

PAUL DOOLEY

MEDITATION AT LAGUNITAS

for band
(2014)

PERUSAL SCORE - NOT FOR PERFORMANCE USE

PAUL DOOLEY MUSIC

Meditation at Lagunitas was commissioned by
The American Bandmasters Association and the
University of Florida

First performed on March 5, 2014
American Bandmasters Association 80th Annual Convention
Montgomery Performing Arts Center
Montgomery, Alabama
University of Alabama Wind Ensemble / Kenneth Ozzello
Dr. Rick Good, Guest Conductor

Performance materials available from the composer:
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PROGRAM NOTE

Meditation at Lagunitas (2014) for wind ensemble was commissioned by The American Bandmasters Association (ABA) and the University of Florida, and premiered by the University of Alabama Wind Ensemble, conducted by Dr. Rick Good, at the 2014 ABA Annual Convention in Montgomery, Alabama.

This work is inspired by Robert Hass' poem "Meditation at Lagunitas." The poem is a philosophical discussion, examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollections of images, scents, memories, love, lust, joy and friendship. In the unique kaleidoscope of an individual word, such as "blackberry," I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with a heroic statement in the brass that, by dissolving harmonic, registral, rhythmic and timbral variations, became the "clarity of a general idea" of some unknown and beautiful word.

- Paul Dooley

PREPUBLISHED SCORE - NOT FOR PERFORMANCE USE

INSTRUMENTATION

Number of players doubling each part at discretion of conductor (but in keeping with a balanced sound).

Piccolo

Flute 1

Flute 2

Oboe 1

English Horn (optional)

B \flat Clarinet 1

B \flat Clarinet 2

B \flat Clarinet 3

B \flat Bass Clarinet

2 Bassoons

Contrabassoon (optional)

B \flat Soprano Saxophone

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

3 C or B \flat Trumpets (C preferred; mutes: straight metal)

4 F Horns (mutes required)

2 Tenor Trombones (mutes: straight metal)

Bass Trombone (mutes: straight metal)

2 Euphoniums

2 Tubas

Timpani (Four drums; 32" 29" 26" 23")

Percussion (5 Players; percussion instruments are not shared):

1. Glockenspiel (plastic and brass mallets)
2. Vibraphone (very soft and hard yarn mallets), "A" Crotales
3. Marimba (4 1/2 octaves; very soft and hard yarn mallets)
4. Tambourine, Bass Drum, Finger Cymbals, Small Triangle
5. Chimes, Crash Cymbals, Suspended Cymbal (yarn mallets), Small Triangle

Harp (optional)

Piano / Celesta (1 player, Celesta optional)

Contrabass

Transposed Score

Duration: *ca.* 8:30 minutes

MEDITATION AT LAGUNITAS

PAUL DOOLEY
(2014)

Maestoso ♩ = 60

Piccolo

Flute 1

Flute 2

Oboe

English Horn (optional)

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Bassoon 1,2

Contrabassoon (optional)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

4 F Horns

3 C or Bb Trumpets

Trombone 1,2

Bass Trombone

Euphonium 1,2

Tuba 1,2

Maestoso ♩ = 60

Timpani

Percussion 1 (Glockenspiel)

Percussion 2 (Vibraphone)

Percussion 3 (Marimba)

Percussion 4

Percussion 5

Harp (optional)

Piano / Celesta

Contrabass

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4
Large Bass Drum, l.v.

Perc. 5
Small Triangle, l.v.

Hp.

Pno.

Cb.

mp

mp

mp

p

pp

p

pp

f

p

mp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

gliss.

p D:Cb: EbF#G:A#

5 6 7

A

Picc. -

Fl. 1 -

Fl. 2 -

Ob. -

E.H. *solo*
p espr.
English Horn cue, solo

Cl. 1 *p espr.*

Cl. 2 -

Cl. 3 -

B. Cl. -

Bsn. 1,2 *pp*

Cbsn. *pp*

Hn. 1,3 *a2* 1.3.

Hn. 2,4 *a2* 2.

