NOCTURNE

FOR WIND ENSEMBLE

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HARRISON J. COLLINS

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Nocturne

by Harrison J. Collins

Instrumentation

Piccolo
Flute 1 - 3 (1 doubles Piccolo, 3 doubles Alto Flute)
Oboe 1 - 2
English Horn
Bassoon 1 - 2
Contrabassoon
Eb Clarinet
Bb Clarinet 1 - 3
Bb Bass Clarinet
Bb Contrabass Clarinet
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

Bb Trumpet 1 - 3 (1. straight mute needed, 2. cup mute needed, 3. harmon mute needed)
F Horn 1 - 4
Trombone 1 - 3 (1. straight mute needed, 2. cup mute needed)
Bass Trombone (cup mute needed)
Euphonium
Tuba

Double Bass

Piano
Harp

Percussion
1. Timpani
2. Glockenspiel, Xylophone
3. Crotales, Marimba
4. Vibraphone, Triangle, Slapstick
5. Rain Stick, Suspended Cymbal, Hi-hat
6. Bamboo Wind Chimes, China Cymbal, Castanets
7. Bass Drum, Sleigh Bells
Optional Percussion

Notes

The third movement, *Light's Return,* utilizes timbral trills in Flutes 2-3, Eb and Bb soprano clarinets, and SATB Saxophones. Each of these parts are accompanied by special fingering charts that demonstrate how to perform each requested timbral trill.

The third movement also includes an optional percussion part that may be used to enhance the climax of the piece. The part may be played by any number of additional players on triangles, crotales tuned to Ab, and/or handbells tuned to Ab (ideally Ab4 and above).

As a general rule, marked tempos are meant to be adhered to rather strictly. The music benefits from a relatively literal reading of the tempo. This is especially true of the second movement, where the tempo absolutely *must not* drop below quarter = 132ish (aside from marked ritardandos). In the third movement's gradual accelerando from measure 36-83, take care to avoid dragging. At first, the intended rate of the speed up tends to feel too fast from the performers' perspective; rest assured that this feeling means the accelerando is happening properly.

Grade: 5

Duration: ca. 14:40
I. ca. 4:00
II. ca. 4:40
III. ca. 6:00

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About the Piece

The word "Nocturne" means "of the night"; as a title, the word has been used for centuries by western art music composers. Despite this simple premise—or, perhaps, because of it—each individual brings a different and unique interpretation to what "night music" means and what it may evoke; and so, I have done the same. My *Nocturne* is set in three movements that semi-programmatically depict 1.) the setting of the sun at dusk, 2.) the "happenings" of the night, and 3.) the rising of the sun at dawn. Beneath this surface, the core of the work is an exploration of my experiences with Major Depressive Disorder and Generalized Anxiety.

Song for the Setting Sun is a gentle, twinkling haiku (figuratively *and* literally—it is divided in three sections that utilizes phrases of 5 beats, 7 beats, and 5 beats, respectively). It goes as a sunset does, beginning gently and descending into a brilliant canopy of color and light before allowing the night sky to take over. It is a nostalgic nod to my childhood, in the days before I began struggling with mental illness at 12-13 years old. The questions that would come to fill my mind in the following years were extraordinarily heavy ones, and while I'm grateful to have grown and learned, I do still miss the days in which I was, put simply, less aware. Those days weighed much lighter on my mind.

Dancing Behind Closed Doors is a mercurial chronicle of life in the night. I am a night owl and have always been used to spending hours alone in the night since my young teens. This solitude has been both a time of freedom and solace for me and a time of great vulnerability. It is in these hours of night, alone, that I would let my walls down and face myself and my mental struggles head on. This unintentionally-habitual practice of self-exploration has been a crucial part of my journey to recognize what is *my illnesses* and what is *me*. This music accesses a decade of self-reflection, curiosity, confusion, anxiety, depression, and all else that I have felt as a kid; and it acknowledges the years of time I spent "in the dark" about the source of my struggles.

Light's Return is an anthem of hope. It begins in darkness and follows the sun's slow rise upward into the sky, bringing light and day with it. While my conditions have impacted my life since my early teens, it was only in my early 20's that I received formal diagnoses and began finding the road to recovery. As I've begun to understand my conditions (through work with my therapist and treatment by my psychiatrist, two concrete resources that I am privileged to have), I've become skilled enough to recognize their patterns and effects clearly: they make me feel as if I am trapped in darkness, unable to find the light I need to make my way forward. And, by extension, I've learned to recognize similar patterns in those I love who also struggle with mental illnesses. As I have supported myself and my loved ones, I have learned how crucial it is to remind myself—no matter how in-the-dark I feel—that I will come out the other side of it. I have found how powerful it is to, at the most personal level, have hope for myself.

Nocturne is dedicated to the people I love who deal with mental illness and to anyone out in the world we share who deal with it. I know very little at my young age, but no matter how dark it is in this moment, I know this: the sun will rise.

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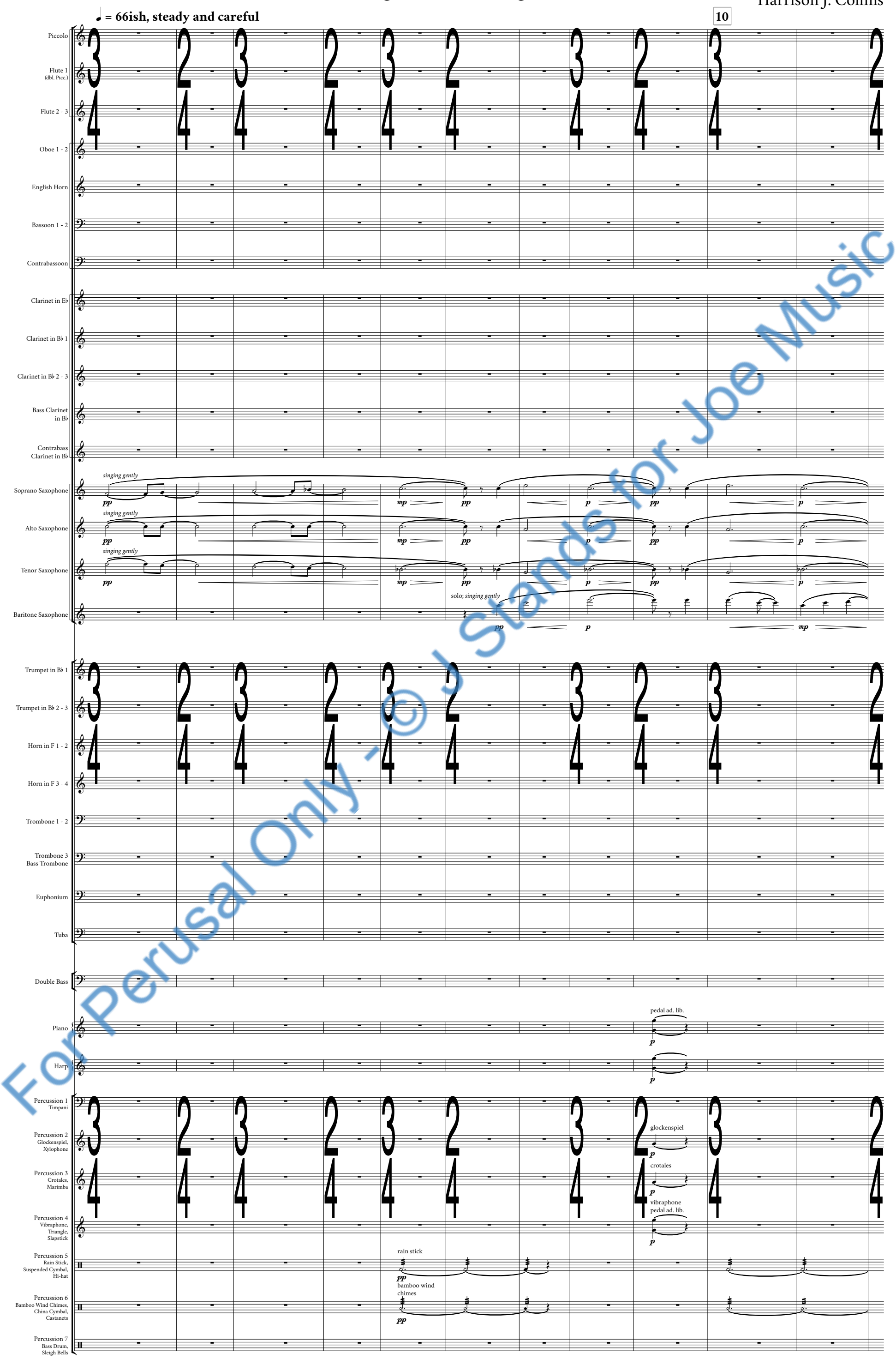
For Bobby Francis and the TCU Wind Symphony

Nocturne

I. Song for the Setting Sun

Transposed Score

Harrison J. Collins



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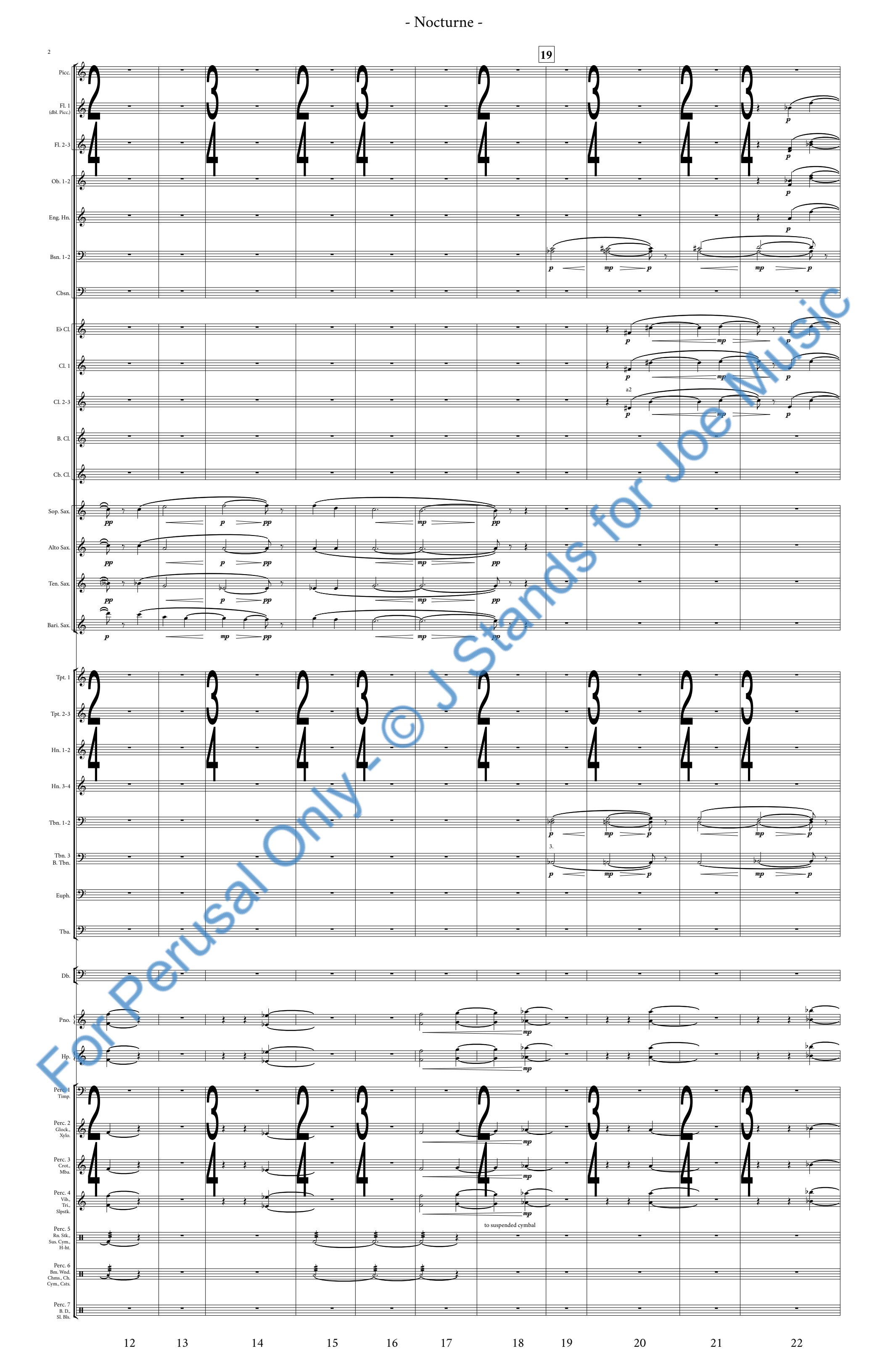

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27

Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

non vibrato; *glassy*
a2
arco
glassy
take bow(s)
w/ bow
suspended cymbal
bass drum

23 24 25 26 27 28 29 30 31 32

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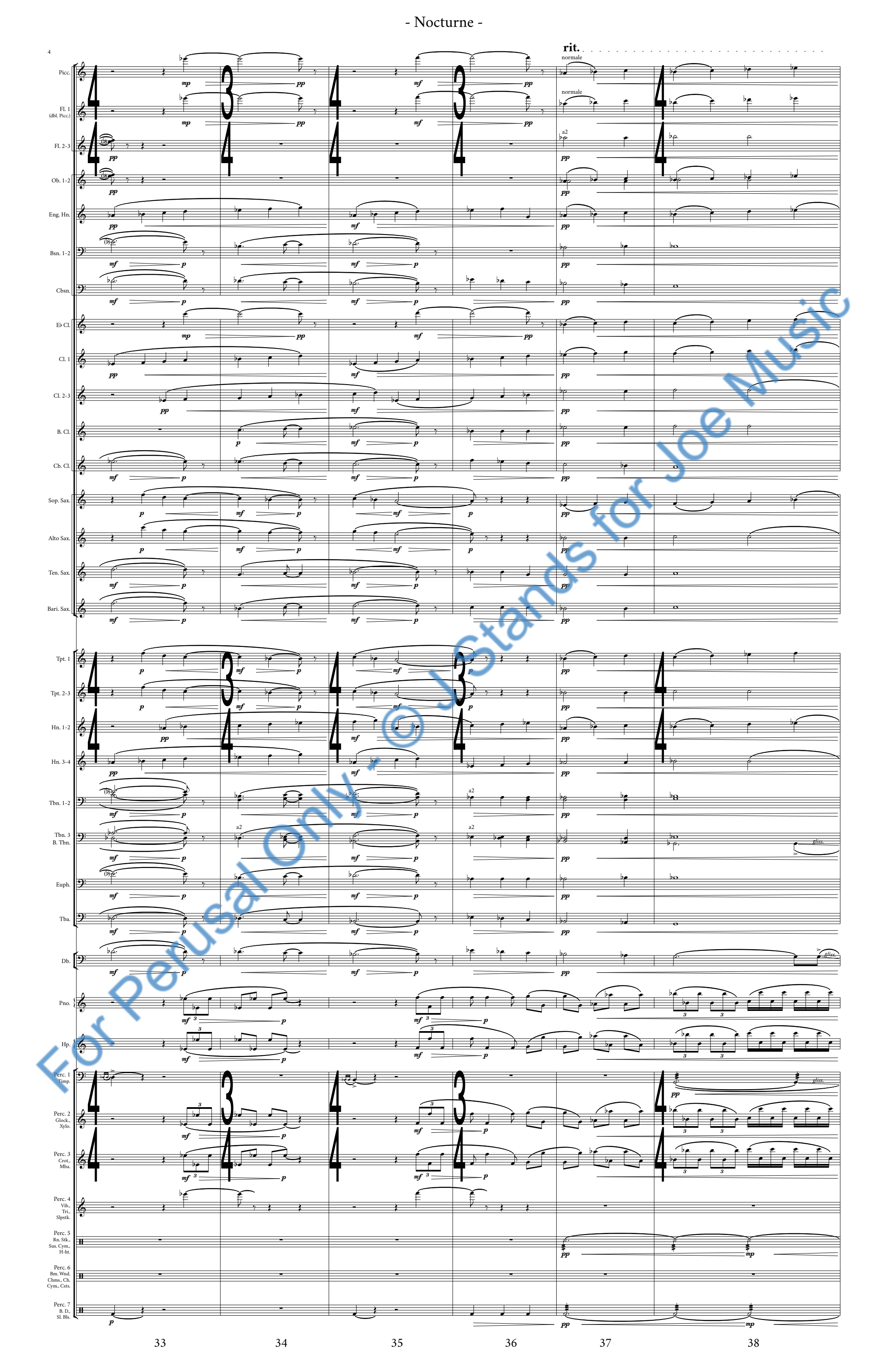

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39 **A tempo;** *the sunset's brilliance*

Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

gliss.

