



Moon Phases 81

SCOTT DIRECTOR (ASCAP)

INSTRUMENTATION

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

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 2 Mallet Percussion
(Vibraphone/Bells)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Suspended Cymbal, Tom-Toms, Triangle)
- 2 Percussion 3
(Gong/Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

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- E♭ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Is there anyone among us who has stared into the night sky and not marveled at the ever-changing appearance of our moon? As this celestial body orbits the Earth, the amount of sunlight illuminating its surface causes us to see different shapes—lunar phases—that throughout time have had an undeniable effect on our very hopes and fears. *Moon Phases 81* is a fresh and innovative interpretation of these cosmic events. The music is reflective of the mystery and grandeur of the Moon.

As our musical journey begins, we observe a dark and mysterious “new moon.” The initial ominous theme changes as slivers of light gradually illuminate enough of the surface to form a perfect crescent shape. This illuminated area expands further, and a heroic fanfare in the low brass heralds in the dawning of a “full moon.” The bright and shining light quickly gives way to shadows that drift over and create a “gibbous phase.”

We pass through the clouds and float to the mysterious “dark side” to explore its isolation and loneliness with the use of chromaticism and alternating measures of $\frac{1}{4}$ and $\frac{3}{4}$ time. This section builds in grandeur and reveals a sparkly shimmering residue of the “full moon” theme once again.

Muted brass, a stark flute and timpani duet, and a rolling theme in $\frac{3}{2}$ time combine to create the feeling of a dark and chilly night. But the dream state is brief as the piece propels us across the lunar landscape to experience the furious volcanoes that formed its rocky and cratered surface some 2 billion years ago.

Explosions give way as the heroic “full moon” main theme emerges once again to remind us that even in the darkest night, there is a majestic light shining on our world.

NOTES TO THE CONDUCTOR

At measure 1, we establish the percussion ostinato (timpani, concert toms, and snare drum), which guides us through various sections of the piece. The *ruffs* should be performed together and uniformed. The expression markings in the winds reflect the mystery and surprises we might encounter exploring the surface of a "new (dark) moon." Throughout this section, pay careful attention to the ebb and flow of the crescendos and decrescendos as we build to an arrival of the "full moon" at measure 29.

At measure 17 and 22, the percussion section creates a rhythmic *pad* utilizing vibes, timpani, snare, bass drum, and triangle on each quarter note of the measure, supporting the woodwinds in their statement. Be sure to balance the above percussion instruments so each instrument has equal weight and the *pad* is present in the overall mix.

At measure 20, the sixteenth notes in the percussion section should be played open and exactly together. The bass drum should use articulate mallets if possible. The fortissimo heroic statement in the low brass should be played without reservation.

In measures 27 and 28, percussion is heralding in the "full moon" with unison, fortissimo, duplet, and triplet patterns. This challenging phrase should be uniform in its interpretation. Timing and even placement of these figures is important.

Measure 29 is the high point of the piece so far. This theme emulates the bright light of a "full moon." The unison triplet figure occurring in the tuba, low woodwinds, timpani, and snare drum should be played with a forward motion.

In measures 45 through 57, the phrases are constructed using ascending and descending chromatic lines along with crescendos and decrescendos, creating a mysterious quality for the "dark side of the moon."

In the section at measures 67 through 69, the low woodwinds phrase should be performed light and staccato. The next four measures are a wonderful opportunity for expression as we build to measure 75, which is the culmination of the first section of "moon phases." The bright and shimmering quality in the woodwinds is supported by bells and triangle joining the majestic horn and alto sax melody.

The vibraphone solo at measure 79 foreshadows the motif which begins at measure 81. The sustain pedal should be used where phrase markings are indicated.

The section beginning at measure 81 is a wonderfully mysterious theme which can be taught and played in $\frac{6}{4}$, but is written in $\frac{3}{2}$ to emphasize the long and floating phrases. At times, mutes are used in the trumpets, horns, and trombones, depicting the shimmering floating clouds as they pass in front of the moon.

The timpani provides the main pulse and should be played just slightly "under" the flowing lines in the winds. An articulate felt mallet would be best for this section.

In measure 111, the timpani and flute duet creates a chilling, eerie feeling of barren isolation.

The section beginning at measure 121 depicts the volcanoes which erupted as recently as two billion years ago but were much more violent on the far side of the moon. The ruff in the Timpani, snare and bass drum create the rumbling effect of the volcano and should be uniform. Allow the bass drum to ring on beats one and five (lightly damping it with the knee on beats two and three). The audience should feel the low vibrations of the bass drum. The effect is best created by striking the sweet spot on the drumhead where it vibrates the most.

