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Robert W. Rumbelow			
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KJOS CONCERT BAND
GRADE 4½
WB229
$10.00

ROBERT W. RUMBELOW

NIGHT

KJOS CONCERT BANDWORKS

KJOS NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

THE COMPOSER

Robert W. Rumbelow currently serves as Conductor and Director of Wind Ensemble Activities in the Schwob School of Music at Columbus State University (Columbus, Georgia). In addition, he conducts opera performances and teaches undergraduate and graduate classes in conducting, orchestration, composition, and wind literature. Dr. Rumbelow is the conductor of the professional chamber orchestra Camerata Musica, and frequently serves as guest conductor to various bands, orchestras, and chamber ensembles throughout the United States, Canada, and Japan. Dr. Rumbelow previously served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra. He also worked with the Eastman Studio Orchestra, Kilbourn Orchestra, Musica Nova, and the independent Rochester Chamber Players. Rumbelow received his Doctor of Musical Arts degree in conducting from Eastman and studied with Donald Hunsberger. Prior to his doctoral studies at Eastman, he successfully served as a director of bands in the Texas public schools.

Dr. Rumbelow maintains a very active schedule as a guest conductor, clinician, arranger, composer, and lecturer. He has been the recipient of several notable accolades including the Walter Hagen Conducting Prize, NBA Citations of Excellence, and writer awards from ASCAP. Performances and recordings of Dr. Rumbelow's music by the United States Marine Band, Army Band, Navy Band, Air Force Band, Eastman Wind Ensemble, Tokyo Kosei Wind Orchestra, Interlochen Arts Academy, and other ensembles of high repute have been enthusiastically received. Broadcasts of Dr. Rumbelow's music have been heard on PBS, NPR, BBC, and NHK Japan.

THE COMPOSITION

This work is based on impressions evoked by the novel ***Night*** by 1986 Nobel Peace Prize winner, Elie Wiesel. The work is not a chronicle of the novel, but simply an expression based on select thoughts concerning the subject and composed with the intent on offering those who perform and hear the work another dimension through which to contemplate the atrocities of the Holocaust. The novel is an account of the Nazi death camp horror that turns a young Jewish boy (Wiesel) into an agonized witness to the death of his family, the death of his innocence, and the death of his God. Wiesel's accounts of concentration camps and death marches evoke a gray, ethereal, almost other-worldly tonal scheme which provided the genesis for the work.

Movement I
The Evening Air: 1941, sets a mood of eminent evil. A brief portion of the *Kol Nidre*, a prayer reserved exclusively for high holy days, is the text set to a simple and reverent original chant-melody. The excerpt of the text from the *Kol Nidre* should evoke a feeling of fasting or a meditative state. Both secular and sacred traditional Jewish music contain an altered dorian scale aspect and the trait of the augmented second. A motive from the traditional Hasidic hymn *Avinu Malkenu III* is quoted as a brief portion of this movement. The highlight of this traditional melody is the interval of the augmented second. The octatonic collection (used as the basis of composition in this work) contains many of the traditional features common to Jewish music. In fact, the interval of the augmented second is often renotated as a minor third (a defining feature of the octatonic collection) which is also the opening interval of Beethoven's Fifth Symphony. During World War II, Beethoven's motive represented a call for freedom and rallied the Allied forces throughout the war. Although this transformed augmented second appears from the beginning of the movement, it is highlighted towards the end.

Movement II
Faith of a Child, is comprised of an original chorale which complements a traditional chorale melody associated with the pure and simple hymn *Hiney Ma Tov.*
The text: *Hiney ma tov uma naim, Shevet a him gam yahad.*
The translation: *How goodly it is and how pleasant for brethren to dwell together.*
This movement is representative of the traditional faith held by those around the young boy, and the thirst for religious enlightenment and faith. The spiritual relationships of the youth become critical in understanding the "night" which becomes his future. The key center of 'E' is retained from the first movement and refined as basically E minor. This represents the close relationship between the two movements on many levels.

Movement III
Darkness Descends; The Never Ending Night (The Loss of Faith) traces the descending darkness, all encompassing, which, in confusion, devours faith in the eternal Lord. The Sephardic hymn melody *Adon Olam* is briefly quoted as a representation of faith only to be quickly and completely devoured by darkness (the loss of faith). The text of *Adon Olam* is as follows:

He is the eternal Lord, who reigned before any being had yet been created;
when all was done according to His will, already then His name was King.

And after all has ceased to be, still will He reign in solitary majesty;
He was, He is, and He shall be in glory.

And He is One; none other can compare to Him, or consort with Him;
He is without beginning, without end; to Him belong power and dominion.

And He is my God, my living Redeemer, my Rock in time of trouble and
distress; He is my banner and my refuge, my benefactor when I call on Him.

Into His hands I entrust my spirit, when I sleep and when I wake;
and with my spirit, my body also: the Lord is with me, I will not fear.

The melody to *Adon Olam* is stated within a musical texture that represents the "death marches" between concentration camps. With each "step" the faith is diminished and the darkness becomes more and more pronounced until all that is left is torture in a chaotic and meaningless world devoid of faith. The *Allegro* section of the work is representative of confusion. Trains, marches, the military machine, etc. are all part of the layered energy of this section. The ending is reminiscent of the first movement, but should seem rather empty and devoid of life. The ostinato figure in diminution is not resolved at the end of the work, just as the novel leaves the author's faith striped away and at an uncertain personal end.

PERFORMANCE NOTES

General Information:
*All trills in all instruments throughout the entire work are to the chromatic half-step above.
* *n* = niente (to nothing)
*Crystal glasses tuned with water to E, D, B, and F (as notated) are required.
*If no double bass, one may choose to use contrabass clarinet. The double bass part is not difficult and should be assessable to a novice performer. Do not use a substitute instrument on the *sul ponticello* passages. Leaving these passages out is the best choice.

Vocal and Whistling Information:
*Vocal parts with *Kol Nidre* text and *mmm* can be sung in any comfortable octave. Balance of octaves is preferred.
*Vocal parts with *oo, ah, oh,* should be sung in the specified octave.
*Balance whistling and singing equally to achieve the intended effect.
*Glissandi in vocal and whistling parts should be gradual; sliding from one pitch to another with the beat.

Pronunciation:

Kol	*nidre*	*vesare*	
KOHL	nee-DREH	veh-eh-sah-REH	
Me	*v'koname*	*v'kinuye*	*v'kinuse*
MEH	veh-koh-nah-MEH	veh-kee-nu-YEH	veh-kee-nu-SEH

Percussion Information:
*Vibraphone and piano parts should be pedaled as the ostinato cycles.
*Vibraphone should play with hard, appropriate mallets.
*Orchestra Bells should play with light brass mallets on the ostinato; all other material should be performed with polyball-type mallets.
*When two suspended cymbals are called for, they should have definitive high and low sounds so that the listener can distinguish between the two.
*Timpani requires general mallets and hard staccato mallets.
*If necessary for proper balance the piano can be amplified (sound reinforcement).
*Stations of complete instruments for each part is best if equipment permits. If not, it is best to have more than five performers.
*Wind Chimes = Metal Bar Chimes (like LP double row type)
*Wind Chime Performance: Notation dictates up or down, but also indicates where to start and stop on the instrument. As examples, sometimes the part will ask the perform to start in the middle register of the chimes and go upward; another situation may dictate that the performer "push" or "activate" one a certain register of the chimes (low, middle, high) based on where the note falls in the staff (no glissando effect). The wind chime player must be very particular about the notation.
*When a metal beater is requested on suspended cymbal or gong parts, a triangle beater is a good choice.
* ♪ = play timpani in the middle (dead spot) of head, leave mallet down and immediately dampen with free hand.
*The water gong will probably not require two individuals. However, it is scored on two parts (one to "raise and lower" and the other to "play" the gong) in the event this is necessary.

Movement I Specifics:
*Measure 6: Piano - Depress notes in parenthesis silently and trap with sostenuto pedal. Use forearms to play as many notes as possible on the downbeat (𝆒) being sure to activate the written pitches. After initial impact, only those notes captured with the sostenuto pedal should continue to sound during the measure. If sostenuto pedal is not functional or unavailable, simply play notes as written with sustain pedal.

*Measures 83-102: Strict adherence to dynamics and balance is especially crucial in this section.
*Measure 83: Vibes 2 can be played on the same vibraphone as Vibes 1 if two instruments are not available.
*Measures 83, 89, and 93: Upper woodwinds with pitch collections play with free rhythm. The collection should be played in note order with no attempt to synchronize performers.
*Measures 93-98: Clarinets and saxophones should be balanced equally.
*Measure 100: Glissandi should be of the smooth style and performed with the beat.
*Measures 139-143: Note that percussion is always one dynamic level softer than the remainder of the ensemble.
*Measure 151: Clarinet glissandi is a chromatic note-style gesture.
*Measure 153: Flutes continue notes of m152 then furiously blow directly into the tone hole (rearticulated and *f*) with rapidly descending fingers (gusting wind sounds). Each player regains tone on a low 'E' trill after wind gust effect. Each performer does this independently with no overall specified rhythm. Also in this measure there are three flourishes (Vibes, Bells, and Piano). They should sound directly one after another in cue order (Cue #1 - Vibes, Cue #2 - Bells, Cue #3 - Piano). All of the above occurs simultaneously and lasts approximately the same amount of time. It is preferred that the last flute "gust" precede the last two or three piano notes.

