

JOHN ADAMS

CHAMBER SYMPHONY

HENDON MUSIC

BOOSEY & HAWKES

Program Note

The Chamber Symphony, written between September and December of 1992, bears a superficial resemblance to its eponymous predecessor, the Opus 9 of Arnold Schöenberg. The choice of instruments is roughly the same as Schöenberg's although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the Schöenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements; "Mongrel Airs," "Aria with Walking Bass" and "Roadrunner". The titles give a hint of the general ambiance of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called "the shock of recognition": I was sitting in my studio, studying the score of Schöenberg's Chamber Symphony, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the fifties). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schöenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brush strokes on big canvasses. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops* or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schöenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic.

John Adams

Commissioned by the San Francisco Contemporary Music Players
with a grant from the Wallace Alexander Gerbode Foundation

First performed January 17, 1993
at Dr. Anton Philipszaal in The Hague, Netherlands
by the Schönberg Ensemble
conducted by the composer

First performed in the United States April 12, 1993
at Veterans Building Green Room in San Francisco
by the San Francisco Contemporary Music Players
conducted by Music Director Stephen L. Mosko

Recorded by the London Sinfonietta
conducted by the composer
on Elektra Nonesuch 79219

Instrumentation
Flute (doubling Piccolo)
Oboe
Clarinet in E \flat (doubling Clarinets in B \flat & A)
Bass Clarinet (doubling Clarinet in B \flat)
Bassoon
Contrabassoon (doubling Bassoon)

Horn in F
Trumpet in C
Trombone

Synthesizer (Yamaha SY77 or SY99)
Percussion (Trap set)

Violin
Viola
Violoncello
Contrabass

Duration: ca. 22 minutes

for Sam

CHAMBER SYMPHONY

JOHN ADAMS

I. Mongrel Airs

J=120-124

Piccolo

A musical score for piano featuring a single melodic line. The first measure starts with a dynamic ***ff*** and a tempo marking ***3***. The word ***shriek*** is written above the notes. The second measure begins with a dynamic ***f*** and a tempo marking ***3***. The third measure begins with a dynamic ***f*** and a tempo marking ***3***. The fourth measure begins with a dynamic ***f*** and a tempo marking ***3***. The fifth measure begins with a dynamic ***f*** and a tempo marking ***3***.

Obes

Clarinet in E♭

A musical score for piano featuring a single melodic line. The first measure starts with a dynamic marking 'shril' above the staff, followed by a forte dynamic 'ff'. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure two continues with eighth-note pairs and sixteenth-note patterns. Measure three begins with a sixteenth-note pattern followed by eighth-note pairs. Measure four features a sixteenth-note pattern followed by eighth-note pairs. Measure five concludes with eighth-note pairs and sixteenth-note patterns.

Clarinet in B^b

A musical score for piano, featuring two staves. The left staff begins with the instruction "shriek" above the notes and "ff" (fortissimo) below the notes. The right staff starts with a dynamic "f" (forte). Both staves consist of sixteenth-note patterns with various accidentals (sharp, flat, double sharp, double flat) and slurs.

Bassoon

The image shows two identical blank musical staves. Each staff begins with a bass clef (F-clef) positioned on the fourth line from the bottom. To the right of each clef is a 'C' symbol, representing common time. The staves consist of five horizontal lines spaced evenly apart.

Home in E

Trumpet in

A musical score page showing measures 1 through 8. The top staff uses a treble clef and a common time signature. Measures 1-2: Rests. Measure 3: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. Measure 4: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. Measure 5: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. Measure 6: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. Measure 7: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. Measure 8: Bassoon entry with a eighth-note rest followed by a sixteenth-note rest. The dynamic instruction "ff" is placed below the bassoon's entry in measure 3.

A musical staff consisting of five horizontal lines. Seven vertical arrows point downwards from the top of the staff towards the bottom, indicating a rhythmic pattern of seven eighth-note-like pulses.

