

ANDREW DAVID PERKINS

SOUTHEAST BY
NORTHWEST

FOR CONCERT BAND

Grade 5



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*Commissioned by my friends, Maestros Arnaud Caumeil of the Harmonie de Limonest
& Quentin Degeorges of the Soufflants de St. Priest, for their two cities.*

ANDREW DAVID PERKINS (ASCAP)

SOUTHEAST BY NORTHWEST

(FOR LARGE CONCERT BAND)

FULL SCORE / 2 (+Picc) 1 1 1 3 (+2 Bass) Sop Alto (2), Tenor, Bari / 2 4 3 1 1 / Timp Perc 4

DURATION: Approx. 8' 30"

GRADE: 5

SOUTHEAST BY NORTHWEST

PROGRAM NOTE

In the summer of 2016, my dear friend and colleague Maestro Arnaud Caumeil of the Harmonie de Limonest asked me to compose a special piece of music to be performed in collaboration with the Soufflants de St. Priest, under the direction of Maestro Quentin Degeorges. These two French cities are suburbs of Lyon, St. Priest to the Southeast, and Limonest to the Northwest. The resulting work reflects my impressions of these beautiful places, incredible people and complex culture.

FORMAL ANALYSIS

INTRODUCTION

M1 - 12/8, Allegro, Bb Major tonal center, "Industrial Pulse" is established in percussion
M5 - The undulating, churning, incessant flow of the Saône and Rhone rivers is represented in the woodwinds
M21 - Motif [A] is forecasted in a brief call from the horns, the [B] Motif is heard in response from solo trumpet.
M29 - [A] and [B] motifs continue to be constructed as the "Industrial Energy" builds
M37 - [A] Motif begins to develop harmonically, tonal modulation begins
M45 - [C] Motif in relative minor is established
M53 - The "River Energy" begins to build again towards an imperfect authentic cadence

EXPOSITION

M61 - The [A] Motif is fully realized and expressed harmonically in the woodwind family exclusively. This is the "St. Priest" expression of the [A] Motif, in reference to the large numbers of woodwind players in their ensemble, as well as the bustling energy of the Renault engine factories and nearby city center of Lyon
M69 - The [B] Motif follows in similar orchestration
M79 - The brass players join the woodwinds, symbolically representing the "Limonest" players joining in, as the [A] Motif is restated
M87 - The [B] Motif follows again, fully orchestrated across the ensemble as the Exposition concludes

DEVELOPMENT 1 (THE CITY)

M95 - The "River Energy" appears again as the melodic fragments from both [A] and [B] Motifs begin to multiply and expand, both in rhythmic and harmonic complexity
M103 - Tonal center modulates to Eb Major, continues to build
M111 - Modulates to C then F,
M121 - The development is interrupted by a bold brass fanfare transition

RECAPITULATION (1)

M125 - The [A] Motif is recapitulated powerfully, followed by the [B] Motif at M133

DEVELOPMENT 2 (THE COUNTRY)

M144 - 3/4, Tempo slows by half, fragments of the [A] Motif slow the momentum, modulation to Eb Major
M153 - The [A] Motif transforms into a lyrically expressed rendition, becomes more harmonically complex, this is the "Limonest" expression of the [A] Motif, in reference to the slower, rural setting. The surrounding Beaujolais country is painted here, with snapshots of Villefranche-sur Saône, Lachassagne, Charnay, Chatillon, Civrieux-d'Azergues and finally Limonest
M161 - The [C] Motif emerges again in the relative minor
M169 - Modulation to Gb – The Limonest Church Bell is heard ringing out over the town as the [A] Motif continues to become more harmonically complex
M179 - The [B] Motif follows as usual, with a rhythmically diminutive statement of the Limonest Harmony as the climax of the phrase
M187 - Modulation to Bb Major, Fragments of the [A] Motif again build to a cadence,
M193 - 12/8, Allegro, D.S. al Coda

M61-94 RESTATEMENT OF EXPOSITION (as final RECAPITULATION)

M196 – Coda, ending with the same spark of life as the beginning

BIOGRAPHICAL NOTE

A GRAMMY nominated music educator and accomplished multi-instrumentalist, conductor, and composer, Andrew David Perkins (b.1978) holds a specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. For over a decade he has been actively arranging, composing and conducting nationally and abroad.