Movement II Specifics:
*No special instructions

Movement III Specifics:
*Measure 6: Piano strums downward quickly on an upper section of strings inside the piano with a guitar pick (sustain pedal down). In the absence of a guitar pick, a pencil is an adequate substitute. If not using a grand piano, leave out this effect.
*Measure 94: Piano, Vibraphone, and Orchestra Bells play the notated figure at any tempo through measure 101. No effort should be made to coordinate these figures. They do not need to begin on the down beat or end on the last beat of 101. They are free to end during mid-motive and should be barely audible. After a tempo is set by the performer it should remain individually consistent.

INSTRUMENTATION LIST

2 - Piccolo
4 - 1st Flute
4 - 2nd Flute
2 - 1st Oboe*
2 - 2nd Oboe*
3 - 1st B♭ Clarinet
3 - 2nd B♭ Clarinet
3 - 3rd B♭ Clarinet
2 - B♭ Bass Clarinet
2 - 1st Bassoon
2 - 2nd Bassoon
2 - 1st E♭ Alto Saxophone*
2 - 2nd E♭ Alto Saxophone*
2 - B♭ Tenor Saxophone*
2 - E♭ Baritone Saxophone*
3 - 1st B♭ Trumpet
3 - 2nd B♭ Trumpet
3 - 3rd B♭ Trumpet
3 - 4th B♭ Trumpet

2 - 1st F Horn
2 - 2nd F Horn
2 - 3rd F Horn
2 - 4th F Horn
2 - 1st Trombone
2 - 2nd Trombone
2 - 3rd Trombone
2 - Baritone B.C.
2 - Baritone T.C.
4 - Tuba
2 - String Bass
1 - Piano
3 - Percussion I:
Timpani
Tam-tam
Wind Chimes
Water Gong (hold)

3 - Percussion II:
4 Tom-Toms
Vibraphone
3 - Percussion III:
Tam-tam
Bells
3 - Percussion IV:
Chimes
Bass Drum
2 Suspended Cymbals
Water Gong (play)
3 - Percussion V:
Bass Drum
Marimba
4 Tom-Toms
Chimes
Vibraphone (2)
1 - Full Conductor Score

*Crystal glasses require four pitches and are played by oboe, bassoon, and saxophone personnel. The number of glasses should match the number of individuals in these sections.

Night was commissioned by the 1996-1997 Jackson Middle School Band in San Antonio, Texas and by one of the most talented and genuine teachers I know, Keith Dye. The work was part of an interdisciplinary learning experience that included literature, world history, and music. *-R.R.*

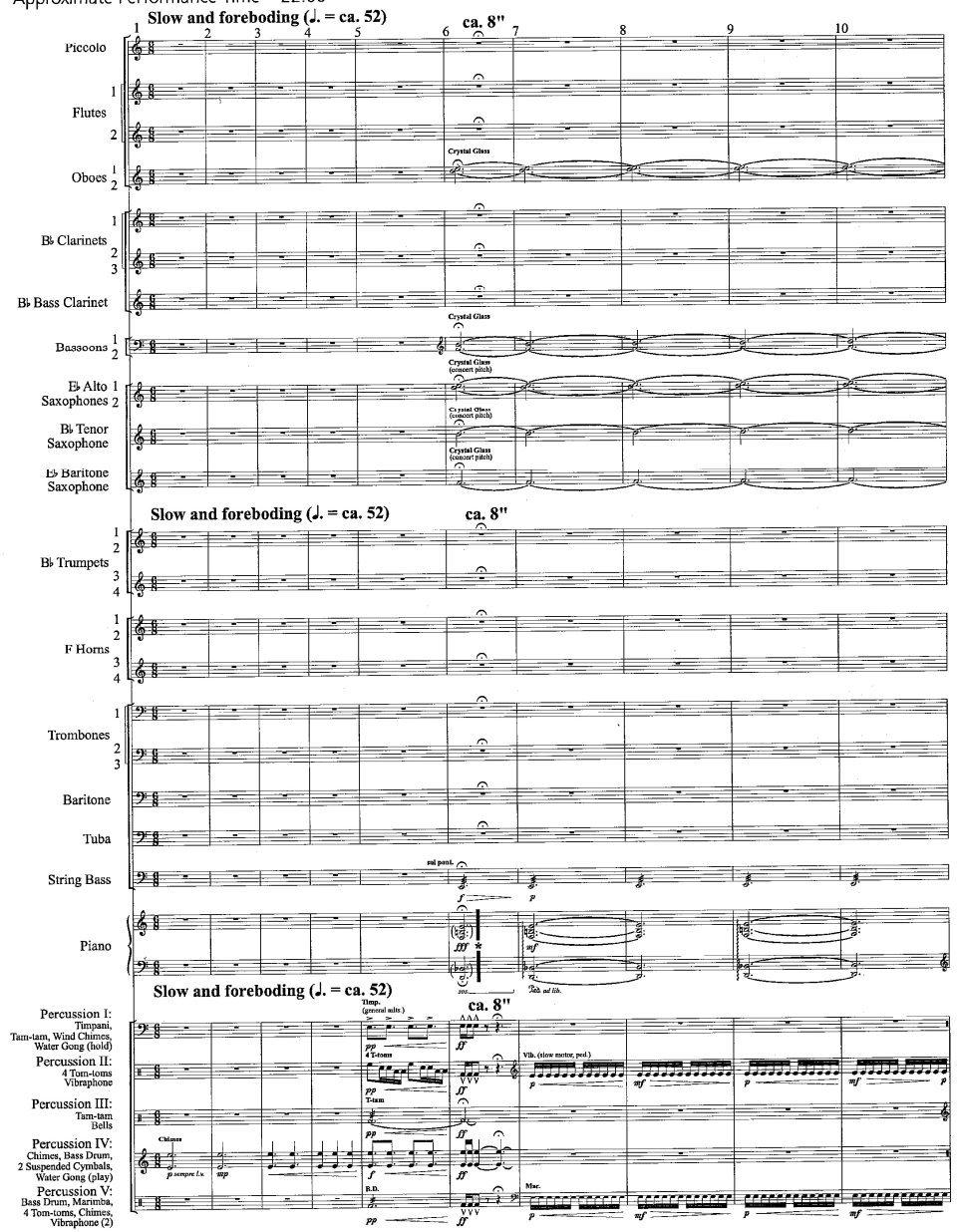
Approximate Performance Time: 22:00
Movement I - 8:45
Movement II – 5:30
Movement III - 7:45
Additional scores and instrumental parts are available.

NIGHT

I. The Evening Air: 1941

Full Conductor Score
Approximate Performance Time – 22:00

Robert W. Rumbelow



*See Performance Notes

11 12 13 14 15 16 17 18

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

11

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

11

W. Chi.

Vib.

Bells

S. Cyms.

Mar.

SING (concert pitch) *p legato*

SING (concert pitch) a2 *p legato*

SING (concert pitch) *p legato*

oo ah oh oo

W. Chi.

p

mf

p

p

27 28 29 30 31 32 33 34

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

SING *mp legato*

Kol nid - re ve - c - sa - re

Solo Play

p

mf

27

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

Play Muted

ppp *mp* *ppp* *mf*

1. Solo

p legato

Muted div.

Muted

nat.

27

T-tam

Vib.

Bells

S. Cyms.

B.D.

T-tam

p

2 S. Cyms.

p

B.D.

ppp *mp* *ppp* *mf*

35 36 37 38 39 40 41 42

SING mp legato

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

T-tam
W. Chi.

Vib.

Bells

S. Cyms.

B.D.

v' - ko - na - me v' - ki - nu - ye v' - ki - nu - se

43 44 45 46 47 48

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

T-tam

Vib.

Bells

S. Cyms.

Mar.

Play Solo

Play fast tr.

Play slow tr.

fast tr.

Open unis.

Open

49 50 51 52 53 54

Picc.
2 players
Tutti div. a3
Play div. a3

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3
div.
Play

B♭ B. Cl.

Bsns. 1 2
Bsn.

E♭ A. Saxes 1 2
A. Sax

B♭ T. Sax
T. Sax

E♭ B. Sax
B. Sax

B♭ Tpts. 1 2 3 4
(Muted)

F Hns. 1 2 3 4
Tutti a2

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

T-tam

Vib.

Bells

S. Cyms.
(metal beater)

Mar. T-toms
4 T-toms

61 62 63 64 65 66

Picc.
Play
div. a2

Fls. 1 2
div. a2

Obs. 1 2
Ob.

