

spiral-bound

dayton hare

for orchestra

(2024)



“spiral-bound” was co-commissioned and premiered by the New York Youth Symphony and Interlochen Arts Academy as part of the Jon Deak First Music Program.

First performances by the New York Youth Symphony on March 9, 2025 and Interlochen Center for the Arts in summer 2025.

This piece was written while the composer was in residence at the Fondation des États-Unis in Paris as a Fulbright-Harriet Hale Woolley Scholar

Duration c. 10 minutes

Score in C

– INSTRUMENTATION –

**2 Flutes (1st doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in B-flat
2 Bassoons**

**4 French Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba**

Timpani

3 Percussion

Player 1: Snare Drum (shared), Suspended Cymbal (shared), Tambourine

Player 2: Triangle (shared), Bass Drum

Player 3: Glockenspiel, Tam-tam, Triangle (shared), Suspended Cymbal (shared), Snare Drum (shared)

Harp

Piano

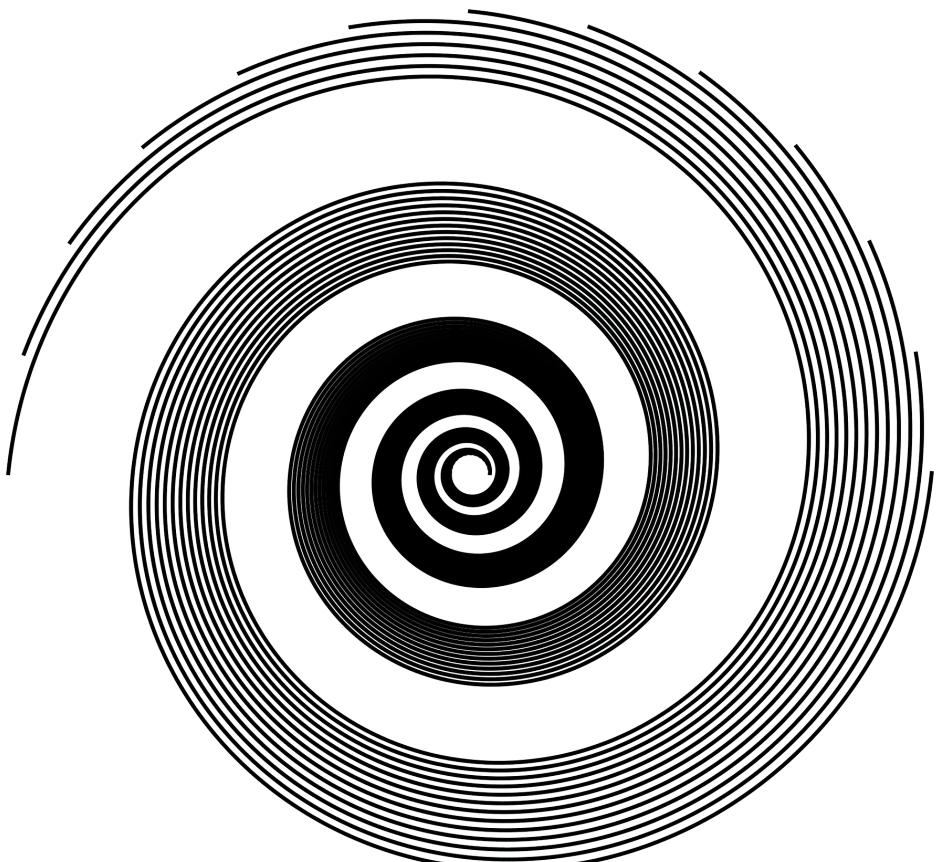
Strings

– PROGRAM NOTE –

Over the last year or so, I've been returning again and again to the idea of spirals as a structure. A form built out of continuous recursion in ever-tightening circles, the natural world seems full of them. Whether it's spiral seashells, leaf structures, weather formations like hurricanes, or any number of other examples, everywhere I seem to turn, there they are. Human psychology, too, seems to be imbued with them in the form of recurring, obsessive thought patterns that are difficult to break free from. My spiral fixation is itself an example of this.

So when I learned that this commissioned piece for the New York Youth Symphony was to be programmed alongside Brahms's final symphony, whose last movement is a magnificent passacaglia, it felt like the perfect opportunity to try it musically. A passacaglia, after all, is almost a kind of musical spiral, a repeating structure that governs the form and direction of the music.

