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STEVEN BRYANT

Alchemy in Silent Spaces

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INSTRUMENTATION

Piccolo
Flute 1
Flute 2-3
Oboe 1-2
English Horn
Bassoon 1-2
Eb Clarinet (*Mvt. II. only*)
Bb Clarinet 1 (2 *players, minimum*)
Bb Clarinet 2 (2 *players, minimum*)
Bb Clarinet 3 (2 *players, minimum*)
Alto Clarinet (*required for* ***Mvt. II.****, optional part provided for* ***Mvt. III.****)*
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Horn in F 1,3
Horn in F 2,4
Trombone 1
Trombone 2 (*doubles Tbn 1 in II. and III.)*
Trombone 3 (*moves to Tbn. 2 in II. and III.*)
Trombone 4 (Bass) (*moves to Tbn. 3 in II. and III.*)
Euphonium 1-2
Tuba
Contrabass (*required for* ***Mvts. I. & II.****, optional for* ***Mvt. III.***)

Timpani (*Mvt. I. only*)
Harp (*required for* ***Mvts. I. & II.****, optional for* ***Mvt. III.***)
Piano (*required for* ***all Mvts.***)

Percussion:

Mvt. I.:
Perc. 1 (Glockenspiel / Marimba)
Perc. 2 (Crotales)
Perc. 3 (Vibraphone)
Perc. 4 (Mark Tree, Tam-tam)
Perc. 5 (Sus. Cymbal, Bass Drum)

Mvt. II.:
Perc. 1 (Crotales)
Perc. 2 (Marimba, Chimes)
Perc. 3 (Glockenspiel)
Perc. 4 (Vibraphone)
Perc. 5 (Sus. Cymbal, Bass Drum)

Mvt. III.:
Perc. 1 (Xylophone / Vibraphone)
Perc. 2 (Marimba)
Perc. 3 (Bass Drum)

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Alchemy in Silent Spaces

I. *the logic of all my dreams*
II. *points of attraction (the moon and the sun)*
III. *the still point of destruction*

Duration:
I. ca. 9′30″
II. ca. 5′30″
III. ca. 5′00″

Commissioned by Ray Cramer and Indiana University for the IU Wind Ensemble.

Dedicated to Ray Cramer and the Indiana University Wind Ensemble.

Premiered October 31st, 2000, (mvt. I) and March 1st, 2001 (mvts. II and III.),
by the Indiana University Wind Ensemble, Ray Cramer, conductor

Version:
I version 1.3
II version 1.2
III version 1.1
Check for errata at **www.stevenbryant.com**

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Program Note

Alchemy in Silent Spaces is music of transformation. Born from music I wrote while an undergraduate student of Francis McBeth, it embodies both musical and extra-musical symbols from that period of my life.

The first movement, *the logic of all my dreams*, is music of simple, optimistic delicacy and beauty. The opening, based around a singular, repeated "F" in the piano, is extremely sparse in texture. Intended to evoke a floating sense of stasis, it nevertheless gradually gains momentum and mass, building slowly, yet irrevocably, toward an all-encompassing, harmonically consonant, blanket of warmth.

The second movement, *points of attraction*, again opens quietly, this time gaining momentum more quickly. Instead of arriving at a particular musical destination, however, it continues spiraling upward and outward, reaching a precipice, and falling into *the still point of destruction*. Movement III. is a ferocious hybrid of propulsive dissonance and bittersweet nostalgia. Composed of the same motives from the first two movements, they have transformed in character and context, producing an alloy of pleasure and pain in relentless rhythmic release.

Performance Notes

General Notes:

- All movements are played without pause - each begins before the last fades completely.
- Notes tied over to an eighth note should cut off *on* the beat, and not be held for their full value.

Movement I.

- A sense of continuity is of utmost importance. The first several minutes of the work should NOT feel like random gestures in the midst of silence, but outline a slow, inexorable progression toward the point of arrival in measure 89.
- The repeated "F" in the piano throughout the opening is marked ***pp***, but the piano should be clearly audible.
- The arpeggiated figures throughout the piece should possess a sparkling, unforced quality. It is important that the top note of each arc occurs in the correct rhythmic location.

Movement II.

- Mvt. ii. is music of continual acceleration, though it flows and ebbs with each phrase. The music should be liquid, flowing ever upward and outward until it climaxes in measure 91.
- The slowing in mm. 94-98 is quite extreme, as the music finally grinds to a halt.

Movement III.

- This mvt. erupts ferociously, and never truly relents, even with the sudden moments of quiet lyricism. The changes in dynamics and character are abrupt, and should be played for maximum intensity and effect.

About the Composer

Steven Bryant (b. 1972, Little Rock, Arkansas) studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Current information can be found at www.stevenbryant.com.

