

STEVEN SNOWDEN

LONG DISTANCE

*FOR SOLO PERCUSSION
WIND ENSEMBLE, AND ELECTRONICS*

LONG DISTANCE

ATLANTA, GA – 1972
VIBES OR MARIMBA + ELECTRONICS (4 MIN.)

BROOKLYN, NY – 1975
MARIMBA + ELECTRONICS (6 MIN.)

MONROE, NC – 1977
FOR MARIMBA OR VIBES + ELECTRONICS (4 MIN.)

TOTAL DURATION – 14 MIN.

THIS PIECE WAS COMMISSIONED BY AN INTERNATIONAL CONSORTIUM LED BY

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Michael Ptacin
Joint Venture Percussion Duo
(Laurent Warnier
and Xi Zhang)

PROGRAM NOTES:

“Once upon a time, in the days before the ubiquitous and invisible internet, there was only one network. It was made of long-distance lines — actual wires — and it was ruled by an absolute monarch, Ma Bell. Most people traveled the network along conventional channels. But there were also explorers, a small group of curious misfits eager to map the darkest, most obscure corners of this evolving global net. Harvard students, blind teenagers, budding engineers — eventually they came together and formed a subculture. They became *phone phreaks*.” - Jesse Hicks

I first learned about phone phreaks a couple of years ago and was immediately fascinated by their tenacity and boundless curiosity. By hacking the inner workings of payphones, building small electrical devices, or even whistling repeated tones at specific frequencies, they were able to manipulate this analog technology to connect with others in far away places or simply listen in on the pops, clicks, and hums produced by the machinery of distant networks. These sonic identifiers were unique to each of the thousands of long distance networks and (luckily for me) it was quite common for phreaks to make high quality reel-to-reel recordings of what they heard. All electronic sounds used in this piece come from these recordings and each movement is based upon the unique sonic qualities of calls from payphones in various locations in the US in the 1970's. – Steven Snowden

TECHNICAL REQUIREMENTS:

I've designed the electronics for this piece to be very flexible and to work with a variety of setups. Running the included application from a computer will provide you with the most options, however this piece can even be performed using just an mp3 player. Check out the included Long_Distance_read_me_first.txt file for all of the details.

SOLOIST PERFORMANCE NOTES:

INSTRUMENTATION:

Brooklyn and *Monroe* were originally written for marimba while *Atlanta* was originally written for vibes. However, I have written an optional vibes part for *Monroe* and an optional marimba part for *Atlanta*. With that in mind, it would be possible to program a performance of *Monroe*, *Brooklyn*, and *Atlanta* with only marimba. Finally, *Atlanta* was originally written for 3.5 vibes, but it can be performed on a 3-octave instrument. Optional notes for 3-octave vibes are give in parentheses except for measures 49-52 where the optional passage is shown in floating ossia measures in the part.

NOTATION:

DEAD STROKE: (MONROE AND ATLANTA)

Notes with a + sign over them are to played as dead strokes.

MALLET ANGLE AND PLACEMENT: (BROOKLYN)

In several sections of *Brooklyn*, I have specified the angle at which the mallets are to be used as well as where their placement on the bars of the marimba. The letter *T* indicates when the thicker top part of the mallet should be used and *N* indicates when they should be at normal playing position (with the shafts more parallel to the bars of the marimba). Likewise, the letter *M* indicates when the bars should be struck toward the middle and *NP* indicates when they should be struck at the nodal point near the string.

In this example, the roll begins near the middle of the marimba bars and gradually moves to the nodal point from measure 12-14. Also, the roll begins at the top of the mallets and gradually shifts to normal position from bar 10-12.

SPATIAL NOTATION: (BROOKLYN)

In a few sections of this movement, spatial notation (indicated by stemless noteheads) is used to allow for more rhythmic freedom and increased dramatic intensity. Horizontal placement of the noteheads gives a rough indication of duration between notes, however it is up to the player to decide what is musically most effective.

In this example, the player should adhere to the notated rhythm for the first two beats of measure 43. Though the next two beats correlate roughly with triplets, there should be a bit more space between the penultimate and final chords of that measure. That same sort of freedom applies to the following measure. You could think of this a bit like a written out ritard, though the clicktrack will continue with the same tempo.