a2

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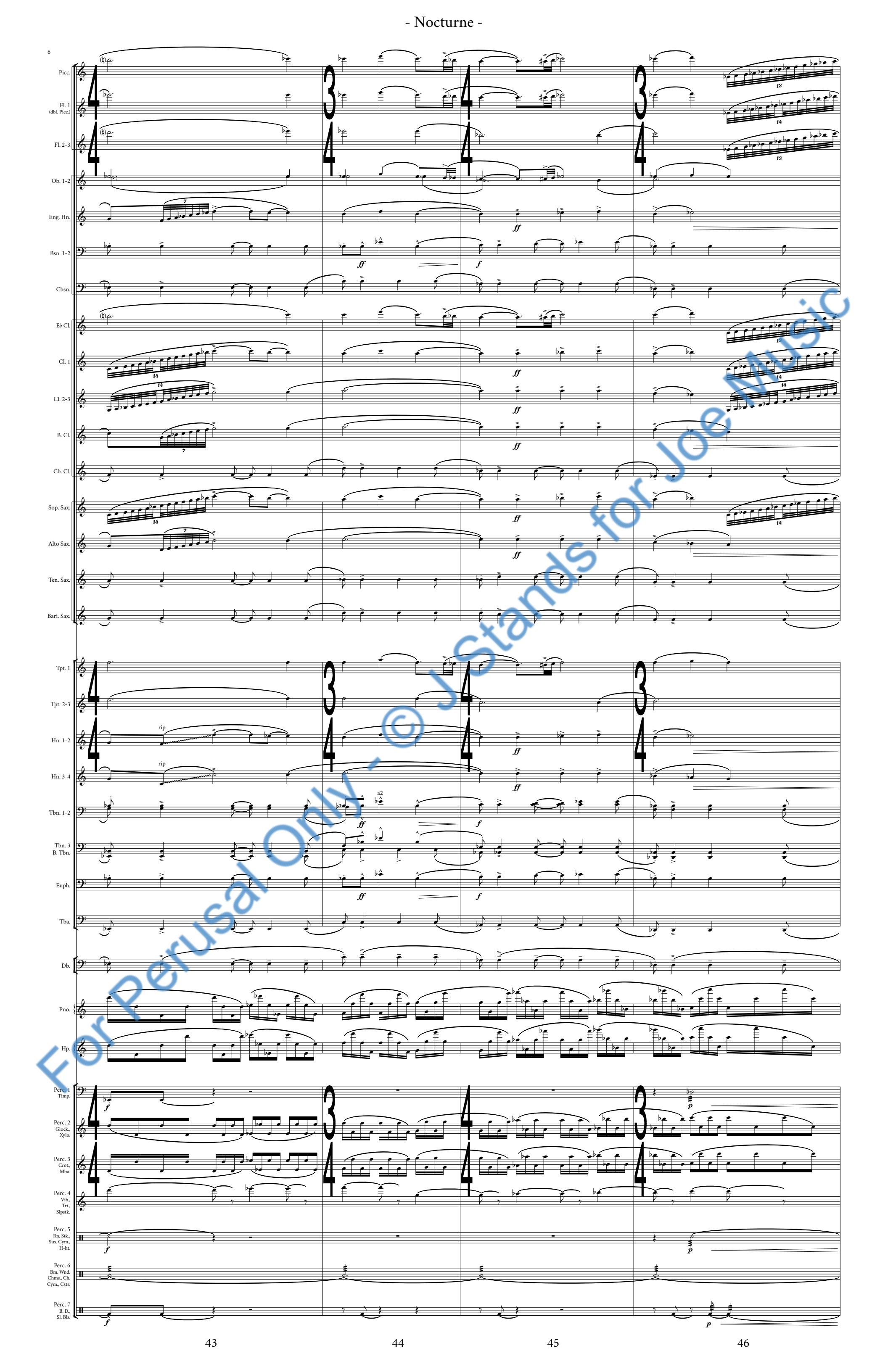

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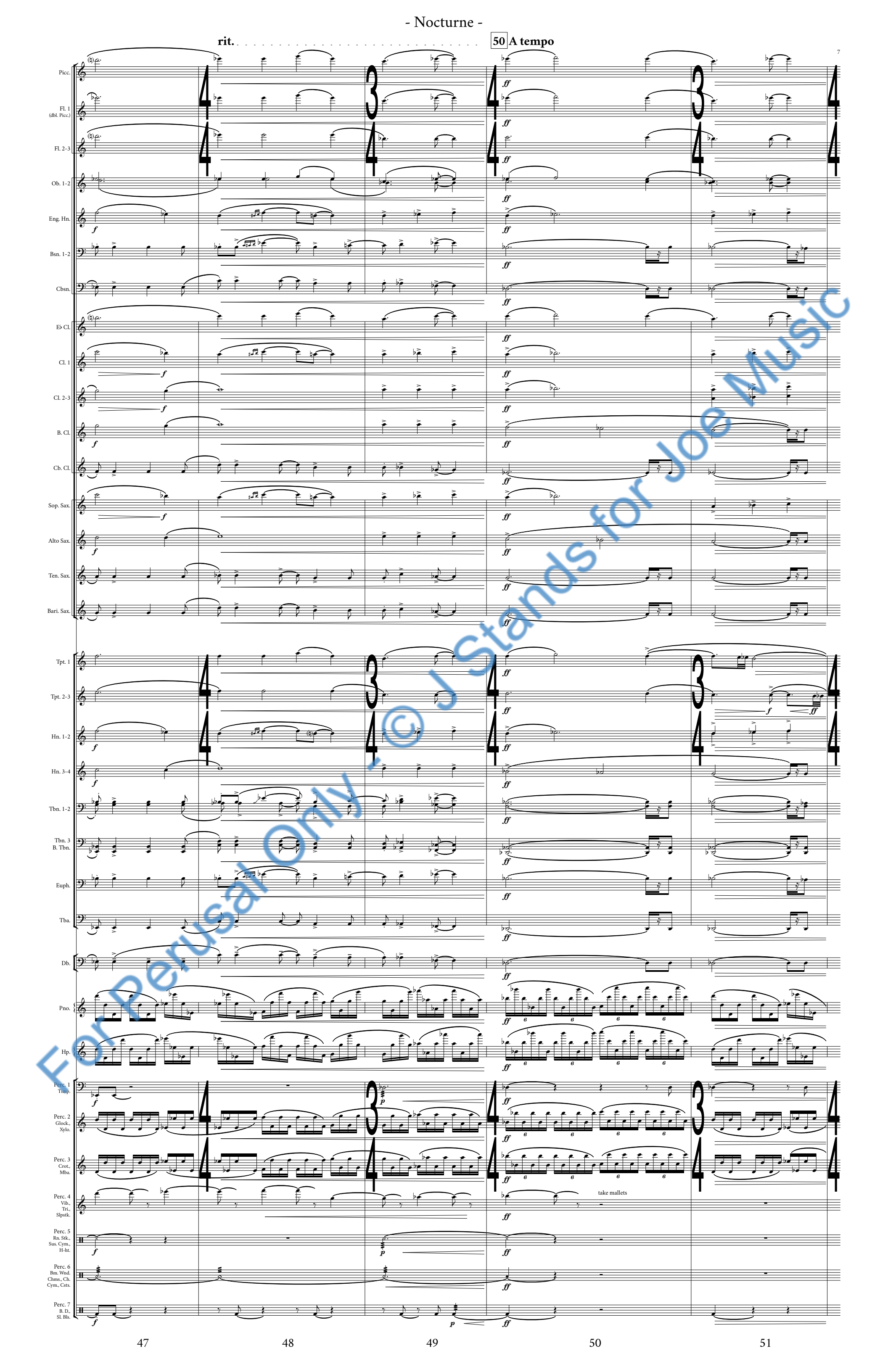

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57

Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

2. insert cup mute
3. insert harmon mute, stem in

1.
3.

w/ mallets

to marimba

take bow(s)

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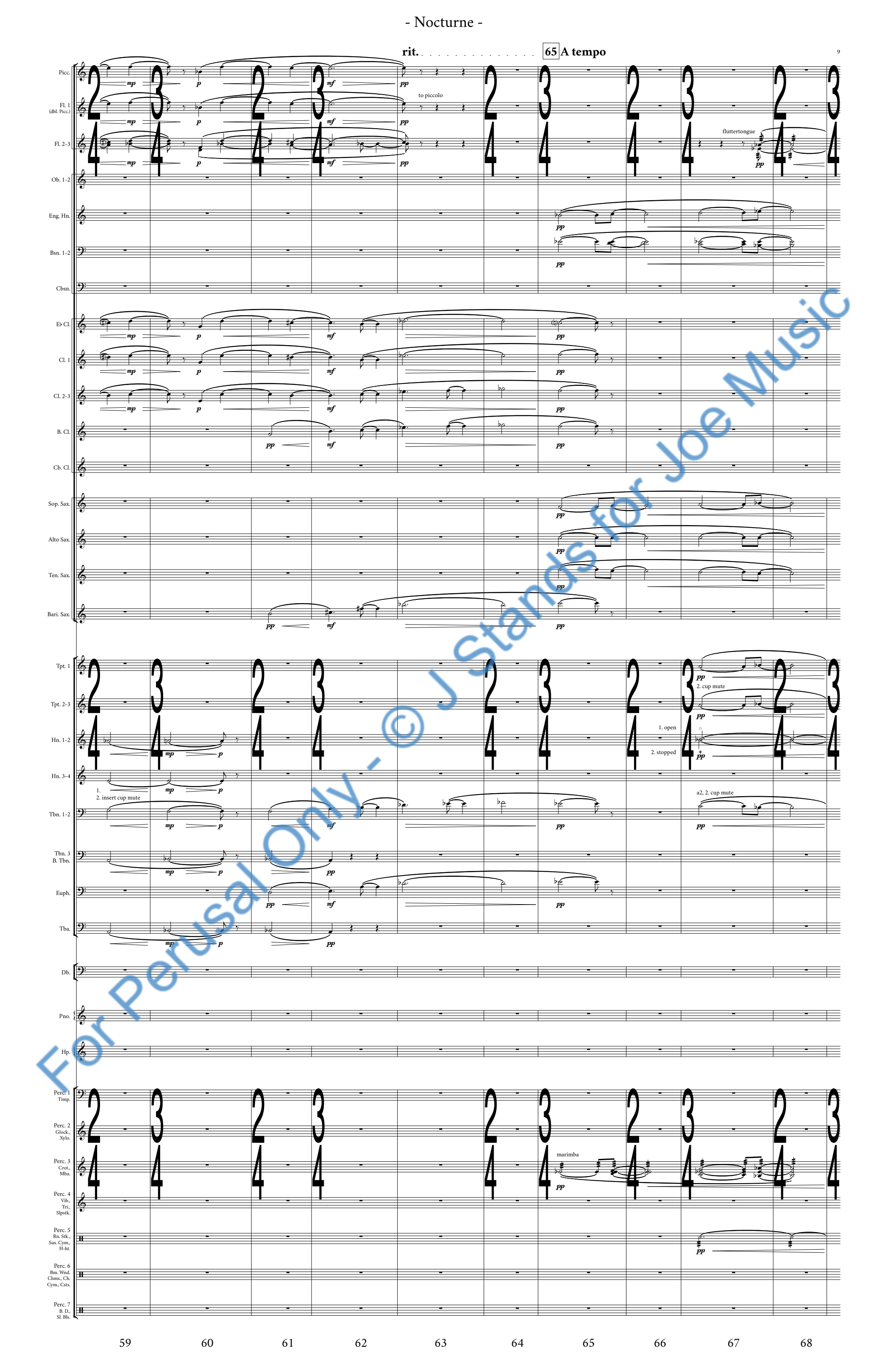

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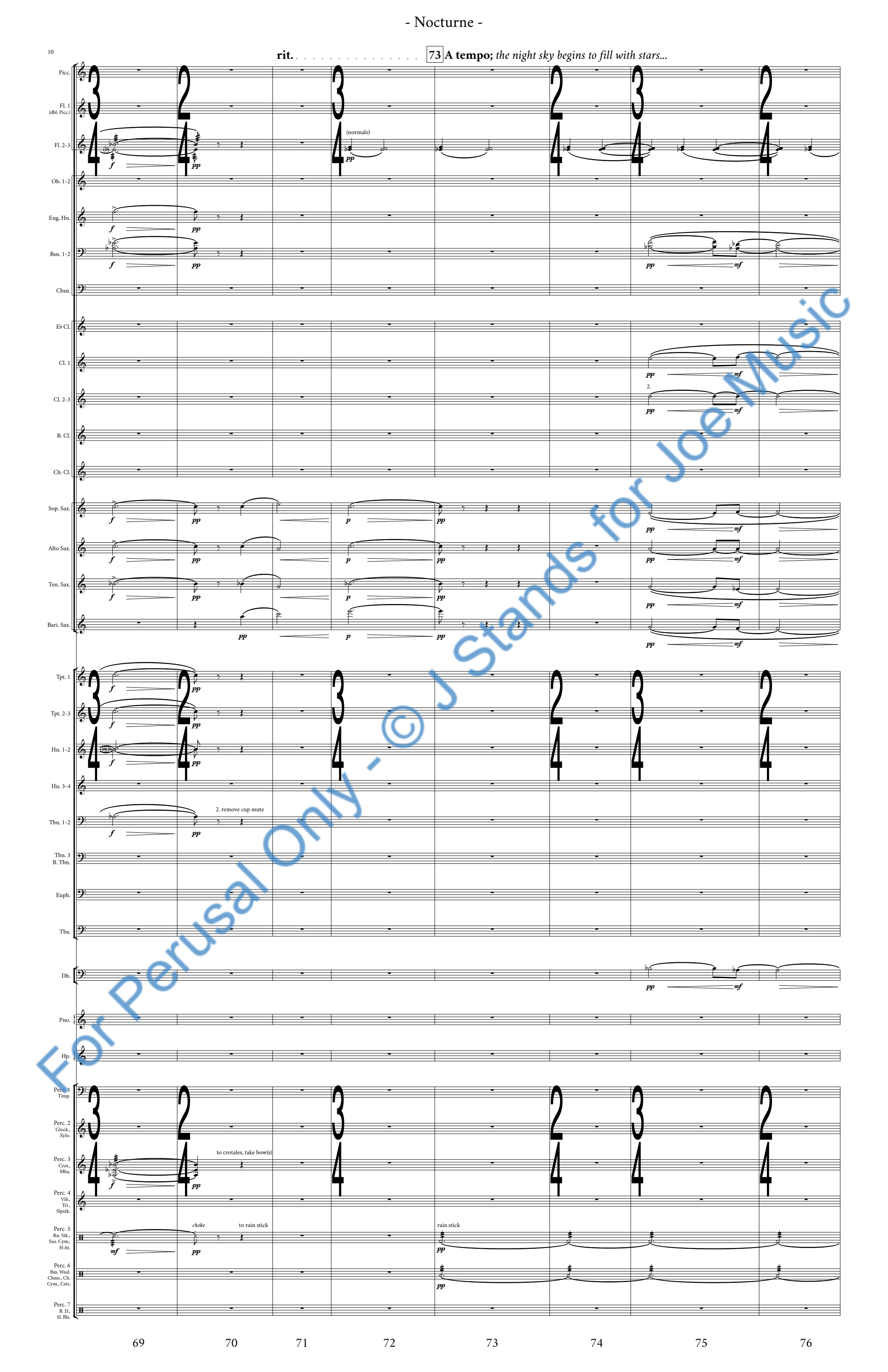

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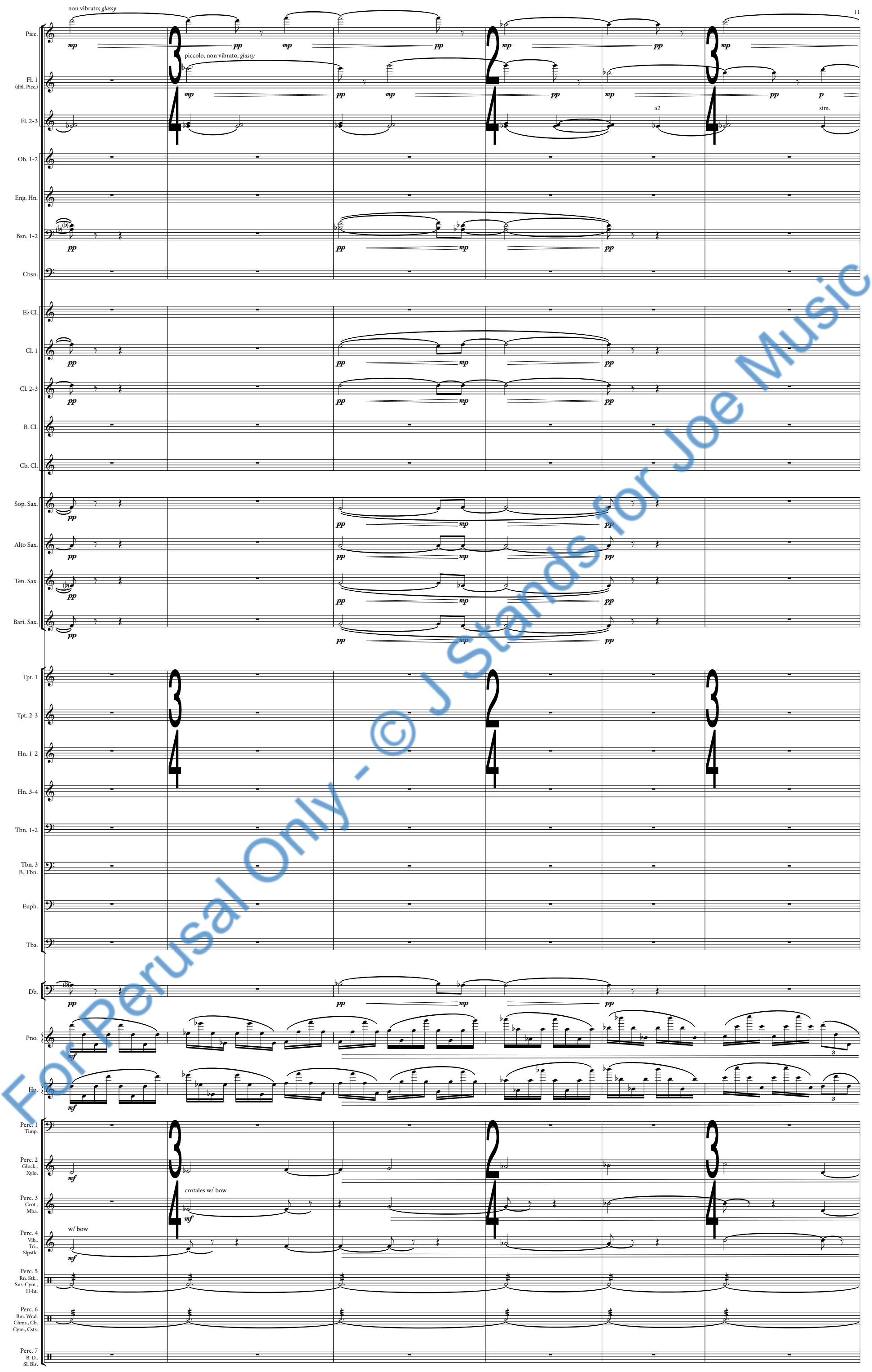

