

HPS 1304

HARRISON BIRTWISTLE
PANIC

BOOSEY & HAWKES



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PANIC

A DITHYRAMB FOR ALTO SAXOPHONE, DRUM KIT,
WIND, BRASS AND PERCUSSION

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
www.boosey.com



*to John Drummond in friendship and for services
to music above and beyond the call of duty.*

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.

*Elizabeth Barrett Browning
(‘A Musical Instrument’)*



Composer's Note

Panic was composed in response to John Drummond's request for a work to be performed at the 1995 Last Night of the Proms and my own desire to write a work as a showcase for the saxophonist John Harle.

I have called the work a *dithyramb*, in Classical Greece a choric song in honour of Dionysus, whose wild exuberance here runs riot. The soloist, as chorus leader, is identified with the mythic god Pan, literally "spreading ruin and scattering ban" as in the quotation from Elizabeth Barrett Browning with which I preface this score. The title *Panic* refers to the feelings of ecstasy and terror experienced by animals in the night at the sound of Pan's music.

The chaos wreaked by Pan is exemplified by the conflict between the orchestra and the alto saxophone soloist together with the drum kit. At times the two odd-men-out rebel and branch out, adopting tempos independent of the orchestra.

H.B.

Anmerkung des Komponisten

Panic verdankt seine Entstehung dem Wunsch John Drummonds nach einem Werk für die "Last Night of the Proms" 1995 und meinem eigenen Bedürfnis, ein Stück zu schreiben, das die darstellenden Fähigkeiten des Saxophonisten John Harle zur Geltung bringt.

Ich habe es als *Dithyrambe* bezeichnet, ein Begriff der griechischen Klassik für einen Chorgesang zu Ehren des Dionysos, dessen wildem Überschwang hier freier Lauf gelassen wird. Der Solist als Vorsänger des Chors identifiziert sich mit dem mythischen Gott Pan, der buchstäblich "Verderben verbreitet und Verbotenes ausstreut" – gleich dem Zitat von Elizabeth Barrett Browning, das ich der Partitur vorangestellt habe. Der Titel *Panic* bezieht sich auf die Ekstase und das Entsetzen, das die Tiere in der Nacht beim Klang von Pans Musik empfinden.

Das Chaos, das Pan anrichtet, wird durch den Konflikt zwischen Orchester und Altsaxophonsolisten samt Schlagzeug als Widerpart veranschaulicht. Zeitweise rebellieren die beiden Außenseiter und lösen sich mit eigenständigen Tempi vom Orchester.

H.B.

(Übersetzung: Anne Steeb-Müller)



Note du compositeur

Panic fut composé en réponse à la demande de John Drummond d'une œuvre destinée au dernier concert des "Proms" de 1995, ainsi qu'à mon propre désir d'écrire une pièce d'envergure pour le saxophoniste John Harle.

J'ai sous-titré l'œuvre *dithyrambe* chant du chœur grec antique en l'honneur du dieu Dyonisos dont l'exubérance débridée se déchaîne ici. Le soliste, en tant que chef du chœur, s'identifie au mythique dieu Pan, qui, au sens propre, "répand la ruine et étend la malédiction", selon les termes empruntés à Elizabeth Barrett Browning que j'ai placés en exergue de la partition. Le titre de *Panic* se rapporte aux sensations d'extase et de terreur ressenties par les animaux, la nuit, au son de la musique de Pan.

Le chaos déclenché par Pan est symbolisé par le conflit opposant d'un côté l'orchestre et, de l'autre, le saxophone alto soliste et la batterie. Il arrive que les deux intrus se rebellent et se détachent, adoptant alors des tempos indépendants de celui de l'orchestre.

H.B.

(Traduction: Agnès Ausseur)



Note on the Solo Drum Kit part

The composer wishes to capture the spirit of an improvising jazz drummer rather than the absolute precision of the classical percussionist. This is not to imply any lack of rigour: the essential rhythmic framework is shown throughout in large notes. Those notes on or around the single stave line are intended for Bass Drum, Hi-hat or low Tom-toms and the rest, placed above, are generally for instruments of a rather higher, intermediate timbre, unless otherwise indicated.

The freest element is represented by the groups of grace notes (e.g. at the start of the work). These are a form of 'shorthand' only and invite the performer to improvise colouristic decoration to the main framework using high wood and metal sounds.

The choice of instruments has deliberately been kept open, leaving it to the player's judgement to select sounds that will blend with or cut through the surrounding texture as appropriate. A few specific directions are given: notably that the recurring rhythmic cell at fig. L and later should always be played on the same basic instruments as initially chosen. Sometimes it is required that a specific instrument, once chosen, is retained for a complete phrase; this is indicated by extension lines to the noteheads, as for example at fig. B.

The drummer is required to change to a second (smaller) kit at fig. S to enable him to cue the trombones, which join the independent tempo of the sax and drum kit at fig. V. In the first performance the kits were arranged so that the drummer could swivel round to face the trombones.

Anmerkung zum Schlagzeugpart

Es geht dem Komponisten mehr darum, den Spielcharakter eines improvisierenden Jazz-Drummers zu vermitteln als um die absolute Präzision des klassischen Schlagzeugers. Das soll nicht heißen, dass es an Stringenz mangelt: das rhythmische Grundgerüst ist durchweg in großgedruckten Noten angezeigt. Diese Noten auf oder um einzelne Notenlinien herum sind für Basstrommel, Charleston-Maschine oder tiefe Tomtoms gedacht; die übrigen, die darüber angeordnet sind, gelten – soweit nicht anders angegeben – generell für Instrumente höheren Timbres im mittleren Klangbereich.

Das freieste Element stellen die Gruppen der Verzierungsnoten dar (z.B. zu Beginn des Werks). Sie sind nichts als eine Art "Kurzschrift" und fordern den Interpreten auf, dem Grundgerüst mit Hilfe hoher Holz- und Metallklänge improvisierte klangfarbliche Ornamente hinzuzufügen.

Die Wahl der Instrumente wurde bewusst offen gelassen, so dass der Interpret nach eigener Wahl entscheiden kann, ob sie in den umgebenden Klang eingehen oder daraus hervorstechen. Einige spezifische Anweisungen werden erteilt, insbesondere dass die wiederkehrende rhythmische Zelle bei



Ziffer L und danach immer auf den anfangs gewählten Grundinstrumenten zu spielen ist. Manchmal wird verlangt, dass ein bestimmtes Instrument, nachdem es einmal gewählt wurde, eine vollständige Phrase lang beibehalten wird; dies ist (wie z.B. bei Ziffer B) durch Verlängerungslinien an den Notenköpfen angezeigt.

Der Schlagzeuger muss bei Ziffer S zu einem zweiten (kleineren) Schlagzeug überwechseln, um den Posaunen ihren Einsatz zu geben, die sich dem unabhängigen Tempo des Saxophons und Schlagzeugs bei Ziffer V anschließen. Bei der Uraufführung waren die Schlagzeuge so aufgestellt, dass sich der Drummer beim Wechsel einfach den Posaunen zuwenden konnte.

(Übersetzung: Anne Steeb-Müller)

Note sur la partie de batterie soliste

Le compositeur souhaite rendre l'esprit d'improvisation du batteur de jazz de préférence à la précision absolue du percussionniste classique. Ceci n'implique aucunement un manque de rigueur: le cadre rythmique essentiel est partout noté en grosses notes. Ces notes placées sur ou à proximité immédiate de la ligne unique sont destinées à la grosse caisse, le Hi-hat ou les Tom-toms graves; les autres notes, placées au-dessus de la ligne, s'adressent généralement à des instruments d'un timbre plus aigu ou médium, à moins d'une indication autre.

L'élément le plus libre est représenté par les groupes de notes ornementales (par exemple au début de l'œuvre). Celles-ci ne sont que des formules "sténographiques" qui invitent l'interprète à improviser une ornementation colorée sur le schéma principal en utilisant les sonorités de bois aigu et de métal.

Le choix des instruments est volontairement laissé libre, à l'appréciation de l'interprète qui choisira, selon les cas, des sonorités se mélangeant ou contrastant avec le contexte. Quelques indications précises sont fournies: notamment concernant la cellule rythmique récurrente apparaissant au repère L que l'on devra, ensuite, toujours jouer sur les instruments initialement choisis. Il est parfois demandé qu'un instrument spécifique, une fois choisi, soit conservé pour une phrase complète. Ceci est indiqué par des lignes prolongeant les têtes de notes comme, par exemple, à la lettre B.

Le batteur devra se déplacer vers une deuxième batterie (plus petite) au repère S de façon à donner la réplique aux trombones qui s'associent au tempo indépendant du saxophone et de la batterie à la lettre V. Lors de la création de l'œuvre, les batteries étaient disposées de manière à ce que le batteur puisse pivoter pour faire face aux trombones.

