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Gonna Get Your Soul Start Dancing

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GONNA GET YOUR SOUL START DANCING

(2015)

for amplified (optional) sinfonietta

JEREMY PODGURSKY

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GONNA GET YOUR SOUL START DANCING (2015) was premiered by the Indiana University New Music Ensemble, David Dzubay, conductor, on September 24th, 2015 in Auer Recital Hall, Jacobs School of Music, Indiana University-Bloomington.

PROGRAM NOTES

Why are you stuck? You can get unstuck. First drop the bags: they are filled with anvils and withered shards of broken hearts. Stop worrying about what's next. Breathe. Laugh. Put some Miles on the old hi-fi. Those grooves he threw with Herbie and Joe and Chick and Dave were beyond. Move your feet, or at least the ones in your mind. You will probably sabotage it. It will start and stop and stutter and glitch and short circuit. A stick in the spokes. Shaky hands smearing fresh paint. You're a tantrum child looking for love and approval deep down in a dank, empty well. Yet...you have all you need. It's ok. You're loved. It's all love, you know? Fade out in the moonlight.

Go to the tropics. Find a block party somewhere South. Pulsations and gyrations mesmerize, become your heartbeat. Your hot blood rushes in flash floods. Sweat. Bang on skin and metal. You're getting it out. Beat the drum. That's where music was born. Dreams within dreams. Twinkling. Celestial. You'll wake up before flesh and machines become one. Don't worry. It will fade. Everything fades.

You're a Shaman, you know? Valerie taught you that. 88 ivory wands. Conjure. Actualize. Let it flow from the crown to the root. Electricity. It sprays rainbow sparks in all directions, especially the blues. Up from the earth through you. Arise from the swamp a steamrolling second line. Push that pedal down. How long can you hold it? It all comes together on the bandstand. Mingus taught you that. Extra licorice stick. It comes down crashing and scatters ginger rabbits.

How long have you been talking to yourself? Do you know how to be free? Move those feet and step into the right now. You can visit anytime.

GONNA GET YOUR SOUL START DANCING is the sequel to **MINDJOB (2010)**. It's in three sections with a coda. The sketches were completed while in residency at the Copland House. This piece would not have been possible without the generosity of Peter Hamlin and Jon Rieger. It is dedicated to the memory of Valerie Young, Sandi Friedson, and Harvey Podgursky.

INSTRUMENTATION

Flute (dbl. Piccolo)

Oboe (dbl. English Horn)

Clarinet in B-flat

Bass Clarinet

Alto Saxophone (dbl. Tin Can and Agogos)

Bassoon

Horn

Trumpet in C

Trombone

Percussion 1 – Vibraphone, Guiro, Wood Blocks (five mounted), Brake Drums (high and low), Cowbells (high and low), Bongos (high and low), Whip, Glockenspiel, Cabasa, Tambourine, Gourd Maracas, Egg Shaker

Percussion 2 - Drum Set (Bass drum, snare, rack tom, floor tom, ride, crash, mounted high and low cowbells), Sleigh Bells, Maraca

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

Score is in C (Piccolo is 8ve lower, Double Bass is one 8ve higher, and Glockenspiel is two 8ves higher)

Duration: 17:00

SPECIAL THANKS: Sven-David Sandström, David Dzubay, Claude Baker, Don Freund, Marianne Kielian-Gilbert, Peter Hamlin, Charles, Lois, and David Podgursky, Connie Cheak, David “Yoshi” Arend, Jon Reiger, Paul Greenberg, Rachel Seed, Michael Boriskin, and Ian Murdoch.

This piece was completed while in residency at the Copland House.

PERFORMANCE NOTES

- * All instruments are to be amplified if possible. If microphones are limited, the Vibraphone is the only percussion instrument that needs to be amplified. The purpose of the amplification is to balance decibels with the Drum Set, not for EQ or effects.
- * Accidentals carry throughout the measure in the octave in which they are specified. In highly chromatic passages, courtesy accidentals are provided, but sometimes they aren't.
- * All grace notes happen BEFORE the beat that they ornament.
- * All accents are relative to the assigned dynamic level.
- * All improvised passages are under brackets with duration given above. These instances should be spontaneous, and the performer should try to match the context of the aesthetic. Extended techniques, flourishes, exotic timbres, etc. that one might find in "free jazz" are all game; always to return to an important harmonic "base".
- * Due to Sibelius software inconsistencies, some glissandi say "gliss." and some don't. Blame Avid.
- * Short, curvy line leading up to a note is a "scoop". It is to start briefly before the note that it ornaments. An upward "scoop" from a note is an ascent up the harmonic series for the duration of the note it adorns. This is very common in jazz/big band to have this kind of figure at the end of a brass "stab". Think Tower of Power...
- * X-through stems for Vibraphone equals dead stroke.
- * Boxed note heads in Clarinet/Bass Clarinet/Alto Saxophone indicate sub-tone.
- * Arrow-shaped note head is highest note possible.
- * Unmeasured tremolo for WW and brass is fluttertongue.
- * DT is used to indicate Doodle Tonguing for trumpet and trombone (legato playing style, common in jazz where the syllables "spoken" for articulation are "doo-dle dee-dle...").
- * In exceptionally resonant ambient settings, the kick drum (Drum Set) should be muffled by placing pillows or blankets inside of the drum.
- * Fun should be had at all costs.

DRUM KEY

The diagram shows a musical staff with a double bar line at the beginning, labeled "Drum Set". Above the staff, various drum sounds are represented by different note heads and stems. Below the staff, labels identify each sound:

- close hi-hat w/foot
- kick
- floor tom
- low cowbell (mounted)
- snare
- rimshot on snare
- rack tom
- high cowbell (mounted)
- ride (edge)
- ride (bell)
- closed HH (strike)
- open HH (strike)
- crash

Gonna Get Your Soul Start Dancing (2015)

Score in C

in memoriam Valerie Young, Sandi Friedson, and Harvey Podgursky
Completed while in residency at Copland House

JEREMY PODGURSKY

♩=144 Grooving; ebullient

4/4

Flute

English Horn

Clarinet in Bb

Alto Saxophone

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Vibraphone

Motor on slow speed; med. cord mallets

Drum Set

*Drum Sticks (snare)

(open HH) (closed HH)

(rim shot; sempre)

(kick)

pp < > *pp* < > *pp* < > *fpp* < > *f*

p sub.

f

* drums are often given lower dynamic levels than the rest of the ensemble; in certain acoustic situations, it may be necessary to substitute bundlesticks if the drums are too loud

Piano

f cresc.

ff

♩=144 Grooving; ebullient

4/4

Violin 1

Violin 2

Viola

Violoncello

Double Bass

pizz. 3

ff

pizz. 3

ff

Fl.

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

still brassy!

To Guiro. (grab bamboo stick)

x through stem = dead stroke (mute immediately)

Guiro bamboo stick *strike scrape 3 sim.*

sfz pp < fpp f p sub. f

f cresc. ff L.H.

sul D
sul G

ppp possible

gliss. mf pp

gliss. mf pp

f ff f ff

f ff

This page of a musical score includes the following parts and markings:

- Fl.**: Flute, mostly silent.
- Eng. Hn.**: English Horn, playing eighth-note triplets with dynamics *mf > p*, *p < mf > p*, *p < mf > p*, *p < mf > p < mf > p*, and *p < mf >*.
- Cl.**: Clarinet, mostly silent.
- Alto Sax.**: Alto Saxophone, mostly silent.
- B. Cl.**: Bass Clarinet, playing eighth-note triplets with dynamics *ff*, *f*, *mf*, *ff*, *mf*, and *ff*.
- Bsn.**: Bassoon, playing eighth-note triplets with dynamics *mf*, *ff*, *mf*, *f*, *mf*, and *ff*.
- Hn.**: Horn, mostly silent.
- C Tpt.**: Trumpet in C, mostly silent.
- Tbn.**: Trombone, mostly silent.
- Gro.**: Gong, playing eighth-note triplets with dynamics *f*, *p*, *f*, and *pp*.
- Dr.**: Drums, playing eighth-note triplets with dynamics *p*, *pp*, and *f*.
- Pno.**: Piano, mostly silent, with a right-hand (R.H.) flourish marked *mf* and *Ped.* in the final measure.
- Vln. 1**: Violin 1, playing eighth-note triplets with dynamics *ppp*, *f*, *f*, *p sub.*, *f*, *p*, *f*, *f*, *p sub.*, and *ff*. Includes markings *ord.; lush* and *gliss.*
- Vln. 2**: Violin 2, playing eighth-note triplets with dynamics *ppp*, *f*, *f*, *p sub.*, *f*, *p*, *f*, *f*, *p sub.*, and *ff*. Includes marking *ord.; lush*.
- Vla.**: Viola, playing eighth-note triplets with dynamics *ppp*, *f*, *f*, *p sub.*, *f*, *p*, *f*, *f*, *p sub.*, and *ff*. Includes marking *lush*.
- Vc.**: Violoncello, playing eighth-note triplets with dynamics *ppp*, *f*, *f*, *p sub.*, *f*, *p*, *f*, *f*, *p sub.*, and *ff*. Includes marking *arco; lush*.
- Db.**: Double Bass, mostly silent.

20

3/4

2/4

4/4

Fl. *p* *f* *sf* *f* *p* *f* *sf* *f* *mf* *f*

Eng. Hn. *p* *mf* *p* *mf* *p* *p* *f* *p* *p* *f*

Cl. *p* *f* *p* *f*

Alto Sax. *f*

B. Cl. *mf* *ff* *ff* *mf* *sub.*

Bsn. *mf* *ff* *ff* *ff* *mf* *sub.*

Hn. *mf* *brassy!*

C Tpt. *mf* *f*

Tbn. *sfz* *sfz* *sfz* *mf* *f* *f*

Gro. *To Vib.* *Vibraphone medium cord mallets* *sf* *mf* *sub.* *Red.*

Dr. *p* *sfz* *p* *sub.* *sfz* *p* *sub.* *f* *f*

Pno. *mf* *f* *mf* *fz* *mf* *fz* *mf* *sub.* *fz* *sub.*

R.H. *L.H.* *Red.* *5* *3* *5* *3* *5* *3* *5* *3*

20

3/4

2/4

4/4

Vln. 1 *pp* *f* *gliss.*

Vln. 2 *pp* *f* *gliss.*

Vla. *pp* *f* *gliss.* *mf* *f* *sub.*

Vc. *pp* *f* *gliss.* *mf* *f* *sub.* *pizz.*

Db. *sfz* *sfz* *sfz* *mf* *sub.*

24 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. ff ff f ff

Eng. Hn. ff ff f ff To Ob.

Cl. ff ff f ff

Alto Sax. ff ff f ff

B. Cl. ff ff f ff

Bsn. ff ff f ff

Hn. ff ff f ff still brassy!

C Tpt. ff ff f ff

Tbn. ff ff f ff

Vib. (Vibraphone) ff f ff Wood Blocks (five mounted) medium yarn mallets pp

Dr. $fpp < f$ p_{sub}

Pno. ff f ff pp no pedal!

Vln. 1 ppp p n ppp f ppp mf emerging (♯) \hat{v}

Vln. 2 ppp p n ppp f ppp mf emerging (♮) \hat{v}

Vla. ppp p n ppp f ppp mf sul C emerging (♮) \hat{v}

Vc. ppp p n ppp f ppp mf arco emerging (♮) \hat{v}

Db. ff f ff mp

Fl.

