

THESE RADIANT MOMENTS FOR WIND ENSEMBLE

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HARRISON J. COLLINS

These Radiant Moments

by Harrison J. Collins

Instrumentation

Notes

Piccolo
Solo Flute
Flute 1 - 2
Oboe 1 - 2
Bassoon 1 - 2
Eb Clarinet
Bb Clarinet 1 - 3
Bb Bass Clarinet
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

This work features a flute soloist with a unique part from the ensemble flute parts. The part is marked with "solo" and "tutti" to indicate passages where the player is to play soloistically and where they are to play as a member of the ensemble. This individual part might be considered a grade 5.

All trumpets and trombones require cup mutes for this piece. If this is unattainable, straight mutes may be substituted (but try to keep it uniform, i.e. all cup mutes or all straight mutes).

Bb Trumpet 1 - 3 (cup mutes needed)
F Horn 1 - 4
Trombone 1 - 3 (cup mutes needed)
Bass Trombone (cup mute needed)
Euphonium
Tuba

As stated in the score, the final fermata should be held for a significantly long time, at least 15-30 seconds. The ringing percussion should be allowed to fade to complete silence. Although this is not notated, if it is desired, the conductor and ensemble members may take a deep breath together in unison as the percussion fades.

Double Bass

Piano

Percussion

- 1. Timpani
- 2. Crotales (2 oct.)
- 3. Glockenspiel
- 4. Large Triangle, Vibraphone
- 5. Chimes
- 6. Cymbals Setup, Snare Drum
- 8. Bongos, 3 Toms, Bass Drum

china cymbal snare drum rimshot suspended cymbal hi-hat closed open splash cymbal

Perc. 6

bass drum 3 toms very low low medium rim bongos low high

Perc. 7

Grade: 4.5

Duration: ca. 5:00

About the Piece

At the age of 20, I had my first true, actual existential crisis. I saw the impermanence of life—of my life and of the lives of those I know and love and of all life. I saw life in the context of our great universe—if the 13.8 billion year history of the universe was condensed down to one year, the entire existence of humankind would have only happened in the last ten minutes of December 31st. In this frame, a single human life lasts for the only blink of an eye. This hit me hard. I had already been afflicted with great anxiety over my identity and what I was going to do with my life and just about everything else—a condition that, I was informed, is commonly referred to as "growing up". Now, I was paralyzed by the weight of knowing this life was infinitesimally brief.

And, yet, as I took the time to learn how to hold that weight, I began to see something within it. Something *good*. I realized how beautiful it is that we each have this one blink of an eye—that our lives are like a flash of light or the ringing of a bell, nothing and then something and then nothing again, all in one radiant moment. I saw that it is the brevity of this moment that gives it meaning and value. If it never ended, it would simply be another nothing; it is because it does not last that it is *something*.

This is the realization from which *These Radiant Moments* comes. This work opens with a melody I wrote right around the time I had that crisis—it's a playful, naïve melody, one that is young and energetic and full of life. Over five minutes, it takes turns with a more melancholy melody, growing older and perhaps wiser. Eventually it reaches a point of rapturous celebration for our time, and then, like a star reaching the end of its' life, it explodes outward in a brilliant flash of sound that rings and, like we will, returns to nothing.

At the time I am writing these notes, I am 22 years old. I know astonishingly little, but I do know this: we have come from nothing to share these radiant moments, and we will return to nothing when we are done. In this moment, we must do all we can. We must feel and we must care and we must love and we must live.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, M&M Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, the National Young Composers Challenge, the Austin Symphony Orchestra's Texas Young Composers Competition, and multiple Fifteen Minutes of Fame competitions held by Vox Novus—including one in which his work was selected for performance by the acclaimed West Point Band.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Neil Anderson-Himmelsbach, where he is seeking a degree in music composition. Harrison is a proud member of the Millennium Composers Initiative and the Aurora Tapestry Initiative.

