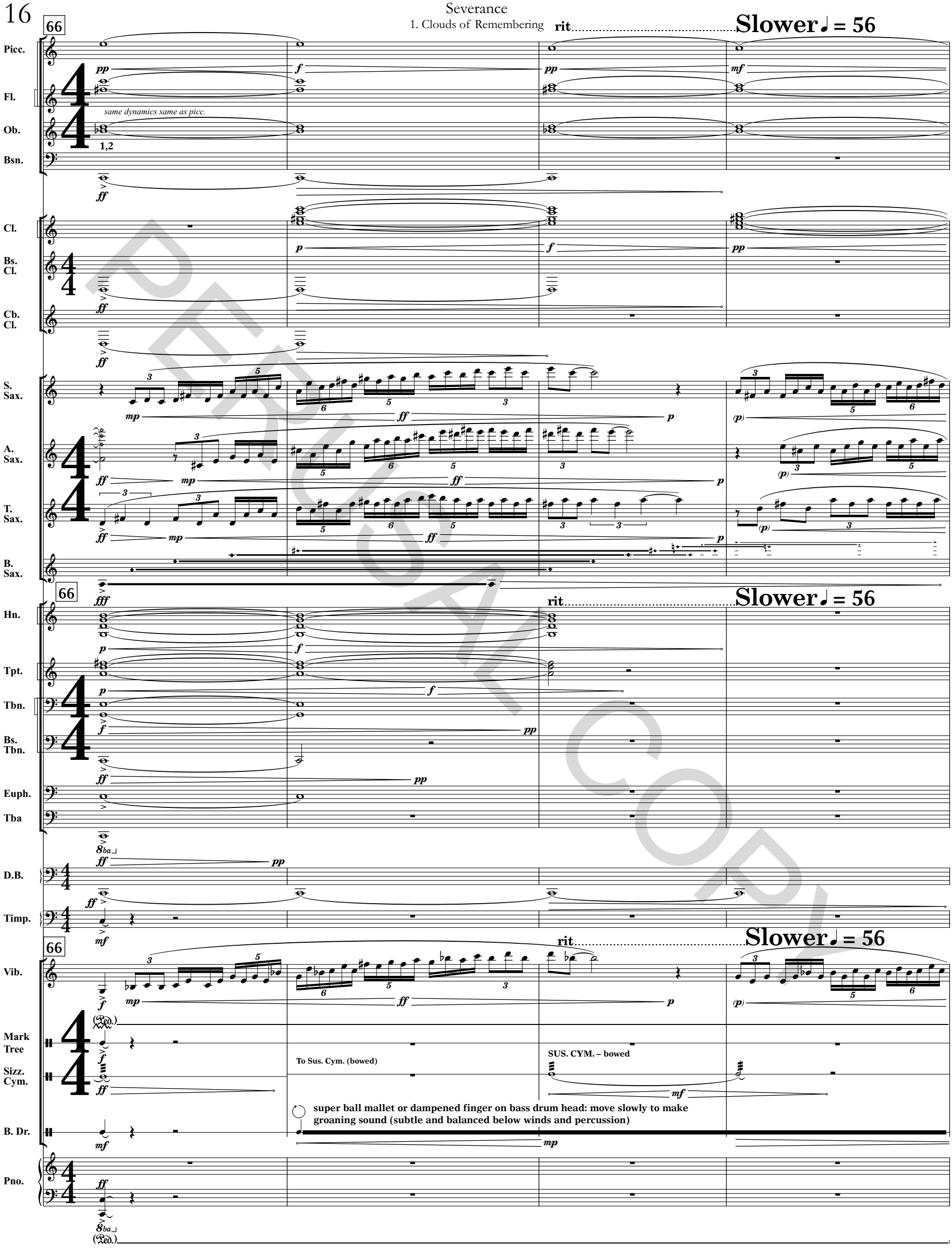

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mark Tree
Sus. Cym.
B. Dr.
Pno.

mp
f
pp
gliss.
mp
f
pp
f
p
mp
bowed
p
(Ped.)

