

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Conductor Score

012-3873-00

Robert W. Smith (ASCAP)

Heralding (♩ = 72-80)

1st/2nd Flute
Piccolo

Oboe

1st B♭ Clarinet

2nd/3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st/2nd E♭ Alto Saxophone
E♭ Alto Clarinet

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Heralding (♩ = 72-80)

1st B♭ Trumpet

2nd/3rd B♭ Trumpet

1st/2nd F Horn

3rd/4th F Horn

1st Trombone

2nd/3rd Trombone

Euphonium
(Baritone)

Tuba
Electric Bass

Mallet Percussion:
Chimes, Vibes, Marimba

Timpani
(Samba Whistle)

Percussion 1:
Pandeiro, Snare/Shaker,
Low Surdo, Mark Tree

Percussion 2:
Pandeiro, Mid Surdo,
Tamborim, Guiro

Percussion 3:
Chocalho/Shaker,
Agogo Bells, Claves,
Triangle, Timbal, Shakere

Percussion 4:
Cuica, Repinique,
Rain Stick

Chimes

Pandeiro (opt. Tamb.)

Low Surdo (opt. Low Tom)

Pandeiro (opt. Tamb.)

Mid Surdo (opt. Mid Tom)

Chocalho (Shaker) use multiple Shakers

Repinique (opt. Timbale)

1 2 3

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1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

4

5

6

7

a2

f

sfz

div.

tr

Slightly Faster

gliss.

$\wedge$ = Dampen

11 Comfortable Groove (Maracatu) (♩ = 92-102)

1st/2nd Fl. Picc. *sfz* *mf* *ff* *dim.*

Ob. *sfz* *mf* *ff* *dim.*

1st Cl. *sfz* *mf* *ff* *dim.*

2nd/3rd Cl. *sfz* *mf* *ff* *dim.*

Bs. Cl. *sfz* *mf* *ff* *dim.*

Bsn. *sfz* *mf* *ff* *dim.*

1st/2nd A. Sx. A. Cl. *sfz* *ff* *dim.*

T. Sx. *sfz* *mf* *ff* *dim.*

B. Sx. *sfz* *mf* *ff* *dim.*

1st Trp. *sfz* *mf* *ff* *dim.*

2nd/3rd Trp. *sfz* *mf* *ff* *dim.*

1st/2nd Hn. *sfz* *ff* *dim.*

3rd/4th Hn. *sfz* *ff* *dim.*

1st Trb. *sfz* *mf* *ff* *dim.*

2nd/3rd Trb. *sfz* *mf* *ff* *dim.*

Euph. (Bar.) *sfz* *mf* *ff* *dim.*

Tuba El. Bass *sfz* *mf* *ff* *dim.*

Mallet Perc. *sfz* *ff* *dim.*

Timp. *sfz* *mf* *ff* *dim.*

Perc. 1 *sfz* *f* *x = hand*

Perc. 2 *sfz* *mf* *mf*

Perc. 3 *sfz* *mf* *f Agogo Bells*

Perc. 4 *sfz*

8 9 10 11 12

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pandeiro (opt. Tamb.) lower pitch = thumb/upper pitch = 3 fingers

mf

p

f

f

Shakere (double with shakers as personnel and equipment allows)

f

13 14 15 16

- 6 -

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

19

Solo Picc. w/Bs. Cl.

mf

Solo w/Picc.

mf

Bs. Cl. cue

mf

19

dim.

dim.

dim.

dim.

p

p

p

p

17

18

19

20

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25

26

27

28

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

sf

f

f

f

f

sf

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

sfp

sfp

sfp

sfp

sfp

sfp

sfp

mf

mf

mf

mf

mf

sfz

p

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

39

40

41

42

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f *mp* *f*

43 44 45

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

46

47

48

49

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sax. A. Cl.

T. Sax.

B. Sax.

49

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

49 50 51 52

55 With Renewed Energy (fade into distance...)

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

55 With Renewed Energy (fade into distance...)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

mf

mp

pp

p

p

57

58

59

60

61

62 Mysterious (♩ = 60)

1st/2nd Fl. Picc. *Flute only div. p*

Ob. *Solo freely mp*

1st Cl.

2nd/3rd Cl.

Bs. Cl. *Solo mf*

Bsn. *Solo freely (accel. ahead of conductor repeating figure as needed) mf*

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx. *Solo freely (accel. ahead of conductor repeating figure as needed) mf*

62 Mysterious (♩ = 60)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass *div. p*

Mallet Perc. *mp*

Timp. *pp*

Perc. 1 *Mark Tree*

Perc. 2

Perc. 3

Perc. 4 *Rain Stick*

1st/2nd Fl. Pice.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tr

(with conductor)

freely (accel. ahead of conductor repeating figure as needed)

Solo

mp

(rit.)

p

a2

p

tr

69 Bossa Nova (♩ = 132)

73

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl. Euph. cue
mp

Bsn. 3rd Trb. cue
mp

1st/2nd A. Sx. A. Cl. *mp*

1st/2nd Trb. cue

3rd Trb. cue

T. Sx. *mp*

Euph. cue

B. Sx. *mp*

Mallet cue Solo *mf*

69 Bossa Nova (♩ = 132)

73

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb. *mp*

2nd/3rd Trb. *mp*

Euph. (Bar.) *mp*

Tuba El. Bass *mp*

Mallet Perc. *mp*

Timp. *mf*

Tube Shaker (Chocalho) *mp*

Perc. 1 *mp*

Guero (Reco-Reco) *mp*

Perc. 2 *mp*

Claves *mp*

Triangle *mp*

Perc. 3

Perc. 4

69

70

71

72

73

74

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

75 76 77 78 79 80

81

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

81

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)Tuba
El. BassMallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

81

82

83

84

85

86

89 Two players, Picc. tacet

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

89

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

87

88

89

90

91

92

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

97

tr

b8

97

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

98

99

100

101

102

103

105

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

105

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

109

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

109

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

Opt. ad lib. (F9)

tr

mp

p

Opt. ad lib. (D9)

rit.

p

Opt. ad lib. (F9)

Repinique (opt. Timbale)

Solo (on cue)

f

114 Samba Call! (♩ = 102)

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

114 Samba Call! (♩ = 102)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

To Samba Whistle

Timp.