3 Tpts. *pp*

Tbn. 1,2 -

B. Tbn. -

Euph. 1,2 -

Tba. 1,2 -

A

Timp. -

Glock. -

Vibr. *p* *mp* *p* *mp* *p*

Mar. *p* *mp* *p* *pp* *p* *mp* *p* *pp*

Perc. 4 -

Perc. 5 -

Hp. -

Pno. *p* *mp* *p* *mp* *p*

Cb. -

B Bassoon Cadenza

Picc. Fl. 1 Fl. 2 Ob. E.H. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1,2 Cbsn. S. Sax. A. Sax. T. Sax. B. Sax.

p espr. $\text{♩} = 60$ solo

mp cued by conductor

B Bassoon Cadenza

Timp. Glock. Vibr. Mar. Perc. 4 Perc. 5 Hp. Pno. Cb.

p Large Bass Drum, l.v. cued by conductor cued by conductor

Suspended Cymbal, yarn mallets, l.v. cued by conductor *pp* *p*

l.v. *p*

Play if no Harp switch to CELESTA *p*

pizz.

C poco più mosso (♩ = 66)

Picc.

Fl. 1

Fl. 2

Ob. *1. solo*
mp espr.

E.H.

Cl. 1 *pp*

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

C poco più mosso (♩ = 66)

Timp.

Glock.

Vibr.

Mar. *ppp*

Perc. 4

Perc. 5

Hp. *mp espr.*

Cel. *CELESTA*
mp espr.

Cb. *pizz.*
mp

accel.

rit.

Picc.

Fl. 1

Fl. 2

Ob. *mf*

E.H.

Cl. 1 *mp* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl.

Bsn. 1,2

Cbsn. *p* *mf*

S. Sax. *mp espr.* *mf*

A. Sax. *mp espr.* *mf*

T. Sax. *mp espr.* *mf*

B. Sax. *mf*

accel.

rit.

Timp.

Glock. plastic mallets *mf*

Vibr.

Mar.

Perc. 4

Perc. 5 Suspended Cymbal, l.v. *pp* *p*

Hp. *mf*

Cel. *mf*

Cb. *mf*

D a tempo

Picc.

Fl. 1
1. solo
p espr.

Fl. 2

Ob.
1. solo
p espr.

E.H.

Cl. 1
1. solo
p espr.

Cl. 2
p

Cl. 3
p

B. Cl.

Bsn. 1,2
1. solo
p espr.

Cbsn.
p

S. Sax.
pp

A. Sax.
pp

T. Sax.
pp

B. Sax.

D a tempo

Timp.
mp

Glock.

Vibr.
hard felt mallets
mp

Mar.
hard felt mallets
mp

Perc. 4
Large Bass Drum
p

Perc. 5

Hp.
p

Cel.
switch to PIANO

Cb.
arco
p

23 24 25 26

E

accel.

Picc.

Fl. 1
mp

Fl. 2

Ob.
mp

E.H.
mf espr. *cresc.*

Cl. 1
mp

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2
mp *cresc.*

Cbsn.
mp *cresc.*

S. Sax.
mp espr. *cresc.*

A. Sax.
mp espr. *cresc.*

T. Sax.
mp espr. *cresc.*

B. Sax.
mp espr. *cresc.*

4 Hns.
p *cresc.*

E

accel.

Timp.

Glock.
p *3* *6*
balance and blend with Vibraphone and Marimba

Vibr.
p no Ped. *3* *6*
balance and blend with Glockenspiel and Marimba

Mar.
p *3* *6* *3*
balance and blend with Glockenspiel and Vibraphone

Perc. 4

Perc. 5
mp
Small Triangle, l.v.

Hp.
f

Cb.
mp *cresc.*

rit.

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Cb.

1. solo

mf cresc.

tutti

mp

mf

rit.

Small Triangle, l.v.

Suspended Cymbal, l.v.

p

mf

F a tempo

accel.

Fl. 1
Fl. 2
Ob.
E.H.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1,2
Cbsn.
S. Sax.
A. Sax.
T. Sax.

4 Hns.
3 Tpts.

1. open
2.3. straight metal mute

1. solo

gliss.

F a tempo

accel.

Timp.
Glock.
Vibr.
Mar.
Hp.
Pno.
Cb.

pedal according to duration of notes

PIANO

G ♩ = ♩. (♩. = 69)

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2 *mp*

Cbsn. *mp*

S. Sax.

A. Sax.

T. Sax.

4 Hns. *f*

3 Tpts. *mp espr.*

1. solo, open

G ♩ = ♩. (♩. = 69)

Timp. *damp*

Glock. *mp*

Vibr. *mp*

Mar. *mp*

Hp. *mp*

Pno. *mp*

Cb. *mp*

p

mp

p

loco

p

mp

p

ped.

ped.