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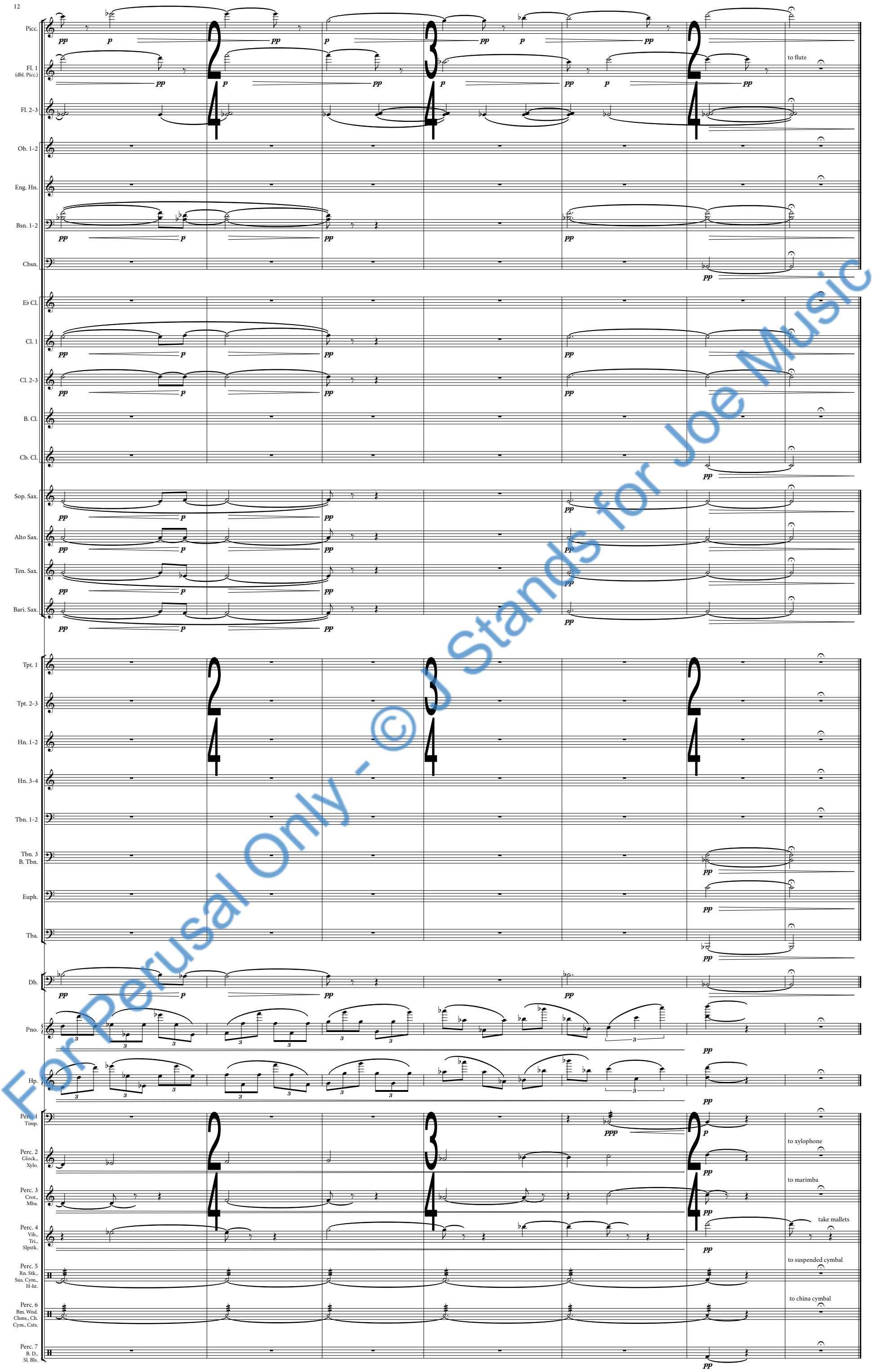

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II. Dancing Behind Closed Doors

♩ = 132ish; sad, but also sure

Piccolo
Flute 1 - 2
Alto Flute (Flute 3) — to alto flute
Oboe 1 - 2
English Horn
Bassoon 1 - 2
Contrabassoon
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2 - 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2 - 3
Horn in F 1 - 2
Horn in F 3 - 4
Trombone 1 - 2
Trombone 3 Bass Trombone
Euphonium
Tuba
Double Bass
Piano — solo; *gently and sweetly, with nostalgia* — *p*
Harp
Percussion 1 Timpani
Percussion 2 Glockenspiel, Xylophone
Percussion 3 Crotales, Marimba
Percussion 4 Vibraphone, Triangle, Slapstick
Percussion 5 Rain Stick, Suspended Cymbal, Hi-hat
Percussion 6 Bamboo Wind Chimes, China Cymbal, Castanets
Percussion 7 Bass Drum, Sleigh Bells

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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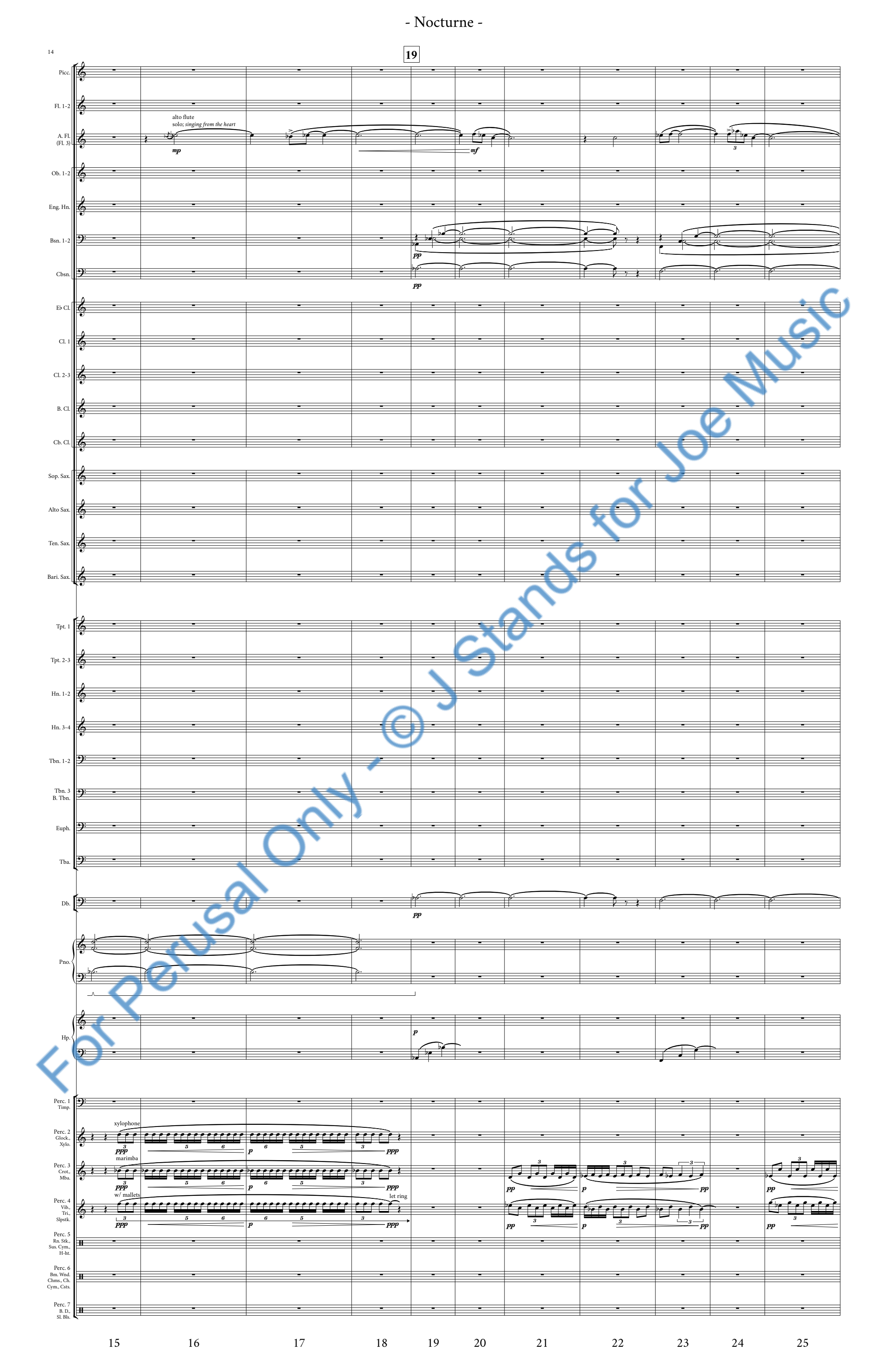

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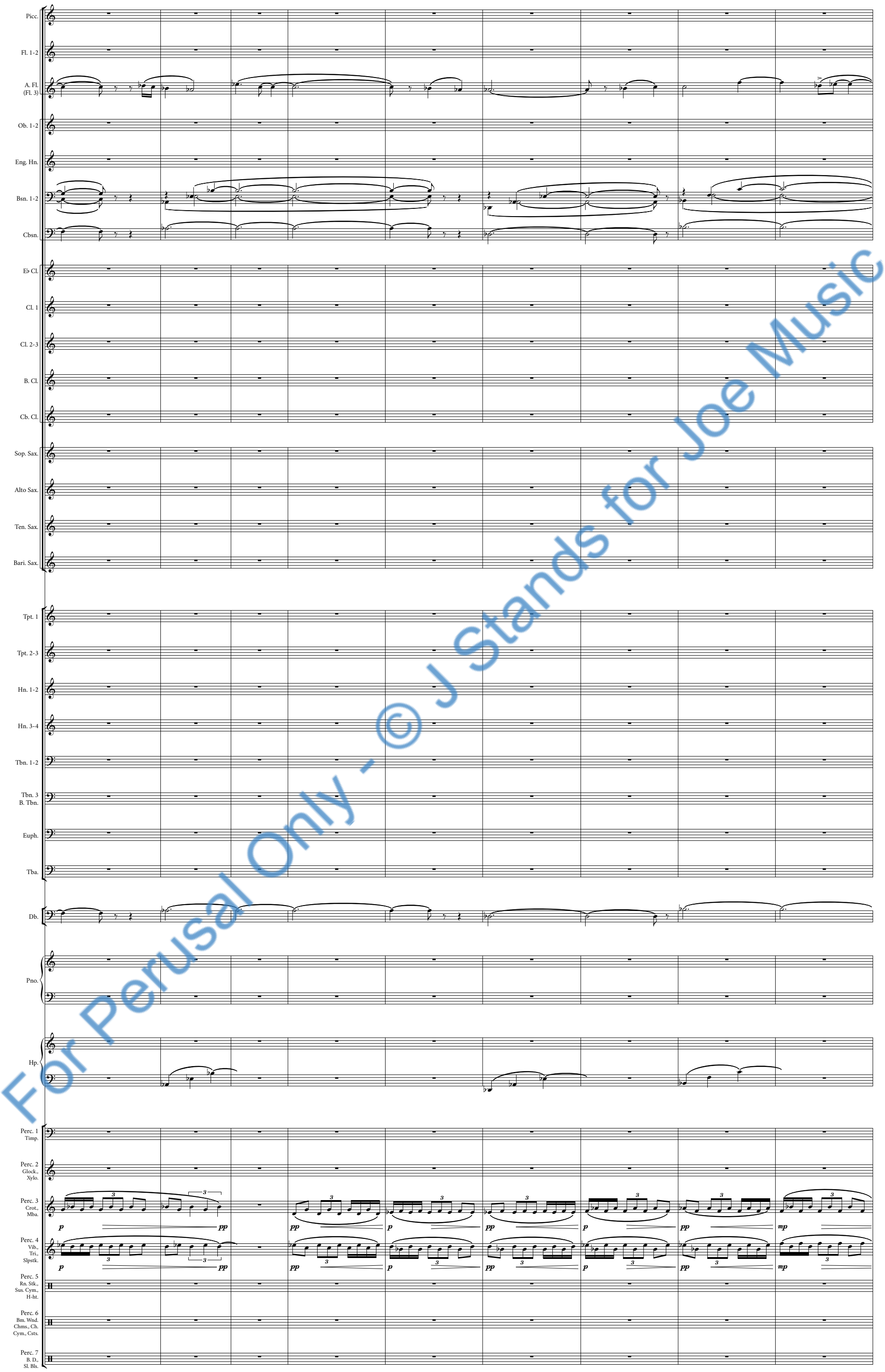

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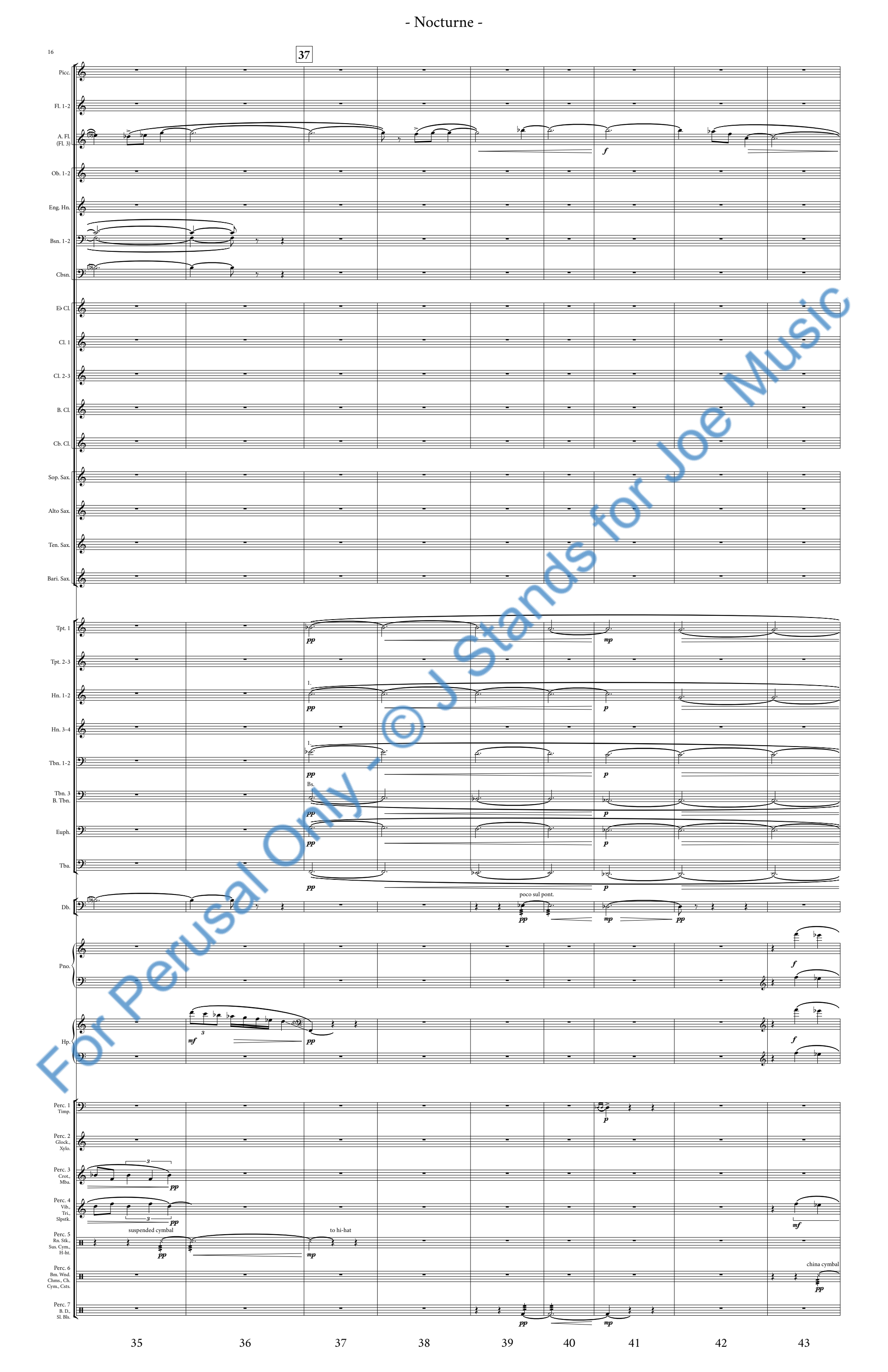

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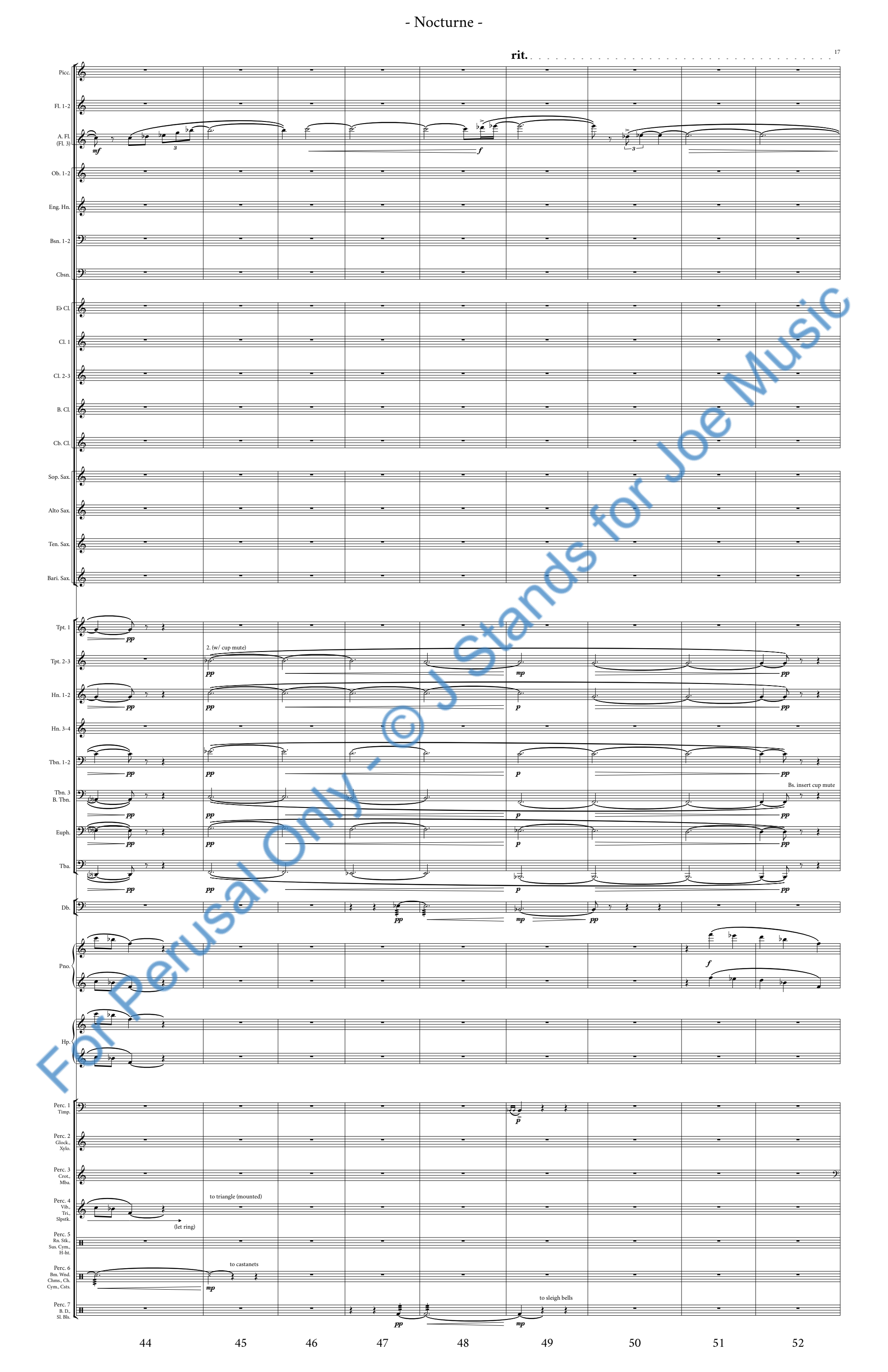