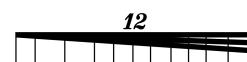
I set out to write my own, more-explicitly-spiral, less-explicitly-passacaglia passacaglia. Broadly speaking, the piece is built out of two contrasting types of material. The first, the “spiral” theme, is a constantly transposing tone row that seems to circle back on itself, as if eating its own tail. Throughout the sections of the piece where it predominates, it undergoes a gradual process of intensification, starting extremely slow but getting faster and faster until, by the end, it has no choice but to disintegrate into chaos. The other type of material is a resistance to this process, a lyrical and reflective music that remains in a fixed harmonic place, contrasting with the spiral theme's harmonic itinerance. Over time, the spiral music infiltrates these calmer sections, wearing down their resistance, drawing them back into its orbit, until the piece, as it was ever bound to, has no choice but to spiral out of existence.



PERFORMANCE NOTES

General

Fanned beams opening from left to right indicate a speed up in within the note group:



Increase volume dramatically at the tail end of the crescendo: $p \overbrace{\hspace{1cm}}^{ff}$

Winds and Brass

Trumpets use Harmon mutes, typically with the stem in.

Remove stem while playing: +————→○

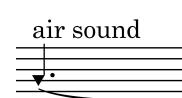
Trombones and tuba are asked to use straight mutes.

French horns have extended stopped passages, for which they may want to consider using a stop mute. Stopped pitches are indicated with a "+," but extended passages are simply labeled "stopped" and ended by "open."

Flute and Piccolo are asked to flutter tongue, which is indicated by tremolo lines and "flz."

Woodwinds are sometimes asked to make a timbre trill/bisbigliando that starts slow and gradually increases in speed. The important thing here is the contrast in color, whether this is best achieved by fingering changes or by some other means such as lip glissandi.

Produce a pitchless white noise by blowing air through your instrument.



Articulate tongue stop cut off, typically paired with a flared crescendo: ⊕ The idea is a sort of car-zooming-by effect.

When an especially percussive, violent sound is desired this symbol is paired with the words "tongue ram."

A short fermata, really no more than a slow intake of breath ↗

Timpani

Timpani has a number of rearticulated glissandi. These are indicated by a glissando line running through a series of invisible noteheads indicating the rhythm. Feel free to switch drums as needed.

Piano

Piano occasionally has cluster chords in the low register following a quick leap down. No need to be overly precise about the pitches.

Strings

Quarter tones are occassionally used as a kind of blurring effect for a sustained chord. No need to be super precise.

Bow pressure crunch sound: ↘

String divisi in various types are used throughout. When a section is divided in two, use standard inside/outside divisions. When the divisi is greater than two, divide by stand.

spiral-bound

SCORE IN C

dayton hare

$\bullet = 84$ snapping into focus, taut

3

spiral-bound

26 27 D 29 30 31 32 E 34 35 36 37

ppp legatissimo, affectless and placid

ppp legatissimo, affectless and placid

spiral-bound

rit. $\text{♩} = 60$

F

38 39 41 42 43 44 45 46 47 48

Picc. $p \rightarrow pp$

Fl. 2 $p \rightarrow pp$

Ob. 1.2 $p \rightarrow pp$

Cl. in B \flat 1.2 $p \rightarrow pp$

Bsn 1 $p \rightarrow pp$

Bsn 2 $p \rightarrow pp$

F. Hn in F 1 $p \rightarrow pp$

F. Hn in F 2 $p \rightarrow pp$

F. Hn in F 3 $p \rightarrow pp$

F. Hn in F 4 $p \rightarrow pp$

Tpt in C 1 senza sord.

Tpt in C 2.3 senza sord.

Tbn. 1 $p \rightarrow pp$

Tbn. 2 $p \rightarrow pp$

B. Tbn. $p \rightarrow pp$

Tba $p \rightarrow pp$

Tim. $p \rightarrow f$

Perc. 1 roll w/ yarn mallets

Perc. 2 listen for the clarinet scale at F

Perc. 3 $p \rightarrow ff$

Hp $ppp \rightarrow ppp$

Vln I cresc. poco a poco IV ff

Vln II cresc. poco a poco IV ff

Vla 2 cresc. poco a poco III ff

Vcl 3 cresc. poco a poco IV ff

Vc. 2 cresc. poco a poco IV ff

D. B. 1 cresc. poco a poco IV ff

2 cresc. poco a poco

$\text{♩} = 84$ snapping back 51

49 G 50 bisbig. slow $\xrightarrow{\text{tr}}$ fast flz. 51

Picc. pp ppp bisbig. slow $\xrightarrow{\text{tr}}$ fast ff flz.