B♭ Cls. 1 2 3
2. div.
3. div.
p sub.

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3 4
(Muted)
Open

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.
nat.

Pno.

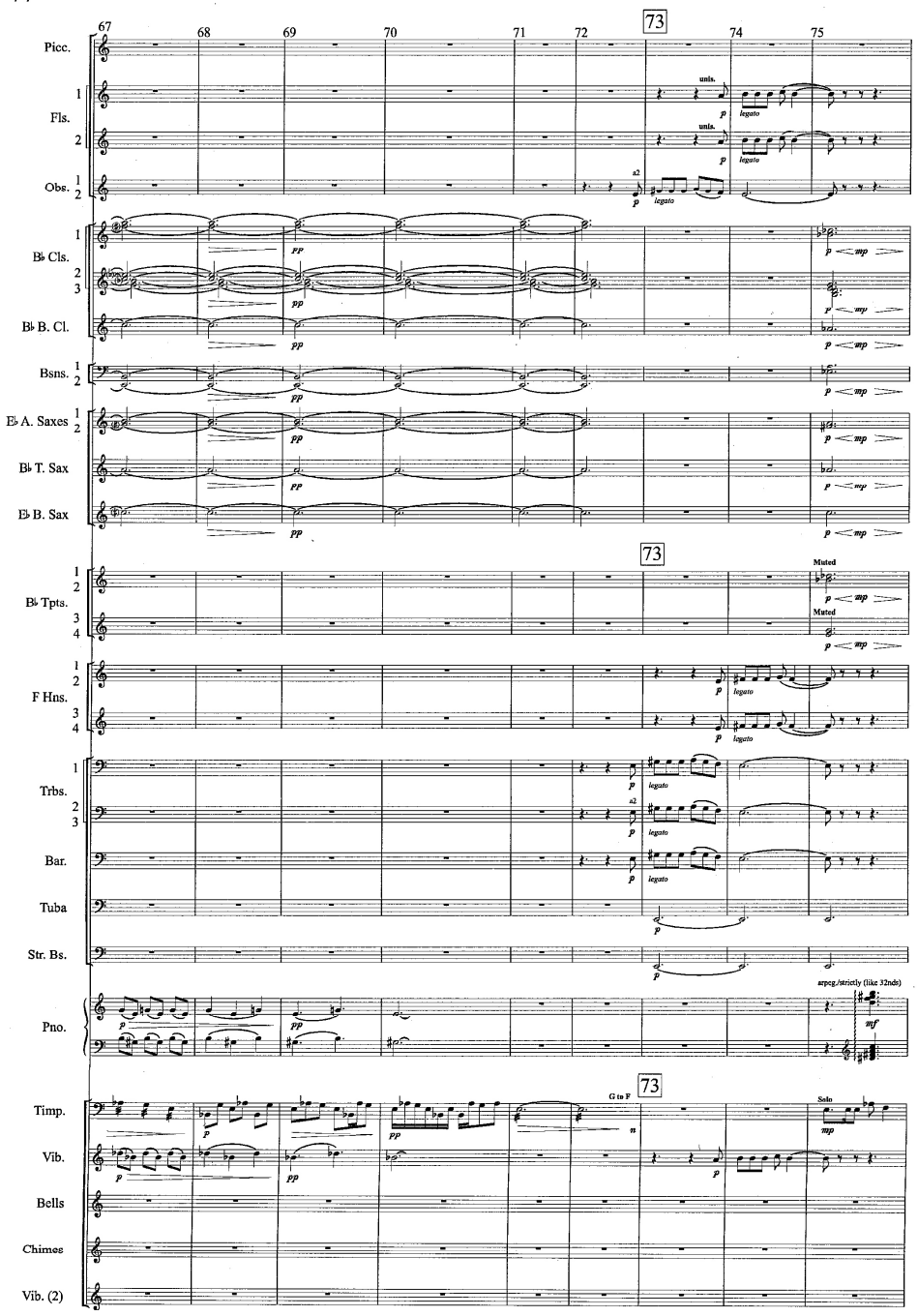
T-tam
Timp.
Timp.
Solo *sempre l.v.*

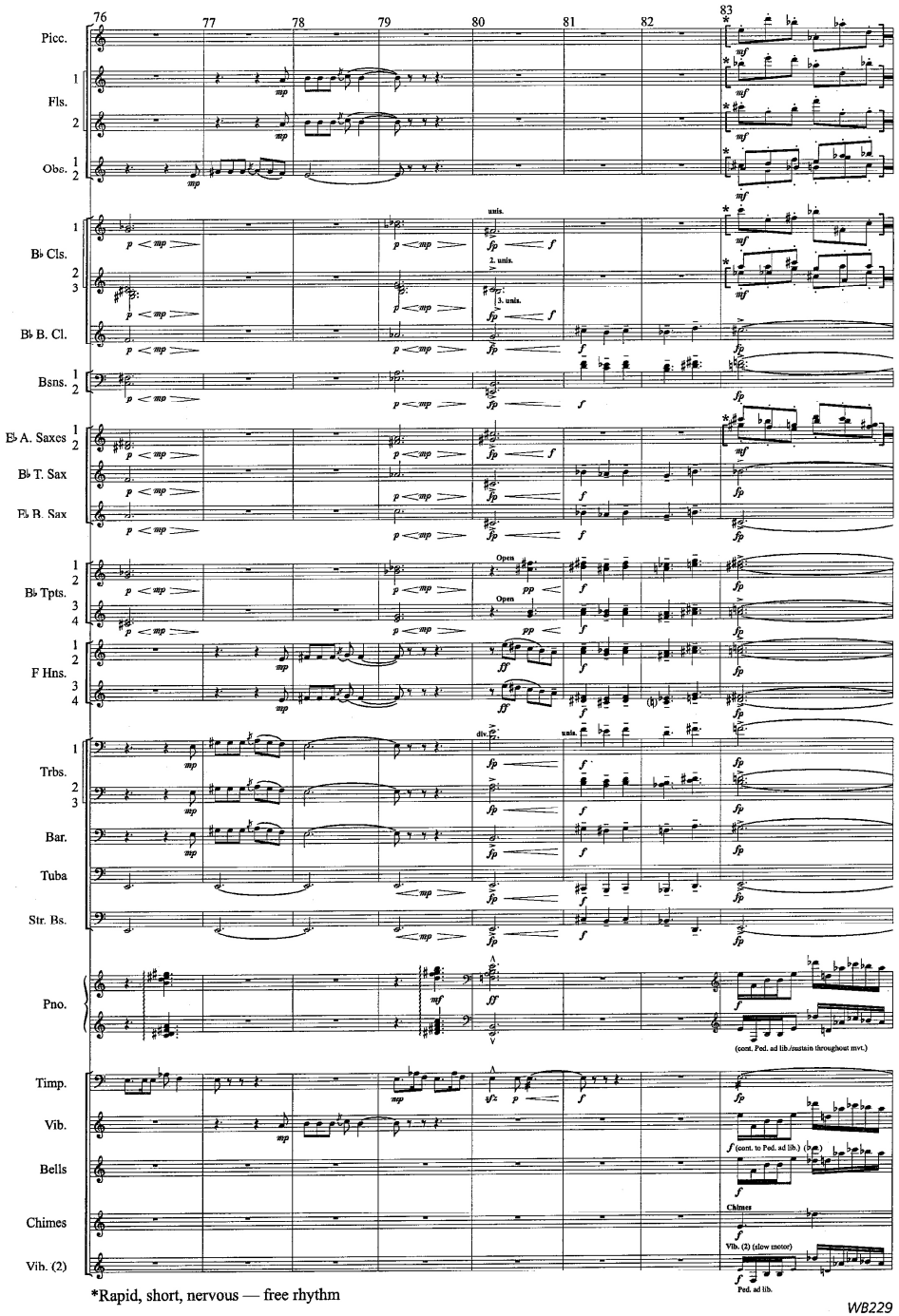
Vib.

Bells
scrape across

S. Cyms.

T-toms





*Rapid, short, nervous — free rhythm

84 85 86 87 88 89

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Timp.
Vib.
Bells
Chimes
Vib. (2)

*Less rapid, still nervous

96 97 98 99 100 101 102 103 104

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Timp. T-tam
Vib.
Bells
Chimes
Vib. (2)

Hns. 1 cue
end cue
1. p
2. pp
gliss.
T-tam

105 106 107 108 109 110 111 112

Picc.
Fls. 1 2 — div. a3 — p
Obs. 1 2 — SING (concert pitch) a2 p — oo ah oh oo oo ah
B♭ Cls. 1 2 3 — unis. p — SING (concert pitch) a2 p — oo ah oh oo oo ah
B♭ B. Cl. — SING (concert pitch) p — oo ah oh oo oo ah
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4 — WHISTLE (concert pitch) a2 p
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs. — sul pont. p
Pno. — mp
W. Chi. T-tam — W. Chi. p — T-tam (stk.) fast slow p — W. Chi. p
Vib. — mp
Bells
S. Cyms. — S. Cyms. (yarn) p mp — (metal) slow fast p
B.D.

