

Meaning in the Echoes

for Wind Symphony



Kevin Poelking

Perusal Score - Not for Performance

Perusal Score- Not for Performance

Meaning in the Echoes (2022)

Instrumentation

Piccolo
Flute I-II
Oboe I-II
Bassoon I-II
Contrabassoon

Clarinet in Bb I-II-III
Bass Clarinet
Contrabass Clarinet

Alto Saxophone I-II
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb I-II-III
Horn I-II-III-IV
Trombone I-II
Bass Trombone
Euphonium (2)
Tuba

Piano

Percussion (7 players)

Offstage Djembe

Offstage Bass Drum

Timpani
+ *Claves*

Percussion I:
Crotales, Chimes, Xylophone, High Tom-Tom, Crash Cym., Large Sus. Cym. (can be shared with Perc II)

Percussion II:
Vibraphone, Mid Tom-Tom, Triangle, Large Sus. Cym. (can be shared with Perc I)

Percussion III:
Glockenspiel, Low Tom-Tom, Large Tam-Tam

Percussion IV:
Bass Drum, Triangle or High-pitched muffled metal

Duration: ca. 11 ½ minutes

Note from the Composer:

Meaning in the Echoes begins mysteriously, as a solitary percussionist cries across a desolate landscape. With each unanswered call they begin to lose hope, when suddenly they receive a distant reply from an offstage bass drum. The two exchange in a dialogue, as the first desperately searches for the answering voice among the echoes.

The second movement reveals a number of possible paths. Some are insistent and impossible to ignore, some an annoying distraction, and others turn out to be a complete dead-end. As these routes are explored, abandoned, or completely ignored, a few offer the promise of true potential. We hear the original "call and response" from movement one grow closer and closer...

Just before the third movement, the offstage percussionists have finally found one another. The exploration and resulting discoveries from the second movement are polished and propelled forward. The musical ideas and musicians are united into a cohesive unit to celebrate the new discovery.

Meaning in the Echoes is a musical representation of exploration. The initial inspiration for the work was the act of composing itself. I often view writing as a search for musical ideas that often come forth in raw form. I begin sifting through them, and then decide how best to nurture or use them (if at all).

While the piece certainly speaks to the act of searching, discovery, and celebration in general, it is inseparable from the "real-time" story of the process that created the work itself. The music represents mystery, uncertainty, nagging and useless ideas, mind-numbing repetition, inspiration, excitement, and a number of other elements as the listener almost "observes" the music composing itself.

This work was commissioned by Dr. Rebecca Phillips and the Colorado State University Wind Symphony. The world premiere was conducted by Mr. Benjamin Pouncey in October 2022.

KPmusic

Composer biography, recordings, contact information for questions, and more available at KevinPoelking.com

Cover photo by Émile Séguin

©2022 KPMusic, Kevin Poelking (ASCAP). All rights reserved.

Distributing this music without the permission of the composer/publisher to any party other than the listed property owner(s) is prohibited.

Performance Notes:

Limitations of the Performance Venue

The intention of the use of offstage instruments is to offer a unique and “theatrical” aspect to the music while creating more physically obvious representations of the underlying drama of the piece.

The composer recognizes the possible limitations in performance spaces and grants full autonomy to the informed conductor to alter or abandon any of these aspects as they see fit for their performance venue. This includes having both offstage percussionists perform onstage for the entirety of the piece, if necessary. The reference map below offers a general guide. Conductors should not feel disqualified in performing this music by the facilities available to them.

Offstage Percussionists

The djembe player should move dramatically through the audience/ stage where indicated. They must consider themselves a physical performer reflecting the character of the music. It is suggested that the djembe player memorize the music from Movement I, with music stands available to them for the remainder of the piece. (See reference map below)

The music is written with the logistics of the offstage performers in mind:

- The djembe player should be able to see the conductor from the audience/ stage for cues for their cadenza-like moments in the first movement.
- Cues in the music and purposeful fermate are intended to allow both offstage percussionists to play by simply hearing the musicians onstage (without being able to see the conductor). Fermate also allow the conductor to make adjustments for timing. Offstage conductors or accommodations to see the onstage conductor are left to the discretion of the director.