(Traduction: Agnès Ausseur)



Commissioned by the BBC for the centenary season of the
BBC Henry Wood Promenade Concerts and first performed at the
Last Night of the Proms on 16 September 1995 at the Royal Albert Hall,
London, by the BBC Symphony Orchestra with John Harle, saxophone,
and Paul Clarvis, drum kit, conducted by Andrew Davis.

First recording: by the same performers,
current catalogue no: Decca 468 804-2

Instrumentation

3 Flutes (2nd and 3rd doubling Piccolo)
3 Oboes (3rd doubling Cor Anglais)
2 Clarinets (1st in B \flat and A, 2nd in B \flat , A and E \flat)
Bass Clarinet
3 Bassoons (3rd doubling Double Bassoon)
4 Trumpets in C (1st doubling Piccolo Trumpet)
4 Horns in F
3 Trombones
Tuba
Timpani
*Percussion (1)

* drum kit: 4 wood blocks, 4 temple blocks, 4 bongos,
4 tom-toms, 2 congas, pedal bass drum, hi-hat

Note: Transposing instruments written in C in the score.

Duration: 18 minutes

Conducting scores, solo and orchestral parts are available on hire.

Boosey & Hawkes gratefully acknowledges the
assistance of Paul Clarvis in this publication.



This is a page from a musical score, likely for a symphony orchestra. The page is divided into two systems of staves. The top system includes staves for Flute 1, Flute 2 (= Piccolo), Flute 3 (= Piccolo), Oboe 1, Oboe 2, Oboe 3 (Cor Anglais), Clarinet 1 (Bb/A), Clarinet 2 (Bb/A/Eb), Bass Clarinet, Bassoon 1, Bassoon 2, and Bassoon 3. The bottom system includes staves for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion (4 Tom-toms, Pedal Bass Drum, Hi-hat), Solo Alto Saxophone, and Solo Drum kit. The score features various musical notations, including notes, rests, and dynamic markings (f, ff, mf). The tempo is marked as 3/8 = c.168. The key signature is one flat (Bb). The score is written for a full orchestra, with multiple parts for each instrument.

7 4 8 3 4 8 3

Fl. 1

Picc. 2

Picc. 3

Ob. 1

C. Ang.

Cl. 1 (B)

Bass Cl.

Bsn. 1.2

1

Tpt. (C)

3

1.2

Hn. (F)

3.4

Tbne. 1.2.3

Timp.

4 T-toms

Ped. B.D.
Hi-hat

4 8 3 4 8 3

Solo A. Sax.

Solo
Drum kit

The musical score is written for a large orchestra and soloists. It features a variety of woodwind instruments (flutes, piccolos, oboes, cor Anglais, clarinets, bass clarinet, basset horns), brass instruments (trumpets, horns, tubas, timpani), and percussion (toms, snare, hi-hat). The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation like accents. The tempo and meter are indicated by the numbers 7, 4, 8, 3, 4, 8, 3 at the top and bottom of the page. The solo saxophone and drum kit parts are also included at the bottom.

Fl. 1 $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{8}$

Picc. 2

Picc. 3

Ob. 1

C. Ang.

Cl. 1 (Bb)

Bass Cl.

Bsn. 1.2

1

Tpt. (C)

3

1.2

Hn. (F)

3.4

Tbne. 1.2.3

Timp.

4 T-toms

Ped. B.D.

Hi-hat

$\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{8}$

Solo A. Sax.

Solo Drum kit

The musical score is written for a large orchestra and solo instruments. The woodwind section includes Flute 1, Piccolo 2 and 3, Oboe 1, Cor Anglais, Clarinet 1 (Bb), Bass Clarinet, and Bassoon 1 and 2. The brass section includes Trumpet (C) 1 and 3, Horn (F) 1.2 and 3.4, and Trombone 1.2.3. The percussion section includes Timpani, 4 Tom-toms, Pedal Bass Drum, and Hi-hat. The solo section includes Solo Alto Saxophone and Solo Drum Kit. The score is divided into four measures, each with a different time signature: 3/8, 4/8, 3/8, and 5/8. The dynamics range from *ff* (fortissimo) to *f* (forte). The Solo Drum Kit part is marked with *ff* and *f* dynamics. The Solo Alto Saxophone part is marked with *ff* and *f* dynamics. The woodwind and brass parts are marked with *ff* and *f* dynamics. The percussion parts are marked with *ff* and *f* dynamics. The Solo Drum Kit part is marked with *ff* and *f* dynamics. The Solo Alto Saxophone part is marked with *ff* and *f* dynamics. The woodwind and brass parts are marked with *ff* and *f* dynamics. The percussion parts are marked with *ff* and *f* dynamics. The Solo Drum Kit part is marked with *ff* and *f* dynamics. The Solo Alto Saxophone part is marked with *ff* and *f* dynamics.

5/8 3/8 5/8 4/8

Fl. 1

Picc. 2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (Br.)

2

Bass Cl.

Bsn. 1.2

1

Tpt. (C)

3

1.2

Hn. (F)

3.4

Tbne. 1.2.3

Timp.

4 T-toms

Ped. B.D.

Hi-hat

Solo A. Sax.

Solo Drum kit

fast

ff mf f

4/8 3 5/8 5

Fl. 1

Picc. 2

Picc. 3

1

Ob.

2

C. Ang.

1

CL. (B \flat)

2

Bass Cl.

Bsn. 1.2

1

Tpt. (C)

3

1.2

Hn. (F)

3.4

Tbne. 1.2.3

Timp.

4 T-toms

Ped. B.D. Hi-hat

Solo A. Sax.

Solo Drum kit

27

5 1 2 3 4 5

A $\frac{4}{8}$ ♩ = c.180

Fl. 1

Picc. 2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (B♭)

2

Bass Cl.

Bsn. 1, 2

D. Bsn.

1, 2

Tpt. (C)

3, 4

1, 2

Hn. (F)

3, 4

1, 2

Tbne.

3

Tuba

Timp.

4 T-toms

Ped. B.D.

Hi-hat

5 1 2 3 4 5

A $\frac{4}{8}$ ♩ = c.180

Solo A. Sax.

Solo Drum kit

(Cym.)
(Tomb)

legato but with accents

FL 1
Picc. 2
Picc. 3
1
Ob.
2
C. Ang.
1
Cl. (Bb)
2
Bass Cl.
Bsn. 1, 2
D. Bsn.
1, 2
3, 4
Hn. (F)
3, 4
1, 2
3
Tbne.
Tuba
Timp.
Perc.
Solo A. Sax.
Solo Drum kit

molto rall. (upper parts only)

senza rall. (♩ = c. 180)

* Independent tempo from the conductor



[illegible]

59 **3** $\text{♩} = \text{c. } 102 \text{ accel.}$ $\text{♩} = \text{c. } 204$ **X** **D** **4** **8**

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. (B♭)

2 Cl. (B♭)

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

Temp.

4 Temple Blocks

4 Bongos

Ped. B.D.

$\text{♩} = \text{c. } 102 \text{ accel.}$ $\text{♩} = \text{c. } 204$ **X** **D** **CONDUCTOR: cue drum kit** **4** **8**

Solo A. Sax.

Solo Drum kit

$\text{♩} = \text{c. } 168$ **3** **8** $\text{♩} = \text{c. } 168$ **4** **8**

12

$\text{♩} = c. 68$ accel. $\text{♩} = c. 204$

1 2 3

FL.

Picc. 2

Ob.

Cl. (B♭)

Bsn.

Tpt. (C)

Tbne. 1

Tuba

Timp.

4 Temple Blocks

4 Bongos

Ped. B.D.

Solo A. Sax.

Solo Drum kit

$\text{♩} = c. 68$ accel. $\text{♩} = c. 204$

$\text{♩} = c. 168$ rall.

X

3

3

E $\text{♩} = c.168$

1 Fl. *mf* *ffmf* *p* *mf* *ffmf*

2 Fl. *mf* *p* *mf* *ffmf*

Picc. 3 *mf* *ffmf* *mf* *ffmf*

1 Ob. *mp* *f* *mp*

2 Ob. *mp* *f* *mp*

1 Cl. (Bb) *mp* *f* *mp*

2 Cl. (Bb) *mp* *f* *mp*

1 Ban. *ff* *mf* *ff* *mf*

2 Ban. *ff* *mf* *ff* *mf*

1 Tpt. (C)

2 Tpt. (C)

Tbne. 1 *fmp*

Tuba *fmp*

Timp. *fmp* *fmp* *f* *mp*

4 Temple Blocks

4 Bongos *mp*

4 T-toms *f* *mp*

Hi-hat

Ped. B.D. *f*

E $\text{♩} = c.168$

Solo A. Sax. *ff* *ffmf* *f* *ffmf* *mf* *f* *ffmf* *mf*

Solo Drum kit *mp* *f*

90

1

2

Picc. 3

1

Ob.

