Steven Bryant

Monkey

Duration: ca. 6’10”

Commissioned by Thomas G. Leslie and the UNLV Wind Orchestra
Premiered November 24th, 1998, by the UNLV Wind Orchestra in Las Vegas, Nevada

Note: If you perform this work, please send a copy of the program
from each performance, with this piece circled, to ASCAP:
ASCAP Concert Division, ASCAP Building, One Lincoln Plaza, New York, NY 10023

Version 1.2
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About the Piece

Monkey is the wildness of young monkeys, shrieking in unbridled pandemonium. The unsupervised frenzy-mongers eventually come face to face with the ominous threat of adult discipline.

They rebel.

Discipline fails.

The hour of scampering erupts. The mayhem escalates until young and old alike are indistinguishable. Simian hysteria overtakes all.

—

Monkey, commissioned by Thomas G. Leslie for the UNLV Wind Orchestra, was begun in summer of 1997, as part of my ongoing fascination with primates. Much of my music during the past few years has been primal in nature, and Monkey was the natural, explicit culmination of this tendency. At least, I think this is the culmination. There may be more monkey madness lurking in the depths of my mind.

Note: no animals were harmed during the composition of this piece.

Performance Notes

Monkey is a wild and hysterical piece of music, but must be played with incredible precision and attention to detail. The sheer speed of the piece is perhaps daunting, but cannot be sacrificed. Energy must continually erupt from the stage.

About the Composer

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

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Musical questions: steve@stevenbryant.com
www.stevenbryant.com

Version 1.2.

INSTRUMENTATION

Piccolo
Flute 1
Flute 2-3
Oboe 1-2
Bassoon 1-2
Eb Clarinet
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Soprano Saxophone
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

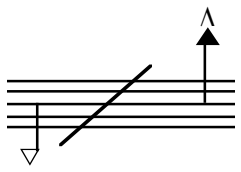
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Horn in F 1,3
Horn in F 2,4
Trombone 1-2 (4 players minimum)
Trombone 3 (2 players minimum)
Baritone (2 players minimum)
Tuba

Timpani (4 drums)
Piano
Percussion
1: Glockenspiel
2: Xylophone
3: Marimba
4: Tom-toms
5: Bass Drum
6-7: Sus. Cym., Woodblocks [2 pitched approx. a fourth apart], Cowbell, Triangle, Vibraslap, Tam-tam (large), Police Whistle

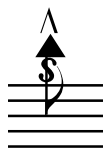
Notation and Set-up Guide

Piano Amplification

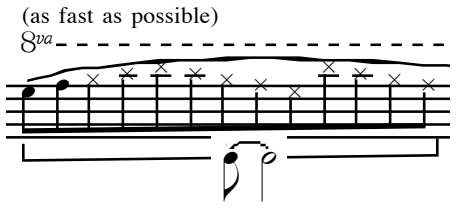
The piano must be amplified to match the volume of the ensemble. It is best to place the amplifier in the ensemble, perhaps behind the piano. The amplification is for sound reinforcement only, NOT to replace the normal piano sound, or overpower the ensemble. The piano should be a forceful presence, especially in gestures such as the arm clusters (e.g. mm. 260-263, 308-310, etc.) - like a particularly heavy-fisted pianist playing an 18-foot grand.



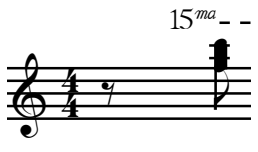
Glissando from lowest note possible to highest note possible

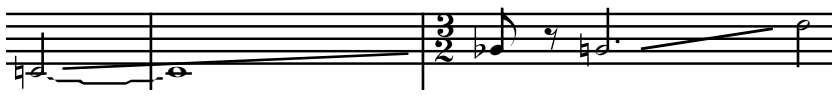


"Shriek" - place teeth on reed instead of lower lip - this produces a high, multi-pitched screeching sound. This is exactly what I want (en masse it should approximate the shrieking of wild monkeys).



"x" noteheads indicate indeterminate pitch. This figure should be played as fast as possible in the approximate shape given. The number of notes actually played doesn't matter - just make the figure last the duration indicated by the value in the bracket.



Indicates a cluster of notes to be played between the notated pitches. This example is a cluster between F and C, two octaves up.