Djembe Notation
+ = closed tone (all other tones open)
S = slap tone
B = bass tone
z = slide hand on head
() = single finger slap with high overtones

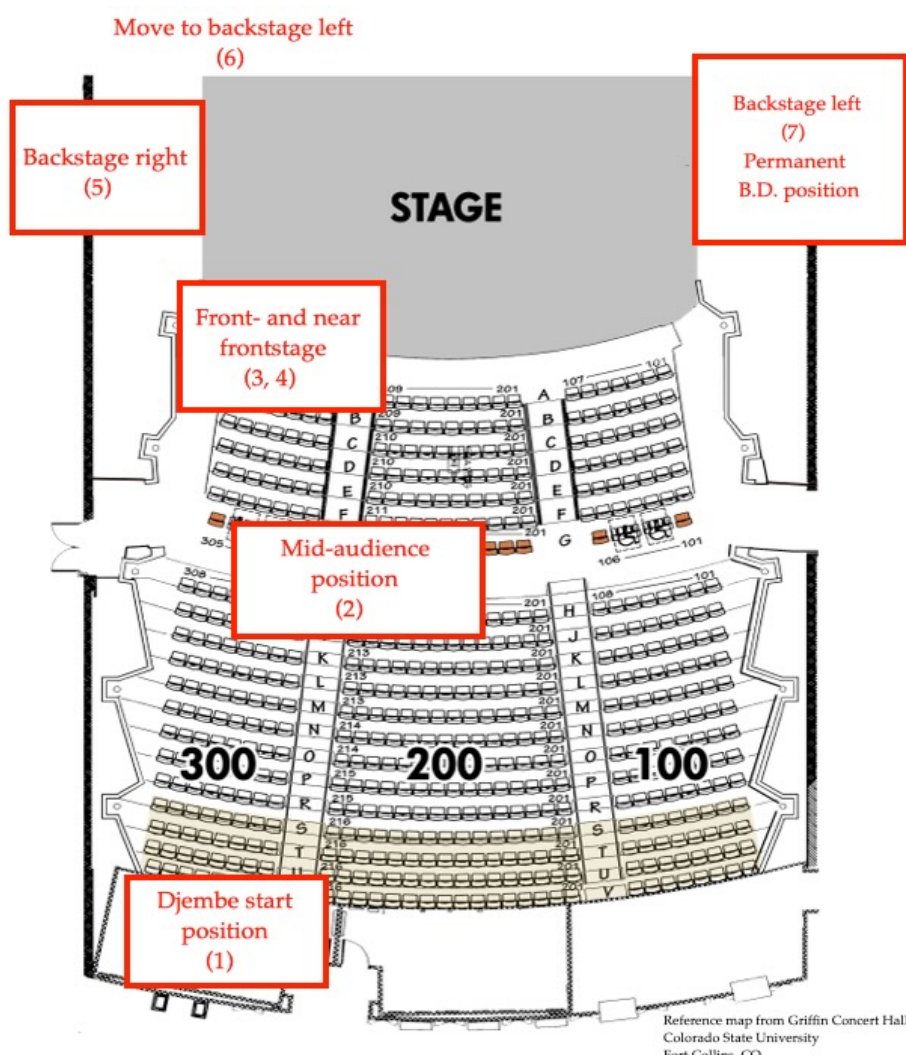
Movement I

The more rhythmically active motifs should be as close as possible to the written tempo. Time between these moments should be driven by the “atmosphere” created by the music and should never feel rushed.

m. 51

This measure should stay as in time as possible from the stage musicians to the offstage djembe and bass drum. Upon completion of the bass drum line, the conductor should sustain the chord very briefly and immediately give the downbeat of the next measure (the next measure should not happen so immediately after the last BD note). Regardless of how this is approached, the energy of the music must not be lost.

Djembe Position Reference Map



Movements are played without pause

I. Among the echoes

II. Discoveries

III. Into view

I. Among the echoes 1 Dark, not strict tempo c. ♩ = 48

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in B♭ 1, 2, & 3, Bass Clarinet, and Contrabass Clarinet. The brass section includes Trumpet in B♭ 1, 2, & 3, Horn in F 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium 1 & 2, and Tuba. The string section includes Piano (opt.), Offstage Djembe, Offstage Bass Drum, Timpani, Percussion I, Percussion II, Percussion III, and Percussion IV. The score includes various dynamics such as *pp*, *p*, *mp*, *ppp*, and *n.* (noisy). Performance instructions include: "Use large yarn mallet, roll on lowest strings, side of lid. Roll can be temporarily abandoned to play 1st mallet (if nec.)", "Ped. sempre, rumble", "Djembe player positioned back of audience, BD positioned backstage left", "Chimes", "Crot.", "Cym", "Tubular", "Large Bass Drum (onstage)", and "mp".