Synthesizer

Violin

A musical score segment starting with a treble clef and a key signature of one sharp. The first measure consists of two vertical stems with a brace between them. The second measure starts with a dynamic marking 'f' below the staff, followed by a single vertical stem with a brace above it. The third measure shows a single vertical stem with a brace above it, followed by a short horizontal bar.

Viola

A musical score page featuring two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves begin with a common time signature (indicated by a 'C'). A dynamic instruction 'f' (fortissimo) is placed above the first measure of the treble clef staff. The music consists of a series of eighth-note chords. The bass staff has a sustained note on the first beat of each measure, followed by a descending eighth-note scale pattern.

Contrabass 
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Musical score for orchestra and synthesizer, page 3. The score includes parts for Picc., Ob., Cl. in E \flat , Cl. in B \flat , Hn. in F, Tpt. in C, Tbn., Perc., Synth., Vln., Vla., Vcl., and Cbs. The score features complex rhythmic patterns and dynamic markings such as *sotto voce*, *pizz.*, *mf*, *f*, and *sf*. The strings play prominent roles, particularly the violins and cellos, with solo sections and rhythmic patterns. The synthesizer part is also detailed, showing its contribution to the harmonic structure.

11

Hn. in F
Tbn.
Perc.
Synth.
Vln.
Vla.
Vcl.
Cbs.

=

16

Cl. in E♭
Bsn.
Hn. in F
Tbn.
Perc.
Synth.
Vln.
Vla.
Vcl.
Cbs.

20

Cl. in E \flat

Bsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

=

24

Cl. in E \flat

Bsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

28

Cl. in Eb
Bsn.
Cbsn.
Hn. in F
Tbn.
Perc.
Synth.
Vln.
Vla.
Vcl.
Cbs.

32

Cl. in Eb
Bsn.
Cbsn.
Hn. in F
Tbn.
Perc.
Synth.
Vln.
Vcl.
Cbs.

sim.

[2]

pizz. arco

sempre staccato

sempre staccato

36

Picc. *mp*

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tbn. *p*

Perc.

Synth.

Vln.

Vcl.

Cbs.

This section consists of ten staves of musical notation. The instruments are: Picc., Cl. in Eb, Bsn., Cbsn., Hn. in F, Tbn., Perc., Synth., Vln., Vcl., and Cbs. Measure 36 starts with a dynamic of *mp* for the Picc. and Cl. in Eb. Measures 37-39 show various patterns for the woodwind and brass sections. Measure 40 begins with a dynamic of *p* for the Tbn. and includes a solo instruction for the Vcl.



40

Picc. *sempre staccato*

Bsn.

Cbsn.

Hn. in F *mp*

Tbn. *mp*

Perc.

Synth.

Vln.

Vcl.

Cbs. *pizz.* *mf*

This section consists of ten staves of musical notation. The instruments are: Picc., Bsn., Cbsn., Hn. in F, Tbn., Perc., Synth., Vln., Vcl., and Cbs. Measure 40 features a dynamic of *sempre staccato* for the Picc. Measure 41 shows a rhythmic pattern for the Bsn. Measure 42 is a rest for all instruments. Measures 43-44 show patterns for the Hn. in F and Tbn. Measure 45 is a rest for all instruments. Measures 46-47 show patterns for the Perc. and Synth. Measure 48 is a rest for all instruments. Measures 49-50 show patterns for the Vln. and Vcl. Measure 51 is a rest for all instruments. Measures 52-53 show patterns for the Cbs. with a dynamic of *pizz.* and *mf*.

44

Picc. -

Ob. -

Bsn. *f*

Cbsn. - *mf*

Hn. in F

Tbn.

Perc. -

Synth. -

Vln. -

Vla. -

Vcl. - *f*

Cbs. -

48

Picc. -

Ob. -

Cbsn. -

Hn. in F

Tbn.

Perc. *p* Hi-Hat

Synth. -

Vln. - *gliss.*

Vla. -

Vcl. -

Cbs. -

52

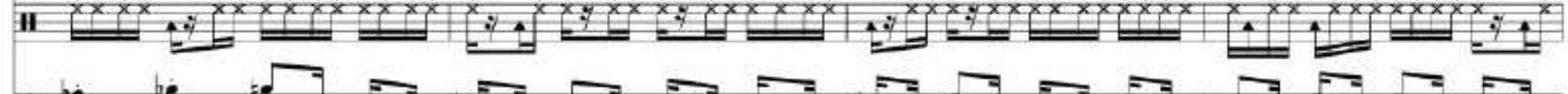
Picc. 