At measure 123, pay close attention to the articulation on the eighth note triplets in the winds falling on beats four (slurred) and five (staccato accents). Beat five can be interrupted as a pickup to the next measure, emulating the "full moon" theme in measure 28.

Listening to the swirling theme starting at measure 135, envision a boiling pool of molten lava splashing from side to side, spewing out the top of the volcano and landing on the moon's surface. Measure 139 represents a final massive explosion that eventually forms the familiar lunar topography.

Measure 139 begins a four-measure build that culminates at measure 144 which restates the "full moon" theme in a big, bold, and epic style.

I hope you enjoy *Moon Phases 81* as much as I enjoyed writing it!



FULL SCORE
Approx. Duration - 6:30

Moon Phases 81

By Scott Director (ASCAP)

"New (Dark) Moon"
Misterioso ♩ = 138

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion (Vibraphone/Bells)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Tom-Toms, Triangle)

Percussion 3 (Gong/Crash Cymbals)

mf (Let "Spread")

1 2 3 4

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5

Fls. 1 2

Ob.

Bsn. *mp* *f*

Cls. 1 2 3

B. Cl. *mp* *f*

A. Saxes. 1 2 *a2* *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

5

Tpts. 1 2 3

Hns. 1 *mp* *f*

2 *mp* *f*

Tbns. 1 2 *mp* *f*

3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Vibraphone

Mlt. Perc. *mp* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p* *f* *Susp. Cym.*

Perc. 3 *f*

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5 6 7 8

Fls. 1 2 *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

Cl. 1 *mp* *f*

2 3 *mp* *f*

B. Cl. *mp* *f*

A. Saxes. 1 *mp* *f*

2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 *mp* *f*

2 3 *mp* *f*

Hns. 1 *mp* *f*

2 *mp* *f*

Tbns. 1 2 *mp* *f*

3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mp* *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

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17 "Waxing Crescent Phase"

Fls. 1 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

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

Cls. 1 2 3 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

A. Saxes. 1 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

T. Sax. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Bar. Sax. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

17 "Waxing Crescent Phase"

Tpts. 1 2 3

Hns. 1 2 *ff* *ff*

Tbns. 1 2 3 *ff* *ff* *ff*

Euph. *ff*

Tuba *ff*

Vibraphone

Mlt. Perc. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Timp. *mp* *f* *mf* *f* *mf* *f* *mf* *f*

Perc. 1 *mp* *f* *mf* *f* *mf* *f* *mf* *f*

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

Perc. 3 *f* *f* *f* *f* *f* *f* *f* *f*

Cr. Cyms. *f*

Toms *f*

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Fls. 1 2 *ff* *f*

Ob. *ff* *f*

Bsn. *ff*

Cls. 1 2 3 *ff* *f*

B. Cl. *ff* *f*

A. Saxes. 1 2 *ff* *f*

T. Sax. *ff* *f*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff* *f*

Hns. 1 2 *ff* *f*

Tbns. 1 2 3 *ff* *f*

Euph. *ff* *f*

Tuba *ff*

Mlt. Perc. *mf* *f* *ff* *mf*

Timp. *f* *ff* *mf*

Perc. 1 *f* *ff* *mf*

Perc. 2 *p* *f* *ff* *mf*

Perc. 3 *Cr. Cyms.* *ff* *mf*

29 "Full Moon!"

Fls. 1 2 *fp* *f*

Ob. *fp* *f*

Bsn. *f* *mf*

Cl. 1 2 3 *fp* *f*

B. Cl. *f* *mf*

A. Sax. 1 2 *fp* *f*

T. Sax. *fp* *f*

Bar. Sax. *f* *mf*

29 "Full Moon!"

Tpts. 1 2 3 *fp* *f*

Hns. 1 2 *fp* *f*

Tbns. 1 2 3 *fp* *f*

Euph. *fp* *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f* *mp* *f* *mf*

Perc. 1 *f* *mf* *mf*

Perc. 2 *f* *p* *f* *mf*

Perc. 3 *f* *mf*

11

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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37 "Waning Gibbous Phase"

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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Fls. 1 2

Ob.

Bsn. *f* *mp* *f* *mf*

Cls. 1 2 3

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

A. Saxes. 1 2

T. Sax.

Bar. Sax. *f* *mp* *f* *mf*

Tpts. 1 2 3 *f* *mp* *f* *mf*

Hns. 1 2 *f* *mp* *f* *mf*

Tbns. 1 2 3 *f* *mp* *f* *mf*

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

Tuba *f* *mp* *f* *mf*

Mlt. Perc.

Timp. *f* *mp* *f*

Perc. 1 *f* *mp* *f*

Perc. 2 *mf* *p* *f*

Perc. 3

45 "Around the Dark Side"

Fls. 1 2

Ob.