Transposed Score

Harrison J. Collins

[illegible]

Picc.

Solo Fl. *f* *assured, confident* *mp* *mf* *p*

Fl. 1-2

Ob. 1-2

Bsn. 1-2 *mp* *mf* *pp*

E♭ Cl.

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

Cl. 2-3 *pp* *p*

B. Cl.

Sop. Sax. *mp* *p*

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot. *p* *pp* *p* *like a wink*

Perc. 3
Glock. *p*

Perc. 4
Lg. Tri.
Vib. *p* *p* *to vibraphone*

Perc. 5
Chim. *p* *pp* *p*

Perc. 6
Cym. Setup,
S.D. *p* *p* *swizzle sticks - use stick end unless rolling cymbals*

Perc. 7
Bo., 3 Toms,
B.D. *pp* *p* *pp* *w/ sticks (or appropriate mallets)*

11 12 13 14 15 16 17 18 19 20

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Tri.
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

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21 22 23 24 25 26 27 28

33

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Trl.
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

all you!

chokel

(always 2+2+3)

Score for Percussion and Woodwinds, starting at measure 36. The score includes parts for Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and various Percussion instruments (1-7).

The score is divided into measures 36 through 41. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings (p, mf, f, ff, pp sub.) and articulation (accents, slurs, ties). The percussion parts include Timpani, Crotales, Glockenspiel, Large Triangle/Vibraphone, Chimes, Cymbal/Setup/Snare Drum, and Bongos/Toms/Double Bass.

Measure 36: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

Measure 37: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

Measure 38: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

Measure 39: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

Measure 40: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

Measure 41: Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion 1-7 are all present.

- These Radiant Moments -

6

[illegible]

50 51 52 53 54 55 56 57

61 warm, steady; a gently burning candle

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58 59 60 61 62 63 64 65

[illegible]

Picc. *mp* *pp*
 Solo Fl. *mp* *pp*
 Fl. 1-2 *mp* *pp*
 Ob. 1-2 *mp* *pp*
 Bsn. 1-2 *mf* *p*
 Eb Cl. *mp* *pp*
 Cl. 1 *mp* *pp* *p* *mf*
 Cl. 2-3 *mp* *pp*
 B. Cl.
 Sop. Sax.
 Alto Sax. *p* *p* *mf*
 Ten. Sax. *p* *p* *mf*
 Bari. Sax.
 Tpt. 1
 Tpt. 2-3 *a2* insert cup mutes
 Hn. 1-2 *p* *p* *mf*
 Hn. 3-4 *p* *p* *mf*
 Tbn. 1-2 *mf* *p*
 Tbn. 3
 B. Tbn.
 Euph.
 Tba.
 D.B. *p*
 Pno.
 Perc. 1 Timp.
 Perc. 2 Crot. *pp* *p*
 Perc. 3 Glock. *p*
 Perc. 4 Lg. Tri. Vib. *p*
 Perc. 5 Chim. *pp* *p*
 Perc. 6 Cym. Setup, S.D. *p*
 Perc. 7 Bo., 3 Toms, B.D. *pp* *pp* *p*

[illegible]

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Cro.

Perc. 3
Glock.