113 114 115 116 117 118 119 120

Picc.
Fls. 1 2 — Solo mp
Obs. 1 2 — oh oo oo ah oh oo Kol nid - re mp
B♭ Cls. 1 2 3 — oh oo oo ah oh oo Kol nid - re mp
B♭ B. Cl. — oh oo oo ah oh oo Kol nid - re mp
Bsns. 1 2 — SING mp — Kol nid - re
E♭ A. Saxes 1 2 — SING (concert pitch) a2 mp — Kol nid - re
B♭ T. Sax — SING (concert pitch) mp — Kol nid - re
E♭ B. Sax — SING (concert pitch) mp — Kol nid - re
B♭ Tpts. 1 2 3 4 — 119
F Hns. 1 2 3 4 — SING (concert pitch) a2 mp — Kol nid - re — SING(concert pitch) a2 mp — Kol nid - re
Trbs. 1 2 3 — SING mp — Kol nid - re — SING mp a2 — Kol nid - re
Bar. — 2 players max. p
Tuba — 2 players max. p
Str. Bs. — nat. p
Pno.
T-tam W. Chi. — 119 — T-tam (stk.) slow fast slow p — W. Chi. p — T-tam p
Vib.
Bells
S. Cyms. — (yarn) p mp — (metal) slow fast slow p — (yarn) p
B.D.

121 122 123 124 125 126 127 128

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Water G.
T-tam
Vib.
Bells
Water G.
B.D.

135 136 137 138 139 140

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
T-tam
Timp.
Vib.
Bells
S. Cym.
Mar.
T-toms

141 142 143 144 145 146

ca. 6" ca. 6"

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Timp.
Water G.
Vib.
T-tam
B.D.
Water G.
T-toms

unis. div. Play mf cresc. 2. unis. 2. div. 1. div. Crystal Glass (concert pitch) SING (concert pitch) a2 mmm 1 player Muted gliss. Raise & Lower Water G. T-tam B.D. Play Water G.

147 148 149 150 151 152

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Water G.
Vib.
Bells
Water G.
Chimes

div. a3 unis. (If 2, div.) Play Tutti Open gliss. Bells

Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Pno.
T-tam
Vib.
Bells
S. Cym.
Chimes

153 154 155 156 157 158 159 160

unis. poco rit. 1. Solo Stopped on cue* #3 steady slowing #1 slow fast slow #2 fast S. Cym. (scrape w/metal) Chimes hanga

*See Performance Notes

A tempo 2. div. 2. unis. 2. div. 2. unis. a2

Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
W. Chi.
Tris.
Gong

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

17

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4 — a2 — *mp*
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.

17

Timp. — *pp*
S. Cyms. — (metal) — *p*
W. Chi.
Tris. — *p (sempre l.v.)*
Gong — Gong (med./small) — *p*

25 26 27 28 29 30 31 32

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

25

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4 — a2 — *mp*
Trbs. 1 2 3 — *mp*
Bar.
Tuba
Str. Bs.

25

Timp. — *p*
S. Cyms. — (sticks) — *p*
W. Chi. — W. Chi. (reg. push) — *p*
Tris. — *p*
Gong — *p*

33 34 35 36 37 38 39 40

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

33

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.

mf

div. unis.

33

Timp.
S. Cyms.
W. Chi.
Tris.
Gong

mp

(yarn mlts.)