70 71 72 73

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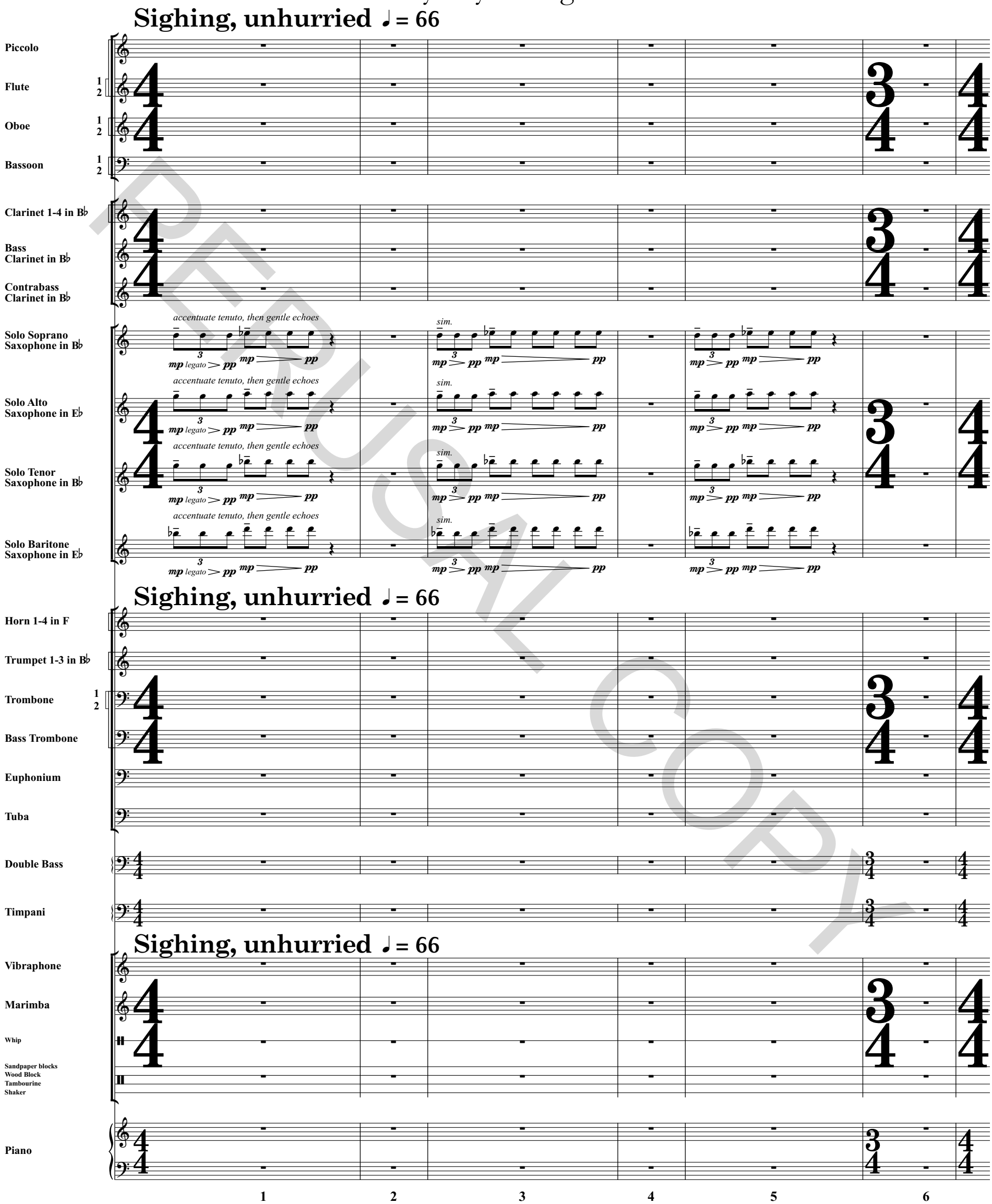
for Jovanni

2. Every way through hurts



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[not too long] 9 **A tempo** (♩ = 66)

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

1. one player

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Wh.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

pizz.

medium mallets, no motor

medium mallets
accentuate tenuto, then gentle echoes

(no pedal retake)

7 8 9 10 11 12

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20 **Intent**

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
1 Tbn.
2 Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Wh.
Sa. Pa. W. Bl. Tamb. Shak.
Pno.

(1.) (2.) straight mute (pizz.) [non solo] [1-4 cresc.] accentuate tenuto, then gentle echoes glassy, espr. bring out

20 **Intent**

17 18 19 20

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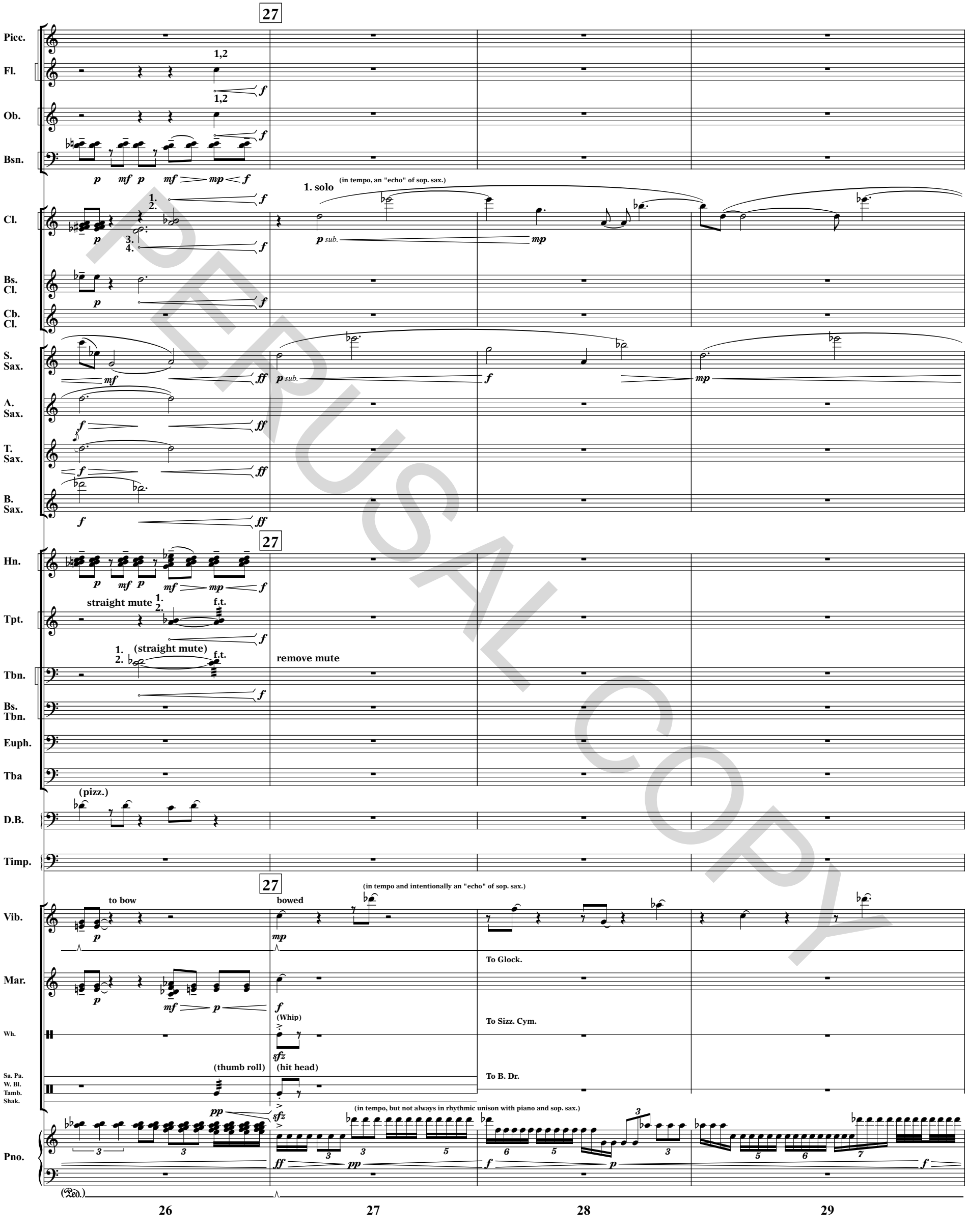

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31

Picc.
Fl.
Ob.
Bsn.
(1.)
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

31

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

31

to mallets

Vib.
(Ped.)
Glock.
Sizz. Cym.
BASS DRUM
accentuate tenuto, then gentle "echo(es)"
B. Dr.
Pno.
(Ped.)
[no pedal lift]

30 31 32 33 34

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poco accel.

