

DARK CONVICTIONS

FOR WIND ENSEMBLE



HARRISON J. COLLINS

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Dark Convictions

by Harrison J. Collins

Instrumentation

Piccolo
Flute 1 - 2
Oboe 1 - 2
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 (straight mutes needed)
F Horn 1 - 4
Trombone 1 - 3 (straight mutes needed)
Bass Trombone (straight mute needed)
Euphonium
Tuba

Double Bass
Piano
Harp (optional)

Percussion

- 1. Timpani
- 2. Glockenspiel, Xylophone
- 3. Cymbal Setup
- 4. Tam-tam, Hi-hat, Marimba
- 5. Temple Blocks
- 6. Five Toms
- 7. Snare Drum
- 8. Bass Drum

Notes

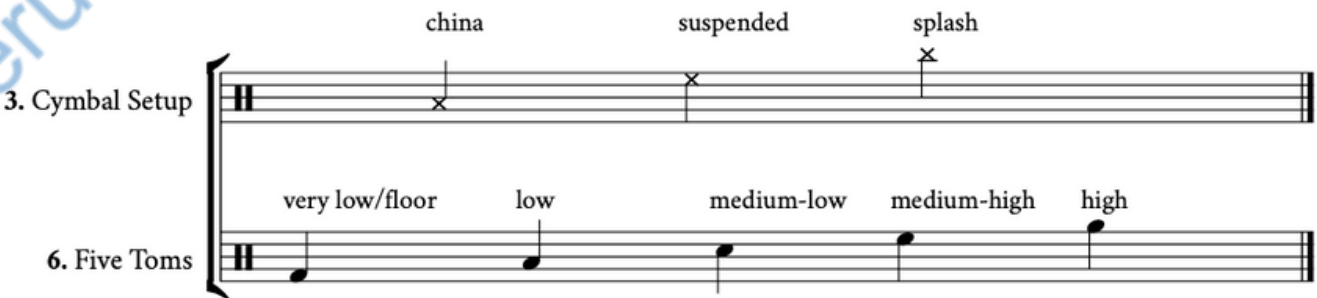
This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

As a general rule, all figures in which a sustained note is tied to a marcato-staccato eighth note are to be played with a very sharp and abrupt release. The eighth note should not be re-articulated.

Percussion Key

3. Cymbal Setup

6. Five Toms



Grade: 5

Duration: ca. 8:00

About the Piece

Dark Convictions is a product of my life-long love of video games. It was conceived as part of the *Let's Play* consortium, a project that my colleagues in the Aurora Tapestry Collective—Kevin Day, Josh Trentadue, and Katahj Copley—and I created together in which we each composed a work inspired by video games and our experiences with them. Each of the four of us grew up playing them, and we all shared a desire to translate the joy and inspiration we have taken from our favorite video games and genres into new, high-quality, interesting, and unique works for band.

I chose to write music inspired by RPGs—Role Playing Games. There are countless RPG video games to be found, but one of the most popular examples—and one of my dearest favorites—is the Pokémon series. I've played various entries in the long-lived Pokémon series since I was as young as seven or eight years old, and I have always adored them; I've also always adored their soundtracks, making them an immediately strong candidate to me for inspiring a work of music. But given how broad the horizons of the series have stretched over the years, I knew I'd need to focus in further. What I decided on is one of my favorite consistent features of the game: the evil organizations and the people that run them. As the player character, we serve as the major force of "good" in the games, and we need an evil to balance that—in the core series Pokémon games, this is given to us in the form of a "Team" of evildoers (by far the most popular one being the original Team Rocket, thanks to the TV series), with plenty of grunts, a few stronger and more authoritative admins, and somebody at the top who masterminds the operation. This leader at the top typically has an evil goal of massive scale to enact, and as we continue coming in conflict with their group, we will eventually face them directly to thwart this goal. Each side, good and bad, is backed by their own *convictions*; and we must attempt to prove ours stronger.