2

1

Cl. (Bb)

2

1

Bsn.

2

1

Tpt. (C)

2

Tbne. 1

Tuba

1

2

3

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1471

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16

F $\text{♩} = c.204$

X

G

Fl.

Picc. 3

Ob.

Cl. (B♭)

Bsn.

Tpt. (C)

Hn. (F)

Tbnc. 1

Tuba

Timp.

4 Temple Blocks

4 Bongos

4 T-toms

Hi-hat

Ped. B.D.

F $\text{♩} = c.204$

X $\text{♩} = c.168$

G $\text{♩} = c.168$

F $\text{♩} = c.84$ accel.

$\text{♩} = c.168$ rall.

$\text{♩} = c.84$

G $\text{♩} = c.168$ rall.

$\text{♩} = c.84$

Solo A. Sax

Solo Drum kit

Hi-hat closed

Hi-hat open

102

X

H $\text{♩} = c.50$ **molto accel.**

3

$\text{♩} = c.204$ **X**

17

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

1 Cl. (B♭)

2 Cl. (B♭)

1 Bsn.

2 Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

Tbne. 1

Tuba

Timp.

4 Temple Blocks

4 Bongos

4 T-toms

Hi-hat

Ped. B.D.

closed **X** $\text{♩} = c.50$ **molto accel.** **3** open $\text{♩} = c.204$ **X**

H

accel. $\text{♩} = c.168$

(v) rall. $\text{♩} = c.56$

(rall.) $\text{♩} = c.168$ $\text{♩} = c.84$

rall. $\text{♩} = c.168$ $\text{♩} = c.56$

Solo A. Sax.

Solo Drum kit

18

I
X

Fl.
1
2

Picc. 3

1
Ob. 2
3

CL. 1.2 (Bs)

B. Cl.

1
Ban.
2.3

1
Tpt. (C)
2
3
4

1
Hn. (F)
2
3
4

1
Tbn. 2
3

Tuba

Timp.

4 Temple
Blocks

4 Bongos

4 T-toms

Hi-hat
Ped. B.D.

I
X

Solo A. Sax.

Solo
Drum kit

J
3
8
molto
accel.

$\text{♩} = \text{c.}50$ $\text{♩} = \text{c.}204$

$\text{♩} = \text{c.}50$ $\text{♩} = \text{c.}204$

closed (secco) sempre

$\text{♩} = \text{c.}204$

(Hi-hat)

116

rall. -----

1 FL. 1 *f* *p* *f* *p* *f* *cresc.* *fff*

2 FL. 2 *f* *p* *f* *p* *f* *cresc.* *fff*

Picc. 3 *f* *p* *f* *p* *f* *cresc.* *fff* take Flute 3

1 Ob. 2 *f* *p* *f* *p* *f* *cresc.* *fff*

3 *f* *p* *f* *p* *f* *cresc.* *fff*

Cl. 1, 2 (Bb) *a 2* *f* *p* *f* *p* *f* *cresc.* *fff*

Bass Cl. *f* *p* *f* *p* *f* *cresc.* *fff*

1 Bsn. *f* *p* *f* *p* *f* *cresc.* *fff*

2, 3 *a 2* *f* *p* *f* *p* *f* *cresc.* *fff*

1 Tpt. (C) *f* *p* *f* *p* *f* *cresc.* *fff* senza sord.

2 *f* *p* *f* *p* *f* *cresc.* *fff* senza sord.

3 *f* *p* *f* *p* *f* *cresc.* *fff* senza sord.

4 *f* *p* *f* *p* *f* *cresc.* *fff* senza sord.

1 Hn. (F) *f* *p* *f* *p* *f* *cresc.* *fff*

2 *f* *p* *f* *p* *f* *cresc.* *fff*

3 *f* *p* *f* *p* *f* *cresc.* *fff*

4 *f* *p* *f* *p* *f* *cresc.* *fff*

1 Tbn. 2 *f* *p* *f* *p* *f* *cresc.* *fff*

3 *f* *p* *f* *p* *f* *cresc.* *fff*

Tuba *f* *p* *f* *p* *f* *cresc.* *fff*

Timp. *f* *p* *f* *p* *f* *cresc.* *fff*

4 Temple Blocks *f* *p* *f* *p* *f* *cresc.* *fff*

4 Bongos *f* *p* *f* *p* *f* *cresc.* *fff*

4 T-toms *f* *p* *f* *p* *f* *cresc.* *fff*

Ped. B.D. Hi-hat *f* *p* *f* *p* *f* *cresc.* *fff*

rall. -----

Solo A. Sax. *f* *p* *f* *p* *f* *cresc.* *fff*

Solo Drum kit

L
 $\frac{3}{8}$ ♩ = c.204
 1 Fl.
 2 Fl.
 Picc. 3
 1 Ob.
 2 Ob.
 1 Cl. (B♭)
 2 Cl. (B♭)
 1 Bsn.
 2 Bsn.
 3 Bsn.
 1 Tpt. (C)
 2 Tpt. (C)
 3 Tpt. (C)
 1 Hn. (F)
 3 Hn. (F)
 1 Tbn.
 Tuba
 Timp.
 4 Temple Blocks
 4 T-toms
L
 $\frac{3}{8}$ ♩ = c.204
 Solo A. Sax.
 Solo Drum kit
 (♩ = c.116 sempre, independent)
 (♩ = 200 sempre)
 (echo)
 (♩ = c.116)
 (echo)

141

Fl.

1

2

Picc. 3

Ob.

1

2

Cl. (Bb)

1

2

Bsn. 2

3

Tpt. (C) 2

3

Hn. (F)

1

3

Tbne. 1

Tuba

Temp.

4 Temple Blocks

4 T-toms

Solo A. Sax.

Solo Drum kit

(echo)

19

149

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

1 Cl. (Bb)

2 Cl. (Bb)

1 Bsn.

2 Bsn.

3 Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Timp.

4 Temple Blocks

4 T-toms

Solo A. Sax.

Solo Drum kit

till end of breath

(♩ = c. 116)

(repeat)

157

5/8 6/16 3/8 7/16 3/8 7/16 3/8 3/8

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

3 Ob.

1 Cl. (Bb)

2 Cl. (Bb)

Bass Cl.

1 Bsn.

2 Bsn.

3 Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Temp.

4 Temple Blocks

4 T-toms

Solo A. Sax.

repeat (with accel.)

(complete phrase)

(♩ = c. 116)

25

M
3 (♩ = c.204)

1
Fl.

2
Picc. 3

1
Ob. 2

3
Cl. (Bs)

1
Bass Cl.

1
Ben. 2

3
Tpt. (C)

1
Hn. (F)

2
3
4
Tbne. 2

3
Tuba

Timp.

4 Bongos

M
6 (♩ = c.116)

Solo A. Sax.

Solo Drum kit

172

1 Fl.

2 Fl.

Picc. 3

1 Ob. 2

3 Ob. 2

1 Cl. (B)

2 Cl. (B)

Bass Cl.

1 Bsn. 2

3 Bsn. 2

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Tbn. 2

3 Tbn. 2

Tuba

Timp.

4 Bongos

Solo A. Sax.

Solo Drum kit

180

1 FL. *mp* *mp* *f* *mp* *f*

2 FL. *f* *mf* *mp-f*

Picc. 3 *mp* *f* *mp* *f*

1 Ob. 2 *f* *mp* *f* *mp*

3 Ob. 2 *f* *mp* *f* *mp*

1 Cl. (B♭) *f* *mp* *f* *mp*

2 Cl. (B♭) *f* *mp* *f* *mp*

Bass Cl. *f* *mp* *f* *mp*

1 Ban. 2 *f* *mp* *f* *mp*

3 Ban. 2 *f* *mp* *f* *mp*

1.2 Tpt. (C) *mf* *p* *mf* *p*

3.4 Tpt. (C) *mf* *p* *mf* *p*

1.2 Hn. (F) *p* *mf* *mf* *p*

3.4 Hn. (F) *p* *mf* *mf* *p*

1.2 Tbn. *f* *f* *f* *f*

3 Tbn. *f* *f* *f* *f*

Tuba *f* *f* *f* *f*

Timp.

Perc.