37 With a little more motion ♩= 76

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sizz. Cym.
B. Dr.
Pno.

1. (straight mute)
1,2 open
pizz.
medium mallets
accentuate tenuto, then gentle echoes
SIZZLE CYMBAL (soft mallets)
GLOCK. (hard mallets)
To Sus. Cym.

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Picc.
Fl.
Ob.
Bsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

1. 2. 3. 4.
[stagger breaths]
soft mallets
(no pedal retake)
To Sandpaper Blocks
delicate, each note a blooming flower
sim.
mp clear
(Ped.)

39 40 41 42 43

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47

Picc.
Fl.
Ob.
Bsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot.
Sus. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

1.
mp
pp < mf > pp
sim.
solo
mf espr.
[balance below soprano solo]
mp
sim.
1,2,3. harmon mute (stem out)
f
(Ped.)
To Crot. (bowed)
SUS. CYM.
(scrape cymbal with metal beater)
pp < mp SANDPAPER BLOCKS
To Tri.
sf
mp
sf
mp
mp
pp

44 45 46 47 48

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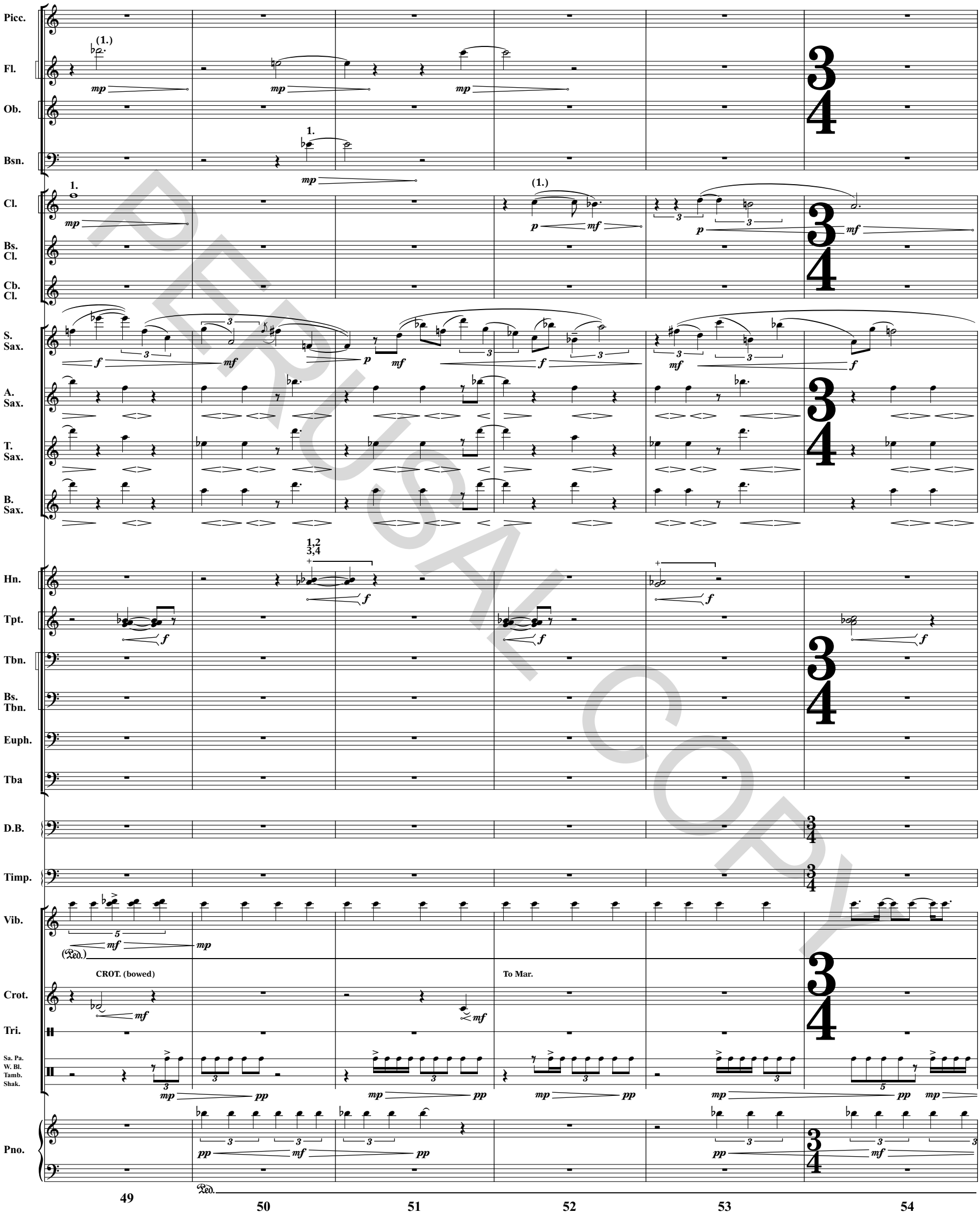

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64

Picc.
Fl.
Ob.
(1.)
Bsn.
1.
2.
mf heavy

Cl.
Bs. Cl.
1.
2.
3,4
f
mf heavy

Cb. Cl.
mf heavy

S. Sax.
A. Sax.
T. Sax.
B. Sax.
f
mf
f
f *mf espr.*
f *mf espr.* *f*

64

Hn.
Tpt.
1,2,3. harmon mute (stem out)
f
Tbn.
Bs. Tbn.
Euph.
Tba

D.B.
gliss.
arco
mf heavy

Timp.