Bsn. *mp* *f* *mp*

Cls. 1 *mp* *f* *mp*
2 3

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

A. Saxes. 1 2 *mp* *f* *mp*

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

Bar. Sax. *mp* *f* *mp*

45 "Around the Dark Side"

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

Mlt. Perc. *p* *p* *mf* *p*

Timp. *p* *p* *mf* *p*

Perc. 1 *p*

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *mp* *f*
2 3 *mp* *f*

Hns. 1 *mp* *f*
2 *mp* *f*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mp* *f*

Timp. *mf* *p*

Perc. 1

Perc. 2 *mp*

Perc. 3

53

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cls. 1 2 3 *p* *mf*

B. Cl. *p* *mf*

A. Saxes. 1 2 *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

53

Tpts. 1 2 3 *p* *mf*

Hns. 1 2 *p* *mf*

Tbns. 1 2 3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Perc. *p* *mf*

Timp. *mf* *mp*

Perc. 1 *p* *mp*

Perc. 2 *mp* *mf* *mp*

Perc. 3 *mp*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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Fls. 1 2 *f* *a2*

Ob. *f*

Bsn. *mp*

Cls. 1 *f* *mf* *f* *mf*
2 3 *f* *mf* *f* *mf*

B. Cl. *f* *mp*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f* *mp*

Tpts. 1 *f*
2 3 *f*

Hns. 1 *f*
2 *f*

Tbns. 1 2 *f*
3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *p*

Perc. 1 *ff* *f*

Perc. 2 *f*

Perc. 3 *f*

65 66 67 68

Fls. 1 2 *mp* *mf* *a2*

Ob. *mp* *mf*

Bsn. *mf*

Cls. 1 *f* *mp* *mf* *a2*

2 3 *f* *mp* *mf* *a2*

B. Cl. *mf*

A. Saxes. 1 2 *mp* *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mp* *mf* *a2*

2 3 *mp* *mf* *a2*

Hns. 1 *mp* *mf*

2 *mp* *mf*

Tbns. 1 2 *mf* *a2*

3 *mf* *a2*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Fls. 1 2 *a2* *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

2 3 *a2* *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

2 3 *a2* *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 2 *a2* *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Bells *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p* *f* *Trgl.* *f* *mf*

Perc. 3 *mf* *f*

73 74 75 76

poco rit.

Fls. 1 2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

poco rit.

Tpts. 1 2 3 *mp*

Hns. 1 2 *p*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Perc. 3

Vibraphone Solo *mp*

81 "Dark Clouds Passing"
Expressivo ♩ = 65

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 *mf* *p* *mf* *mp* *f*
2 3 *mf* *p* *mf* *mp* *f*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

81 "Dark Clouds Passing"
Expressivo ♩ = 65

Tpts. 1 2 3

Hns. 1 Mute *mf* *p* Open
2 Mute *mf* *p* Open

Tbns. 1 2 Mute *mf* *p*
3 Mute *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Mlt. Perc.

Timp. Soft, but articulate mallets *mf* *p*

Perc. 1

Perc. 2 single strike w/2 yarn mallets *mf*

Perc. 3

88

89

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mf* 2 *mf* 3 *mf*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

89

Tpts. 1 *p* 2 *p* 3 *p*

Hns. 1 *p* 2 *p*

Tbns. 1 2 3

Euph.

Tuba *mp*

Mlt. Perc.

