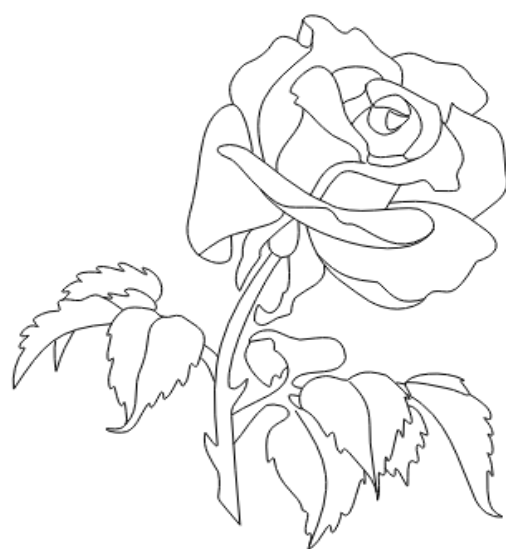


Alicia Castillo

A Garden of Roses

for wind ensemble



Full Score

2023

PROGRAM NOTE

A Garden of Roses is a composition for wind ensemble written between October 2022 and March 2023 during a residency with the Arizona State University Wind Ensemble. The piece was inspired by a narrative of discovery, grief, and acceptance abstracted from Antoine de Saint-Exupéry's children's story, *The Little Prince*. In the story the little prince tells his adventures of exploring various planets. He recalls seeing a rose for the first time, with which he was immediately enamored, as he had never known of their existence and believed it to be one of a kind. Upon visiting other planets, the little prince stumbled upon a garden full of roses and was devastated to realize that roses are actually commonplace and his individual rose was only special because he believed it to be. I intended to draw on this narrative of shifting expectations sonically in *A Garden of Roses* through exploring the relationship between perception, anticipation, and expectation.

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Bassoons*
3 Bb Clarinets
Bass Clarinet in Bb
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets in Bb
4 Horns in F
2 Trombones
Bass trombone
Euphonium
Tuba

Percussion (4 performers)
Suspended Cymbal, Vibraphone
Snare Drum
Bass Drum
Glockenspiel

Duration: c. 9 minutes
Full score is transposed

*part is doubled

PERFORMANCE NOTE

The aleatoric section that follows Rehearsal D includes four large "collections" of scalar material that performers navigate through when cued. I imagine the shifts in harmony as gradual following the first collection, rather than all at once. Here is a suggestion for performing/ cueing this section-

Collection 1: All performers can enter anytime after mm. 45.

Collection 2: For a gradual harmonic change, the conductor can sweep their hand from their left to their right across the ensemble. Players should continue playing the previous collection until the conductor's hand reaches their path.

Collection 3: Similarly, the conductor can sweep their hand slightly faster the opposite way across the ensemble. Players should continue playing the previous collection until the conductor's hand reaches their path. Note that dynamic ranges for each collection have been indicated and a large-scale diminuendo takes place, as well as a thinning of the texture.

Collection 4: The conductor can choose which individual direction to sweep, or can sweep with both hands from the outer edges of the ensemble, towards the middle. Players are instructed to gradually reduce their speed and dynamics, as well as fade out as E begins. Flutes and oboes can anticipate E and begin holding their assigned pitches slightly prior. The transition should have slight overlap rather than being a complete break.

A Garden of Roses

for wind ensemble

Alicia Castillo

A
♩ = 60

B

Piccolo *f* solo flz. *mf* *mp*

Flute 1 *f* solo flz. *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mf* *mp* *n* air → airy pitch (50% air) *f* *n* *mp* *n*

Flute 2 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mf* *mp* *n* air → airy pitch (50% air) *f* *n* *mp* *n*

Oboe 1 *f* *ord.* *mf* *mp*

Oboe 2 *f* *ord.* *mf* *mp*

Bassoon *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mp* *n* *f* *n* *mp* *n*

Bb Clarinet 1 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mp* *n* *f* *n* *mp* *n*

Bb Clarinet 2 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mp* *n* *f* *n* *mp* *n*

Bb Clarinet 3 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* *f* *mp* *n* *f* *n* *mp* *n*

