

# Object Metamorphosis II

for wind ensemble and digital audio

*by Christopher Biggs*

10 minutes

2011



## Instrumentation (one player per part):

Flute 1.2.3

Oboe 1.2

Clarinet 1.2.3

Bass Clarinet

Alto Saxophone 1.2

Tenor Saxophone

Bassoon 1.2

Horn in F 1.2

Trumpet in Bb 1.2

Trombone 1.2

Tuba

Percussion 1: Bass drum, low floor tom, snare drum, low/high log drums, large suspended cymbal, Chinese cymbal, small suspended cymbal

Percussion 2: Tam-tam, military snare drum, low and low-mid floor tom, low/high temple blocks, large suspended cymbal, suspended finger cymbal, sizzle cymbal, triangle

Percussion 3: Vibraphone, xylophone

Percussion 4: Marimba, glockenspiel

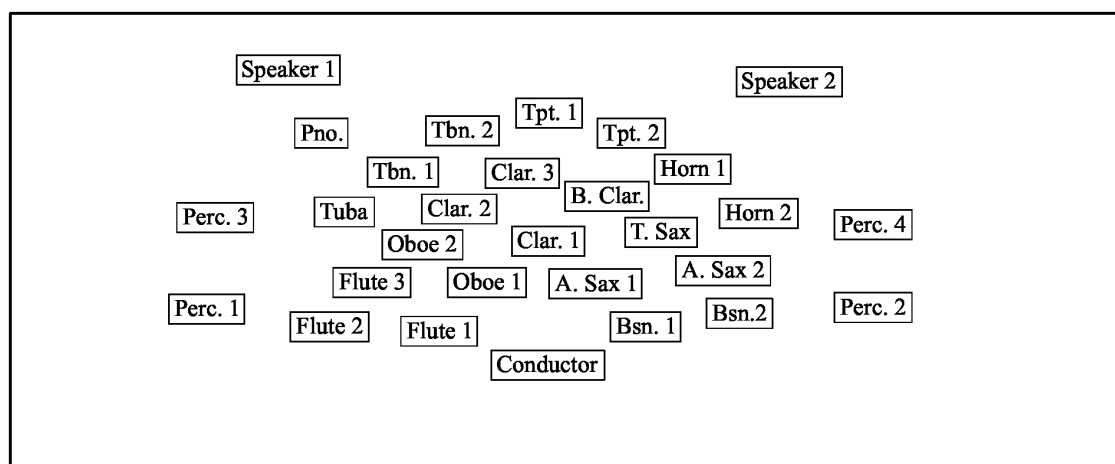
Piano

2.1 Digital audio playback

## Stage Arrangement:

The stage arrangement below is a suggestion, not a necessity. The arrangement is based on having approximately equal power on both sides of the stage. Additionally, the digital audio file was designed with this arrangement in mind. The following issues are most important to the stage arrangement:

- Percussion 1 and 2 should be antiphonal: on opposite sides of the stage and visible to the audience.
- Percussion 3 and 4 should be antiphonal.
- The stereo speakers should be wide and towards the back of the ensemble (the subwoofer can be placed wherever is most convenient).
- Flute 1, oboe 1, clarinet 1, and, alto saxophone 1 and bassoon 1 should crate a semi-circle in the front of the ensemble.
- Trumpet 1 should be in the center of the stereo field.
- The woodwinds should be arranged by type around the instruments in the center semi-circle.



## **Program Notes:**

*Object Metamorphosis II* is a composition for wind ensemble and digital audio commissioned by the *Macro Analysis Creative Research Organization* (MACRO) and Truman State University. The work was inspired by humankind's investigations into the nature of light. The materials of the work are initially very unfocused, then they become clearer and clearer; however, the underlying processes involved that create the foreground materials are always obscured.

The basic harmonic structure of the work is based on circle-of-fifth's motion and the large-scale resolution of altered dominant triads. The foreground melodies, rhythms, and textures do not initially present themselves in their simplest form and then develop. Rather, these materials develop non-linearly, often being introduced as fragments that form cohesive sections later in the work.

## **Technical Notes:**

The audio that accompanies the instruments is for stereo fixed media. The conductor needs to wear headphones and listen to a click track. There is a computer application that accompanies the materials for the piece that can be run on any recent computer with Macintosh OSX or Windows and MAX/MSP runtime installed. MAX/MSP runtime can be downloaded at [www.cycling74.com](http://www.cycling74.com) for either operating system and does not cost any money.