8va

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

mp *espr.*

1. solo

mp *espr.*

1. solo

mp *espr.*

1. solo

1. solo continued

p *mp* *p* *p*

p *mp* *p* *p*

pp *mp* *pp*

p *mp* *p* *p*

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

Picc. *mp*

Fl. 1

Fl. 2

Ob.

E.H.

Bsn. 1,2 *mp*

Cbsn. *f*

S. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

4 Hns. *mf* 1. solo
3. solo

3 Tpts. *mp* *f* *mp* *f* *mp*

Glock. plastic mallets *mp*

Vibr. *mp*

Mar. *mp* Small Triangle, l.v.

Perc. 4 *mp* Suspended Cymbal, yarn mallets

Perc. 5 *p* *cresc.*

Hp. *mp*

Pno. *mp*

Cb. *f* pizz., l.v.

Picc. *pp cresc.*

Fl. 1 *cresc.*

Fl. 2 *pp cresc.*

Ob.

E.H.

Bsn. 1,2 *p cresc.*

Cbsn.

S. Sax. *p cresc.*

A. Sax. *p cresc.*

T. Sax. *pp cresc.*

B. Sax. *pp cresc.*

4 Hns. *pp cresc.* 1.3. *mf cresc.* a4 *gliss.*

3 Tpts. *pp cresc.*

Glock. *pp cresc.*

Vibr. *pp cresc.*

Mar. *pp cresc.*

Perc. 4

Perc. 5 *pp cresc.*

Hp.

Pno. *pp cresc.*

Cb.

D#C#B; E#F#G#A;

Picc. *f*

Fl. 1 *f*

Fl. 2 *f* *tutti*

Ob. *f* *tutti*

E.H. *f* *tutti*

Cl. 1 *f* *tutti*

Cl. 2 *f* *tutti*

Cl. 3 *f* *tutti*

B. Cl. *f* *tutti*

Bsn. 1,2 *f*

Cbsn. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

4 Hns. *f*

3 Tpts. *f*

Glock. *f*

Vibr. *f*

Mar. *f*

Perc. 4 *f* *choke*

Perc. 5 *f*

Hp. *f*

Pno. *f*

Cb. *f*

Tambourine *mf*

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1,2
 Cbsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 4 Hns.
 3 Tpts.
 Glock.
 Vibr.
 Mar.
 Perc. 4
 Perc. 5
 Hp.
 Pno.
 Cb.

I ♩ = ♩ (♩. = 74)

Picc. *flz.*

Fl. 1 *flz.*

Fl. 2 *flz.*

Ob.

E.H.

Cl. 1 *f espr.*

Cl. 2 *f espr.*

Cl. 3 *f espr.*

B. Cl. *f espr.*

Bsn. 1,2

Cbsn.

S. Sax. *f espr.*

A. Sax. *f espr.*

T. Sax. *f espr.*

B. Sax. *f espr.*

4 Hns.

3 Tpts.

3 Tbns.

Euph. 1,2

Tba. 1,2

I ♩ = ♩ (♩. = 74)

Timp.

Perc. 4

Perc. 5 *pp cresc.* *Suspended Cymbal* *l.v.* *f*

Pno.

Cb.

J ♩ = ♩ (♩ = 112)

Picc. *f* *ffp* *ff*

Fl. 1 *a2* *f* *ff* *solo*

Fl. 2 *f* *ff* *solo*

Ob. *a2* *f* *ff* *1. solo*

E.H. *f* *ff* *solo*

Cl. 1 *tutti* *f* *ff* *solo*

Cl. 2 *tutti* *f* *ff* *solo*

Cl. 3 *tutti* *f* *ff*

B. Cl. *f* *fp* *f*

Bsn. 1,2 *f* *fp* *f*

Cbsn. *f* *fp* *f*

S. Sax. *f* *fp* *f*

A. Sax. *f* *fp* *f*

T. Sax. *f* *fp* *f*

B. Sax. *f* *fp* *f*

4 Hns. *f* *fp* *f* *1.3. soli a4* *2.4.* *1.* *3.* *2.4.* *1. solo* *p* *f*

3 Tpts. *open a3* *f* *fp* *f* *1. 2.3.* *3.* *1. solo* *play out*

3 Tbns. *3. open* *f* *fp* *f* *2.* *3.*

Euph. 1,2 *f* *fp* *f* *soli a2*

Tba. 1,2 *f* *fp* *f*

Timp. *p* *f* *brass mallets*

Glock. *p* *f* *mf*

Vibr. *mf*

Mar. *mf*

Perc. 4 *thumb* *p* *knuckle* *f* *mf*

Pno. *f* *fp* *f* *8va* *mf*

Cb. *f* *fp* *f* *mf*

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbsn.

