



**Dedicated in Loving Memory of My Father,
Staff Sergeant Benjamin F. Smith, U.S. Army (Retired),
a Heroic Veteran of the Korean and Vietnam Conflicts**

Inchon

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	1	1st Horn in F	1	Timpani (Ocean Drum[s])
1	C Piccolo (C Flute)	1	2nd Horn in F	6	Percussion I (Helicopter Effect, Bass Drum, Snare Drum)
2	1st C Flute (Alto Flute, Optional Shakuhachi)	1	3rd Horn in F	2	Percussion II (Triangle, Wind Chimes)
1	2nd C Flute	1	1st B♭ Trumpet	3	Percussion III (Suspended Cymbal, Crash Cymbals, Gong)
2	1st Oboe (English Horn)	1	2nd B♭ Trumpet	8	1st Violin
1	2nd Oboe	1	3rd B♭ Trumpet	8	2nd Violin
1	1st B♭ Clarinet	1	1st Trombone	5	Viola
1	2nd B♭ Clarinet	1	2nd Trombone	5	Cello
1	3rd B♭ Clarinet	1	3rd Trombone	5	String Bass
1	B♭ Bass Clarinet	1	Tuba		
2	Bassoon	2	Piano/Synthesizer (Harp Patch)		
		3	Mallet Percussion (Xylophone, Bells [Two Sets])		

REFLECTIONS

For those who have ever experienced a helicopterborne assault from the sea, composer Robert W. Smith's musical rendition of "Inchon" captures brilliantly the feel, the smell, the noise, and the emotions filling a Marine's senses as he departs the safety of the ship and heads in to harm's way. Composer Smith masterfully takes us from the flight deck, through the air, and then into the landing zone. Here we envision the adrenaline-filled troops disembarking for combat while the noisy choppers return to the ship's flight deck. Then we are left with an eerie silence punctuated with sounds of the sea, fully aware that these peaceful sounds will soon give way to the violence of warfare.

Robert Smith's "Inchon" pays tribute to the Korean War veterans and reminds us of all military service personnel who go in harm's way so that we may enjoy our daily freedoms.

Semper Fidelis,
John W. Schmidt
Colonel, U.S. Marine Corps (Retired)

PROGRAM NOTES

On June 25, 1950, the North Koreans (NK) invaded the South. Striking in overwhelming force, without warning, they crushed the unprepared Republic of Korea (ROK) army. The NK were only contained by the entry of the United States, quickly supported by the United Nations. For a time, the issue was in doubt. Although the NK had virtually annihilated the ROK forces, the surprised ROK army had resisted desperately, and the NK had suffered grave losses in men and material in the savage fighting. When the NK first met the U.S. army, and realized the United States had really entered the conflict, they paused for a few weeks to re-group. This gave the U.S. and U.N. time to build up their forces and to finally stop the NK completely in the battle of the Pusan Perimeter.

On September 15, the First Marine Division, under the command of Major General Oliver P. Smith, led the first major U.N. force strike in North Korean-occupied territory, with a surprise amphibious assault at Inchon. The First Marine Division Reconnaissance Company made the first helicopter landing on Hill 812 to relieve the ROK Eighth Division during the renewed fighting. In five days of textbook-style campaigning, the division closed in on Seoul, the South Korean capital. In house-to-house fighting, the Marines wrested the city from its communist captors by September 27. On October 7, 1950, with North Korean forces in full retreat, the Inchon-Seoul campaign was formally declared closed.

Conceived and directed by General Douglas MacArthur, the assault at Inchon was a strategic masterpiece. The invasion had suddenly positioned some of the U.S.'s finest fighting men across the main NK lines of supply and retreat, far in the rear of their attacking armies. Within two weeks, the North Korean army was largely destroyed or rendered ineffective.

"Inchon," a musical work by Robert W. Smith, was inspired by this historic event. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, "Inchon" explores this clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.

