

CIRCEAN WATERS

Odysseus and the Call of the Sirens
for Wind Ensemble



Joni Greene

Written for Paul Popiel and the Indiana University Concert Band

Circean Waters

Odysseus and the Call of the Sirens

for Wind Ensemble

(2009)



Perusal Score

Instrumentation

Suggested players per part, if more than one, are indicated in parenthesis.

Woodwinds

Piccolo, (2) Flute 1 (*optional Alto Flute solo*), (2) Flute 2, Oboe (*2nd optional*), (3) B♭ Clarinet 1, (3) B♭ Clarinet 2, (3) B♭ Clarinet 3, B♭ Bass Clarinet, E♭ Contra Alto Clarinet, Bassoon, Contrabassoon, E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, E♭ Baritone Saxophone

Brass

(2) B♭ Trumpet 1, (2 + 2) B♭ Trumpet 2 & 3, (2) F Horn 1 & 3, (2) F Horn 2 & 4, (2 + 2) Trombone 1 & 2, Bass Trombone, Euphonium B.C. (*2nd optional*), (1 + 1) Tuba 1 & 2

Harp

Piano

Percussion

Timpani (4 drums)

Unpitched Percussion Assignments:



Percussion 1

- Crotales (2 octaves) + contrabass bow
 - Arco* indication above note-head indicates to bow.
 - Notes without *arco* indication should be struck with mallet.
 - Always *L.V.* (let vibrate)
- Nipple Gongs (pitches C3, F3, G3, A3)
- Chimes (*shared with perc. 5*)
- Large China Cymbal
 - Always strike edge of cymbal.
 - Always choke immediately.

Percussion 2

- Ship Bell (low timbre) - if unavailable may substitute large bell plate
- Nipple Gongs (*shared with perc. 1*)
- Glockenspiel
- Tam-tam + contrabass bow (*shared with perc. 3 and 4*)
- Suspended Cymbal (*shared with perc. 3*)
- Tom-toms (4) (*shared with perc. 5*)
- Snare drum (*shared with perc. 5*)
- Bass Drum – laid flat (*shared with perc. 3, 4, and 5*)
- Claves
- Triangle (*shared with perc. 3*)

Percussion 3

- Bass Drum – laid flat (*shared with perc. 2, 4, and 5*)
- Triangle (*shared with perc. 2*)
- Xylophone (*shared with perc. 4*)
- Tam-tam + contrabass bow (*shared with perc. 2 and 4*)
- Suspended Cymbal (*shared with perc. 2*)

Contrabass

Percussion 4

- Tam-tam + bass bow (*shared with perc. 2 and 3*)
- Xylophone (*shared with perc. 3*)
- Ship Bell (*shared with perc. 2*)
- Vibraphone
- Bass Drum- laid flat (*shared with perc. 2, 3, and 5*)

Percussion 5

- Ratchet (muted)
- Marimba (4 + 3rd octaves)
- Log Drum (low sound)
- Chimes (*shared with perc. 1*)
- Tom-toms (*shared with perc. 2*)
- Snare drum (*shared with perc. 2*)
- Bass Drum –laid flat (*shared with perc. 2, 3, and 4*)
- Brake Drum

Notation and Effects

Score is in C: Instruments which transpose at the octave (or doubled octave) are notated at their written pitch.

L.V. (*laissez vibrer*, let vibrate) or a tie at the end of notes indicates to sustain for instruments that use a pedal or require dampening. Crotales, glockenspiel, chimes, triangle, gongs, and tam-tam should always ring unless indicated otherwise.

Feathered beam: Gradually accelerate or decelerate during specified duration.

Slash through beam: Indicates to play beam group as fast as possible. Note groupings may end sooner than duration specified and are not intended to be played in time (example Percussion 5, m. 10).

Flute Techniques: Breath accents at mm. 101 and 104 should be created by air only, not with the tongue. *Flz* indicates flutter-tongue.