pp

A tempo

49 50 51 52 53 54 55 56

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

mp

A tempo

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4

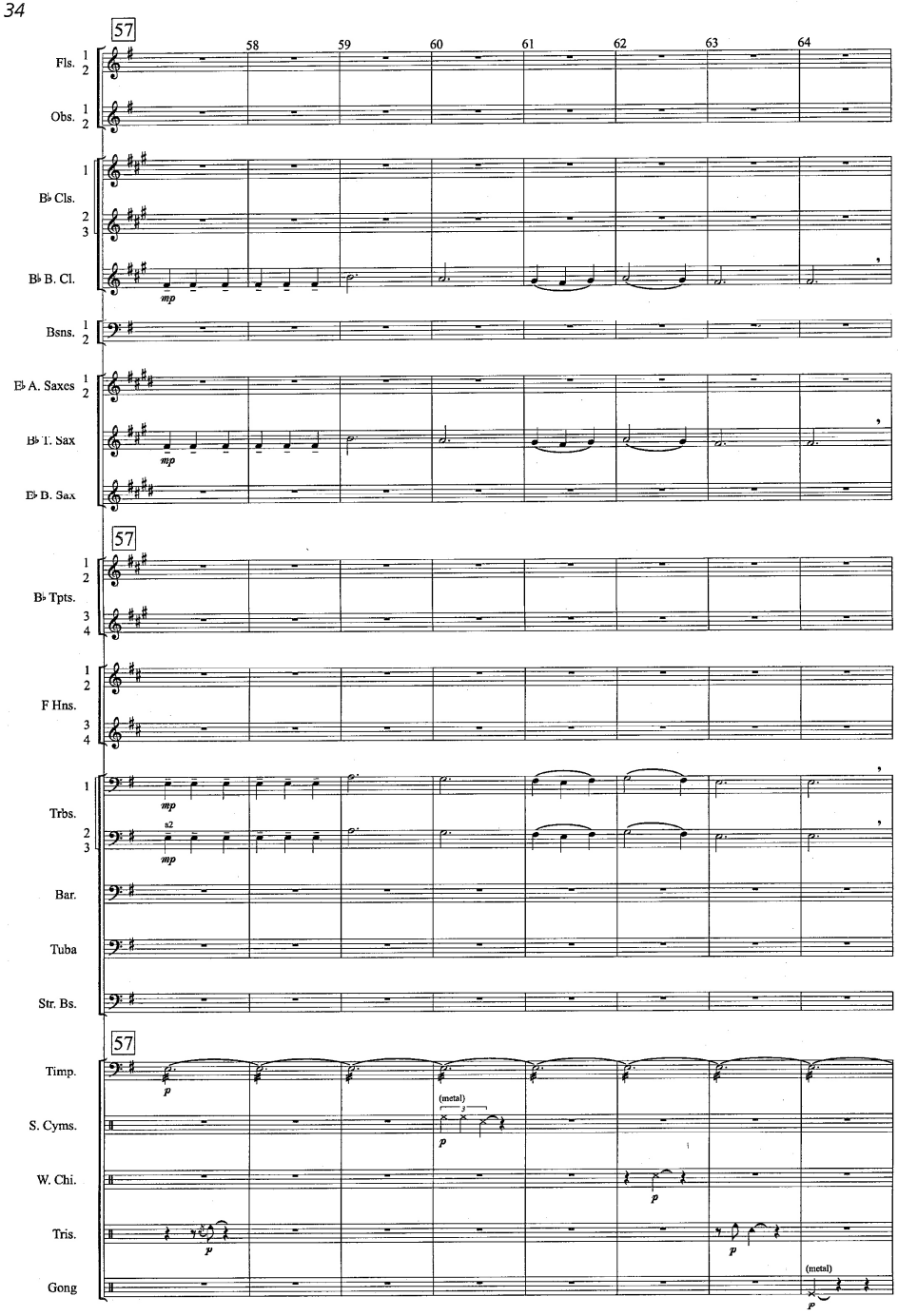
a2

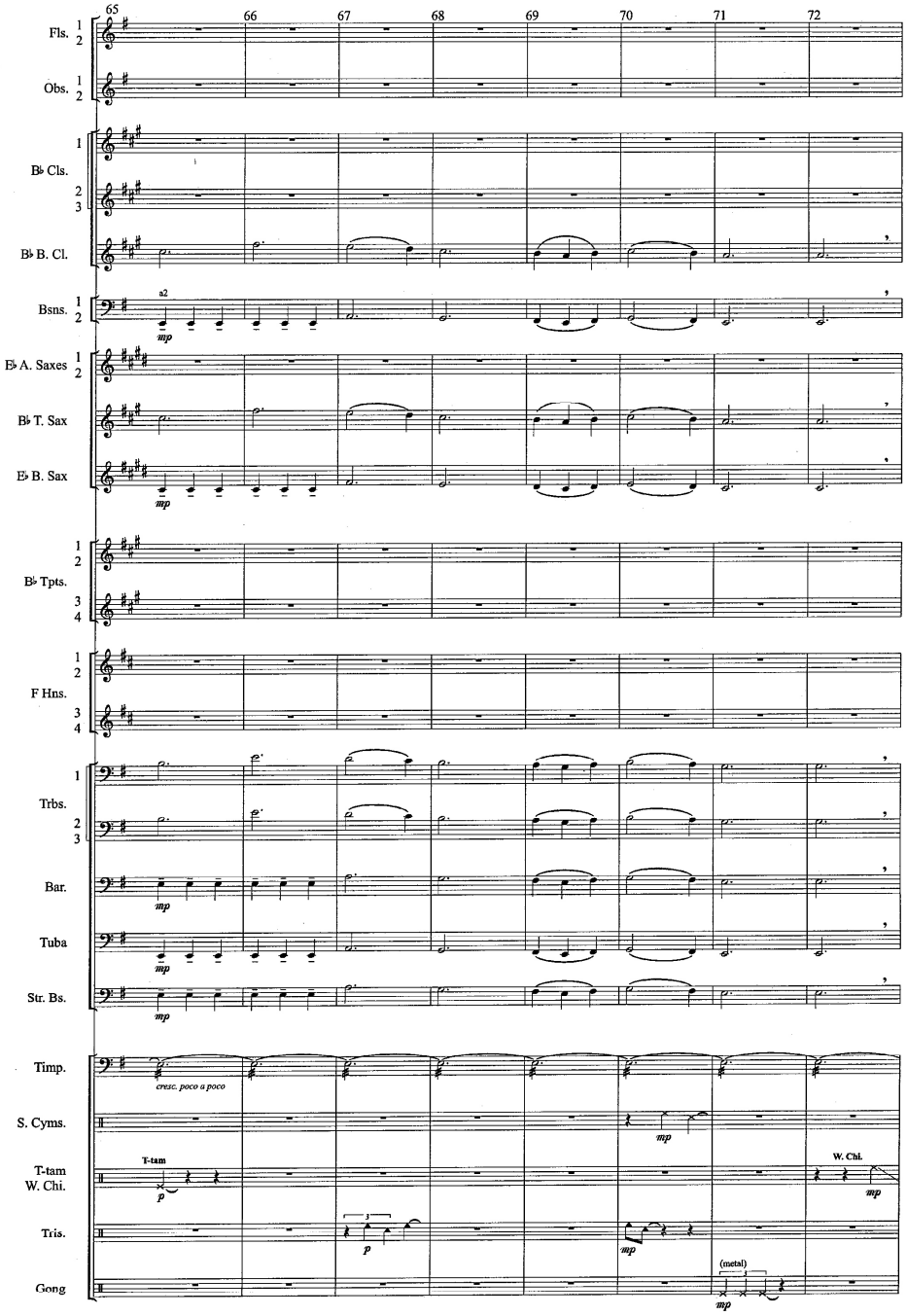
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.

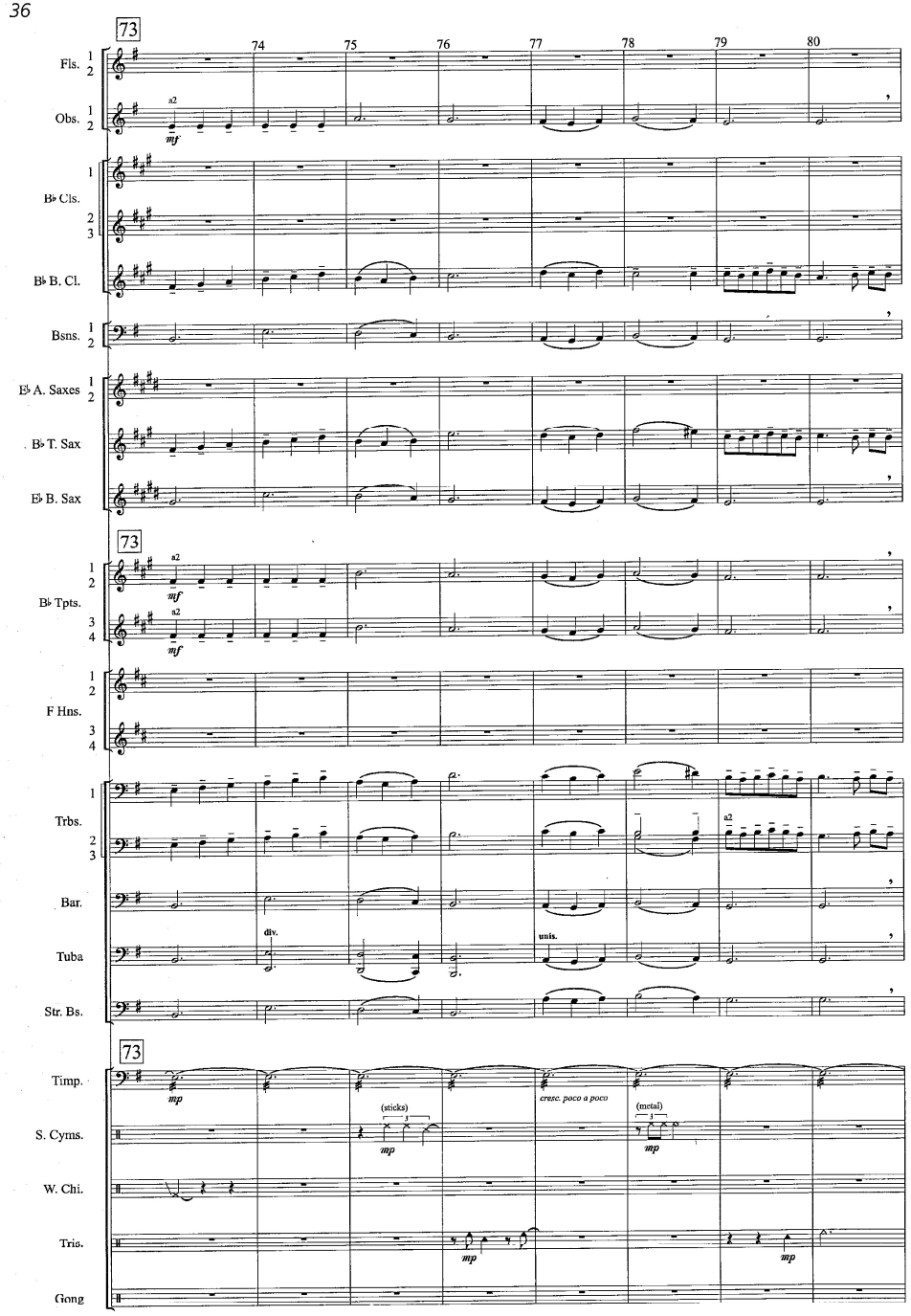
div. unis.