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Wood Blocks)

WB.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *p* *f* *p* *f* *f* *ff* *f* *ff* *ff*

Ob. *f* *p* *f* *p* *f* *f* *ff* *ff*

Cl. *f* *ff* *ff*

Alto Sax. -

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

Bsn. *p* *p* *ff* *ff* *ff*

Hn. -

C Tpt. -

Tbn. *sfz* *sfz* *sfz* *sfz*

WB. To Vib.; medium cord *sfz* *sfz*

Dr. *f* *pp* *sfz* *sfz* *sfz* *sfz*

Pno. *sfz* *sfz* *ff*

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

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

Vla. *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Db. *f* *sfz* *f* *sfz* *f* *sfz* *sfz*

Vibraphone medium cord mallets *sfz* *sfz*

Musical score for a concert band. The score consists of 16 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as dynamics (f, ff, sfz, mp, p, sub.), articulation (accents, slurs), and performance instructions like "pick up plunger mute" and "secco; always dry; skittish; like morse code". Rehearsal marks are indicated by circled numbers 43 and 44. The key signature is one sharp (F#).

overblow; *metallic*, sempre

Fl. *Ta Ti Ka Ti Ka Ti Ka Ti Ka* *sim.* *ff*

Ob. *pp* *f* *pp*

Cl. *pp* *f* *pp*

Alto Sax.

B. Cl. *pp* *f* *pp*

Bsn. *pp* *f* *pp*

Hn. *ppp* *p* *f*

C Tpt. *ppp* *p* *f* *p* *ppp*

Tbn. *p* *f* *n.* *mf* *f* *mf*

Vib.

Dr. *f* *mp* *mp* *f*

Pno.

Vln. 1 *pp* *f* *ff* *p sub.* *f* *p*

Vln. 2 *pp* *f* *ff* *p sub.* *f* *p*

Vla. *pp* *f* *ff* *p sub.* *f* *p*

Vc. *pp* *f* *ff* *p sub.* *f* *p*

Db. *ff sempre* *ff*

plunger mute
o=open; +=closed;

swooning *gliss.*

overblow; talk; noisy

Fl. *pp* *f* *pp*

Ob. *pp* *f* *pp*

Cl. *pp* *f* *pp*

Alto Sax.

B. Cl. *pp* *f* *pp*

Bsn. *pp* *f* *pp*

Hn. *ppp* *p* *f* *ppp* *p* *f*

C Tpt. *p* *f* *p* *ppp* *p* *f* *p*

Tbn. *f* *mf* *f* *mf*

Vib.

Dr. *mp* *mp* *f* *mp* *mp*

Pno. *p* *f*

ℳℳ

Vln. 1 *ff* *p* *gliss.*

Vln. 2 *ff* *p* *gliss.*

Vla. *ff* *p* *gliss.*

Vc. *ff* *p*

Db. *ff* *ff*

sim.

ord.

Fl. *pp* *f* *p* *mp*

Ob. *pp* *f* *p* *mp*

Cl. *pp* *f* *p* *mp*

Alto Sax.

B. Cl. *pp* *f* *p* *mp*

Bsn. *pp* *f* *p* *f*

Hn. *ppp* *p* *f*

C Tpt. *ppp* *p* *f* *p*

Tbn. *f* *mf* *f* *mf*

Vib. *p*

Dr. *>mp* *f*

Pno. *p*

Vln. 1 *f* *p* *pp* *f* *p* *f* *pp*

Vln. 2 *f* *p* *pp* *f* *p* *f* *pp*

Vla. *f* *p* *pp* *f* *p* *f* *pp*

Vc. *f* *p* *pp* *f* *p* *f* *pp*

Db. *f* *ff* *f*

Fl. *ff* *mp* *ff* *mp* *ff*

Ob. *ff* *mp* *ff* *mp* *ff*

Cl. *ff* *mp* *ff* *mp* *ff*

Alto Sax. -

B. Cl. *ff* *mp* *ff* *mp* *ff*

Bsn. *ff* *ff* *ff* *ff* *ff*

Hn. *ppp* *p* *f* *p*

C Tpt. *ppp* *p* *f* *p* *mf* *p*

Tbn. *f*

Vib. (Vibraphone) four mallets soon!

Dr. *mp* *pp*

Pno. *f* *mp*

Vln. 1 *pp* *f* *pp* *pp* *f* *p*

Vln. 2 *pp* *f* *pp* *pp* *f* *p*

Vla. *pp* *f* *pp* *pp* *f* *p*

Vc. *pp* *f* *pp* *pp* *f* *p*

Db. *ff* *f* *ff* *f*

*D.T. D.T.
* doodle tongue technique; legato

Red.

rit.

Fl. *pp ff pp ff pp*

Ob. *pp ff pp ff pp*

Cl. *pp ff pp ff pp*

Alto Sax.

B. Cl. *pp ff pp ff pp*

Bsn.

Hn. *ppp p f mf ff*

C Tpt. *p f p* D.T. remove mute

Tbn. *ppp p f mf ff*

Vib. four mallets! *p*

Dr. *mp pp pp*

Pho. *f pp* start roll from bottom on the beat; arpeggiate upwards quickly

Vln. 1 *f p ff p* rit. *gliss. gliss.*

Vln. 2 *f p ff p* *gliss.*

Vla. *f p ff p* *gliss.*

Vc. *f p ff p*

Db. *ff* arco *pp*

♩=144 A Tempo

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib. (Vibraphone)

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fff *ff* *pp* *n* *pp* *ff* *f* *ff*

ppp *ff* *growl! dirty!* *pp* *ff*

n *mp* *open*

f *p* *f* *To Wood Blocks; medium rubber mallets* *p*

f *pp* *pp* *pp* *pp* *pp*

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

This page of a musical score includes the following parts and markings:

- Flute (Fl.):** Treble clef, rests in the first three measures, then a triplet of eighth notes in 3/4 time, followed by a triplet of eighth notes in 4/4 time. Dynamics: *f*.
- Oboe (Ob.):** Treble clef, rests in the first three measures, then a triplet of eighth notes in 3/4 time, followed by a triplet of eighth notes in 4/4 time. Dynamics: *f*.
- Clarinet (Cl.):** Treble clef, rests in the first three measures, then a triplet of eighth notes in 3/4 time, followed by a triplet of eighth notes in 4/4 time. Dynamics: *f*.
- Alto Saxophone (Alto Sax.):** Treble clef, triplet of eighth notes in 3/4 time. Dynamics: *mp*, *mp*, *sf*, *mp sub.*
- Bass Clarinet (B. Cl.):** Bass clef, triplet of eighth notes in 3/4 time. Dynamics: *f*, *ff*, *mf*, *f*, *f*, *f*, *mf*, *f*.
- Bassoon (Bsn.):** Bass clef, triplet of eighth notes in 3/4 time. Dynamics: *f*, *mf*, *f*, *f*, *f*, *mf*, *f*.
- Horn (Hn.):** Treble clef, triplet of eighth notes in 3/4 time. Dynamics: *mp*, *mp*, *sf*, *mp sub.*. Includes marking "rip!" above the final measure.
- Trumpet (C Tpt.):** Treble clef, triplet of eighth notes in 3/4 time. Dynamics: *mp*, *mp*, *sf*, *mp sub.*. Includes marking "open" above the first measure.
- Tuba (Tbn.):** Bass clef, triplet of eighth notes in 3/4 time. Dynamics: *mp*, *sf*, *mp sub.*, *mf*.
- Vibraphone (Vib.):** Treble clef, "Wood Blocks medium rubber mallets". Dynamics: *mp*, *f*, *mp*, *f*.
- Drum (Dr.):** Drum set notation, "groove!". Dynamics: *mp*, *sf*, *mp sub.*
- Piano (Pno.):** Grand staff, rests throughout.
- Violin 1 (Vln. 1):** Treble clef, rests throughout, then a half note in 4/4 time. Dynamics: *pp*.
- Violin 2 (Vln. 2):** Treble clef, rests throughout, then a half note in 4/4 time. Dynamics: *pp*.
- Viola (Vla.):** Alto clef, rests throughout, then a half note in 4/4 time. Dynamics: *pp*.
- Violoncello (Vc.):** Bass clef, rests throughout, then a half note in 4/4 time. Dynamics: *pp*.
- Double Bass (Db.):** Bass clef, "pizz.". Dynamics: *f sempre*, *fff*, *f*.

79 ♩ = 144 Explosive

♩ = 144

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Alto Sax. *ff* *p*

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

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

Hn. *sf*

C Tpt. *sf*

Tbn. *sf* *mp*

WB. (Wood Blocks) *mf* *f* *sf* *mf*

Dr. *mf* *sf* *mp sub.*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *f* *ff* *f sempre*

5/8 6/8 4/4

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

WB.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Brake Drums; brass mallets

Ped.

pp, *mf*, *ff*, *mp*, *f*, *ff*, *mp sub.*, *gliss.*, *ppp*, *mf*, *ff*, *f*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *f*, *mf*, *ff*, *mf*, *ff*, *f*, *mf*, *ff*, *f*, *mf*, *ff*, *f*

87 $\frac{3}{4}$ $\frac{4}{4}$

Fl. *mf* *ff* *mf* *ff* *mf* *ff* *ff* 5

Ob. *mf* *ff* *mf* *ff* *mf* *ff* *ff* 5

Cl. *ff* *mf* *ff* *mf* *ff* *ff* 5

Alto Sax. *mf* *ff* *mf* *ff* *mf* *f* 5 *mp* *f* 3

B. Cl. *mf* *f* *sffz* *mf* *f* *sffz* *mf* *f* *sffz* *ff* *mf* *f*

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

Hn. *mp* *f* 3

C Tpt. *mp* *f* 3

Tbn. *mf* *f* *sffz* *mf* *f* *sffz* *mf* *f* *sffz* *sffz* *mp* *f* 3

Br.D. Brake Drum
brass mallets *mf* *ff* *mf* To Cowbells; drum sticks

Dr. *sf* *mp*

Pno. *sffz* *sffz* *sffz* Led. Led. Led.

Vln. 1 *pp* *fp* *ff* *gliss.* *gliss.*

Vln. 2 *pp* *fp* *ff* *gliss.* *gliss.*

Vla. *pp* *fp* *ff* *gliss.* *gliss.*

Vc. *pp* *fp* *ff* *gliss.* *gliss.*

Db. *ff* *ff* *f*

Fl. *fff* *mf* *ff*

Ob. *fff* *mf* *ff*

Cl. *fff* *mf* *ff*

Alto Sax. *fff* *mf* *ff*

B. Cl. *fff*

Bsn. *fff* *f*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Br.D. Cowbells drum sticks *ff* To Bongos; drum sticks

Dr. *ff* *mf*

Pno. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *ff* *fff* *f*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cow. (Bongos)

Dr.

Pno.