Perc. 1

Snare Drum (opt. Caixa)

Low Surdo (opt. Low Tom)

Perc. 2

Pandeiro (opt. Tamb.)

Mid Surdo (opt. Mid Tom)

Perc. 3

Chocalho (Shaker)

Perc. 4

118 Samba Batucada (♩ = 102-108)

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

118 Samba Batucada (♩ = 102-108)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1st/2nd Fl. Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx. A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba El. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

129

130

131

- 34 -

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

The musical score is arranged in a standard orchestral format. Measures 132 and 133 are marked with a common time signature of 4/4. Measures 134 and 135 are marked with a common time signature of 3/4. The score includes parts for woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Mallet Percussion, Timpani, four different Percussion instruments). The woodwinds and brass sections play a melodic line with a sixteenth-note pattern, while the percussion section provides a rhythmic accompaniment. The score is written in a key of B-flat major (two flats) and a common time signature of 4/4 for measures 132 and 133, and 3/4 for measures 134 and 135. The dynamic markings include *sfz* (sforzando), *div.* (divisi), *a2* (second octave), *6* (sixteenth notes), *tr* (trill), and *sfp* (sforzissimo).

136 With Wild Abandon! (Samba Reggae) (♩ = 112-120) (optional repeat as directed)

(1st time only) *(add voices of Carnival Street Party)*

1st/2nd Fl. Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd/3rd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st/2nd A. Sx. A. Cl. *ff*

T. Sx. *ff*

B. Sx. *ff*

136 With Wild Abandon! (Samba Reggae) (♩ = 112-120) (optional repeat as directed)

(1st time only) *(add voices of Carnival Street Party)*

1st Trp. *ff*

2nd/3rd Trp. *ff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st Trb. *ff*

2nd/3rd Trb. *ff*

Euph. (Bar.) *ff*

Tuba El. Bass *ff*

Mallet Perc. *ff*

Timp. *ff* *ad lib. Samba Whistle*

Perc. 1 *f* w/two sticks

Perc. 2 *f* Tamborim

Perc. 3 *f* Shaker

Perc. 4 *f*

136

137

138

139

140

1st/2nd Fl.
Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.
A. Cl.

T. Sx.

B. Sx.

140

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba
El. Bass

Mallet
Perc.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

The musical score is written for a large orchestra. Measures 140 and 141 are on this page, with measure 142 appearing at the bottom. The score includes parts for woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Mallet Percussion, Chimes, Tom-toms, Snare, Cymbals). The woodwinds and brass play melodic lines with various articulations like accents, slurs, and trills. The percussion section provides a rhythmic foundation with patterns on tom-toms, snare, and cymbals. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include forte (f) and sforzando (sfz).

[illegible]

molto rit.

149 Building (♩ = 96)

(pick a note for dissonance!)

1st/2nd Fl. Picc. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Ob. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

1st Cl. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

2nd/3rd Cl. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Bs. Cl. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Bsn. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

1st/2nd A. Sx. A. Cl. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

T. Sx. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

B. Sx. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

1st Trp. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

2nd/3rd Trp. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

1st/2nd Hn. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

3rd/4th Hn. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

1st Trb. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

2nd/3rd Trb. *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Euph. (Bar.) *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Tuba El. Bass *sfz* *sfz* *pp* *cresc. poco a poco* (pick a note for dissonance!)

Mallet Perc. *sfz* *sfz* *pp* *cresc. poco a poco*

Timp. *sfz* *sfz* *mf* *pp* *cresc. poco a poco*

Perc. 1 *sfz* *sfz* *pp* *cresc. poco a poco*

Perc. 2 *sfz* *sfz* *mf* *pp* *cresc. poco a poco*

Perc. 3 *sfz* *sfz* *mf* *pp* *cresc. poco a poco*

Perc. 4 *sfz* *sfz* *pp* *cresc. poco a poco* Opt. ad lib. over Perc. Section

146

147

148

149

rall.

1st/2nd Fl. Picc. *mf* *f* *fff*

Ob. *mf* *f* *fff*

1st Cl. *mf* *f* *fff*

2nd/3rd Cl. *mf* *f* *fff*

Bs. Cl. *mf* *f* *fff*

Bsn. *mf* *f* *fff*

1st/2nd A. Sx. A. Cl. *mf* *f* *fff*

T. Sx. *mf* *f* *fff*

B. Sx. *mf* *f* *fff*

rall.

1st Trp. *mf* *f* *fff*

2nd/3rd Trp. *mf* *f* *fff*

1st/2nd Hn. *mf* *f* *fff*

3rd/4th Hn. *mf* *f* *fff*

1st Trb. *mf* *f* *fff*

2nd/3rd Trb. *mf* *f* *fff*

Euph. (Bar.) *mf* *f* *fff*

Tuba El. Bass *mf* *f* *fff*

Mallet Perc. *ad lib. Cathedral Bells* *dampen*

Timp. *f* *ff* *fff*

Perc. 1 *f* *ff* *fff*

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

Perc. 3 *f* *ff* *fff*

Perc. 4 *f* *ff* *fff*

Huge! (♩ = 48)

div.

ad lib. Samba calls

150 151 152 153 154 155