Bass Clarinet in Bb *f* *ord.* Whisper "sss" through fingered note (unpitched) *f* *n* *f* *n* *f* *n* *mp* *n*

Alto Saxophone 1 *f* *ord.* Whisper "sss" through fingered note (unpitched) *f* *n* *f* *n* *f* *n* *mp* *n* <f>n

Alto Saxophone 2 *f* *ord.* Whisper "sss" through fingered note (unpitched) *f* *n* *f* *n* *f* *n* *mp* *n* <f>n

Tenor Saxophone *f* *ord.* Whisper "sss" through fingered note (unpitched) *f* *n* *f* *n* *f* *n* *mp* *n* <f>n

Baritone Saxophone *f* *ord.* Whisper "sss" through fingered note (unpitched) *f* *n* *f* *n* *f* *n* *mp* *n* <f>n

A
♩ = 60

B

Trumpet in Bb 1 *f* *ord.* Whisper "sss" through fingered note (unpitched) *mf* *n* *n* <f> *n* <f> *n* <f> *n* <f> *n* <f> *n*

Trumpet in Bb 2 *f* *ord.* Whisper "sss" through fingered note (unpitched) *mf* *n* *n* <f> *n* <f> *n* *f* *n* <f> *n* <f> *n*

Trumpet in Bb 3 *f* *ord.* Whisper "sss" through fingered note (unpitched) *mf* *n* *n* <f> *n* <f> *n* *f* *n* <f> *n* <f> *n*

Horn in F I & II *f* *ord.* Whisper "sss" through fingered note (unpitched) *mf* *n* *n* <f> *n* <f> *n* *f* *n* <f> *n* <f> *n*

Horn in F III & IV *f* *ord.* Whisper "sss" through fingered note (unpitched) *mf* *n* *n* <f> *n* <f> *n* *f* *n* <f> *n* <f> *n*

Trombone 1 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* <mf> *n* <mf> *n* *f* *n* <f> *n* <f> *n*

Trombone 2 *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* <mf> *n* <mf> *n* *f* *n* <f> *n* <f> *n*

Bass Trombone *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* <mf> *n* <mf> *n* *f* *n* <f> *n* <f> *n*

Euphonium *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* <mf> *n* <mf> *n* *f* *n* <f> *n* <f> *n*

Tuba *f* *ord.* Whisper "sss" through fingered note (unpitched) *n* <mf> *n* <mf> *n* *f* *n* <f> *n* <f> *n*

Suspended Cymbal *f* mute after attack *continue to mute after attack* *f* *mf* *mp*

Snare Drum *f* *ord.* wire brush tremolo *n* <mf> *f* *mf* *n* <mf> *f* *mp* *n* <f> *n*

Bass Drum *f* *ord.* *mf* *f* *mf* *mp*

Glockenspiel *f* *ord.* *mp* *p* *pp*

Vibraphone *f* *ord.* *mp* *p* *pp*

14

Picc. *p* *mp* *mp* *p*

Fl. 1 air → pitch *n* < *mp* > *n* *n* < *mp* > *n* *n* < *mp* > *n* *mp* *mp* *p*

Fl. 2 air → pitch *n* < *mp* > *n* *n* < *mp* > *n* *n* < *mp* > *n* *mp* *mp* *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Bsn. *mf* *p* *n* < *f* > *n* *n* < *f* > *n* *p* < *mp* > *p* *n* < *f* > *n* *p*

Cl. 1 air → pitch (pitch gradually emerges from air) *p* *n* *n* < *mp* > *n* *n* < *f* > *n* *n* < *f* > *n* *f* *n* *n* < *f* > *n* *mp* *n* < *f* > *n*

Cl. 2 *mf* *p* *n* *mp* *n* < *f* > *n* *pp* *mp* *n* *pp* *n* < *f* > *n*

Cl. 3 *mf* *pp* *n* < *f* > *n* *pp* *f* *n* *pp* *n* < *f* > *n*

B. Cl. *mf* *pp* *p*

Alto Sax. air → pitch (pitch gradually emerges) slap air → pitch *n* < *f* > *n* *n* < *mp* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n*

Alto Sax. air → pitch (pitch gradually emerges) slap air → pitch *n* < *f* > *n* *n* < *mp* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n*