Clarinet air attack: Pitches with ' above notehead indicate that note should begin without the tongue (example m. 206, cl. 2).

Harp Techniques: Pedal Buzz Effect (m. 2) is created by moving the E pedal between E $\flat$ and E-natural slowly to create buzz sound. *P.D.L.T.* (*Près de la table*) indicates to pluck string near the soundboard to create a brittle sound.

Piano harmonic (mm. 1-7): X through notehead indicates to place finger behind damper inside piano to create a harmonic with fundamental (pitch notated). Suggested harmonic: F#3 which is the 5th partial of fundamental (D).

Bass Scratch Tone Effect (mm. 3-4, 7): Begin bow with heavy pressure to create a scratching sound. Fade to normal bow pressure when indicated.

Program Notes

Circean: a mythological enchantress, who first charmed her victims and then changed them to the forms of beasts.

Circean Waters was inspired by the story of Odysseus from Homer's "The Odyssey." The music begins with voyagers heading out to open sea who know that danger of the Siren enchantresses lay ahead. In "The Odyssey," Odysseus warns his men of the temptation that the Sirens create in men, which ultimately lures them to their deaths. This anticipation is illustrated musically with a foreboding start using the lowest and darkest colors of the woodwind family as well as percussive rumblings. Shortly into the journey, the Sirens' song "Music of the Spheres" begins. This music was considered by Pythagoras to be perfectly harmonious and inaudible to humans and is represented in the work as wisps of melodies, fleeting and ominous. As the ship approaches the sirens, the melodic fragments unite into an entrancing lullaby with a duet performance between the flute and harp. The music becomes more melodious, signifying the danger the voyagers face and increases until it is almost too late. Waking from their stupor, the men rally their wits and resilience to temptation through a quickening of melodic gestures and rhythm. A series of calls through shifting harmonies and orchestral tessitura resembles the call to arms. A bloody battle then ensues represented in the music in a spunky syncopated groove theme. This "jazzy" musical groove transforms into fluid sixteenth passages as the men overcome the Sirens. And as the ship sails farther from her foe, the voyagers' victory culminates into victorious gestural outbursts marked by bell tones of the ship's success. The music then reaches a close with returning wisps of the sirens call in the ship's wake featuring an oboe solo. And when finally all seems calm on the horizon, a foreboding reminder of the deep abyss is heard.

Duration

ca. 12.00 minutes

Suggested Grade Level: Hard 5

Written for Paul Popiel and the Indiana University Concert Band
CIRCEAN WATERS
Odysseus and the Call of the Sirens

JONI GREENE

Foreboding; from the depths... ♩ = 52

accel. ♩ = 56

Piccolo

Flute 1

Flute 2

Oboe 1/2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Contra Alto Clarinet

Bassoon

Contrabassoon

E♭ Alto 1

E♭ Alto 2

B♭ Tenor

E♭ Baritone

B♭ Trumpets 1/2/3

F Horn 1/2/3/4

Trombone 1/2

Bass Trombone

Euphonium

Tuba 1/2

Harp

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Contrabass

Annotations: *pp*, *p*, *n*, *mp*, *mf*, *f*, *ff*, *ppp*, *sub.*, *flz.*, *secco, muted (hit center)*, *gradually add sul. pont.*, *molto*, *ord.*, *scratch tone*, *sul pont.*, *to nipple gongs*, *to toms and bass drum*, *Drums (toms + bd)*, *mute with hand or finger (rcht)*, *6*, *3*, *arco*, *always L.V.*, *heavy yarn mallet*, *laid flat*, *metal beater*, *bow, mallet*, *Crotales*, *pedal buzz*, *L.V.*, *D C B♭ / E♭ F G A*, *All chords blocked*

● "X" through note-head indicates to place finger behind damper inside piano to create fundamental (D1) + 5th partial (F#3).
● Scratch Tone: begin bow with heavy pressure to create a scratching sound which fades to normal bow pressure.