Ob. 

Cbsn. 

Hn. in F 

Tbn. 

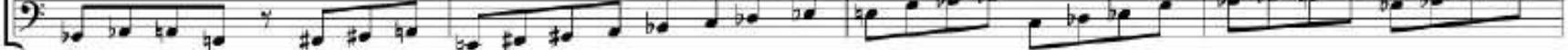
Perc. 

Synth. 

Vln. 

Vla. 

Vcl. 

Cbs. 

=

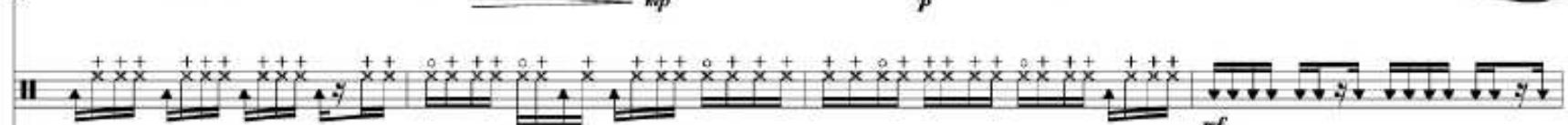
56

Picc. 

Ob. 

Cbsn. 

Hn. in F 

Tbn. 

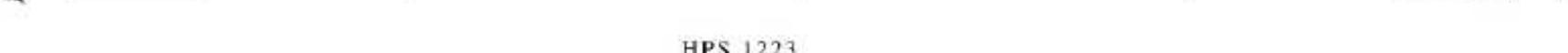
Perc. 

Synth. 

Vln. 

Vla. 

Vcl. 

Cbs. 

60

Picc.

Cl. in E♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Woodblock

Synth.

Vln.

Vla.

Vcl.

Cbs.

sempre staccato!

ff

mf

senza sord.

mf

mf

arco

ff

ff

f

sempre staccato!

63

Picc. Ob. Cl. in B \flat Cl. in B \flat Bsn. Cbsn.

Hn. in F Tpt. in C Tbn.

Perc. rim of snare (with snare off)
Pedal Bass Drum

Synth.

Vln. Vcl. Cbs.

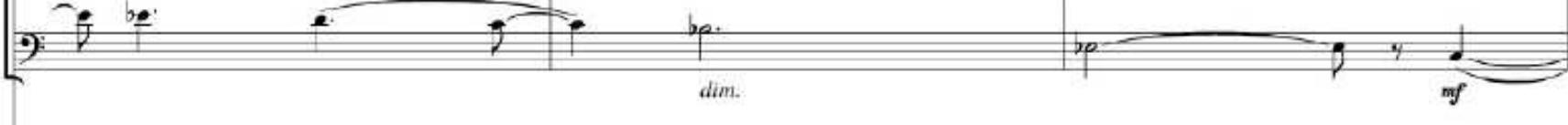
66

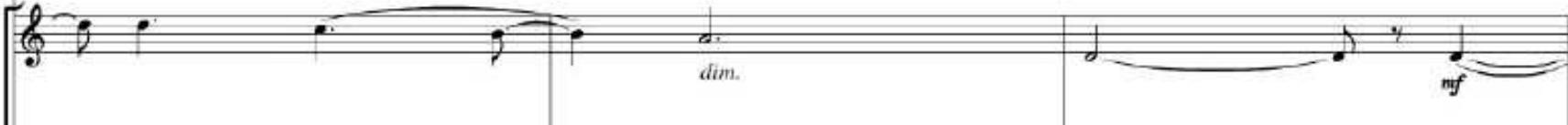
Picc. 

Ob. 

Ct. in E♭ 

Ct. in B♭ 

Bsn. 

Hn. in F 

Tpt. in C 

Tbn. 