Ten. Sax. air → pitch (pitch gradually emerges) slap air → pitch *n* < *f* > *n* *n* < *mp* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n*

Bari. Sax. *n* < *f* > *n* *f* *n* *p* *n* < *mp* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n*

Tpt. 1 *n* < *f* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n* *n* < *f* > *n* *p* < *mp* > *p* *n* < *f* > *n*

Tpt. 2 *n* < *f* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n* *n* < *f* > *n* *n* < *f* > *n* *pp*

Tpt. 3 *n* < *f* > *n* *f* *n* *n* < *f* > *n* *n* < *f* > *n* *n* < *f* > *n* *n* < *f* > *n* *pp*

Hn. 1 & 2 *n* < *f* > *n* *n* < *f* > *n* *n* < *mf* > *n* *p* *p* < *mp* > *p* *pp* *n* < *f* > *n*

Hn. 3 & 4 *n* < *f* > *n* *n* < *f* > *n* *n* < *mf* > *n* *n* < *mf* > *n* *n* < *f* > *n* *n* < *f* > *n* *pp*

Tbn. 1 *n* < *f* > *n* *n* < *mf* > *n* *p* *n* < *f* > *n* *n* < *f* > *n* *p* *n* < *f* > *n*

Tbn. 2 *n* < *f* > *n* *n* < *mf* > *n* *n* < *mf* > *n* *n* < *f* > *n* *n* < *f* > *n* *p*

B. Tbn. *n* < *f* > *n* *n* < *mf* > *n* *n* < *mf* > *n* *n* < *f* > *n* *n* < *f* > *n* *p* *p* < *mf* > *p*

Euph. *n* < *f* > *n* *mf* *n* *n* < *f* > *n* *n* < *f* > *n* *pp*

Tba. *n* < *f* > *n* *mf* *n* *pp*

Cym. *p* *p* switch to sticks

S. D. *mp* *n* < *f* > *n* *mp* *mp* *n* *n* < *f* > *n* *n* < *f* > *n* *p* *p*

B. D. *p* *p*

Glock. *p* *p* *p* < *mp* > *p* *p*

Vib. Bowed *p* *p* *p* < *mp* > *p* *p*

Bowed
lv. after bowing

C

29

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

Fl. 1 flz. *mf* ord. *p* *mf > mp* *n* *f*

Fl. 2 *n* *f* *p* *mf > mp* *n* *f* *n*

Ob. 1

Ob. 2

Bsn. *mf > mp* *p* *mp* *p* *p* *n* *f* *gliss.* *mp*

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

Cl. 2 *n* *f* *pp* *mf* *p*

Cl. 3 *n* *f* *pp* *mf* *p*

B. Cl. *p* *mf* *mp* *p* *mf* *n* *f* *n* *f* *mp* *p*

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

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

Ten. Sax. *mf* *p* *n* *f* *n* *f* *mp* *p*

Bari. Sax. *mf* *p* *n* *f* *n* *f* *mp* *n*

C

29

Tpt. 1 *n* *f* *pp* *n* *f* *p* *n*

Tpt. 2 *n* *f* *pp* *n* *f* *n* *f* *p* *n*

Tpt. 3 *n* *f* *p* *mf* *n* *f* *n* *f* *p* *n*

Hn. 1 & 2 *p* *n* *f* *p* *mf > mp* *mp* *p* *p* *mf* *n*

Hn. 3 & 4 *p* *p* *p* *mf* *mp* *n*

Tbn. 1 *pp* *n* *f* *p* *n* *f* *p* *n*

Tbn. 2 *n* *f* *mp* *p* *n* *f* *p* *n*

B. Tbn. *p* *gliss.* *p* *n* *f* *p* *n*

Euph. *n* *f* *p* *n* *f* *p* *mf* *p*

Tba. *p* *mf* *p* *n* *f* *p* *mp* *p* *p*

Cym.

S. D. *p* *mf* *p* *mf* *p*

B. D. *p* *mf* *p* *mf* *mp*

Glock.

Vib. *p* *mf* *mf* *p* *mf*

accel.