Fl. 2 pp ppp bisbig. slow $\xrightarrow{\text{tr}}$ fast ff flz.

Ob. 1 p ff

Eng. Hn bisbig. slow $\xrightarrow{\text{tr}}$ fast

Cl. in B \flat 1 pp ppp bisbig. slow $\xrightarrow{\text{tr}}$ fast ff

Cl. in B \flat 2 pp ppp bisbig. slow $\xrightarrow{\text{tr}}$ fast ff

Bsn 1 p ff

Bsn 2 p ff

F. Hn in F 1.2 ff mp

F. Hn in F 3.4 ff mp

Tpt in C 1 fp p ff tongue ram

Tpt in C 2.3 air sound tongue ram

Tbn. 1.2 air sound tongue ram

B. Tbn. air sound tongue ram

Tba air sound tongue ram as high as possible

Tim. f pp mp ff scrape w/ triangle beater

Perc. 1 ff

Perc. 2 Sn. Dr. rim shot Tam. hit edge w/ wooden sticks ff

Perc. 3 ff pp mp ff

Hp ff pp ff

Pno ff pp ff 8va 12 p simply, sweetly

$\text{♩} = 84$ snapping back 52 a respite, tension dissipating

G 53 54 55 56

individuals play indicated solos, rejoin the section after Solo

Vln I 1 ffpp 2 mp ff solo stand 3 outside

Vln II 1 ffpp 2 mp ff gli altri div. arco

Vla ff unis. pizz. ppp senza vib.

Vc ff unis. pizz. ppp senza vib.

D. B. ff unis. pizz. arco

solos stand 3 outside ricochet

ff f $\xrightarrow{\text{tr}}$ p

ppp senza vib.

57

Picc. *f*

58

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

bring out

59

p *pp*

60

p *pp*

I

62 flz.

pp *f*

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

Ob. 1 alternate fingerings *ppp* *mp* *ppp* *mp* *ppp*

Eng. Hn *3* *3* *3* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Cl. in B♭ 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* solo *p* *f*

Cl. in B♭ 2 *3* *3* *3* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Bsn 1 *ppp* *3* *mp* *ppp* *ppp* *3* *mp* *ppp* *3* *mp* *ppp*

Bsn 2 *mp* *3* *ppp* *ppp* *mp* *ppp* *3* *mp* *ppp*

Perc. 2 *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4*

Hp *b* *b*

Pno *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Ad.

Solo *pp* *f* *4* *inside* *1* *inside* *5* *outside* *2* *inside* *6* *outside* I *1* *outside* *4* *inside* *7* *outside*

Vln I *pp* *f* *pp* *f*

gli altri *ppp sub.* *mf* *ppp sub.*

Solo stand 4 inside *f > p* 2 inside 2 outside 5 outside 6 inside 3 inside 4 outside