Guided by this unique-but-consistent setting of the idea of good vs. evil, *Dark Convictions* is "evil music". It depicts, in no particularly programmatic way, the enigmatic person at the top of a theoretical evil organization dedicated to doing bad and causing harm; through music, we wind our way through the twisted actions and thoughts of a dark mind with goals of catastrophic proportions, exploring potentially tragic origins and motivations along the way. We eventually reach a bombastic and dark self-celebration of evil, concluding with a wild maniacal laugh as our leader continues forth to achieve their baleful goals, guided by their dark convictions.

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, 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, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahj Copley.

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 Dr. Neil Anderson-Himmelspace, where he is seeking a degree in music composition.

Dark Convictions was composed as part of the Aurora Tapestry Collective's Let's Play Consortium. This consortium was led by Jason Noble and the New York University Wind Symphony. I give my dearest thanks to all the members of this consortium, listed below:

San José State University Wind Ensemble (San José, CA)

David Vickerman

San José Metropolitan Band (San José, CA)

Ken Nakamoto

The College of St. Olaf Scholastica Concert Band (Duluth, MN)

Derek Bromme

Georgia Institute of Technology Concert and Symphonic Band (Atlanta, GA)

Benjamin Diden

Rochester Institute of Technology Bands (Rochester, NY)

Hanford High School Bands (Richland, WA)

Adam Hancock

Texas A&M University-Commerce Bands (Commerce, TX)

Allan Goodwin

Thank you all for supporting me and my friends—we are so grateful to you.

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Transposed Score

Dark Convictions

Harrison J. Collins

♩ = 56ish, focused and menacing

Piccolo

Flute 1 - 2

Oboe 1 - 2

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 (optional)

Percussion 1
Timpani

Percussion 2
Glockenspiel,
Xylophone

Percussion 3
Cymbal Setup

Percussion 4
Tam-tam,
Hi-hat,
Marimba

Percussion 5
Temple Blocks

Percussion 6
Five Toms

Percussion 7
Snare Drum

Percussion 8
Bass Drum

always let ring unless staccato

*strike w/ mallet
always let ring unless staccato*

*use swizzle sticks; use mallet side for all rolls,
stick side for all strikes (after the first strike w/ mallet)*

always let ring unless staccato

*rumbling**

8va.....

1 2 3 4 5 6 7 8

*piano should play lowest notes rapidly and repeatedly with both hands to create a low, rumbling sound similar to a bass drum

- Dark Convictions -

2

$$\overset{3}{\text{trill}} = \text{trill} (\text{trill} = 176\text{ish})$$

14

22 **Prideful, arrogant**

3

[illegible]

- Dark Convictions -

4

29

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Picc. 3
Fl. 1-2 3
Ob. 1-2 4
Bsn. 1-2 4
Cbsn. 3
Eb Cl. 3
Cl. 1 3
Cl. 2-3 3
B. Cl. 3
Cb. Cl. 3
Sop. Sax. 3
Alto Sax. 3
Ten. Sax. 3
Bari. Sax. 3
Tpt. 1 3
Tpt. 2-3 3
Hn. 1-2 4
Hn. 3-4 4
Tbn. 1-2 3
Tbn. 3 3
Bs. Tbn. 3
Euph. 3
Tba. 3
Db. 3
Pno. 3
Hp. 3
Perc. 1 3
Timp. 3
Perc. 2 3
Glock., Xyl. 3
Perc. 3 4
Cym. Stp. 4
Perc. 4 3
T.-t., H.-ht., Mba. 3
Perc. 5 3
Tm. Bl. 3
Perc. 6 3
5 Toms 3
Perc. 7 3
Sn. D. 3
Perc. 8 3
Bs. D. 3

- Dark Convictions -

36

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock, Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-ht.
H.-ht.
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