Perc. 4
Lg. Tri.
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

melancholy, but confident

insistent

cup mute

1. insert cup mute

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

92 93 94 95 96 97 98 99 100

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

Solo Fl. *mf* *f* *mf* *f* *f* *p*

Fl. 1-2 *mf* *f* *mf* *f* *f* *p*

Ob. 1-2 *mf* *f* *mf* *f* *f* *p*

Bsn. 1-2 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2-3 *mf*

B. Cl. *mf*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2-3

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

D.B. *mf*

Pno. *mf*

Perc. 1
Timp. *mp*

Perc. 2
Crot. *f* *f* *p*

Perc. 3
Glock. *f* *f* *p*

Perc. 4
Lg. Tri., Vib. *mf* *mf*

Perc. 5
Chim. *f*

Perc. 6
Cym. Setup, S.D. *pp* *mf*

Perc. 7
Bo., 3 Toms, B.D. *mp* *p* *f* *rock out!*

101 102 103 104 105 106 107 108

111 **playful, reckless; running because you can**

Picc. *mf* *f*

Solo Fl. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *f*

Bsn. 1-2 *p* *f*

E♭ Cl. *p* *f*

Cl. 1 *p* *f*

Cl. 2-3 *f*

B. Cl. *p*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Tpt. 1 *f* *confident, with swagger*

Tpt. 2-3 *f* *a2 confident, with swagger*

Hn. 1-2 *p* *f*

Hn. 3-4 *p* *f*

Tbn. 1-2 *f* *a2 confident, with swagger* *gliss.*

Tbn. 3 *f* *a2 confident, with swagger* *gliss.*

B. Tbn. *f* *gliss.*

Euph. *p* *f*

Tba. *p* *f*

D.B. *p* *pizz.*

Pno. *f* *p sub.*

Perc. 1 Timp. *f*

Perc. 2 Cro. *p* *f*

Perc. 3 Glock. *p* *f*

Perc. 4 Lg. Tri. Vib. *p* *f* *to vibraphone*

Perc. 5 Chim. *p*

Perc. 6 Cym. Setup, S.D. *p* *f*

Perc. 7 Bo., 3 Toms, B.D. *p*

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Tri.
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

116

117

118

119

120

121

122

[illegible]

rit.

144 a tempo (♩ = 152ish); let's go

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Tri.,
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

mf

pp

p

f

solo

remove cup mute

remove cup mutes

p

insistent

mf

pp

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Tri,
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

f

a2 insistent

pp

p

f

p

pp

pp

insistent

mp

p

open

mf

a2 open

pp

insistent

pp

160

Picc.

Solo Fl. *tutti*

Fl. 1-2

Ob. 1-2 *mp* *mf* *mp*

Bsn. 1-2 *mp*

E♭ Cl. *p* *f*

Cl. 1

Cl. 2-3 *mp*

B. Cl. *mp*

Sop. Sax. *mp* *mf* *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2-3 *a2 open* *p* *f*

Hn. 1-2 *p* *f*

Hn. 3-4 *a2 open* *p* *f*

Tbn. 1-2 *pp* *mp*

Tbn. 3
B. Tbn. *p* *mp*

Euph. *pp* *mp*

Tba. *pp* *mp*

D.B. *arco* *mp*

Pno. *p* *mp* *mf* *mp*

Perc. 1
Timp. *pp* *mp*

Perc. 2
Crot. *f* *p* *mf* *f* *mf*

Perc. 3
Glock. *f* *p* *mf* *f* *mf*

Perc. 4
Lg. Tri., Vib. *mp* *f*

Perc. 5
Chim. *mf*

Perc. 6
Cym. Setup, S.D. *pp* *mf* *f* *p*

Perc. 7
Bo., 3 Toms, B.D. *p* *mp* *p*

158 159 160 161 162 163 164 165

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Picc. *mf* *fp* *fp*

Solo Fl. *mf* *fp* *fp*

Fl. 1-2 *a2 insistent mf* *fp* *fp*

Ob. 1-2 *mf* *f*

Bsn. 1-2 *mf* *f* *mf*

E♭ Cl. *insistent mf* *f*

Cl. 1 *mf* *f*

Cl. 2-3 *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

Sop. Sax. *mf* *f* *mf*

Alto Sax. *mf* *f* *mf*

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

Bari. Sax. *mf* *f* *mf*

Tpt. 1 *mf* *fp* *fp*

Tpt. 2-3 *a2 mf* *fp* *fp*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *fp*