Vln II *f > p* *f > p* *f > p* *f > p*

gli altri *ppp sub.* *mf* *ppp sub.*

Vla *ppp sub.* *mf* *ppp sub.*

Vc. *ppp sub.* *mf* *ppp sub.*

D. B. *ppp sub.* *mf* *ppp sub.*

63 solo **J**

Picc. *pp* *f* *p*

Fl. 2 *f* *pp*

Ob. 1 *p* *f* *p* *mf* *p* *mp sweetly*

Eng. Hn *p* *mf* *p* *mf* *p* *mf* *p*

Cl. in B \flat 1 *mp* *mf* *p* *mp sweetly*

Cl. in B \flat 2 *p* *mf* *p*

Bsn 1 *mp* *ppp* *mf* *p* *pp*

Bsn 2 *ppp* *3* *mp > ppp* *p* *mf* *p* *mf* *p*

Hp *p* *mf*

Pno *mp*

stands 1 & 2

J

Solo *f pp* *f* *p* *mp* *p* *pp* *mp* *pp*

Vln I *unis.* *p* *pp* *mp* *pp*

gli altri *mp* *p* *pp* *mp* *pp*

1 inside 1 outside *unis.*

Solo *f > p* *p* *mp* *p* *pp* *mp* *pp* *mp* *p*

Vln II *unis.* *mp* *p* *pp* *mp* *pp* *mp* *p*

gli altri *mp* *p* *pp* *mp* *pp* *mp* *p*

Vla *mp* *p* *pp* *mp* *pp* *mp* *p*

Vc *mp* *p* *pp* *mp* *pp* *bring out* *mf* *p*

D. B. *mp* *p* *pp* *mp* *pp* *mp* *p*

K

This page from a musical score contains 16 staves of music for a large orchestra. The staves are arranged in two main sections, L and M, separated by a blank space. Section L begins at measure 71 and ends at measure 76. Section M begins at measure 77 and ends at measure 82. The instruments listed on the left side of the page are Picc., Fl. 2, Ob. 1, Eng. Hn, Cl. in Bb 1.2, Bsn. 1.2, F. Hn in F 1.2, F. Hn in F 3.4, Tpt in C 1, Tpt in C 2.3, Tbn. 1.2, B. Tbn., Tba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp, Pno, Vln I, Vln II, Vla, Vc., and D. B. The right side of the page shows the continuation of the score for these instruments. The music includes various dynamics (f, ff, p, pp), performance techniques (senza sord., bow pressure crunch), and specific instrument names (Sn. Dr., Tam.). Measure numbers 71 through 82 are indicated above the staves.

86 87 88 89 O 91 92 93

Picc. $\text{pp} < \text{f}$

Fl. 2 ppp 3 mp ppp

Ob. 1

Eng. Hn 3 3 3 mp ppp

Cl. in B \flat 1

Cl. in B \flat 2 3 3 mp ppp

Bsn 1 ppp 3 3 mp ppp p

Bsn 2 3 3 3 3 mp ppp pp p pp

Tpt in C 1

Tpt in C 2.3

harmon mute stem in 3 $\text{p} > \text{pp}$

Hp

Pno

Solo 5 outside $\text{pp} < \text{f}$ 3 inside $\text{pp} < \text{f}$ 3 outside $\text{pp} < \text{f}$ 2 outside p 2 inside 1 inside 3 1 outside unis.

Vln I gli altri

Vln II

Vla

Vc. pp p pp

D. B.

P

94 95 96 97 98 99 100

poco rit..... a tempo accel.

Fl. 1.2
Ob. 1
Eng. Hn *p*
Cl. in Bb 1.2
Bsn 1.2

F. Hn in F 1.2
F. Hn in F 3.4
Tpt in C 1
Tpt in C 2.3
Tbn. 1.2
B. Tbn.
Tba

Timpani

Perc. 1
Perc. 2
Perc. 3 *Sn. Dr.* snares on *p*

Hp

Pno

Vln I
Vln II
Vla 1
Vla 2
Vc 1
Vc 2
D. B.

d = 84 an off-kilter dance

Q

Fl. 1.2 *mf* *f*

Ob. 1 *mf* *f*

Eng. Hn *f*

Cl. in Bb 1.2 *mf* *f*

Bsn 1.2 *mf* *f* *ff*

F. Hn in F 1.2 *p* *f*

F. Hn in F 3.4 *p* *f*

Tpt in C 1 *mf* *f*

Tpt in C 2.3 *mf* *f*

Tbn. 1.2 *mf* *f* *f* *almost like a dance* *p sub.*

B. Tbn. *mf* *f* *f* *almost like a dance* *p sub.*

Tba *mf* *f* *f* *almost like a dance* *p sub.*

Tim. *p* *f* *f*

Perc. 1 *Sus. Cym.* *p* *f*

Perc. 2 *B. Dr.* *p* *f*

Perc. 3 *Sus. Cym.* *p* *f* *f* *mfp*

Hp

Pno

R

Vln I *p* *f* *pizz.* *f* *almost like a dance* *p sub.*

Vln II *p sub.* *f* *pizz.* *f* *almost like a dance* *p sub.*

1 Vla *p* *f* *pizz.* *f* *almost like a dance* *p sub.*

2 Vla *p sub.* *f* *pizz.* *f* *almost like a dance* *p sub.*

1 Vc. 2 *p sub.* *f broadly* *ff* *f* *almost like a dance* *p sub.*

2 Vc. 2 *p sub.* *f broadly* *ff* *f* *almost like a dance* *p sub.*

3 Vc. 2 *p sub.* *f broadly* *ff* *f* *almost like a dance* *p sub.*

D. B. *p sub.* *f broadly* *ff* *f* *almost like a dance* *p sub.*

110 111 112 T 114 115 116

Fl. 1 p f

Fl. 2 p f

Ob. 1

Eng. Hn

Cl. in B \flat 1.2

Bsn. 1.2 mf

F. Hn in F 1.2 $\text{p} < \text{f}$

F. Hn in F 3.4 pp *senza sord.*

Tpt in C 1 $\text{p} < \text{f}$

Tpt in C 2.3 $\text{p} < \text{f}$

Tbn. 1.2 f p sub.