LONG DISTANCE

MONROE, NC - 1977

Payphone recording alone
(approximately 15 seconds)

♩ = 92

15 Startling, Incessant

STEVEN SNOWDEN

The musical score is arranged for a woodwind and brass ensemble. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1, 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet in B♭ 1, 2, Bassoon 1, 2, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F 1, 2, Horn in F 3, 4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trombone 1, 2, Trombone 3, Bass Trombone, Euphonium 1, 2, Tuba, and Marimba. The score is in 2/4 time and begins with a key signature of one sharp (F#). The woodwinds and marimba play a rhythmic, repetitive pattern starting at measure 15. The woodwinds are marked with a forte (*ff*) dynamic and a *staccato* (*stacc.*) articulation. The marimba part is marked with a fortissimo (*fff*) dynamic and a *staccato* (*stacc.*) articulation. The brass instruments are shown with rests throughout the piece.

19

Picc.
 Fl. 1
 Fl. 2
 Ob. 1, 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1, 2
 Bsn. 1, 2
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1, 2
 Tbn. 3
 B. Tbn.
 Euph. 1, 2
 Tba.

Musical score for a concert band, page 19. The score includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinets 1 and 2, Bassoons 1 and 2, Soprano, Alto, Tenor, and Baritone Saxophones, Horns 1-2 and 3-4, Trumpets 1-3, Trombones 1-2, 3, and Bass Trombone, Euphoniums 1-2, and Tubas. The music features various dynamics (mf, ff, p) and articulations (accents, slurs). A multi-measure rest of 8 measures is indicated at the beginning of several staves.

25 (8)

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

(8)

30 (8)

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff* *8va*

Cl. 1 *ff* *8va*

Cl. 2 *ff* *8va*

Cl. 3 *ff* *8va*

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

8va

39

35 (8)

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

stop mute

pp

fff

pp

fff

pp

fff

mp

ff

mp

ff

mp

ff

ppp

ppp harmon mute

ppp

pp

42

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

straight mute

mf

pp

ppp

f

pp

mf

fp

p

mf

fp

p

mf

fp

p

mp

mf

f

49

50 Suddenly Serene

Musical score for orchestral instruments. The score is arranged in two systems. The first system includes Picc., Fl. 1, Fl. 2, Ob. 1, 2, Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, 2, Bsn. 1, 2, Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The second system includes Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, 2, Tbn. 3, B. Tbn., Euph. 1, 2, and Tba. The score is mostly blank, with some initial notes and dynamics markings in the Tbn. 1, 2 and Tbn. 3 staves.

Percussion part for mallets. The notation shows a sequence of notes with dynamics markings. It starts with a *ff* marking, followed by a *ppp* marking. The notes are grouped with slurs and some have triplet markings. The part concludes with a *ppp* marking and the instruction "Medium soft mallets".

59

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

ppp *mp* *ppp*

ppp *mp* *ppp*

ppp *mp* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

ppp *mp*

p *ppp* *p* *ppp*

70

67 Abrupt, Exclamatory

75

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

1. open

pp

3. open

a2

open

pp

mf

p

pp

p

mp

pp

mf

p

80

Picc. 

Fl. 1 

Fl. 2 

Ob. 1, 2 

Cl. 1 

Cl. 2 

Cl. 3 

B. Cl. 1, 2 

Bsn. 1, 2 

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Hn. 1, 2 

Hn. 3, 4 

Tpt. 1 

Tpt. 2 

Tpt. 3 

Tbn. 1, 2 

Tbn. 3 

B. Tbn. 

Euph. 1, 2 

Tba. 



84

Picc. *f* *mf* *mp* *p*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1, 2 *mf* *f* *mf* *mp* *p*

Cl. 1 *pp* *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax. *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *pp* *mf*

Hn. 1, 2 *mf* *pp*

Hn. 3, 4 *mf* *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2 *mf* *pp*

Tbn. 3 *mf* *pp*

B. Tbn. *mf* *pp*

Euph. 1, 2 *mf* *pp*

Tba. *mf* *pp*

mf *ff* *p*

88

Picc. *pp*

Fl. 1

Fl. 2

Ob. 1, 2 *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. 1, 2 *ppp* *pp*

Bsn. 1, 2 *ppp* *pp*

Sop. Sax.