[illegible]

15

Picc. *mp* *mf* *mp* *f* *3* *mf* *pp* *p* *mp*

Fl. 1 *mp* *mf* *p* *mp* *p* *f* *3* *mf* *pp* *p* *mp*

Fl. 2 *mp* *f* *p* *f* *f* *3* *mf* *pp* *p*

Ob. 1/2 *a2* *3 mp* *p* *mf* *mp* *f* *3* *p* *p* *mp*

B♭ Cl. 1 *a3* *3 mp* *p sub.* *mp* *p* *mf* *mp* *f* *3* *mp* *p sub.* *f* *p*

B♭ Cl. 2 *p* *mp* *p* *mp* *mp* *p*

B♭ Cl. 3 *p* *mp* *mp* *mp* *pp*

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

C. A. Cl. *p* *mp* *mp*

Bsn. *p* *mp* *pp* *p* *mp sub*

Cbsn. *pp* *p* *p*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

Tpt. 1 *open* *mp* *cup mute* *mp* *pp*

Tpt. 2/3 *cup mute* *mp* *pp*

Hn. 1/3 *open* *3* *mp* *straight mute* *pp* *p*

Hn. 2/4 *open* *3* *mp* *straight mute div.* *pp* *p* *(with mute)* *pp*

Tbn. 1/2 *mp* *p* *pp* *p* *pp*

Bass Tbn. *mp* *p* *pp* *p* *pp*

Euph. *mp* *p* *pp* *p*

Tba. 1/2 *mp* *p* *pp* *p*

Hp. *mf* *3* *ff* *f* *3*

Pno. *mp* *mf* *p*

Timp. *pp* *mp* *p sub.* *mp* *p* *pp* *mp* *p sub.* *mf* *p* *mf*

Perc. 1 (crt) *p* *ff* *f*

Perc. 2 *Tam-tam* *p* *arco* *to glockenspiel* *pp* *ff* *Glockenspiel* *mf* *3*

Perc. 3 *Bass Drum* *pp* *mf* *p sub.* *mp* *p* *mf*

Perc. 4 *Xylophone* *pp* *mf* *p sub.* *mp* *Ship Bell* *mf* *to vibraphone*

Perc. 5 *Marimba* *pp* *mp* *p sub.* *mp* *(marimba)* *p* *to log drum*

Cb. *pizz.* *mp* *arco* *mp* *mf* *p*

15 16 17 18 19 20 21

22

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (crt)

Glock. (gsp)

Perc. 3 (bd)

Perc. 4 (Vibraphone)

Perc. 5 (Log Drum)

Cb.