64

Vib.
Mar.
mf *p*
Tri.
(*p*)
mp
To Sizz. Cym.
B. Dr.
BASS DRUM
mp

Pno.
mf
Ped.

61 62 63 64 65

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poco rall.

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

1,2

(pizz.)

gliss.

(mp clear, articulate)

(Ped.)

To Glock.

SIZZ. CYM. (soft mallets)

72 73 74 75 76

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77 **Slower ♩ = 66**

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

mf *p*
1,2
1. 2. 3.

77 **Slower ♩ = 66**

Hn.
Tpt.
1
Tbn.
2
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

1.
mp warm, rich
1. open
2.

77 **Slower ♩ = 66**

Vib.
Glock.
Sizz. Cym.
B. Dr.
Pno.

f (Ped.)
(no pedal retake)
GLOCK.
mf
mp
To Sus. Cym.
(Ped.)

77 78 79 80 81 82

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89

Picc.
Fl.
Ob.
Bsn.
Cl. (1,2)
Bs. Cl.
Cb. Cl.
S. Sax. *mf light, graceful*
A. Sax. *mf espr.*
T. Sax.
B. Sax.
Hn. 1,2 3,4 *mp*
Tpt. 1. 2. open *mf*
Tbn. (1-2)
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib. *mp* Ped.
Glock.
Sus. Cym.
B. Dr.
Pno.

1,2 *mf* *f* *mf light, graceful* *mp* *p* *pp*

89 90 91

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

1.
f espr.
(1,2)
tr
mp
10
mf
5
3
p
pizz.
(Ped.)

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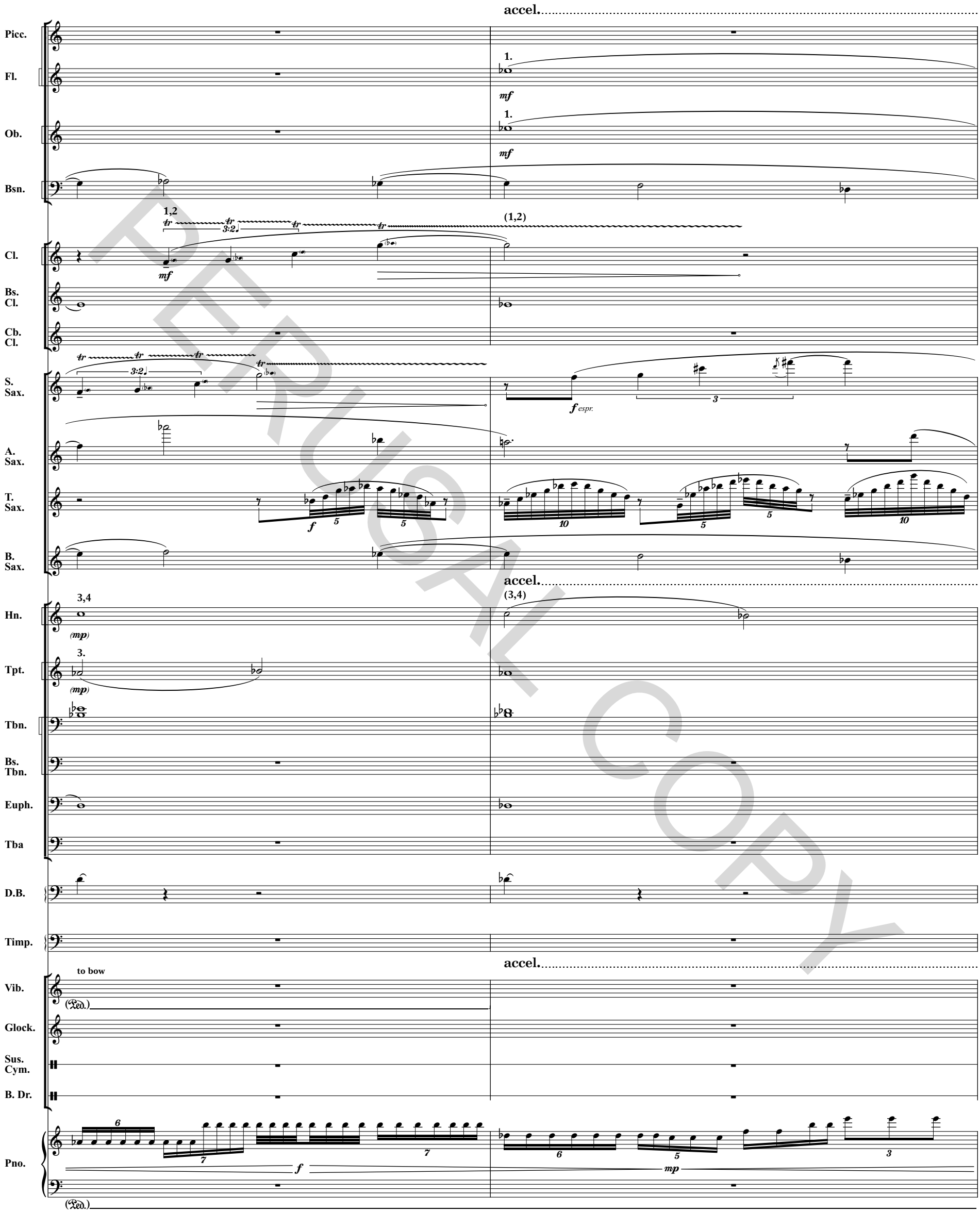

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

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103

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

p
mf
f
cantabile
1. 2.
1,2
(1,2)
to mallets
(Ped.)

101 102 103

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1
Tpt. 2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

104 105 106

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Severance

2. Every way through hurts

Picc.

Fl.

(1,2)

Ob.