Perc. 

Synth. 

Vln. 

Vcl. 

69

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vcl.

The musical score page contains ten staves of music. From top to bottom, the instruments are: Picc., Ob., Cl. in Eb, Cl. in Bb, Bsn., Hn. in F, Tpt. in C, Tbn., Perc., Synth., Vln., and Vcl. The Picc., Ob., Cl. in Eb, Cl. in Bb, Bsn., Hn. in F, Tpt. in C, Tbn., and Perc. staves have treble clefs. The Synth. staff has a bass clef. The Vln. and Vcl. staves have bass clefs. Measure 69 begins with eighth-note patterns in the woodwind and brass sections. The Bsn. and Hn. in F play sustained notes. The Tpt. in C and Tbn. play eighth-note patterns. The Perc. staff shows a rhythmic pattern of eighth and sixteenth notes. The Synth. staff features a repeating eighth-note pattern. The Vln. and Vcl. staves show eighth-note patterns.

72

Picc. Ob. Cl. in E \flat Cl. in B \flat Bsn. Hn. in F Tpt. in C Tbn. Perc. Synth. Vcl.

Roto Tom

75

Picc. Ob. Cl. in E \flat Cl. in B \flat Bsn. Hn. in F Tpt. in C Tbn. Perc. Synth. Vcl.

solo

78

Picc.

Ob.

Cl. in E_b

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

p dim. pp

dim. *mute in*

dim. pp

ff

solo

=

82 to Fl.

Picc.

Ob.

Cl. in E_b

Cl. in B_b

Perc.

Roto Toms

Snare rim

Woodblock

(Snare rim)

Ped. B.D.

Synth.

mp

f

Vln.

86

Ft.
Ob.
Cl. in E \flat
Cl. in B \flat
Bsn.
Cbsn.

Cowbell
High & Low Bongos
(Toms)

Perc.
Synth.

Vln.
Cbs.

90

Ft.
Ob.
Bsn.
Cbsn.

Perc.
Synth.

Vln.
Vcl.
Cbs.

gliss.
Solo
f

94

Fl.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

98

Fl.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Fl.

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

102

sempre mp

fiber mute *very short* *mf*

fiber mute *very short* *mf*

fiber mute *very short* *mf*

ff *f*

ff *f*

ff *f*

ff *f*

105

Fl.

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

to Picc.

108

Picc.

Ob.

Cl. in Eb

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

=

110

Picc.

Ob.

Cl. in Eb

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vcl.

Cbs.

113

Picc.

Cl. in Eb

Bass Cl. in B \flat

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

Cbs.

117

Picc.

Ob.

Cl. in Eb

Bass Cl. in B \flat

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

Cbs.

120

Picc.

Ob.

Cl. in E♭

Bass Cl.
in B♭

Bsn.

Synth.

Vla.

Vcl.

Cbs.

=

123

Picc.

Ob.

Cl. in E♭

Bass Cl.
in B♭

Bsn.

Cbsn.

Perc.

Synth.

Snare rim wood sticks

mf

Vln.

f

126

Picc.

Ob.

Cl. in E♭

Bass. Cl.
in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

senza sord.

senza sord.

senza sord.

Hi-Hat

(arco)

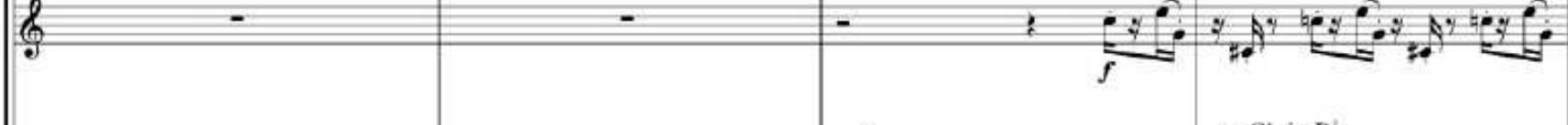
(arco)

pizz.

129

Picc. 

Ob. 

Cl. in E♭ 

Bass. Cl. in B♭ 

Bsn. 