23

24

25

26

27

28

29

Picc. *f* *mf* *f*

Fl. 1 *ord* *f* *mf*

Fl. 2 *ord* *f* *mf*

Ob. 1/2 *f* *mp* *mf*

B♭ Cl. 1 *f* *mp* *mf*

B♭ Cl. 2 *f* *sub.* *mf*

B♭ Cl. 3 *f* *sub.* *mf*

B. Cl. *mf*

C. A. Cl. *mf*

Bsn. *f* *mp* *fp*

Cbsn. *f* *mp* *fp*

A. Sax. 1 *f* *f* *sub.* *mp* *sub.* *f* *mf*

A. Sax. 2 *f* *f* *sub.* *mp* *sub.* *f* *mf*

T. Sax. *mf*

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

Tpt. 1 *f* *mp* *mf* *fp* *mf* *p* *sub.* *mf*

Tpt. 2/3 *f* *mp* *f* *mf* *open* *mf*

Hn. 1/3 *remove mule* *open* *f* *f* *sub.* *mp*

Hn. 2/4 *open* *f* *f* *sub.* *mp*

Tbn. 1/2 *f* *mf* *f*

Bass Tbn. *mf*

Euph. *f* *mp* *f* *mf*

Tba. 1/2 *f* *mp* *fp* *fp*

Hp. *f* *mf* *sempre*

Pno. *ff* *f*

Timp. *secco muted (hit center)* *f* *ff* *f*

Perc. 1 *(crt)* *mp* *pp* *mp*

Perc. *Glockenspiel* *mp* *mf*

Perc. 3 *(bd)* *ff* *f* *mf* *to xylophone*

Perc. 4 *(vib)* *mp* *f* *p* *mf* *f* *sub.*

Perc. 5 *(chimes)* *to drums* *f* *Drums (toms + snare)* *(sn)* *p* *mf*

Cb. *fp* *f*

29 30 31 32 33

34

Picc. *mp* 5 3 3 3 *p* *mf*

Fl. 1 *f* *mf* 3 3 3 *f* *mp*

Fl. 2 *f* *mf* 3 3 3 *f* *mp*

Ob. 1/2 *mf* 5 *mf* 3 3 3 *f*

B♭ Cl. 1. *f* *p* *mp* 3 3 3 *p* *mf*

B♭ Cl. 2. *f* *mf* *mf* 5 *mf* *f* *mp*

B♭ Cl. 3. *f* *mf* *mp*

B. Cl. *p* *mf* sub. 3 3 3

C. A. Cl. *p*

Bsn. *mp*

Cbsn. *p* 3

A. Sax. 1 *f* *mp*

A. Sax. 2 *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *p* *mf* sub. 3 3 3

Tpt. 1 *mf* 3 *p* *mp* *f* *f*

Tpt. 2/3 *p* *mp* 3

Hn. 1/3 *mp* 3 *mp* *mf*

Hn. 2/4 *mf* *p* *mp* 3 *f*

Tbn. 1/2 *open* *mf* *div.* *mf* *p* *unis.* *mp* 3 *mf* *f*

Bass Tbn. *mp* *open* *mf* *p* *mp* 3 *mf* *f*

Euph. *mf* 3 *p* *p* *f*

Tba. 1/2 *mf* *p*

Hp. *f* 5 *ff*

Pno. *mf* 3 3 3 *mf* *f*

Timp. *secco muted (hit center)* *f*

Perc. 1 (Crts) *pp* *mp* *pp* *mp* to chimes

Perc. 2 (gsp) *mp* to Sus. Cymbal [Large Suspended Cymbal] *p* *mf*

Perc. 3 *mf* [Xylophone] *mf*

Perc. 4 (vib) *p* *mf* *p* *mf* *mf* frequently

Perc. 5 (drums) *f* *p* *mf* to marimba [Marimba] *mp* *mf*

Cb. *ff* *mp* *f*

34 35 36 37 38

39

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1.

B♭ Cl. 2.

B♭ Cl. 3.

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hr. 1/3

Hr. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

to Glockenspiel

Chimes

frequently →

Heavy and Accented

(A)

(B)

Glockenspiel

pizz.

arco

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Piccolo, Flute 1, Flute 2, Oboe 1/2, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/3, Horn 2/4, Trombone 1/2, Bass Trombone, Euphonium, Tuba 1/2, Harp, Piano, and Percussion (Timp, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *f*, and *ff*. A large diagonal watermark "PERUSA Score" is visible across the page.

55

62

[illegible]

77

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp

Pno.

Timp.

(crt)

Perc. 1

(bd)

Perc. 2

Large Suspended Cymbal

Perc. 3

(vib)

Perc. 4

(mba)

Perc. 5

Cb.

77

78

79

80

81

82

88

92 ♩ = 76

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (crt)

Perc. 2 (gsp)

Perc. 3 (Xylophone)

Perc. 4 (vib)

Perc. 5

Cb.

89

90

91

92

93

94

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (crt)

Perc. 2 (gsp)

Perc. 3 (tam-tam)

Perc. 4 (vib)

Perc. 5 (mba)

Cb.

94

95

96

97

98

99

100

101 The Temptress ♩ = 60

Picc.

Fl. 1
solo
breath accent
f *mf* *f* *mf* *espr.* *p* *mp* *mf* *mp* *f* *mp < mf* *mp*

Fl. 2

Ob. 1/2
solo
p *mp*

B♭ Cl. 1.
pp

B♭ Cl. 2.
pp

B♭ Cl. 3.