The computer will need to be connected to a soundcard that has at least three outputs. Outputs one and two will be routed via a mixer to the left and right channels of the sound system respectively. Output three will be routed to a headphone amplifier for the conductor to listen to the click track.

Directions for running the program are included inside the program itself; after installing MAX/MSP runtime, just copy the file from the compact disc onto the computer's hard drive and then double-click to open it. Click on the text "instructions" to view the instructions for running the program; it is located in the lower left hand corner of the user interface. The file provides a few options useful in rehearsal and performance: the click tracks/digital audio can be started at any bar in the piece, a vocal (with bar number indications) and/or non-vocal click track can be used, and either click track or both click tracks can be optionally routed to output one and two so that the performers can hear the click in rehearsal.

## **Performance Notes:**

Accidentals carry throughout the measure in which they appear. Accidentals apply to the pitch only in the octave in which they appear.

Almost all of the tempo changes are exact or approximate "metric modulations." They are notated as "metric modulations" only when the tempi are precisely proportional.

In order to make sure that the audience does not hear the click track, the conductor should cover his or her ear with tape or some other material.

The notation of the digital audio is not very precise. The conductor will be hearing a click track more than the electronics. The notation communicates the general idea of what is accompanying the ensemble in the digital audio.

The following description of the role of the digital audio is provided in order to help the person who is mixing understand how to balance the digital audio with the ensemble. In a general

sense the digital audio operates similar to the string section within an orchestra in most pre-1950 orchestral music: the digital audio provides a bed of sound—it is ubiquitous and integral. It should not dominate the instrumental ensemble, nor should it be subsidiary to the ensemble. There should be times when the audience is not sure where a sound is coming from, this ambiguity is intentional and should not be avoided by making the digital audio quieter than the live performers.

As pictured below, flutter tongues are notated with three slashes through the note stems and an “f.t.” indication. Also, at some point in the work almost all of the woodwind instruments are asked to play with an unfocused, noisy, and breathy tone. The manner in which this done will vary between each instrument. The idea with this indication is for the performer to produce a sound that has approximately equal amounts of noise and pitch. The result should be a breathy, airy sound that resonates at the fundamental of the pitch that is played.



If the bass clarinet or saxophones cannot flutter tongue, they can growl instead.

If possible flute 1 should not switch to piccolo; however, if the performer must switch they can switch to piccolo for measures 141-153 and 176-194.

The symbol for a Bartok pizzicato indicates a slap tongue in the saxophone parts.

The mutes for the trumpet and trombone should always be straight mutes.

### Percussion Key

<ul style="list-style-type: none"> <li> snare sticks</li> <li> soft bass drum stick</li> <li> medium bass drum stick</li> <li> hard bass drum stick/tam-tam beater</li> <li> soft rubber mallets</li> <li> medium rubber mallets</li> <li> hard rubber mallets</li> <li> soft yarn beater</li> <li> medium yarn beater</li> <li> hard yarn beater</li> <li> cello bow</li> <li> triangle beater</li> </ul>	<ul style="list-style-type: none"> <li> vibraphone</li> <li> marimba</li> <li> xylophone</li> <li> glockenspiel</li> </ul>
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# Object Metamorphosis II

C. Biggs

♩=58, pointed

floating, hollow

2 4 4 3 2 4 4 6

Flute 1 *f* *pp* breathy tone flutter tongue *ft.*

Flute 2 & 3 *pp* breathy tone flutter tongue

Oboe 1 & 2 *f*

Clarinet in B♭ 1 *n* esp.

Clarinet in B♭ 2 & 3 *f* *ff* *p* clear, not too short

Bass Clarinet in B♭ *f* *ff*

Alto Saxophone 1 & 2 *ff* slap tongue

Tenor Saxophone *ff* slap tongue

Bassoon 1 & 2 *ff* a2 (a2)

♩=58, pointed

floating, hollow

2 4 4 3 2 4 4 6

Horn in F 1 & 2 *f* *pp* esp. *mf* *pp* senza vib.