Ed.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Flute

Picc. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *f* *pp*

B. Cl. *mp sub.* *f* *ff* *f* *ff*

Bsn. *ff* *f*

Hn. *mf* *f* *pp* *rip! flz.* *ff* *sim.* *ff*

C Tpt. *mf* *f* *pp* *ff* *ff*

Tbn. *f* *pp* *f* *ff* *mf* *f*

(heading to Vibraphone)

Bongos

Dr. *f* *mf* *mf* *f* *mf* *ff* *mp sub.*

Pno. *ff* *ff*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *legato arco* *mf* *f* *n.* *pizz.* *f*

3/4 4/4

Flute

Picc. *mf* *ff* *mf* *ff*

Ob. *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff*

Alto Sax. *mf* *ff* *mf* *ff*

B. Cl. *f* *ff* *mp sub.* *f* *ff* *f* *ff*

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

Hn. *mf* *f* *p*

C Tpt. *mf* *f* *p*

Tbn. *mf* *f* *mp sub.* *f* *mf* *f*

Vibraphone medium cord mallets *mf* *ff* to Whip

Bongos *mf* *ff*

Dr. *f* *mp sub.* *f* *mf* *f* *mp sub.*

Pno. *mf* *ff*

Vln. 1 *ff* *pp* *ff*

Vln. 2 *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Db. *ff* *arco legato* *mf* *f* *n.* *pizz.* *f* *ff* *mf*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

do not overpower piano

Whip

solo; through m. 140; spastic; off-kilter

ff sempre

p sub.

mf

f

pp

f

pp

f

pp

f

pp

f

pp

f

p sub.

p

p

f

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

p sub.

p

p

f

This musical score page, numbered 126, contains the following parts and markings:

- Flute (Fl.):** Treble clef, dynamic markings *pp*, *ff*, *pp*. Features triplets and quintuplets.
- Oboe (Ob.):** Treble clef, dynamic markings *pp*, *ff*, *pp*. Features triplets and quintuplets.
- Clarinet (Cl.):** Treble clef, dynamic markings *pp*, *ff*, *pp*. Features triplets and quintuplets.
- Alto Saxophone (Alto Sax.):** Treble clef, no notation.
- Bass Clarinet (B. Cl.):** Bass clef, dynamic markings *mf*, *p*, *f*, *p*, *f*. Features triplets.
- Bassoon (Bsn.):** Bass clef, dynamic markings *mf*, *p*, *f*, *p*, *f*. Features triplets.
- Horn (Hn.):** Treble clef, dynamic markings *mf*, *p*, *f*, *p*, *f*. Includes the instruction *rip!* and features triplets.
- Trumpet (C Tpt.):** Treble clef, dynamic markings *mf*, *p*, *f*, *p*, *f*. Features triplets.
- Trombone (Tbn.):** Bass clef, dynamic markings *mf*, *p*, *f*, *p*, *f*. Features triplets.
- Whip:** Percussion, dynamic markings *p*, *mf*. Features triplets.
- Drum (Dr.):** Percussion, dynamic markings *p*, *mf*. Features triplets.
- Piano (Pno):** Grand staff, dynamic markings *mf*, *p*, *f*, *p*, *f*. Includes the instruction *rip!* and features triplets.
- Violin 1 (Vln. 1):** Treble clef, dynamic markings *pp*, *ff*. Features triplets.
- Violin 2 (Vln. 2):** Treble clef, dynamic markings *pp*, *ff*. Features triplets.
- Viola (Vla.):** Bass clef, dynamic markings *pp*, *ff*. Features triplets.
- Violoncello (Vc.):** Bass clef, dynamic markings *pp*, *ff*. Features triplets.
- Double Bass (Db.):** Bass clef, dynamic marking *f*. Features triplets.

130

132

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Whip

Dr.

Pno.

130: Fl., Ob., Cl. (f, ff); B. Cl. (fff); Bsn. (ff, f); Hn. (p, f); C Tpt. (p, f); Tbn. (p, f); Whip; Dr. (sf, mf); Pno. (pedal, 3).

131: Fl., Ob., Cl. (ppp, mf, ff); B. Cl. (fff, f); Bsn. (ff, f); Hn. (p, f, rip!); C Tpt. (p, f); Tbn. (p, f); Whip; Dr. (mf); Pno. (pedal, 3).

132: Fl., Ob., Cl. (ppp, mf, ff); B. Cl. (fff); Bsn. (ff); Hn. (p, f, rip!); C Tpt. (p, f); Tbn. (p, f); Whip; Dr. (mf); Pno. (pedal, 3).

132

Vln. 1

Vln. 2

Vla.

Vc.

Db.

132: Vln. 1, 2 (mf, ff); Vla. (mf, ff); Vc. (mf, ff); Db. (ff, f).

133: Vln. 1, 2 (mf, ff); Vla. (mf, ff); Vc. (mf, ff); Db. (ff, f).

134: Vln. 1, 2 (mf, ff); Vla. (mf, ff); Vc. (mf, ff); Db. (ff, f).

Fl. *ff* *pp* *ff* *ff sempre*

Ob. *ff* *pp* *ff* *ff sempre*

Cl. *ff* *pp* *ff* *ff sempre*

Alto Sax. *pp* *mf* *n.* *pp* *f* *n.*

B. Cl. *fff* *p sub.* *fff* *fff* *p sub.* *fff*

Bsn. *ff* *f* *ff* *pp sub.*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Whip To Vibraphone; medium yarn mallets

Dr. *kick drum remains mf*

Pno. *Ped.*

Vln. 1 *pp* *mp* *sfz* *p sub.* *stay on the string!*

Vln. 2 *pp* *mp* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *stay on the string!*

Vla. *pp* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *stay on the string!*

Vc. *pp* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *stay on the string!*

Db. *ff* *f* *ff*

legato; breathe imperceptibly; no articulation unless noted

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *pp*
legato; breathe imperceptibly; no articulation unless noted

B. Cl. *p*
legato; breathe imperceptibly; no articulation unless noted

Bsn. *mf*

Hn. *pp possible*
legato; breathe imperceptibly; no articulation unless noted

C Tpt. *pp possible*
legato; breathe imperceptibly; no articulation unless noted

Tbn. *pp possible*
legato; breathe imperceptibly; no articulation unless noted

Whip (Vibraphone) *ppp*
Vibraphone medium yarn mallets

Dr. *p* *mf* always kick drum
pick up mallets for cymbal swells

Pno. *ff*

Vln. 1 *f* *p* *sfz* *p sub.*

Vln. 2 *f* *p* *sfz* *p sub.* *port.*

Vla. *f* *p* *sfz* *p sub.*

Vc. *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *port.*

Db. *ff* *gliss.* *sim.* *gliss.* *gliss.* *gliss.*

repeating like an echo; a memory

Fl. *ff* 5 5 *ff* 3 5 5 *ff* 3 5 5 *ff* 3 5 5

Ob. *ff* 5 5 *ff* 3 5 5 *ff* 3 5 5 *ff* 3 5 5

Cl. *ff* 5 *ff* 3 5 5 *ff* 3 5 5 *ff* 3 5 5

Alto Sax. *pp* *mp* *pp* *mp* *p* *mf* *p*

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

Bsn. *mf* *p* *f* *p* *f* *p* *ff*

Hn. *p* *mf* *p* *mf* *p* *mf* *p* *f*

C Tpt. *p* *mf* *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf* *p* *f*

Vib. *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Dr. *pp* *p* *f* *dim.*

Pno. *f sempre*

Vln. 1 *p* *f* *p* *f* *p* *f* *p* *ff*

Vln. 2 *port.* *p* *f* *p* *f* *p* *f* *p* *sul G*
finger trem.

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *port.* *p* *f* *p* *f* *p* *f* *p*

Db. *gliss* *ff* *gliss* *ff* *sul E* *gliss* *ff* *gliss* *ff*

150

♩=96 Reflecting

rit.

Fl. *f* *mf* *mf* *mp*

Ob. *f* *mf* *mf* *mp*

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

Alto Sax. To Tin Can; bamboo stick

B. Cl. *pp* *p* *fp* *ff* *n* do not attack

Bsn. *pp* *ff* *n* do not attack

Hn. *n*

C Tpt. *n*

Tbn. *n*

Vib. *pp* *mf* *p* *pp* *p*

Dr. *mp* *pp* *mfp* *mf* *pp* *mp* *p* *n* switch back to drumsticks

Pno. *firm, but not too percussive; round sound*

150

♩=96 Reflecting

rit.

Vln. 1 *f* *mf* *mf* *mp*

Vln. 2 *ff* *p* *ff* *p* *ff* *mp* *n*

Vla. *ff* *mp* *f*

Vc. *pp* *ff* *mp* *f*

Db. *f* *mf sempre*

Fl.

Ob.

Cl. *f* *p* *mf* *pp* sub-tone; ghostly filigree; improvisatory

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib. *f* *p* *ped.*

Dr. *p* *mf* *p* *sub.*

Pno. *p* *p* (non arpeggiated) *p* *mf* solo through m. 183; sultry; questioning

start rolling on the beat; always *ped.*

Vln. 1

Vln. 2

Vla. *p* *f* *n.*

Vc. *p* *f* *n.*

Db. *mf* (pizz.)

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sub-tone

pp *f* *pp*

pp *f* *pp*

p *f* *n.* *p* *mf*

ppp *pp*

pp *mp*

p *f* *p* *mp*

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

p *mf*

mf

4/4

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

4/4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *p* *f* *mf* *sheepishly*

Ob. *pp* *pp* *f* *mf* *sheepishly*

Cl. *pp* *p* *f* *mf* *sheepishly*

Alto Sax.

B. Cl. *f* *mf* *sheepishly*

Bsn. *f* *f*

Hn. *p* *mf* *n*

C Tpt. *p* *mf* *pp* insert straight mute

Tbn. *mf* *n*

Vib. *mf* *p* *f* *mf* *p* *p* *sheepishly*

Dr. *p* *mf* *p* *mf* *p* *with hushed intensity; groove!*

Pno. *p* *mf* *f* *mf* *mf* *sheepishly*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mf* *f* *f*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

187

♩ = 144 Tropical

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

187

♩ = 144 Tropical

Vln. 1

Vln. 2

Vla.

Vc.

Db.

194 N.B. $\text{♩} = \text{♩} (\text{♩} = 108)$ (202)

Fl. -
 Ob. *ff*
 Cl. *ff*
 Alto Sax. -
 B. Cl. *p* — *f*
 Bsn. *p* — *f*
 Hn. -
 C Tpt. -
 Tbn. *ff* *p* *sub.* — *f*
 Vib. *sf*
 Dr. *mf* *p* *sub.*
 Pno. *sf* *f*

Detailed description: This section of the score covers measures 194 to 201. It features woodwinds (Flute, Oboe, Clarinet), brass (Bass Clarinet, Bassoon, Horn, Trumpet, Trombone), vibraphone, and drums. The Oboe and Clarinet play a melodic line starting in measure 194. The Bass Clarinet and Bassoon enter in measure 202 with a dynamic shift from piano to forte. The Trombone plays a rhythmic pattern, while the Vibraphone and Drums provide accompaniment. The Piano part features complex chords and arpeggiated figures.

$\text{♩} = \text{♩} (\text{♩} = 108)$ (202)

Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vc. *ff*
 Db. *ff*

Detailed description: This section of the score covers measures 194 to 201 for the string section. It includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. All parts play a rhythmic pattern of eighth notes with a dynamic of fortissimo (ff). The Double Bass part includes glissando markings in measures 194 and 202.

N.B. - all 3/8 + 2/4 groupings can be a fast 7/8. It is left up to conductor how they would like to beat these groupings.

204

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pho.