"Inchon" is dedicated in loving memory of the composer's father, a heroic veteran of the Korean and Vietnam Conflicts. Staff Sergeant Benjamin F. Smith, U.S. Army (retired) was laid to rest at Arlington National Cemetery in Washington, D.C., in May 2000. This work honors Sergeant Smith and his fellow heroes and commemorates the fiftieth anniversary of the Korean Conflict.

NOTES TO THE CONDUCTOR

The opening ocean effect should be staged in various ways depending upon the performance hall. Of prime importance is the audibility of the ocean drum. However, it is crucial that the ocean drum not overshadow the solo flute. For the premiere performance of the piece at Troy State University, I placed the ocean drum offstage, allowing greater dynamic control.

Although scored for C flute, I prefer the more delicate sound of the alto flute for the opening and closing solos. The soloist should transpose up a fourth from the written pitch if the alto flute is used. Please note that the solo should be very freely interpreted.

The five cues beginning at measure 13 are designed to create what is notated as the helicopter effect. Properly staged and equipped, the percussion section will acoustically create the sound of a helicopter flying into the auditorium and landing on the stage. The percussion notes regarding staging and equipment will provide detailed information on the effect and its creation.

Regarding percussion personnel required to perform this piece, please note that I have purposely scored technically accessible parts in the offstage and the Percussion 2 and 3 parts to make these crucial tone colors available to the orchestra. This allows the use of string/wind players as needed to complete the section. In addition, this allows for very brief pre-concert rehearsals with guest performers as needed. If a part must be deleted, please consolidate the cymbal part to one player.

I suggest isolating the ostinato figures at measure 25 to ensure the communication between piano/percussion parts and the interacting wind lines. The melodic line at measure 29 in the horns/clarinets/euphonium should "float" over the intensity of the ostinato. The timpani responds to the melodic line in a rather bombastic fashion (i.e., measure 31). Please adjust the dynamic marking to ensure presence in the timpani as needed. The timpani joins the ostinato at measure 45. Be sure that the melodic responses as noted above are a strong contrast to the ostinato.

The "multiple suspended" cymbals notated at measure 29 should be performed on a collection of metallic sound sources. Please feel free to experiment with all available materials to create the effect.

The balance of the woodwind choir at measure 61 is crucial. Great care should be given to the presence of the lower woodwinds as they crescendo to the brass response in measure 63. The accented quarter notes in the brass at measure 63 should have length in addition to the intensity of the accent.

The trumpet/trombone responses to the melodic line beginning in measure 73 should be almost brash. The snare response to the full band in measure 89 should be strong and machine gun-like. The lone horn solo, in contrast, provides the transition to the harp. Be sure that the soloist does not release before the harp entrance.

The English horn solo at measure 96 is cued in the alto saxophone if an instrument is not available. However, please use the English horn if at all possible.

Dynamic shaping is crucial for clarity and balance in the statement at measure 114. The piccolo solo at measure 116 may be adjusted dynamically as needed for balance above the ensemble. The build at 122 should lead naturally to measure 125. Please feel free to interpret this as broadly as necessary to create the warmth as intended.

The helicopter returns at measure 134. Please note the information as provided in the notes that follow. The bass drum and snare are asked to create "distant gun fire" beginning at measure 148. You may wish to use the bass drums positioned throughout the hall to enhance this effect. Please note, however, that the gun and cannon fire should be "distant," as if the helicopter were flying above the combat.

The intensity at measure 180 should grow throughout the rhythmic statement, getting even stronger beginning at measure 184. The helicopter effect of "flying into the distance" is explained in detail in the following notes. However, please note the percussion crescendo into the full band's final note in measure 187. The helicopter effect should fade out gradually, giving way to the serenity of the ocean drum and flute. The final decrescendo in Station 1 of the offstage percussion must overlap with the entrance of the ocean drum to avoid any period of silence. For the premiere of the work, I added the brass instruments blowing air through their horns to assist with the ocean effect during the final moments of the helicopter. If used, the brass effect should decrescendo, giving way to the solo flute and ocean drum.