Trumpet in B♭ 1 & 2 *f*

Trombone 1 & 2 *f*

Tuba *ff* *mp*

♩=58, pointed

floating, hollow

2 4 4 3 2 4 4 6

Percussion 1 *f* *ff*

Percussion 2 *f* *ff* l.v. 3

Percussion 3 *pp* l.v. *Vib* *PPP* *2cd.*

Percussion 4 *pp* *Mar*

♩=58, pointed

floating, hollow

2 4 4 3 2 4 4 6

Piano *ff* *mp* *una corda*

Digital Media *sim.* *sim.* [Sweeping texture from piano chord] [morphing synth texture]



Fl. 1 normal tone very short, light *mf* *pp*

Fl. 2 & 3 very short, light *mf* *pp*

Ob. 1 & 2

Cl. 1 normal vib. very short, light *mf* *pp* very short, light *pp* normal *mp*

Cl. 2 & 3 normal vib. very short, light *mf* *pp* very short, light *pp* *mf* *p*

B. Cl.

Alto Sax. 1 & 2 senza vib. *pp* senza vib. *pp* senza vib. *pp* senza vib. *pp*

Ten. Sax. senza vib. *pp* senza vib. *pp*

Bsn. normal vib. *p* *pp*

Hn. 1 & 2 2 muted *pp* muted senza vib. *pp* senza vib. *pp* senza vib. *pp*

Tpt. 1 & 2 senza vib. *pp* senza vib. *pp* senza vib. *pp*

Tbn. 1 & 2 senza vib. *pp* senza vib. *pp* 1 normal vib. *mp* 2 normal vib. *mp*

Tba. senza vib. *pp* normal vib. *mf*

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Perc. 3 Vib. *mp*

Perc. 4 Mar. *mp*

Pno. *mf* (una corda)

D.M. brass-like synth texture texture clarinet sweeping gestures, piano like & delay wood blocks/ log drum distorted marimba

**A**

22

24

**4/4**

Fl. 1: breathy tone, f.t., *pp*

Fl. 2 & 3: breathy tone, f.t., *pp*

Ob. 1 & 2: 1 esp., *mf* → *pp*; separated, but not too short, *pp* → *f*

Cl. 1: esp., *mf* → *pp*; esp., *mf* → *pp*; esp., *pp*

Cl. 2 & 3: breathy tone, flutter tongue, *pp*; breathy tone, flutter tongue; f.t., *pp* → *f*

B. Cl.: esp., flutter tongue, *pp* → *mf*; esp., *pp* → *mf*

Alto Sax. 1 & 2: -

Ten. Sax.: -

Bsn.: separated, but with weight, *p* → *f*; (sim.), *pp* → *f*

**A**

**4/4**

Hn. 1 & 2: -

Tpt. 1 & 2: -

Tbn. 1 & 2: -

Tba.: senza vib., *pp*; esp., *mf*

**A**

**4/4**

Perc. 1: l.v., *mf*; *pp*; 3, 5

Perc. 2: l.v., *mf*; *pp*; 3, 3

Perc. 3: sub., *pp* → *mf*

Perc. 4: *pp*; *pp* → *mf*

**A**

**4/4**

Pno.: -

D.M.: high pitched granulated texture; texture from bassoons; texture from bassoons



**B**

warm, expressive

breathy tone f.t. **32** f.t. **34** f.t. f.t. **36** normal tone **3/4** **150**

Fl. 1 & 2 *pp*

Ob. 1 & 2 *pp* 1 normal vib. senza vib. senza vib.

Cl. 1 solo molto esp. *p* *mf* *mp* *mf* *mp* *sub. mf* *p* *sub. mf* *p* *sub. mf* *p* *mf* *p*

Cl. 2 & 3 1 senza vib. *pp* 2 senza vib. *pp*

Alto Sax. 1 & 2 1 *mp*

Ten. Sax. 1 senza vib. *pp*

Bsn. 1 senza vib. *pp*

**B**

warm, expressive

Hn. 1 & 2 1 senza vib. *pp* 1 senza vib. *pp* senza vib. **3/4** **150**

Tpt. 1 & 2

Tbn. 1 & 2 1 senza vib. *pp*

Tba. *pp* *mf*

**B**

warm, expressive

Perc. 1 *p* *pp* *p* *pp* *mf* **3/4** **150**

Perc. 2 *pp* bowed *mp* *p* *pp* *p* *pp* *mf* 1.v.

Perc. 3 *mf* *pp* *Ed.*

Perc. 4 *pp* *pp*

**B**

warm, expressive

Pno. *pp* *pp* *mf* **3/4** **150**

una corda (una corda)

D.M. sounds from melody and percussion

Fl. 1 **5/8** **2/4** **4/4**  
*p*  
*mp* *pp*

Fl. 2 & 3

Ob. 1 & 2  
*mp* *pp* *mp* *pp*

Cl. 1  
 solo molto esp.  
*mp* *mf*

Cl. 2 & 3  
 a2  
*p*

B. Cl.

Alto Sax. 1 & 2  
 esp.  
*mp* *p* *mf* *pp*

Ten. Sax.