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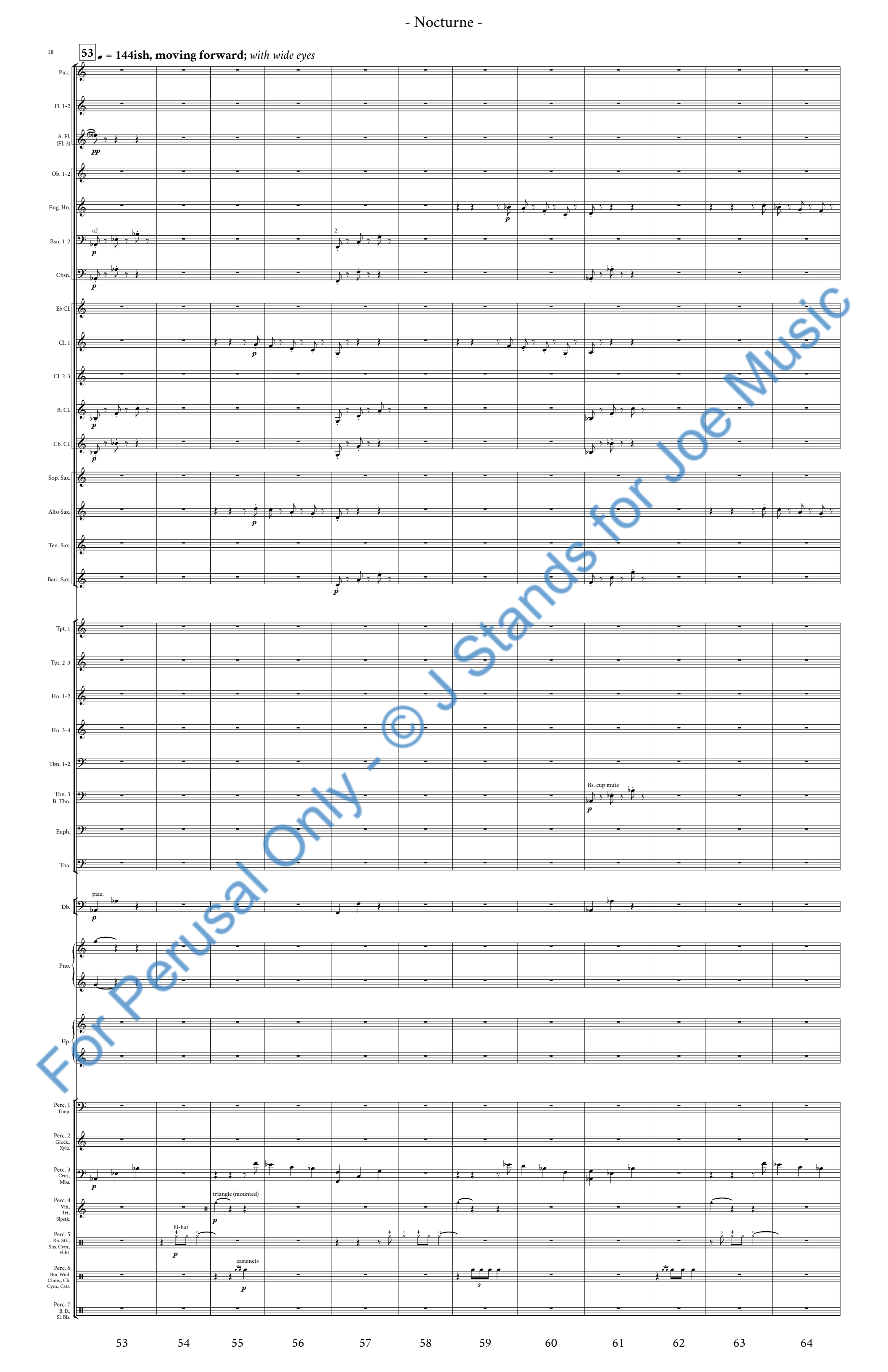

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69

Picc.
Fl. 1-2
A. Fl. (Fl. 3)
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

1. *p*
a2
solo; *curious, inquisitive* *mp* *gliss.* *mf*
2. (w/ cup mute) *p*
3. harmon mute, stem in
sleigh bells *p*

65 66 67 68 69 70 71 72 73 74 75 76

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85

Picc.
Fl. 1-2
A. Fl. (Fl. 3)
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

echoing sop. sax

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93

Picc.
Fl. 1-2 — a2 (1. flute)
A. Fl. (Fl. 3)
Ob. 1-2
Eng. Hn.
Bsn. 1-2 — a2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3 — a2
Hn. 1-2
Hn. 3-4 — a2
Tbn. 1-2 — (2. open)
Tbn. 3 / B. Tbn. — 3. Bs. remove mute
Euph.
Tba.
Db.
Pno.
Hp. — G major, gliss.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht. — suspended cymbal (w/ sticks)
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

89 90 91 92 93 94 95 96 97 98

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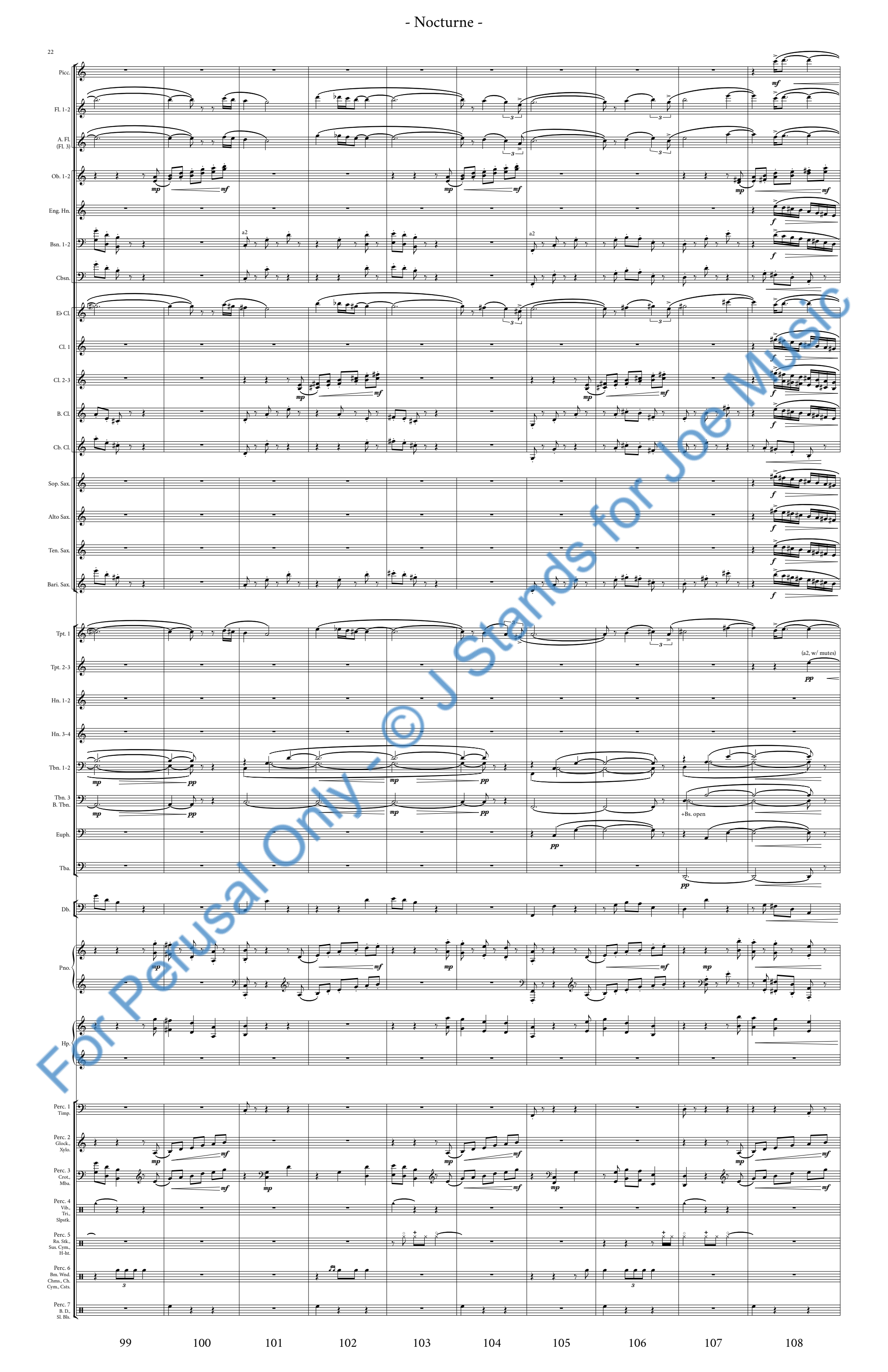

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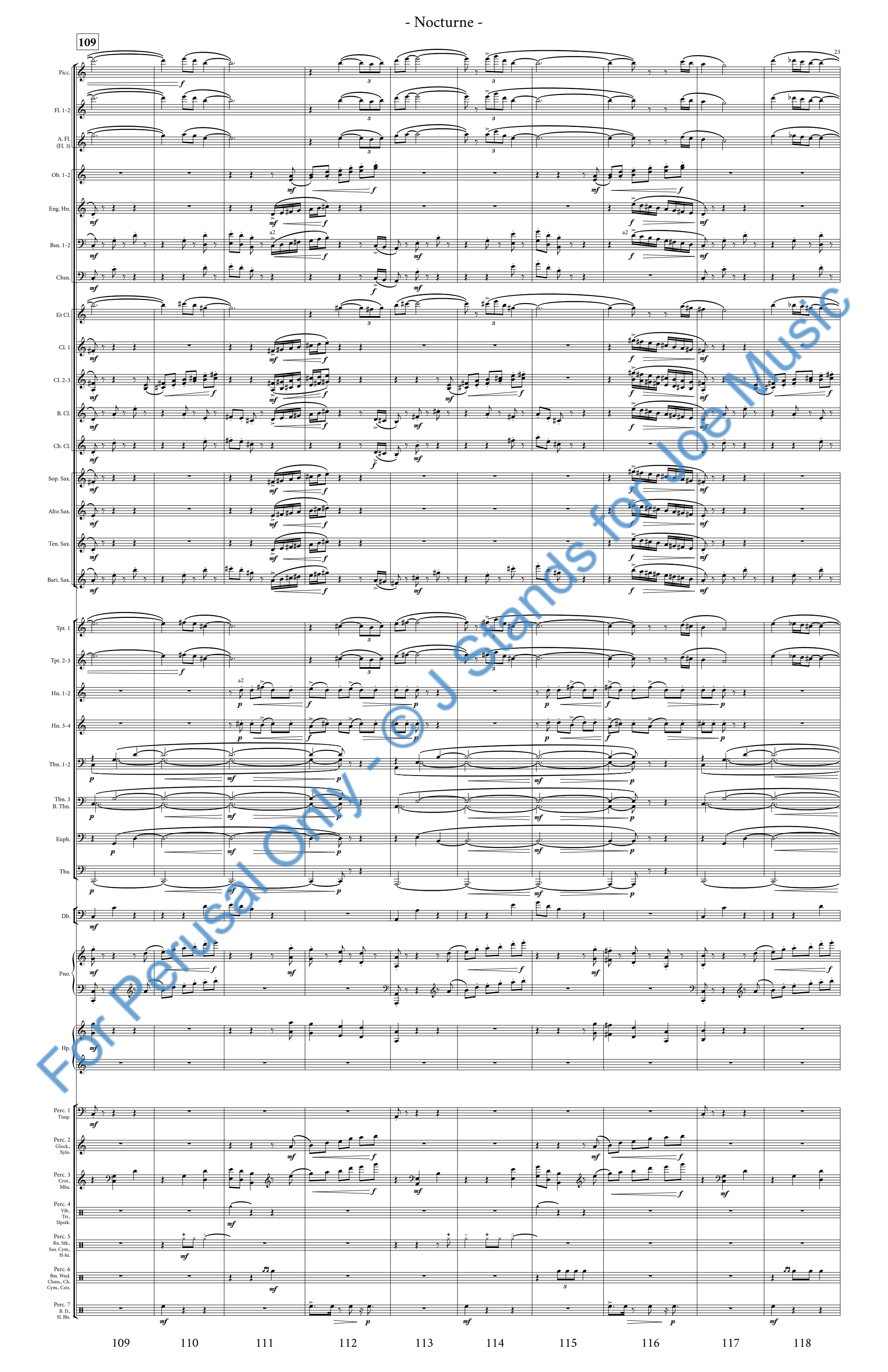

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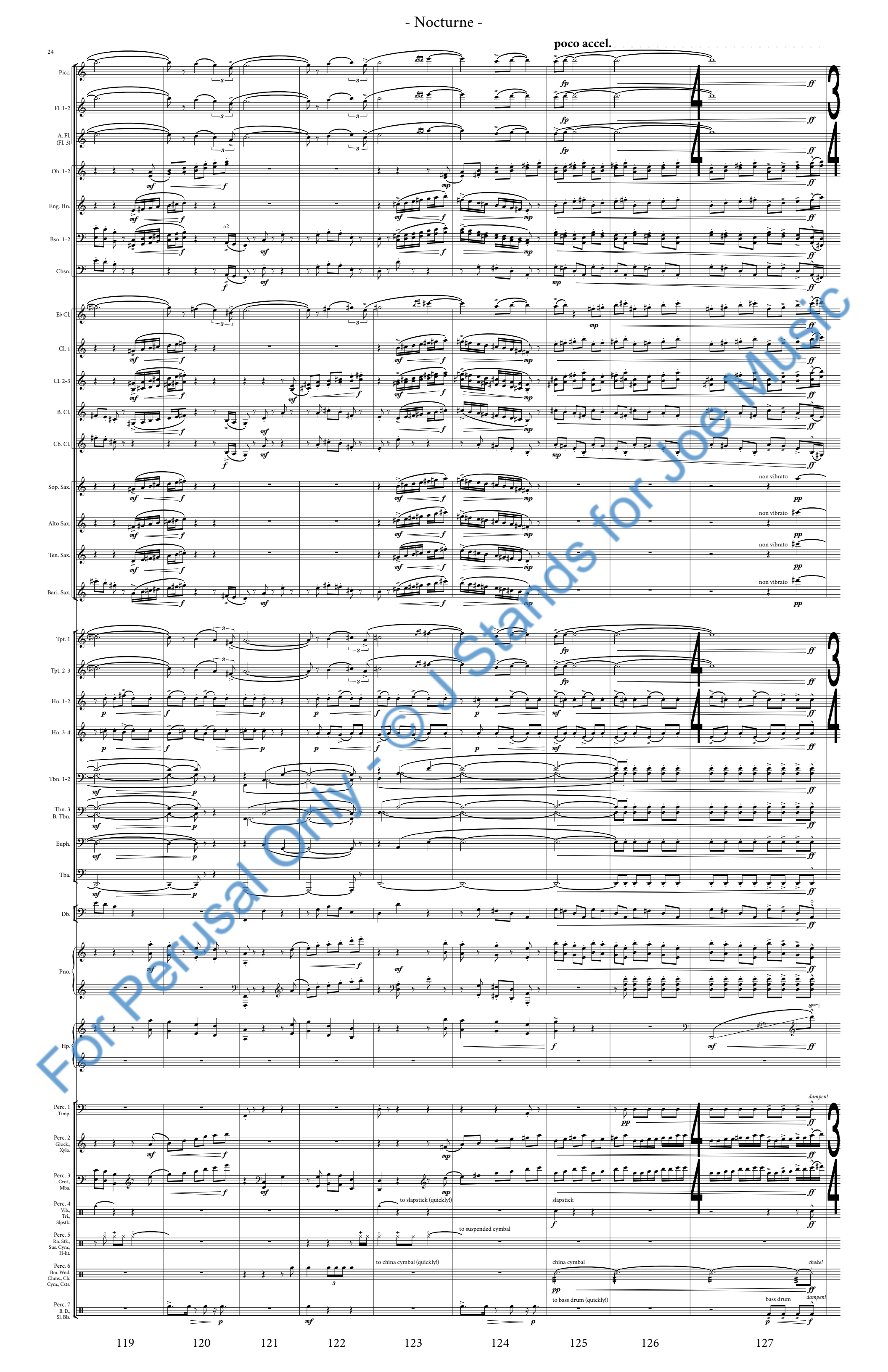

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128 ♩ = 132ish; *the darkest moment of the night*

Picc.
Fl. 1-2
A. Fl. (Fl. 3)
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

1. pp
1. solo mp f pp
mp
mp
mp
mp
to vibraphone
vibraphone mp
suspended cymbal (w/ mallets) ppp p ppp
ppp p ppp
ppp p ppp ppp