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

1 player

pp

mp

ff dramatic, very rhythmic

f *mf*

Chimes

Crot.

p

molto mf

Solo djembe positioned in back of concert hall

move halfway to stage (still in audience) and play next entrance from this spot

PERUSAHA Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

tutti

p

n.

p

n.

p

fp

mf

pp

pp

pp

pp

pp

bucket mute

n. bucket mute *pp*

n. bucket mute *pp*

n. bucket mute *pp*

poco rit.

fff dramatic, very long fermate: urgent then losing hope...

fist

poco rit.

move close to onstage RIGHT (audience L)

Vibraphone with bow

n. *ff* emerge from saxophone

pp

Perusal Score - Not for Performance

II. Discoveries

Steady time ♩ = 92

25

c. 10"

c. 15"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

move backstage

(from backstage right)

move backstage left

pp

mf

pp

fff

pp

+ = center of head

p

mp

Low Tom

Bass Drum

p

mp

dry, articulate

PERUSAHAAN Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I Chimes

II Triangle

III scrape with metal beater

IV Glockenspiel

f

pp < *ff* *p* *ff*

mp

f

p < *mf*

more resonant

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

IV

mf

mp

pp

p

f

ppp

n.

scrape plastic card vertically across ridges of low copper wires

Small Claves

Sus. Cym. scrape w/ metal beater

Score- p.10



Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 C. Bn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 Cb. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Pno.
 Timp.
 I
 II
 III
 IV

Suddenly full and flowing

56

This page contains a musical score for a full orchestra. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba, Pno., Timp., and Percussion (I, II, III, IV). The score is written in 3/8 time and 4/4 time signatures. It includes various musical notations such as notes, rests, dynamics (p, mf, ff, f), and articulation marks. A large watermark 'PERUSAHAAN SCORE' is overlaid diagonally across the page.

