

KEVIN CHAROENSRI

RISING LIGHT

FOR WIND ENSEMBLE

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

KEVIN CHAROENSRI MUSIC

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

For my dear Mother

Copyright © 2022 by Kevin Charoensri.
International copyright secured. All rights reserved.

First printing: August 2022

Premiere: September 21, 2022 by University of Texas at Austin Wind Symphony, under direction of Dr. Ryan Kelly.

Music engraving: Kevin Charoensri

COMPOSER BIOGRAPHY

Kevin Charoensri (b. 2003) is a Thai-American San Diego native who now resides in Austin, studying music composition (BM) at the University of Texas at Austin. Charoensri began writing music at age 12, and he has written works for band, orchestra, and choir to chamber music, EDM, and film scores.

Charoensri currently studies with Omar Thomas at UT Austin, and has studied with Donald Grantham, along with being heavily involved with other faculty on staff, Yevgeniy Sharlat, Russel Podgorsek, and Januibe Tejera. He is currently a BM Composition major, as well as a piano principal, taking lessons in both classical and jazz styles, studying with piano professors Gregory Allen and Patti Wolf.

In June 2018, Charoensri conducted a performance of his Return for Band with 80 musicians at the Sydney Opera House in front of an audience of 2500. The performance received recognition from the San Diego Union Tribune.

In Summer 2019, Charoensri attended the Young Composer Program at Cleveland Institute of Music, studying with Dr. Keith Fitch. He was also one of seven composers selected to attend the four-week Summer 2019 workshop at the San Francisco Conservatory of Music under Mr. Daniel Wood. In addition to guidance by high school band director David Hall, Charoensri has studied composition privately with Dr. Daniel Temkin and Dr. Jules Pegram.

During his time in high school, Charoensri conducted three productions with a contracted professional orchestra in his school's highly successful theater program. In addition to conducting and composing, he was principal clarinet in his school band and regularly played and programmed keyboards for local theater productions, in addition to his school. Charoensri also regularly composed works for his school band, led rehearsals, and premiered his new works. He continues to work on commissions from his high school band, working with mentor Dave Hall.

PROGRAM NOTE

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, *Rising Light*, was born. I knew I had to say something with my voice I had been given, which was in music.

Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music "too Asian" always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, *Rising Light*, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue.

Despite being disgusted and saddened by the surge of Asian hate, I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

Kevin Charoensri

June 2022

RISING LIGHT

Duration: ca. 9 minutes

INSTRUMENTATION:

Piccolo

Flute 1

Flute 2 (opt. Alto Flute)

Oboes 1-2

Bassoons 1-2

Contrabassoon

B ♭ Clarinets 1-3

B ♭ Bass Clarinets 1-2

B ♭ Contrabass Clarinet

Double Bass

E ♭ Alto Saxophones 1-2

B ♭ Tenor Saxophone

E ♭ Baritone Saxophone

B ♭ Trumpets 1-3

F Horns 1-4

Trombones 1-3 (*two tenors, one bass*)

Euphonium B.C (*preferably 2*)

Tubas 1-2 (*preferably 2*)

Percussion 1: Glockenspiel / 30cm Red Flower Drum*

Percussion 2: Vibraphone / Taiko Drums** / Suspended Cymbal

Percussion 3: Tubular Bells / March Machine / Vibraphone

Percussion 4: Tam-Tam

Percussion 5: Bass Drum

Vibraphone will not be used at the same time by Percussion 2 and 3.

*A wooden tenor drum can substitute. If not available, then the shell of a snare tom (with snare off) can be used.
The goal is to emulate a rim of a 30cm Chinese Red Flower Drum.