- Dark Convictions -

57

52

- Dark Convictions -

8

60 61 62 63 64 65 66 67 68

- Dark Convictions -

70 Mercurial, off-kilter

76

9

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Ch. 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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
Tr.,
H.-lt.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

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- Dark Convictions -

10

- Dark Convictions -

88 11

Picc. 6 4 3

Fl. 1-2 6 4 3

Ob. 1-2 4 4 4

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 6 4 3

Tpt. 2-3 6 4 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1 Timp. 6 4 3

Perc. 2 Glock., Xyl. 6 4 3

Perc. 3 Cym. Stp. 4 4 4

Perc. 4 T.-t., H.-ht., Mba. 4 4 4

Perc. 5 Tm. Bl.

Perc. 6 5 Toms

Perc. 7 Sn. D.

Perc. 8 Bs. D.

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94

98 Sinister, scheming

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

1. support the muted trumpets

1. support the muted trombones

straight mute

a2

a2

insert straight mutes

a2 straight mutes

a2 straight mutes

a2 straight mutes

pizz.

glockenspiel

marimba

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105

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

conviving, with an evil grin

p *mp* *mf* *pp*

sol; conviving, with an evil grin

p *mp* *mf* *pp*

arco *pizz.* *p*

6/4 *4/4* *6/4*

104 105 106 107 108 109 110

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- Dark Convictions -

molto rit.

125 ♩ = 56ish, melancholy

16

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Picc. Fl. 1-2 Ob. 1-2 Bsn. 1-2 Cbsn. Eb 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 Bs. Tbn. Euph. Tba. Db. Pno. Hp. Perc. 1 Timp. Perc. 2 Glock, Xyl. Perc. 3 Cym. Stp. Perc. 4 T.-t. H.-ht. Mba. Perc. 5 Tm. Bl. Perc. 6 5 Toms Perc. 7 Sn. D. Perc. 8 Bs. D.

118 119 120 121 122 123 124 125 126

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

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3
4

3
4

3
4

3
4

138 139 140 141

- Dark Convictions -

20

rit. ♩ = 56ish 146 ♩ = 176ish

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

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Score for Percussion and Woodwinds, starting at measure 149. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, and various Percussion instruments (1-8).

Measure 149: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 150: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 151: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 152: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 153: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 154: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 155: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

Measure 156: Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Eb Clarinet, Clarinet 1, Clarinet 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, Percussion 1-8.

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165

- Dark Convictions -

168 Seething, calculating

23

- Dark Convictions -

24

177

The image displays a single page of a professional orchestral score, numbered 177 in the top right corner. The score is written for a large ensemble, with parts for woodwinds, brass, strings, and percussion. Each instrument part is represented by a staff with its name abbreviated at the beginning (e.g., Picc., Fl. 1-2, Ob. 1-2). The music is written in standard Western notation, featuring notes, rests, slurs, and various dynamic markings such as *p*, *mf*, *f*, *pp*, and *ff*. Some parts include articulation marks like accents or breath marks. A prominent diagonal watermark reading "For Perusal Only - © J. Standalone Music" is superimposed over the entire page, indicating that this is a preview version of the score.