4 Hns.

3 Tpts.

3 Tbns.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

solo

tutti

tr

ff

a2

fp

f

a3 tutti

open a3

a2

thumb

p

f

gliss.

f

fp

1. 3. 2. 4.

(8)

D₇C₇B₇ E₇F₇G₇A₇

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. *fff*

E.H. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

B. Cl. *fff*

Bsn. 1,2 *f* *a2*

Cbsn. *fff*

S. Sax. *f espr.*

A. Sax. *f espr.*

T. Sax. *f espr.*

B. Sax. *f espr.*

4 Hns. *fff*

3 Tpts. *p* *mf* *f*

3 Tbns. *f* *p* *f* *mf* *f*

Euph. 1,2 *f*

Tba. 1,2 *f* *p* *f* *p* *f*
stay in the fore, but do not overpower saxes *a2*

Timp. *f* *p* *mf*

Glock. *fff*

Vibr. *fff*

Mar. *fff* knuckle

Perc. 4 *f*

Perc. 5 *f* Chimes

Hp. *gno*

Pno. *f*

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

70 71 72 73 74

molto rit.

$\text{♩} = 40$

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo, Flute 1 and 2, Clarinet 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 3 Trumpets, Trumpets 1 and 2, Trombone, Baritone Trombone, Euphonium 1 and 2, and Tuba 1 and 2. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*, *f*, *p*, and *pp*. A large watermark reading "PERFORMANCE USE" is overlaid diagonally across the score.

Musical score for percussion and piano. The score includes parts for Timpani, Glockenspiel, Vibraphone, Maracas, Percussion 4 and 5, Harp, Piano, and Cymbals. The percussion parts include specific articulation instructions like "knuckle" and "very articulate", along with dynamic markings like *p*, *mf*, and *dim.*. The piano part continues with complex rhythmic patterns. A large watermark reading "PERFORMANCE USE" is overlaid diagonally across the score.

L ♩ = 60

Picc. *Soprano Saxophone cue, solo*

Fl. 1 *pp espr.*

Fl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax. *pp solo*

A. Sax. *pp*

T. Sax. *pp*

B. Sax. *pp*

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

L ♩ = 60

Timp. *pp*

Glock.

Vibr. *p*

Mar. *p* *Large Bass Drum*

Perc. 4 *p*

Perc. 5 *p*

Hp. *p*

Cel. *p* *CELESTA*

Cb. *pp*

leave out lower notes if celesta does not have the low D

The score is for measures 83 through 88. It features a woodwind section with Piccolo, Flutes 1 and 2, Oboe, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, and Saxophones. The woodwinds play melodic lines with various dynamics and articulations. Flute 1 and 2 have a '1. solo' marking. Clarinets 1, 2, and 3 play a 'tutti' passage. Bassoon and Contrabassoon parts include triplets. The Euphonium and Trombone 1/2 parts have a '1. solo' marking. Percussion includes Triangle (l.v.), Small Triangle (l.v.), and Maracas. The Harp and Cello/Double Bass parts play a triplet accompaniment. The score includes a 'M' rehearsal mark at the start of measure 86. A large diagonal watermark 'SCORE - NOT FOR PERFORMANCE USE' is overlaid across the page.

rit.

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

Fl. 1 *mp* *mp* *mp* *mp* *p*

Fl. 2 *mp* *mp* *mp* *mp* *p*

Ob.

E.H.

Cl. 1 *mp*

Cl. 2

Cl. 3 *p*

B. Cl.

Bsn. 1,2 *mf* *mf*

Cbsn. *mf* *mf*

S. Sax.

4 Hns. *mf* con sord. a4 stay in foreground, balanced with trombones

3 Tpts.

Tbn. 1,2

B. Tbn. solo *mp* *espr.* *p*

Euph. 1,2 *mp* *p* *espr.* 2. solo

Tba. 1,2 *mp* *pp* *espr.*

Glock.