Cbsn. 

Hn. in F 

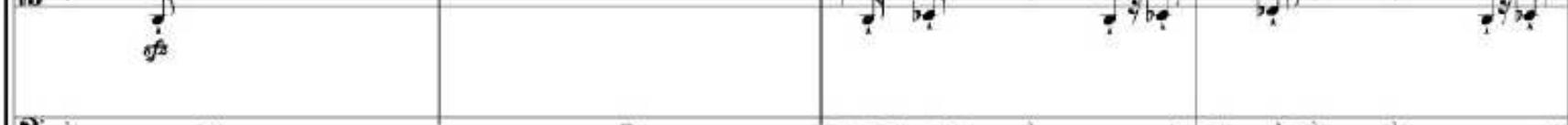
Tpt. in C 

Tbn. 

Perc. 

Synth. 

Vln. 

Vla. 

Vcl. 

Cbs. 

133

Ob.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth. 5

Vln.

Vla.

Vcl. *soli*

Cbs.

The musical score page 133 contains six systems of music. The first system (measures 1-2) features Oboe, Clarinet in Eb, Bassoon, Bassoon C, Horn in F, Trumpet in C, Trombone, and Percussion. The second system (measures 3-4) features the same instruments. The third system (measures 5-6) features Synthesizer, Violin, Viola, Cello, and Double Bass. The fourth system (measures 7-8) features the same instruments. Measure 9 begins with a glissando on the Violin part. Measure 10 concludes with a dynamic marking of *mf*.

136

Ob.

Cl. in E♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

This musical score page contains eight staves of music for various instruments. The instruments listed on the left are Oboe (Ob.), Clarinet in E-flat (Cl. in E♭), Bassoon (Bsn.), Double Bassoon (Cbsn.), Horn in F (Hn. in F), Trumpet in C (Tpt. in C), Bass Trombone (Tbn.), Percussion (Perc.), Synthesizer (Synth.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cbs.). The music is numbered 136 at the top. Various dynamics are indicated throughout the score, including *f*, *ff*, *cresc.*, and *pizz.*

140 *sempre staccato*

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

Cowbell *mf*

High Roto Tom

Synth.

Vln.

Vla.

Vcl.

Cbs.

=

144

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

148

Fl.

Cl. in E \flat

Cl. in B \flat

Cbsn.

Perc.

(Snare rim)

(Roto-toms)

Pedal B.D.

Synth.

Vln.

151

Fl.

Ob.

Cl. in E \flat

Cl. in B \flat

Bsn.

Cbsn.

Perc.

Synth.

154

Fl.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Perc.

Synth.

Cbs.

Woodblock

mf

arco

mf

157 to Picc.

Fl.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Picc.

f

f

f

f

f

f

f

f

solo

ff

arco

f

160

Picc.

Ob.

Cl. in E_b

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Perc.

Vln.

Vla.

Vcl.

Cbs.

sim.

f

mute in

163

Picc.

Ob.

Cl. in E_b

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

(sounds octave lower)

Vln.

Vla.

Vcl.

Cbs.

to Bass Cl.

very short

f

very short

f

mute in

f

pizz.

f

167

Picc.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

The musical score page contains six systems of music. The first system (measures 1-4) features Picc., Cl. in E♭, Bass Cl. in B♭, Bsn., Cbsn., Tbn., and Perc. The second system (measures 5-8) features Synth. The third system (measures 9-12) features Vln. and Vla. The fourth system (measures 13-16) features Vcl. The fifth system (measures 17-20) features Cbs. Measure 21 begins a new section with dynamic markings *pizz.* and *arco*.

171

Picc.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Picc.

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vcl.

Cbs.

178

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Chsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

182

Picc.

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Hn. in F

Tpt. in C

Perc.

Tambourine (with stick)

Synth.

Vln.

Vla.

Vcl.

Cbs.

Pedal B.D.

(6)

ff

f

sim.

ff

ff

190

Picc.

Ob.

Cl. in Eb

Bass Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

High Bongo

Low Tom

Synth.

Vln.

to Fl.

to Cl. in B \flat

mute in

(*mute*)

mute in

sim.

sim.

sim.