Solo A. Sax. *f* *mp* *f* *mp*

Solo Drum kit *f* *mp* *f* *mp*



1/88

Fl. 1 *mp* *f* *mf* *ff*

Fl. 2 *mp* *f* *mf* *ff*

Picc. 2 *mp* *mf* *ff*

Ob. 2 *f* *mp* *f* *ff*

Ob. 3 *f* *mp* *f* *ff*

Cl. (B \flat) 1 *f* *mp* *f* *ff*

Cl. (B \flat) 2 *f* *mp* *f* *ff*

Bass Cl. *mp* *f* *mp* *ff*

Ban. 2 *mp* *f* *mp* *ff*

Ban. 3 *mp* *f* *mp* *ff*

Tpt. (C) 1.2 *p* *mf* *mf* *p* *mf* *mf* *1.*

Tpt. (C) 3.4 *p* *mf* *mf* *p* *mf* *mf*

Hn. (F) 1.2 *mf* *mf* *mf* *mf* *mf* *mf*

Hn. (F) 3.4 *mf* *mf* *mf* *mf* *mf* *mf*

Tbne. 1.2 *f* *f* *f* *f* *f* *f*

Tbne. 3 *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f*

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

Perc. 4 Temple Blocks *f* *mp* *f*


Perc. 4 Bongos *f* *mp* *f*

Perc. 4 Tom-toms *f* *mp* *f*

Perc. Pedal B.D. *p* *mp* *f*

Solo A. Sax *ff* *f* *ff*

Solo Drum kit *mp* repeat *cresc.*



196

1 Fl.

2 Fl.

Picc. 3

1 Ob. 2

3 Ob. 2

1 Cl. (B♭)

2 Cl. (B♭)

Bass Cl.

1 Bsn. 2

3 Bsn. 2

1 Tpt. (C)

2 Tpt. (C)

3.4 Tpt. (C)

1.3 Hn. (F)

2.4 Hn. (F)

1.2 Tbn.

3 Tbn.

Tuba

Timp.

4 Temple Blocks

4 Bongos

4 T-toms

Pedal B.D.

Solo Drum kit (repeat) (cresc.)

(end a sequence)

$(\text{♩} = c. 204)$

3

8

*) Hold pause only long enough for drum kit to complete a sequence.

N

203

1 Fl.

2 Fl.

Picc. 3 to Flute

1 Ob. 2

3 Ob. 2

1 Cl. (Bs)

2 Cl. (Bs)

Bass Cl.

1 Bsn. 2

3 Bsn. 2

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1.3 Hn. (F)

2.4 Hn. (F)

1 Tbn. 2

3 Tbn. 2

Tuba

Timp.

4 Temple Blocks

4 Bongos

4 T-toms

Pedal B.D.

N

(high Tom-tom or Bongos)

3/8

Solo Drum kit

(feet)

crac.

*) For this figure, use the same instruments as earlier (e.g. at fig. **L**)



216

5/8 4/8 5/8 4/8 5/8 3/8

Fl. 1

Fl. 2

Picc. 3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bass Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Tpt. (C) 1, 2, 3

Hn. (F) 1, 2, 3

Tbn. 1, 2, 3

Tuba

Timp.

4 Bongos

4 T-toms

Pedal B.D.

Hi-hat

Solo A. Sax.

Solo Drum kit

*) Choose any of the Bongos and Tom-toms and retain chosen instrument.

22/ 3

1 Fl. 1 *f* *mp* *f* *mp*

2 Fl. 2 *f* *mp* *f* *mp*

Picc. 3

1 Picc. 1 *f* *mp* *f* *mp*

Ob. 2 *mp* *f* *mp*

3

Bass Cl. *f* *mp* *f* *mp*

1 Bass Cl. 1 *f* *mp* *f* *mp*

Bsn. 2 *f* *mp* *f* *mp*

3 Bsn. 2 *f* *mp* *f* *mp*

Tpt. (C) 3,4 *mf* *mf* *mf* *mf*

1,2 Hn. (F) *mf* *mf* *p* *mf* *p* *mf* *p*

3 Hn. (F) *mf* *mf* *p* *mf* *p* *mf* *p*

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

4 Bongos *mf* *p*

4 T-toms *mf* *p*

Pedal B.D. Hi-hat *mf* *p*

3

Solo A. Sax. *f* *mp* *ff* *mp* *f* *mf* *ff* *f*

Solo Drum kit *mf* *p* *mf*

226

1 Fl. *f* *mp* *ff* *ff* *ff*

2 Fl. *f* *mp* *f* *mp* *ff* *ff* *ff*

Picc. 3 *ff* *ff*

1 Ob. 2 *f* *mp* *f* *mp* *ff* *ff* *ff*

3 *ff* *ff* *to Cor Anglais*

Bass Cl. *f* *mp* *f* *mp* *ff* *f* *ff*

1 *f* *mp* *f* *mp* *ff* *f* *ff*

Ban. 2 *f* *mp* *f* *mp* *ff* *f* *ff*

3 *f* *mp* *f* *mp* *ff* *f* *ff*

Tpt. (C) 3,4 *mf* *mf* *f* *p* *f* *p*

1,2 *mf* *p* *mf* *p* *f* *p* *ff*

Hn. (F) 3 *mf* *p* *mf* *p* *f* *p* *ff*

Timp. *f* *p* *f* *p* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

4 Bongos *mf* *p* *mf* *p* *mf* *mp* *f* *p* *f* *mp*

4 T-toms

Pedal B.D.
Hi-hat *mf* *p* *mf* *p* *mf* *mp* *f* *p* *f* *mp*

Solo A. Sax. *ff* *ff* *ff* *ff* *ff* *f* *ff*

Solo Drum kit *mf* *mf* *mf* *mf* *mf* *mf* *mf*

135

Q **4/8** **37**

accel. $\text{♩} = c.144$ $\text{♩} = c.108$ *colla voce* (sax.) $\text{♩} = c.116$

1 Fl. ff mp mf ff

2 Fl. ff mp mf ff

Picc. 3 ff f ff

1 Ob. ff ff

2 Ob. ff ff

C. Ang. f mp mf p

1 Cl. (Bb) f mp mf p

2 Cl. (Bb) f mp mf p

Bass Cl. ff ff

1 Bsn. 2 ff ff

3 Bsn. 2 ff ff

1.2 Tpt. (C) fp f p mf

3.4 Tpt. (C) fp f p mf

1.2 Hn. (F) fp f p mf

3.4 Hn. (F) fp f p mf

2.3 Thne. ff $as before$ mf

1 Thne. ff $as before$ mf

Timp. f mp f p f 5 4

4 Bongos ff $dim.$ $\text{♩} = c.72$

4 T-toms ff $dim.$ $\text{♩} = c.72$

Pedal B. D. ff $dim.$ $\text{♩} = c.72$

Q **4/8** **38**

accel. $\text{♩} = c.144$ $\text{♩} = c.108$ *colla voce* $\text{♩} = c.116$

Solo A. Sax. ff $ten.$ f ff

Solo Drum kit f mp ff $\text{♩} = c.72$ $\text{♩} = c.116$

217 **4** **R** **8** **accel.** $\text{♩} = c.144$ **3** $\text{♩} = c.216$ **(3)**

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

C. Ang.

1 Cl. (Bo)

2 Cl. (Bo)

Bass Cl.

1 Bsn. 2

2 Bsn. 2

3 Bsn. 2

1.2 Tpt. (C)

3.4 Tpt. (C)

1.2 Hn. (F)

3.4 Hn. (F)

1 Tbn.

2.3 Tbn.

Tuba

2 1 Timp.

4 Bongos

4 T-toms

Pedal B.D.

R **4** **8** **accel.** $\text{♩} = c.144$ **3** $\text{♩} = c.216$ **(3)**

Solo A. Sax.

Solo Drum kit

241

(3) $\text{♩} = c.216$

(3) $\text{♩} = c.216$

3

1

2

3

Fl.

2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (Bs)

2

Bass Cl.

1

Bsn. 2

3

take D. Ben.

1.2

Tpt. (C)

3.4

1.2

Hn. (F)

3.4

1

Tbne.

2.3

Tuba

Timp.

4 Temple Blocks

4 T-toms

feet

(3) $\text{♩} = c.216$

(3) $\text{♩} = c.216$

3

schertando

poco rall.

Solo A. Sax.

Solo Drum kit

$\text{♩} = c.144$

The musical score is arranged in two systems. The first system contains staves for Flute (1, 2), Piccolo (3), Oboe (1, 2), Cor Anglais, Clarinet in B-flat (1, 2), Bass Clarinet, Bassoon (1, 2, 3), Trumpet in C (1.2, 3.4), Horn in F (1.2, 3.4), Trombone (1, 2.3), Tuba, and Timpani. The second system contains staves for 4 Temple Blocks, 4 Tom-toms, Solo Alto Saxophone, and Solo Drum kit. The score is in 3/8 time with a tempo of approximately 216 beats per minute. It features various dynamic markings such as *ff*, *f*, *mp*, *p*, and *sf*. Performance instructions include *take D. Ben.*, *schertando*, *poco rall.*, and *senza rall.*. A tempo change to approximately 144 beats per minute is indicated at the bottom right. The page number 39 is in the top right corner.

S

244 X 4-5"

Fl.