**If Taiko Drums are unavailable, use 4 toms. 2 Toms Minimum (high and low).

RISING LIGHT

KEVIN CHAROENSRI
(2022)

♩ = 60 Dark

Piccolo

Flute 1
cue: play only in absence of Alto Flute solo
mp *f* *mf* *f*

Flute 2
Alto Flute solo
mp *f* *mf* *f*

Oboe 1,2

B♭ Clarinet 1
ppp *p* *n*

B♭ Clarinet 2,3
ppp *p* *n*

B♭ Bass Clarinet 1,2
pp *p*

B♭ Contrabass Clarinet
pp *p*

Bassoon 1,2
pp *p*

Contrabassoon
ppp *p*

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

♩ = 60 Dark

B♭ Trumpet 1

B♭ Trumpet 2,3

F Horn 1,2

F Horn 3,4

Trombone 1,2

Bass Trombone

Euphonium

Tuba 1,2

Double Bass
ppp *p*

Harp

Piano
ppp *p*

♩ = 60 Dark

Timpani
ppp

Glockenspiel

Vibraphone

Tubular Bells
pp *mp*

Tam-tam
ppp

Bass Drum
ppp

Picc.
Fl. 1
A. Fl.
Ob. 1,2
Cl. 1
Cl. 2,3
B. Cl. 1,2
Cb. Cl.
Bn. 1,2
Cbn.
Al. Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Hn. 3,4
Tbn. 1,2
B. Tbn.
Euph.
Tba. 1,2
Db.
Hp.
Pno.
Timp.
Glock.
Vib.
Tub. B.
T.-t.
B.D.

A rit. B ♩ = 72 Subito

Musical score for various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Percussion, and Harp. The score is divided into sections A and B, with dynamic markings such as mf, p, pp, and mp. A large watermark 'PERUSAHAAN SCORE. GO TO KEVIN-C-MUSIC.COM' is overlaid diagonally across the page.

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

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

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

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

Cl. 1 *mf* *mp* *f* *mp* *f*

Cl. 2,3 *mf* *mp* *f* *mp* *f*

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

Cb. Cl. *p* *mp* *f* *mp* *f*

Bn. 1,2 *mp* *mp* *f* *mp* *f*

Cbn. *mp* *f* *mp* *f*

Al. Sax. 1,2 *mp* *mp* *f*

Ten. Sax. *mp* *f* *mp* *f*

Bari. Sax. *mp* *f* *mp* *f*

Tpt. 1 *cup mute* *mf* *cup mute* *pp* *a2* *pp*

Tpt. 2,3 *mf* *pp* *a2* *pp*

Hn. 1,2 *pp*

Hn. 3,4 *pp*

Tbn. 1,2 *f* *p*

B. Tbn. *f* *p*

Euph. *p* *pp*

Tba. 1,2 *p* *pp*

Db. *pp* *p* *f* *mp* *f* *p*

Hp. *f* *f* *sliss.*

Pno. *mp*

Timp. *p* *mp*

Glock.

Vib.

Tub. B.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN C. MUSIC.COM

4
Picc. *pp* *mp* *f* *p* *molto rit.*

Fl. 1 *pp* *mp* *f* *p*

Fl. 2 *pp* *pp* *f* *p* *f*

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

Cl. 1 *pp* *pp* *f* *p* *f*

Cl. 2,3 *pp* *pp* *f* *p* *f*

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

Cb. Cl. *ppp* *pp* *f* *p* *f*

Bn. 1,2 *ppp* *pp* *f* *p* *f*

Cbn. *ppp* *pp* *f* *p* *f*

Al. Sax. 1,2 *ppp* *pp* *f* *p* *f*

Ten. Sax. *ppp* *pp* *f* *p* *f*

Bari. Sax. *ppp* *pp* *f* *p* *f*

Tpt. 1 *p* *f* *mp* *molto rit.*

Tpt. 2,3 *p* *f* *mp*

Hn. 1,2 *p* *f* *mp*

Hn. 3,4 *p* *f* *mp*

Tbn. 1,2 *p* *f* *mp*

B. Tbn. *p* *f* *mp*

Euph. *p* *f* *mp*

Tba. 1,2 *p* *f* *mp*

Db. *pp* *f* *mp* *f*

Hp. *p* *mp* *f non dim.* *mp* *molto rit.*

Pno.