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Picc. -

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

Ob. 1-2 - *mf* *a2*

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

Cbsn. - *p*

E♭ Cl. - *fp* *f*

Cl. 1 - *f*

Cl. 2-3 - *f*

B. Cl. -

Cb. Cl. - *p*

Sop. Sax. -

Alto Sax. - *p*

Ten. Sax. - *pp* *mf* *p*

Bari. Sax. - *pp* *mf* *p*

Tpt. 1 -

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

Hn. 1-2 - *a2*

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

Tbn. 1-2 - *fp* *gliss.* *(p)* *pp*

Tbn. 3 - *gliss.* *p*

Bs. Tbn. -

Euph. -

Tba. - *p*

Db. - *p*

Pno. - *p* *mf* *f*

Hp. - *p* *mf*

Perc. 1 Timp. - *p*

Perc. 2 Glock, Xyl. - *p* *mf* *f*

Perc. 3 Cym. Stp. - *p* *pp* *mf*

Perc. 4 T.-t., H.-ht., Mba. -

Perc. 5 Tm. Bl. - *mf*

Perc. 6 5 Toms - *p* *mf* *p*

Perc. 7 Sn. D. - *p* *mf*

Perc. 8 Bs. D. - *pp* *mf*

- Dark Convictions -

26

For Perusal Only - © J. Stands for Joe Music

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

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

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl. *p* *mp* *mf* *p* *mp* *f*

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

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

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

Hn. 3-4 *mp* *pp* *mf*

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

186 187 188 189 190 191

- Dark Convictions -

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Picc. 4 *p* *mf* *mp* *f* *mf* 3 4

Fl. 1-2 4 *p* *mf* *mp* *f* *mf* 3 4

Ob. 1-2 4 *mf* 3 4

Bsn. 1-2 *a2* *p* *mf* *mp* *mf* 3 4

Cbsn. *p* *mf* *mp* *mf* 3 4

E♭ Cl. *p* *mf* *mp* *f* *mf* 3 4

Cl. 1 *p* *mf* *mp* *f* *mf* 3 4

Cl. 2-3 *p* *mf* *mp* *f* *mf* 3 4

B. Cl. *p* *mf* *mp* *mf* 3 4

Cb. Cl. *p* *mf* *mp* *mf* 3 4

Sop. Sax. *mf* 3 4

Alto Sax. *mf* 3 4

Ten. Sax. *mp* *mf* 3 4

Bari. Sax. *mp* *mf* 3 4

Tpt. 1 4 *mf* 3 4

Tpt. 2-3 4 *mf* 3 4

Hn. 1-2 *a2* *pp* *mf* 3 4

Hn. 3-4 *pp* *mf* 3 4

Tbn. 1-2 *a2* *mf* 3 4

Tbn. 3 *a2* *mf* 3 4

Bs. Tbn. *mf* 3 4

Euph. *p* *mf* *mp* *mf* 3 4

Tba. *p* *mf* *mp* *mf* 3 4

Db. *p* *mf* *mp* *mf* 3 4

Pno. *mp* *mf* 3 4

Hp. 3 4

Perc. 1 Timp. 4 *p* 3 4

Perc. 2 Glock, Xyl. *p* 3 4

Perc. 3 Cym. Stp. *pp* 3 4

Perc. 4 T-4, H.-lit, Mba. *mp* *mf* 3 4

Perc. 5 Tm. Bl. *p* 3 4

Perc. 6 5 Toms *p* 3 4

Perc. 7 Sn. D. *p* 3 4

Perc. 8 Bs. D. *p* 3 4

- Dark Convictions -

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197 Diabolic, unhinged

203

197 Diabonic, unminged

203

Perc. 1
Timp.

Perc. 2
Glock. Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-L.
H.-ht.
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

- Dark Convictions -

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Picc. 4 3 6 3 6
Fl. 1-2 4 4 4 4 4
Ob. 1-2 4 4 4 4 4
Bsn. 1-2 4 4 4 4 4
Cbsn. 4 4 4 4 4
Eb Cl. 4 4 4 4 4
Cl. 1 4 4 4 4
Cl. 2-3 4 4 4 4 4
B. Cl. 4 4 4 4 4
Cb. Cl. 4 4 4 4 4
Sop. Sax. 4 4 4 4 4
Alto Sax. 4 4 4 4 4
Ten. Sax. 4 4 4 4 4
Bari. Sax. 4 4 4 4 4
Tpt. 1 4 3 6 3 6
Tpt. 2-3 4 4 4 4 4
Hn. 1-2 4 4 4 4 4
Hn. 3-4 4 4 4 4 4
Tbn. 1-2 4 4 4 4 4
Tbn. 3 4 4 4 4
Bs. Tbn. 4 4 4 4 4
Euph. 4 4 4 4 4
Tba. 4 4 4 4 4
Db. 4 4 4 4 4
Pno. 4 4 4 4 4
Hp. 4 4 4 4 4
Perc. 1 4 3 6 3 6
Perc. 2 4 4 4 4 4
Perc. 3 4 4 4 4 4
Perc. 4 4 4 4 4
Perc. 5 4 4 4 4 4
Perc. 6 4 4 4 4 4
Perc. 7 4 4 4 4 4
Perc. 8 4 4 4 4 4