38

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

Fl. 1 flz. *f* ord. *mf* *f* *f* *f*

Fl. 2 *f* *mf* *f* *f* *f*

Ob. 1 *mf* *mf* *f* *f* *f*

Ob. 2 *mf* *mf* *f* *f* *f*

Bsn. *mf* *f* *f* *f* *f*

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

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

Cl. 3 *mf* *f* *f* *f* *f*

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

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

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

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

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

accel.

38

Tpt. 1 *f* *p* *mf* *f* *mf* *f*

Tpt. 2 *f* *p* *mf* *f* *mf* *f*

Tpt. 3 *f* *mf* *p* *mf* *mf* *f*

Hn. 1 & 2 *f* *mf* *mp* *mf* *f*

Hn. 3 & 4 *f* *p* *mf* *mf* *f*

Tbn. 1 *f* *mf* *mp* *p* *mf* *mf*

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

B. Tbn. *f* *mf* *mp* *p* *mf* *mf*

Euph. *mf* *p* *mf* *p* *mf* *mf* *f*

Tba. *mf* *p* *mf* *mf* *f*

Cym. *mf*

S. D. *mf* *p* *mf* *p* *mf* *mf*

B. D. *mf* *mf* *p* *mf* *p* *mf* *mf* *p*

Glock. *mf* *mf* *f* *f*

Vib. *f* *f* *f* *f*

D

$\text{♩} = 60$

14-18"

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

D

$\text{♩} = 60$

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Cym. with soft mallets *pp* *ff*

S. D.

B. D. *f*

Glock. *f*

Vib. *f*

This page of a musical score is for a large orchestra. It features 25 staves, each labeled with an instrument or section. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Cymbals (Cym.), Snare Drum (S. D.), Bass Drum (B. D.), Glockenspiel (Glock.), and Vibraphone (Vib.). The score is written in a single system with a common time signature. The key signature has one sharp (F#). The dynamic range is indicated as *mf* to *p*. The page number is 6, and the section is labeled 'COLLECTION 2'. The instrument spans are indicated as 12-15".

10-12"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cym.

S. D.

B. D.

Glock.

Vib.

COLLECTION 4

gradually reduce speed
gradually reduce dynamics to *pp* and fade out to the start of rehearsal E

10"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cym.

S. D.

B. D.

Glock.

Vib.

anticipate rehearsal E- begin holding pitch

p

anticipate rehearsal E- begin holding pitch

p

anticipate rehearsal E- begin holding pitch

p

anticipate rehearsal E- begin holding pitch

p

E

♩ = 60

F

rit.

Picc.

Fl. 1 *p < mp > p* *p < mp > p* *mf* *mf* *pp*

Fl. 2 *p < mp > p* *p < mp > p* *mf* *mf* *pp*

Ob. 1 *p < mp > p* *p < mp > p* *mf* *mf* *pp*

Ob. 2 *p < mp > p* *p < mp > p* *mf* *mf* *pp*

Bsn. *p < mp > p* *mf* *pp* *mp* *pp*

Cl. 1 *p < mp > p* *p < mp > p* *mf < f > mf* *mf* *pp* *solo* *p*

Cl. 2 *p < mp > p* *p < mp > p* *mf < f > mf* *mf* *pp* *pp*

Cl. 3 *p < mp > p* *p < mp > p* *mf < f > mf* *mf* *pp*

B. Cl. *p < mp > p* *p < mp > p* *mf < f > mf* *mp* *p* *pp*

Alto Sax. *p < mp > p* *p < mp > p* *p < mp > p* *mp* *pp*

Alto Sax. *p < mp > p* *p < mp > p* *p < mp > p* *mp* *pp*

Ten. Sax. *p < mp > p* *p < mp > p* *p < mp > p* *mp* *pp*

Bari. Sax. *p < mp > p* *p < mp > p* *p < mp > p* *p*

E

♩ = 60

F

rit.