Picc. 3

Ob.

C. Ang.

Cl. (B♭)

Bass Cl.

Bsn.

D. Bsn.

Tpt. (C)

Hn. (F)

Tbne.

Tuba

Temp.

4 Temple Blocks

4 T-toms

Solo A. Sax.

Solo Drum kit

to Drum Kit II (facing trombones)

3 ♩ = c.144 X 4-5" 8 ♩ = c.108

pp mp legato

take E♭ Cl.

f p ppp

ff mf p ppp

legato

accel. - - - ♩ = c.120

accel. - - - - - ♩ = c.144

267

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

C. Ang.

(B♭) 1

Cl.

(E♭) 2

Bass Cl.

1 Bsn.

2 Bsn.

D. Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

Tuba

Solo A. Sax.

Cue sax.

poco rall.

Cue sax.

accel. - - - ♩ = c.120

accel. - - - - - ♩ = c.144

274

Fl.

Picc. 3

Ob.

C. Ang.

Cl. 1 (B \flat)

Cl. 2 (E \flat)

Bass Cl.

Ban.

D. Ban.

Tpt. (C)

Hn. (F)

Tuba

Timp.

Solo A. Sax.

$\text{♩} = c.108$ $\frac{3}{8}$ rall. X $\text{♩} = c.72$ colla voce

U $\frac{4}{8}$ accel. $\text{♩} = c.144$

$\text{♩} = c.108$ $\frac{3}{8}$ rall. X $\text{♩} = c.72$ colla voce

$\frac{4}{8}$ accel. $\text{♩} = c.144$

$\text{♩} = c.90$

280

1 *mf*

Fl.

2 *mf*

Picc. 3

1 *mf*

Ob.

2 *mf*

C. Ang.

Cl. 1 (B \flat) *mf*

Cl. 2 (E \flat) *mf*

Bass Cl. *mf*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

7 *mf*

8 *mf*

9 *mf*

10 *mf*

11 *mf*

12 *mf*

13 *mf*

14 *mf*

15 *mf*

16 *mf*

17 *mf*

18 *mf*

19 *mf*

20 *mf*

21 *mf*

22 *mf*

23 *mf*

24 *mf*

25 *mf*

26 *mf*

27 *mf*

28 *mf*

29 *mf*

30 *mf*

31 *mf*

32 *mf*

33 *mf*

34 *mf*

35 *mf*

36 *mf*

37 *mf*

38 *mf*

39 *mf*

40 *mf*

41 *mf*

42 *mf*

43 *mf*

44 *mf*

45 *mf*

46 *mf*

47 *mf*

48 *mf*

49 *mf*

50 *mf*

51 *mf*

52 *mf*

53 *mf*

54 *mf*

55 *mf*

56 *mf*

57 *mf*

58 *mf*

59 *mf*

60 *mf*

61 *mf*

62 *mf*

63 *mf*

64 *mf*

65 *mf*

66 *mf*

67 *mf*

68 *mf*

69 *mf*

70 *mf*

71 *mf*

72 *mf*

73 *mf*

74 *mf*

75 *mf*

76 *mf*

77 *mf*

78 *mf*

79 *mf*

80 *mf*

81 *mf*

82 *mf*

83 *mf*

84 *mf*

85 *mf*

86 *mf*

87 *mf*

88 *mf*

89 *mf*

90 *mf*

91 *mf*

92 *mf*

93 *mf*

94 *mf*

95 *mf*

96 *mf*

97 *mf*

98 *mf*

99 *mf*

100 *mf*

101 *mf*

102 *mf*

103 *mf*

104 *mf*

105 *mf*

106 *mf*

107 *mf*

108 *mf*

109 *mf*

110 *mf*

111 *mf*

112 *mf*

113 *mf*

114 *mf*

115 *mf*

116 *mf*

117 *mf*

118 *mf*

119 *mf*

120 *mf*

121 *mf*

122 *mf*

123 *mf*

124 *mf*

125 *mf*

126 *mf*

127 *mf*

128 *mf*

129 *mf*

130 *mf*

131 *mf*

132 *mf*

133 *mf*

134 *mf*

135 *mf*

136 *mf*

137 *mf*

138 *mf*

139 *mf*

140 *mf*

141 *mf*

142 *mf*

143 *mf*

144 *mf*

145 *mf*

146 *mf*

147 *mf*

148 *mf*

149 *mf*

150 *mf*

151 *mf*

152 *mf*

153 *mf*

154 *mf*

155 *mf*

156 *mf*

157 *mf*

158 *mf*

159 *mf*

160 *mf*

161 *mf*

162 *mf*

163 *mf*

164 *mf*

165 *mf*

166 *mf*

167 *mf*

168 *mf*

169 *mf*

170 *mf*

171 *mf*

172 *mf*

173 *mf*

174 *mf*

175 *mf*

176 *mf*

177 *mf*

178 *mf*

179 *mf*

180 *mf*

181 *mf*

182 *mf*

183 *mf*

184 *mf*

185 *mf*

186 *mf*

187 *mf*

188 *mf*

189 *mf*

190 *mf*

191 *mf*

192 *mf*

193 *mf*

194 *mf*

195 *mf*

196 *mf*

197 *mf*

198 *mf*

199 *mf*

200 *mf*

201 *mf*

202 *mf*

203 *mf*

204 *mf*

205 *mf*

206 *mf*

207 *mf*

208 *mf*

209 *mf*

210 *mf*

211 *mf*

212 *mf*

213 *mf*

214 *mf*

215 *mf*

216 *mf*

217 *mf*

218 *mf*

219 *mf*

220 *mf*

221 *mf*

222 *mf*

223 *mf*

224 *mf*

225 *mf*

226 *mf*

227 *mf*

228 *mf*

229 *mf*

230 *mf*

231 *mf*

232 *mf*

233 *mf*

234 *mf*

235 *mf*

236 *mf*

237 *mf*

238 *mf*

239 *mf*

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242 *mf*

243 *mf*

244 *mf*

245 *mf*

246 *mf*

247 *mf*

248 *mf*

249 *mf*

250 *mf*

251 *mf*

252 *mf*

253 *mf*

254 *mf*

255 *mf*

256 *mf*

257 *mf*

258 *mf*

259 *mf*

260 *mf*

261 *mf*

262 *mf*

263 *mf*

264 *mf*

265 *mf*

266 *mf*

267 *mf*

268 *mf*

269 *mf*

270 *mf*

271 *mf*

272 *mf*

273 *mf*

274 *mf*

275 *mf*

276 *mf*

277 *mf*

278 *mf*

279 *mf*

280 *mf*

281 *mf*

282 *mf*

283 *mf*

284 *mf*

285 *mf*

286 *mf*

287 *mf*

288 *mf*

289 *mf*

290 *mf*</

285

1 Fl.

2 Picc. 3

1 Ob.

2 Cl. 1 (B♭)

Cl. 2 (E♭)

Bass Cl.

1 Bsn.

2 D. Bsn.

1 Tpt. (C)

2

3

4

1 Hn. (F)

2

3

4

Tuba

Timp.

Solo A. Sax.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Piccolo, Oboe, Clarinets, Bass Clarinet, Basset Horns, Double Basson) and the brass section (Trumpets, Horns, Tuba, Timpani) are in the upper staves, while the Solo Alto Saxophone is at the bottom. The score spans measures 285 to 290. The woodwinds and brass play melodic lines with various articulations and dynamics. The Solo Alto Saxophone has a solo line in measure 285. The Timpani part provides a rhythmic foundation. The score is marked with a variety of dynamics including mezzo-piano (mp), forte (f), fortissimo (ff), and piano (p).

290

Fl. 1, 2

Picc. 3

1

Ob.

2

C. Ang.

Cl. 1 (B)

Cl. 2 (E)

Bass Cl.

1

Bsn.

2

D. Bsn.

1, 2

Tpt. (C) 3

4

1

Hn. (F) 2

3, 4

Tuba

Timp.

$\text{♩} = c.192$

Solo A. Sax.

$\text{♩} = c.144$

$\text{♩} = c.108$ Giusto

[Cue Drum kit] take tempo from sax. ($\text{♩} = c.108$)

Solo Drum kit II (facing Tones.)

[Cue Trombones] take tempo from drum kit ($\text{♩} = c.108$)

1

2

3

(noia)

(k)

295

1

Fl.

2

Picc. 3

1

Ob.

2

C. Ang.

Cl. 1 (B)

Cl. 2 (E)

Bass Cl.

1

Bsn.

2

D. Bsn.

1, 2

Tpt. (C)

3

4

1

Hn. (F)

2

3, 4

Tuba

Temp.