Born in Royal Oak, Michigan into a musical family, Perkins began composing on the piano in his early childhood. His orchestral training accelerated at the Interlochen Arts Academy, and soon thereafter he began undergraduate studies focusing on music education and composition. Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois. He especially enjoys writing music for younger musicians, on which he has focused for the past few years.

Perkins has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan, and is currently the Director of Instrumental Music and Music Technology at Fenton High School in Fenton, Michigan. He additionally serves as the Music Director and Conductor of the Fenton Community Orchestra. Mr. Perkins is a member of the American Society of Composers Authors and Publishers (ASCAP) and his music is exclusively published through APOLLO STUDIOS (ASCAP).

Andrew David Perkins currently resides in Michigan with the love of his life whom he married in 2010, and their daughter. His interests include theology, photography, cinema, vintage instruments, gear, gastronomy, and craft-brewing.

INSTRUMENTATION

Full Score

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Clarinet in Eb
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Horn 1
Horn 2
Trombone 1
Trombone 2
Trombone 3
Euphonium T.C.
Euphonium
Tuba
Timpani
Triangle/Chimes
Bass Drum/Claves
Cymbals
Tambourine

8

Picc. *[Rest]*

Fl. 1 *mf* *[Musical notation]* *mf*

Fl. 2 *mf* *[Musical notation]*

Ob. *[Musical notation]*

E♭ Cl. *[Musical notation]*

Cl. 1 *[Musical notation]*

Cl. 2 *[Musical notation]*

Cl. 3 *[Musical notation]*

B. Cl. 1 *mp* *[Musical notation]*

B. Cl. 2 *[Musical notation]*

A. Sax. 1 *[Musical notation]*

A. Sax. 2 *[Musical notation]*

T. Sax. 1 *[Rest]* *mp*

Bari. Sax. *[Rest]* *mp*

Bsn. *[Rest]*

Tpt. 1 *[Rest]*

Tpt. 2 *[Rest]*

Tpt. 3 *[Rest]*

Tpt. 4 *[Rest]*

Hn. 1 *[Rest]*

Hn. 2 *[Rest]*

Tbn. 1 *[Rest]*

Tbn. 2 *[Rest]*

Tbn. 3 *[Rest]*

Bar. *[Rest]* *mp*

Tba. *[Rest]*

Tri./Ch. *[Musical notation]*

B. D./Cl. *[Rest]* *mf* Claves *mf*

Cr. Cym. *[Rest]*

Tamb. *[Musical notation]* *mf*

Timp. *[Rest]*

32

Picc.

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Tri./Ch.

B. D./Cl.

Cr. Cym.

Tamb.

Timp.

f

mf

mp

Change Ab to G, Bb to C

Picc.

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Tri./Ch.

B. D./Cl.

Cr. Cym.

Tamb.

Timp.

[F, C, G, Eb]

sus. cymbal

Change G to Ab, C to Bb [F, Bb, Ab, Eb]

p

mf

mp

ppp

61 §

58

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff* *mf*

E♭ Cl. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

A. Sax. 1 *ff* *mf*

A. Sax. 2 *ff* *mf*

T. Sax. 1 *ff*

Bari. Sax. *ff* *p*

Bsn. *ff* *p*

§

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Bar. *ff*

Tba. *mf* *ff*

Tri./Ch. *mp*

B. D./Cl. *ppp* *mf* *mp*

Cr. Cym. *ppp* *mf*

Tamb. *mp*

Timp. *mp* Change Ab to F (F, Bb, F, Eb)

72 79

Picc. *ppp* *ff* *ff* *f*

Fl. 1 *ppp* *ff* *ff* *f*

Fl. 2 *ppp* *ff* *ff* *f*

Ob. *ppp* *ff* *ff* *f*

E♭ Cl. *ppp* *ff* *ff* *f*

Cl. 1 *ppp* *ff* *ff* *f*

Cl. 2 *ppp* *ff* *ff* *f*

Cl. 3 *ppp* *ff* *ff* *f*

B. Cl. 1 *ppp* *ff* *ff* *f*

B. Cl. 2 *ppp* *ff* *ff* *f*

A. Sax. 1 *ppp* *ff* *ff* *f*

A. Sax. 2 *ppp* *ff* *ff* *f*

T. Sax. 1 *ppp* *ff* *ff* *f*

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

Bsn. *ppp* *ff* *ff* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

Tpt. 4 *mf* *mf*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Bar. *mf* *mf*