Vibr. articulate *mp* 3

Mar. articulate *mp* 3

Perc. 4 Large Bass Drum Triangle Large Bass Drum

Perc. 5 Suspended Cymbal, yarn mallet *p*

Hp. *p*

Cel. switch to PIANO

Cb. *mf* *mf*

89 90 91 92 93 94

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

1.
2.

N ♩ = 144
plastic mallets

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Cb.

f 3 3 3 3

pp

1. solo

f 3 3 3 3

f 6 6

f 3 3 3 3

tutti

senza sord. a4

pp

f

pp

pp

f

Finger Cymbals, l.v.

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Cb.

fp

f

tutti

f

a2

6

gliss.

f

(pizz., l.v.)

O

Picc. *mf espr.*

Fl. 1 *mf espr.*

Fl. 2 *mf espr.*

Ob. *f* *a2* *sol*

E.H. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Bsn. 1,2 *f*

Cbsn. *f*

O

Glock.

Vibr.

Mar.

Perc. 4 *p*

Perc. 5

Hp. *f*

Cel.

Cb. *f*

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

mp 6 6

p sub. a2

f a2 *p sub.*

p sub.

p sub.

p sub.

p sub.

p sub.

p sub.

p

p

PIANO *p*

arco *p*

P

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1,2
 Cbsn.
 S. Sax.
 A. Sax.
 T. Sax.

solis a4, open

4 Hns.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tba. 1,2

straight metal mute

straight metal mute

straight metal mute

P

Timp.
 Glock.
 Vibr.
 Mar.
 Hp.
 Pno.
 Cb.

mf pedal according to duration of notes

f D: C#Bb Eb F: G#A#

Picc. - - - - -

Fl. 1 - - - - -

Fl. 2 - - - - -

Ob. - - - - -

E.H. - - - - -

Cl. 1 tutti *f* *p*

Cl. 2 tutti *f* *p*

Cl. 3 tutti *f* *p*

B. Cl. *f* *p*

Bsn. 1,2

Cbsn. *f* *p*

S. Sax. *p*

A. Sax. *p*

T. Sax. *p*

4 Hns.

C Tpt. 1 *p* senza sord.

C Tpt. 2 *p* senza sord.

C Tpt. 3 *p* senza sord.

Tba. 1,2

Timp. *pp*

Glock.

Vibr.

Mar.

Hp.

Pno.

Cb. *f* *pizz.* *p*

This musical score page contains measures 121, 122, and 123. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vibr.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), and Cymbals (Cb.).

Measures 121 and 122 are in 2/4 time, and measure 123 is in 4/4 time. The key signature has one sharp (F#). The woodwinds and strings play a melodic line with triplets and sixteenth-note patterns. The brass instruments (Bsn. 1,2 and Cb.) play a rhythmic pattern in measure 123. The piano part provides harmonic support with chords and arpeggios.

Dynamic markings include *p* (piano) for the Bass Saxophone in measure 121 and *f* (forte) for the Bassoon and Cymbals in measure 123. Performance markings include accents and slurs.

Q

Picc. *f* 3 3

Fl. 1 *f* 3 3

Fl. 2 *f* 3 3

Ob. *p*

E.H. *p*

Cl. 1 *f* 3 3 3 6

Cl. 2 *f* 3 3 3 6

Cl. 3 *f* 3 3 3 6

B. Cl. *f* 3 3 3 6

Bsn. 1,2 *p*

Cbsn. *p*

S. Sax. *p* 6 6

A. Sax. *p* 6 6

T. Sax. *p* 6 6

B. Sax. *p* 6 6

Q

Timp. *pp*

Glock.

Vibr.

Mar.

Hp.

Pno.

Cb. *p*

R

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

R

3 Tpts.

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Pno.

Cb.