Tpt. 1 *p < mp > p* *p < mp > p* *p < mp > p* *mp* *p*

Tpt. 2 *p < mp > p* *p < mp > p* *p < mp > p* *mp* *p*

Tpt. 3 *p < mp > p* *p < mp > p* *mf < f > mf*

Hn. 1 & 2 *p < mp > p* *p < mp > p* *mf < f > mf* *mp* *p*

Hn. 3 & 4 *p < mp > p* *p < mp > p* *mf < f > mf* *mp* *p*

Tbn. 1 *p < mp > p* *mp* *mf* *f* *mf*

Tbn. 2 *p < mp > p* *mp* *mf* *f* *mf*

B. Tbn. *p < mp > p* *mp* *mf* *f* *mf*

Euph. *p < mp > p* *mp* *mf* *f* *mf*

Tba. *p < mp > p* *mp* *mf* *f* *mf*

Cym.

S. D.

B. D.

Glock. *mp* *mf* *f*

Vib. *mp* *mf* *f*

G

♩ = 80

Everyone as a soloist

62

Picc. *fff*

Fl. 1 *fff*

Fl. 1 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Bsn. *fff*
ad lib. speeding up trill figure into next section

Cl. 1 *fff* a2

Cl. 2 *fff*

Cl. 3 *fff*

B. Cl. *fff*

Alto Sax. *fff*

Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

G

♩ = 80

62

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Hn. 1 & 2 *fff*

Hn. 3 & 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Euph. *fff*

Tba. *fff*

Cym. *fff*
let all cymbal hits ring for full duration

S. D. *fff*

B. D. *fff*

Glock. *fff*

Vib. *fff*

H

67

Picc. *ppp*

Fl. 1 *ppp*

Fl. 1

Ob. 1 *ppp*

Ob. 2 *ppp*

Bsn. *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

B. Cl. *ppp*

Alto Sax. *ppp*

Alto Sax. *ppp*

Ten. Sax. *ppp*

Bari. Sax. *ppp*

H

67

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Hn. 1 & 2 *ppp*

Hn. 3 & 4 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn. *ppp*

Euph. *ppp*

Tba. *ppp*

Cym.

S. D. *ppp* *pp* *mf* *pp*

B. D. *ppp* *pp* *mp*

Glock. *ppp*

Vib. *ppp*

I

Musical score for woodwinds and strings, measures 22-26. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features complex rhythmic patterns with many triplets and dynamic markings such as *f* and *mf*. A circled measure number '22' is present at the beginning of the first staff.

I

Musical score for brass and percussion, measures 22-26. The score includes parts for Trumpet 1, Trumpet 2, Trumpet 3, Horns 1 & 2, Horns 3 & 4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, Tuba, Cymbals, Snare Drum, Bass Drum, Glockenspiel, and Vibraphone. The music features complex rhythmic patterns with many triplets and dynamic markings such as *f*, *mf*, and *pp*. A circled measure number '22' is present at the beginning of the first staff.