Performance materials available from the composer:
rental@stevenbryant.com or www.stevenbryant.com

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Alchemy in Silent Spaces

I. the logic of all my dreams

Steven Bryant
(2000-2001)

Score
(Transposed)

Largo ♩=46

Piccolo
Flute 1
Flute 2-3
Oboe 1 2
English Horn
Bassoon 1 2
Clarinet in Bb 1
Clarinet in Bb 2 3
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1 2
Horn in F 3 4
Trombone 1 2
Trombone 3
Trombone 4 (Bass)
Euphonium 1-2
Tuba 1-2

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Let all percussion ring - do not dampen. This will get quite blurry at times. This is the intended effect. At the correct tempo, there is plenty of time between events for this sound to dissipate.

Timpani
Glockenspiel/ Marimba
Crotales
Vibraphone
Mark Tree
Tam-tam
Sus. Cymbal
Bass Drum
Harp
Piano
Contrabass

GLOCK. l.v. (sempre) TO MARIMBA
l.v. (sempre)
bowed
bowed
l.v. (sempre)
"sparkling" l.v. (sempre)
"sparkling" l.v. (sempre)
(always hold unless otherwise noted)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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16 30

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

16 30

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

MARIMBA
very soft mallets
bowed
MARIMBA
GLOCK.
bowed

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

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40

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

(sound as if unmetered and rubato)
solo

p *mp* *p*

40

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

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Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

bowed
ord.
pp

31 32 33 34 35 36 37 38 39 40 41 42 43 44

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45 53

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

45 53

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

MARIMBA
TO GLOCK.
bowed
Mark Tree
SUS. CYM.
Glissando
Harp

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Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2
Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

cresc. poco a poco
mf
Flute 1
Flute 1
ord.
bowed
ord.
bowed
ord.
bowed
mp
Mark Tree
mp
L.H.
R.H.
L.H.
R.H.

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54 55 56 57 58

PERUSAL COPY - NOT FOR PERFORMANCE USE

62

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

62

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

All ringing percussion must dampen on the downbeat (the Piano entrance on "F")

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

59 60 61 62 63 64 65 66 67 68 69 70 71 72

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73

80 ♩=56

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

73

80

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

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89 More Motion ♩=66

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

tutti

89

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

(Hn. 1 must dominate the chord)

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

ord.

Tam-tam

BASS DRUM

Glissando

84 85 86 87 88 89 90 91 92 93 94 95

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Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

104

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

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Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2
Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

tutti
sim.
a2
Glissando

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107 108 109 110 111 112 113

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116

Picc.
Fl. 1
Fl. 2-3
Ob. 1 2
E. Hn.
Bsn. 1 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx. 1 2
T. Sx.
B. Sx.

116

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Tbn. 4 (Bs)
Euph. 1-2
Tba. 1-2

Timp.
Glock./Mar.
Crot.
Vib.
Mark Tree
Tam-tam
Sus. Cym.
B. Dr.
Hp.
Pno.
Cb.

tutti
(GLOCK.)
Mark Tree
Tam-tam
Glissando
a2

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ii. points of attraction (the moon and the sun)

Slowly, distantly

Piccolo

Flute 1 — *Rubato* (♩=54) Solo — *p* — *rit. . .*

Flute 2/3

Oboe 1/2

English Horn

Bassoon 1/2

Clarinet in Eb

Clarinet in Bb 1 — Solo Flute

Clarinet in Bb 2 — Solo Flute

Clarinet in Bb 3 — Solo Flute

Alto Clarinet

Bass Clarinet

Alto Saxophone 1/2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1/2

Horn in F 3/4

Trombone 1

Trombone 2

Trombone 3

Euphonium 1/2

Tuba

Crotales

Marimba

Glockenspiel

Vibraphone — Solo Flute

Sus. Cymbal
Bass Drum

Harp

Piano — Solo Flute

Contrabass — 8va Solo Flute

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2 *Delicate and unhurried*

♩=60

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

Clar./Pno.
Legato
(Solo)
Solo
2 players
Tutti
mp
Soft mallets
l.v.
pizz.
pp
p

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15

24

Pic.
(more distantly)
pp
Fl. 1
Tutti
p
Fl. 2/3
Tutti
p
Ob. 1/2
Legato
p
E. Hn.
Legato
p
Bsn. 1/2
Legato
p
Eb Cl.
Bb Cl. 1
mp
Bb Cl. 2
mp
Bb Cl. 3
mp
A.Cl.
mp
B.Cl.
mp
A. Sx. 1/2
pp < mf > pp
T. Sx.
pp < mf > pp
B. Sx.
pp < mf > pp
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
l.v.
p
Vib.
l.v.
p
SC
BD
Hp.
Legato
p
Pno.
Cb.
pizz.
p

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33

un poco più mosso *poco rit...* *a tempo*

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

Solo
Tutti
Legato
Very soft mallets

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42

More Motion
(♩=72) *(poco a poco accel to m. 91)*

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

Tutti
Legato
SC
[no breath]
Gliss.

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53

57 *Faster*
(♩=84)

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

mf *Legato* *mp* *arco* Bow Ord. *l.v.* 8va

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72

(♩=96)

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

f *mf* *p* *Legato* *n*

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80 *Faster* (♩=108) *accel...*

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

(Legato)
Legato

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84

(♩. = 122)

91

rit...

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

cresc. poco a poco . . .