Tbn. 1-2 *mf* *fp*

Tbn. 3 B. Tbn. *mf* *fp*

Euph. *mf* *f*

Tba. *mf* *f*

D.B. *mf* *f*

Pno. *mf* *f* *mf* *Red*

Perc. 1 Timp. *mf* *fp*

Perc. 2 Crot. *f* *p* *mf*

Perc. 3 Glock. *f* *p* *mf*

Perc. 4 Lg. Tri. Vib. *mf*

Perc. 5 Chim. *f* *mf*

Perc. 6 Cym. Setup, S.D. *pp* *f* *fp* *f* *mf*

Perc. 7 Bo., 3 Toms, B.D. *mf* *mf* *f* *mf*

166 167 168 169 170 171 172 173

176 **exhilarated!; screaming on a roller coaster**

22

Score for Percussion and Woodwinds, starting at measure 174 and ending at measure 179. The score includes parts for Piccolo, Solo Flute, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinet 1, Clarinets 2-3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Baritone Trombone, Euphonium, Tuba, Double Bass, Piano, and various Percussion instruments (Tympani, Crotales, Glockenspiel, Large Triangle/Vibraphone, Chimes, Cymbal Setup, and Bongos/Toms).

The score is divided into measures 174, 175, 176, 177, 178, and 179. Measure 176 is marked with a large '4' and a '3' above it, indicating a 4/3 time signature change. The tempo/mood is indicated as 'exhilarated!; screaming on a roller coaster'.

Key musical elements include:

- Percussion:** Heavy use of cymbals, snare, and tom-toms, with a 'gliss.' (glissando) instruction for the drum in measure 176.
- Woodwinds:** Flutes, Oboes, Bassoons, and Saxophones play rapid, ascending and descending runs, often marked with 'ff' (fortissimo) and 'f' (forte).
- Brass:** Trumpets and Horns play sustained notes and short bursts, with 'ff' and 'f' markings.
- Piano:** The piano part features rapid, ascending and descending runs, often marked with 'ff' and 'f'.

Measure numbers 174, 175, 176, 177, 178, and 179 are indicated at the bottom of the score.

Picc.

Solo Fl.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2-3

B. 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.

D.B.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Lg. Tri.
Vib.

Perc. 5
Chim.

Perc. 6
Cym. Setup,
S.D.

Perc. 7
Bo., 3 Toms,
B.D.

sparkling!