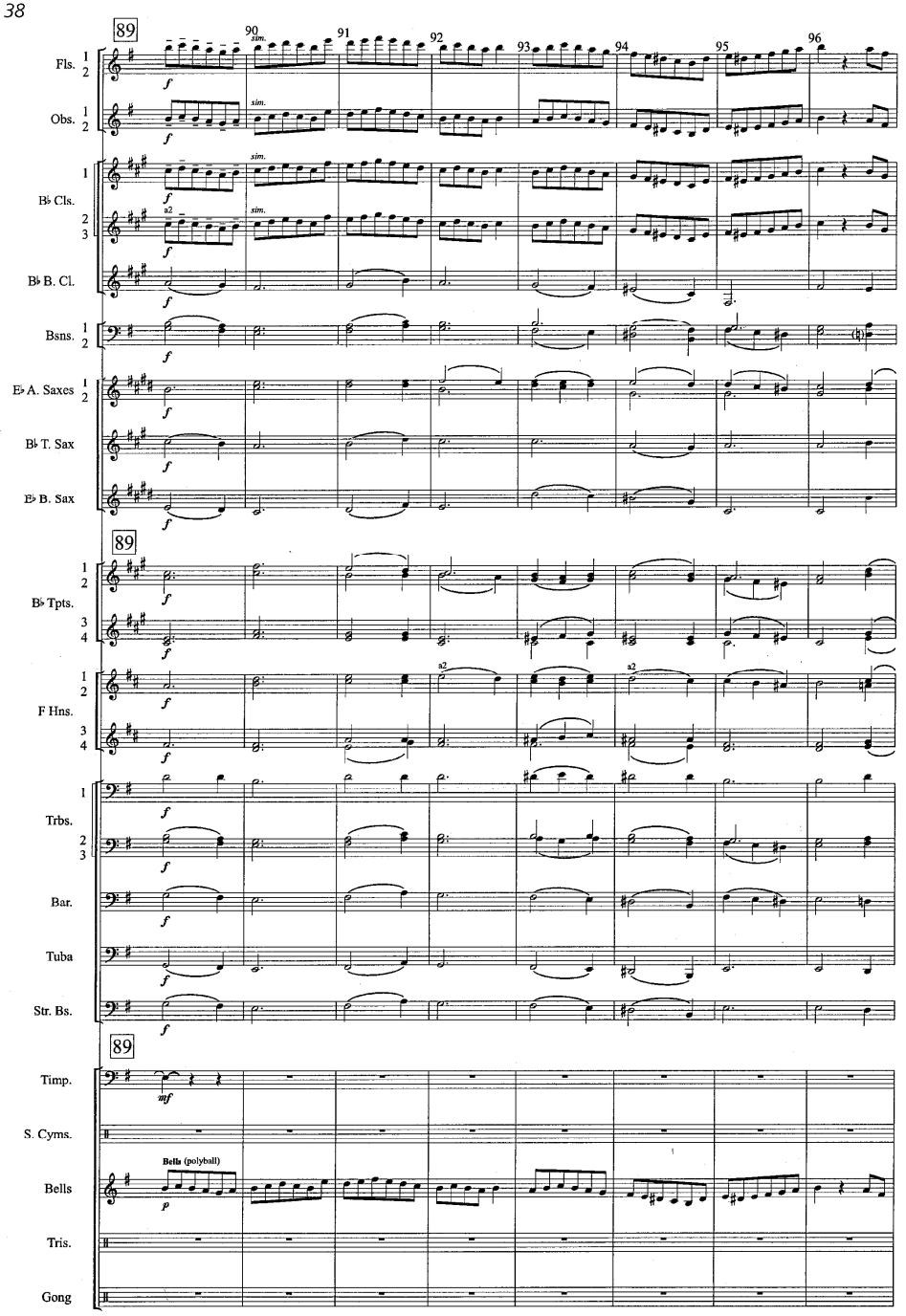
A tempo

Timp.
S. Cyms.
W. Chi.
Tris.
Gong


57
58
59
60
61
62
63
64
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
W. Chi.
Tris.
Gong
mp
a2
(metal)
p


65
66
67
68
69
70
71
72
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
T-tam
W. Chi.
Tris.
Gong
a2
mp
cresc. poco a poco
(metal)
p


73
74
75
76
77
78
79
80
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
W. Chi.
Tris.
Gong
a2
mf
div.
unis.
(sticks)
(metal)
mp
cresc. poco a poco


89
90
91
92
93
94
95
96
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
Bells
Tris.
Gong
sim.
a2
f
mf
p
Bells (polyball)

97 98 99 100 101 102 103 104

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
Bells
Tris.
Gong

poco rit. *p* *pp*

a2 div. unis.

105 **A tempo**

106 107 108 109 110 111 112

Fls. 1 2
Obs. 1 2
D♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
W. Chi.
Tris.
T-tam

poco rit. *mf* *mp*

T-tam

113 A tempo 114 115 116 117 118 119 120

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

A tempo

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.

A tempo

Timp.
S. Cyms.
W. Chi.
Tris.
Gong

121 122 123 124 125 126 127 128

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

121

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.

121

Timp.
S. Cyms. (metal)
W. Chi.
Tris.
Gong (metal)

129 130 131 132 133 134 135 136

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Timp.
S. Cyms.
Chimes
Tris.
Gong

rit.

a2

scrape

Chi.

9 10 11 12 13 14

div.

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
T-tam
W. Chi.
S. Cym.
Vib.
Bells
B.D.
S. Cyms.
Mar.

T-tam (bowed)

W. Chi.

Vib. (slow motor)

Ped. ad lib.

Bells

(yn. mlts.)

S. Cym. scrape (metal)

Mar.

15 16 17 18 19

Fls. 1 2 — div. a2

Obs. 1 2

B♭ Cls. 1 2 3 — (Play) SING (concert pitch) opt. 8va a2 p; SING (concert pitch) opt. 8va p; oh ah oh

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts. 1 2 3 4 — Cup Mute; Tpts. 2-4 a3; WHISTLE (concert pitch) p

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Str. Bs.

Pno.

T-tam W. Chi. — T-tam (beater) mp; W. Chi. p

Vib.

Bells

Vib. 2 — Vib. (2) p; Vib. ad lib.

Mar.

20 21 22 23 24 25

Fls. 1 2 — cresc.; div. a3 gf2

Obs. 1 2 — Ob. f

B♭ Cls. 1 2 3 — cresc. poco a poco; Play; 3. div.

B♭ B. Cl. — Play

Bsns. 1 2 — Bsn.

E♭ A. Saxes 1 2 — A. Sax

B♭ T. Sax — T. Sax

E♭ B. Sax — B. Sax

B♭ Tpts. 1 2 3 4 — 25 Tpts. 1,2 Open; Play

F Hns. 1 2 3 4 — a2 mp; mf

Trbs. 1 2 3 — 3. p cresc.; a2 mp

Bar. — p cresc.; mp

Tuba — p cresc.; mp

Str. Bs. — nat. p cresc.; mp

Pno. — cresc.

S. Cym. Timp. — S. Cym. (metal) p; mf; 25 Timp. f ff

Vib. — cresc.

Bells — cresc.

Vib. 2 B.D. — cresc.; R.D. ff

Mar. — cresc.

26 27 28 29

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Timp.
Vib.
T-tam
B.D.
S. Cyms.

unis. div. 3. div. 3. unis. n2 n3

35 36 37 38 39 40 41 42

Solo (One Fl. to Picc.) n2 div. 3. unis. T-tam (beater) S. Cyms. (metal) (yn. mlts.) Tris. ad lib. p sempre l.v.

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
Timp.
T-tam
Vib.
T-tam
Tris.
B.D.
S. Cyms.

43 44 45 46 47 48 49 50

Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.
W. Chi.
T-tam
Timp.
Vib.
Tris.
S.D.
B.D.
S. Cyms.
T-toms

a2
1. - 2 only
2. - 2 only
3. - 2 only
unis.
div.
W. Chi.
T-tam (bowed)
W. Chi.
Timp. (w/hard mlts.)
(metal)
(yn. mlts.)
T-toms (sticks)
S.D.

51 52 53 54 55 56 57 58 59

Tutti, div.
div.
3. div.
decresc.
cresc. poco a poco
Tutti
4. - 2 only
unis.
S. Cym.

60 (♪ = ♪) Allegro (♩ = 120)

Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

60 (♪ = ♪) Allegro (♩ = 120)

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.

60 (♪ = ♪) Allegro (♩ = 120)

Timp.
S. Cym. T-tam
S.D.
B.D. S. Cym.
T-toms

78

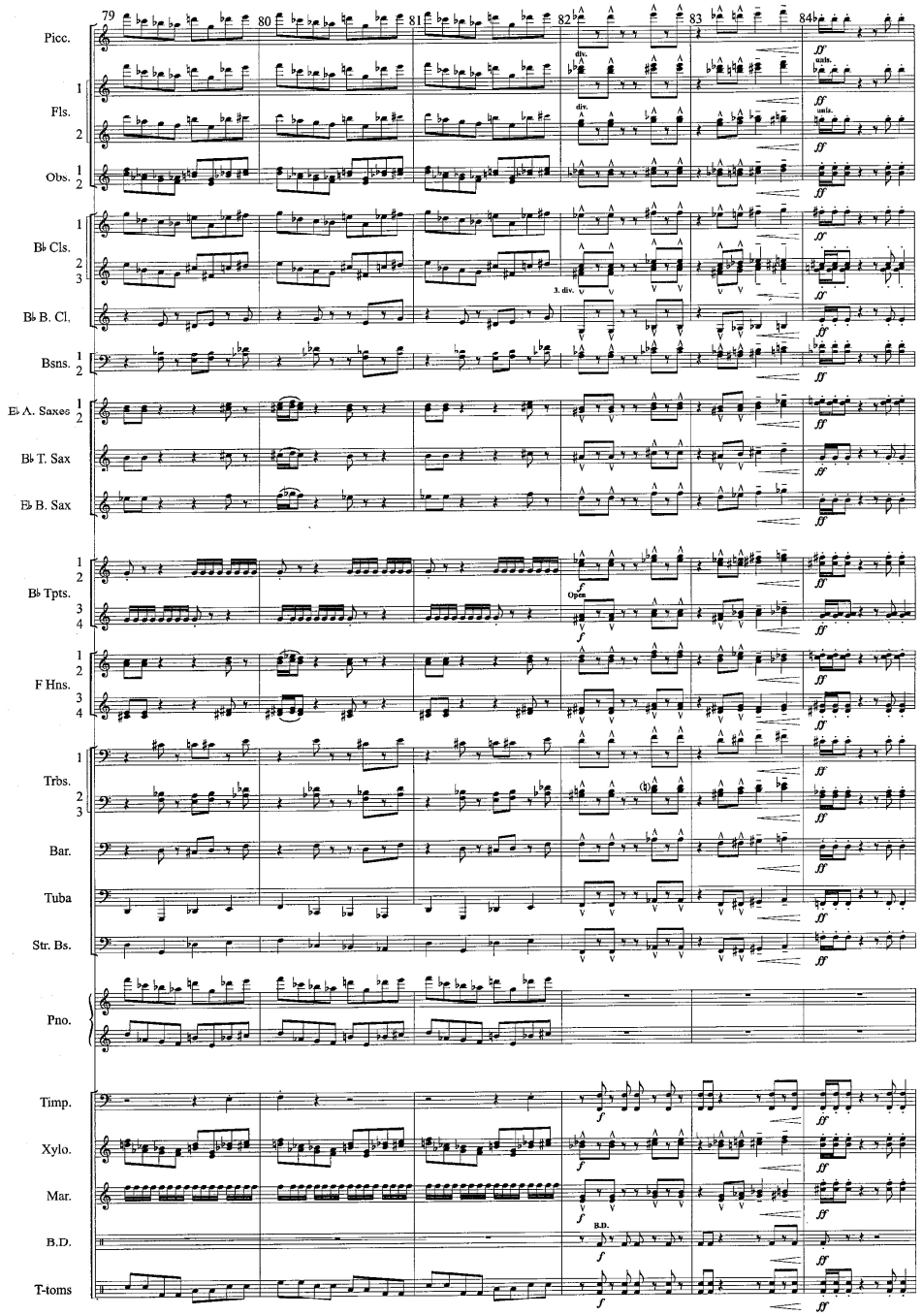
Picc.
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax
E♭ B. Sax