Tba. *mf* *mf*

Tri./Ch. *ppp* *mf*

B. D./Cl. *mf*

Cr. Cym. *ppp* *mf*

Tamb. *ppp* *mf*

Timp. *f*

This musical score page, numbered 12 and 87, features a full orchestral arrangement. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, English Horn, Clarinets 1, 2, and 3, Bass Clarinets 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, and Bassoon. The brass section consists of Trumpets 1 through 4, Horns 1 and 2, Trombones 1, 2, and 3, Baritone, and Tuba. The percussion section includes Triangle/Chimes, Bells, Cymbals, Tambourine, and Timpani. The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. Dynamic markings such as *f*, *ppp*, and *mf* are used throughout. A key signature change from B-flat major to C major is indicated at the bottom right of the page.

88 To Coda 95

Picc. *ppp* *ff*

Fl. 1 *ppp* *ff*

Fl. 2 *ppp* *ff*

Ob. *ppp* *ff* *mf*

E♭ Cl. *ppp* *ff* *mf*

Cl. 1 *ppp* *ff*

Cl. 2 *ppp* *mf*

Cl. 3 *ppp* *ff*

B. Cl. 1 *ppp* *ff*

B. Cl. 2 *ppp* *ff*

A. Sax. 1 *ppp* *ff*

A. Sax. 2 *ppp* *ff*

T. Sax. 1 *ppp* *ff*

Bari. Sax. *ppp*

Bsn. *ppp*

Tpt. 1 *ppp* *ff*

Tpt. 2 *ppp* *ff*

Tpt. 3 *ppp* *ff*

Tpt. 4 *ppp* *ff*

Hn. 1 *ppp* *ff*

Hn. 2 *ppp* *ff*

Tbn. 1 *f* *ppp*

Tbn. 2 *f* *ppp*

Tbn. 3 *f* *ppp*

Bar. *sfz* *f* *ppp*

Tba. *f* *ppp*

Tri./Ch. *ppp*

B. D./Cl. *ppp* *mf*

Cr. Cym. *ppp* *mf*

Tamb. *ppp* *mf*

Timp. (F, C, F, Eb) *f* Change C to Bb (F, Bb, F, Eb) *ppp* *mf*

96

This page of a musical score contains measures 96 through 101. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba (Tba.), Triangle/Charleston (Tri./Ch.), Bass Drum/Clarinets (B. D./Cl.), Cymbals (Cr. Cym.), Tambourine (Tamb.), and Timpani (Timp.).

Measures 96-101 are marked with a *ppp* dynamic. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinets, Saxophones, and Bassoon) has melodic lines starting in measure 97, with dynamics ranging from *ppp* to *mf*. The brass section (Trumpets, Horns, Trombones, Baritone, and Tuba) is marked *ppp* and remains silent throughout the page. Percussion instruments (Triangle/Charleston, Bass Drum/Clarinets, Cymbals, Tambourine, and Timpani) are also marked *ppp* and remain silent.

102

The musical score is divided into two systems. The first system covers measures 102 and 103, while the second system covers measures 104 through 107. The instruments are listed on the left side of each system.

System 1 (Measures 102-103):

- Picc.**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Fl. 1**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Fl. 2**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Ob.**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- E♭ Cl.**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Cl. 1**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Cl. 2**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- Cl. 3**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *f* dynamic.
- B. Cl. 1**: Rest in measure 102, then enters in measure 103 with *mf* dynamic.
- B. Cl. 2**: Rest in measure 102, then enters in measure 103 with *mf* dynamic.
- A. Sax. 1**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *mf* dynamic.
- A. Sax. 2**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *mf* dynamic.
- T. Sax. 1**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *mf* dynamic.
- Bari. Sax.**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *mf* dynamic.
- Bsn.**: Rest in measure 102, then enters in measure 103 with an *optional solo* and *mf* dynamic.