With the observance of the fiftieth anniversary of the Korean Conflict and the recent passing of my father, the composition process has been an intense and emotional experience. I hope that the veterans in your audience are as moved as I have been during the writing of the piece. I hope that you, your ensemble, and your entire audience find "Inchon" to be a rewarding musical experience. Best wishes for a very successful performance!

Robert W. Smith

PERCUSSION NOTES

HELICOPTER EFFECT

Positioning the *Helicopter Effect*

The *helicopter effect* is best achieved with six additional offstage percussionists. The offstage percussionists should be dispersed throughout the auditorium in stations (see diagram). Stations should be assigned and positioned as follows:

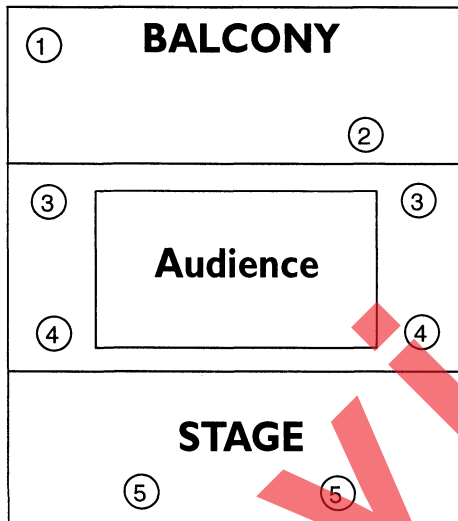
Station 1 - one percussionist in the back corner of the hall (in the balcony if possible).

Station 2 - one percussionist positioned on the opposite side of the balcony about 15 to 20 feet diagonally in front of Station 1.

Station 3 - two percussionists on the extreme corners and at the very back of the ground floor.

Station 4 - two percussionists positioned at the front corners of the hall approximately 10 feet from the stage.

Station 5 - battery percussion positioned on the stage.



Materials Required for the *Helicopter Effect*

Every percussionist involved with the effect will require a single bass drum head (old marching bass drum heads will work nicely). The bass drum heads should vary in size from 26 to 34 inches. The sound of the helicopter's rotary propeller is created by playing slow sixteenth notes (the speed of the helicopter's rotary propeller) using the butt end of large snare drum sticks or wooden bass drum mallets (marching band snare sticks work well). When playing the drumheads, please note the following:

- Do not double-stroke the sixteenth notes.
- Sixteenth notes should be even/steady and consistent throughout each station.

To give the helicopter a realistic sound (avoiding a paper-like timbre), we had success with three of the six percussionists placing their drumheads on top of a larger sized marching bass drum. This thickened the effect and gave the helicopter a warmer sound. We also experimented with the placement of a towel over the drumhead to avoid a paper-thin timbre. However, take great care not to muffle the sound if a towel is used.

The Helicopter's Entrance

At measure 13, five fermatas are notated, allowing the helicopter to "fly into the auditorium." On cue, each station will begin the helicopter effect at a pianissimo with a crescendo to mezzo forte and fortissimo before fading into the distance. Please note the following musical actions on each cue:

Cue #1 - Station 1 should begin its crescendo from a pianissimo to a solid mezzo forte. When this dynamic level is achieved, the conductor should cue Station 2.

Cue #2 - Station 1 should now build in intensity to a solid fortissimo as Station 2 crescendos to the mezzo forte level.

Cue #3 - Station 1 should begin a long decrescendo. Station 2 should now be achieving the peak of the crescendo and reaching a solid fortissimo. Station 3 enters at pianissimo and begins its crescendo to mezzo forte.

Cue #4 - Station 1 should have completed the decrescendo to silence. Station 2 is now on a decrescendo back to mezzo forte. Station 3 should crescendo to the solid fortissimo dynamic level.