205 206 207 208 209 210 211

212

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock, Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-L.
H.-ht.
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

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- Dark Convictions -

molto rit. ♩ = 56ish

Picc. 3 4

Fl. 1-2 3 4

Ob. 1-2 4

Bsn. 1-2 4

Cbsn. *ff* *p*

E♭ Cl. *pp* *pp*

Cl. 1. *pp*

Cl. 2-3 *pp*

B. Cl. *pp*

Cb. Cl. *ff* *p*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1 3 4

Tpt. 2-3 3 4

Hn. 1-2 4

Hn. 3-4 4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba. *ff* *arco* *p*

Db. *ff* *p*

Pno. *ff*

Hp. *ff*

Perc. 1 Timp. 3 *ff*

Perc. 2 Glock., Xyl. 3 to glockenspiel

Perc. 3 Cym. Stp. 4

Perc. 4 T-4, H-hr., Mba. 4 to tam-tam

Perc. 5 Tm. Bl.

Perc. 6 5 Toms *ff*

Perc. 7 Sn. D. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp*

Perc. 8 Bs. D. *ff*

- Dark Convictions -

32

♩ = 176ish

225

Furtive, plotting

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- Dark Convictions -

231

237

33

Picc.

Fl. 1-2

Ob. 1-2

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
Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

1. solo

f

mf

pp

mp

p

6/4

3/4

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- Dark Convictions -

34

243

- Dark Convictions -

251 Brash, angry

5

- Dark Convictions -

36

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-L.
H.-ht.
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

xylophone

- Dark Convictions -
264 Grand, bombastic

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Picc. Fl. 1-2 Ob. 1-2 Bsn. 1-2 Cbsn. Eb Cl. Cl. 1 Cl. 2-3 B. Cl. Ch. 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 Bs. Tbn. Euph. Tba. Db. Pno. Hp. Perc. 1 Timp. Perc. 2 Glock., Xyl. Perc. 3 Cym. Stp. Perc. 4 T.-t., H.-ht., Mba. Perc. 5 Tm. Bl. Perc. 6 5 Toms Perc. 7 Sn. D. Perc. 8 Bs. D.