System 2 (Measures 104-107):

- Tpt. 1-4**: Rest in all measures.
- Hn. 1-2**: Rest in all measures.
- Tbn. 1-3**: Rest in all measures.
- Bar.**: Rest in all measures.
- Tba.**: Rest in all measures.
- Tri./Ch.**: Rest in all measures.
- B. D./Cl.**: Rest in all measures.
- Cr. Cym.**: Rest in all measures.
- Tamb.**: Rest in all measures.
- Timp.**: Rest in all measures.

119 121

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Bsn. *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Bar. *ff*

Tba. *ff*

Tri./Ch. *ff*

B. D./Cl. *ppp* *ff*

Cr. Cym. *ppp* *ff* (Crash on Suspended)

Tamb. *ff*

Timp. *ff*

124 tutti

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Bsn. *f*

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *ff*

Tbn. 2 *f*

Tbn. 3 *ff*

Bar. *ff*

Tba. *mf*

Tri./Ch. *mf*

B. D./Cl. *mf* *ff* *p* *f*

Cr. Cym. *ff* *p* *f*

Tamb. *ff*

Timp. *mf* *f* *f*

133

131

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bar.
 Tba.
 Tri./Ch.
 B. D./Cl.
 Cr. Cym.
 Tamb.
 Timp.

Musical score for measures 131-133. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinets 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone 1, Baritone Saxophone, Bassoon, Trumpets 1-4, Horns 1 and 2, Trombones 1-3, Baritone, Tuba, Triangle/Chimes, Bass Drum/Clarinets, Cymbals, Tom-toms, and Timpani. The score features various dynamics such as *ppp*, *mf*, *f*, and *sfz*. The key signature changes from Bb to C in measure 132 and back to Bb in measure 133. The timpani part includes specific notes and dynamics: *f* (F), *f* (C), *f* (Eb).

138 141 $\text{♩} = 66$ poco rall.

Picc. *ppp* *ff* *ppp*

Fl. 1 *ppp* *ff* *ppp* *mp*

Fl. 2 *ppp* *ff* *ppp* *mp*

Ob. *ppp* *ff* *ppp* *mp*

E♭ Cl. *ppp* *ff* *ppp* *mp*

Cl. 1 *ppp* *ff* *ppp* *mp*

Cl. 2 *ppp* *ff* *ppp* *mp*

Cl. 3 *ppp* *ff* *ppp* *mp*

B. Cl. 1 *ppp* *ff* *ppp* *mp*

B. Cl. 2 *ppp* *ff* *ppp* *p* *ppp* *mp*

A. Sax. 1 *ppp* *ff* *ppp* *mp* *mp*

A. Sax. 2 *ppp* *ff* *ppp* *mp* *ppp* *mp*

T. Sax. 1 *ppp* *ff* *ppp* *mp* *ppp*

Bari. Sax. *ppp* *ff* *ppp*

Bsn. *ppp* *ppp*

poco rall.

Tpt. 1 *ppp* *ff* *ppp*

Tpt. 2 *ppp* *ff* *ppp*

Tpt. 3 *ppp* *ff* *ppp*

Tpt. 4 *ppp* *ff* *ppp*

Hn. 1 *ppp* *ff* *ppp*

Hn. 2 *ppp* *ff* *ppp*

Tbn. 1 *ppp* *ff* *ppp*

Tbn. 2 *ppp* *ppp*

Tbn. 3 *ppp* *ppp*

Bar. *ppp* *ppp*

Tba. *ppp* *ppp*

Tri./Ch. To Chimes

B. D./Cl. *ppp*

Cr. Cym. *ppp*

Tamb. *ppp*

Timp. (F, B♭, F, E♭) *ppp* *mf*

♩ = 54

161

150

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

A. Sax. 1 *p* *mf* *mp* *mf*

A. Sax. 2 *p* *mp* *mf*

T. Sax. 1 *mp* *mf* *mp*

Bari. Sax. *mf*

Bsn. *mf*

(play in absence of bassoon)