128 129 130 131 132 133 134 135 136 137 138 139

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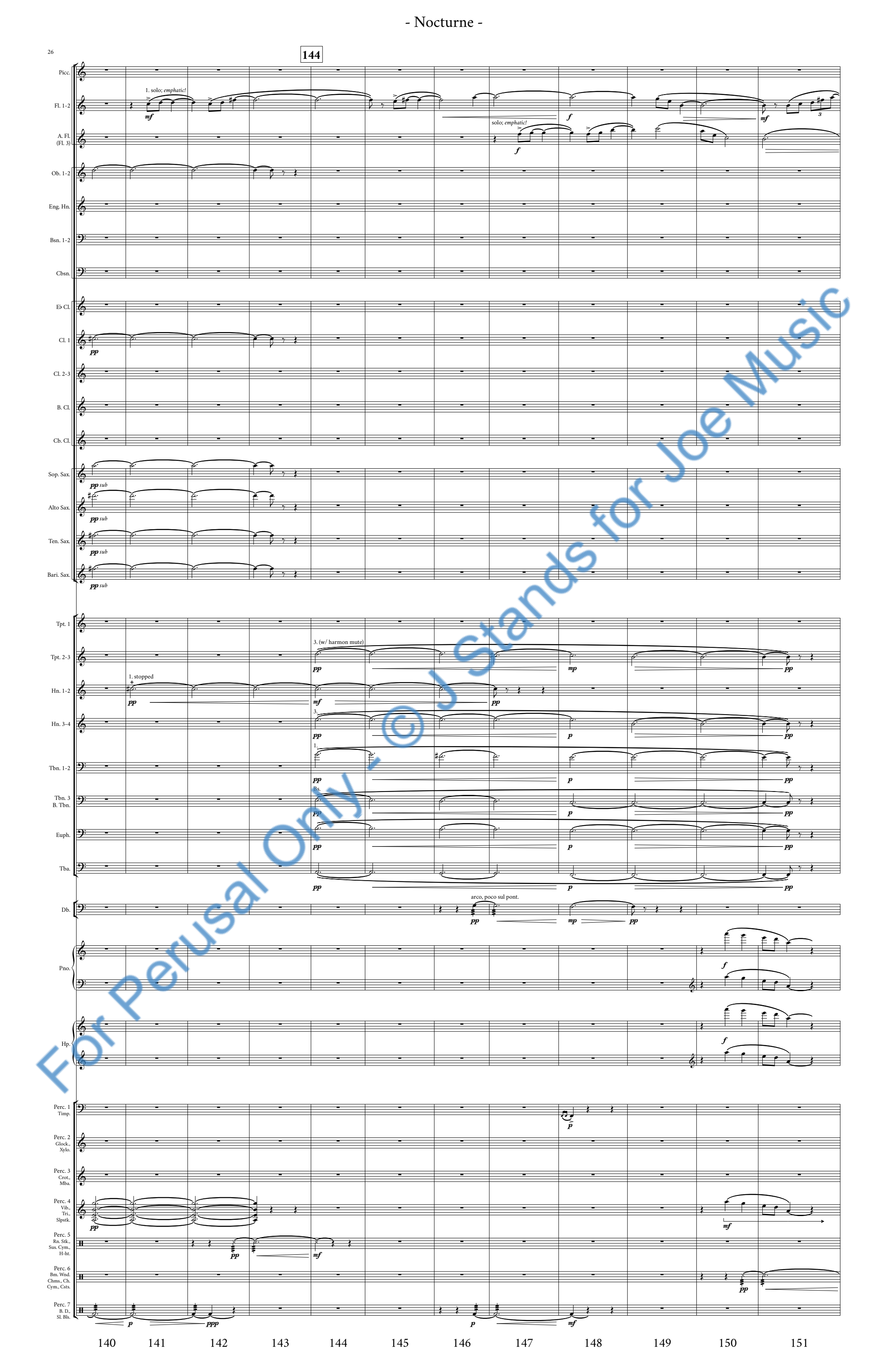

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160

Picc.
Fl. 1-2
A. Fl. (Fl. 3)
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

a2
(normale)
(1. open)
take xylo. mallets, acrylic or sim.

152 153 154 155 156 157 158 159 160 161 162 163

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28

poco rit. **molto rit.**

Picc.
fluttertongue; *horrid; like a scream*

Fl. 1-2
a2

Ob. 1-2

Eng. Hn.
horrid; like a scream

Bsn. 1-2
multiphonic: finger F2 + R.H. B♭ key
horrid; like a chainsaw

Cbsn.
horrid; like a chainsaw

E♭ Cl.
fluttertongue; *horrid; like a scream*

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.
horrid; like a chainsaw

Sop. Sax.
fluttertongue or growl; *horrid; like a scream*

Alto Sax.
fluttertongue or growl; *horrid; like a scream*

Ten. Sax.

Bari. Sax.

Tpt. 1
horrid; like a scream

Tpt. 2-3
a2 (w/ mutes)
horrid; like a scream

Hn. 1-2
fluttertongue

Hn. 3-4
fluttertongue

Tbn. 1-2
*horrid; like a chainsaw**
*horrid; like a chainsaw**

Tbn. 3
B. Tbn.
horrid; like a chainsaw
*horrid; like a chainsaw**

Euph.
*horrid; like a chainsaw**

Tba.
*horrid; like a chainsaw**

Db.
move to molto sul pont. gradually

Pno.
rumbling*

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xylo.

Perc. 3
Crot., Mba.

Perc. 4
Vib., Tri., Slpstk.
w/ xylo mallets; right hand gliss "white" keys, left hand gliss "black" keys

Perc. 5
Rn. Stk., Sus. Cym., H-ht.

Perc. 6
Bm. Wnd. Chms., Ch. Cym., Csts.

Perc. 7
B. D., Sl. Bls.

164 165 166 167 168 169 170 171 172 173

*piano should play lowest notes rapidly and repeatedly with both hands to create a low, rumbling sound similar to a bass drum
**low brass may take breaths as needed during sustained low/pedal tones; aggressively accent all re-entries

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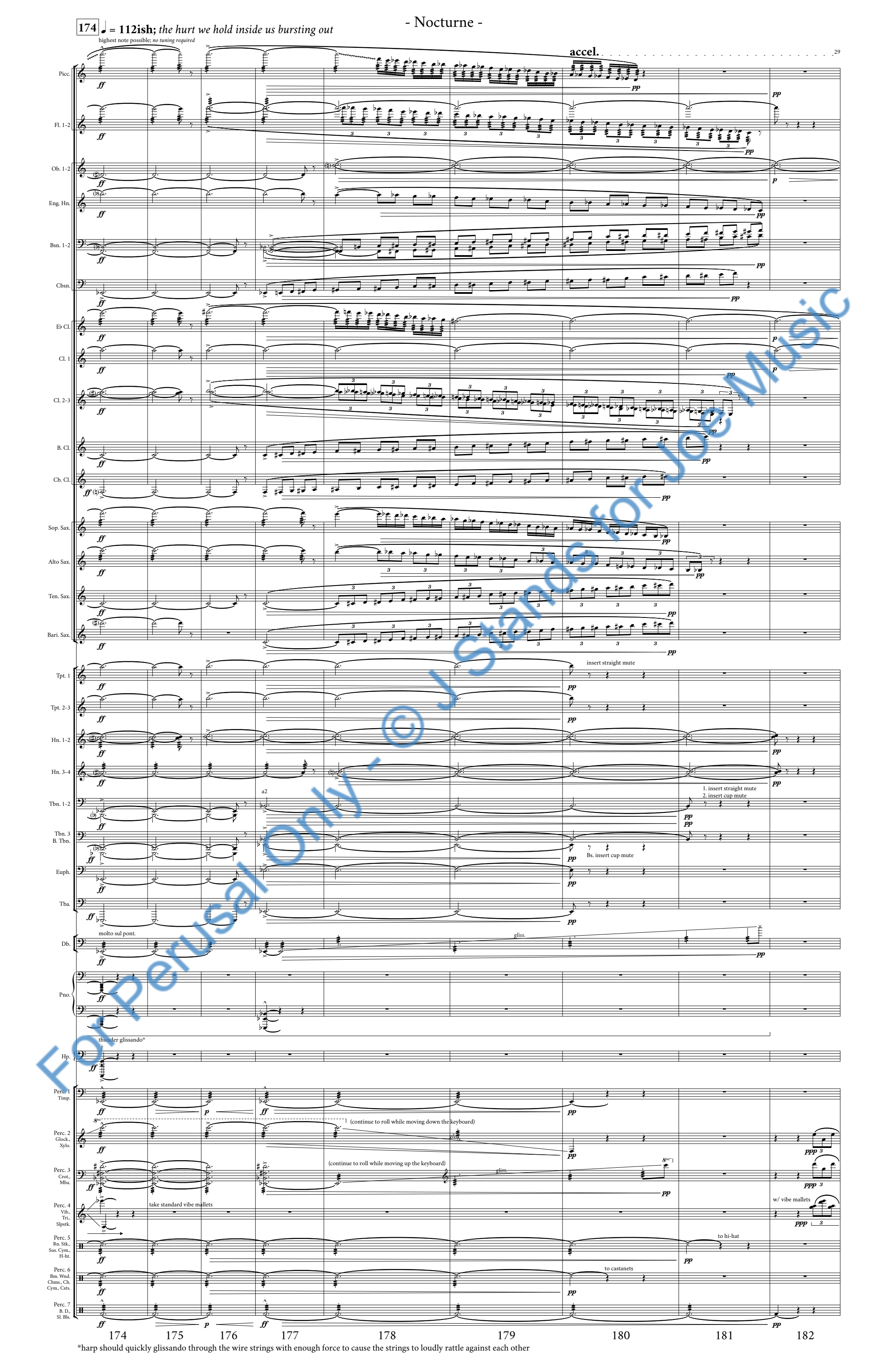

*harp should quickly glissando through the wire strings with enough force to cause the strings to loudly rattle against each other

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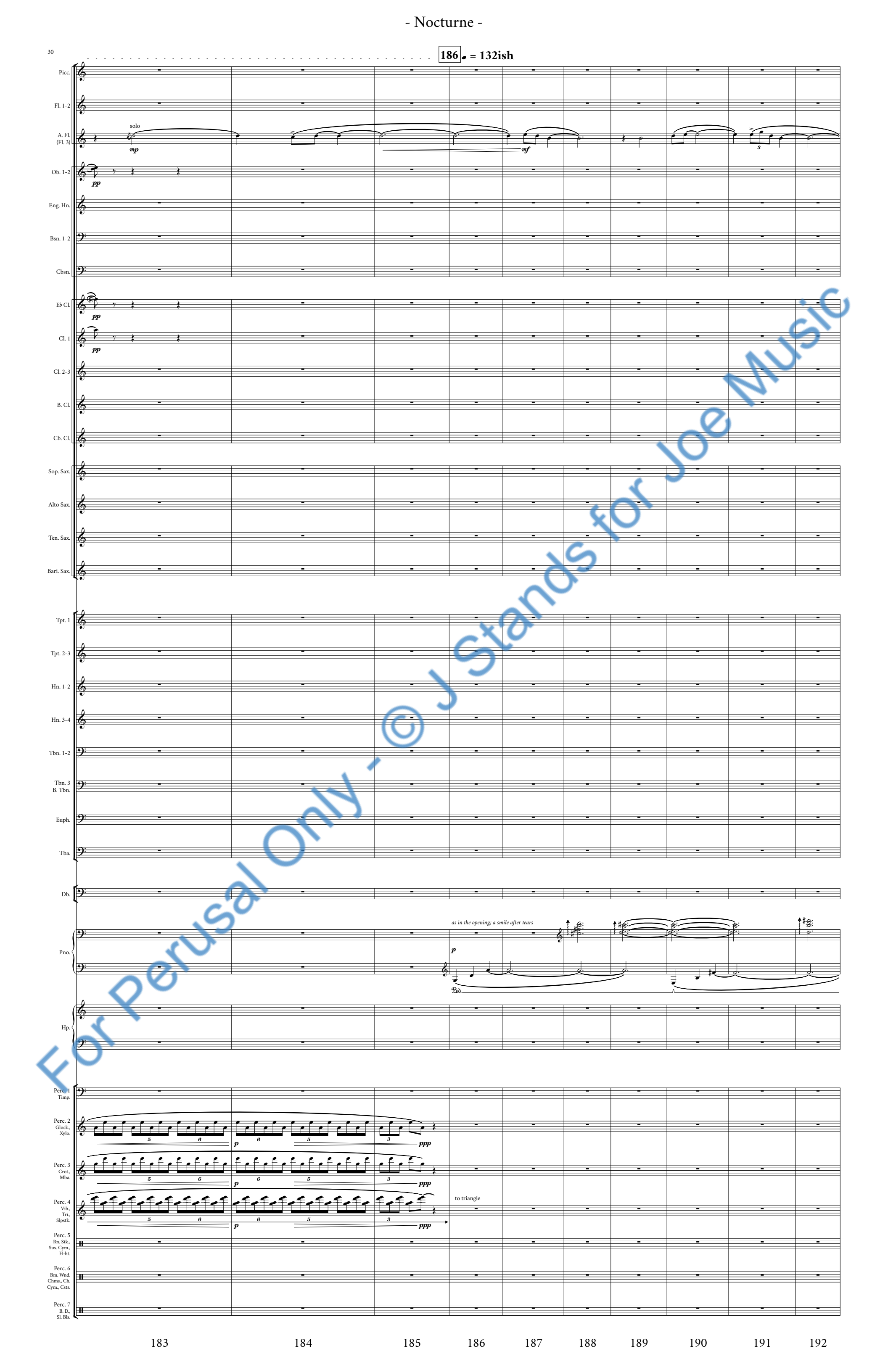

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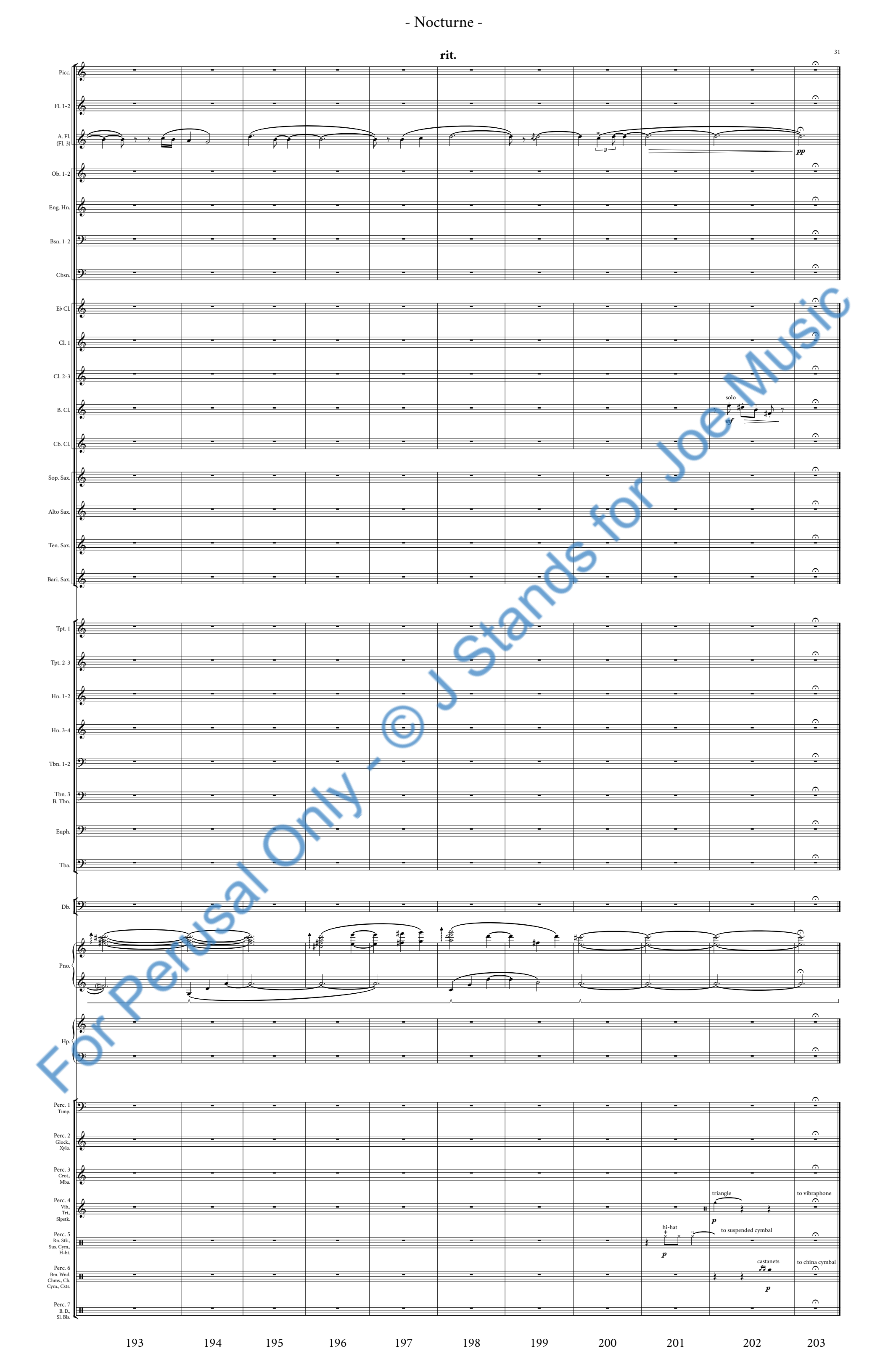

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III. Light's Return

♩ = 66ish; still, glacial

Piccolo
Flute 1 (dbl. Picc.)
Flute 2 - 3
Oboe 1 - 2
English Horn
Bassoon 1 - 2
Contrabassoon
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2 - 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2 - 3
Horn in F 1 - 2
Horn in F 3 - 4
Trombone 1 - 2
Trombone 3 Bass Trombone
Euphonium
Tuba
Double Bass
Piano
Harp
Percussion 1 Timpani
Percussion 2 Glockenspiel, Xylophone
Percussion 3 Crotales, Marimba
Percussion 4 Vibraphone, Triangle, Slapstick
Percussion 5 Rain Stick, Suspended Cymbal, Hi-hat
Percussion 6 Bamboo Wind Chimes, China Cymbal, Castanets
Percussion 7 Bass Drum, Sleigh Bells