Timp. *p* *f* *molto rit.*

Glock. *p*

Vib. *mf*

Tub. B.

T.-t. *mp*

B.D. *mp*

28 29 30 31 32 33 34

♩ = 36 **D**A Tempo ♩ = 72 Expressively

Picc. *solo* *mf molto espr.* *sol.*, with oboe

Fl. 1 *p* < *mf* *p* < *mf* *p* < *f*

Fl. 2 *p* < *mf* *p* < *mf* *p* < *f*

Ob. 1,2 *f* *sol.*, with piccolo *al*

Cl. 1 *p* < *mf* *p* < *mf* *p* < *f*

Cl. 2,3 *p* < *mf* *p* < *mf* *p* < *f*

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

Cb. Cl. *pp*

Bn. 1,2 *p* < *f*

Cbn. *pp*

Al. Sax. 1,2 *p* < *f*

Ten. Sax. *p* < *f*

Bari. Sax. *p* < *f*

♩ = 36 **D**A Tempo ♩ = 72 Expressively

Tpt. 1 *p* *n* *mf*

Tpt. 2,3 *p* *n* *pp*

Hn. 1,2 *p* *n*

Hn. 3,4 *p* *n*

Tbn. 1,2 *f* *a2* *mp* *n* *pp*

B. Tbn. *p*

Euph. *f* *mp* *n*

Tba. 1,2 *p* *n*

Db. *pizz.* *p* *arco* *pp*

Hp. *mp* *mf* *f*

Pno. *mp* *p* *mp*

DA Tempo ♩ = 72 Expressively

Timp.

Glock.

Vib. *p* *mp*

Tub. B. *pp*

T.-t. *pp* *pp* *p*

B.D.

PERUSAHAAN SCORE. GO TO KEVIN-C-MUSIC.COM

6 Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2,3 B. Cl. 1,2 Cb. Cl. Bn. 1,2 Cbn. Al. Sax. 1,2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2,3 Hn. 1,2 Hn. 3,4 Tbn. 1,2 B. Tbn. Euph. Tba. 1,2 Db. Hp. Pno. Timp. Glock. Vib. Tub. B. T.-t. B.D.

PERUSAL SCORE. GOTOKEVIN-G-MUSIC.COM

43 44 45 46 47 48

E

E

E

Cue: 15 Bars.

8 Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2,3 B. Cl. 1,2 Cb. Cl. Bn. 1,2 Cbn. Al. Sax. 1,2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2,3 Hn. 1,2 Hn. 3,4 Tbn. 1,2 B. Tbn. Euph. Tba. 1,2 Db. Hp. Pno. Timp. Glock. Vib. Tub. B. T.-t. B.D.

PERUSAL SCORE. GO TO KEVIN-G-MUSIC.COM

8 55 56 57 58 59 60 61 62

musical score with various instruments and dynamics

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1,2 *mf*

Cl. 1 *mp* *f*

Cl. 2,3 *mp* *f*

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

Cb. Cl. *f* *mp* *f* *fp* *f*

Bn. 1,2 *f* *mp* *f* *fp* *f*

Cbn. *f* *mp* *f* *fp* *f*

Al. Sax. 1,2 *f* *mp* *f*

Ten. Sax. *f* *mp* *f*

Bari. Sax. *f* *mp* *f* *fp* *f*

Tpt. 1

Tpt. 2,3

Hn. 1,2 *p* *f* *mp* *p* *f* *p*

Hn. 3,4 *p* *f* *mp* *p* *f* *p*

Tbn. 1,2

B. Tbn. *p* *p* *mf* *p*

Euph. *p* *p* *mf* *p*

Tba. 1,2 *p* *p* *mf* *p*

Db.

Hp. *mp*

Pno.

Timp.

Glock. *pp*

Vib. *p*

Tub. B. *mp*

T.-t.

B.D.