209

Detailed description: This block contains the musical notation for woodwinds and percussion. The measures are 204 through 209. Measures 204-208 have time signatures of 6/8, 5/8, 6/8, 5/8, and 6/8. Measure 209 has time signatures of 3/8, 2/4, 3/8, and 2/4. Instruments include Flute, Oboe, Clarinet, Alto Saxophone, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Vibraphone, and Drums. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include 'straight mute' for the trumpet and 'rip!' for the horn. The vibraphone part includes a 'Ped.' (pedal) marking.

209

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for the string section. The measures are 209 through 212. Measure 209 has time signatures of 3/8, 2/4, 3/8, and 2/4. Instruments include Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include 'gliss.' for the double bass and 'p sub.' (pizzicato) for the violins and viola.

212 **2/4** **3/8** **2/4** **3/8** **2/4** **3/8** **2/4** **12/8** **9/8**

Fl. *ff* *ff* *ff* *p sub.*

Ob. *p sub.*

Cl. *p sub.*

Alto Sax.

B. Cl. *p sub.*

Bsn. *p sub.*

Hn. *p* *rip!* *ff* *pp*

C Tpt. *mf* *p* *mf* *p* *mf* *p* *mf* *pp sub.*

Tbn. *pp sub.*

Vib. *p sub.*

Dr. *pp sub.*

Pno. *p sub.*

Vln. 1 *f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vln. 2 *f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vla. *f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vc. *f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Db. *gliss.*

Fl. *like a sports whistle; primal*

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib. (Vibraphone)

Dr. (H cowbell) (L cowbell)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff, *sfz*, *f*, *pp*, *p*, *gliss.*

remove straight mute

ff, *sfz*, *f*, *pp*, *p*, *gliss.*

222

222

9 6 12 8

9 6 12 8

Fl. *ff* *f* *ff* *f*

Ob. *mf* *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp*

Alto Sax.

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

Bsn. *mp* *mf* *p*

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1 *mf* *pp* *mf* *pp*

Vln. 2 *mf* *pp* *mf* *pp*

Vla.

Vc. *mp* *mf* *p* *gliss.*

Db. *mp* *mf* *p* *gliss.*

229

230

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

very light, shallow pedaling during fast passages

230

Vln. 1

Vln. 2

Vla.

Vc.

Db.

with hushed intensity

p sub.

f

mf

ff

p

ff

mf

gliss.

Fl. $\frac{12}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$

Ob.

Cl.

Alto Sax.

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

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

Hn.

C Tpt.

Tbn. straight mute *pp*

Vib. *p* *sub.* pedal sim. *f* *p* *sub.*

Dr. *p* *sub.* *f* *p* *sub.*

Pho. *p* *f* *p* *sub.*

Vln. 1 $\frac{12}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ *p* *sub.* *f* *p* *sub.*

Vln. 2 *p* *sub.* *f* *p* *sub.*

Vla. *p* *sub.* *f* *p* *sub.* *gliss.*

Vc. *f* *mf* *ff* *mf* *ff*

Db. *f* *mf* *ff* *mf* *ff*

Fl. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{244}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$

Ob.

Cl.

Alto Sax. Tin Can with bamboo stick *p* *f* *p*

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

Bsn. *p* *f* *mf*

Hn. *pp* *p* *f*

C Tpt. *pp* *p* *f*

Tbn. remove mute *p* *mf*

Vib. *ff* *p sub.* *f*

Dr. *mf* *f* *p sub.* *mf*

Pno. *f* *p* *ff* *p sub.* *f* *sim.*

Vln. 1 *f* *p* *ff* *p sub.* *f*

Vln. 2 *f* *p* *f* *ff* *p sub.* *f*

Vla. *f* *p* *f* *p* *f*

Vc. *p* *f* *f* *gliss.*

Db. *p* *f* *f*

Musical score for orchestra and woodwinds, measures 249-254. The score is divided into six measures, each with a specific time signature: 12/8, 3/8, 2/4, 3/8, 2/4, and 12/8. The instruments and their parts are as follows:

- Fl.** (Flute): *f* to *p* dynamics.
- Ob.** (Oboe): *f* to *p* dynamics.
- Cl.** (Clarinet): *ff* to *p* dynamics, with a *ppp* section in measure 4.
- Tin Can.** (Tin Can): *mp* to *f* to *p* to *mp* to *mf* dynamics.
- B. Cl.** (Bass Clarinet): *f* to *mf* to *ff* to *mf* dynamics.
- Bsn.** (Bassoon): *f* to *mf* to *ff* to *mf* dynamics.
- Hn.** (Horn): Rest.
- C Tpt.** (C Trumpet): Rest.
- Tbn.** (Tuba): Rest.
- Vib.** (Vibraphone): *p sub.* to *f* to *p sub.* dynamics.
- Dr.** (Drum): *p sub.* to *mf* to *p sub.* dynamics.
- Pno.** (Piano): *p sub.* to *f* to *p sub.* dynamics.
- Vln. 1.** (Violin 1): *p* to *f* to *p sub.* dynamics.
- Vln. 2.** (Violin 2): *p* to *f* to *p sub.* dynamics.
- Vla.** (Viola): *p* to *f* to *p sub.* dynamics.
- Vc.** (Violoncello): *gliss.* *ff* to *f* to *gliss.* *ff* dynamics.
- Db.** (Double Bass): *ff* to *f* to *ff* dynamics.

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *f* *ff*

Tin Can *mp* *f* To Agogos

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *mp* *f* flz.

C Tpt. *p* *f* flz. sim.

Tbn. *f*

Vib. *ff*

Dr. *f*

Pno. *ff* Ped.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* arco

Db. *ff* gliss.

262

Fl.

Ob.

Cl.

Tin Can

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pho.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2/4

3/8

2/4

12/8

6/8

12/8

f

grab plunger mute; have ready for m. 269

f

p sub.

still open

ff

p sub.

ff

p sub.

ff

mp sub.

f

Red.

Red.

Red.

Red.

Red.

Red.

Red.

gliss.

gliss.

12 269
8

Fl.

Ob.

Cl.

Agogos
bamboo stick
(high)
(low)
p
mf
p

B. Cl.
sfz
mf
mf
f

Bsn.
sfz
mf
mf
f

Hn.
f
rip!
f
ff
f
rip!
f

C Tpt.
mf
f
mf < f
mf
ff

Tbn.
sfz
mf
mf
mf
f

Vib.
p
f
p
f

Dr.
p
mf
p
mf

Pno.
secco
p
ff

Vln. 1
p
f
p
f

Vln. 2

Vla.

Vc.
pizz.
sfz
mf
mf
mf
f

Db.
sfz
mf
mf
mf
f

Fl. *f p sub. f ff f p sub. f*

Ob. *f p sub. f ff f p sub. f*

Cl. *f fp f ff f fp f*

Agogos *f p f p*

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

Bsn. *ff mf f f ff mf ff*

Hn. *ff mp f mp*

C Tpt. *senza sordino mp f mp*

Tbn. *ff mp f mp*

Vib. *p sub. f p sub.*

Dr. *p sub. mf p sub.*

Pno. *p sub. f p sub.*
pedal like before

278

Vln. 1 *p f p*

Vln. 2 *p f p*

Vla. *p f p*

Vc. *ff mf f f ff mf ff*

Db. *ff mf f f ff mf ff*

278

281 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ poco rit. $\frac{9}{8}$ $\frac{12}{8}$ (♩.=120)

Fl. *ff*

Ob. *ff* *p* *f* *f* *ff*

Cl. *sff* *p* *f* *f* *ff*

Agogos *f* *p* *p*

B. Cl. *mf* *ff* *ff* *mf*

Bsn. *mf* *ff* *ff* *mf*

Hn. *f* *p* *fp*

C Tpt. *f* *p* *f*

Tbn. *f* *fp*

Vib. *f* *p sub.* *f* *ff*

Dr. *mf* *p sub.* *fp* *f* (ride)

Pno. *f* *p sub.* *f* *ff*

Vln. 1 *f* *p sub.* *f* *ffp* *ff*

Vln. 2 *f* *p sub.* *f* *ffp* *ff*

Vla. *f* *p sub.* *f* *ffp* *ff*

Vc. *mf* *ff* *ffp* *ff* arco

Db. *mf* *ff* *ff* *p sub.*

287 ♩ = 144 A Tempo

Fl. *mf sub.* *ff* *mp sub.* *ff*

Ob. *mf sub.* *ff* *mp sub.* *ff*

Cl. *mf sub.* *ff* *mp sub.* *ff*

Agogos *p* *f* *p* *f*

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

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

Hn. *mp* *f* *mp* *f*

C Tpt. *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f*

Vib. *p sub.* *ff* *p sub.* *ff*

Dr. *p sub.* *mf* *p sub.* *mf*

Pno. *p sub.* *ff* *p sub.* *ff*

287 ♩ = 144 A Tempo

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *mf* *f* *mf* *ff* *gliss.* *gliss.*

Db. *ff* *mf* *f* *mf* *ff*

297 $\frac{4}{4}$ $\frac{12}{8}$ $\text{♩} = 144$ **300** $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Fl. *ff* *p* *f* *n* *mp* *f* *n* *sff*

Ob. *ff* *mp* *f* *n* *mp* *f* *n* *sff*

Cl. *ff* *mp* *f* *mp* *f* *sff*

Agogos *p* *mf* *mp* *f*

B. Cl. *mf* *ff* *ff*

Bsn. *mf* *ff* *ff*

Hn. *mp* *f* *mp* *f*

C Tpt. *p* *f* *n* *mp* *f*

Tbn. *mp* *f* *f*

Vib. *ff* *p* *sub.* *ff*

Dr. *f* *p* *sub.* *mf* *f* (ride)

Pno. *ff* *p* *sub.* *ff*

300 $\frac{4}{4}$ $\frac{12}{8}$ $\text{♩} = 144$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

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

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

Vla. *ff* *mf* *sub.* *ff* *ff* *ff*

Vc. *mf* *ff* *ff* *ff*

Db. *mf* *ff* *ff*

304

308

Fl.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Detailed description of the score for measures 304-308: This section of the score includes parts for Flute, Oboe, Clarinet, Agogos, Bass Clarinet, Bassoon, Horn, C Trumpet, Trombone, Vibraphone, Drums, and Piano. The key signature is one flat (B-flat major or D minor). The time signature alternates between 3/8 and 2/4. The woodwinds and brass parts feature complex rhythmic patterns with accents and slurs. The piano part provides harmonic support with chords and moving lines. Dynamics include *fff*, *ff*, and *f*. The vibraphone and drums have specific performance markings like *ff* and *f*.

308

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the score for measures 308-312: This section of the score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one flat. The time signature alternates between 3/8 and 2/4. The string parts are primarily rhythmic, featuring accents and slurs. Dynamics include *ff*. The double bass part has a consistent rhythmic pattern.

2/4 9/8 12/8 Switch to Picc!