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1
(1) *straight mute*
p *pp* *n*

Tpt. 2/3
(1) *straight mute*
p *pp* *n*

Hn. 1/3

Hn. 2/4

Tbn. 1/2
straight mute
1 *mp* *5* *pp* *n*

Bass Tbn.

Euph.

Tba. 1/2

Hrp.
solo
mp *mf* *3* *3* *3* *3* *3* *3* *3* *3*

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5
(mba)
pp

Cb.
p

Percussion Score

This page contains the percussion score for measures 107 through 114. The instruments listed are:

- Pic.
- Fl. 1
- Fl. 2
- Ob. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- C. A. Cl.
- Bsn.
- Cbsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2/3
- Hr. 1/3
- Hr. 2/4
- Tbn. 1/2
- Bass Tbn.
- Euph.
- Tba. 1/2
- Hp.
- Pno.
- Timp.
- Perc. 1 (crt)
- Perc. 2
- Perc. 3
- Perc. 4 (vib)
- Perc. 5 (mba)
- Cb.

The score includes various musical notations such as notes, rests, dynamics (e.g., mf, mp, p), articulation marks (accents, staccato), and performance instructions like "end solo". Measure numbers 107-114 are indicated at the bottom of each staff group.

115 ♩ = 84

Picc. *p*

Fl. 1 *a2 p*

Fl. 2 *p*

Ob. 1/2 *mp*

B♭ Cl. 1. *a2 mp*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

C. A. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *open a2 mp > p*

Tpt. 2/3 *open a4 mp > p*

Hn. 1/3 *straight mute mf*

Hn. 2/4 *open mf*

Tbn. 1/2 *open mp*

Bass Tbn. *open mp*

Euph. *open mp*

Tba. 1/2 *open mp*

Hp. *mf*

Pno. *mf*

Timp. *mf*

Perc. 1 (crt) *mf*

Perc. 2 (gsp) *f*

Perc. 3 (xyl) *f*

Perc. 4 (vib) *p*

Perc. 5 *p*

Cb. *p*

122

Picc. *f* 3 *f* *mp* *f* *sub.* *p*

Fl. 1 *f* *mf* *f* *sub.* *p*

Fl. 2 *f* *mf* *f* *sub.* *p*

Ob. 1/2 *f* *mf* *mp*

B♭ Cl. 1. *f* *mf* *mp*

B♭ Cl. 2 *f* *mf* *mp*

B♭ Cl. 3 *f* *mf* *mp*

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

C. A. Cl. *mf* *mf* *mp*

Bsn. *mp* *f* *p*

Cbsn. *mf*

A. Sax. 1 *mp* *f* *p*

A. Sax. 2 *mp* *f* *p*

T. Sax. *mp* *f* *p*

B. Sax. *f* *mp*

Tpt. 1 *f* *mp* *f* *p* *short!* *f*

Tpt. 2/3 *f* *mp* *f* *p*

Hn. 1/3 *f* *mp* *f* *p* *short!* *f*

Hn. 2/4 *f* *mp* *f* *p* *short!* *f*

Tbn. 1/2 *f* *mp* *f* *p*

Bass Tbn. *f* *mp* *f* *mp* *f* *p*

Euph. *f* *mp* *f* *mp* *f* *p*

Tba. 1/2 *f* *mp* *f* *mp* *f* *p*

Hp. *ff* *ff* *fff*

Pno. *f* 3 *ff* *fff*

Timp.

Perc. 1 (crts) *f* 3 *f* 3

Perc. 2 *to snare drum*

Perc. 3 *f* 3 *f* 3

Perc. 4 (vib) *f* *ff*

Perc. 5 (mba) *f* 3 *f* 3 *f* 3 *f* 3

Cb. *arco* *mf* *f*

122 123 124 125 126

● Staccato indicates to play note as short as possible. Notes that use staccatos with longer durations are used for beat clarity only and should be played equally short.