Unless otherwise noted, glissandi begin immediately, and last the entire duration of the notated values.

PERUSAL COPY - NOT FOR PERFORMANCE USE

Transposed Score
Duration: ca. 6'15"

Monkey

Steven Bryant
(1998)

Wildly ♩ = 142

Piccolo
Flute 1
Flutes 2-3
Oboes
Bassoons 1-2
E♭ Clarinet
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Soprano Saxophone
Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
French Horns 1-3
French Horns 2-4
Trombones 1-2
Trombone 3
Baritone
Tuba
Timpani
Piano
Perc. 1(Glockenspiel)
Perc. 2(Xylophone)
Perc. 3(Marimba)
Perc. 4(Tom-toms)
Perc. 5(Bass Drum)
Percussion 6, 7

(as fast as possible)
(as fast as possible)
To Bb Clar. 1 until 207
To Alto until 207
deadstroke through measure 22
Triangle
Tam-tam

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10

♩ = 213

♩ = 142

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff f mf

legato

Wdblks.

Cowbell

Vibraslap

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20

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

30

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

deadstroke through m.34

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Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

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40

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

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50

Picc.
sub. ff
Fl. 1
sub. ff
Fls. 2-3
sub. ff
Obs.
Bns. 1-2
ff
E♭ Cl.
Cl. 1
sub. ff
Cl. 2
sub. ff
Cl. 3
sub. ff
B. Cl.
sub. ff
Sop. Sax.
A. Sax. 1-2
ff
T. Sax
ff
f
B. Sax.
ff
Tpt. 1
f
Tpt. 2
f
Tpt. 3
f
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
f
n
f
n
Tbn. 3
f
n
f
n
Bar.
f
n
f
n
Tuba
f
n
f
n
Timp.
f
Pno.
Glock.
sub. ff
Xylo.
sub. ff
Mar.
sub. ff
(deadstroke)
f
Toms
f
BD
(don't overpower low brass)
n
f
n
Perc. 6, 7
Triangle f

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60

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

f
f
f
f
legato
p
legato
p
f

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70

♩ = 213

♩ = 142

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

legato

Wdblks.

Cowbell

(deadstroke)

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Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

f *mf* *n* *ff*

Triangle

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80

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

90

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

100

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

gliss. at "last second"

Triangle

S.C.

Tam-tam

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110

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

mp
n
ff
mp
f
(both hands)
8va

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120

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

(deadstroke)

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16

♩ = 213

♩ = 142

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff *mf* *f* *p* *n* *sub. ff* (deadstroke)

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130

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

140

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

150

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

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Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

160

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff
f
p
sub. mf
n

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170

♩ = 213

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

overpower ensemble on gliss.
overpower ensemble on gliss.

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180

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff *p* *n*

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190

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

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Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

l.v.

PERUSAL COPY - NOT FOR PERFORMANCE USE

200

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

210

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

(use hands)

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

f

f

mf

mf

Wdblk.

mf

PERUSAL COPY - NOT FOR PERFORMANCE USE

220

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

mp *f* *mf* *p*

PERUSAL COPY - NOT FOR PERFORMANCE USE

230

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

Vibraslap
Triangle

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

f
ff
(normal - with sticks)

PERUSAL COPY - NOT FOR PERFORMANCE USE

240

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff *p* *mf* *f* *n*

legato

cresc. poco a poco . . .

PERUSAL COPY - NOT FOR PERFORMANCE USE

250

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

mf *f* *(p)* *n* *cresc. poco a poco . . .* *p*

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

overpower ensemble on gliss.

overpower ensemble on gliss.

Tam-tam

PERUSAL COPY - NOT FOR PERFORMANCE USE

260

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

ff p f

LOUD

Vibraslap
Triangle

PERUSAL COPY - NOT FOR PERFORMANCE USE

270

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

280

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

290

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

PERUSAL COPY - NOT FOR PERFORMANCE USE

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7

FEROCIOUS TO END

PERUSAL COPY - NOT FOR PERFORMANCE USE

300

Picc.
Fl. 1
Fls. 2-3
Obs.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Sop. Sax.
A. Sax. 1-2
T. Sax
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
Tbn. 3
Bar.
Tuba
Timp.
Pno.
Glock.
Xylo.
Mar.
Toms
BD
Perc. 6, 7