Piccolo *mf sempre*

Ob. *p sub.*

Cl. *p sub.* *n. ff p*

Agogos

B. Cl. *p sub.*

Bsn. *p sub.*

Hn. *f p sub.*

C Tpt. *f p sub.*

Tbn. *p sub.*

Vib. To Wood Blocks; medium-hard rubber Wood Blocks medium hard rubber mallets *p mp p mp*

Dr. *ff p sub. p mp p mp*

Pno. *p sub.* Pedal

Vln. 1 *ff p sub. ppp arco V ff*

Vln. 2 *ff p sub. ppp arco V ff*

Vla. *ff p sub. ppp arco V ff*

Vc. *ff p sub. ppp arco V ff*

Db. *p sub.*

319

This page of a musical score contains measures 321 through 324. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a rhythmic pattern of eighth notes with accents.
- Ob.**: Oboe, playing a melodic line with dynamics *pp*, *ff*, and *pp*.
- Cl.**: Clarinet, playing a melodic line with dynamics *n.*, *ff*, and *pp*.
- Agogos**: Agogô, a rhythmic instrument, with a rest.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *n.*, *f*, *n.*, *ff*, and *p*.
- Bsn.**: Bassoon, with a rest.
- Hn.**: Horn, playing a melodic line with dynamics *mf*, *f*, and *n.*.
- C Tpt.**: Cornet/Trompete, playing a melodic line with dynamics *mf*, *f*, and *n.*.
- Tbn.**: Trombone, playing a melodic line with dynamics *mf*, *f*, and *n.*.
- WB.**: Woodblock, playing a rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*.
- Dr.**: Drum, playing a rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*.
- Pno.**: Piano, with a rest.
- Vln. 1**: Violin I, playing a melodic line with dynamics *p*, *ff*, *p*, *pp*, and *ff*. Includes a *gliss.* and *sul A* marking.
- Vln. 2**: Violin II, playing a melodic line with dynamics *p*, *ff*, *p*, *pp*, and *ff*. Includes a *gliss.* and *sul D* marking.
- Vla.**: Viola, playing a melodic line with dynamics *p*, *ff*, *p*, *pp*, and *ff*. Includes a *gliss.* and *sul G* marking.
- Vc.**: Violoncello, playing a melodic line with dynamics *p*, *ff*, *p*, *pp*, and *ff*. Includes a *gliss.* and *sul D* marking.
- Db.**: Double Bass, with a rest.

Picc. *p* *f* *p* *fp* *f* *n.*

Ob. *pp* *f* *n.*

Cl. *ff* *p* *pp*

Agogos

B. Cl. *n.* *f* *p*

Bsn.

Hn. *mf* *f* *n.* *mf* *f* *mf* *ff*

C. Tpt. *mf* *f* *n.* *mf* *f* *mf* *mf* *ff*

Tbn. *mf* *f* *n.* *mf* *ff*

(Wood Blocks)

W.B. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Dr. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Pho.

Vln. 1 *p* *pp* *mf* *p* *ff* *p* *pp* *sul A*

Vln. 2 *p* *pp* *mf* *p* *ff* *p* *pp* *sul D*

Vla. *p* *pp* *mf* *p* *ff* *p* *pp* *sul G*

Vc. *p* *pp* *mf* *p* *ff* *p* *pp* *sul D* *gliss.*

Db.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W.B.

Dr.

Pho.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Wood Blocks)

W.B.

Dr.

Pno.

sfz *n.* *sfz*

sfz *sfz*

ffz *f* *ff* *f* *ff* *f*

ffz *f* *ff* *f* *ff* *f*

mf *f*

mf *f* *mf*

mf

f *mp*
sub.

f

Vln. 1

Vln. 2

Vla.

Vc.

Db.

gliss. *p*

sul D *gliss.* *p*

gliss. *p*

scratch tone; extreme bow pressure; at the frog; noisy

sf *f* *ff* *f* *ff* *mf*

sf *f* *ff* *f* *ff* *mf*

ord.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W.B.

Dr.

Pho.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

sfz *n.* *sfz* *pp*

sfz *sfz* *pp*

fff

fff *sfz* *sfz* *sfz* *sfz*

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

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

ff *mf* *ff* *mf*

To Glock; brass mallets

f

p *ffp*

p *ff* *n.* *p* *ff* *n.* *sfz* *sfz*

mf *ff* *n.* *mf* *ff* *n.* *sfz* *sfz*

pp *ff* *n.* *pp* *ff* *n.* *sfz* *sfz*

ff

ff

351

Picc. *p* *ff*

Ob. *sfz sfz* *f* *p* *ff*

Cl. *sfz sfz* *sfz sfz* *pp* *ff*

Agogos

B. Cl. *sfz sfz* *sfz sfz* *pp* *ff*

Bsn. *sfz sfz* *sfz sfz* *sfz sfz* *ff*

Hn. *ff* *f* *ff* *pp sub.* *f* *p sub.* *ff* *f* *ord.*

C Tpt. *f* *ff* *p < mf* *mf* *ff* *f*

Tbn. *ff* *f* *ff* *pp sub.* *f* *p sub.* *ff* *f*

WB. (to Glock.) Glockenspiel brass mallets *crystalline, resonant* *f*

Dr. *mf* *p sub.* *fp*

Pno. *p* *ff* *p sub.* *ff*

ped.

351

Vln. 1 *sfz* *sfz* *pp* *ff* *pp*

Vln. 2 *sfz* *sfz* *pp* *ff* *pp*

Vla. *sfz* *sfz* *sfz* *pp sub.* *ff* *pp*

Vc. *sfz* *pp* *ff* *pp*

Db. *arco* *sfz* *p* *pizz.* *ff*

Picc. 6 12 6
 Ob.
 Cl. *p sub.* *ff*
 Agogos
 B. Cl. *p sub.* *ff*
 Bsn. *p sub.* *ff*
 Hn. *rip! brassy!* *f* *ff* *ord.*
 C Tpt. *overtone rip!* *ffz* *f*
 Tbn.
 Glock.
 Dr. *fp* *mf*
 Pno. *f cresc.* *ff*
 Vln. 1 6 12 6 *ff* *pp* *ff* *ff*
 Vln. 2 *ff* *pp* *ff* *ff*
 Vla. *ff* *pp* *ff* *ff*
 Vc. *ff* *pp* *ff* *ff*
 Db. *ff* *ff* *ff* *ff*

Picc. *ff*
 Ob. *ff*
 Cl. *p sub.* *ff*
 Agogos
 B. Cl. *p sub.* *ff*
 Bsn. *p* *ff*
 Hn. *rip! brassy!* *f* *ff* *f* *ord.*
 C Tpt. *ffz* *f* grab plunger mute
 Tbn. *f* grab plunger mute
 Glock. (Glockenspiel) *f*
 Dr. *fp* *mf* *p* *mf*
 Pno. *f cresc.* *ff*
 Vln. 1 *pp* *ff*
 Vln. 2 *pp* *ff*
 Vla. *pp* *ff*
 Vc. *pp* *ff*
 Db. *ff* *ff* *ff* *ff* *ff*

Picc.

Hn.

Glock.

Vln. 1

molto rit.

$\frac{3}{8}$ $\text{♩} = 108$ $\frac{7}{8}$ (3 + 2 + 2)

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock. (Glockenspiel) To Vib.; medium cord mallets

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel.

This musical score page includes the following instruments and parts:

- Picc.**: Piccolo flute, mostly silent.
- Ob.**: Oboe, playing eighth-note patterns with dynamics *f* and *ff*.
- Cl.**: Clarinet, playing eighth-note patterns with dynamics *mf* and *f*.
- Alto Saxophone**: A separate staff for the Alto Saxophone, playing eighth-note patterns with dynamics *mf* and *f*.
- Bsn.**: Bassoon, playing eighth-note patterns with dynamic *p*.
- Hn.**: Horn, playing eighth-note patterns with dynamic *p* and plunger mute.
- C Tpt.**: Cornet, playing eighth-note patterns with dynamic *p* and plunger mute.
- Tbn.**: Trombone, playing eighth-note patterns with dynamic *p* and plunger mute.
- Glock.**: Glockenspiel, silent.
- Dr.**: Drums, silent.
- Pno.**: Piano, playing a rhythmic accompaniment of chords with dynamic *ped.*
- Vln. 1 & 2**: Violins, silent.
- Vla.**: Viola, silent.
- Vc.**: Violoncello, silent.
- Db.**: Double Bass, playing eighth-note patterns with dynamic *p* and pizzicato (*pizz.*).

$\frac{4}{4}$ Flute

Picc. f ff f ff

Ob. f ff f ff

Cl. f ff f ff

Alto Sax. ff f ff f ff

B. Cl. f ff f ff

Bsn. f ff f ff

Hn. f mf f mf f

C Tpt. f mf f mf f

Tbn. f mf f mf f

(to Vibraphone)

Glock. f ff f ff

Dr. *groove! big band! laid back! do not overpower*
 mf $sempre$ f ff

Pno. f ff f ff

Reo. f ff f ff

$\frac{4}{4}$

Vln. 1 f ff f ff

Vln. 2 f ff f ff

Vla. f ff f ff

Vc. f ff f ff

Db. f ff f ff

Fl. *f* *ff* *f* *ff* *f* *ff* *sfz*

Ob. *f* *ff* *f* *ff* *f* *ff* *sfz*

Cl. *f* *ff* *f* *ff* *f* *ff* *sfz*

Alto Sax. *f* *ff* *mf*

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

Bsn. *f* *ff* *f* *ff* *f* *ff* *f* *sfz*

Hn. *mf* *f* *mf* *f* *mf* *f* *sfz* *mf*

C Tpt. *mf* *f* *mf* *f* *mf* *f* *sfz* *mf*

Tbn. *mf* *f* *mf* *f* *mf* *f* *sfz* *mf*

Glock. *f*

Dr. *f*

Pno. *f* *ff* *f* *ff* *f* *ff* *f* *sfz*

Vln. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. 2 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff* *f* *ff* *f* *sfz*

Db. *f* *ff* *f* *ff* *f* *ff* *f* *sfz*

Vibraphone medium cord mallets

389 ♩=96 A bit slower

♩=108 Pushing ahead

Fl. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Ob. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

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

Alto Sax. *ff* *f* *ff*

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

Bsn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hn. *ff* *mf* *f* *mf* *f* *mf* *f* *mf*