58

Solo A. Sax. $\text{♩} = c. 132$

Cue Sax

Solo Drum kit II (facing Tbn.) $\text{♩} = c. 168$

Cue Drum kit

Cue Trombones $\text{♩} = c. 132$

3 take tempo from drum kit ($\text{♩} = c. 132$)

2

8

300

5/8 4/8

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

Cl. 1 (Bb)

Cl. 2 (Eb)

Bass Cl.

1 Bsn.

2 Bsn.

D. Bsn.

1.2 Tpt. (C)

3

4

1 Hn. (F)

2

3

4

Tuba

Timp.

5/8 4/8

Solo A. Sax.

Solo Drum kit II (facing Thns.)

1 Thne. 2

3

This point will end somewhere between the arrows

5/8 3/8 3/8

306

Fl.

Picc. 3

Ob.

C. Ang.

Cl. 1 (Bb)

Cl. 2 (Eb)

Bass Cl.

Bsn.

D. Bsn.

Tpt. (C)

Hr. (F)

Tuba

Timp.

Solo A. Sax.

Solo Drum kit II (facing Tbn. s.)

rall. - - - - - $\text{♩} = c.192$

Play one complete sequence in the pause

accl.

Cut conductor

W *rall.* $\text{♩} = c.192$

312

1
Fl.

2
Fl.

Picc. 3

1
Ob.

2
Ob.

C. Ang.

Cl. 1 (Bb)

Cl. 2 (Eb) *take Bb Clarinet*

Bass Cl.

1
Bsn.

2
Bsn.

D. Bsn.

1
Tpt. (C)

2
Tpt. (C)

3
Tpt. (C)

4
Tpt. (C)

1
Hn. (F)

2
Hn. (F)

3
Hn. (F)

4
Hn. (F)

Tuba

Timp.

Solo A. Sax.

Solo Drum kit II

317

X

1

FL.

2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (B♭)

2

Bass Cl.

1

Bsn.

2

D. Bsn.

Tpt. (C) 1

Tuba

Timp.

4 Bon.

4 T-toms

Solo A. Sax.

$\text{♩} = c. 144$

ff



335

Fl.

Picc. 3

Ob.

C. Ang.

Cl. (B \flat)

Bass Cl.

Bsn.

D. Bsn.

Tpt. (C) 1

Hn. (F)

Tuba

Timp.

4 Bon.

4 T-toms

Solo A. Sax.

Solo Drum kit II

Tpt. (C)

Tbn.

3

8

$\text{♩} = c. 108$

$\text{♩} = 144$

$\text{♩} = 160$

341

Fl.

Picc. 3

Ob.

C. Ang.

Cl. (Bb)

Bass Cl.

Bsn.

D. Bsn.

Tpt. (C) 1

Hn. (F)

Tuba

Timp.

4 Bon.

4 T-toms

Solo A. Sax.

Solo Drum kit II

Tpt. (C)

Tbone.

This page of a musical score is for a large orchestra. It features multiple staves for various instruments, including Flutes (Fl.), Piccolo (Pic.), Oboes (Ob.), Clarinets (Cl.), Bass Clarinet (Bass Cl.), Bassoons (Bsn.), Double Bassoon (D. Bsn.), Trumpets (Tpt.), Horns (Hn.), Tuba, Timpani (Timp.), Bongos (4 Bon.), Tom-toms (4 T-toms), Solo Saxophone (Solo A. Sax.), Solo Drum kit II (Solo Drum kit II), and Tuba (Tbn.). The score includes musical notation, dynamics (ff, mf, sf), and tempo markings (4/8, 3/8). The page number 346 is visible in the top left corner.

351

4/8

$\text{♩} = c. 92$

rall. $\text{♩} = c. 68$

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

C. Ang.

1 Cl. (B♭)

2 Cl. (B♭)

Bass Cl.

1 Bsn.

2 Bsn.

D. Bsn.

Tpt. (C) 1

1

2

Hn. (F)

3

4

Tuba

Timp.

4 Bon.

4 T-toms

Solo A. Sax.

Solo Drum kit II

Tpt. (C) 2-4

Tbne. 1-3

feet $\text{♩} = c. 92$

rall. $\text{♩} = c. 68$

accel. (crash) rall.

to (main) Drum kit

358 59

Z ♩ = c.92 colla voce

1 2 3

1 Fl. 2 3

Ob. 1 2

C. Ang.

Cl. (Bb) 1 2

Bass Cl.

Bon. 2 3

Tpt. (C) 1 2

Hr. (F) 3 4

Tuba

Timp. ♩ = c.192

Perc. Hi-hat (fully closed plates with side drum sticks) ♩ = c.168

Solo A. Sax. ♩ = c.92 colla voce rall. ♩ = c.92 ♩ = c.92 molto accel. ♩ = c.72 ♩ = c.144 ♩ = c.92

Solo Drum kit (high, light sounds) ♩ = c.144 repeat

58

A1
 $\frac{3}{8}$ = c.192/216 always pressing forward

360

1 $\frac{5}{8}$

Fl. 2 $\frac{3}{8}$ take Picc. 3 $\frac{3}{8}$ Picc. 3

Ob. 1 $\frac{3}{8}$

Ob. 2 $\frac{3}{8}$

C. Ang. $\frac{3}{8}$

Cl. (Bb) 1 $\frac{3}{8}$

Cl. (Bb) 2 $\frac{3}{8}$

Bass Cl. 1 $\frac{3}{8}$

Bsn. 2 1 $\frac{3}{8}$

Bsn. 2 3 $\frac{3}{8}$

Tpt. (C) 1 straight metal mute $\frac{3}{8}$

Tpt. (C) 2 straight metal mute $\frac{3}{8}$

Hn. (F) 4 a 2 open $\frac{3}{8}$

Hn. (F) 1.3 a 2 open $\frac{3}{8}$

Hn. (F) 2.4 $\frac{3}{8}$

Timp. $\frac{3}{8}$ (♩ = c.192)

Perc. 4 T-toms on the beat $\frac{3}{8}$

Perc. 2 Conga drums (hard felt) $\frac{3}{8}$

Solo A. Sax. $\frac{5}{8}$ $\frac{3}{8}$ = c.192/216 always pressing forward

Solo Drum kit high dry instr. (wood or metal) $\frac{3}{8}$

Solo Drum kit lower instr. (not feet) $\frac{3}{8}$

367

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

C. Ang.

1 Cl. (B♭)

2 Cl. (B♭)

Bass Cl.

1 Bsn. 2

3 Bsn. 2

2 Tpt. (C)

4 Tpt. (C)

Timp.

Congas

Solo A. Sax.

Solo Drum kit

any instr.

feet

high instr.

low instr. (not feet)

373

Fl.

Picc. 3

Ob.

C. Ang.

Cl. (Bs)

Bass Cl.

Ben. 2

Tpt. (C)

Timp.

Congas

Solo A. Sax.

Solo Drum kit

any instr.

high instr.

feet

3 8 4 8 3 8 4 8 3 8

379

3/8 4/8 3/8 5/8 63/8

Fl. 1

Fl. 2

Picc. 3

Ob. 1

Ob. 2

C. Ang.

Cl. (Bb) 1

Cl. (Bb) 2

Bass Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Tpt. (C) 2

Tpt. (C) 4

Timp.

Congas

Solo A. Sax.

Solo Drum kit

low instr. (not feet) *mf* tempo

385

4/8

3/8

Fl.

2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (Bb)

2

Bass Cl.

1

Bsn. 2

3

Piccolo tpt. (senza sord.)

Tpt. (C)

2

3

4

Timp.

Congas

4 T-toms

feet

Solo A. Sax.

any instr.

Solo Drum kit

feet

low instr. (not feet)

not necessarily in strict time

391

FL.

2

Picc. 3

1

Ob.

2

C. Ang.

1

Cl. (Bb)

2

Bass Cl.

1

Ban. 2

3

1

2

3

4

Tpt. (C)

(senza sord.)

1

Hn. (F)

3

Timp.

Congas

4 T-toms

feet

Solo A. Sax.

as before

Solo Drum kit

any instr.

feet

397

1 Fl.

2 Fl.

Picc. 3

1 Ob.

2 Ob.

C. Ang.

1 Cl. (B \flat)

2 Cl. (B \flat)

Bass Cl.

1 Bsn. 2

3 Bsn. 2

1.3 Tpt. (C)

2.4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Tbn.

2 Tbn.

Timp.

Congas

4 T-toms

feet

B1

Solo A. Sax.

Solo Drum kit

low instr. (not feet)

mf sempre

poco rall.