161

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Hn. 1 *mp* *mf* *mf*

Hn. 2 *mp* *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Bar. *mf* *mf*

Tba. *mf*

Tri./Ch. $\frac{4}{4}$ $\frac{3}{4}$

B. D./Cl. $\frac{4}{4}$ $\frac{3}{4}$

Cr. Cym. $\frac{4}{4}$ $\frac{3}{4}$ *mf*

Tamb. $\frac{4}{4}$ $\frac{3}{4}$

Timp. $\frac{4}{4}$ $\frac{3}{4}$

Change high F to G♭, B♭ to D♭, low F to G♭

164

Picc. *mp* *f* *tr*

Fl. 1 *mp* *f* *tr*

Fl. 2 *mp* *f* *tr*

Ob. *mp* *f* *tr*

E♭ Cl. *mp* *f* *tr*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. 1 *f*

B. Cl. 2

A. Sax. 1 *f* *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *f*

Bsn. *mf* *mp* *f*

169

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tpt. 4 *mp* *f*

Hn. 1 *mf* *f* *f*

Hn. 2 *mf* *f* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *mf* *mp* *f*

Tbn. 3 *mf* *mf* *mp* *f*

Bar. *mf* *mp* *f*

Tba. *mf* *mp* *f*

Chimes *ff*

B. D./Cl. *mf* *mp* *f*

Cr. Cym. *mf* *f*

Tamb.

Timp. *sfz* *f*

(Gb, Db, Gb, Eb)

178 179

Picc. *mf* *mf* *f* *ppp*

Fl. 1 *mf* *mf* *f* *ppp*

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

Ob. *mp* *mf* *f* *ppp*

E♭ Cl. *mp* *mf* *f* *ppp*

Cl. 1 *mf* *mf* *f* *ppp*

Cl. 2 *mp* *mf* *f* *mf*

Cl. 3 *mp* *mf* *f* *ppp* *mf*

B. Cl. 1 *mp* *mf* *f* *ppp* *mf*

B. Cl. 2 *mp* *mf* *f* *ppp*

A. Sax. 1 *mf* *mf* *f* *mf*

A. Sax. 2 *mf* *mf* *f* *ppp*

T. Sax. 1 *mf* *mf* *f* *ppp*

Bari. Sax. *mf* *mf* *ff* *ppp*

Bsn. *mf* *mf* *ff* *mf*

179 187

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Hn. 1 *mf* *f* *ppp* *mf*

Hn. 2 *mf* *f* *ppp* *mf*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Bar. *f*

Tba. *f* *mf*

Chim. To Triangle

B. D./Cl. *ppp*

Cr. Cym. *ppp*

Tamb. *ppp*

Timp. *ppp* *ff*

Change Gb to F, Db to Bb, Gb to F

molto rall.

$\text{♩} = 132$

D.S. al Coda

188

Picc.
Fl. 1
Fl. 2
Ob.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Bsn.

molto rall.

193

D.S. al Coda

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tba.
Tri.
B. D./Cl.
Cr. Cym.
Tamb.
Timp.

(F, Bb, F, Eb)

196

195

Picc. *ppp* *ff*

Fl. 1 *ppp* *ff*

Fl. 2 *ppp* *ff*

Ob. *ppp* *ff*

E♭ Cl. *ppp* *ff*

Cl. 1 *ppp* *ff*

Cl. 2 *ppp* *ff*

Cl. 3 *ppp* *ff*

B. Cl. 1 *ppp* *ff*

B. Cl. 2 *ppp* *ff*

A. Sax. 1 *ppp* *ff*

A. Sax. 2 *ppp* *ff*

T. Sax. 1 *ppp* *ff*

Bari. Sax. *ppp* *ff*

Bsn. *ppp* *ff*

196

Tpt. 1 *ppp* *ff*

Tpt. 2 *ppp* *ff*

Tpt. 3 *ppp* *ff*

Tpt. 4 *ppp* *ff*

Hn. 1 *ppp* *ff*

Hn. 2 *ppp* *ff*

Tbn. 1 *ppp* *ff*

Tbn. 2 *ppp* *ff*

Tbn. 3 *ppp* *ff*

Bar. *ppp* *ff*

Tba. *ppp* *ff*

Tri. *f*

B. D./Cl. *ppp* *fff*

Cr. Cym. *ppp* *fff*

Tamb. *ppp* *fff*

Timp. *ppp* *fff*