B. Tbn. f p sub.

Tba f p sub. fp fp $\text{p} < \text{f}$ fp fp $\text{p} < \text{f}$

Tim. f mf $\text{p} < \text{f}$ mf $\text{p} < \text{f}$

Perc. 1 mf

Perc. 2 mf

Perc. 3 Glock.

[Sn. Dr.] f dampen

Hp mp^3

Pno

Vln I f sub. p sub. arc jagged arc

Vln II f sub. p sub. jagged arc

Vla f sub. p sub. arc jagged

Vc f sub. p sub. arc jagged

D. B. f p sub. fp jagged

spiral-bound

Musical score page 10, measures 117-124 and 126. The score includes parts for Picc., Fl. 2, Ob. 1, Eng. Hn., Cl. in B♭ 1.2, Bsn. 1.2, F. Hn in F 1.2, F. Hn in F 3.4, Tpt in C 1, Tpt in C 2.3, Tbn. 1.2, B. Tbn., Tba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp, Pno, Vln I 1, Vln I 2, Vln II 1, Vln II 2, Vla 1, Vla 2, Vcl 1, Vcl 2, and D. B. Measure 117 starts with a melodic line in the Picc. and Fl. 2 parts. Measures 118-120 continue this line with dynamic changes (mf, p). Measures 121-124 show a transition with various dynamics (mf, p, f) and instrumentation. Measure 126 begins with a dynamic of p and continues the melodic line established earlier.

126 127 128 129 130

1. 2.

Picc.
Fl. 2
Ob. 1
Eng. Hn.
Cl. in B_b 1.2
Bsn. 1.2
F. Hn in F 1.2
F. Hn in F 3.4
Tpt in C 1
Tpt in C 2.3
Tbn. 1.2
B. Tbn.
Tba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Pno
Vln I 1
Vln I 2
Vln II 1
Vln II 2
Vla 1
Vla 2
Vc. 1
Vc. 2
D. B.

X

131 132 133 134

Picc. Fl. 2 Ob. 1 Eng. Hn Cl. in Bb 1.2 Bsn. 1.2 F. Hn in F 1.2 F. Hn in F 3.4 Tpt in C 1 Tpt in C 2.3 Tbn. 1.2 B. Tbn. Tba Timp.

Perc. 1 Perc. 2 Perc. 3 Hp Pno

Vln I 1 Vln I 2 Vln II 1 Vln II 2 Vla 1 Vla 2 Vc. 1 Vc. 2 D. B.

Y ♩ = 160 violently 135 136 137 ♩ = 80 138 139 bisbig. slow → fast 140 Z ♩ = 60 recollecting, slightly faster than before

Picc. fff
Fl. 2 fff 3
Ob. 1 fff
Eng. Hn fff
Cl. in B♭ 1.2 ffp ppp
Bsn. 1.2 ffp ppp
F. Hn in F 1.2 ffp ppp
F. Hn in F 3.4 ffp ppp
Tpt in C 1 fff
Tpt in C 2.3 fff
Tbn. 1.2 ffp ppp
B. Tbn. ffp ppp
Tba ffp ppp
Tim. ff sub. pp ff sub. f f Sus. Cym. roll w/ mallets Tri.
Perc. 1 ff rim shot
Perc. 2 ff pp ff hit center w/ soft mallet
Perc. 3 f Tam. hit edge w/ wooden mallet handle
Hp p simply, sweetly
Pno ff 8va 3 f ff 8va 5 p ff 8va 12 pp
Vln I pizz. arco div. ffp ppp ff sub. pizz. arco 80 3 mp fff solo stand 3 outside pp < f
Vln II pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
Vla pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
Vc. pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
D. B. pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.

Y ♩ = 160 violently 142 143

Vln I pizz. arco div. ffp ppp ff sub. pizz. arco 80 3 mp fff solo stand 3 outside pp < f
Vln II pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
Vla pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
Vc. pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.
D. B. pizz. arco div. ffp ppp ff sub. pizz. arco 3 mp fff ppp senza vib.

rit. $\text{♩} = 76$ slower, reflective poco rit.