Bsn.

1,2

(1-4)

Cl.

3,4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

1

Tpt. 2

3

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

(glissando as high as possible on G string)

gliss.

Timp.

Vib.

(Ped.)

Glock.

SUS. CYM. (soft mallets)

Sus. Cym.

B. Dr.

Pno.

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109

Picc.
1 Fl.
2
1 Ob.
2
Bsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

ff
1.
2.
(1,2)
(3,4)
(1-4)
(1-3)
ff shimmering
GLOCK. (hard mallets)
f
8va
Ped.

109 110 111

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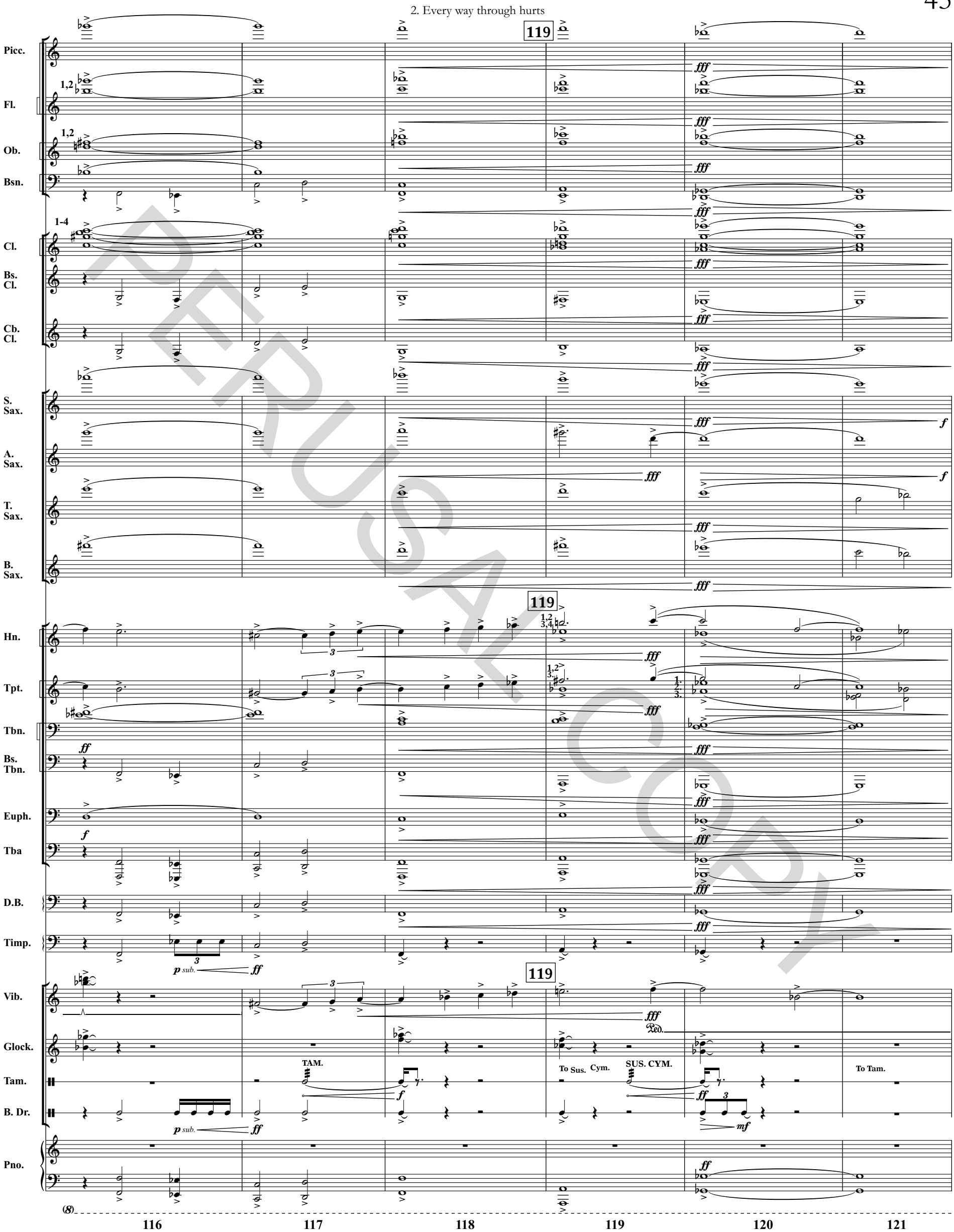

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rit.

Picc.
Fl.
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
rit.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
rit.
Vib.
Glock.
Tam.
B. Dr.
Pno.

TAM.
(soft mallets)

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124 **Slower** ♩ = 60

Picc.
Fl. (1,2)
Ob. 1. solo
Bsn.
1 2 Cl. 1,2
3 4 Cl. 3,4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

124 **Slower** ♩ = 60

Hn. 1,2 3. 4.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

124 **Slower** ♩ = 60

Vib.
Glock.
Tam.
B. Dr.
Pno.

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Slower still ♩ = 56

lingering

Picc.
Fl.
Ob.
Bsn.
(1-4)
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
mp mf pp

Slower still ♩ = 56

lingering

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

Slower still ♩ = 56

lingering

Vib.
(Ped.)
Glock.
Tam.
B. Dr.
Pno.
(Ped.)

128 129 130 131

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132 **Floating** ♩ = 60

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

132 **Floating** ♩ = 60

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

132 **Floating** ♩ = 60

Vib.
solo
mp
Leo.
Glock.
GLOCK. (soft mallets: blend with vibraphone)
mp
Tam.
B. Dr.
Pno.

132 133 134 135 136 137

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142

Picc.
Fl.
Ob.
Bsn.
1.
1
2.
2
Cl.
3.
3
4.
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Tam.
B. Dr.
Pno.

1. (one player)
p
2. (one player)
p a shadow of the melody
3. (one player)
p a shadow of the melody
4. (one player)
p a shadow of the melody

(Ped.)
mf
(in tempo, but not always in rhythmic unison with saxophone melody)
mp
(Ped.)