C Tpt. *ff* *mf* *f* *mf* *f* *mf* *f* *mf*

Tbn. *ff* *mf* *f* *mf* *f* *mf* *f* *mf*

(Vibraphone)
Vib. *ff*

Dr. *f* *mf sempre*

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

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

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

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

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

Db. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

♩=96 A bit slower

♩=108 Pushing ahead

3/4 4/4

393 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

$\text{♩} = 96$ A little slower $\text{♩} = 108$ Moving

395

Fl. *f* *ff* *f* *ff* *mf* *ff* *sfz*

Ob. *f* *ff* *f* *ff* *mf* *ff* *sfz*

Cl. *f* *ff* *f* *ff* *mf sub.* *ff* *sfz*

Alto Sax. *f* *ff* *mf sub.* *ff*

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

Bsn. *f* *ff* *f* *ff* *f* *sfz*

Hn. *mf* *f* *mf* *f* *mf* *ff*

C Tpt. *mf* *f* *mf* *f* *mf* *ff*

Tbn. *mf* *f* *mf* *f* *mf* *ff*

Vib. *mf* *ff* *f* *sfz*

Dr. *mf sempre* *mf*

Pno. *f* *ff* *f* *ff* *f* *sfz*

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

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

Vla. *mf* *ff* *mf* *ff*

Vc. *f* *ff* *f* *ff* *f* *sfz*

Db. *f* *ff* *f* *ff* *f* *sfz*

$\text{♩} = 96$ A little slower $\text{♩} = 108$ Moving

395

Fl. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *sfz*

Ob. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *sfz*

Cl. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *sfz*

Alto Sax. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *sfz*

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

Bsn. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f sfz*

Hn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *sfz*

C Tpt. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *sfz*

Tbn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *sfz*

(Vibraphone)
Vib. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f sfz*

Dr. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *sfz*

Pno. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f sfz*

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

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

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f ff*

Vc. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f sfz*

Db. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f sfz*

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** *f* to *ff*, includes triplets and a *maniacal!* section.
- Oboe (Ob.):** *f* to *ff*, includes triplets and a *maniacal!* section.
- Clarinet (Cl.):** *f* to *ff*, includes triplets and a *maniacal! improvised* section.
- Alto Saxophone (Alto Sax.):** *f* to *fff*, includes triplets and a *maniacal!* section.
- Bass Clarinet (B. Cl.):** *f* to *ff*, includes a *maniacal!* section.
- Bassoon (Bsn.):** *f* to *ff*, includes a *maniacal!* section.
- Horn (Hn.):** *mf* to *f*, includes triplets.
- Trumpet (C Tpt.):** *mf* to *f*, includes triplets.
- Tuba (Tbn.):** *mf* to *f*, includes triplets.
- Vibraphone (Vib.):** *f* to *ff*, includes a *maniacal!* section.
- Drum (Dr.):** *ff* to *mf*, includes triplets.
- Piano (Pno.):** *f* to *ff*, includes a *maniacal!* section.
- Violin 1 (Vln. 1):** *mf* to *ff*, includes *gliss.* and a *maniacal! scratch-tone; extreme bow pressure* section.
- Violin 2 (Vln. 2):** *mf* to *ff*, includes *gliss.* and a *maniacal! scratch-tone; extreme bow pressure* section.
- Viola (Vla.):** *mf* to *ff*, includes *gliss.* and a *maniacal! scratch-tone; extreme bow pressure* section.
- Violoncello (Vc.):** *f* to *ff*, includes a *sffz* section.
- Double Bass (Db.):** *f* to *ff*, includes a *sffz* section.

414 rit.

FL. *ff* *mf sub.* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *ff*

Alto Sax. *ff* *ff*

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *sffz* *brassy!* *ff*

C Tpt. *ff* *f* *ff*

Tbn. *sffz* *brassy!* *ff*

Vib. *ff* *ff*

Dr. *ff* *pp sub.* *ff* *pp sub.* *ff* *f*

Pno. *ff* *fff*

improvised, sloppy; 1/2 valve!
D.T. ord.

Suspect clef

rit.

Vln. 1 *sim.* *ff*

Vln. 2 *sim.* *ff*

Vla. *sim.* *ff*

Vc. *sffz* *sffz*

Db. *sffz* *sffz*

(rit.) 418 $\text{♩} = 144$ Tempo 1

Fl. *mf sub.* *ff* *mf sub.* *ff*

Ob. *mf sub.* *ff* *mf sub.* *ff*

Cl. *ff* *ff*

Alto Sax. *ff* *ff*

B. Cl. *ff* *mf sub.* *ff*

Bsn. *ff* *mf sub.* *ff*

Hn. *ff* *brassy!* *ff*

C Tpt. *ff* *ff*

Tbn. *ff* *ff*

(Vibraphone) Vib. *ff* *ff*

Dr. *pp sub.* *ff* *pp sub.* *f*

Pno. *ff* *ff*

(rit.) $\text{♩} = 144$ Tempo 1

Vln. 1 *ord.* *mf sub.* *ff* *ord.* *mf sub.* *ff*

Vln. 2 *ord.* *mf sub.* *ff* *ord.* *mf sub.* *ff*

Vla. *scratch-tone* *ff* *scratch-tone* *ff*

Vc. *sffz* *sffz* *sffz*

Db. *sffz* *sffz* *sffz*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

ord.; poco a poco sul pont

sul pont

(scratch-tone)

ff

brassy!

insert harmon mute; stem 1/2 extended

To S.Bells

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord.; poco a poco sul pont

sul pont

(scratch-tone)

ff

sffz

Fl. *ppp*

Ob. *ppp*

Cl.

Alto Sax.

B. Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *ppp*

Db.

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

f

fading into subtone

Hn.

C Tpt.

Tbn.

Vib.

To Cab.

ppp

Dr.

Pno.

p

Ed.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

4/4

438

pp

f

n.

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib. (to Cabasa)

Dr. (to Sleigh Bells) Sleigh Bells

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ppp *pp* *f*

p *mf*

pp

p *mf* *p* *mf* *p*

p

\wedge *sim.*

Fl. *pp*

Ob. *pp*

Cl. *tr*

Alto Sax. *sub-tone* *pp* *f* *p* *f* *n.* *pp*

B. Cl. *ppp* *f*

Bsn. *pp* *p* *f* *p*

Hn. *ord. +* *pp* *mf*

C Tpt. *harmon mute; stem 1/2 extended* *p* *mf*

Tbn. *harmon mute; stem 1/2 extended* *pp* *mf* *p* *mf*

Vib.

S.Bells *p* *mf* *n.* *mp*

Pno. *f* *p sub.* *sf* *mp* *sf*

Vln. 1 *ord.* *V* *pp* *mf* *pp*

Vln. 2 *ord.* *V* *pp* *mf* *pp*

Vla. *ord.* *V* *pp* *mf* *pp*

Vc. *ppp*

Db. *f* *f sempre*

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. *ff* *mp*

Alto Sax.

B. Cl. *ppp* *ff*

Bsn. *p* *f* *p* *ppp* *ff* *p*

Hn. *pp* *p* *f* *p*

C Tpt. *pp* *p* *f* *p*

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

(to Cabasa)

Vib.

(Maracas)

Mrcs.

Pno. *f* *mp sub.* *f*

Vln. 1

Vln. 2 *tr* *ppp* *mf* *pp*

Vla. *tr* *ppp* *mf* *ppp* *ff*

Vc. *ppp* *ff*

Db. *f*

Fl. *pp* *f* *ff*

Ob. *pp* *f* *ff* *mp* *ff*

Cl. *ppp* *ff* *ppp*

Alto Sax.

B. Cl. *ppp* *ff* *ppp*

Bsn. *ppp* *ff* *mp* *ff* *pp* *mf* *ff*

Hn. *ppp* *ff*

C Tpt. *mp* *f* remove mute

Tbn. *mp* *f* remove mute

Vib. Cabasa *mf*

Mrcs.

Pno. *mf* *f* *f* *ff* *mf sub.* *f* *mf*
pedal like before

Vln. 1 *ppp* *mf* *ppp* *pp* *ff* *f* *ff*

Vln. 2 *ppp* *mf* *ppp* *pp* *ff* *f* *ff*

Vla. *pp* *ff* *pp* *f* *ff*

Vc. *pp* *ff* *pp* *sf* *sf*

Db. *f* *f*

Fl. *f* *ff* *mf* *ff* *f* *ff*

Ob. *mf* *ff* *f* *ff*

Cl. *ff* *mf* *ff* *f* *ff*

Alto Sax. *ppp* *p* *sf* *sf*

B. Cl. *ff* *mp* *f* *mp sub.*

Bsn. *mf* *ff* *mp*

Hn. *mf* *ff* *pp* *mf* *f*

C Tpt.

Tbn. *mp* *senza sordino*

Cab. *To Tamb.* *n.*

Mrcs. (Maracas) *f*

Pno. *ff* *mf* *ff* *p sub.* *sim.*

Vln. 1 *f* *ff* *pp sub.* *mf* *ff*

Vln. 2 *pp sub.* *mf* *ff*

Vla. *pp* *ff* *pp* *p*

Vc. *pp* *ff* *pp* *p*

Db. *mp*

Fl.

Ob.

Cl. *pp sub.* *p* *f* *p*

Alto Sax. *p*

B. Cl. *ff*

Bsn. *mf* *ff* *mf sub.* *ff*

Hn. *pp* *mf* *ff* *pp* *mf* *ff* *pp* *rip!*

C Tpt.

Tbn. *ff*

Cab. Tambourine *p* x=hit skin with palm

Mrcs. *mp* Kick Drum (play on drum kit) *p* *n.*

Pno. *mf* *ff p sub.* *sf* *p* *sf*

ped. *ped.* pedal like before

Vln. 1 *p* *pp* *f*

Vln. 2 *sf* *sf* *sf* *sf* *sf* *ff* *p* *pp* *f*

Vla. *f* *p* *sf* *sf*

Vc. *f* *p* *sf* *sf* *ff* *ff* *p*

Db. *ff* *ff*

Fl. *pp* — *ff* *pp* — *ff* *p* — *f* *p* — *f* *p* — *f*

Ob. *pp* — *ff* *pp* — *ff* *p*

Cl. *pp* — *ff* *pp* — *ff* *p*

Alto Sax. *pp* — *ff* *pp* — *ff* *p* — *f* *p* — *f* *p* — *f*

B. Cl. *mp* — *ff* *mp* sub. *ff* *ffz* *ffz*

Bsn. *mp* — *ff* *mp* sub. *ff* *p* — *f* *p* — *f* *p* — *f*

Hn. *ff* *mf* *rip!* *ff* *mf* *rip!* *ff*

C Tpt.

Tbn. *mp* — *ff* *mp* — *ff* *ffz*

Tamb. (Tambourine) *f* — *p*

B. D. (Bass drum; to Sleigh Bells) *mf* *p*

Pno. *sf* *sf* — *ff* *sim.*

Vln. 1 *pp* — *ff* *pp* — *ff*

Vln. 2 *pp* — *ff* *pp* — *ff*

Vla. *pp* — *ff* *pp* — *ff*

Vc. *pp* — *ff* *pp* — *ff*

Db. *mp* — *ff* *mp* — *ff*

475

Fl. *ff* *p* *ff* *pp* *f* *ff*

Ob. *ff* *p* *ff* *pp* *f* *ff*

Cl. *ff* *p* *ff* *pp* *f* *ff*

Alto Sax. *pp sub.* *mf* *pp sub.* *mf*

B. Cl. *sfz* *ff* *ff* *ff* *ff*

Bsn. *sfz* *ff* *ff* *ff* *ff*

Hn. *f* *rip!* *ff* *f* *ff* *f*

C Tpt.

Tbn.

Tamb. Glockenspiel brass mallets *p* *mf* *p* *mf*

S. Bells *f* *sfz* *sfz*

Pno. *sfz* *p sub.* *sfz* *p sub.*

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

Vln. 2

Vla.

Vc.

Db. Bartók pizz. *ff* *ff* *ff*

Fl. *p* *p* *ff* *f* *ff* *f*

Ob. *p* *pp* *f* *ff* *f*

Cl. *p* *pp* *f* *ff* *f*

Alto Sax. *pp sub.* *mf* *f*

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

Bsn. *pp* *f* *ff*

Hn. *ff* *p* *f* *f*

C Tpt. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Glock. To Gourd Maracas *p*

S. Bells *sfp* *sfp* *sfp* *sfp*

Pno. *sfz* *sfz* *f*

Vln. 1 *p* *mf* *p*

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

Vla. *p* *sfp* *sfp* *mf* *n.*

Vc. *p* *f* *p* *mf* *n.*

Db. *ff* *f*

483

Fl. *ff* *pp* *f* *ff*

Ob. *ff* *pp* *f* *ff*

Cl. *pp* *f* *ff*

Alto Sax. *ff*

B. Cl. *mf* *mf*

Bsn. *f* *f* *ff* *mf sempre*

Hn. ^(c) *f* *ff* *mf*

C Tpt. *ff*

Tbn. *ff*

G.M. Gourd Maracas *mf*

S.Bells *sfz* *f* *p* (*p*)

Pno. *ff* *sfz*

Red.