403

1 Fl. *f* *ff* *mf* *ff*

2 Fl. *f* *ff* *mf* *ff*

Picc. 3 *f* *ff* *mf* *ff* take flute 3 Flute 3 *f*

Ob. 1, 2 *f* *ff* *mf* *ff*

C. Ang. *f* *ff* *mf* *ff*

1 Cl. (Bb) *f* *ff* *mf* *ff*

2 Cl. (Bb) *f* *ff* *mf* *ff*

Bass Cl. *f* *ff* *mf* *ff*

1 Bsn. *f* *ff* *mf* *ff* *p*

2, 3 Bsn. *f* *ff* *mf* *ff* *a 2* *p*

1, 3 Tpt. (C) *mf* *ff* *mf* *ff*

2, 4 Tpt. (C) *mf* *ff* *mf* *ff*

1 Hn. (F) *mf* *ff* *mf* *ff*

2 Hn. (F) *mf* *ff* *mf* *ff*

3 Hn. (F) *mf* *ff* *mf* *ff*

4 Hn. (F) *mf* *ff* *mf* *ff*

1 Tbn. 2 *mf* *ff* *mf* *ff*

3 Tbn. 2 *mf* *ff* *mf* *ff*

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

these drums in any order

2 Bon. *mp* *f* *ff*

2 Congas *f* *ff*

4 T-toms *f* *ff*

feet *f* *ff*

4 8 3 8

with conductor growl

Solo A. Sax. *ff* *ff*

gradually all drums

Solo Drum kit *mp* *f* *ff*

feet *mp* *f* *ff*

molto rall. all drums *mf* *cresc.*

beat = c. 96, molto rall. —

3 8 molto rall. — $\text{♩} = c. 72$ 3 1 2 3 1 2 3

409

1 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Fl. 2

3 ff

1 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Ob.

2 ff

1 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Cl. (B♭)

2 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Bass Cl.

1 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Bsn.

2.3 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

1.3 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Tpt. (C)

2.4 ff

1 ff

Hn. (F)

3 ff

2.4 ff

1.2 ff

Thn.

3 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Tuba

1 $\text{♩} = c. 144$ ($\text{♩} = \text{♩}$) ff f

Timp.

2 Bon.

2 Congas

4 T-toms

Solo A. Sax.

(molto rall.) $\text{♩} = c. 144$ ff f

Solo Drum kit

(foot) ff

$\text{♩} = c. 120$ senza rall. add one ♩ beat rest on each repeat f getting quieter on each repeat

$\text{♩} = c. 192$ sempre add one ♩ beat on each repeat same instruments each time f getting quieter on each repeat

* The first beat is always $\text{♩} = 144$, the second and third beats contain the rallentando from beat = 96 to beat = 24. However, the Fl. 2 in the lower parts retain the tempo $\text{♩} = 144$.

417

3/8 ♩ = c. 60

2/8 4/8 3/8 2/8 4/8 3/8 2/8 4/8

Fl. 1 & 2

Ob. 1 & 2

Cl. (Bb) 1 & 2

Bass Cl.

Bsn. 1 & 2

Tpt. (C) 1-4

Hn. (F) 1-4

Tbne. 1-3

Tuba

Timp.

2 Bon.

2 Congas

4 T-toms

Solo A. Sax.

Solo Drum kit

end here, but with complete sequence

crescibile 3

crescibile 3

[illegible]

432

1 *p* *f* *ff*

Fl. 2 *p* *f* *ff* *mf*

3 *p* *f* *ff* *ff*

1 *p* *f* *ff*

Ob. 2 *p* *f* *ff* *ff*

3 *ff* *ff*

Oboe

Cl. (B \flat) 1 *p* *f* *ff*

2 *p* *f* *ff*

Bass Cl. *f*

Ben. 1 *f*

2.3 *f*

1 *pp* *f*

2 *f*

3 *f*

4 *f*

1 *f* *open* *f* *ff*

2 *f*

3 *f*

4 *f*

Tbn. 1-3 *ppp* *mp*

Tuba

Solo A. Sax. *f* *mp* *f* *mp* *f* *mp*

Solo Drum kit *mp* *f* *mp* *f* *mp* *f* *mp*

♩ = c. 144
use only high dry sounds
any instr.
any instr.

437

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (Bb)

2

Bass Cl.

Bsn.

1

2

1 (Picc.)

2

3

4

1

2

Hn. (F)

3

4

Tbne. 1

Tuba

Solo A. Sax.

Solo Drum kit

3 4 5 8 4 8

D1

(repeat sequence three times through)

(J = c. 144)

feet

accel.

443

colla voce $\text{♩} = c. 108$ rall.

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (Bb)

2

Bass Cl.

1

Ban.

2.3

1.2

Tpt. (C)

3.4

1.2

Hn. (F)

3.4

1

Tbn. 2

3

Tuba

Timp.

2 Congas

4 T-toms

Hi-hat

B.D.

Solo A. Sax.

Solo Drum kit

colla voce $\text{♩} = c. 108$ rall.

accel.

447 $\text{♩} = c.54$ *rall.* $\text{♩} = c.132$ $\text{♩} = c.108$ $\text{♩} = c.54$ *c. 3 secs.* $\frac{3}{8}$ $\frac{4}{8}$

1. Fl. 1 *pp* *mp* *pp* *pp* *mp* *pp*

2. Fl. 2 *pp* *mp* *pp* *pp* *mp* *pp*

3. Fl. 3 *p* *pp* *pp* *mp* *pp* *pp*

1. Ob. 1 *pp* *mp* *pp* *pp* *mp* *pp*

2. Ob. 2 *pp* *mp* *pp* *pp* *mp* *pp*

3. Ob. 3 *pp* *mp* *pp* *pp* *mp* *pp*

1. Cl. (Bb) *pp* *mp* *pp* *pp* *mp* *pp*

2. Cl. (Bb) *pp* *mp* *pp* *pp* *mp* *pp*

Bass Cl. *pp* *mp* *pp* *pp* *mp* *pp*

1. Ban. *pp* *mp* *pp* *pp* *mp* *pp*

2. Ban. *pp* *mp* *pp* *pp* *mp* *pp*

1.3 Tpt. (C) *pp* *mp* *pp* *pp* *mp* *pp* (*pp*)

2.4 Tpt. (C) *pp* *mp* *pp* *pp* *mp* *pp* (*pp*)

1.2 Hn. (F) *pp* *mp* *pp* *pp* *mp* *pp*

3.4 Hn. (F) *pp* *mp* *pp* *pp* *mp* *pp*

1. Tbn. 1 *pp* *mp* *pp* *pp* *mp* *pp*

2. Tbn. 2 *pp* *mp* *pp* *pp* *mp* *pp*

3. Tbn. 3 *pp* *mp* *pp* *pp* *mp* *pp*

Tuba *pp* *mp* *pp* *pp* *mp* *pp*

Timp. *pp* *mp* *pp* *pp* *mp* *pp*

Solo A. Sax. *pp* *mp* *pp* *pp* *mp* *pp*

Solo Drum kit *pp* *mp* *pp* *pp* *mp* *pp*

et sim.

wild

molto rall.

E1 $\text{♩} = c.81$
3/8 accel.

454 $\frac{4}{8}$

1. Fl. $< mp$ $pp < mp$ $pp < mp$ $ff > mf$ ff $ff > mf$

2. Fl. $< mp$ $pp < mp$ $pp < mp$ mp f ff mf

Picc. 3 mp ff

1. Ob. 2 $< mp$ $pp < mp$ $pp < mp$

3. Ob. 2 mp

1. Cl. (Bb) mp $ff > mf$ ff $ff > mf$

2. Cl. (Bb) mp ff ff mf

Bass Cl. mp $f > mp$ f $f > mp$ f $f > mp$ f

1. Bsn. $f > mp$ f $f > mp$ f $f > mp$ f

2.3. Bsn. $a 2$ f f f f f f

1.3. Tpt. (C) $< mf$ pp mf

2.4. Tpt. (C) $< mf$ pp mf

1.2. Hn. (F) $pp < mp$ $pp < mp$ pp pp $mf > pp$ mf

3.4. Hn. (F) $pp < mp$ $pp < mp$ pp pp $mf > pp$ mf

1. Tbn. 2 pp pp mf

3. Tbn. 2 pp pp

Tuba pp pp

Timp. mf $cresc.$

2 Congas $fast trem.$

4 T-toms pp $mp cresc.$

$\frac{4}{8}$ $\frac{3}{8}$ $\text{♩} = c.81$
3/8 accel.

Solo A. Sax. *cantabile* mp mf ff $rall.$ $\text{♩} = c.108$ $\text{♩} = c.162$ $accel.$

Solo Drum kit $\text{♩} = c.192$ $B.D.$ mf ff *molto rall.*

Cor drum kit to start rall.