138 139 140 141 142

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Picc.
Fl.
Ob.
Bsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Tam.
B. Dr.
Pno.

f
mp
mf
p
(TAM.)
super ball mallet or dampened finger on bass drum head: move slowly to make groaning sound (subtle and balanced below winds and percussion)
mf warm
(Ped.)

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148 **Smoldering**

Picc.
Fl.
Ob.
Bsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

pp
p

148 **Smoldering**

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

pizz.
mp

148 **Smoldering**

Vib.
Glock.
Tam.
B. Dr.
Pno.

(Ped.)
p
p
[let ring into complete silence]
(Ped.)

147 148 149 150 151

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Picc.
Fl.
Ob.
Bsn.
(1-4)
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
p
Timp.
Vib.
[let ring into silence]
pp
(*pp*)
(Ped.)
To Crot. (bowed)
CROT. (bowed)
[let ring into silence]
Crot.
p
Tam.
B. Dr.
Pno.
(Ped.)

152 153 154 155 156 157

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3. Follow the threads: unstrung

♩ = 72 **Freely** (♩ = c. 72)

Piccolo
Flute 1 2
Oboe 1 2
Bassoon 1 2

pp fff

Clarinet 1-4 in B♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭

pp fff

Solo Soprano Saxophone in B♭
Solo Alto Saxophone in E♭
Solo Tenor Saxophone in B♭
Solo Baritone Saxophone in E♭

no vib. → vib.
gliss.
ff
ff-mp fff

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

1,2
pp fff
div.
arco

Double Bass
Timpani

Vibraphone
Marimba
Snare Drum
Bass Drum

pp ff

Piano

1 2

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

3

on conductor cue

div. *pp* *fff*

pp *fff*

pp *fff*

pp *distant, glassy*

1,2

pp *fff*

pp *fff*

div. *pp* *fff*

arco *pp* *fff*

pp *ff*

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4

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

4

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

4

Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

sim.
gliss.
sim.

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

5 6

pp distant, floating
p glassy
pp glassy
p warming
mf
with a little more motion
mp p mp p
with a little more motion
ff–mp p mp p

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

5 6

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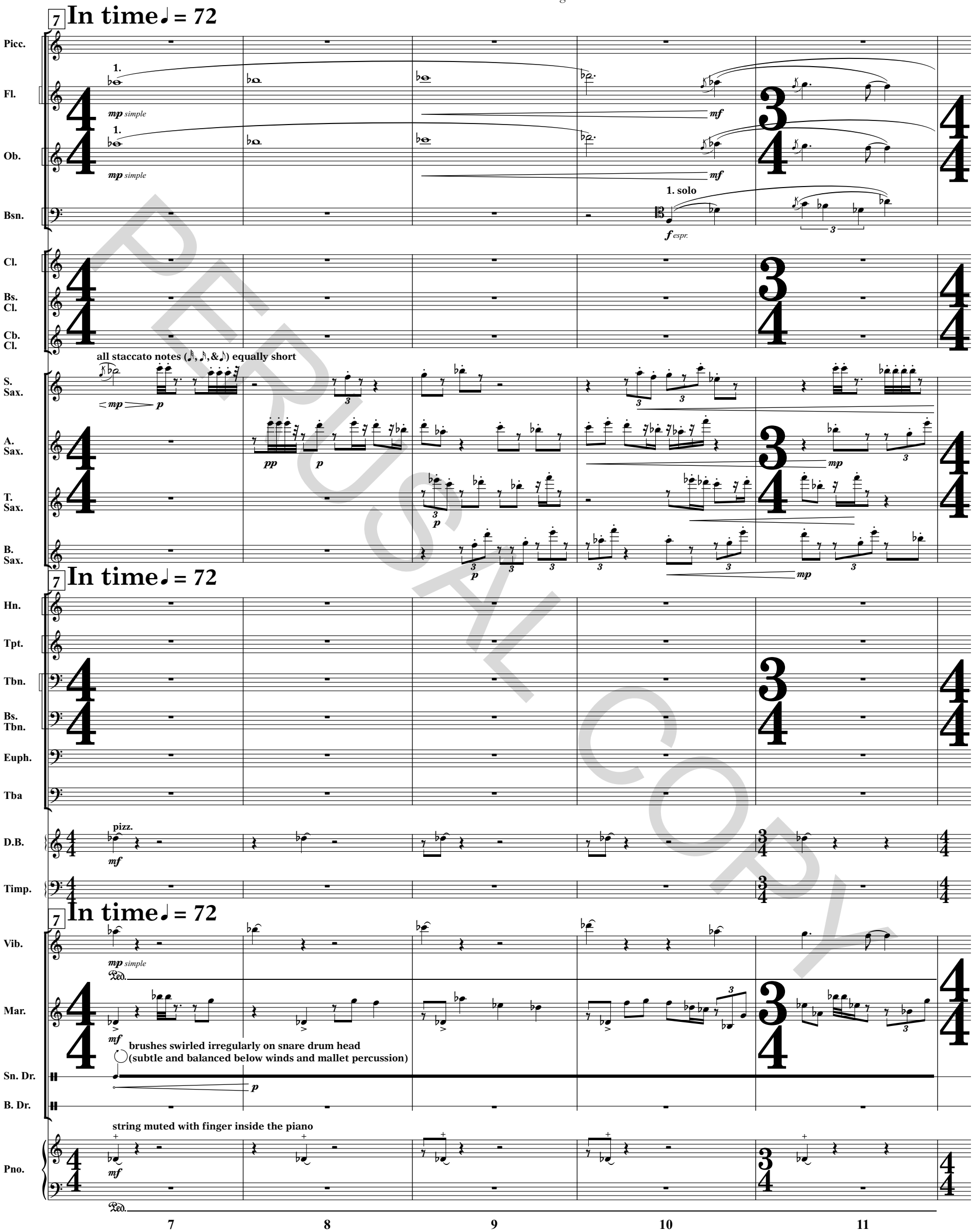

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

(1.)
1. solo
2.
1,2
a2
(pizz.)
arco
(Ped.)
cresc.