3. to flute
1.
p
pp
p
p
straight mute
ppp
1. stopped
ppp
mp
8va
ppp
8va
ppp
suspended cymbal
8va
ppp
ppp

1 2 3 4 5 6

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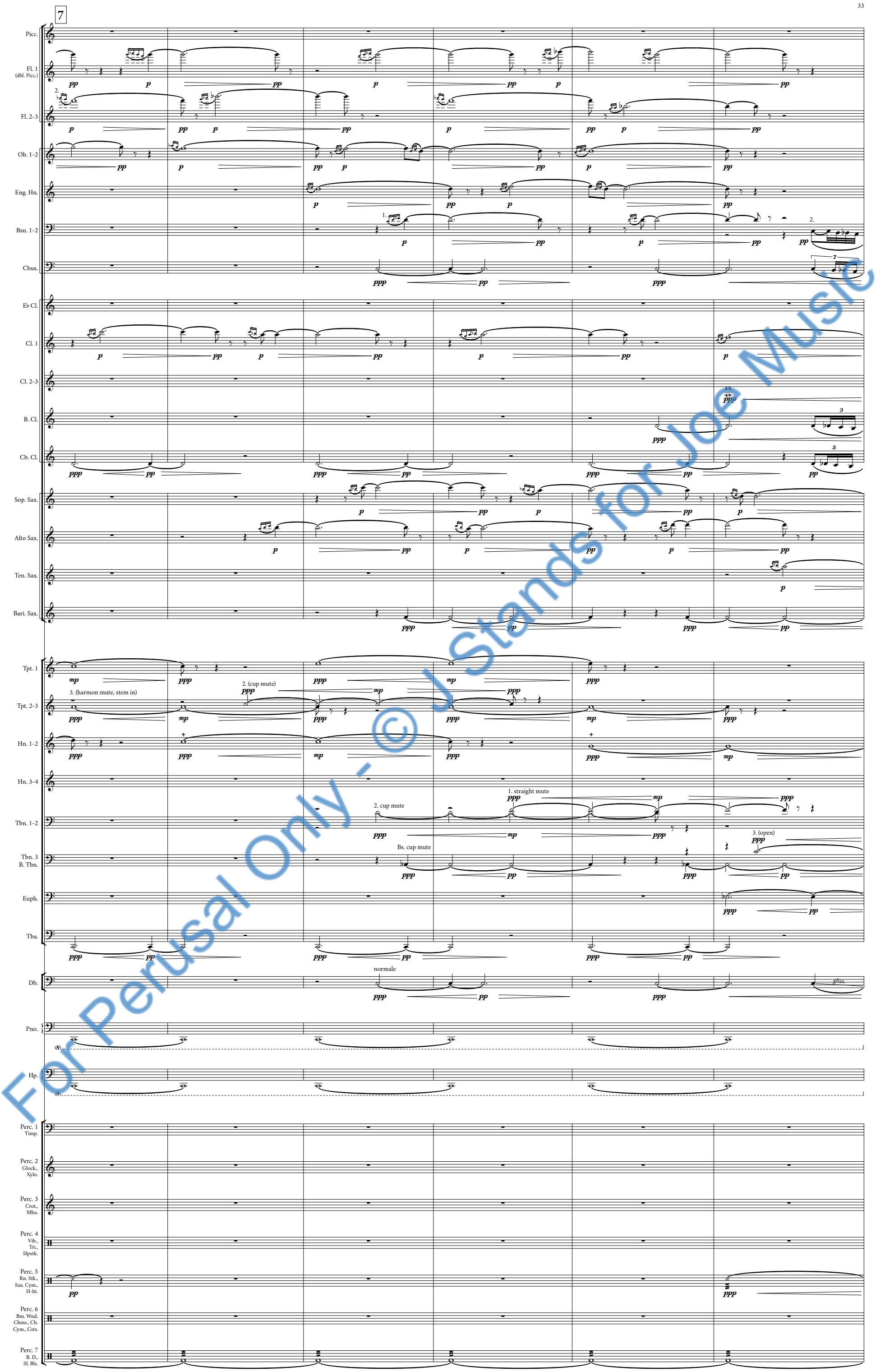

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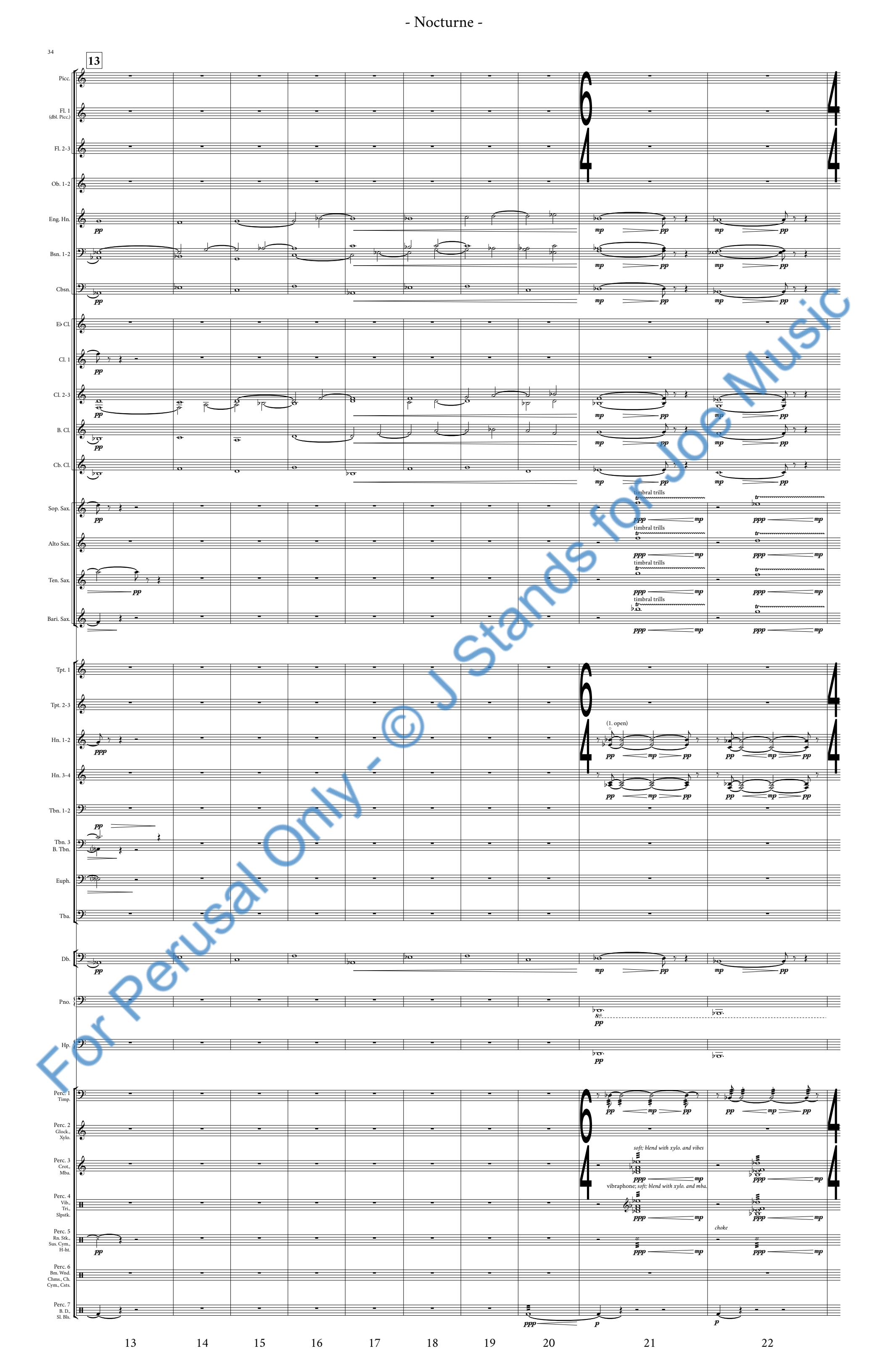

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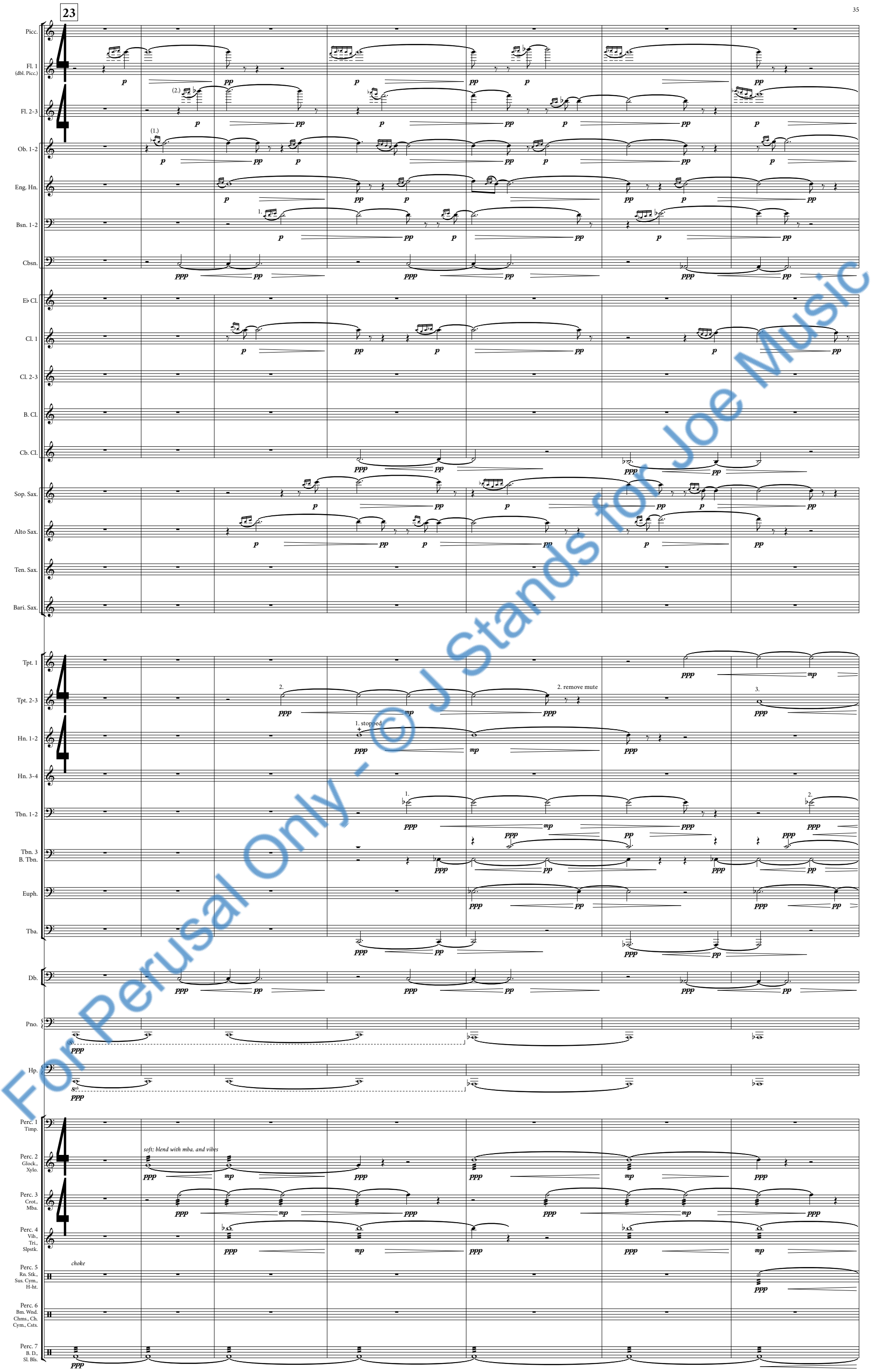

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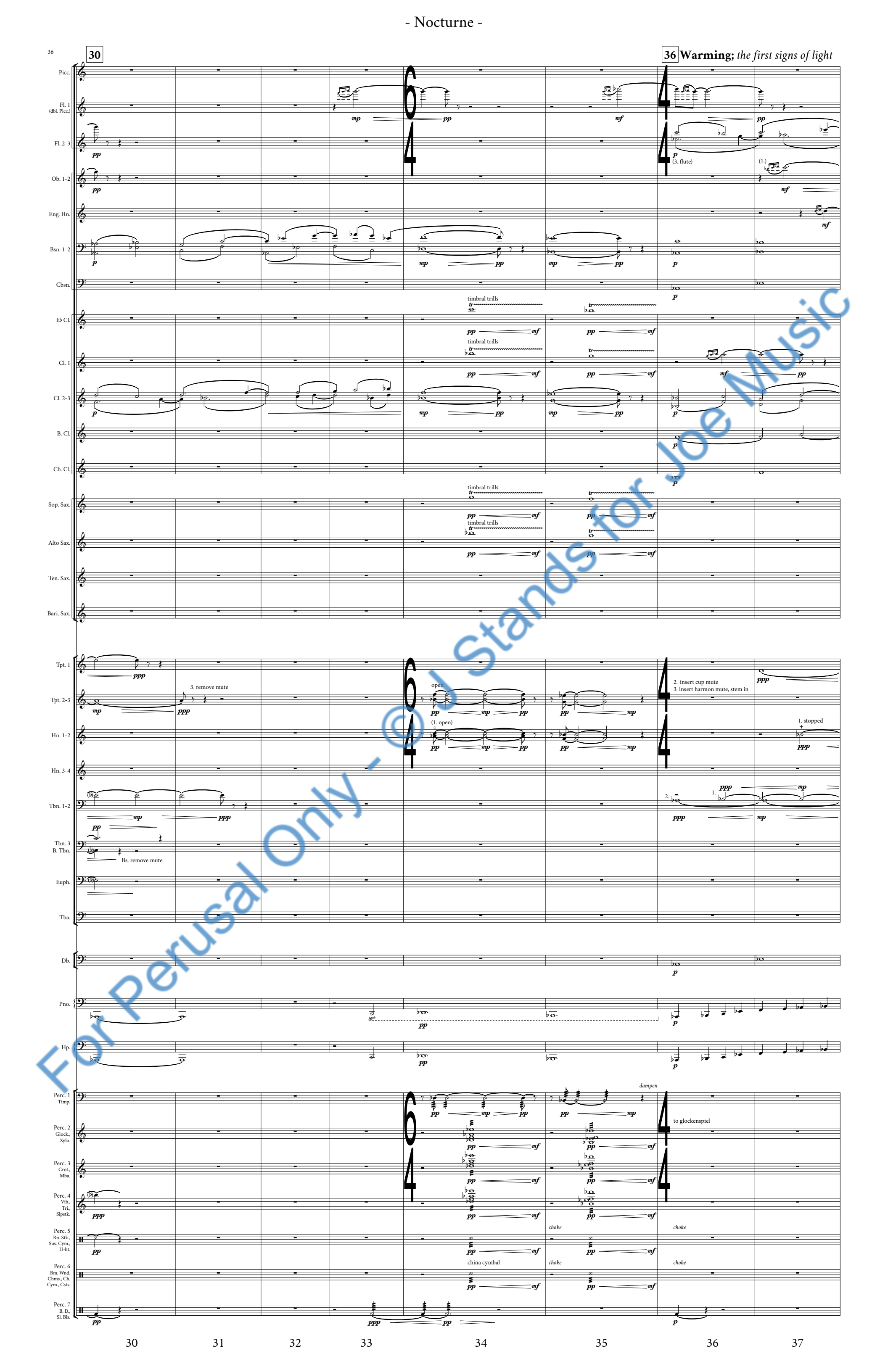

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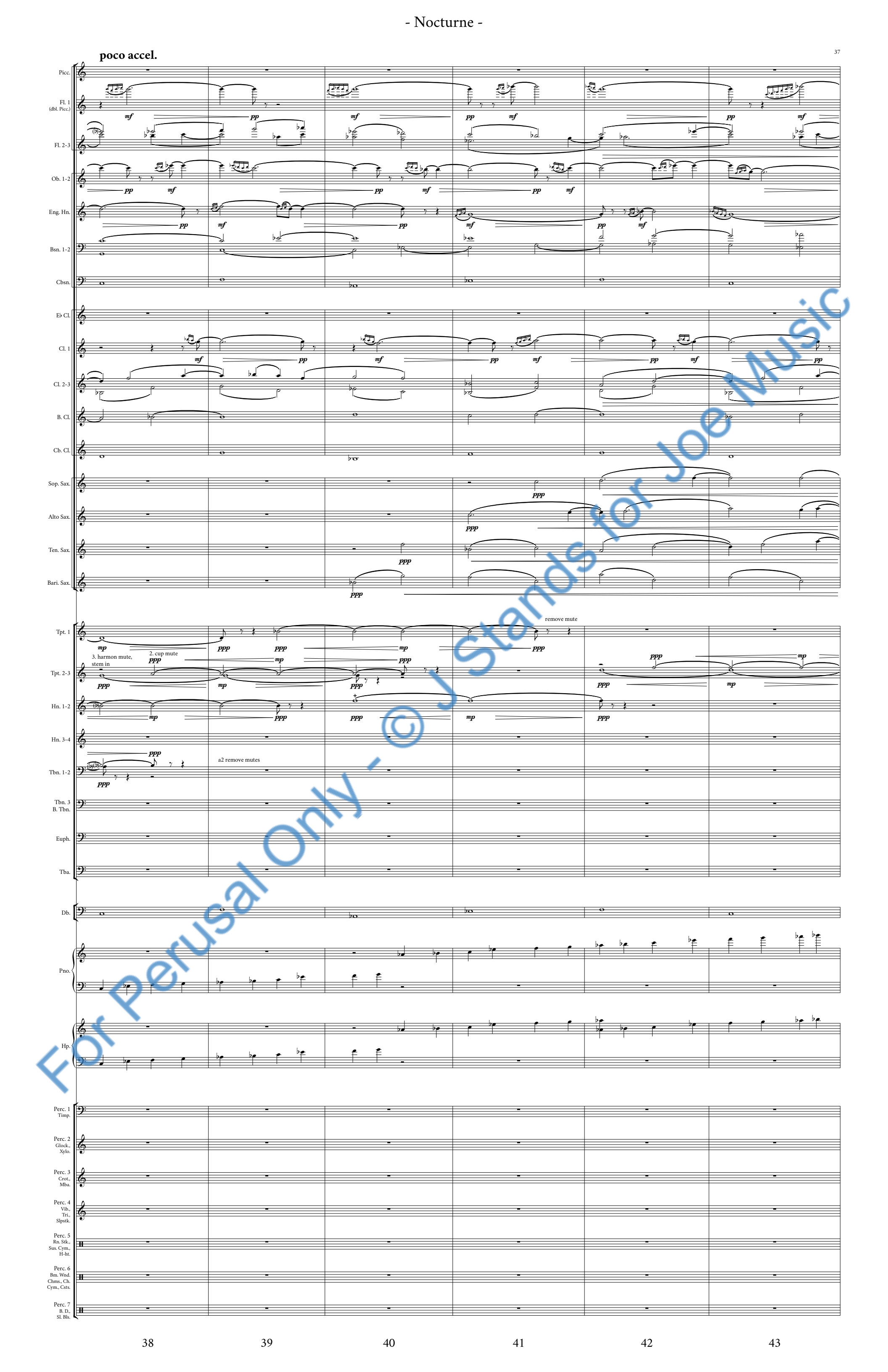