S $\text{♩} = \text{♩}$

Picc. $\text{♩} = \text{♩}$

Fl. 1 $\text{♩} = \text{♩}$

Fl. 2 $\text{♩} = \text{♩}$

Ob. $\text{♩} = \text{♩}$

E.H. $\text{♩} = \text{♩}$

Cl. 1 $\text{♩} = \text{♩}$

Cl. 2 $\text{♩} = \text{♩}$

Cl. 3 $\text{♩} = \text{♩}$

B. Cl. $\text{♩} = \text{♩}$

Bsn. 1,2 $\text{♩} = \text{♩}$

Cbsn. $\text{♩} = \text{♩}$

S. Sax. $\text{♩} = \text{♩}$

A. Sax. $\text{♩} = \text{♩}$

T. Sax. $\text{♩} = \text{♩}$

B. Sax. $\text{♩} = \text{♩}$

3 Tpts. $\text{♩} = \text{♩}$
1. solo, open
mp espr.

Timp. $\text{♩} = \text{♩}$
f

Glock. $\text{♩} = \text{♩}$
brass mallets
mp

Vibr. $\text{♩} = \text{♩}$
mp

Mar. $\text{♩} = \text{♩}$
mp

Perc. 4 $\text{♩} = \text{♩}$
Tambourine
thumb *p* — knuckle *f*
thumb *p* — knuckle *f*

Perc. 5 $\text{♩} = \text{♩}$

Pno. $\text{♩} = \text{♩}$

Cb. $\text{♩} = \text{♩}$
p

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Cb.

fp *f*

mp *mp*

p

mp espr.

p *f*

mp

gliss.

thumb

knuckle

1. solo

1. 3. 2.4.

Picc. *fp* *f* *fp*

Fl. 1 *fp* *f* *fp*

Fl. 2 *fp* *f* *fp*

Ob. *fp* *f* *fp*

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

4 Hns. 1. 3. 1. 3.
2. 4. 2. 4.

3 Tpts. 2

Tbn. 1,2

B. Tbn.

Euph. 1,2 2

Tba. 1,2

Timp.

Glock. gliss.

Vibr.

Mar.

Perc. 4 thumb knuckle thumb knuckle
p *f* *p* *f*

Perc. 5

Cb.

T. ♩. = ♩

Picc. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Fl. 1 *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Fl. 2 *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Ob. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

E.H. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Cl. 1 *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Cl. 2 *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Cl. 3 *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

B. Cl. *p* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Bsn. 1,2 *p*

Cbsn. *p*

S. Sax. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

A. Sax. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

T. Sax.

B. Sax.

3 Tpts.

3 Tbns.

Euph. 1,2

Timp. *mf*

Glock.

Vibr.

Mar. *p*

Perc. 4 *p*
Finger Cymbals, l.v.

Perc. 5 *f*
Crash Cymbals, l.v.

Hp. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Pno. *f* $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$ $\overset{\vee}{\text{3}}$

Cb. *p* *f* *pizz.* *arco* *gliss.* *pizz.*

U

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph. 1,2

Tba. 1,2

U

Timp.

Glock.

Vibr.

Mar.

Perc. 5

Hp.

Pno.

Cb.

arco

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1,2
 Cbsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 4 Hns.
 3 Tpts.
 3 Tbns.
 Euph. 1,2
 Tba. 1,2
 Timp.
 Glock.
 Vibr.
 Mar.
 Perc. 5
 Hp.
 Pno.
 Cb.

Musical score for a symphony orchestra, including woodwinds, brass, strings, and percussion. The score is divided into three systems: 154, 155, and 156. The woodwinds (Saxophones, Clarinets, Flutes, Piccolo, Oboes, Cor Anglais, Bassoons, and Contrabassoon) and strings (Violins, Violas, Celli, Double Basses) play a complex rhythmic pattern of eighth notes in 3/4 time. The brass section (Trumpets, Trombones, Euphoniums, and Tubas) plays a similar pattern, with dynamics ranging from *fp* (fortissimo piano) to *f* (forte). The percussion section (Timpani, Glockenspiel, Vibraphone, Maracas, and Percussion 5) provides a steady accompaniment. The harp and piano play a glissando effect, and the double basses play a bass line with *fp* dynamics.

poco più mosso

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Hp.

Pno.

Cb.

f

mp

f

espr.

p

gliss.

tutti

a2

fp

mf

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Hp.

Pno.

Cb.

Picc. *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. *cresc.*

E.H. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

B. Cl. *cresc.*

Bsn. 1,2 *cresc.*

Cbsn. *cresc.*

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

Timp.