198

Bass Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Woodblock

Synth.

202

Fl.

Ct. in B \flat

Bass Ct. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pizz.

pizz. *mf*

solo

f

mp

206

Fl.

Ob.

Ct. in B \flat

Bass Ct. in B \flat

Bsn.

mf

mp

Vln.

Vla.

Vcl.

Cbs.

arco

mp

211

Ft.

Ob.

Bass Cl. in B \flat

Bsn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

fast rips

8va

so, sostenuto

f

so, sostenuto

f

f

=

216

Ft.

Ob.

Cl. in B \flat

Bass Cl. in B \flat

Bsn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mf

p

mf

mf

(8va)

Fl.

Ob.

Cl. in B_b

Bsn.

to Cl. in E_b

This section shows measures 220-224. The Flute, Oboe, and Bassoon play eighth-note patterns. The Clarinet in B_b has sixteenth-note patterns. The Clarinet in E_b enters in measure 224. Measure 224 ends with a fermata over the bassoon.

Synth.

non arp.

The Synthesizer part consists of sustained chords. Measure 225 starts with a sixteenth-note pattern followed by sustained notes. Measure 226 continues with sustained notes. Measure 227 starts with a sixteenth-note pattern followed by sustained notes. Measure 228 ends with a sixteenth-note pattern followed by sustained notes.

Vln.

Vla.

(8va) *no accents*

The Violin and Cello/Bass parts start with eighth-note patterns. Measures 225-226 show eighth-note patterns with slurs and grace notes. Measures 227-228 show eighth-note patterns with slurs and grace notes. Measure 229 starts with eighth-note patterns and ends with sixteenth-note patterns. Measure 230 ends with eighth-note patterns.

Fl.

Ob.

Bass Cl. in B_b

Bsn.

Cbsn.

This section shows measures 225-230. The Flute and Oboe play eighth-note patterns. The Bass Clarinet in B_b, Bassoon, and Double Bass play eighth-note patterns. Measures 225-226 show eighth-note patterns with slurs and grace notes. Measures 227-228 show eighth-note patterns with slurs and grace notes. Measures 229-230 show eighth-note patterns with slurs and grace notes.

Tbn.

open

The Trombone part starts with eighth-note patterns. Measures 225-226 show eighth-note patterns with slurs and grace notes. Measures 227-228 show eighth-note patterns with slurs and grace notes. Measures 229-230 show eighth-note patterns with slurs and grace notes.

Perc.

Woodblock

High Bongo

The Percussion part includes Woodblock and High Bongo. Measures 225-226 show eighth-note patterns. Measures 227-228 show eighth-note patterns. Measures 229-230 show eighth-note patterns.

Synth.

(8)

The Synthesizer part starts with eighth-note patterns. Measures 225-226 show eighth-note patterns. Measures 227-228 show eighth-note patterns. Measures 229-230 show eighth-note patterns.

Vln.

Vcl.

Cbs.

pizz.

This section shows measures 225-230. The Violin, Cello, and Double Bass play eighth-note patterns. Measures 225-226 show eighth-note patterns. Measures 227-228 show eighth-note patterns. Measures 229-230 show eighth-note patterns.

230

Fl.

Ob.

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

to Picc.

(mute) *f*

(mute) *f*

Low Bongo

Ped. B.D.

235

Picc.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Sind

240

Picc.

Ob.