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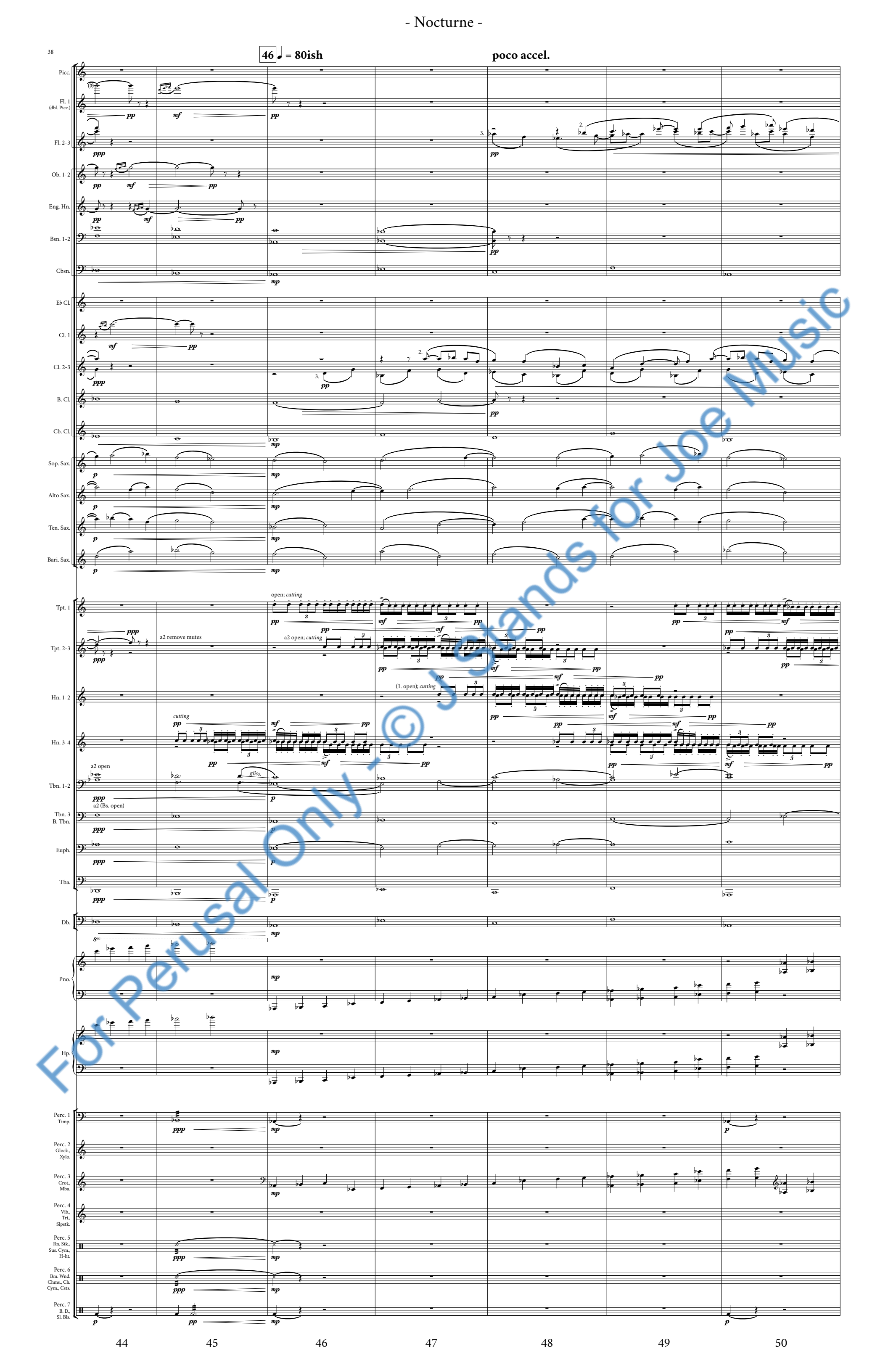

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56 ♩ = 96ish

Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

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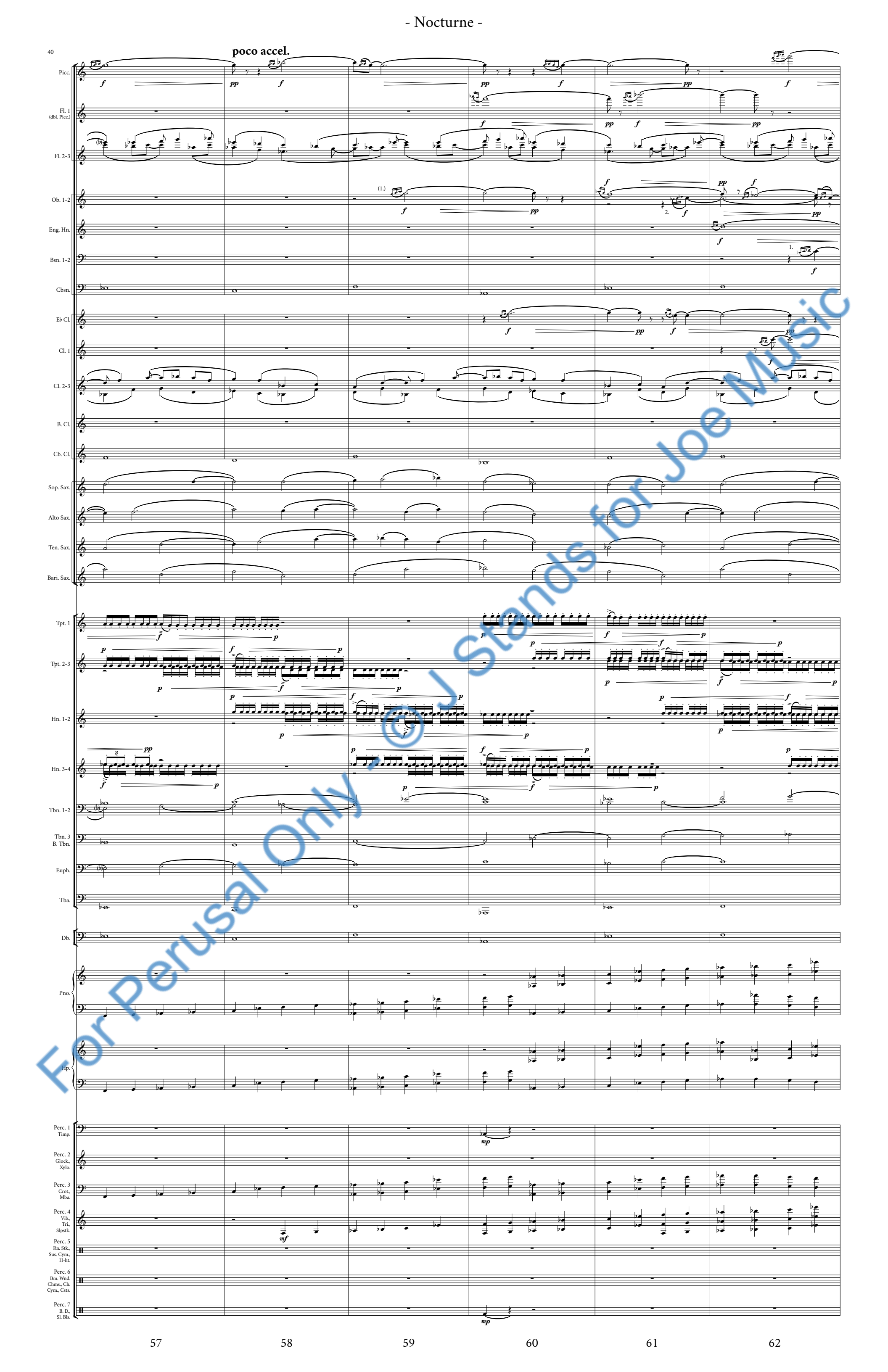

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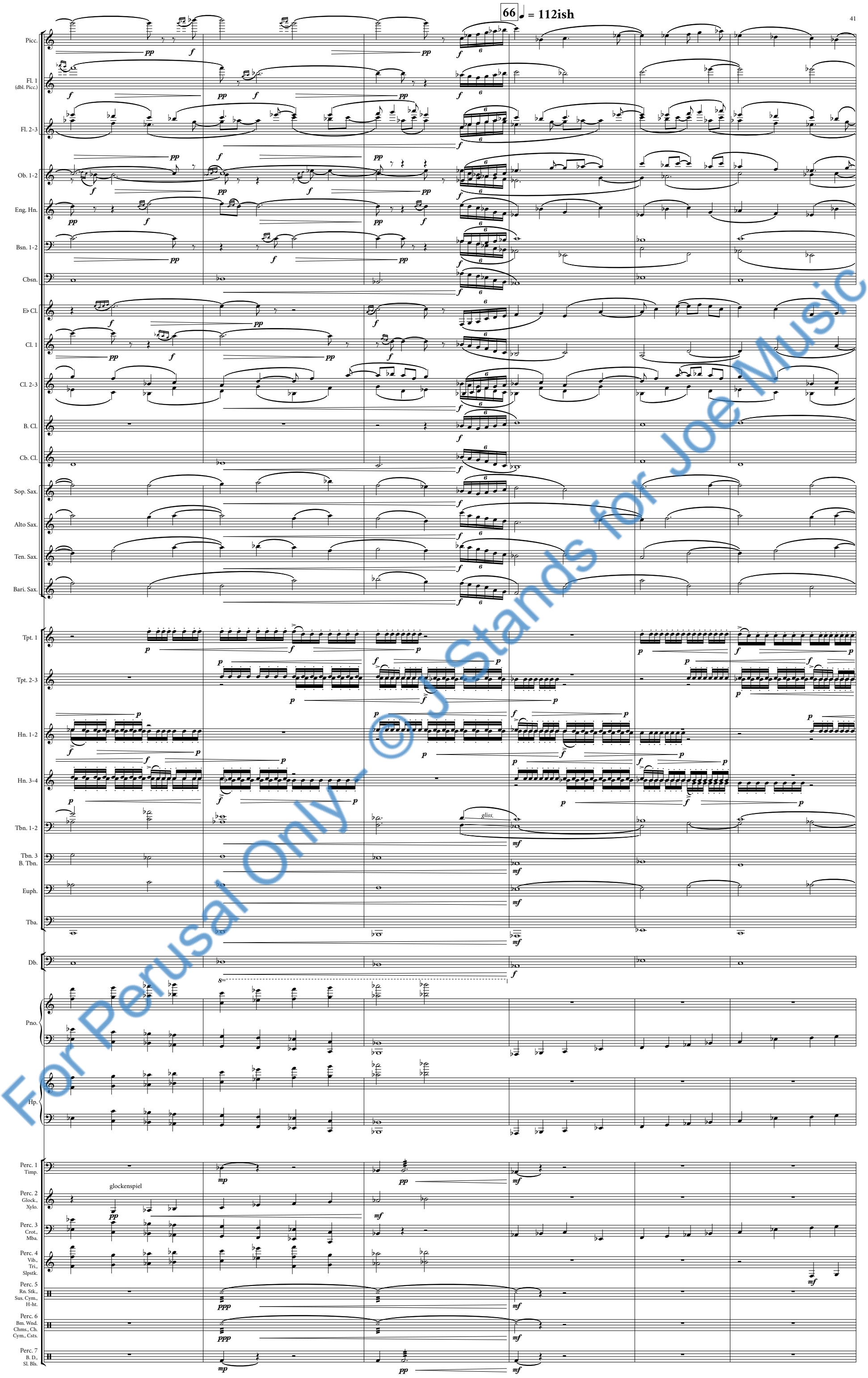

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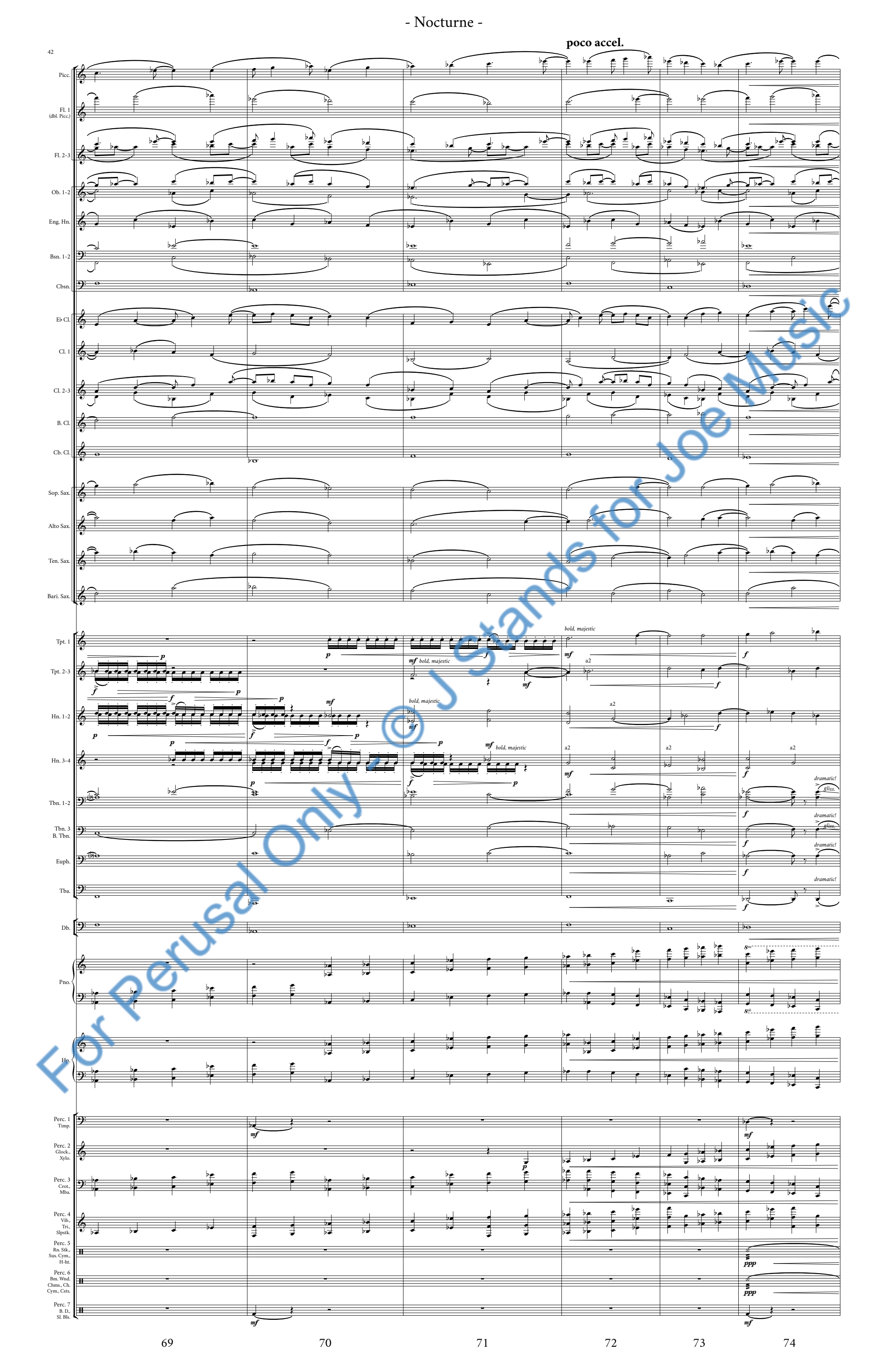

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77 ♩ = 120ish

poco accel.

Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.

timbral trill
a2
timbral trills
gliss.
to crotales
to triangle
dampen!
sim.
choke!