Cue #5 - As Station 5 enters and crescendos, Stations 3, 4, and 5 should all crescendo to the huge impact at measure 18.

The Center Section

At measure 135, the helicopter returns with three fermatas. On the first fermata, Stations 1, 2, 3, and 4 should begin playing simultaneously at mezzo piano. The second fermata is for Station 5 percussionists on the stage. Stations 1-4 should use this cue to crescendo to mezzo forte/forte. The third fermata should have all stations crescendo to the next huge impact at measure 137.

The Helicopter's Exit

The final three cues from the conductor will allow the helicopter to "fly out of the auditorium." Beginning in measure 187, all stations should begin a massive crescendo. The fermata at measure 188 is for the wind release and for all percussion stations to be playing as strong as possible.

Cue #1 - Station 5 begins a decrescendo with Stations 1-4 still as strong as possible.

Cue #2 - Station 5 should have completed the decrescendo to silence; Stations 3 and 4 should begin to decrescendo; Stations 1 and 2 should still be as strong as possible.

Cue #3 - Stations 3 and 4 should completely fade; Stations 1 and 2 should now begin to decrescendo. Stations 1 and 2 should allow the ocean drum to be cued before completely fading out "into the distance." It is crucial to overlap the helicopter and the ocean drum accordingly to avoid any silence between effects.

Todd Manson
Principal Percussionist/Timpanist
Troy State University
Troy, Alabama

CONDUCTOR

*Dedicated in Loving Memory of My Father, Staff Sergeant Benjamin F. Smith, U.S. Army (Retired),
a Heroic Veteran of the Korean and Vietnam Conflicts*

INCHON

ROBERT W. SMITH (ASCAP)

Freely $\text{♩} = 72$

C Piccolo
(C Flute)

C Flutes
(Alto Flute,
Opt. Shakuhachi)

Oboes
(English Horn)

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

B♭ Trumpets

Horns in F

Trombones

Tuba

Piano/Synthesizer
(Harp Patch)

Mallet Percussion
(Xylophone,
Bells [2 Sets])

Timpani
(Ocean Drum[s])

Percussion I
(Helicopter Effect,
Bass Drum,
Snare Drum)

Percussion II
(Triangle,
Wind Chimes)

Percussion III
(Suspended Cymbal,
Crash Cymbals,
Gong)

Violins

Viola

Cello

String Bass

Solo Alto Flute (Shakuhachi)

Cue: Opt. C Flute

Ocean Drum(s)
[opt. offstage if personnel allows]

Freely $\text{♩} = 72$

1 2 3 4 5

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

① Helicopter Effect ② ③ ④ ⑤

Picc.

Fls. 1
2

Obs. 1
2

1
2
3

Cls. 2

B. Cl.

Bsn.

1
2
3

Tpts. 2

1
2
3

Hns.

1
2
3

Tbns. 2

1
2
3

Tuba

Pno.

Mlt. Perc.

Timp.

*Helicopter

Perc. I

Perc. II

Perc. III

Susp. Cym.

Cr. Cyms.

Xyl.

(let all Cyms. ring unless noted)

18 Furious $\text{♩} = 172$

1
2

Vlns.

Vla.

Cello

St. Bass

13 14 15 16 17 18

*See conductor's percussion notes

Conductor - 4

Picc.
 Fls. 1
 2
 Obs. 1
 2
 1
 Cls. 2
 3
 B. Cl.
 Bsn.
 1
 Tpts. 2
 3
 1
 Hns. 2
 3
 1
 Tbns. 2
 3
 Tuba
 Pno.
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Perc. III
 1
 Vlins. 2
 Vla.
 Cello
 St. Bass

Picc. (to Flute)
 Fls. 1 2
 Obs. 1 2
 1
 Cls. 2
 3
 B. Cl.
 Bsn.
 1
 Tpts. 2
 3
 1 2
 Hns. 3
 1 2
 Tbns. 3
 Tuba
 Pno.
 Mlt. Perc. Bells
 Timp.
 Perc. I
 Perc. II Trgl.
 Perc. III Gong
 1
 Vlins. 2
 Vla.
 Cello
 St. Bass

Musical score for a symphony orchestra, measures 24-28. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon), brass (Trumpets, Horns, Trombones, Tuba), strings (Violins, Viola, Cello, Double Bass), and percussion (Mallet Percussion, Timpani, Snare, Triangle, Gong, Helicopter). A large red watermark "Legal Use Only" is overlaid diagonally across the page.