261 262 263 264 265 266 267 268 269

- Dark Convictions -

38

Picc. *ff*

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

ff *f* *p* *f* *gliss.* *pp*

a2 cut through

270 271 272 273 274 275 276 277

- Dark Convictions -

280

39

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

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278

279

280

281

282

283

284

285

- Dark Convictions -

40

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *ff*

Bsn. 1-2 *f* *ff*

Cbsn. *ff* *f*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *ff* *f*

Sop. Sax. *f* *ff* *f*

Alto Sax. *f* *ff* *f*

Ten. Sax. *f* *ff* *f*

Bari. Sax. *f* *ff* *f*

Tpt. 1 *f* *ff*

Tpt. 2-3 *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. 1-2 *ff* *f*

Tbn. 3
Bs. Tbn. *ff* *f*

Euph. *f* *ff*

Tba. *ff* *f*

Db. *ff* *f*

Pno. *f* *ff*

Hp. *ff* *gliss.* *gliss.*

Perc. 1
Timp. *f* *ff*

Perc. 2
Glock. Xyl. *f* *ff*

Perc. 3
Cym. Stp. *p* *f*

Perc. 4
T.-4,
H.-Jtr.,
Mba. *p* *f*

Perc. 5
Tm. Bl. *p* *f*

Perc. 6
5 Toms *p* *f*

Perc. 7
Sn. D. *p* *f*

Perc. 8
Bs. D. *p* *f*

- Dark Convictions -

296 41

Picc. *fp* *ff* *f* *fp*

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

Ob. 1-2 *fp* *ff* *f* *fp*

Bsn. 1-2 *f* *fp*

Cbsn. *ff* *p* *p* *fp*

E♭ Cl. *fp* *ff* *f* *fp*

Cl. 1. *fp* *ff* *f* *fp*

Cl. 2-3 *f* *fp*

B. Cl. *f* *fp*

Cb. Cl. *ff* *p* *p* *fp*

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

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

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

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

Tpt. 1. *f* *fp*

Tpt. 2-3 *f* *fp*

Hn. 1-2 *f* *fp*

Hn. 3-4 *f* *fp*

Tbn. 1-2 *f* *fp*

Tbn. 3 *ff* *p* *p* *fp*

Bs. Tbn. *ff* *p* *p* *fp*

Euph. *f* *ff* *p* *p* *fp*

Tba. *ff* *p* *p* *fp*

Db. *ff* *p* *p* *fp*

Pno. *f* *fp*

Hp. *ff*

Perc. 1 Timp. *ff* *p* *p* *f* *mp*

Perc. 2 Glock, Xyl. *fp* *ff* *f* *fp*

Perc. 3 Cym. Stp. *p* *ff* *p*

Perc. 4 T.-t., H.-ht., Mba. *p*

Perc. 5 Tm. Bl. *ff* *p*

Perc. 6 5 Toms *p* *ff* *mf* *f* *mp*

Perc. 7 Sn. D. *ff* *f* *fp*

Perc. 8 Bs. D. *p* *ff* *p* *f* *mp*

294 295 296 297 298 299 300 301 302

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Picc. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Fl. 1-2 *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Ob. 1-2 *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Bsn. 1-2 *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Cbsn. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

E♭ Cl. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Cl. 1 *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Cl. 2-3 *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

B. Cl. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Cb. Cl. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Sop. Sax. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Alto Sax. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Ten. Sax. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Bari. Sax. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Tpt. 1 *ff* *mf* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Tpt. 2-3 *ff* *mf* *3* *3* *3* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Hn. 1-2 *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Hn. 3-4 *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Tbn. 1-2 *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Tbn. 3 *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Bs. Tbn. *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Euph. *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Tba. *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Db. *ff* *fp* *ff* *mf* *fp* *sfz* *p* *sfz*

Pno. *ff* *f* *3* *3* *3* *fp* *ff* *mf* *ff* *f*

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

Perc. 1 Timp. *ff* *p* *f* *mp* *ff* *p* *ff* *f*

Perc. 2 Glock., Xyl. *ff* *f* *3* *3* *3* *fp* *ff* *gliss*

Perc. 3 Cym. Stp. *ff* *p* *ff*

Perc. 4 T.-t., H.-ht., Mba. *hi-hat* *p* *3* *3* *3* *ff*

Perc. 5 Tm. Bl. *f* *3* *3* *3* *mp* *ff* *p* *ff* *f*

Perc. 6 5 Toms *ff* *p* *f* *mp* *ff* *p* *ff* *f*

Perc. 7 Sn. D. *ff* *fp* *ff* *mf* *ff*

Perc. 8 Bs. D. *ff* *f* *mp* *ff* *p* *ff* *f*

303 304 305 306 307 308 309

Score for Percussion and Woodwinds, starting at measure 315.