75 76 77 78 79 80 81 82

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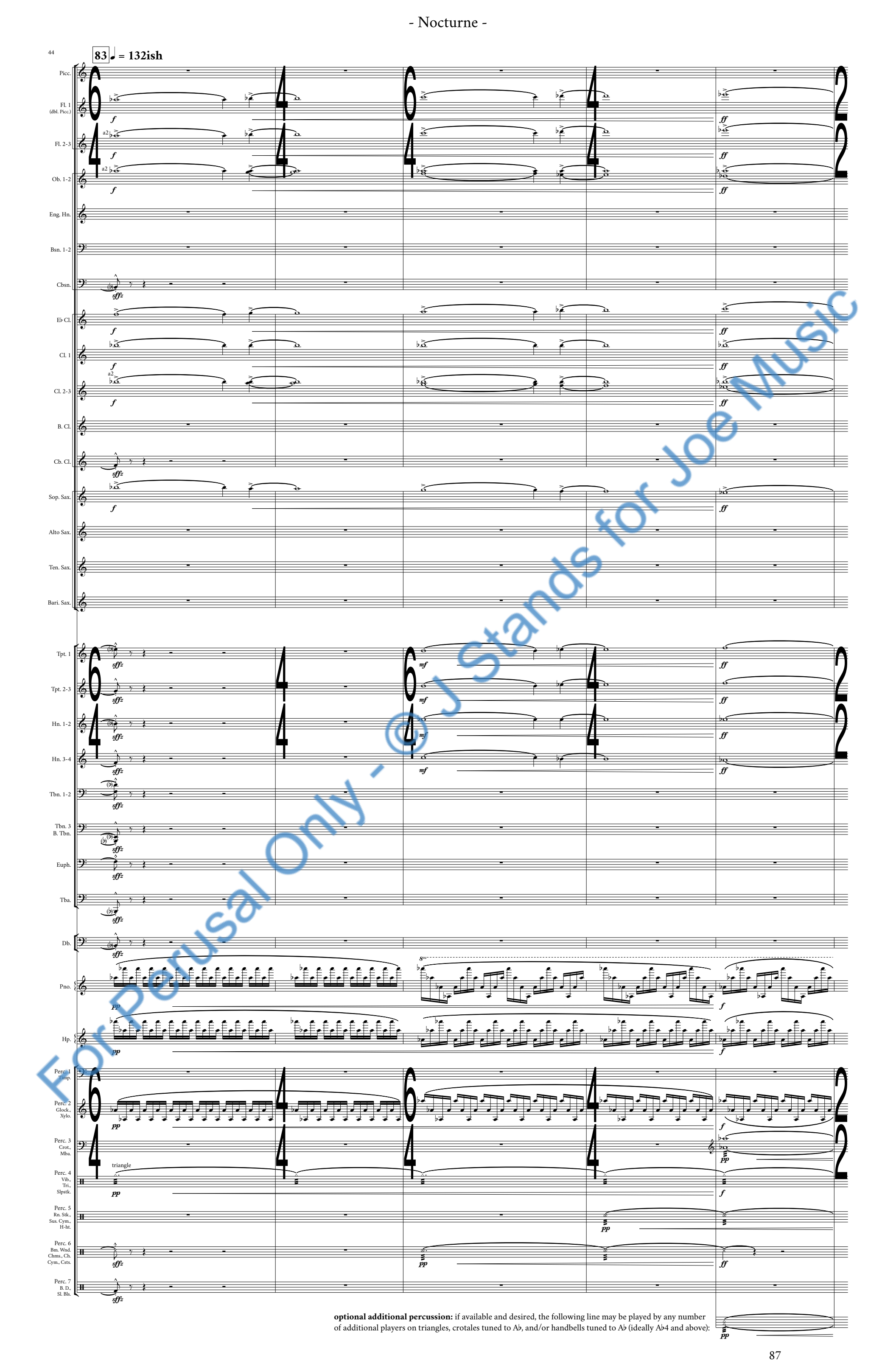

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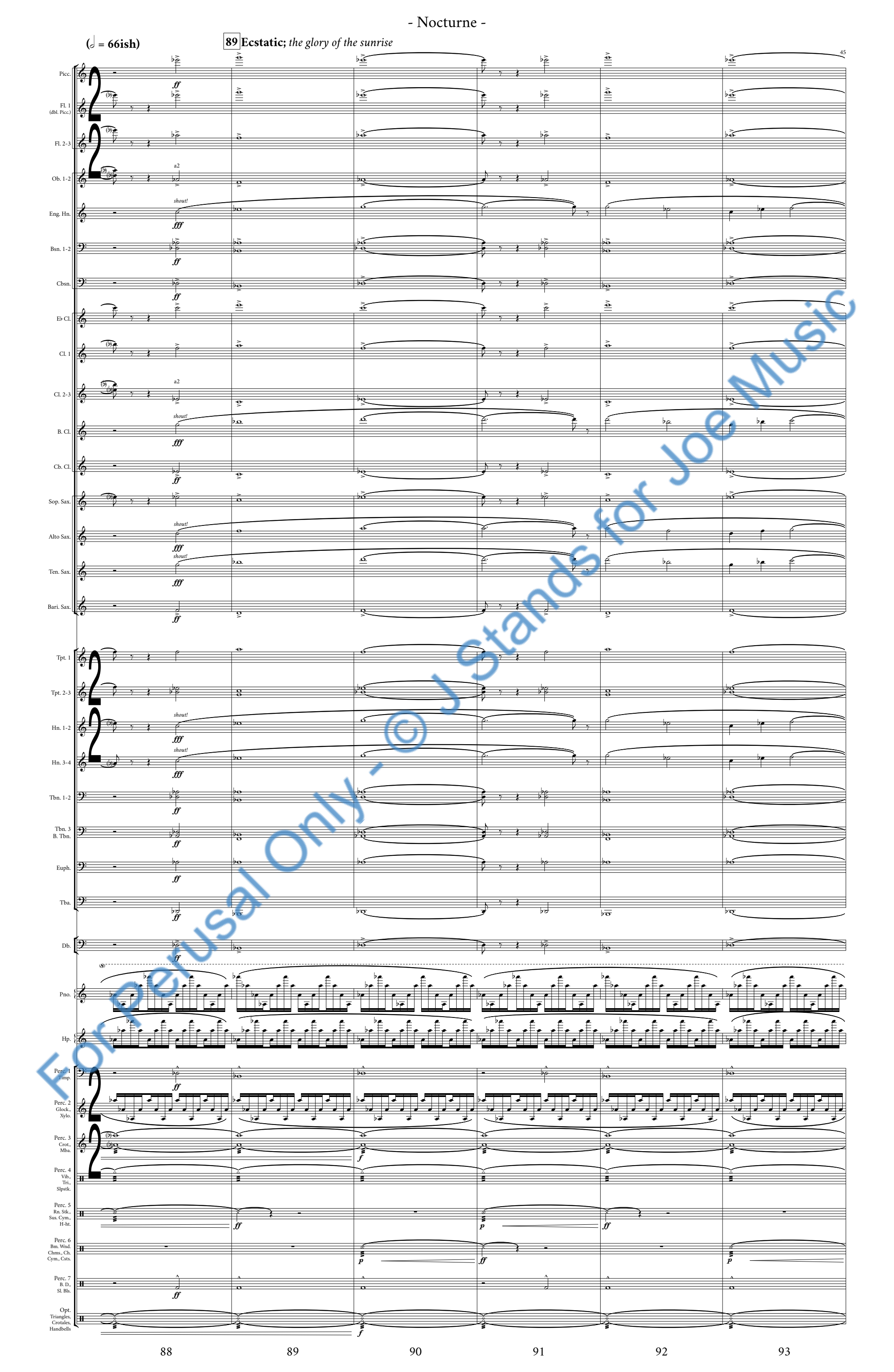

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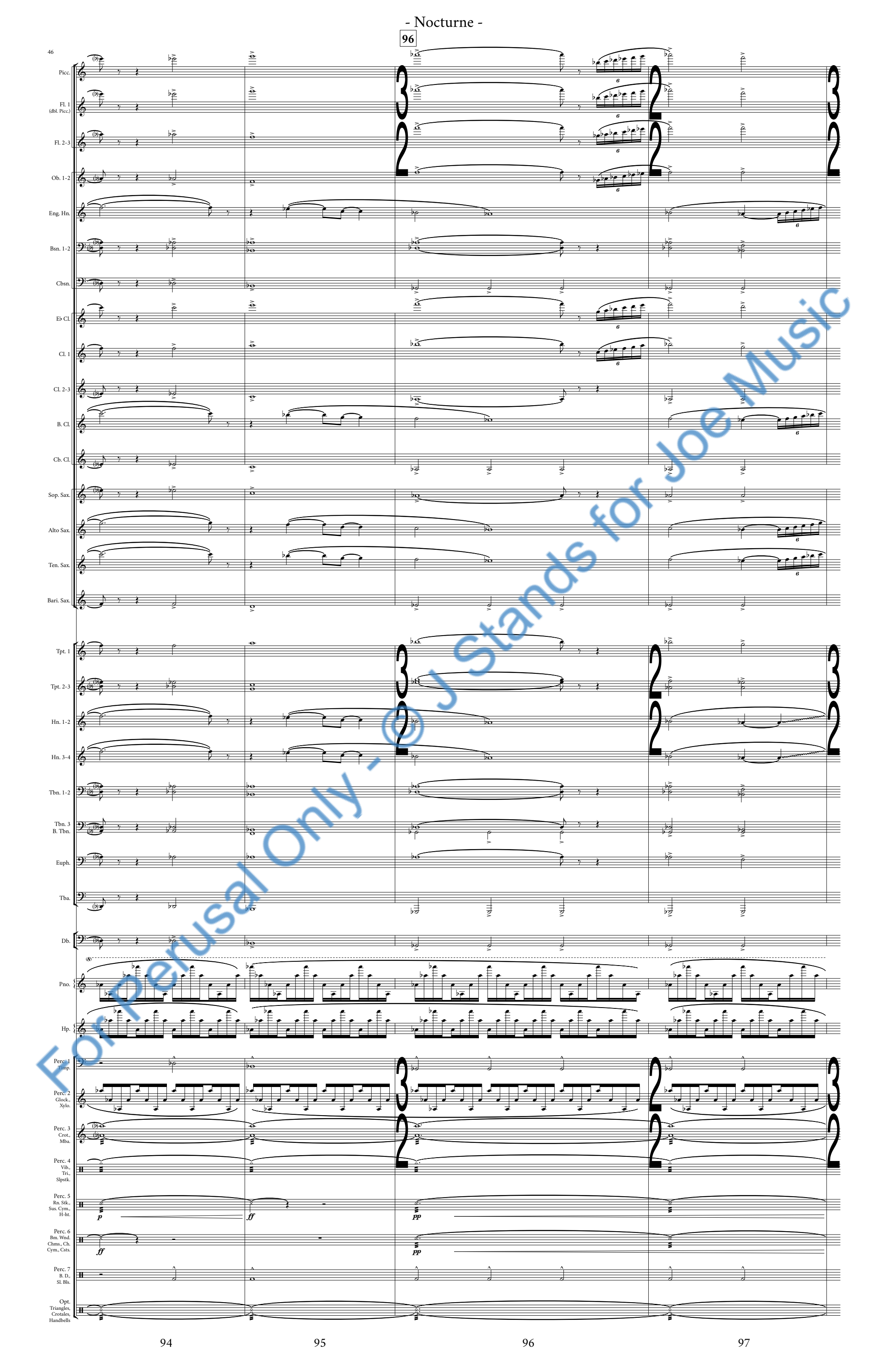

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Picc.
Fl. 1 (dbl. Picc.)
Fl. 2-3
Ob. 1-2
Eng. Hn.
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 B. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xylo.
Perc. 3 Crot., Mba.
Perc. 4 Vib., Tri., Slpstk.
Perc. 5 Rn. Stk., Sus. Cym., H-ht.
Perc. 6 Bm. Wnd. Chms., Ch. Cym., Csts.
Perc. 7 B. D., Sl. Bls.
Opt. Triangles, Crotales, Handbells

p sub.
gliss.
insert straight mute
2. insert cup mute
3. insert harmon mute, stem in
1. insert straight mute
2. insert cup mute
fff
dampen!
choke!
to xylophone
to marimba
to vibraphone
ff
pp

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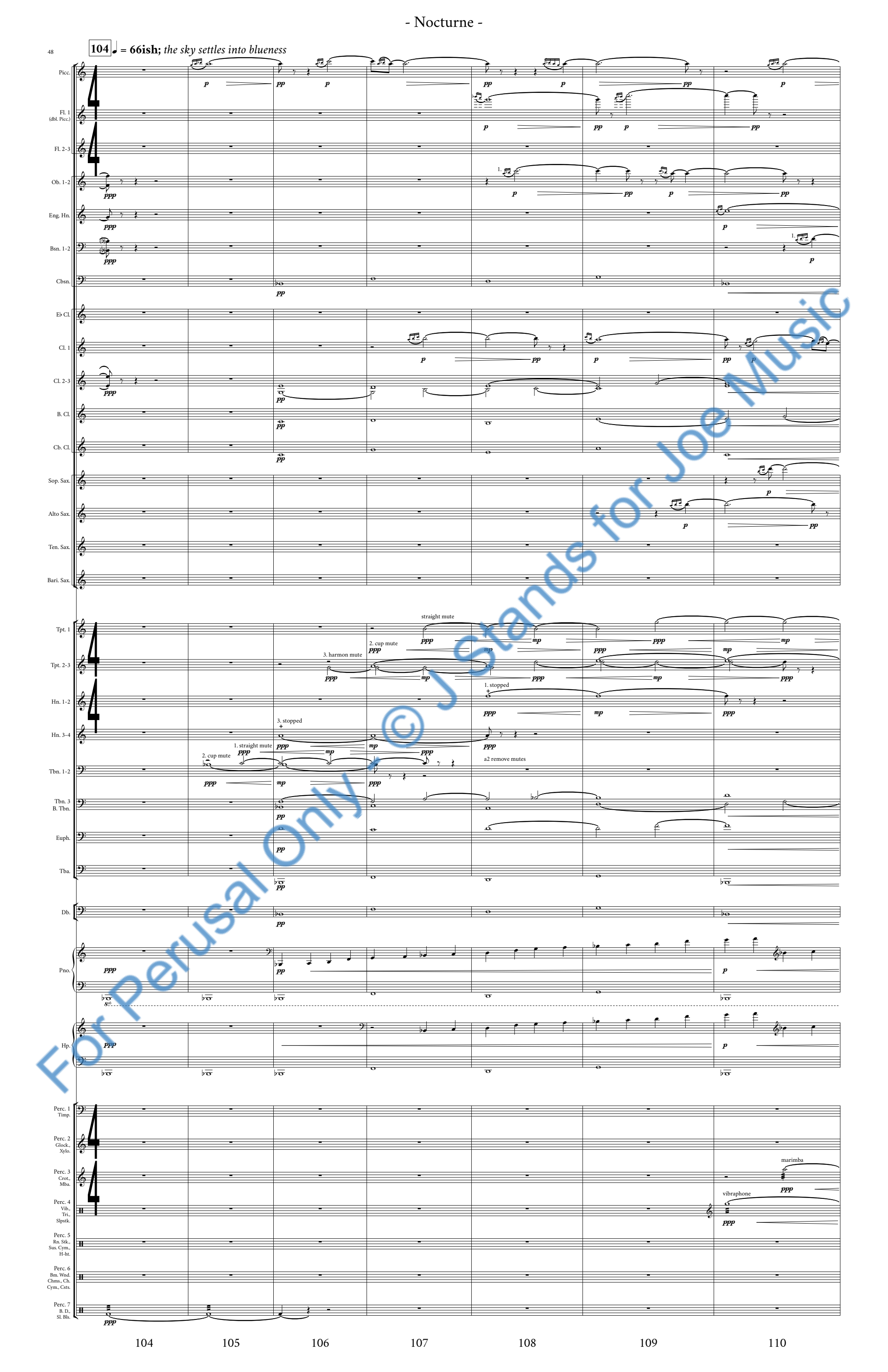

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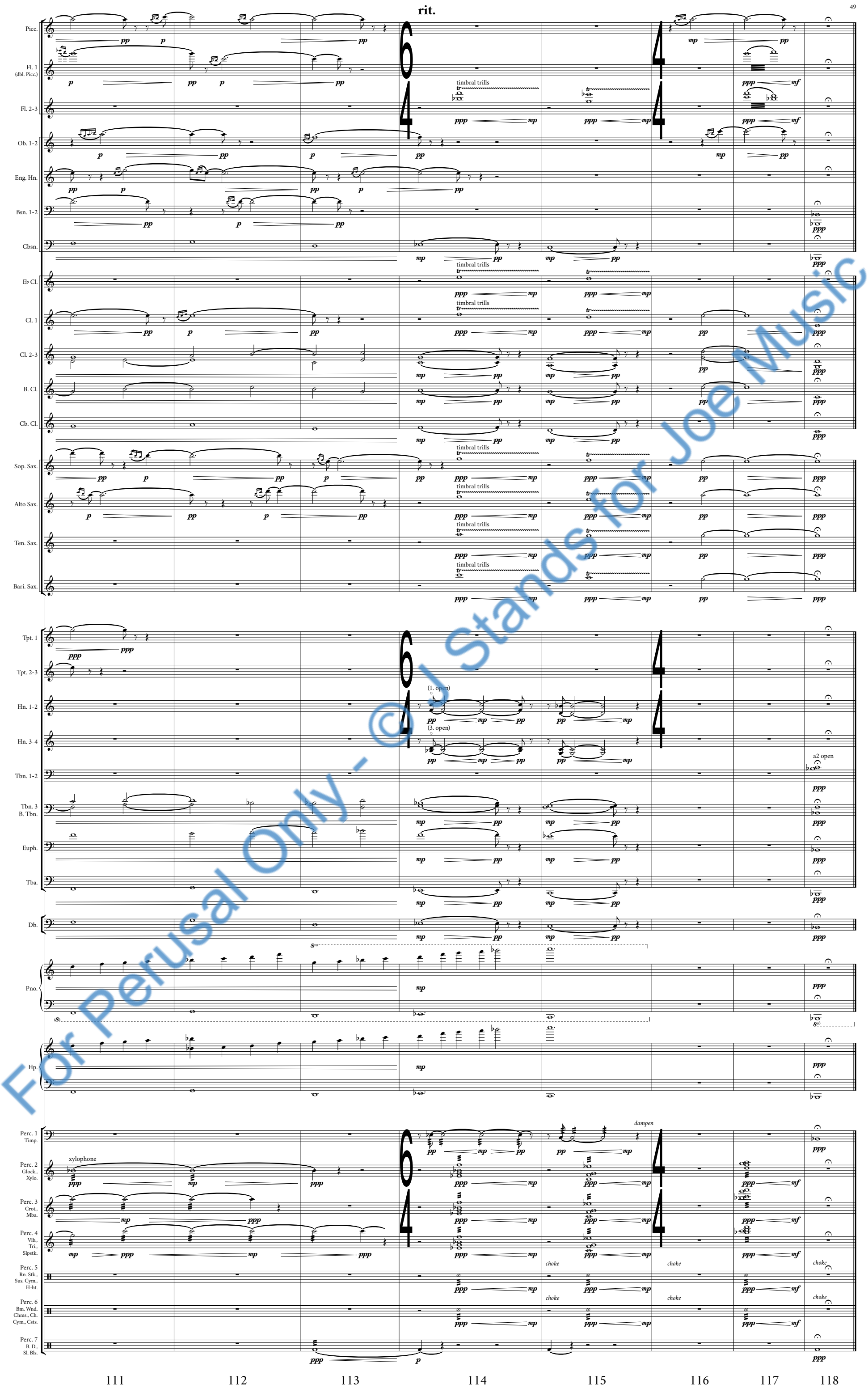

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