Alto Sax. *mp* *p* *ppp*

Ten. Sax. *mp* *p* *ppp*

Bari. Sax. *mp* *p* *ppp*

Hn. 1, 2 *ppp*

Hn. 3, 4 *ppp*

Tpt. 1 *pp* straight mute

Tpt. 2 *pp* straight mute

Tpt. 3 *pp* straight mute

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

ppp *pp*

91

Picc. *f* *ff* *8va*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1, 2 *f* *ff*

Cl. 1 *p* *mp* *mf* *f* *mf* *ff*

Cl. 2 *p* *mp* *mf* *f* *mf* *ff*

Cl. 3 *p* *mp* *mf* *f* *mf* *f* *ff*

B. Cl. 1, 2 *mp* *mf* *f* *mf* *f*

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

Sop. Sax. *mf* *ff*

Alto Sax. *mf* *ff*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

mp *mf* *f* *ff*

94

95

Becoming Volatile

Musical score for 'Becoming Volatile' featuring the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1, 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl. 1, 2
- Bsn. 1, 2
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1, 2
- Tbn. 3
- B. Tbn.
- Euph. 1, 2
- Tba.

drum part with notation: *dead stroke*, *Hard mallets*, *pp*, *p*

105

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Incessant
ff

109

Musical score for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet 1 and 2, Bassoon 1 and 2, Saxophones (Soprano, Alto, Tenor, Bari), Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, 3, Bass Trombone, Euphonium 1, 2, and Tuba. The score is divided into measures 109, 110, 111, and 112. The Piccolo part features a melodic line with slurs and accents. Flutes 1 and 2 play a rhythmic pattern of eighth notes. Oboes 1 and 2 play a melodic line with slurs and accents. Clarinets 1, 2, and 3 play a rhythmic pattern of eighth notes. Bass Clarinet 1 and 2 play a rhythmic pattern of eighth notes. Bassoon 1 and 2 play a rhythmic pattern of eighth notes. Saxophones (Soprano, Alto, Tenor, Bari) play a rhythmic pattern of eighth notes. Horns 1, 2, 3, 4 play a rhythmic pattern of eighth notes. Trumpets 1, 2, 3 play a rhythmic pattern of eighth notes. Trombones 1, 2, 3 play a rhythmic pattern of eighth notes. Bass Trombone plays a rhythmic pattern of eighth notes. Euphonium 1, 2 play a rhythmic pattern of eighth notes. Tuba plays a rhythmic pattern of eighth notes. Dynamics include *ff* and *p*. A circled '8' is present in the Piccolo part at the beginning of measure 109.

Piano accompaniment for measures 109-112. The piano part features a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand. Dynamics include *p*. A circled '8' is present in the piano part at the beginning of measure 109.

113 (8)

Musical score for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Bassoon, Saxophones, Horns, Trumpets, Trombones, and Euphonium/Tuba. The score is arranged in a standard orchestral layout with staves for each instrument. The Piccolo part is marked with *pp*. The Flute parts are marked with *pp*. The Oboe part is marked with *pp*. The Clarinet parts are marked with *pp*. The Bass Clarinet, Bassoon, and Euphonium/Tuba parts are marked with *mp* and *mf*. The Saxophone parts are marked with *mp* and *mf*. The Horn and Trumpet parts are marked with *mp* and *mf*. The Trombone parts are marked with *mp* and *mf*. The score includes various musical notations such as notes, rests, and dynamics.

Musical score for Saxophone section. The score is arranged in a standard orchestral layout with staves for Soprano, Alto, Tenor, and Baritone saxophones. The score includes various musical notations such as notes, rests, and dynamics. The saxophone parts are marked with *mp* and *mf*. The score includes various musical notations such as notes, rests, and dynamics.

118

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

(8)

122 (8)

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

ffp

ff

mf

ffp

ff

mf

126 (8)