63 64 65 66 67 68 69

PERUSAL SCORE. GO TO KEVIN.C-MUSIC.COM

10 Picc. *f espr.* *ff espr.*

Fl. 1 *f espr.* *ff espr.*

Fl. 2 *f espr.* *ff espr.*

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

Cl. 1 *f espr.* *ff espr.*

Cl. 2,3 *f espr.* *ff espr.*

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

Cb. Cl. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Bn. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Cbn. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Al. Sax. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Ten. Sax. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Bari. Sax. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tpt. 1 *p* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tpt. 2,3 *p* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hn. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hn. 3,4 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tbn. 1,2 *p* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

B. Tbn. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Euph. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tba. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Db. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hp. *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

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

Glock. *mp espr.* *mp espr.* *mf*

Vib. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tub. B. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

T.-t. *pp* *mf* *p* *f*

B.D. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

70 71 72 73 74 75 76

PERUSAL SCORE. GOTO KEVIN G-MUSIC.COM

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1,2 *ff*

Cl. 1 *ff*

Cl. 2,3 *ff*

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

Cb. Cl. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Bn. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Cbn. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Al. Sax. 1,2 *f* *f espr.*

Ten. Sax. *f* *f espr.*

Bari. Sax. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tpt. 1 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tpt. 2,3 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hn. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hn. 3,4 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tbn. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

B. Tbn. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Euph. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tba. 1,2 *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Db. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hp. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Pno. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Timp.

Glock. *mp espr.* *mf*

Vib. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Tub. B. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

T.-t. *pp* *mf* *p* *f*

B.D. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

The image shows a page of a musical score for orchestra, covering measures 83 to 87. The score is written for various instruments, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like *rit.* (ritardando) and *a2* (second ending). The score is divided into two systems, with the first system ending at measure 85 and the second system starting at measure 86. A large watermark "PERUSAHABAH SCORE. GOTO KEVIN-C-MUSIC.COM" is overlaid diagonally across the page.

J = 60 **Brightly**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1,2 *fff*

Cl. 1 *mf* *ff* *mf* *ff*

Cl. 2,3 *mf* *ff* *mf* *ff*

B. Cl. 1,2 *ff ffp* *ff* *mf* *ff* *mf*

Cb. Cl. *ff ffp* *ff* *mf* *ff* *mf*

Bn. 1,2 *fff*

Cbn. *ff ffp* *ff* *mf* *mf*

Al. Sax. 1,2 *mf* *ff* *mf* *ff*

Ten. Sax. *mf* *ff* *mf* *ff*

Bari. Sax. *ff ffp* *ff* *mf* *ff* *mf*

J = 60 **Brightly**

Tpt. 1 *ff* *fff*

Tpt. 2,3 *ff* *fff*

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

Hn. 3,4 *ff* *mf* *ff* *mf* *ff*

Tbn. 1,2 *fff*

B. Tbn. *ff ffp* *ff* *mf* *ff* *mf*

Euph. *ff ffp* *ff* *mf* *ff* *mf*

Tba. 1,2 *ff ffp* *ff* *mf* *ff* *mf*

Db. *ff ffp* *ff* *mf* *ff*

Hp. *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *ffp* *ff* *mf* *ff*

J = 60 **Brightly**

Timp. *ff*

Glock. *f*

Tom-t. *USE TAIKO DRUMS IF AVAIL.* *mf* *f* *3*

Tub. B. *f*

T.-t. *ff* *mp* *mf* *mp* *mf*

B.D. *f* *f* *ff* *f*

PERUSAL SCORE GOTO KEVIN G-MUSIC.COM

14
Picc. *accel.* $\text{♩} = 96$

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

accel. $\text{♩} = 96$

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

accel. $\text{♩} = 96$

Timp.

Glock.

Tom-t.

Tub. B.

T.-t.

B.D.