[illegible]

133

Picc. *f*

Fl. 1

Fl. 2

Ob. 1/2 *f*

B♭ Cl. 1. *f*

B♭ Cl. 2 *p* *ff*

B♭ Cl. 3 *mp* *ff*

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

C. A. Cl.

Bsn. *mf*

Cbsn.

A. Sax. 1 *mf* *mp* *ff*

A. Sax. 2 *mf* *mp* *ff*

T. Sax. *mf*

B. Sax.

Tpt. 1 *f* *ff* *sub.* *Sharp and Punchy!*

Tpt. 2/3 *f* *p* *f* *ff* *sub.* *Sharp and Punchy!*

Hn. 1/3 *f* *p* *mp* *f* *ff* *Sharp and Punchy!*

Hn. 2/4 *f* *f* *mp* *f* *ff* *Sharp and Punchy!*

Tbn. 1/2 *f* *mp* *f* *p* *ff*

Bass Tbn. *f* *p* *ff*

Euph. *f* *mp* *ff*

Tba. 1/2 *f* *mp* *ff*

Hp. *fff*

Pno. *ff* *ff* *fff* *no ped.*

Timp.

Perc. 1 *f* *Large China Cymbal (edge)*

Perc. 2 *mf* *Glockenspiel* *to claves*

Perc. 3 *mf* *f* *fp* *mf* *(xyl)*

Perc. 4 *fp* *mf* *(bd)*

Perc. 5 *fff* *Brake Drum*

Cb. *ff*

133 134 135 136 137 138

149

Sharp and Punchy!

150

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (china)

Perc. 2 (claves)

Perc. 3 (xyl)

Perc. 4 (bd)

Perc. 5 (brake)

Cb.

150

151

152

153

154

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (crt)

Perc. 2

Perc. 3 (xyl)

Perc. 4 (Vibraphone)

Perc. 5

Cb.

154

155

156

157

158

159

rit.

160

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

160 161 162 163 164 165 166

167

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1 (crt)

Perc. 2 (gsp)

Perc. 3 (xyl)

Perc. 4 (vib)

Perc. 5

Cb.

167

168

169

170

171

172

173

174

Picc. *mp* 3 3 3 3 *mf*

Fl. 1 *mp* 3 3 *mf*

Fl. 2 *mp* 3 3 *mf*

Ob. 1/2 *mp* 3 3 *mf*

B♭ Cl. 1. *mp* 3 3 3 3 *mf*

B♭ Cl. 2 *mp* 3 3 *mf*

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *mf* *mf* *p*

Tpt. 2/3 *mf*

Hn. 1/3

Hn. 2/4

Tbn. 1/2 *mf* 3 *p* *mp*

Bass Tbn. *mp* *f*

Euph. *mf* 3 *p* *mp*

Tba. 1/2 *mp* *p* *mp*

Hp. *f* 3 3 3 3 *f* *gliss.* *fff*

Pno. *mf* 3 3 3 3 3 *mf* 3 3 3 3 3 3 *fff*

Timp.

Perc. 1 (crt) *mp* *mf* *arco* *Tam-Tam* *ff*

Perc. 2 *to tam-tam* *arco* *ff* *to glockenspiel*

Perc. 3 (xyl) *f*

Perc. 4 (vib) *f* *gliss.* *fff* *f*

Perc. 5 *Chimes* (with drum stick) *gliss.* *fff* (with hammer) *f*

Cb. *mf* 3 *p* *f* *fff*

174 175 176 177 178 179

180

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

180

181

182

183

184

185 $\text{♩} = 60$

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

ℳ

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

190

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

194 The Melodic Wind Dissipates

190

191

192

193

194

195

196

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1.

B♭ Cl. 2.

B♭ Cl. 3.

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

196

197

198

199

200

201

202

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1/2

Bass Tbn.

Euph.

Tba. 1/2

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 (mba)

Cb.

203

204

205

206

207

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