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1, 2 *fp*

Cl. 1 *f* *fff*

Cl. 2 *mf* *ff* *fff* *mf* *fff*

Cl. 3 *mf* *ff* *fff* *p* *fff*

B. Cl. 1, 2 *fff* *fff*

Bsn. 1, 2 *fff* *fff*

Sop. Sax. *fp* *fff*

Alto Sax. *fp* *fff*

Ten. Sax. *fp* *fff*

Bari. Sax. *fp* *fff*

Hn. 1, 2 *p* *fp* *fp* *fff*

Hn. 3, 4 *ppp* *fp* *fff*

Tpt. 1 *open* *fp* *open* *fff*

Tpt. 2 *open* *fp* *fff*

Tpt. 3 *fp* *fp* *fff*

Tbn. 1, 2 *fp* *fff*

Tbn. 3 *fp* *fff*

B. Tbn. *fp* *fff*

Euph. 1, 2 *fp* *fff*

Tba. *fp* *fff*

(8) *fff* *fff* *dead stroke*

LONG DISTANCE

BROOKLYN, NY - 1975

With Focused Curiosity ♩ = 58

STEVEN SNOWDEN

This musical score is for the piece "Long Distance" by Steven Snowden, set in 4/4 time with a tempo of ♩ = 58. The score is arranged for a full orchestra and includes a marimba part. The instruments are listed on the left side of the page: Flute 1, 2; Flute 3; Oboe 1, 2; Clarinet in B♭ 1, 2; Clarinet in B♭ 3; Bass Clarinet in B♭ 1, 2; Bassoon 1, 2; Soprano Saxophone; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; Horn in F 1, 2; Horn in F 3, 4; Trumpet in B♭ 1, 2; Trumpet in B♭ 3; Trombone 1, 2; Trombone 3; Bass Trombone; Euphonium 1, 2; Tuba; and Marimba.

The score is divided into four measures. The first measure is mostly silent for all instruments. The second measure features a melodic line for Flute 1 and 2, Flute 3, Clarinet in B♭ 1 and 2, Clarinet in B♭ 3, Bassoon 1 and 2, and the Saxophone section (Soprano, Alto, Tenor, Baritone). The third and fourth measures continue these melodic lines, with dynamic markings ranging from *ppp* to *pp*. The Horn and Trumpet sections enter in the second measure with a sustained harmonic accompaniment, marked with dynamics from *f* to *ppp*. The Trombone and Euphonium sections also provide harmonic support. The Marimba part is marked "soft mallets" and features a rhythmic pattern of eighth notes, with dynamics ranging from *ppp* to *ff*.

Key performance instructions include "Air only" for the saxophones and horns, and "straight mute" for the horns. The score uses various dynamic markings such as *ppp*, *pp*, *mf*, *f*, and *ff* to indicate volume levels. The Marimba part is marked with "soft mallets" and includes a dynamic range from *ppp* to *ff*.

6

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Mar.

half-valve moan (wolf's howl effect)

straight mute

T N

M M

14

Fl. 1, 2
 Fl. 3
 Ob. 1, 2
 Cl. 1, 2
 Cl. 3
 B. Cl. 1, 2
 Bsn. 1, 2
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tpt. 3
 Tbn. 1, 2
 Tbn. 3
 B. Tbn.
 Euph. 1, 2
 Tba.
 Mar.

fp, *ppp*, *pp*, *mp*, *p*, *f*, *ppp*, *straight mute*, *slap tongue with air only (4) (1) (7)*, *NP*, *ppp*, *f*, *ppp*, *f*, *ppp*

17

19 Subtly building tension

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.

Mar.
M

23

25

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Mar.

Musical score for Brooklyn, NY - 1975, page 27. The score includes parts for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, and Maracas. The music is in 4/4 time and features a melodic line in the woodwinds and brass, with dynamic markings such as mp, p, and ppp. The Maracas part at the bottom includes specific rhythmic notations like >N and >T.

27 Delicate, with a sense of awe

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Mar.

T

M

N

T

Musical score for Brooklyn, NY - 1975, page 28. The score includes parts for Flute 1 & 2, Flute 3, Oboe 1 & 2, Clarinet 1 & 2, Clarinet 3, Bass Clarinet 1 & 2, Bassoon 1 & 2, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3, Baritone Trombone, Euphonium 1 & 2, Tuba, and Maracas. The Maracas part includes a diagram showing the sequence of strokes: T (top), M (middle), N (bottom), and T (top).

34

Becoming overwhelmed

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1, 2
- Fl. 3
- Ob. 1, 2
- Cl. 1, 2
- Cl. 3
- B. Cl. 1, 2
- Bsn. 1, 2
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- Tbn. 3
- B. Tbn.
- Euph. 1, 2
- Tba.
- Mar.