J

77

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

Fl. 1 *p* *mf* *f*

Fl. 2 *p* *mf* *p* *f*

Ob. 1 *p* *mf* *p* *f* *p*

Ob. 2 *p* *mf* *p* *f*

Bsn. *p* *mf* *p* *f*

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

Cl. 2 *p* *mf* *p* *f* *f* *p*

Cl. 3 *p* *mf* *p* *mf* *p*

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

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

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

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

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

J

77

Tpt. 1 *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p*

Hn. 1 & 2 *mf* *p* *mf* *mf* *p*

Hn. 3 & 4 *p* *mf* *p* *f*

Tbn. 1 *p* *mf* *p* *p*

Tbn. 2 *p* *mf* *p* *mf* *p*

B. Tbn. *p* *mf* *p* *mf*

Euph. *p* *mf* *p*

Tba. *p* *mf* *mf* *mf* *p* *f*

Cym. *mf* *mf*

S. D. *p* *mf* *p* *f* *p* *mf*

B. D. *p* *mf* *mf* *mf* *p*

Glock. *p* *mf* *p* *mf* *p*

Vib. *f*

K

81

Picc. *f* *ff* *mp* *fff* *f* *fff*

Fl. 1 *p* *ff* *mp* *fff* *f* *fff*

Fl. 2 *f* *mp* *ff* *fff* *fff*

Ob. 1 *ff* *mp* *ff* *fff* *fff*

Ob. 2 *p* *f* *mp* *ff* *ff* *fff*

Bsn. *p* *f* *mp* *ff* *ff* *fff*

Cl. 1 *mp* *ff* *mp* *ff* *ff* *fff*

Cl. 2 *f* *f* *p* *ff* *mp* *fff* *fff*

Cl. 3 *f* *p* *ff* *mp* *fff* *fff*

B. Cl. *p* *f* *p* *ff* *mp* *fff* *fff*

Alto Sax. *p* *f* *f* *mp* *ff* *ff* *fff*

Alto Sax. *f* *mp* *ff* *ff* *fff* *fff*

Ten. Sax. *p* *f* *mp* *ff* *fff*

Bari. Sax. *p* *f* *mp* *ff* *fff*

K

81

Tpt. 1 *f* *p* *f* *mp* *ff* *fff*

Tpt. 2 *f* *p* *f* *f* *mp* *ff* *fff*

Tpt. 3 *f* *p* *f* *f* *mp* *ff* *fff*

Hn. 1 & 2 *f* *p* *f* *f* *mp* *ff* *fff*

Hn. 3 & 4 *p* *f* *mp* *ff* *fff*

Tbn. 1 *f* *p* *f* *f* *mp* *ff* *fff*

Tbn. 2 *p* *f* *p* *f* *mp* *ff* *fff*

B. Tbn. *p* *f* *mp* *ff* *fff*

Euph. *f* *p* *f* *mp* *ff* *fff*

Tba. *f* *p* *p* *f* *mp* *ff* *fff*

Cym. *f* *p* *p* *f* *f* *p* *mf* *f* *f*

S. D. *p* *f* *p* *f* *p* *ff* *ff* *ff* *f*

B. D. *f* *p* *f* *p* *f* *mp* *ff* *f*

Glock. *f* *mp* *f* *mp* *ff* *ff* *fff*

Vib. *L.v.*

L

♩ = 60

86

Picc. *pp*

Fl. 1 *pp* 5 5 5 5

Fl. 2 *pp*

Ob. 1 *pp* 3 3 3 3 *p* 3 3 3 3

Ob. 2 *pp* *p*

Bsn. *pp* 3 3 3 3 *p* 3 3 3 3

Cl. 1 *pp* 5 5 5 5 *p* 5 5 5 5

Cl. 2 *pp* *pp* *p*

Cl. 3 *pp* *p*

B. Cl. *pp* *p* 5 5 5 5 5 5 5 5

Alto Sax. *pp* *p*

Alto Sax. *pp* *pp*

Ten. Sax. *pp* *p* 3 3 3 3 3 3

Bari. Sax. *pp* *p*

L

♩ = 60

86

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 & 2 *mf* solo *p*

Hn. 3 & 4 *p*

Tbn. 1 *mf* 3 solo *mf* 3

Tbn. 2 *mf* 3 solo *mf* 3

B. Tbn. *p*

Euph. *mf*

Tba. *mf* solo

Cym. *fff* *mp*

S. D. *fff* *mf*

B. D. *fff* *mp* *mf*

Glock. *mf* *mf*

Vib. *p* *mf*

M

"micro-solos" as legato and continuous as possible

92

Picc. *f* solo flz.

Fl. 1 *f* solo flz.

Fl. 2 *f* solo flz.

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f* solo a2

Cl. 1 *f* solo a2

Cl. 2 *p* *f* solo a2

Cl. 3 *f* solo a2

B. Cl. *p* *f*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf*

M

92

Tpt. 1 *mf* *mp* *f* *mp*

Tpt. 2 *mp* *p* *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1 & 2 *mf* *mp* *p* *f* *mp*

Hn. 3 & 4 *mf* *mf* *mp* *f* *mp* solo

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

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

B. Tbn. *f*

Euph. *f*

Tba. *f* *mp* *f*

Cym. *f* mute after attack (as beginning)

S. D. *mf* *f*

B. D. *mp* *mf* *f* *f* *p*

Glock. *mf* *f* *mp*

Vib. *mp* *lv.*

return to air- whisper "tst" on accented figures and whisper "sss" as the beginning on held figures

rall. . . a tempo

101

Picc. *solo flz.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

n < f > n mf n < f > n

rall. . . a tempo

101

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *a2 f*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *tongue stop through end*

Cym.

S. D.

B. D. *solo f p f mf mp p p*

Glock. *f mp*

Vib.

n < f > n mf n < f > n mp n < f > n p