ff

mf

15^{mo}

8^{mo}

ff

f

180 181 182 183 184 185 186 187

203

212 unstable; like a star expanding and collapsing

212 unstable; like a star expanding and collapsing

211 212 213 214 215 216 217 218

Picc. *solo; push to the end!* *f* *mf*

Solo Fl. *f* *mf*

Fl. 1-2 *mf* *a2*

Ob. 1-2 *pp* *f*

Bsn. 1-2 *pp* *f* *mf*

E♭ Cl. *mf*

Cl. 1 *p* *mf* *p* *f* *mf* *a2*

Cl. 2-3 *p* *mf* *p* *f* *mf*

B. Cl. *p* *f* *mf*

Sop. Sax. *p* *mf* *p* *f* *mf*

Alto Sax. *p* *mf* *p* *f* *mf*

Ten. Sax. *p* *mf* *p* *f* *mf*

Bari. Sax. *p* *f* *mf*

Tpt. 1 *pp* *a2* *f*

Tpt. 2-3 *pp* *f*

Hn. 1-2 *pp* *f*

Hn. 3-4 *a2* *pp* *f*

Tbn. 1-2 *pp* *a2* *f*

Tbn. 3 B. Tbn. *pp* *f*

Euph. *p* *f*

Tba. *p* *f*

D.B. *pizz.* *mf*

Pno. *mf*

Perc. 1 Timp. *pp* *f* *dampen!*

Perc. 2 Crot. *sfz* *choke!*

Perc. 3 Glock. *sfz* *choke!*

Perc. 4 Lg. Tri., Vib. *sfz* *choke!*

Perc. 5 Chim. *sfz* *choke!*

Perc. 6 Cym. Setup, S.D. *f* *p* *f*

Perc. 7 Bo., 3 Toms, B.D. *p* *f* *p* *f* *mf*

220

Picc. *f* *mf* *f* *mf* *ff* *mf* *ff*

Solo Fl. *ff*

Fl. 1-2 *mf* *f* *f* *f* *mf* *ff* *mf* *ff*

Ob. 1-2 *mf* *f* *pp* *f* *p* *f* *mf* *ff* *mf* *ff*

Bsn. 1-2 *f* *pp* *f* *p* *f* *mf* *ff* *mf* *ff*

E♭ Cl. *f* *f* *f* *f* *ff* *pp*

Cl. 1 *f* *mf* *f* *ff* *pp*

Cl. 2-3 *f* *mf* *f* *ff* *pp*

B. Cl. *f* *pp* *f* *p* *f* *mf* *ff* *mf* *ff*

Sop. Sax. *f* *mf* *pp* *mf* *f* *mf* *ff* *mf* *ff*

Alto Sax. *f* *mf* *pp* *mf* *f* *mf* *ff* *mf* *ff*

Ten. Sax. *f* *pp* *f* *bsn. 2 cue (play if asked)* *mf* *ff* *mf* *ff*

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

Tpt. 1 *pp* *f* *pp* *f*

Tpt. 2-3 *pp* *f* *pp* *f*

Hn. 1-2 *pp* *f* *pp*

Hn. 3-4 *pp* *f* *pp*

Tbn. 1-2 *pp* *f* *pp* *f*

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

B. Tbn. *pp* *f* *pp* *f*

Euph. *pp* *f* *pp*

Tba. *pp* *f* *pp*

D.B. *mf* *ff* *mf* *ff*

Pno. *f* *mf* *ff* *mf* *ff*

Perc. 1 Timp. *pp*

Perc. 2 Cro. *mf* *f*

Perc. 3 Glock. *f*

Perc. 4 Lg. Tri. Vib. *mf* *ff*

Perc. 5 Chim. *mf* *ff*

Perc. 6 Cym. Setup, S.D. *pp* *f* *f* *p* *p* *f* *p sub.* *f*

Perc. 7 Bo., 3 Toms, B.D. *f* *f* *p* *p* *f* *mf* *ff* *mf* *ff*

219 220 221 222 223 224 225

a very long fermata;
take a long, deep breath, and know that you are
alive, here, in **this** moment, listening to the sound
fade away, returning to the nothing²⁹
from which it came

Picc. *f* *the final shout!* *ff*

Solo Fl. *ff*

Fl. 1-2

Ob. 1-2

Bsn. 1-2 *pp* *mf* *sffz*

E♭ Cl. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2-3 *ff* *p* *ff*

B. Cl. *pp* *mf* *sffz*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f* *sffz*

Tpt. 1 *pp* *f* *ff* *singing!*

Tpt. 2-3 *pp* *f* *ff* *singing!*

Hn. 1-2 *ff* *pp* *ff*

Hn. 3-4 *ff* *pp* *ff*

Tbn. 1-2 *pp* *f* *ff* *singing!*

Tbn. 3 *pp* *f* *ff* *singing!*

B. Tbn. *pp* *f* *ff* *singing!*

Euph. *ff* *sffz*

Tba. *ff* *sffz* *pizz.*

D.B. *sffz*

Pno. *pp* *let ring!* *fff*

Perc. 1 Timp. *ff* *pp* *sffz* *dampen!*

Perc. 2 Cro. *p* *fff* *let ring!*

Perc. 3 Glock. *pp* *fff* *let ring!*

Perc. 4 Lg. Tri., Vib. *pp* *fff* *let ring!*

Perc. 5 Chim. *pp* *fff* *let ring!*

Perc. 6 Cym. Setup, S.D. *pp* *mp* *ff* *choke!*

Perc. 7 Bo., 3 Toms, B.D. *p* *sffz* *dampen!*

226 227 228 229

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