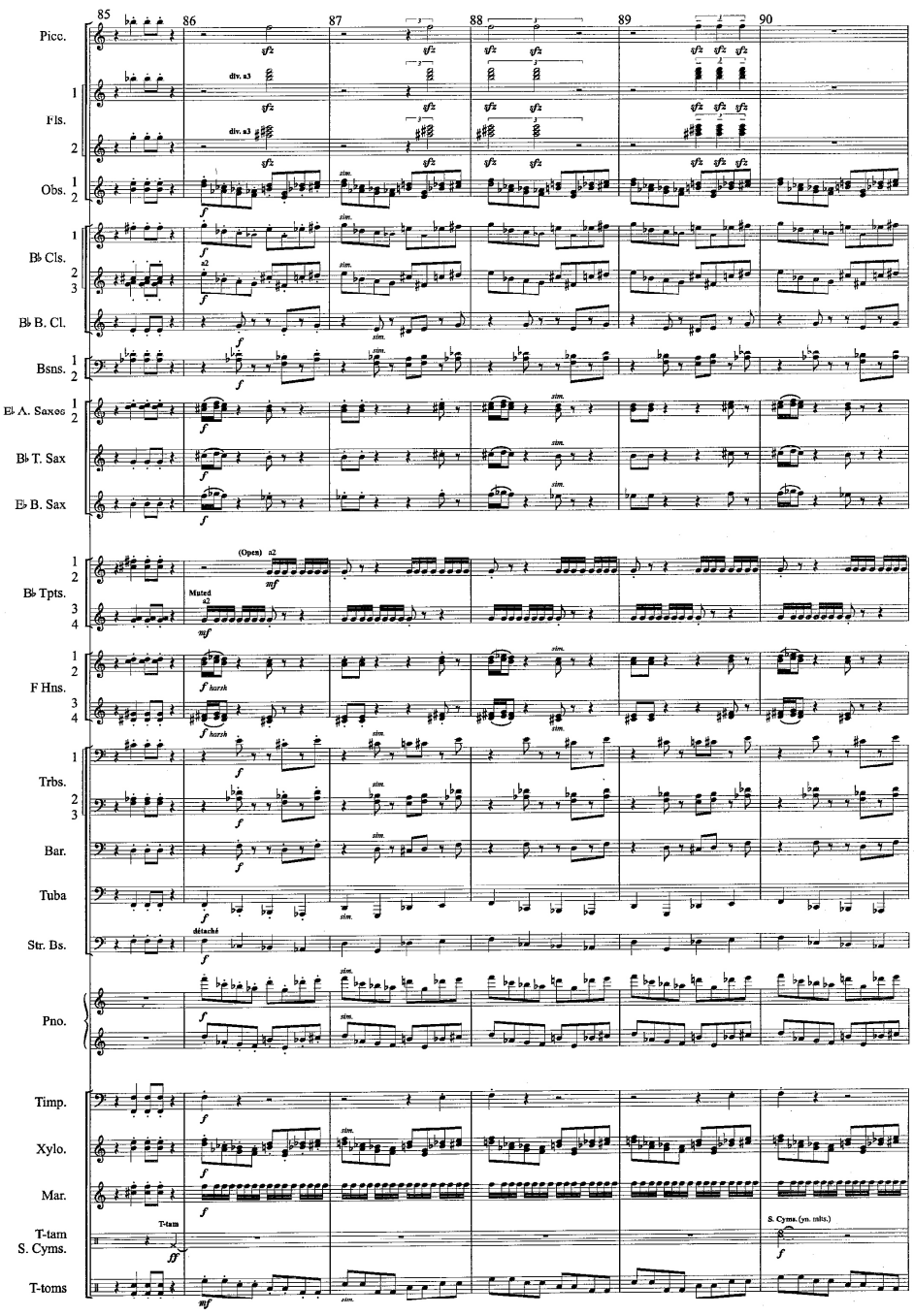
78

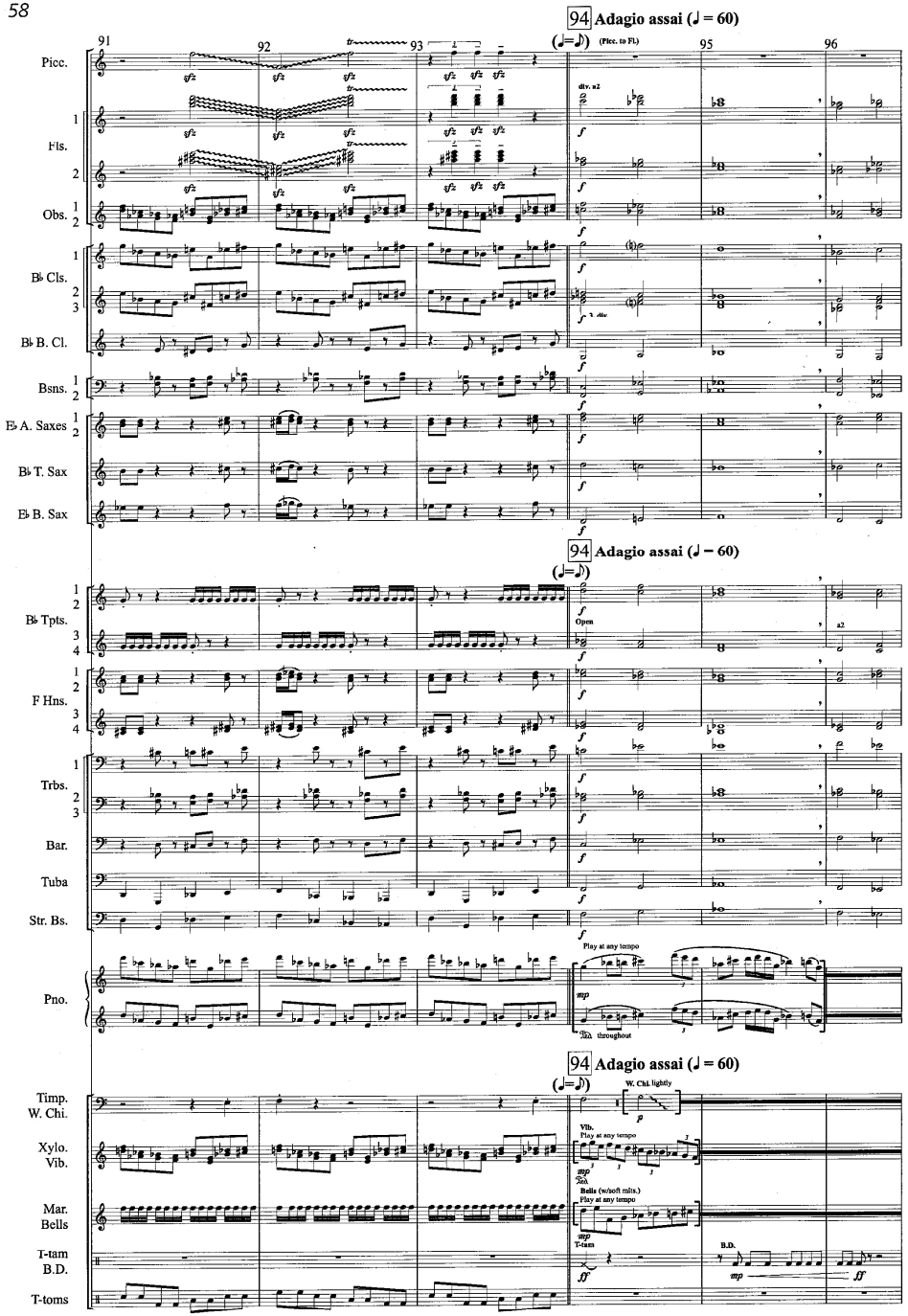
B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2 3
Bar.
Tuba
Str. Bs.
Pno.