Key performance instructions include:

- Ob. 1, 2:** *p*, *mf*, *pp*
- Cl. 1, 2:** *p*, *mp*, *pp*, *mp*, *ppp*
- Sop. Sax. / Alto Sax. / Bari. Sax.:** *p*, *mf*, *pp*
- Ten. Sax. / Bari. Sax.:** *pp*, *f > p*, *f*, *ppp*
- Hn. 1, 2:** *pp*, *f*, *pp*, *mf*, *f*, *ppp*
- Hn. 3, 4:** *ppp*, *mf > pp*, *f*, *ppp*
- Tpt. 1, 2 / Tpt. 3:** *pp*, *p*, *mf*
- Tbn. 1, 2 / Tbn. 3 / B. Tbn.:** *p*, *pp*, *f > p*, *mf*
- Euph. 1, 2:** *p*, *ppp*
- Tba.:** *p*, *ppp*
- Mar.:** *pp*, *mp*, *ppp*, *pp*, *ff*

Additional notes for the Maracas part include: "roll gradually becomes simultaneous quad-stops and continually slows" and dynamic markings *pp*, *mp*, *ppp*, *pp*, *ff*.

41 Warm, emphatic

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Mar.

1.

3.

open

open

open

6

3

pp *f* *p* *mf* *pp*

pp *f* *p* *mf* *pp*

p *mf* *pp* *mp* *mf* *pp*

p *mf* *pp* *mp* *mf* *pp*

ff *p* *mf* *pp* *mp* *mf* *pp*

ff *p* *mf* *pp* *mp* *mf* *pp*

ff *p* *mf* *pp* *mp* *mf* *pp*

f *mf* *f* *ff* *mf* *f* *mf*

f *mf* *f* *ff* *f* *mf* *f* *mf*

47

This page of a musical score, numbered 47, features a variety of instruments including woodwinds, brass, and piano. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2; Clarinets 1, 2, and 3; Bass Clarinet 1, 2; Bassoon 1, 2; Soprano, Alto, Tenor, and Baritone Saxophones; and Horns 1, 2, 3, and 4. The brass section consists of Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Baritone Trombone; Euphonium 1, 2; and Tuba. The piano part is at the bottom. The score is marked with numerous dynamics such as *f*, *pp*, *mp*, *mf*, and *ppp*, along with crescendos and decrescendos. Performance instructions like "open" and "8va" are also present. The piano part includes triplets and dynamic markings like *mf*, *ff*, and *fff*.

54

Delicate, slowly drifting

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Mar.

ppp

ppp

ppp

pp

pp

N

T

T

N

60

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.

Mar.

bass drum mallet

66

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

roll gradually becomes simultaneous attacks and continually slows

Mar.

LONG DISTANCE

ATLANTA, GA - 1975

STEVEN SNOWDEN

Spastic ♩ = 110

Flute 1, 2
Flute 3
Oboe 1, 2
Clarinet in B \flat 1, 2
Clarinet in B \flat 3
Bass Clarinet in B \flat 1, 2
Bassoon 1, 2
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F 1, 2
Horn in F 3, 4
Trumpet in B \flat 1, 2
Trumpet in B \flat 3
Trombone 1, 2
Trombone 3
Bass Trombone
Euphonium 1, 2
Tuba

Spastic ♩ = 110

Vibraphone
Med. hard mallets

9

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Vib.

f *mf* *f* *mf* *pp* *p* *pp* *p* *mf* *f* *mf* *ff* *f* *mf* *ff* *mp* *pp* *p* *pp* *p* *f* *mf* *ff* *p* *mp*

Ped.

Tranquil

14

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Tranquil

Vib.

23

21

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1. *p* *ppp*

2. *p* *pp* *ppp* *ppp*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

straight mute

1. *p* *ppp*

3. *pp* *p* *ppp*

ppp

pp

23

Vib.

p *mp* *p mp* *p*

3

3

Reo

26

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.

Vib.

Red.

34

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

p *mp* *mp* *mp* *mp*

ppp *ppp* *ppp* *mp* *mp*

pp *ppp* *p* *mp* *mp*

pp *ppp* *p* *mp* *mp*

mp *mf* *mf* *p*

straight mute *pp*

Ped. *p* Ped.

41

Fl. 1, 2 *ppp* *mp* *ppp*

Fl. 3 *ppp*

Ob. 1, 2 *mp* *ppp*

Cl. 1, 2 *ppp*

Cl. 3 *ppp*

B. Cl. 1, 2

Bsn. 1, 2 *p* *ppp* *mp*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt. 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp* straight mute

Euph. 1, 2

Tba.

Vib. *mf* *mp* *mf* *p* *mp*

50 Turbulent

47

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.

50 Turbulent

Vib.