92 93 94 95 96

K

STOMP

STOMP - LOWER, CLAP - HIGHER

Picc. *fff* STOMP

Fl. 1 *fff* STOMP

Fl. 2 *fff* STOMP

Ob. 1,2 *fff* STOMP

Cl. 1 *fff* STOMP

Cl. 2,3 *fff* a2 STOMP

B. Cl. 1,2 *fff* STOMP

Cb. Cl. *fff* STOMP

Bn. 1,2 *fff* STOMP

Cbn. *fff* STOMP

Al. Sax. 1,2 *fff* a2 STOMP

Ten. Sax. *fff* STOMP

Bari. Sax. *fff* STOMP

K

STOMP

STOMP - LOWER, CLAP - HIGHER

Tpt. 1 *fff* STOMP

Tpt. 2,3 *fff* STOMP

Hn. 1,2 *fff* STOMP

Hn. 3,4 *fff* STOMP

Tbn. 1,2 *fff* STOMP

B. Tbn. *fff* STOMP

Euph. *fff* STOMP

Tba. 1,2 *fff* STOMP

Db. *fff* STOMP

Hp. *fff* STOMP

Pno. *fff* STOMP

K

Percussion Soli

Timp. *fff*

T. Drum TENOR DRUM, WOODEN RIM. (SHELL OF SNARE DRUM CAN SUB.)

Tom-t. *fff* Percussion Soli > TAIKO DRUMS (TOMS CAN SUB.) MARCH MACHINE

March M. *fff*

T.-t.

B.D. *fff* Percussion Soli

PERUSAL SCORE. GOTO KEVIN-C-MUSIC.COM

accel.

$\text{L} \text{♩} = 104$

16 Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

accel.

$\text{L} \text{♩} = 104$

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

accel.

$\text{L} \text{♩} = 104$

Timp.

T. Drum

Tom-t.

March M.

T.-t.

B.D.

M accel. 17

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

Timp.

T. Drum

Tom-t.

March M.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

113 114 115 116 117 118 119 120

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

Timp.

T. Drum

Tom-t.

March M.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

♩ = 120 Firmly

Picc. *fff* *mf* *ff*

Fl. 1 *fff* *mf* *ff*

Fl. 2 *fff* *mf* *ff*

Ob. 1,2 *fff* *ffp*

Cl. 1 *fff* *mf*

Cl. 2,3 *fff* *mf*

B. Cl. 1,2 *fff* *ff* a2

Cb. Cl. *fff*

Bn. 1,2 *fff* *ff*

Cbn. *fff* *ff*

Al. Sax. 1,2 *fff* *mf*

Ten. Sax. *fff* *ff*

Bari. Sax. *fff* *ff*

♩ = 120 Firmly

Tpt. 1 *fff* *f*

Tpt. 2,3 *fff* *f*

Hn. 1,2 *ffp* *ff*

Hn. 3,4 *ffp* *ff*

Tbn. 1,2 *fff* *ff*

B. Tbn. *fff* *ff*

Euph. *fff* *ff*

Tba. 1,2 *fff* *ff*

Db. *fff* *ff*

Hp. *fff* *ff*

Pno. *fff* *ff*

♩ = 120 Firmly

Timp. *fff*

T. Drum

Tom-t. *fff* *p*

March M. *fff*

T.-t. *mp*

B.D. *fff*

PERUSAL SCORE! GO TO KEVIN-C-MUSIC.COM

EFGAB
BCGD

N

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1,2 *ff*

Cl. 1 *ff*

Cl. 2,3 *ff*

B. Cl. 1,2

Cb. Cl.

Bn. 1,2 *ff*

Cbn.

Al. Sax. 1,2 *ff*

Ten. Sax.

Bari. Sax.

N

Tpt. 1 *ff*

Tpt. 2,3 *ff*

Hn. 1,2 *fff*

Hn. 3,4 *fff*

Tbn. 1,2 *ff*

B. Tbn.

Euph. *fff*

Tba. 1,2 *ff*

Db.

Hp. *gliss.*

Pno. *ff*

N

Timp. *ff*

T. Drum *f*

Tom-t. *f*

March M.

T.-t. *ff*

B.D. *ff*

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

Timp.

T. Drum

Tom-t.

March M.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

22
Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

Timp.