Picc. *ff* *mf*

Fl. 1 *ff* *mp* *mf*

Fl. 2 *ff* *mp* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

B♭ Cl. 1 *ff* *mp* *mf*

B♭ Cl. 2 *ff* *mp* *mf*

B♭ Cl. 3 *ff* *mp* *mf*

B. Cl. *mf* *mf*

Cb. Cl. *mf* *mf*

A. Sx. 1 *ff* *pp* *ff*

A. Sx. 2 *ff* *pp* *ff*

T. Sx. *ff* *f* *pp* *ff*

B. Sx. *f*

B♭ Tpt. 1 *p* *f* *p* *f*

B♭ Tpt. 2 *p* *f* *p* *f*

B♭ Tpt. 3 *p* *f* *p* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *f*

Euph. 1 *mf* *f* *f* *mf*

Euph. 2 *f*

Tuba *f* *mf*

Pno. *mf* *f*

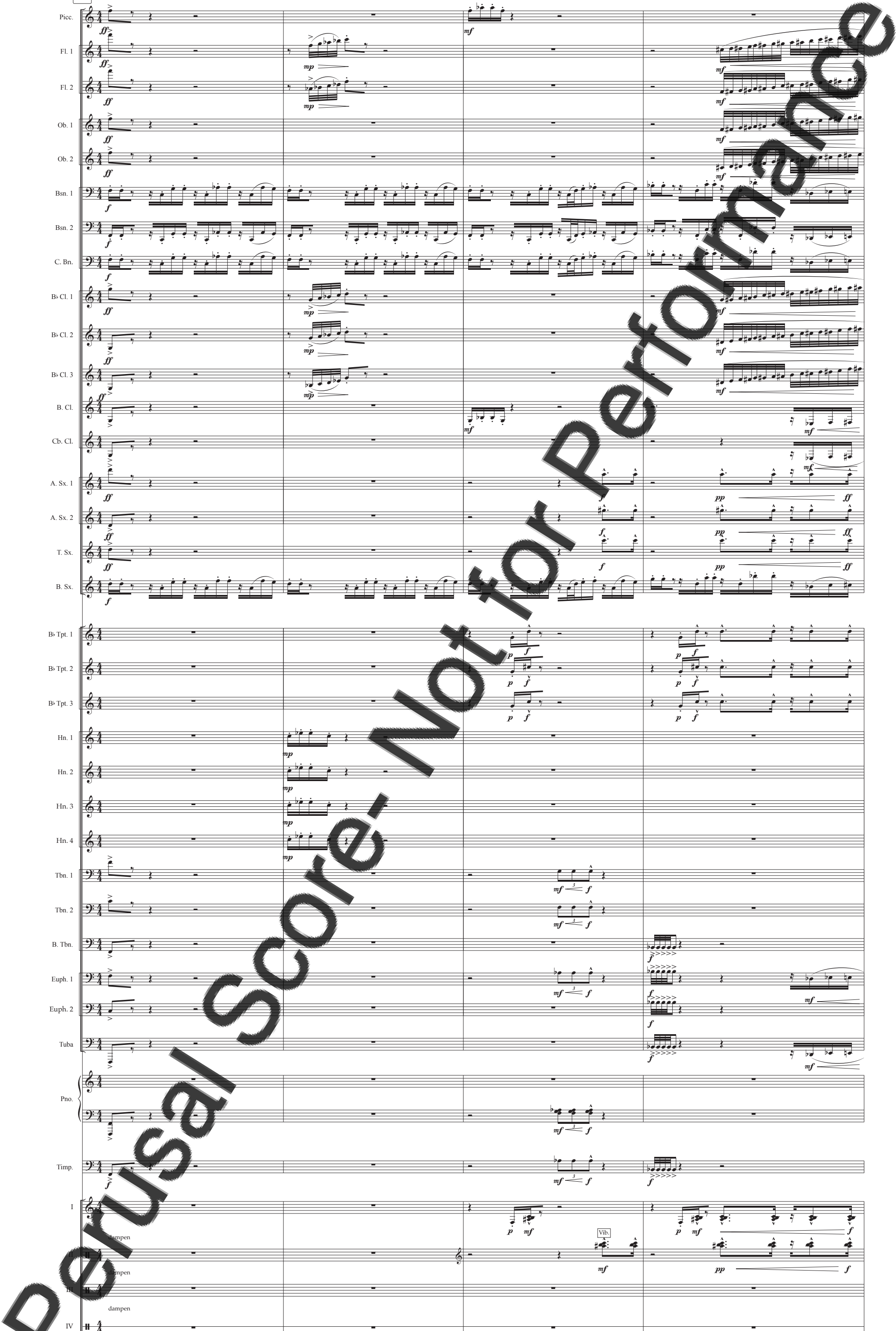
Timp. *f* *mf* *f*

I *p* *mf* *Vib.* *mf* *p* *mf* *f*

II *mf* *pp* *f*

III dampen

IV dampen



Perusal Score! Not for Performance

Picc. *mf*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B♭ Cl. 3 *mf* *p*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1 *f* *p* *obnoxious, sappy vibrato* *mp*