Glissando

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94

a tempo

ritard... (♪ = ♪)

molto rit...
(deliberately)

"Bell-tone"

Chimes

SC

8va

pizz.

Pic.
Fl. 1
Fl. 2/3
Ob. 1/2
E. Hn.
Bsn. 1/2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A.Cl.
B.Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.3/4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1/2
Tba.
Crt.
Mrb.
Glk.
Vib.
SC
BD
Hp.
Pno.
Cb.

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Transposed Score

iii. the still point of destruction

STEVEN BRYANT
(2000-2001)

Ferociously (♩ = 138)

Piccolo
Flute 1
Flute 2/3
Oboe 1/2
English Horn
Bassoon 1/2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Alto Clarinet in E♭
Bass Clarinet
Alto Saxophone 1/2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2/3
Horn in F 1/2
Horn in F 3/4
Trombone 1
(2 players, minimum)
Trombone 2
Trombone 3
(Bass Trombone)
Euphonium 1/2
Tuba 1/2
Xyl
hard mallets
Xylophone /
Vibraphone
Vib
hard mallets
Marimba
Bass Drum
Harp
(optional)
Piano
Contrabass
(optional)

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Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Euph. 1/2
Tba. 1/2
Xyl./Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

Vib
bowed
sim.

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21

26

In "1"

Picc.

Fl. 1

Fl. 2/3

Ob. 1/2

Eng. Hn.

Bsn. 1/2

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. 1/2

Tba. 1/2

Xyl./ Vib.

Mar.

B.D.

Hp.

Pno.

Cb.

Remain in "3"

Solo

Remain in "3"

Solo

legato

sub. pp

sub. f

con pedale

senza pedale

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30

Picc.

Fl. 1

Fl. 2/3

Ob. 1/2

Eng. Hn.

Bsn. 1/2

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. 1/2

Tba. 1/2

Xyl./ Vib.

Mar.

B.D.

Hp.

Pno.

Cb.

Tutti

legato

pp

ff

p

con pedale

senza pedale

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Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph. 1/2
Tba. 1/2
Xyl./Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

In "1"
flutter-tongue
Vib
ord.

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52

61

Picc.

Fl. 1

non vib.

Fl. 2/3

non vib.

Ob. 1/2

Eng. Hn.

Bsn. 1/2

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. 1/2

Tba. 1/2

Xyl

Xyl./ Vib.

Mar.

B.D.

Hp.

Pno.

Cb.

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66

In "1"

77

Picc.

Fl. 1

Remain in "3"
Solo

(ff)

Fl. 2/3

Ob. 1/2

Eng. Hn.

Bsn. 1/2

mf

ff

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. 1/2

Tba. 1/2

Xyl./ Vib.

Mar.

B.D.

p

Hp.

Pno.

8vb

con pedale

Cb.

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80

86

Picc.

Fl. 1

Fl. 2/3

Ob. 1/2

Eng. Hn.

Bsn. 1/2

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. 1/2

Tba. 1/2

Xyl./ Vib.

Mar.

B.D.

Hp.

Pno.

Cb.

Solo

Tutti

harshly

(flutter-tongue)

Solo harshly (flutter-tongue)

con sord.

Xyl

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93

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

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103

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

2.

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112

In "1"

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3 (B. Tbn.)
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

cresc. poco a poco

sub. pp

con pedale

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124

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Quiet but intense
pp
Cl. 1
Quiet but intense
pp
Cl. 2
Quiet but intense
pp
Cl. 3
A. Cl.
B. Cl.
Quiet but intense
pp
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph. 1/2
Tba. 1/2
Vib
Quiet but intense
pp
Xyl./ Vib.
Mar.
B.D.
ff
(8)
fff
Hp.
(8)
Quiet but intense
fff
pp
pp
senza pedale
Pno.
Cb.

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Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
pp
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

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146

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Vib
Mar.
B.D.
Hp.
Pno.
Cb.

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158

164

Picc.

Fl. 1

Fl. 2/3

Ob. 1/2

Eng. Hn.

Bsn. 1/2

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Euph. 1/2

Tba. 1/2

Xyl./ Vib.

Mar.

B.D.

Hp.

Pno.

Cb.

ff *p* *f* *legato* *gliss.*

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174

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3 (B. Tbn.)
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

legato

Vib

senza pedale

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Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
f
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3 (B. Tbn.)
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Vib
Mar.
B.D.
Hp.
Pno.
Cb.

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188

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3 (B. Tbn.)
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

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197

203

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Tbn. 3 (B. Tbn.)
Euph. 1/2
Tba. 1/2
Xyl./ Vib.
Vib
Xyl
Mar.
B.D.
Hp.
Pno.
Cb.

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207

215

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Tba. 1/2
Euph. 1/2
Xyl./ Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

cresc. poco a poco

mf cresc. poco a poco

mf

pp

p

gliss.

loco

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222

Picc.
Fl. 1
Fl. 2/3
Ob. 1/2
Eng. Hn.
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sax 1/2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph. 1/2
Tba. 1/2
Xyl./Vib.
Mar.
B.D.
Hp.
Pno.
Cb.

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