$\text{♩} = c.162$
rall. - - - - -

$\frac{4}{8}$ ($\text{♩} = c.81$) - - - $\text{♩} = c.54$

77

460

1 FL. *ff* *f* *p* *mf* *p*

2 FL. *ff* *mf* *p* *mf* *p*

Picc. 3 *ff* *mf* *p* *mf* *p*

1 Ob. 2 *ff* *mf* *p* *mf* *p*

3 Ob. 2 *ff* *mf* *p* *mf* *p*

1 Cl. (B♭) *ff* *f* *p* *mf* *p*

2 Cl. (B♭) *ff* *mf* *p* *mf* *p*

Bass Cl. *f* *mp* *f* *mp* *f* *p* *mf* *p*

1 Bsn. 2 *f* *mp* *f* *mp* *f* *p* *mf* *p*

3 Bsn. 2 *f* *mp* *f* *mp* *f* *p* *mf* *p*

take D. Bsn. D. Bsn.

1.3 Tpt. (C) con sord. (straight) *mf/pp* *mf/pp*

2.4 Tpt. (C) con sord. (straight) *mf/pp* *mf/pp*

1.2 Hn. (F) senza sord. *pp* *mf-pp* *mp* *mf*

3.4 Hn. (F) senza sord. *pp* *mf-pp* *mp* *mf*

1 Tbn. 2 *pp* *mf* *pp*

3 Tbn. 2 *pp* *mf* *pp*

Tuba *pp* *mf* *pp*

Timp. *ff dim.* *mp* *gliss.* *mf*

2 Congas *pp* *p* *mf* *p* *mf*

4 T-toms *ff dim.* *mp* *pp* *mf* *p* *mf* *p* *mf*

Hi-hat *ff dim.* *mp* *pp* *mf* *p* *mf* *p* *mf*

B.D. *ff dim.* *mp* *pp* *mf* *p* *mf* *p* *mf*

Solo A. Sax. $\text{♩} = c.162$ rall. $\frac{4}{8}$ ($\text{♩} = c.81$) $\text{♩} = c.54$ (with conductor) *cantabile*

(molto rall.) 3 times more through sequences $\text{♩} = c.96$ $\text{♩} = c.54$

Solo Drum kit *dim.* *p*

high, dry instr. on grace-notes

Hi-hat *mf* *p* *mf* *p* *mf* *p* *mf*

B.D. *mf* *p* *mf* *p* *mf* *p* *mf*

473 $\frac{4}{16}$ $\frac{5}{8}$ $\frac{2}{8}$ $\frac{4}{16}$ $\frac{5}{8}$

1.2 Fl. mf ff p p mf ff p

3 Cl. 1.2 (Bb) mf ff p p mf ff p

Bass Cl. p mf p

1 Bsn. p mf p

2 D. Bsn. p mf p

1 Tpt. (C) ffp mf ffp mp $<f>$ p f p

2 ffp mf ffp mp $<f>$ p f p

3 ffp mf ffp mp $<f>$ p f p

4 ffp mf ffp mp $<f>$ p f p

1 Hn. (F) mf mf f $f > p$ fp f fp fp

2 mf mf f $f > p$ fp f fp fp

3 mf mf f $f > p$ fp f fp fp

4 mf mf f $f > p$ fp f fp fp

Tuba p f p

Timp. p mf p

4 W.B. f mf p mf $mf > p$ $mf > p$ $mf > p$

4 Bon. f mf p mf $mf > p$ $mf > p$ $mf > p$

2 Congas f mf p mf $mf > p$ $mf > p$ $mf > p$

4 T-toms f mf p mf $mf > p$ $mf > p$ $mf > p$

Hi-hat f mf p mf $mf > p$ $mf > p$ $mf > p$

B.D. f mf p mf $mf > p$ $mf > p$ $mf > p$

Solo A. Sax. p f p mf ff f

Solo Drum kit p f p mf ff f

479

5/8 2/8 (4/16) 5/8 2/8

1 Fl.

2.3 Cl. 1.2 (B♭)

Bass Cl.

1 Bsn.

2 Bsn.

D. Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Tbn. 2

3 Tbn. 2

Tuba

Timp.

4 W.B.

4 Bon.

2 Congas

4 T-toms

Hi-hat

B.D.

5/8 2/8 (4/16) 5/8 2/8

Solo A. Sax.

Solo Drum kit

poco accel.

p any order

2/8 (4/16) 3/8 **F1** molto accel. ♩ = c.168 81 4/8

484

1 Fl.

2 Fl.

1 Ob. 2

3 Ob. 2

1 Cl. (B♭)

2 Cl. (B♭)

Bass Cl.

1 Ban.

2 Ban.

D. Ban.

1.3 Tpt. (C)

2.4 Tpt. (C)

1.2 Hn. (F)

3.4 Hn. (F)

1 Tbn. 2

3 Tbn. 2

Tuba

Timp.

any order, use all ten instruments

any order, in tempo

4 W.B.

4 Bon.

2 Congas

4 T-toms

Hi-hat

B.D.

2/8 (4/16) 3/8 molto accel. ♩ = c.168 4/8

Solo A. Sax.

Solo Drum kit

canabile

rall.

same as beginning, decorate with high dry instruments

[illegible]

colla voce

 $\frac{4}{8}$ ♩ = c.1263
8

500

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (Bb)

2

Bass Cl.

1

Ben. 2

3

1

Tpt. (C)

2

1

Hn. (F)

3

1

Tone. 2

3

Tuba

Timp.

4 W.B.

4 Bon.

colla voce

 $\frac{4}{8}$ ♩ = c.1263
8

accl.

Solo A. Sax.

4 5 4 3 5 4

Solo Drum kit

repeat

scraper

*) This $\frac{3}{8}$ bar and the subsequent three $\frac{3}{8}$ bars should be made clear as a signpost for the conductor by different instrumental choice.



508

1. Fl. 1 *mf* *poco a poco molto cresc.*

2. Fl. 2 *mf* *poco a poco molto cresc.*

3. Fl. 3 *mf* *poco a poco molto cresc.*

1. Ob. 1 *mf* *poco a poco molto cresc.*

2. Ob. 2 *mf* *poco a poco molto cresc.*

3. Ob. 3 *mf* *poco a poco molto cresc.*

1. Cl. (Bb) *mf* *poco a poco molto cresc.*

2. Cl. (Bb) *mf* *poco a poco molto cresc.*

Bass Cl. *mp*

1. Bsn. 1 *mp*

2. Bsn. 2 *mp*

3. Bsn. 3 *mp*

1.2 Tpt. (C) *mp*

3.4 Tpt. (C) *mp*

1.3 Hn. (F) *mp*

2.4 Hn. (F) *mp*

1. Tbn. 1 *mp*

2. Tbn. 2 *mp*

3. Tbn. 3 *mp*

Tuba *mp*

Timp. *f* *p* *keep repeating*

Bon. *f*

Hi-hat *f*

Solo A. Sax. *f* *scraper* *approximate placing*

Solo Drum kit

[illegible]

4 molto $\text{♩} = \frac{3}{8}$ molto
8 rall. c.50 8 accel. $\text{♩} = \text{c.204}$

514

1 Fl. 2

3

1

Ob. 2

3

1

2

Bass Cl.

1

Bsn.

2.3

1.3

2.4

1

2

3

4

1

2

3

Tuba

Bon.

Hi-hat

4 molto $\text{♩} = \frac{3}{8}$ molto
8 rall. c.50 8 accel. $\text{♩} = \text{c.204}$

Solo A. Sax.

Solo Drum kit

only high sounds, mainly metal
one instrument

change

any two high instr.

as before

*) Means: note to be held for full value

[illegible]

530

4 8 3 8

1 Fl.

2 Fl.

Picc. 3

1 Ob. 2

3 Ob. 2

1 Cl. (Bb)

2 Cl. (Bb)

Bass Cl.

1 Bsn.

2.3 Bsn.

1 Tpt. (C)

2 Tpt. (C)

3 Tpt. (C)

4 Tpt. (C)

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Tbn. 2

2 Tbn. 2

3 Tbn. 2

Tuba

Timp.

Bon.

Hi-hat

Solo A. Sax.

Solo Drum kit

$\text{♩} = c. 168$

$\text{♩} = c. 168$

[illegible]

K1

93

X colla voce

 $\frac{4}{8}$ $\text{♩} = c.72$ $\frac{5}{8}$ poco accel. $\text{♩} = c.90$

poco rall. - - - -

 $\text{♩} = c.60$ **5**

542

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (A)

2

Bass Cl.

1

Ban. $\text{a} 2$ f

2.3 f

1

Tpt. (C) 2

3.4

1.3

Hn. (F) $\text{a} 2$ f

2.4 f

1

Tbne. 2 p f

3 p f

Tuba p f

Timp. savage f

Perc. all inst.

X colla voce $\text{♩} = c.168$

$\frac{4}{8}$ $\text{♩} = c.72$ $\frac{5}{8}$ poco accel. $\text{♩} = c.90$ poco rall. $\text{♩} = c.60$ **5**

Solo A. Sax. f

Solo Drum kit f

[illegible]