483

Vln. 1 *ff* *pp* *f* *ff* *f*

Vln. 2 *ff* *pp* *f* *ff* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

bouncing bow!

bouncing bow!

This page of a musical score includes the following parts and dynamics:

- Fl.**: *mf*, *pp*, *f*, *ff*, *p*, *f*
- Ob.**: *mf*, *pp*, *f*, *ff*, *p*, *f*
- Cl.**: *mf*, *pp*, *f*, *ff*, *p*, *f*
- Alto Sax.**: (No notation)
- B. Cl.**: *mf*, *mf*, *mf*
- Bsn.**: (No notation)
- Hn.**: (No notation)
- C Tpt.**: *p*, *f*, *p*
- Tbn.**: *p*, *f*, *p*
- G.M. (Gourd Maracas)**: *ff*
- Dr. (Drum Set)**: (No notation)
- Pno.**: *sfz*, *sfz*, *mf*
- Vln. 1**: *mf*, *ff*, *ppp* (with *gliss.*)
- Vln. 2**: *mf*, *ff*, *ppp* (with *gliss.*)
- Vla.**: *ff*, *ppp* (with *gliss.*)
- Vc.**: *ff*, *ppp* (with *gliss.*)
- Db.**: *f*

Fl. *ff* 5

Ob. *ff* 5

Cl. *ff* 5

Alto Sax. *mf* *f* *joyous; gospel; shimmy!*

B. Cl. *f* *groove!*

Bsn. *f*

Hn. *mf* *f* *joyous; gospel; shimmy!*

C Tpt. *mf* *joyous; gospel; shimmy!*

Tbn. *mf* *joyous; gospel; shimmy!*

G.M. *f* *fp* *mf*

Dr. *ppp* *p*

Pno. *f* *ff* *f* *Red.*

Vln. 1 *p* *ff* *p*

Vln. 2 *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db. *f* *f sempre*

3/4 4/4 3/4

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Alto Sax. *f* *ff* *f* *ff*

B. Cl. *ff*

Bsn. *f* *ff*

Hn.

C Tpt. *f* *mf* *ff* *mf* *f* *mf*

Tbn. *f* *mf* *ff* *mf* *f* *mf*

(Gourd Maracas)

G.M. *f* *f*

Dr.

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

Vln. 1

Vln. 2

Vla.

Vc.

Db. *ff*

3/4 4/4 3/4

501 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. *f* *ff* *f* *ff* *mf* *ff* *ff* *ff*

Ob. *f* *ff* *f* *ff* *mf* *ff* *ff* *ff*

Cl. *f* *ff* *f* *ff* *mf* *fff* *like a cuckoo clock!*

Alto Sax. *f* *like a cuckoo clock!*

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

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

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *rip!* *rip!* *rip!*

C Tpt. *f* *ff* *brassy!*

Tbn. *f* *ff*

G.M. *mf* *ff*

Dr. *mf*

Pno. *ff*

504 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *f* *ff* *ff* *ff*

Vln. 2 *f* *ff* *ff* *ff*

Vla. *f* *ff* *ff* *ff*

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

Db. *f* *ff* *ff* *ff*

507 $\frac{2}{4}$ $\frac{4}{4}$

Fl. *ff* *fff* *mp* To Picc.

Ob. *ff* *fff* *mp*

Cl. *fff* *mp*

Alto Sax. *fff*

B. Cl. *fff*

Bsn. *fff*

Hn. *p* *fff* *rip!*

C Tpt. *ff* *ff*

Tbn. *ff*

G.M. *mf sub.*

Dr. *ff* *mf sub.*

Pno. *fff*

Vln. 1 *arco* *fff* *p* *ff*

Vln. 2 *arco* *fff* *p* *ff*

Vla. *arco* *fff* *p* *ff*

Vc. *arco* *fff* *p* *ff*

Db. *fff*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

G.M.

Dr.

Pno.

Egg Shaker

To Egg Shaker

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. Piccolo

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Egg Shaker)

E.S.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

521 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ To Fl.

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

Ob. *ppp* *f* *p* *p* *f* *p* *ppp* *p* *mf* *p*

Cl. *f* *f* *ff* *f* *ff* *mf* *f* *pp* *mf*

Alto Sax. *f* *p* *p* *p*

B. Cl. *pp* *sf* *pp* *mf* *pp* *mf*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

E.S. *p sub.* *mf* *p sub.* *f* *p sub.* *mf* *p sub.* *f* *n.*

Dr. *mf* *mf*

Pno. *mf* *sf* *mf* *sf* *f* *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *p*

Picc. _____

Ob. _____

Cl. *pp* *mf* *mp* *f* *mf* *ff* *f* *fff* whimsical, cartoonish

Alto Sax. *pp* *f* *p*

B. Cl. *pp* *f* *p*

Bsn. *f* *p* *pp* *f*

Hn. _____

C Tpt. _____

Tbn. _____

E.S. To Vibes; medium cord mallets _____

Dr. *pp* *mf*

Pno. *fff* whimsical, cartoonish

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* *ff*

poco rit. ♩=132 Frolicking

3/4

4/4

532

531 $\frac{4}{4}$

poco accel. . . ♩=144 A Tempo

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

Flute

Picc. *mf* *f*

Ob. *f* *ff* *mf* *f*

Cl. *mf* *f*

Alto Sax. *f* *ff* *mf*

B. Cl. *mf* *f*

Bsn. *f* *ff*

Hn.

C Tpt. *f* *ff* *mp*

Tbn. *f* *ff*

E.S.

Dr. *mf* *mf* *mf* *f*

Pno. *f* *f* *ff* *mf* *f*

Vibraphone
medium cord mallets (4) always start rolls on beat!
mf *f*

532

$\frac{4}{4}$

poco accel. . . ♩=144 A Tempo

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

on the string! with wonder

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f* *ff*

548 $\text{♩} = 96$ Explosive

Fl. *mf* *f* *mf* *fff* 3 3 3 3

Ob. *mf* *f* *mf* *fff* 3 3 3 3

Cl. *mf* *f* *mf* *fff* 3 3 3 3

Alto Sax. *mf* *fff* 3 3 3 3

B. Cl. *mf* *f* *mf* *fff*

Bsn. *fff*

Hn. *brassy!* *fff*

C Tpt. *mf* *brassy!* *fff* 3 3 3 3

Tbn. *brassy!* *fff*

Vib. (Vibraphone) *mf* *f* *mf* *fff*

Dr. *p* *p* *mf* *f*

Pno. *mf* *f* *mf* *fff*

Vln. 1 *mf* *f* *mf* *fff*

Vln. 2 *mf* *f* *mf* *fff*

Vla. *mf* *f* *mf* *fff*

Vc. *mf* *f* *mf* *fff*

Db. *fff*

This page of a musical score contains parts for the following instruments:

- Flute (Fl.):** Features sixteenth-note runs with sixteenth rests, marked with dynamics *f*, *ff*, and *mf*.
- Oboe (Ob.):** Similar to the flute, with sixteenth-note patterns and dynamics *f*, *ff*, and *mf*.
- Clarinet (Cl.):** Includes sixteenth-note runs and dynamics *f*, *ff*, and *fff*.
- Alto Saxophone (Alto Sax.):** Features sixteenth-note patterns with dynamics *f*, *ff*, and *fff*.
- Bass Clarinet (B. Cl.):** Provides a low bass line with dynamics *ffp*, *ff*, and *mf*.
- Bassoon (Bsn.):** Similar to the bass clarinet, with dynamics *ff*, *mf*, and *mf*.
- Horn (Hn.):** Includes a section marked "rip! brassy!" with dynamics *f*, *ffp*, and *ff*.
- Trumpet (C Tpt.):** Also includes a "rip! brassy!" section with dynamics *pp*, *ff*, and *ff*.
- Tuba (Tbn.):** Provides a low bass line with dynamics *ffp* and *ff*.
- Vibraphone (Vib.):** Features a melodic line with dynamics *f*, *ff*, and *f*, including a section marked "To Tambourine".
- Drum (Dr.):** Includes a snare drum part with dynamics *pp sub.*, *mf*, *f*, and *f*.
- Piano (Pno.):** Features a complex accompaniment with dynamics *f*, *ff*, and *fff*.
- Violin 1 (Vln. 1):** Includes triplet patterns with glissando markings and dynamics *p*, *f*, *ff*, *mf*, and *sf*.
- Violin 2 (Vln. 2):** Similar to Violin 1, with dynamics *p*, *f*, *ff*, *mf*, and *sf*.
- Viola (Vla.):** Similar to Violin 1, with dynamics *p*, *f*, *ff*, *mf*, and *sf*.
- Violoncello (Vc.):** Similar to Violin 1, with dynamics *p*, *f*, *ff*, *mf*, and *sf*.
- Double Bass (Db.):** Provides a low bass line with dynamics *ff* and *mf*.

Fl. *ffp* *ff* *ffp*

Ob. *ff* *ffp* *ff* *ffp*

Cl. *fff* *ffp* *ff* *ffp*

Alto Sax.

B. Cl. *mf* *f* *mf* *mf*

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

Hn. ord. *mf* *mf* *mf* *mf*

C Tpt.

Tbn. ord. *mf* *mf* *mf*

Vib. Tambourine *p* *mf* *p*

Dr. *sffz* *mp sub.*

Pno. *fff* *mf* *f* *mf* *f* *mf* *f*

return to quick pedal changes!

Vln. 1 *mf sub.* *mf* *p* *f* *p*

Vln. 2 *mf sub.* *mf* *p* *f* *p*

Vla.

Vc. *mf sub.* *f* *pizz.*

Db. *mf sub.* *mf* *f*

Fl. *ff* *ff* *ff* *mf* *ff* *mf*

Ob. *ff* *ff* *ff* *mf* *ff* *mf*

Cl. *ff* *ff* *f* *ff* *ff* *f* *ff* *mf* *ff* *mf*

Alto Sax. *mf* *f* *mf* *f*

B. Cl. *mf* *mf* *mf* *mf* *p sub.* *f*

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

Hn. *mf* *mf* *mf* *mf* *p sub.*

C Tpt. *mf* *mf* *mf* *mf* *p*

Tbn. *mf* *mf* *mf* *mf* *p*

Tamb. *mf* *p* *fp* *mf*

Dr. *p* *mf* *p* *mf*

Pno. *mf* *f* *mf* *f* *mf* *f* *p* *f*

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

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

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *p* *f* *p sub.* *f*

Db. *p sub.* *f*

Fl. *ff* *mf* *5* *5* *ff* *f* *3* *3*

Ob. *ff* *mf* *5* *5* *ff* *ppp* *f* *3* *3*

Cl. *ff* *mf* *5* *5* *ff* *f* *3* *3*

Alto Sax. *ppp* *f* *3* *3*

B. Cl. *p* *f* *p* *f* *3* *3*

Bsn. *p* *f* *3* *3*

Hn. *pp*

C Tpt.