29

Flute

Conductor - 6

Picc. *mf*

Fls. 1 *mf*

2

Obs. 1

2

1 *mp*

Cls. 2 *mp*

3 *mp*

B. Cl.

Bsn.

1

Tpts. 2

3

1 *mp*

Hns. 2

3 *mp*

1

Tbns. 2

3

Tuba

Pno. *mf*

Mlt. Perc.

Timp.

Perc. I

Perc. II

ad lib. multiple Susp. Cyms. w/stick a la tuned gongs

Perc. III *mf*

29

div.

1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mf*

St. Bass *mf*

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
2
3
Cls.

B. Cl.

Bsn.

1
2
3
Tpts.

1
2
3
Hns.

1
2
3
Tbns.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
2
Vlins.

Vla.

Cello

St. Bass

45

to Picc.

Picc.

div.

Fls. 1

2

mp

Obs. 1

2

mp

1

Cls. 2

3

B. Cl.

Bsn.

1

Tpts. 2

3

1

Hns. 2

3

mp

1

Tbns. 2

3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

45

Vlins. 1

2

mp

Vla.

Cello

St. Bass

45

46

47

48

49

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Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

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61

Picc.

Conductor - 12

61 Picc.

Fls. 1 a2

Fls. 2 a2

Obs. 1 a2

Obs. 2

1

Cls. 2

3

B. Cl.

Bsn.

1

Tpts. 2

3

1

Hns. 2 a2

3

1

Tbns. 2

3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

61

Vlns. 1

Vlns. 2

Vla.

Cello

St. Bass

Cr. Cyms.

61 62 63 64 65 66

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

1 *ff*

Cls. 2 *ff*

3 *ff*

B. Cl. *ff*

Bsn. *ff*

1 *ff*

Tpts. 2 *ff*

3 *ff*

1 *ff*

Hns. 2 *ff*

3 *ff*

1 *ff*

Tbns. 2 *ff*

3 *ff*

Tuba *ff*

Pno. *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

71

div.

ad lib. multiple Susp. Cyms. w/stick a la tuned gongs

71

div.

div.

1 *ff*

Vlins. 2 *ff*

Vla. *ff*

Cello *ff*

St. Bass *ff*

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2
3

B. Cl.
Bsn.

Tpts. 1
2
3

Hns. 1
2
3

Tbns. 1
2
3

Tuba

Pno.

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Vlins. 1
2

Vla.
Cello
St. Bass

Conductor - 14

a2

div.

f

with strength!

fz

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Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

78 79 80 81 82

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

(to Synthesized Harp)

Susp. Cym.

Cr. Cym.

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Picc.

Fls. 1
2

Solo English Horn

Obs. 1
2

1
2
3

Cls. 2

B. Cl.

Bsn.

1
2
3

Tpts. 2

1
2
3

Hns.

1
2
3

Tbns. 2

1
2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

96

1
2

Vlns.

Vla.

Cello

St. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
2
3

Cls. 2

B. Cl.

Bsn.

1
2
3

Tpts. 2

1
2
3

Hns.

1
2
3

1
2
3

Tbns. 2

Tuba

Pno.

Mlt. Perc.

Bells (two sets)

Timp.

Perc. I

Perc. II

Perc. III

Susp. Cym.

W.C.

114 Reverent

Vlms. 1
2

Vla.

Cello

St. Bass

110 111 112 113 114 115

Solo

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

122 Broadly

Conductor - 22

molto rall.