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15 **Frantic, relentless** ♩ = 144

Picc.

1 Fl.

2 Fl.

Ob.

Bsn.

1 2 Cl.

3 4 Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

(overblow harmonics)

(pitches and arpeggio contour are approximate)

(overblow harmonics)

(harmonic/alternate fingering to change color)

(harmonic/alternate fingering to change color)

[non solo]

1,2

3,4

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mar.

Wh.

To Whip

B. Dr.

Pno.

ord.

15 16 17 18

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Severance

3. Follow the threads: unstrung

Picc.
1
Fl.
2
Ob.
Bsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sus. Cym.
B. Dr.
Pno.

(1,2) (3,4) div. 1,2 arco SUS. CYM. To Tri. (Ped.)

22 23 24

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Picc.
1 Fl.
2
1 Ob.
2
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Tri.
Sa. Pa. W. Bl. Tamb. Shak.
Pno.

1. 2. 1,2 1-4 1,2 straight mute pizz. TRI. To Tambourine

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sus. Cym.
B. Dr.
Pno.

1,2

SUS. CYM.

32 33 34

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35

Picc.

Fl.

Ob.

Bsn.

1
2
Cl.

3
4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

35

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

35

Vib.

Mar.

Sus. Cym.

B. Dr.

Pno.

1. multiphonic trill

To Whip

div.

arco

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Picc.
1. (overblow harmonics) ff
Fl. 1
2. (overblow harmonics) ff
Fl. 2
Ob.
(1,2)
Bsn. pp fff
(1,2)
Cl. 1 2 p ff
(3,4)
Cl. 3 4 p ff
Bs. Cl. pp fff
Cb. Cl. pp fff
S. Sax. multiphonic p ff
A. Sax. p ff
T. Sax. f
B. Sax. f
Hn.
1,2 straight mute
Tpt. p ff
Tbn. p fff
Bs. Tbn. pp fff
Euph. pp fff
Tba a2 pp fff
D.B. pp fff
Timp.
Vib.
Mar.
Wh. WHIP sfffz
B. Dr. BASS DRUM pp f
Pno.

38 39 40 41

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43

Picc.

1 Fl.

2

Ob.

Bsn.

div.

1 2 Cl.

3 4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1,2 straight mute

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mar.

Wh.

WHIP

To Sn. Dr.

B. Dr.

Pno.

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49

Picc.

Fl.

Ob.

Bsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mar.

Sn. Dr.

Sa. Pa.
W. Bl.
Tamb.
Shak.

Pno.

(1,2)

(1-4)

div.

1,2
3,4

1-3
straight mute

1.
2.

a2

1. to straight mute

1.
straight mute

arco (I)

sim.

(hard sticks)

(hard mallets)

SN. DR.
(buzz→open roll)

(rim shot)

to brushes or rods

SNARE DRUM (rods or brushes: bring out accents)

SHAKER (and hold tambourine)

8va

sharp, precise

blend with shaker

clear

48 49 50 51

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

ff

(1,2)

(1.)

(8)

cresc.

52 53 54

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

(1,2)
(1.)
sim. (harmonics)
1,2 straight mute
f
ff
mf take over from shaker
p
(thumb roll)
(8)

55 56 57

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58

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

58

Hn. (1,2) ff mf
Tpt. (1,2) ff mf
Tbn. remove mute
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

58

Vib.
Mar. f
Sn. Dr.
Sa. Pa. W. Bl. Tamb. Shak. (hit head) sfffz
Pno. (8) ff

58 59 60 61

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67

Picc.
1 Fl.
2
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

1. 2. ff
(1,2)
pizz.
sffz
(thumb roll)
(hit head)
to wood block
p

65 66 67

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Severance

3. Follow the threads: unstrung

Picc.

1 Fl.

2

Ob.

Bsn.

1

Cl. 2

3 4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mar.

Tri.

Sa. Pa.
W. Bl.
Tamb.
Shak.

Pno.

1.

ff

2.

3,4

1-4

remove mute

1,2 open

arco

To Tri.

Ped.

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Picc.
1 Fl.
2
1,2
Ob.
Bsn.
1
Cl. 2
(3,4)
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
(1-4)
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
TRIANGLE
Tri.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

71 72 73

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Picc.
1 Fl.
2 Fl.
Ob.
Bsn.
1 Cl.
2 Cl.
3 Cl.
4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
(1-4) Hn.
1. open
2,3 (open) Tpt.
1.
2. Tbn.
Bs. Tbn.
Euph.
Tba
(arco) D.B.
Timp.
Vib.
To Crot. Crot.
To Sus. Cym.
WOOD BLOCK
Sus. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

74 75 76 77

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Picc.
Fl. (1,2)
Ob.
Bsn.
Cl. (1-4)
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot.
Sus. Cym.
Sa. Pa.
W. Bl.
Tamb.
Shak.
Pno.

78 79 80

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Picc.

Fl. (1,2)

Ob.

Bsn.

Cl. (1-4)

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Crot.

Sus. Cym.

Sa. Pa.
W. Bl.
Tamb.
Shak.

Pno.

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot.
Sus. Cym.
B. Dr.
Pno.