T. Drum

Tom-t.

March M.

T.-t.

B.D.

PERUSAL SCORE KEVIN-C-MUSIC.COM

Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2,3 B. Cl. 1,2 Cb. Cl. Bn. 1,2 Cbn. Al. Sax. 1,2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2,3 Hn. 1,2 Hn. 3,4 Tbn. 1,2 B. Tbn. Euph. Tba. 1,2 Db. Hp. Pno. Timp. T. Drum Tom-t. March M. T.-t. B.D.

O

O

O

E♭F#G#A
B♭C#D

Picc. *solo*
mf molto espr.

Fl. 1

Fl. 2

Ob. 1,2 *solo, a1*
mf molto espr.

Cl. 1 *solo*
f molto espr.

Cl. 2,3 *p sub.*

B. Cl. 1,2

Cb. Cl. *mp*

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db. *pizz.*
p

Hp.

Pno. *mp*

Timp.

T. Drum

Tom-t.

March M. *Vibraphone*
mf

T.-t. *ppp*
pp

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

rit.

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

rit.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

rit.

Timp.

T. Drum

Tom-t.

Vib.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

E	F	G	A	B
B	C	D		

26

P Subito $\text{♩} = 64, \text{In } 2 (\text{♩} = 128)$

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

bring out
f espr.

bring out
f espr.

bring out
f espr.

P

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pn.

f dolce

f dolce

f dolce
a2

f dolce
arco

f

P Subito $\text{♩} = 64, \text{In } 2 (\text{♩} = 128)$

Timp.

Glock.

Cym.

Vib.

T.-t.

B.D.

mf

Glockenspiel
mp

mf

f

mf

PERUSAHAAN SCORE. GO TO KEVIN-C-MUSIC.COM

Picc. *ff* *ffp* *mf* *soli*

Fl. 1 *ff* *ffp* *mp*

Fl. 2 *ff* *ffp* *mp*

Ob. 1,2 *ff* *ffp* *mp*

Cl. 1 *ff* *ffp* *mf* *soli*

Cl. 2,3 *ff* *ffp*

B. Cl. 1,2 *ff* *ffp*

Cb. Cl. *ff* *ffp*

Bn. 1,2 *ff* *ffp*

Cbn. *ff* *ffp*

Al. Sax. 1,2 *ff* *ffp*

Ten. Sax. *ff* *ffp*

Bari. Sax. *ff* *ffp*

Tpt. 1 *ff* *ffp*

Tpt. 2,3 *ff* *ffp*

Hn. 1,2 *ff* *ffp* *p*

Hn. 3,4 *ff* *ffp* *p*

Tbn. 1,2 *ff* *ffp* *insert bucket mute*

B. Tbn. *ff* *ffp* *insert bucket mute*

Euph. *ff* *ffp* *p* *mf* *soli*

Tba. 1,2 *ff* *ffp*

Db. *ff* *ffp*

Hp. *mp*

Pno. *f*

Timp. *ffp*

Glock.

Cym.

Vib. *ffp* *p*

T.-t. *f*

B.D. *f*

PERUSAHABAHAN KEVIN-C-MUSIC.COM

E♭ F♯ G A♭
B C D E

molto rit.

♩ = 48 Rubato

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2,3

B. Cl. 1,2

Cb. Cl.

Bn. 1,2

Cbn.

Al. Sax. 1,2

Ten. Sax.

Bari. Sax.

molto rit.

♩ = 48 Rubato

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Euph.

Tba. 1,2

Db.

Hp.

Pno.

molto rit.

♩ = 48 Rubato

Timp.

Glock.

Cym.

Vib.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

30 Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2,3 B. Cl. 1,2 Cb. Cl. Bn. 1,2 Cbn. Al. Sax. 1,2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2,3 Hn. 1,2 Hn. 3,4 Tbn. 1,2 B. Tbn. Euph. Tba. 1,2 Db. Hp. Pnt. Timp. Glock. Cym. Vib. T.-t. B.D.