60

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

pp

mf

pp

6

3

3

3

1. 8va

a2

mp

f

mf

a2 open

a2 open

mf

f

ff

mp

mf

mf

gliss.

mp

mf

gliss.

mp

mf

mp

f

ff

f

ff

6

3

3

f

67 Brilliant, Incisive

66 (8)

Fl. 1, 2: *f* (measures 66-67), *ff* (measures 68-71). Includes a triplet in measure 67.

Fl. 3: *ff* (measures 68-71).

Ob. 1, 2: *ff* (measures 68-71).

Cl. 1, 2: *f* (measures 66-67), *ff* (measures 68-71). Includes a sextuplet in measure 67.

Cl. 3: *ff* (measures 68-71).

B. Cl. 1, 2: Rest.

Bsn. 1, 2: Rest.

Sop. Sax.: *f* (measures 66-67), *ff* (measures 68-71).

Alto Sax.: Rest.

Ten. Sax.: Rest.

Bari. Sax.: Rest.

Hn. 1, 2: Rest.

Hn. 3, 4: Rest.

Tpt. 1, 2: *ff* (measures 68-71). Includes "open" marking.

Tpt. 3: *ff* (measures 68-71). Includes "open" marking.

Tbn. 1, 2: *f* (measures 66-67), *ff* (measures 68-71).

Tbn. 3: *ff* (measures 68-71).

B. Tbn.: *f* (measures 66-67), *ff* (measures 68-71).

Euph. 1, 2: Rest.

Tba.: Rest.

67 Brilliant, Incisive

Vib.: *f* (measures 66-67), *ff* (measures 68-71).

Angular Disco

⑧

71

The musical score is arranged in two systems. The first system contains staves for Fl. 1, 2; Fl. 3; Ob. 1, 2; Cl. 1, 2; Cl. 3; B. Cl. 1, 2; Bsn. 1, 2; Sop. Sax.; Alto Sax.; Ten. Sax.; Bari. Sax.; Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tpt. 3; Tbn. 1, 2; Tbn. 3; B. Tbn.; Euph. 1, 2; and Tba. The second system contains the Vib. (vibraphone) staff. The score is written in 7/4 time and includes various musical notations such as slurs, accents, and dynamic markings like 'p'.

76

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

1.

mp

mp

83

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Vib.

Score details:
- Fl. 1, 2: Rest
- Fl. 3: Rest
- Ob. 1, 2: Rest
- Cl. 1, 2: Rest
- Cl. 3: Rest
- B. Cl. 1, 2: *f* a2, *pp* 6
- Bsn. 1, 2: *f* a2, *pp* 6
- Bari. Sax.: *f*, *pp* 6
- Vib.: Triplet, sixteenth-note run

89

90 Funky, Energetic

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

90 Funky, Energetic

Vib.

96

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

fp

fp

fp

pp

pp

straight mute

mp 3

f

pp

straight mute

mp 3

f

pp

mf

f

mp

Reed

Reed

103

Cool, Tranquil

This musical score is for the piece "Cool, Tranquil" and is page 51 of a larger work. The score is for a large ensemble and includes the following parts:

- Fl. 1, 2
- Fl. 3
- Ob. 1, 2
- Cl. 1, 2
- Cl. 3
- B. Cl. 1, 2
- Bsn. 1, 2
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- Tbn. 3
- B. Tbn.
- Euph. 1, 2
- Tba.
- Vib.

The score is written in 2/4 time and features a variety of dynamics and articulations. Key performance instructions include:

- Ob. 1, 2:** *pp* and *f* dynamics.
- Cl. 1, 2:** *p*, *mp*, and *pp* dynamics.
- Cl. 3:** *pp* and *mp* dynamics.
- Sop. Sax.:** *mp* and *pp* dynamics.
- Hn. 1, 2:** *pp* and "straight mute" instruction.
- Hn. 3, 4:** *pp* and "straight mute" instruction.
- Tpt. 1, 2:** *p*, *mp*, and *pp* dynamics.
- Tpt. 3:** *pp* and *mp* dynamics.
- Tbn. 1, 2:** *pp* and *mp* dynamics.
- Tbn. 3:** *pp* and *mp* dynamics.
- B. Tbn.:** *pp* and *mp* dynamics.
- Euph. 1, 2:** *pp* and *mp* dynamics.
- Tba.:** *pp* and *mp* dynamics.
- Vib.:** *f* and *mp* dynamics, with a triplet and a "Red." (Reduction) marking.

108

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

pp

mp

p

f

Red

straight mute

3

115

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

pp *mp* *pp*

p *mp* *p*

mp *p* *mp*

Ped.