Woodwinds:

- Picc. (Piccolo): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Fl. 1-2 (Flute): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Ob. 1-2 (Oboe): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Bsn. 1-2 (Bassoon): *sfz*, *f* 3, *ff* 3, *fp* 3, *sfz* 3, *f* 3, *ff* 3, *fp* 3.
- Cbsn. (Contrabassoon): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- E♭ Cl. (E-flat Clarinet): *f* 3, *ff* 3, *mf* 3, *f* 3, *mf* 3, *f* 3, *mf* 3, *f* 3.
- Cl. 1 (Clarinet): *f* 3, *ff* 3, *mf* 3, *f* 3, *mf* 3, *f* 3, *mf* 3, *f* 3.
- Cl. 2-3 (Clarinet): *sfz*, *ff* 3, *mf* 3, *f* 3, *mf* 3, *f* 3, *mf* 3, *f* 3.
- B. Cl. (Bass Clarinet): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Cb. Cl. (Cello Clarinet): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Sop. Sax. (Soprano Saxophone): *f* 3, *ff* 3, *fp* 3, *sfz* 3, *f* 3, *ff* 3, *fp* 3, *sfz* 3.
- Alto Sax. (Alto Saxophone): *f* 3, *ff* 3, *fp* 3, *sfz* 3, *f* 3, *ff* 3, *fp* 3, *sfz* 3.
- Ten. Sax. (Tenor Saxophone): *sfz*, *f* 3, *ff* 3, *fp* 3, *sfz* 3, *f* 3, *ff* 3, *fp* 3.
- Bari. Sax. (Baritone Saxophone): *sfz*, *f* 3, *ff* 3, *fp* 3, *sfz* 3, *f* 3, *ff* 3, *fp* 3.

Brass:

- Tpt. 1 (Trumpet): *ff* 3, *ffp* 3, *sfz* 3, *fp* 3, *ff* 3, *ffp* 3, *sfz* 3, *ff* 3.
- Tpt. 2-3 (Trumpet): *ff* 3, *ffp* 3, *sfz* 3, *fp* 3, *ff* 3, *ffp* 3, *sfz* 3, *ff* 3.
- Hn. 1-2 (Horn): *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3.
- Hn. 3-4 (Horn): *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3.
- Tbn. 1-2 (Trombone): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Tbn. 3 (Trombone): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Bs. Tbn. (Baritone Trombone): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Euph. (Euphonium): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Tba. (Tuba): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.
- Db. (Double Bass): *sfz*, *ff* 3, *fp* 3, *sfz* 3, *ff* 3, *fp* 3, *sfz* 3, *ff* 3.

Piano and Harp:

- Pno. (Piano): *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3.
- Hp. (Harp): *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3.

Percussion:

- Perc. 1 (Timp.): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Perc. 2 (Glock., Xyl.): *f* 3, *ff* 3, *mf* 3, *f* 3, *mf* 3, *f* 3, *mf* 3, *f* 3.
- Perc. 3 (Cym. Stp.): *p* 3, *f* 3, *p* 3, *f* 3, *p* 3, *f* 3, *p* 3, *f* 3.
- Perc. 4 (T.-t., H.-ht., Mba.): *p* 3, *f* 3, *p* 3, *f* 3, *p* 3, *f* 3, *p* 3, *f* 3.
- Perc. 5 (Tm. Bl.): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Perc. 6 (5 Toms): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.
- Perc. 7 (Sn. D.): *pp* 3, *f* 3, *pp* 3, *f* 3, *pp* 3, *f* 3, *pp* 3, *f* 3.
- Perc. 8 (Bs. D.): *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3, *f* 3, *ff* 3.

Picc.

Fl. 1-2

Ob. 1-2

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

Bs. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Glock., Xyl.

Perc. 3
Cym. Stp.

Perc. 4
T.-t.,
H.-ht.,
Mba.

Perc. 5
Tm. Bl.

Perc. 6
5 Toms

Perc. 7
Sn. D.

Perc. 8
Bs. D.

a manicial laugh!

gliss.

arco

choke!

mp

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