Bsn.  
 1 normal vib.  
*mp* *p* *p* *p*

Hn. 1 & 2  
 a2 normal vib.  
*mf* *p* *mp*

Tpt. 1 & 2  
 1 con sord.  
*mp* *pp*

Tbn. 1 & 2  
 normal vib.  
*mp* *p* *mp*

Tba.  
*mp*

Perc. 1 **5/8** **2/4** **4/4**  
*pp* *mp* *mp*

Perc. 2  
*pp* *mp* *mp*

Perc. 3  
 Xyl  
*pp*

Perc. 4  
 Glsp  
*pp*

Pno. **5/8** **2/4** **4/4**

D.M.  
 sounds from melody and percussion





clear, exacting

4/4 50

4/4

52

full, tense

54

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

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

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

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

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



clear, exacting

4/4

4/4

full, tense

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

*pp* *p*

*pp*

*pp*



clear, exacting

4/4

4/4

full, tense

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl

Mar

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

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

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

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



clear, exacting

4/4

4/4

full, tense

Pno.

D.M.

[High-pitched grains]

[sweeping, grainy texture]

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

56

58

aggressive, precise

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

aggressive, precise

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

senza vib. stopped  $\emptyset$

con sord. senza vib.

senza vib. con sord.

normal vib. not stopped

aggressive, precise

Perc. 1

Perc. 2

Perc. 3

Perc. 4

I.v.

fast scrape on cymbal with triangle beater

aggressive, precise

Pno.

D.M.

cymbal texture

[Synth sounds follow melodic lines]

piano-like sound

rhythmic simplification



aggressive

66

playful, light

aggressive

playful, jazzy

4/4

2/4

4/4

68

5/8

4/4

70

3/4

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

aggressive

2/4

playful, light

aggressive

playful, jazzy

4/4

2/4

4/4

5/8

4/4

3/4

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

aggressive

2/4

playful, light

aggressive

playful, jazzy

4/4

2/4

4/4

5/8

4/4

3/4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

aggressive

2/4

playful, light

aggressive

playful, jazzy

4/4

2/4

4/4

5/8

4/4

3/4

Pno.

D.M.

72

aggressive

74

playful,  
light

76

13

Fl. 1 **3/4** **2/4** **4/4** **2/4** **3/4** **2/4** **4/4**

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

Hn. 1 & 2 **3/4** **2/4** **4/4** **2/4** **3/4** **2/4** **4/4**

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Perc. 1 **3/4** **2/4** **4/4** **2/4** **3/4** **2/4** **4/4**

Perc. 2

Perc. 3

Perc. 4

Pno. **3/4** **2/4** **4/4** **2/4** **3/4** **2/4** **4/4**

D.M.

playful, jazzy

78

aggressive

80

2/4

4/4

Fl. 1 *ft.* *f*

Fl. 2 & 3 *ft.* *f*

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl. *like a walking bass* *f*

Alto Sax. 1 & 2

Ten. Sax.

Bsn. *1* *like a walking bass* *f*

4/4 playful, jazzy

aggressive

2/4

4/4

Hn. 1 & 2 *ff*

Tpt. 1 & 2 *ff*

Tbn. 1 & 2 *ff*

Tba. *ff*

4/4 playful, jazzy

aggressive

2/4

4/4

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *Xyl* *ff*

Perc. 4 *Mar* *f*

4/4 playful, jazzy

aggressive

2/4

4/4

Pno. *ff*

D.M. *trumpet double: distorted and delayed* *rhythmic grains*

**E**

82 **4/4** serene, placid (♩=58)

84

86

88

Fl. 1 *pp* *n* *pp* *p* *mp*

Fl. 2 & 3 *ppp* *p* *mp*

Ob. 1 & 2 *pp* *n* *p* *p* *mp*

Cl. 1 *ppp* *pp* *n* *mp*

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

**E**

**4/4** serene, placid (♩=58)

**3/4**

**4/4**

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

**E**

**4/4** serene, placid (♩=58)

**3/4**

**4/4**

Perc. 1 *mp* scrape top of cymbal for indicated duration l.v.

Perc. 2 *mp* scrape top of cymbal for indicated duration l.v.