121¹

Fl. 1, 2: *p* *mp* *ppp*

Fl. 3: -

Ob. 1, 2: -

Cl. 1, 2: 1. *p* *mp* *ppp*

Cl. 3: *p* *ppp*

B. Cl. 1, 2: *pp* *mf* *ppp* *tr*

Bsn. 1, 2: *mf* *mf*

Sop. Sax.: -

Alto Sax.: -

Ten. Sax.: -

Bari. Sax.: -

Hn. 1, 2: *pp* *mf* *pp* *open* *tr*

Hn. 3, 4: *pp* *mf* *ppp* *open* *tr*

Tpt. 1, 2: -

Tpt. 3: -

Tbn. 1, 2: 1. *p* *mp* *mf* *a2*

Tbn. 3: -

B. Tbn.: -

Euph. 1, 2: -

Tba.: -

Vib.: *mf* *mp* *mf* *f* *p* 3 3 3

Red.

127

128 Turbulent

Musical score for instruments: Fl. 1,2; Fl. 3; Ob. 1,2; Cl. 1,2; Cl. 3; B. Cl. 1,2; Bsn. 1,2; Sop. Sax.; Alto Sax.; Ten. Sax.; Bari. Sax.; Hn. 1,2; Hn. 3,4; Tpt. 1,2; Tpt. 3; Tbn. 1,2; Tbn. 3; B. Tbn.; Euph. 1,2; Tba.; Vib.

128 Turbulent

Musical score for Vib.

134

8^{va}

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

(8) 140

143 ($\leftarrow \overset{3}{\text{trill}} = \text{trill} \rightarrow$) $\text{♩} = 165$

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

153

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Vib.

Dynamic markings: *mp*, *fp*, *p*, *f*, *mf*, *ff*

160

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl. 1, 2), Bassoon (Bsn. 1, 2), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The second system includes Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3, B. Tbn.), Euphonium (Euph. 1, 2), and Tuba (Tba.). The score features various dynamics such as *pp*, *mp*, and *p*, along with articulation marks like accents and slurs. The key signature is one sharp (F#).

160

Musical score for Vibraphone (Vib.). The score is divided into two systems. The first system includes the Vibraphone part, which features a melodic line with various dynamics such as *pp* and *p*. The second system includes the Vibraphone part, which features a melodic line with various dynamics such as *pp* and *p*. The key signature is one sharp (F#).

166

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. 1, 2

Bsn. 1, 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph. 1, 2

Tba.

Vib.

mf

pp

mp

p

1

3

a2

p

mf

p

mp

172

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Vib.

f *mf* *p* *mf* *p*
f *mf* *p*
f *mf*
f *pp* *p*
f *pp* *p*
mf *a2*
mp *f* *p* *mf* *f*
mp *f* *p* *mf* *f*
mp *f* *mf* *f*
mp *f* *mf* *f*
mf *mf* *f*
f *mf* *f*
f *mf* *f*
f *mf* *f*
f *pp* *f*
f *pp* *f*
f *pp* *f*
mf

⑧ 178

Fl. 1, 2 *f* *p* *ffp*

Fl. 3 *f* *p* to picc. *ff* picc.

Ob. 1, 2 *f* *p* *ffp*

Cl. 1, 2 *f* *p* *ffp*

Cl. 3 *f* *p* *ffp*

B. Cl. 1, 2 *f* *p*

Bsn. 1, 2 *f* *p*

Sop. Sax. *f* *p* *fp* *mf* *ff* *ffp*

Alto Sax. *f* *p* *fp* *mf* *ff* *ffp*

Ten. Sax. *f* *p* *fp* *mf* *ff*

Bari. Sax. *f* *p* *mf* *fp* *mf* *ff*

Hn. 1, 2 *mf* *fp* *mf* *ff* a2

Hn. 3, 4

Tpt. 1, 2 *fp* *mf* *ff*

Tpt. 3 *fp* *mf* *ff* a2

Tbn. 1, 2 *f* *p*

Tbn. 3 *f* *p*

B. Tbn.

Euph. 1, 2 *f* *p*

Tba.

Vib. *f* *ff* *mf*

(8) 185

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl. 1, 2
Bsn. 1, 2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
Tbn. 3
B. Tbn.
Euph. 1, 2
Tba.
Vib.

ff, *f*, *p*, *fff*, *a2*