Cl. in Eb

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

S.D. Rim

Ped. B.D.: gradual crescendo

II. Aria with Walking Bass

$\text{♩} = 62$

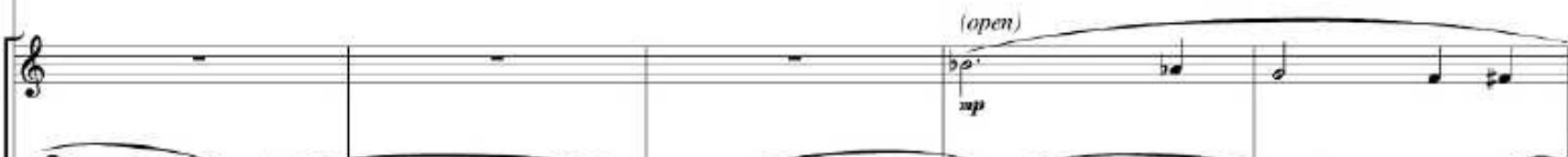
Bassoon  *sim.*

Trombone  *Solo.* *ho* *mp* *mf* *mp*

Contrabass  *(arco)* *mp* *sim.*

≡

Bsn.  *mf* *mp* *(non troppo)* *mf* *mp*

Tpt. in C  *open* *mp*

Tbn.  *mf* *mp*

Cbs.  *mf* *mp* *(non troppo)* *mf* *mp*

≡

Bass Cl. in B♭  *staccato* *mp*

Bsn.  *sempre staccato* *mf* *mp*

Tpt. in C 

Tbn.  *mf* *mp*

Vln.  *p < mf > p*

Cbs.  *sempre staccato* *mf* *mp*

17

Ob. *senza vibrato*

Cl. in Bb

Bass Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Vln.

Vel.

Cbs.

sim.
(arco)

=

22

Ob.

Cl. in Bb

Bass Cl. in Bb

Hn. in F

Tpt. in C

Tbn.

Vln.

Vel.

Cbs.

二

31

Picc. Ob. Cl. in B \flat Bass Cl. in B \flat Bsn. Cbsn.

Hn. in F Tpt. in C Tbn. Perc. Synth. Vel. Cbs.

Solo *mp*

to CL in E \flat

34

Picc.

Bass Cl. in B \flat

Cbsn.

Synth.

Solo

mp

 $=$

37

Picc.

Bass Cl. in B \flat

Bsn.

Cbsn.

sim.

Synth.

 $=$

40

Picc.

Bass Cl. in B \flat

Bsn.

Cbsn.

sim.

Synth.

Vla.

con sord.

Solo

mf

43

Picc.

Bass Cl. in B♭

Bsn.

Cbsn.

Synth.

Vla.

≡

46

Picc.

Bass Cl. in B♭

Bsn.

Cbsn.

Synth.

Vla.

≡

49

Picc.

Bass Cl. in B♭

Bsn.

Cbsn.

Vln.

Vla.

Vcl.

Cbs.

(mute off)

(mute)

pizz.

(pizz.)

HPS 1223

Picc.

Bass Cl. in B♭

52

Vln.

Vla.

Vcl.

Cbs.

49

Vln.

Vla.

Vcl.

Cbs.

50

Cl. in E♭

Bass Cl. in B♭

55 $\text{♩} = \text{♪}$ ($\text{♩} = 124$)

Perc.

High-hat

Vln.

Vla.

Vcl.

Cbs.

Solo

ff

p

Vln.

Vla.

Vcl.

Cbs.

56 $\text{♩} = \text{♪}$ ($\text{♩} = 124$)

dim.

p

Cl. in E♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

61

f

very short

mf

sim.

Synth.

Vln.

Vla.

10

(sounds 8ba)

f

sim.

66

Picc.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

=

69

Picc.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vcl.

Cbs.

72

Picc.

Cl. in E♭

Bsn. 1

Hn. in F

Tpt. in C

Tbn.

Perc.

Vcl.

Cbs.

to Cl. in A

dim.

mp

dim.

mp

dim.

mp

pizz.

arco

=

77

Picc.

Ob.

Bass Cl.
in B♭

Bsn. 1

Hn. in F

Tbn.

Vcl.

Cbs.

mp

mp

p

mp

mf

mp

semper staccato

mf

mp

83

Picc.

Ob.

Hn. in F

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

11

con sord., spiccato

mp

con sord., spiccato

mp

86

Picc.

Ob.

Hn. in F

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

88

Picc.

Ob.

Hn. in F

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

≡

90

Picc.

Ob.

Cl. in A

Bass Cl. in B♭

Bsn. 1

Bsn. 2

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

dolcissimo

p

dolcissimo

p

Timbale with hands

mp High and Low Bongoes

HPS 1223

92

Picc.