Perc. 3 *ppp* *Vib* *dead stroke* *Vib* *pp* *mf*

Perc. 4 *pp* *Gisp* *pp* *mf*

**E**

**4/4** serene, placid (♩=58)

**3/4**

**4/4**

Pno.

D.M. *synth texture*

90

92

94

96

98

Fl. 1 *pp*

Fl. 2 & 3 *pp*

Ob. 1 & 2 *pp* *p* *pp* *mf* *ppp* *mf* *pp* *mf* *pp*

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

Cl. 2 & 3 *p* *pp* *mf* *ppp*

B. Cl. *pp* *mf* *ppp* *pp* *mf*

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

Hn. 1 & 2 muted *mp* *pp* *mf* *pp* *1 unmuted esp.*

Tpt. 1 & 2 con sord. *mp* *pp* *mf*

Tbn. 1 & 2 con sord. *mp* *pp* *mf* *pp* *2 con sord.*

Tba. *mp* *pp* *mf*

Perc. 1 *pp* *mp* *ppp* *pp* *l.v.*

Perc. 2 *pp* *mp* *ppp*

Perc. 3 *pp* *p* *Vib*

Perc. 4 *p* *Glsp*

Pno.

D.M. *symbal gram* *symbal texture* *approximate rhythm*

# F light, precise

100

102

104

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

# F light, precise

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

# F light, precise

\* during this and similar sections, play near the center of the cymbals (until m. 134)  
\*always l.v. (until m. 134)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

# F light, precise

Pno.

D.M.



warm,  
expressive

114

3/4

2/4

← ♩ = ♩ →

118

19

114

3/4

2/4

4/4

light (♩=58)

118

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

senza vib.

normal vib.

1 esp. 3

mf

pp

pp

mp

pp

warm,  
expressive

3/4

2/4

4/4

light (♩=58)

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

warm,  
expressive

3/4

2/4

4/4

light (♩=58)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl

Glsp

pp

pp

mp

mp

warm,  
expressive

3/4

2/4

4/4

light (♩=58)

Pno.

D.M.

texture

mp



tense,  
expressive

126

128

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

*sfz mp* *mf* *f* *ff*

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

*mf* *f* *ff*

*mp* *ff*

*f* *ff*

*mp* *ff*

*f* *ff*

tense,  
expressive

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

*mp* *p* *mf* *p* *f* *p*

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

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

tense,  
expressive

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf* *mf* *mf* *mf*

tense,  
expressive

Pno.

D.M.

synth sounds follow active winds

rhythmic cymbal grains

texture



aggressive

134

136

138

Fl. 1 *ff*

Fl. 2 & 3 *ff*

Ob. 1 & 2 *ff*

Cl. 1 *ff*

Cl. 2 & 3 *ff*

B. Cl.

Alto Sax. 1 & 2 *ff*

Ten. Sax. *ff*

Bsn.

aggressive

Hn. 1 & 2 *ff*

Tpt. 1 & 2 *ff* senza sord.

Tbn. 1 & 2 *ff*

Tba. *ff*

aggressive

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *ff* Xyl

Perc. 4 *ff* Mar

aggressive

Pno. *ff*

D.M. *ff* cymbal-like texture sweeping, piano-like



Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

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

*p* *ff* *mp*

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

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

*p* *ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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

*pp* *f* l.v.

Pno.

Red

D.M.

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

*mp* *ff*

synth and piano-like with wood-block grains

moving bass sound

texture

♩=58, expressive, abstract

26

156

158

160

breathy tone  
f.t.

pp

breathy tone  
f.t.

pp

1

pp

esp.

p

mf

p

mf

p

f

senza vib.

pp

senza vib.

pp

normal vib.

mp

normal vib.

mp

B. Cl.

mp

senza vib.

pp

senza vib.

pp

1 senza vib.

p

Ten. Sax.

Bsn.

♩=58, expressive, abstract

1 esp.

mp

mp

p

mp

p

f

f

Tpt. 1 & 2

Tbn. 1 & 2

1 esp.

mp

pp

2

mp

1

f

Tba.

♩=58, expressive, abstract

Perc. 1

pp

L.v.

Perc. 2

pp

L.v.

Perc. 3

Vib

mp

3

Perc. 4

Mar

mp

3

♩=58, expressive, abstract

Pno.