Glock. *f*

Vibr. *f*

Mar. *f*

Perc. 4 *fp*
Tambourine

Perc. 5 *p*

Hp. *fp*

Pno. *fp*

Cb. *cresc.*

V

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E.H. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Bsn. 1,2 *f*

Cbsn. *f*

S. Sax. *f* *tutti* *espr.*

A. Sax. *f* *espr.*

T. Sax. *f* *espr.*

B. Sax. *f* *espr.*

4 Hns. 1. $\frac{4}{4}$ 2.4. *p*

Timp. *p* *f* *l.v.*

Glock.

Vibr.

Mar.

Perc. 4 *f* *knuckle*

Perc. 5 *f* *Suspended Cymbal, l.v.* *molto* *f* *p*

Hp.

Pno. *f*

Cb. *f* *pizz.*

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

3 Tbns.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

f soli, open a3

f D:C#B: E:F#G#A:

gliss.

arco

Score for performance

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1,2
 Cbsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 4 Hns.
 3 Tpts.
 3 Tbns.
 Euph. 1,2
 Tba. 1,2
 Timp.
 Glock.
 Vibr.
 Mar.
 Perc. 4
 Perc. 5
 Hp.
 Pno.
 Cb.

Musical score for orchestra and piano, measures 178-181. The score is in 3/4 time and features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play melodic lines with triplets and dynamic markings. The brass section (Horns, Trumpets, Trombones, Euphonium, Tuba) provides harmonic support with chords and triplets. The percussion section (Timpani, Glockenspiel, Vibraphone, Maracas, Percussion) adds rhythmic texture. The piano part (Piano and Cello) plays a melodic line with triplets and dynamic markings. The score includes dynamic markings such as *p*, *f*, *fp*, and *ff*, and articulation marks like accents and slurs. A large watermark "MUSICNOTESFORPERFORMERS" is visible across the score.

W ♩ = ♪.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1,2
 Cbsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.

4 Hns.
 3 Tpts.
 Tbn. 1,2
 Euph. 1,2
 Tba. 1,2

W ♩ = ♪.

Timp.
 Glock.
 Vibr.
 Mar.
 Perc. 4
 Pno.
 Cb.

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Pno.

Cb.

molto rit.

in five

♩ = 40

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.
1.3.
2.4.

3 Tpts.

Tbn. 1,2
a2

B. Tbn.

Euph. 1,2
a2

Tba. 1,2
a2

f *molto*

f *molto*

f *molto*

f *molto*

molto

molto

molto

f *molto*

molto

molto

molto

molto

molto

molto

molto

molto rit.

in five

♩ = 40

Timp.

Glock.

Vibr.

Mar.

Hp.

Pno.

Cb.

molto

molto

molto

molto

molto

molto

X ♩ = 60

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

E.H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

Cbsn. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

4 Hns. *ff*

3 Tpts. *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Euph. 1,2 *ff*

Tba. 1,2 *ff*

Timp. *f* plastic mallets

Glock. *ff*

Vibr. *ff*

Mar. *ff*

Perc. 4 Bass Drum *f*

Perc. 5 Crash Cymbals *f*

Hp. *fff* *gliss.* D:C♯B♭ E:F♯G:A♯

Pno. *ff*

Cb. *ff*

a2, 1. optional 8va through m.196

molto rit.

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Pno.

Cb.

Y ♩ = 60

Picc.

Fl. 1
2. *fff*
1. solo *f espr.*

Fl. 2
fff

Ob.
fff

E.H.
fff
solo
f espr.

Cl. 1
fff

Cl. 2
fff

Cl. 3
fff

B. Cl.
fff

Bsn. 1,2
fff

Cbsn.
fff

S. Sax.
fff

A. Sax.
fff

T. Sax.
fff

B. Sax.
fff

4 Hns.
fff

3 Tpts.
fff

Tbn. 1,2
fff

B. Tbn.
fff

Euph. 1,2
fff

Tba. 1,2
fff

Y ♩ = 60

Timp.
ff
Solo with Flute

Glock.
f

Vibr.
fff

Mar.
fff
choke

Perc. 4
ff
choke

Perc. 5
ff

Hp.
f
CELESTA

Cel.
f

Cb.
fff

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Cel.

Cb.

Chimes

p

rit.

♩ = 40

Picc.

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4 Hns.

3 Tpts.

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

rit.

♩ = 40

Timp.

Glock.

Vibr.

Mar.

Perc. 4

Perc. 5

Hp.

Cel.

Cb.

Crotale, l.v.

p

solo
Finger Cymbals

f

PERUSAL SCORE - NOT FOR PERFORMANCE USE