Tbn. *p* *pp*

Tamb. (Tambourine) *fp* *mf* *n.* to Vibes; hard rubber mallets (4); motor on medium speed

Dr. *p* *mf* *p*

Pno. *p* *f* *p* *p* *f* *3* *3*

Vln. 1 *>mf* *ff* *mf* *ff* *pp*

Vln. 2 *>mf* *ff* *mf* *ff* *pp*

Vla. *>mf* *ff* *mf* *ff*

Vc. *p* *f* *p*

Db. *p* *f* *p* *mf*

568

569

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibraphone
hard yarn mallets (4)
motor on medium

Tamb.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

p

mp

mf

f

legato

ord.; legato

pizz.

2/4 3/4 4/4 2/4 3/4 4/4

574 $\frac{4}{4}$ $\text{♩} = 96$ Explosive $\text{♩} = 144$ A Tempo

Fl. *mf* *p* *ff* *mf* *f* *mf* *ff*

Ob. *mf* *p* *ff* *mf* *f* *mf* *ff*

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

Alto Sax. *mf* *p* *ff* - - - -

B. Cl. *mf* *n* *ff* *mf* *f* *mf* *ff*

Bsn. *mf* *n* *ff* - - - -

Hn. *mp* *ff* *brassy!* - - - -

C Tpt. *mp* *ff* *3* - - - -

Tbn. *mp* *ff* - - - -

Vib. (Vibraphone) *mp* *ff* *mf* *f* *mf* *ff*

Dr. *p* *f* *p* *mf* *p*

Pno. *mp* *ff* *mf* *f* *mf* *ff*

Vln. 1 $\frac{4}{4}$ *mf* *arco* *ff* *mf* *f* *mf* *ff*

Vln. 2 *mf* *arco* *ff* *mf* *f* *mf* *ff*

Vla. *mf* *arco* *ff* *mf* *f* *mf* *ff*

Vc. *mf* *arco* *mp* *ff* *mf* *f* *mf* *ff*

Db. *mf* *mp* *ff* - - - -

579 $\text{♩} = 96$ Explosive

581 $\text{♩} = 144$ A Tempo

2/4 3/4 4/4 2/4

Fl. *fff* *p* *f*

Ob. *ff* *p* *f*

Cl. *fff* *p* *f*

Alto Sax. *ff* *p* *f*

B. Cl. *fff* *p* *f*

Bsn. *fff* *p* *f*

Hn. *ff*

C Tpt. *ff* *brassy!* *ord.* *p sub.* *f*

Tbn. *ff* *p* *f*

Vib. *fff*

Dr. *f* *p sub.* *mf*

Pno. *fff* *p* *f*

581

$\text{♩} = 96$ Explosive

2/4 $\text{♩} = 144$ A Tempo

3/4 4/4 2/4

Vln. 1 *fff* *p* *f*

Vln. 2 *fff* *p* *f*

Vla. *fff* *p* *f*

Vc. *fff* *p* *f*

Db. *fff* *p* *f*

585 **2/4** **4/4** **3/4** **4/4** **590** **3/4**

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)
Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *p sub.* *ff* *mf* *f* *p*

crazed; chaotic; improvised

**SDF*

**Suggested Drum Fill. Feel free to create your own version of this notated fill, but try to make sure it fits in the swinging context of this aesthetic.*

591 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 595 $\frac{4}{4}$

Fl. *crisp; precise* *f*

Ob. *crisp; precise* *f*

Cl. *crisp; precise* *f*

Alto Sax. *mf* *f* *ff* *mf* *f* *f* *crisp; precise*

B. Cl. *mf* *sfz* *mf* *f* *f* *crisp; precise*

Bsn. *crisp; precise* *f*

Hn. *crisp; precise* *f*

C Tpt. *crisp; precise* *f*

Tbn. *crisp; precise* *f*

Vib. *crisp; precise* *f*

Dr. *f* *ff* *mf* *pedal like before*

Pno. *crisp; precise* *f* *pedal like before*

Vln. 1 *crisp; precise* *f*

Vln. 2 *crisp; precise* *f*

Vla. *crisp; precise* *f*

Vc. *crisp; precise* *f*

Db. *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Alto Sax. *ff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

C Tpt. *ff* *f*

Tbn. *ff* *f*

(Vibraphone)

Vib. *ff* *f*

Dr. *f* *mf*

Pno. *ff* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2/4

3/4

4/4

2/4

3/4

4/4

Leg.

604

Fl. *fff* 5 *f* *fff* *ff*

Ob. *fff* 5 *f* *fff* 5 *ff*

Cl. *fff* 5 *f* *fff* 5 *ff*

Alto Sax. *fff* 5 *f* *fff* 5 *ff*

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

Bsn. *fff* *f* *fff* *ff*

Hn. *fff* *f* *fff* *ff* *brassy!*

C Tpt. *fff* 5 *f* *fff* 5 *ff* *brassy!*

Tbn. *fff* *f* *fff* *ff* *brassy!*

Vib. *fff* *f* *fff* *ff*

Dr. *f* *mf sub.* *ff* *mf* *mayhem! go nuts!*

Pno. *fff* *f* *fff*

Vln. 1 *fff* *f* *fff* *ff*

Vln. 2 *fff* *f* *fff* *ff*

Vla. *fff* *f* *fff* *ff*

Vc. *fff* *f* *fff* *ff*

Db. *fff* *f* *fff* *ff*

608

♩=108 Broad

accel.

♩=144 A Tempo

Fl. *fff* *mf* *fff*
 Ob. *fff* *mf* *fff*
 Cl. *fff* *mf* *fff*
 Alto Sax. *fff* *mf* *fff*
 B. Cl. *fff* *fff*
 Bsn. *fff* *fff*
 Hn. *fff* *brassy!* *ff* *fff* *rip!*
 C Tpt. *fff* *brassy!* *mf* *fff*
 Tbn. *fff* *brassy!* *fff*
 Vib. *fff* *mf* *fff*
 Dr. *fff* *mf* *fff* *pp sub.* *ff* *p* *mp*
 Pno. *fff* *fff*

608

♩=108 Broad

accel.

♩=144 A Tempo

Vln. 1 *fff* *mf* *fff* *gliss.*
 Vln. 2 *fff* *mf* *fff* *gliss.*
 Vla. *fff* *mf* *fff* *gliss.*
 Vc. *fff* *mf* *fff*
 Db. *fff* *fff*

613

♩=108 Broad accel. ♩=144 A Tempo

Fl. *fff ffp ffff mf* c. 4"

Ob. *fff ffp ffff mf* c. 4"

Cl. *fff ffp ffff mf* c. 4"

Alto Sax. *fff ffp ffff mf* c. 4"

B. Cl. *fff ffp f n. ffff* c. 4"

Bsn. *fff ffp f n. ffff* c. 4"

Hn. *brassy! fff ffp f n. ff ffff rip!* c. 4"

C Tpt. *fff ffp f mf ffff* c. 4"

Tbn. *brassy! fff ffp f n. ffff* c. 4"

Vibraphone) *fff ffp ffff f* c. 4"

Dr. *fff fp ffff 3 pp sub. ff* c. 4"

Pno. *fff ffff* c. 4"

613

♩=108 Broad accel. ♩=144 A Tempo

Vln. 1 *fff ffp ffff gliss. gliss. pp* c. 4"

Vln. 2 *fff ffp ffff gliss. pp* c. 4"

Vla. *fff ffp ffff gliss. pp* c. 4"

Vc. *fff ffp ffff gliss. pp* c. 4"

Db. *fff arco ffff* c. 4"

618 ♩=144 A Tempo

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Alto Sax. *ff* *n.*

B. Cl. *ff* *n.*

Bsn. *ff* *n.* *f sempre*

Hn. *fp* *f* *mf* *brassy! bell up! like a primal war cry!* *rip!* *mf* *sim.* *mf* *brassy!* *ff* *brassy!*

C Tpt. *fp* *f* *pp* *f* *ff* *f*

Tbn. *fp* *f*

Vib. *ff* *f* *p* set motor speed to slow

Dr. *fp* *mp*

Pno. *ff* *p*

618 ♩=144 A Tempo

Vln. 1 *ff* *p* *gliss.* *gliss.* *p* *ff* *ff*

Vln. 2 *ff* *p* *gliss.* *gliss.* *p* *ff* *ff*

Vla. *ff* *p* *gliss.* *p* *ff* *ff*

Vc. *ff* *p* *gliss.* *p* *ff* *ff*

Db. *ff* *n.* *f sempre* *pizz.*

Fl. *mf* 3 3 3 3 *ff*

Ob. *mf* 3 3 3 3 *ff*

Cl. *mf* 3 3 3 3 *ff*

Alto Sax. *emerging*
n. *ff*

B. Cl.

Bsn. *f sempre* *f sempre*

Hn.

C Tpt. 3 3 *ff*

Tbn.

(Vibraphone)

Vib. *f* 3 *p*

Dr. *Red*

Pno. *f* 5 *p* *mf cresc.* *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *f sempre* *f sempre*

Detailed description of the musical score: This page contains a full orchestral score for measures 623-626. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with triplets and quintuplets, starting at mezzo-forte (mf) and reaching fortissimo (ff). The Alto Saxophone has a dynamic marking of 'emerging' and 'n.' (noisy), with a fortissimo (ff) section. The Bassoon (Bsn.) plays a rhythmic pattern marked 'f sempre'. The Trumpet (C Tpt.) and Trombone (Tbn.) parts are mostly silent. The Percussion section includes Vibraphone (Vib.) with a triplet figure, Drums (Dr.) with a 'Red' pattern, and Piano (Pno.) with a complex rhythmic accompaniment featuring quintuplets and a crescendo leading to fortissimo (ff). The string section (Violins 1 & 2, Viola, Violoncello) is silent. The Double Bass (Db.) plays a rhythmic pattern marked 'f sempre'.

Fl.

Ob.

Cl.

Alto Sax. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *f* *ff* *f* *pp* *f* *ff* *mf*

C Tpt. *pp* ord. DT

Tbn. *pp* DT

Vib.

Dr. *f*

Pno. *f* *ff*

Reo.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *pp* *ff* *mf*

Ob. *pp* *ff* *mf*

Cl. *pp* *ff* *mf*

Alto Sax. *pp*

B. Cl. *f*

Bsn. *f*

Hn.

C Tpt. *ff* *p*

Tbn. *ff* *p* *mf sempre*

(Vibraphone)
Vib. *mf* *ff*

Dr. *f* *mf*

Pno. *p* *f*

Vln. 1 *ppp* *ff* scratch tone

Vln. 2 *ppp* *ff* scratch tone

Vla. *ppp* *ff* scratch tone

Vc. *ppp* *ff* scratch tone

Db. *f* *mf*

To Picc!

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Alto Sax. *f* *f* *ff*

B. Cl. *pp* *ff* *pp* *ff* *pp*

Bsn. *pp* *ff* *pp* *ff* *pp*

Hn.

C Tpt.

Tbn.

Vib.

Dr. *f* *mf*

Pno. *ff*

Vln. 1 ord. *ppp* *ff* scratch tone

Vln. 2 ord. *ppp* *ff* scratch tone

Vla. ord. *ppp* *ff* scratch tone

Vc. ord. *ppp* *ff* scratch tone

Db.

Picc. *ff*

Ob.

Cl.

Alto Sax.

B. Cl. *ff*

Bsn.

Hn.

C Tpt.

Tbn. *mf* *mf* *mf*

Vib. *ff*

Dr. *p sub.* *mf*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mf* *mf* *mf* *f*

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