D.M.

high-pitched grains

texture from clarinet

6

Fl. 1 *f.t.* *mf* *normal tone esp.*

Fl. 2 & 3 *f.t.* *f.t.*

Ob. 1 & 2

Cl. 1 *pp*

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2 *1 senza vib.*

Ten. Sax.

Bsn. *f* *ff* *mf*

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2 *ff* *mf*

Tba. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Pno.

D.M. *vib and flute texture* *alleg.*

2/4 4/4 2/4

Fl. 1 *ff* 3 3 3 3 3

Fl. 2 & 3 *mf* *ff* *mf* *ff* 3

Ob. 1 & 2

Cl. 1 *ff* 3 3 3 3 3

Cl. 2 & 3 *mf* *ff* *mf* *ff* *mf* *ff* *mp* *ff*

B. Cl. *ff*

Alto Sax. 1 & 2

Ten. Sax. *ff* 3

Bsn. *ff* 3

2/4 4/4 light, precise 2/4

Hn. 1 & 2 *ff* 3

Tpt. 1 & 2

Tbn. 1 & 2 *ff* 3

Tba. *ff*

2/4 4/4 light, precise 2/4

Perc. 1 *ff* *mf* 3 3 3 3 3 follow instructions in m. 102

Perc. 2 *ff* *mf* 3 3 3 3 3 follow instructions in m. 102

Perc. 3

Perc. 4

2/4 4/4 light, precise 2/4

Pno.

D.M. *gliss* *gliss* high pitched texture





186

188

190

3/4

31  
4/4

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fast scrape with triangle beater

Xyl

Gls

ff

Pno.

DM.

1

clear, subdued joy

192 194 196 198 200

Fl. 1 **4/4** **4/4** **3/4** **2/4** **3/4** **3/4** **2/4** **2/4**

Fl. 2 & 3

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2

Ten. Sax.

Bsn.

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

1

clear, subdued joy

Hn. 1 & 2 **4/4** **4/4** **3/4** **2/4** **3/4** **3/4** **2/4** **2/4**

Tpt. 1 & 2

Tbn. 1 & 2

Tba.

*mp* *mf* *mp* *mp*

1

clear, subdued joy

Perc. 1 **4/4** **4/4** **3/4** **2/4** **3/4** **3/4** **2/4** **2/4**

Perc. 2

Perc. 3

Perc. 4

*mf* *mf* *mp* *mp*

l.v.

1

clear, subdued joy

Pno. **4/4** **4/4** **3/4** **2/4** **3/4** **3/4** **2/4** **2/4**

D.M.

*f* *mp*

high-pitched texture, granulated cymbals, morphing texture above A, granulated, trumpet texture

Fl. 1 **2/4** **3/4** **2/4** **2+3/8** **3+2/8**

Fl. 2 & 3 *p* *f*

Ob. 1 & 2 *p* *fp* *f*

Cl. 1 *fp* *f*

Cl. 2 & 3

B. Cl.

Alto Sax. 1 & 2 *p* *mf* *mf* *f*

Ten. Sax. *pp* *mf* *f*

Bsn. *mp* *f*

Hn. 1 & 2 **2/4** **3/4** **2/4** **2+3/8** **3+2/8**

Tpt. 1 & 2 *mp* *mf* *f*

Tbn. 1 & 2 *mf* *f*

Tba. *p* *f*

Perc. 1 **2/4** **3/4** **2/4** **2+3/8** **3+2/8**

Perc. 2 *mf* *f*

Perc. 3

Perc. 4

Pno. **2/4** **3/4** **2/4** **2+3/8** **3+2/8**

D.M. *sim.* *percussion texture* *trumpet texture*

2+3  
8

4  
4

Fl. 1 & 2: *ppp*, breathy tone f.t., triplet

Ob. 1 & 2: *f*, *mp*, a2

Cl. 1 & 2: *pp*, *n*

B. Cl.: *pp*, *n*

Alto Sax. 1 & 2: *f*, triplet

Ten. Sax.: *f*, triplet

Bsn.: *f*, *ff*, a2

2+3  
8

4  
4

Hn. 1 & 2: *ff*

Tpt. 1 & 2: *ff*, *mp*

Tbn. 1 & 2: *ff*

Tba.: *ff*

2+3  
8

4  
4

Perc. 1: *ff*, *pp*, triplet

Perc. 2: *ff*, *pp*, triplet

Perc. 3: -

Perc. 4: Mar, *ppp*, triplet

2+3  
8

4  
4

Pno.: *pp*, *Red.*

D.M.: sweeping piano effect, percussion texture