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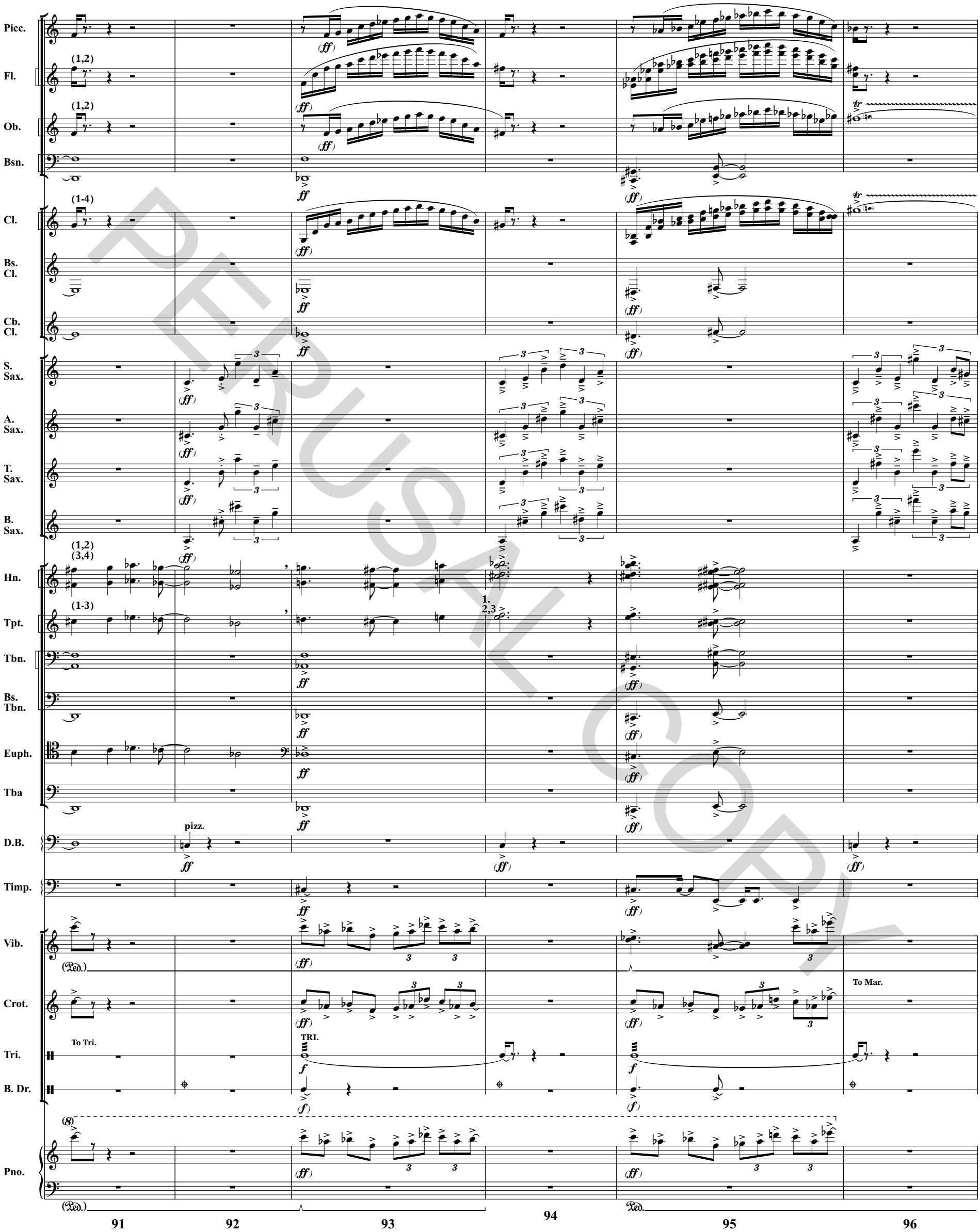
87 88 89 90



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99

Picc.
Fl.
Ob.
Bsn.
1
Cl. 2
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

(1,2)
(1,2)
1.
2.
3,4
arco
To Sizz. Cym.

97 98 99 100 101 102

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Picc.
1 Fl.
2 Fl.
Ob.
Bsn.
1 Cl. in B♭
2 Cl. in B♭
3 Cl. in B♭
4 Cl. in B♭
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

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112

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1 2
Cl. 3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

same dynamics same as picc.

1,2

IV
arco

gliss.

SIZZ. CYM.

(Ped.)

110 111 112

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Picc.

Fl.

same dynamics same as picc.

Ob.

Bsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mar.

Sizz. Cym.

B. Dr.

Pno.

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sizz. Cym.
B. Dr.
Pno.

120

same dynamics same as picc.

same dynamics same as picc.

1,2

gliss.

(Ped.)

117 118 119 120

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Picc.

Fl.

Ob.

Bsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

Vib.

Mark Tree

To Mark Tree

Sizz. Cym.

B. Dr.

Pno.

121 122 123

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mark Tree
Sizz. Cym.
B. Dr.
Pno.

124 125 126 127

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128

Picc.

Fl.

same dynamics same as picc.

Ob.

1,2

Bsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

128

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

128

Vib.

MARK TREE

To Mar.

To Sn. Dr.

Mark Tree

Sizz. Cym.

B. Dr.

MARIMBA

SNARE DRUM (rods or brushes: really bring out accents)

Pno.

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136

Picc.

1 Fl. 2

1 Ob. 2

Bsn.

1 2 Cl. 3 4

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

136

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

136

Vib.

Mar.

Sn. Dr.

B. Dr.

Pno.

ff ped ad lib.

(Ped.)

135 136 137

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Picc.
Fl. 1,2
Ob. 1,2
Bsn.
Cl. 1-4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph. div.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

138 139 140

PERSONAL COPY
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142

Picc.

Fl.

Ob.

Bsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

142

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

div.

a2

Tba

D.B.

Timp.

142

Vib.

Mar.

Sn. Dr.

B. Dr.

Pno.

(8)

141

142

143

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

1.
mf
1.
2,3
f
div.
ff–p

144 145 146 147

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149

Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
B. Dr.
Pno.

mp fff ff

fff dig deep

(damp all)

To Sus. Cym.

(damp each hit)

mp sub. ff

p fff

(ff) (8) p sub. fff

8va 8ba

148 149 150

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sus. Cym.
B. Dr.
Pno.

(8)

(ff)

To Glock.

(8)

151 152 153 154

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Picc.
Fl.
Ob.
Bsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Glock.
Sus. Cym.
B. Dr.
Pno.

1-4
1.
2,3
1.
2.
GLOCK.
SUS. CYM.

155 156 157 158

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