Picc. *f* *a tempo*

Fls. 1 *a2* *f* *div.* *a tempo*

Fls. 2 *f* *a tempo*

Obs. 1 *f* *a tempo*

Obs. 2 *f* *a tempo*

1 *f* *a tempo*

Cls. 2 *f* *a tempo*

3 *f* *a tempo*

B. Cl. *f* *a tempo*

Bsn. *f* *a tempo*

1 *Solo w/ Horns* *f* *tutti* *f* *a tempo*

Tpts. 2 *f* *a tempo*

3 *f* *a tempo*

1 *f* *Solo* *f* *a tempo*

Hns. 2 *f* *a tempo*

3 *f* *a tempo*

1 *f* *a tempo*

Tbns. 2 *f* *a tempo*

3 *f* *a tempo*

Tuba *f* *a tempo*

Pno. *f* *a tempo*

Mlt. Perc. *a tempo*

Timp. *a tempo*

Perc. I *a tempo*

Perc. II *a tempo*

Perc. III *a tempo*

1 *122 Broadly* *f* *molto rall.* *div.* *a tempo*

Vlns. 2 *f* *a tempo*

Vla. *f* *a tempo*

Cello *f* *a tempo*

St. Bass *f* *a tempo*

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

Solo English Horn

Solo

mf

p

Conductor - 24

BFOM03007C

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

Bells

Trgl.

Helicopter

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Picc. *mp*

Fls. 1 *ff*

2 *ff*

Obs. 1 *mp*

2 *mp*

1 *ff*

Cls. 2 *ff*

3 *ff*

B. Cl. *ff*

Bsn. *ff*

1 *ff*

Tpts. 2 *ff*

3 *ff*

1 *mf*

Hns. 2 *mf*

3 *mf*

1 *mf*

Tbns. 2 *mf*

3 *mf*

Tuba *mf*

Pno. *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Gong *mf*

ad lib. random machine gun & cannon fire "in the distance"

ad lib. multiple Susp. Cyms. w/stick a la tuned gongs

148 div.

Vlns. 1 *mp*

2 *mp*

Vla. *mp*

Cello *mp*

St. Bass *mp*

div.

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlins. 2

Vla.

Cello

St. Bass

Legal Use Requires Purchase

Picc. *mf*

Fls. 1 *mf* a2 div.

Fls. 2 *mf* a2 div.

Obs. 1 *mf* a2

Obs. 2 *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

Bsn. *mf*

Tpts. 1 *f* with strength!

Tpts. 2 *f* with strength!

Tpts. 3 *f* with strength!

Hns. 1 *mf* a2 div.

Hns. 2 *mf*

Hns. 3 *mf*

Tbns. 1 *f* with strength!

Tbns. 2 *f* with strength!

Tbns. 3 *f* with strength!

Tuba *mf*

Pno. *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Susp. Cym. *mf*

ad lib. multiple Susp. Cyms. w/stick a la tuned gongs

Vlns. 1 *mf* div.

Vlns. 2 *mf* div.

Vla. *mf*

Cello *mf*

St. Bass *mf*

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

Legal Use Requires Purchase

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Susp. Cym.

Random crashes a la battle

180 Intense!

Vlins. 1
2

Vla.

Cello

St. Bass

175 176 177 178 179 180

BFOM03007C

flies into distance.....

188 Freely $\text{♩} = 72$

Conductor - 33

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2
3

B. Cl.

Bsn.

Tpts. 1
2
3

Hns. 1
2
3

Tbns. 1
2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

St. Bass

Solo Alto Flute (Shakuhachi)
mf Cue: Opt. C Flute

Ocean Drum(s)
[opt. offstage if personnel allows]
p

fade into distance
pp

188 Freely $\text{♩} = 72$

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Tpts. 2
3

1
Hns. 2
3

1
Tbns. 2
3

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

St. Bass

fade into distance

Preview Only
Legal Use Requires Purchase



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