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

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89 90 91 92

Fls. 1 2 *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *mf* *mp* *mf*

Cls. 1 *mp* *mf* *f* *mp*

2 3 *mp* *mf* *f* *mp*

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

A. Saxes. 1 2 *mf* *mp* *mf* *mp* *mf*

T. Sax. *f* *mf*

Bar. Sax. *mf* *mp* *mf*

Tpts. 1 *mf* *f* *mf* *f* *mf* *f*

2 3 *mf* *f* *mf* *f* *mf* *f*

Hns. 1 *mf* *f* *mp*

2 *mf* *f* *mp*

Tbns. 1 2 *mp* *f* *mf* *f*

3 *mp* *f* *mf* *f*

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

Tuba *mf* *mp* *mf*

Mlt. Perc. *mf* *mp*

Timp. *mf*

Perc. 1

Perc. 2 Trgl. *mf*

Perc. 3

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97

Fls. 1 2 *mf* *mp*

Ob. *mf* *mp*

Bsn. *mp*

Cls. 1 2 3 *f* *mf* *f* *a2*

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

A. Saxes. 1 2 *mp* *f* *mp*

T. Sax. *mp* *mf* *f*

Bar. Sax. *mp*

97

Tpts. 1 2 3 *mp* *f* *mf* *f* *a2*

Hns. 1 2 *mf* *f* *mf* *f*

Tbns. 1 2 3 *mp* *f* *mf* *f*

Euph. *mp* *mf* *f*

Tuba *f*

Mlt. Perc. *mf* *mp*

Timp. *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2 *mp* *mf*

Ob. *mf*

Bsn. *mp* *mf* *mf*

Cls. 1 *mp* *mf* *mp* *mf*

2 3 *mp* *mf* *mp* *mf*

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

A. Saxes. 1 2 *mp* *mf* *mp* *mf* *p*

T. Sax. *mp* *mf* *mp* *mf* *p*

Bar. Sax. *mp* *mf*

Tpts. 1 *p* *mf* *mf*

2 3 *p* *mf*

Hns. 1 *p* *mf* *mp* *mf*

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

Tbns. 1 2 *p* *mf* *mp* *mf*

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

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

Tuba *p* *mf*

Mlt. Perc. *mp* *mf* *mp* *mf*

Timp. *mp* *mf* *mp*

Perc. 1

Perc. 2

Perc. 3

Vibraphone *mf* *mp* *mf*

Mute

Mute

103

molto rit.

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"Dark and Desolate"

1st Fl. Solo

mf

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

"Dark and Desolate"

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

(Solo with Flute)

Timp.

Perc. 1

Perc. 2

Perc. 3

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G.P.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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G.P.

Fls. 1 2

Ob.

Bsn. *mp* *f*

Cls. 1 2 3

B. Cl. *mp* *f*

A. Saxes. 1 2

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc.

Timp. *f* *mf*

Perc. 1 *f* *mf*

Susp. Cym. *f*

Perc. 2 *f* *mf*

Perc. 3

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125 126 127 128 129

133

135

Fls. 1 2 *a2* *ff* *mf* *ff* *mf* *ff*

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

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

Cls. 1 2 3 *ff* *mf* *ff* *mf* *ff*

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

A. Saxes. 1 2 *ff* *mf* *ff* *mf* *ff*

T. Sax. *ff* *mf* *ff* *mf* *ff*

Bar. Sax. *ff* *mf* *ff* *mf* *ff*

Tpts. 1 2 3 *ff* *mf* *ff* *mf* *ff*

Hns. 1 2 *ff* *mf* *ff* *mf* *ff*

Tbns. 1 2 3 *ff* *mf* *ff* *mf* *ff*

Euph. *ff* *mf* *ff* *mf* *ff*

Tuba *ff* *mf* *ff* *mf* *ff*

Bells

Mlt. Perc. *f* *mf* *f* *mf* *f*

Timp. *f* *mf* *f* *mf* *f*

Perc. 1 *mf* *f* *mf* *f* *mf* *f*

Perc. 2 *mf* *f* *mf* *f* *mf* *f*

Perc. 3 *mf* *f* *mf* *f* *mf* *f*

Fls. 1 2 *mf* *ff* *mf* *ff* *fff*

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

Bsn. *fff*

Cls. 1 2 3 *mf* *ff* *mf* *ff* *fff*

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

A. Saxes. 1 2 *mf* *ff* *mf* *ff* *fff*

T. Sax. *mf* *ff* *mf* *ff* *fff*

Bar. Sax. *fff*

Tpts. 1 2 3 *fff*

Hns. 1 2 *fff*

Tbns. 1 2 3 *fff*

Euph. *fff*

Tuba *fff*

Mlt. Perc. *f* *fff*

Timp. *mf* *f* *fff*

Perc. 1 *f* *fff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *f*

35392S 137 138 139

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

144

Fls. 1 2 *f* *a2* 3

Ob. *f* 3

Bsn. *f* 3

Cls. 1 2 3 *f* *a2* 3

B. Cl. *f* *fp*

A. Saxes. 1 2 *f* *a2* 3

T. Sax. *f* 3

Bar. Sax. *f*

Tpts. 1 2 3 *f* *fp*

Hns. 1 2 *f* *fp*

Tbns. 1 2 3 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Vibraphone

Mlt. Perc. *f* *mf* *f* *mf* *f*

Timp. *f* 3

Perc. 1 *f* 3

Perc. 2 *f* *mp* *f* *mp*

Perc. 3 *mf*

35392S 144 145 146 147

35392S	148	149	150	151
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Fls. 1 2 *f* *ff* *a2*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 2 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpts. 1 2 3 *f* *ff*

Hns. 1 2 *f* *ff*

Tbns. 1 2 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *mf* *ff*

Perc. 1 *f* *mp* *ff*

Perc. 2 *f* *mf* *ff*

Perc. 3 *f* *mf* *ff*