A. Sx. 2 *p* *obnoxious, sappy vibrato* *mp*

T. Sx. *p* *obnoxious, sappy vibrato* *mp*

B. Sx. *mp*

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2 *p* *f*

B♭ Tpt. 3 *p* *f*

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

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

Hn. 3 *mp* *f* *mf*

Hn. 4 *mp* *f* *mf*

Tbn. 1 *mf* *f* *mf*

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

B. Tbn. *mf* *f* *mf*

Euph. 1 *mp* *f* *mf* *mp*

Euph. 2 *mp* *f* *mf* *mp*

Tuba *mp*

Pno. *mp*

Timp. *mp* *pp*

I *p* *f* *rim shot* *f*

II *sfz* *p*

III *p* *mf* *p*

IV *p*

Picc. *f* *ff* *mp* *tutti* *div.*

Fl. 1 *f* *ff* *mp* *div.*

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

Ob. 1 *f* *ff* *mp* *mf*

Ob. 2 *f* *ff* *mp* *mf*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

C. Bn. *f* *ff*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *pp* *f*

Cb. Cl. *pp* *f*

A. Sx. 1 *pp* *f*

A. Sx. 2 *pp* *f*

T. Sx. *pp* *f* *mp*

B. Sx. *f*

B♭ Tpt. 1 *mp* *f* *remove mouthpiece*

B♭ Tpt. 2 *mp* *f* *remove mouthpiece*

B♭ Tpt. 3 *mp* *f* *remove mouthpiece*

Hn. 1 *pp* *f* *remove mouthpiece*

Hn. 2 *pp* *f* *remove mouthpiece*

Hn. 3 *pp* *f* *remove mouthpiece*

Hn. 4 *pp* *f* *remove mouthpiece*

Tbn. 1 *p* *f* *mute in* *bucket mute* *mp*

Tbn. 2 *p* *f* *mute in* *bucket mute* *mp*

B. Tbn. *p* *f* *mute in* *bucket mute* *mp*

Euph. 1 *f* *mp*

Euph. 2 *f* *mp*

Tuba *f*

Pno. *f* *ff*

Timp. *f* *muffle with hand between notes*

I *pp* *Vib.* with norm. mallets while touching bar with wood stick or metal- "buzz"

II *mf* *mp*

III *mf* *mp*

IV *p*

1 player



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

ppp

ppp

ppp

mp

mp

mp

n.

n.

n.

p

p

mp

Perusal Score - Not for Performance

114

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

PERUSSAI SCORE - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

div.

unis.

(norm.)

p Chimes

ff

f

f

PERUSSAL SCORE - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

f *p*

ff

p *ff*

f *p*

p *ff*

f

sfz

p

rim shot, muffle head with hand

Metal/ Tri.

Crot.

PERUSSAL SCORE - NOT FOR PERFORMANCE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

The image shows a page from a musical score, page 134, titled "Offstage Perc. Solo, Freely, c. ♩=92". The score is for a large orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Contrabassoon, B♭ Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, B♭ Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphoniums 1 and 2, Tuba, Piano, and Offstage Percussion. The Offstage Percussion part includes Timpani and four snare drums (I, II, III, IV). The score is mostly empty, with a few notes and rests visible in the Offstage Percussion and Piano parts. A large, diagonal watermark reading "Perusal Score - Not for Performance" is overlaid across the entire page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1
pp *leggiero*

B♭ Cl. 2
pp *leggiero*

B♭ Cl. 3
pp *leggiero*

B. Cl.

Cb. Cl.

A. Sx. 1
pp *leggiero*

A. Sx. 2
pp *leggiero*

T. Sx.
pp *leggiero*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I
mp with soft mallets

II
mp with soft mallets

III
mp with soft mallets

IV
mf [Tam-Tam] with sticks *pp*

[Sus. Cym. scrape w/ metal beater] *mp*

[Tri.] *p*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

p cantabile

p cantabile

p cantabile

p cantabile

mp not too harsh

p

n.

p

mp

p

f

Glock.

Vib. with bow

Crot.

n.

Perusal Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

Chimes

I

norm.

II

IV

1 player *mp*

mp

p flowing

mp

mp

mp

mp

pp *mp* *pp* *n.* *mf*

pp *mp* *pp* *n.* *mf*

1 player *mp* 3 1 player 3 *mp*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

pp *mp* *p* *mf*

pp *mp* *pp* *n.* *mf*

pp *mp* *pp* *n.* *mf*

pp flowing, Ped. sparingly

p *mp*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *n.*

Bsn. 2 *n.*

C. Bn. *n.*

B♭ Cl. 1 *f* 1 player *n.* tutti

B♭ Cl. 2

B♭ Cl. 3 *f*

B. Cl. *n.*

Cb. Cl. *n.*

A. Sx. 1 *mp* *ff*

A. Sx. 2 *mp* *ff*

T. Sx. *mp* *ff*

B. Sx. *mp* *ff*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1 *p* *ff*

Euph. 2 *p* *ff*

Tuba

Pno. *p*

Off. Perc. *f* *ff*

Timp. *pp*

I *mf* *ff*

II *p* *pp* *Sus. Cym.*

III *ff*

IV *mf* *ff*

Perusal Score - Not for Performance

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tuba *ff*

Pno. *ff*

Off. Perc.

Timp. *f*

I *ff* [Xylo.] [Crot.]

III *ff* [Vib.] [Glock.]

IV *ff*

B R L R R L R L (possible sticking)

B R L R R L R L (possible sticking)

Perusal Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

Xylo.

I

II

III

IV

ff

f flowing

pp flowing, Ped. sparingly

f

p

pp

ff flowing, Ped. sparingly

Actual Score! Not for Performance