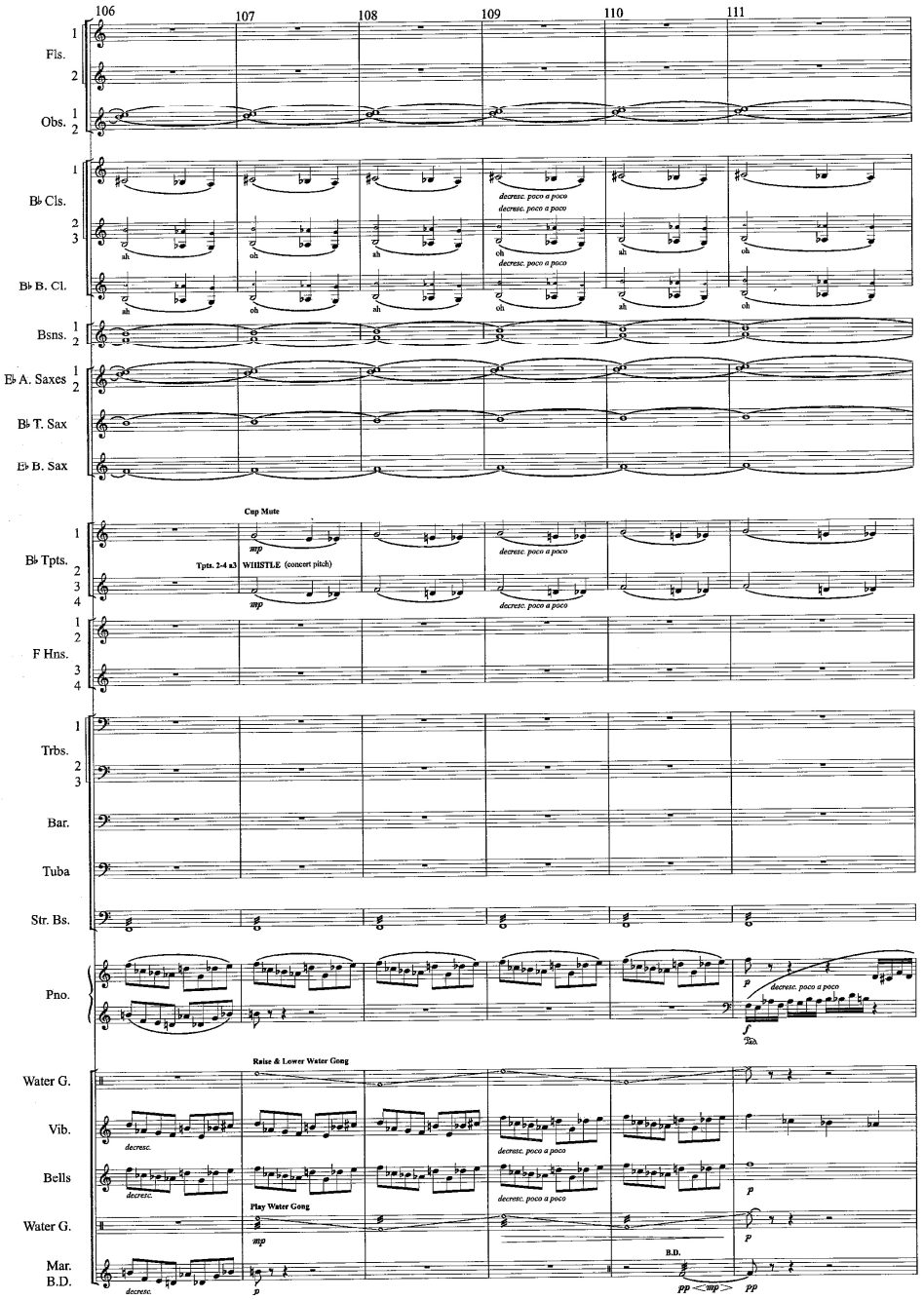
78

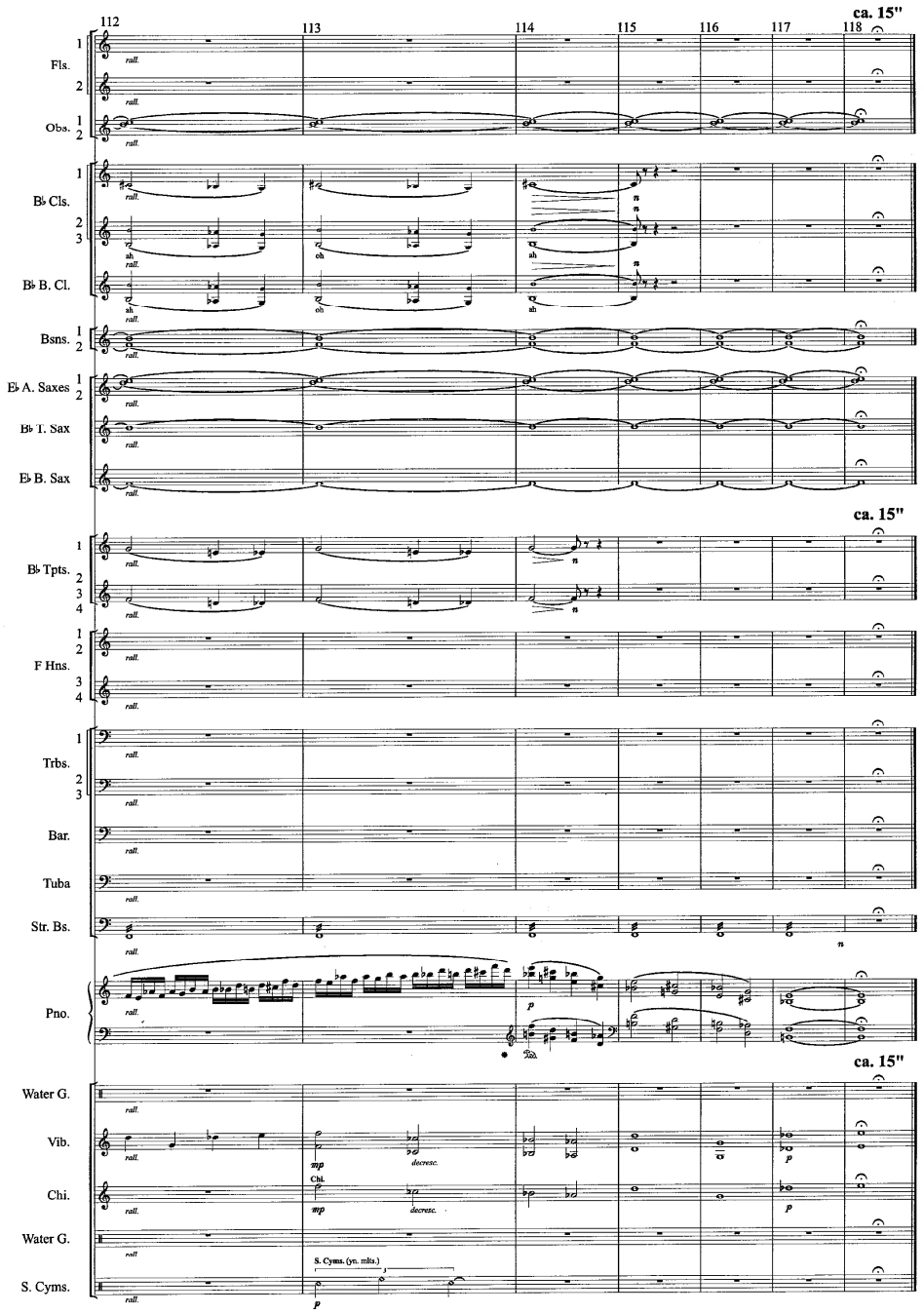
Timp.
Xylo.
Mar.
S. Cym. T-tam
T-toms


79
80
81
82
83
84
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Pno.
Timp.
Xylo.
Mar.
B.D.
T-toms
div.
unis.
3. div.
Open
B.D.


85
86
87
88
89
90
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Pno.
Timp.
Xylo.
Mar.
T-tam
S. Cyms.
T-toms
div. a3
a2
(Open) a2
Muted a2
horn
détaché
T-tam
S. Cyms. (yn. mlts.)


94 Adagio assai (♩ = 60)
(♩=♪)
(Picc. to Fl.)
Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
div. a2
1. div.
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Open
a2
Pno.
Play at any tempo
throughout
Timp.
W. Chi.
Xylo.
Vib.
Mar.
Bells
T-tam
B.D.
T-toms
W. Chi. lightly
Vib.
Play at any tempo
Bells (w/soft mlts.)
Play at any tempo
T-tam
B.D.


Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
decresc. poco a poco
B♭ Tpts.
Cup Mute
Tpts. 2-4 a3 WHISTLE (concert pitch)
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Pno.
Water G.
Raise & Lower Water Gong
Vib.
decresc.
Bells
Play Water Gong
Mar.
B.D.


112
113
114
115
116
117
118
ca. 15"
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax
E♭ B. Sax
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Str. Bs.
Pno.
Water G.
Vib.
Chi.
Water G.
S. Cyms.
rall.
ah
oh
mp
decresc.
Chi.
S. Cyms. (yn. mlts.)
p