144 *fizz.* 145 *pp < f* 146 *solo* 147 *bring out* 148 *AA* 149 *p* 150 *pp* 152 *p*

Picc. Fl. 2 Ob. 1 Eng. Hn. Cl. in B♭ 1 Cl. in B♭ 2 Bsn 1 Bsn 2 F. Hn in F 1.2 F. Hn in F 3.4 Tpt in C 1 Tpt in C 2.3 Tbn. 1.2 B. Tbn. Tba Timp. Perc. 1 Perc. 2 Perc. 3 Hp Pno (Xeo.)

tongue stop this and all similar gestures

alternate fingerings

straight mute

pp tenderly

rit. $\text{♩} = 76$ slower, reflective poco rit.

1 Vln I 2 Vln II Vla Vc. D. B.

solos stand 2 inside *1 outside* *4 inside* *7 outside* *3 inside* *1 & 2 stands* *unis.* *AA* *unis.*

mf ppp sub. *3 inside* *4 outside* *unis.* *ppp sub.* *3*

solos stand 3 outside *richochet* *f > p* *mf ppp sub.* *ppp sub.* *ppp sub.* *pp*

mf ppp sub. *mf ppp sub.*

d = 60 as before

153 154 155 156 157 BB 159

Picc. - 3/4 - 3/4 - 3/4 - 3/4 - 2/4 - 3/4 -

Fl. 2 - mp p - - mf 3/4 p f - p sub. f pp -

Ob. 1 - mf p - - mp 3/4 f - p sub. f pp -

Eng. Hn - mp p - - - f - p sub. f pp -

Cl. in Bb 1 - mf p - - mf 3/4 p f - p sub. f pp -

Cl. in Bb 2 - p mf - - p #mf - p sub. f pp -

Bsn 1 - mp p - - mf mp f - p sub. f pp -

Bsn 2 - mp p mf p - - p sub. f pp -

F. Hn in F 1.2 - 3/4 - 4/4 - - senza sord. p < f - p < f -

F. Hn in F 3.4 - 3/4 - 4/4 - - senza sord. p < f - p < f -

Tpt in C 1 - 3/4 - 4/4 - - - -

Tpt in C 2.3 - 3/4 - 4/4 - - - -

Tbn. 1.2 - 3/4 - 4/4 - - senza sord. p f -

B. Tbn. - 3/4 - 4/4 - - p f -

Tba - 3/4 - 4/4 - - senza sord. p f -

Tim. - 3/4 - 4/4 - - p ff p mp f -

Perc. 1 - 3/4 - 4/4 - - -

Perc. 2 - 3/4 - 4/4 - - B. Dr. p ff -

Perc. 3 - 3/4 - 4/4 - - -

Pno - 3/4 - 4/4 - - -

d = 60 as before

Vln I - 3/4 - 4/4 - 3/4 - 4/4 - 2/4 - 3/4 -

Vln II - mp p - - mp p mf - p sub. f pp sub. -

Vla - mp p - - mp p mf - p sub. f pp sub. -

Vc. - bring out mf p - - mp p mf - p sub. f pp sub. -

D. B. - mp p - - mp p - - pp sub. f -

160 161 CC 163 164 165

Fl. 1.2
Ob. 1.2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2

F. Hn in F 1.2
F. Hn in F 3.4
Tpt in C 1
Tpt in C 2.3
Tbn. 1.2
B. Tbn.
Tba

Tim. Perc. 1
Perc. 2
Perc. 3

Hp

Pno

Vln I
Vln II
Vla
Vc
D. B.

166

167

168

169

170

Fl.

Fl. 1

Fl. 2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1.2

F. Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn. 1.2

B. Tbn.

Tba

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

Vln I

Vln II

Vla

Vc.

D. B.

DD ♩ = 160 aggressive, unrelenting, spinning wildly

170

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Tim.
Perc. 1
Perc. 2
Perc. 3

171

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Tim.
Perc. 1
Perc. 2
Perc. 3

DD ♩ = 160 aggressive, unrelenting, spinning wildly

1

Vln I
2
Vln II
1
Vla
2
1
Vc.
2
D. B.

172

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2

F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba

Vln I
Vln II
Vla
Vcl.
Vc.
D. B.

173