N.B.
N.B. if low E♭ is not available,
do not transpose up an octave.

Hn. in F

Tpt. in C
(*senza sord.*)

dolcissimo

p

Tbn.

Perc.

Synth.

Vln. *mute off*

Vla. *mute off*

Vcl.

Cbs. *mf*

94

Picc. Ob. Cl. in A Bass Cl. in B♭ Bsn. 1 Bsn. 2

Hn. in F Tpt. in C

Perc. Roto Tom

Vcl. Cbs.

Cl. in A

Bass Cl. in B♭

Bsn. 1

Bsn. 2 to Cbsn.

Hn. in F Tpt. in C

Tbn.

Perc. Tambourine. pp Ped. B.D.

Synth. mp (sounds perfect 5th higher)

Vcl. sempre staccato Cbs.

Bsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vla.

Vcl.

Cbs.

sostenuto

p

p

p

p

Claves

ppp

pp Ped. B.D.

Top: ♮ sounds ♯

staccato

at the frog

mf

at the frog

arco

mf

Cl. in A

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vla.

Vcl.

Cbs.

no accents

p

mf

mf

mf

mf

mf

mf

sim.

sim.

mf

105

Cl. in A Bsn. Cbsn.

dolcissimo

Ha. in F Tpt. in C Tbn.

dolcissimo

Perc.

Synth.

Vla. Vcl. Cbs.



A musical score page featuring nine staves of music. The top staff is for Clarinet in A, showing sixteenth-note patterns with grace notes and dynamics mf, f, and mf. The second staff is for Bass Clarinet in Bb, with eighth-note patterns and dynamics mf and f. The third staff is for Bassoon (Bsn.), with eighth-note patterns and dynamics f and mf. The fourth staff is for Cello (Cbsn.), with eighth-note patterns and dynamics sim. and mp. The fifth staff is for Horn in F (Hn. in F), with eighth-note patterns. The sixth staff is for Trumpet in C (Tpt. in C), with eighth-note patterns. The seventh staff is for Synth., consisting of two staves: treble and bass, both showing sixteenth-note patterns with dynamics mf and mp. The eighth staff is for Violin (Vla.), with sixteenth-note patterns. The ninth staff is for Double Bass (Cbs.), with eighth-note patterns and dynamics mf and mp.

111

Cl. in A
Bass Cl. in B♭
Bsn.
Cbsn.
Hn. in F
Tpt. in C *mute in*
Synth.
Vla.
Vcl.
Cbs.

=

114

Fl.
Cl. in A
Bass Cl. in B♭
Cbsn.
Tbn.
Synth.
Vla.
Vcl.
Cbs.

Solo



120

Fl. to Picc.

Picc. solo intense

Ob. staccatissimo!

Bass Cl. in A

Bass Cl. in B♭ staccatissimo!

Bsn. sim.

Hn. in F

Tpt. in C

Tbn.

Synth. ff

Vln. mute on mf

Vla. ff

Vcl. ff

Cbs. pizz. f

122

Picc.

Ob.

Bass Cl. in B \flat

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vcl.

Cbs.

13

mf (sounds 8va lower)

124

Picc.

Ob.

Bass Cl. in B \flat

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

HPS 1223

128

Picc.

Ob.

Bass Cl. in B♭

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

=

129

Picc.

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Cbs.

132

Picc.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Cbs.

ff

p esp.

ff

=

134

Picc.

Bass Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

senza sord.

Perc.

High Bongo (with hands)

mf

sim.

Synth.

Vln.

Vla.

Cbs.

137

Picc.

Cl. in A

Bsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Low Bongo

Conga

(Sna.)

140

Picc.

Ob.

Cl. in A

Bsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

143

143

Picc.

Ob.

Cl. in A

Bsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

[14] Synth. sounds: ♭ ♯ ♭ ♯

146

146

Picc.

Ob.

Cl. in A

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pizz.

HPS 1223

149

Picc.

Ob.

Cl. in A

Hn. in F

Tbn.

Synth.

Vln.

Vla.

Cbs.

This section of the score spans measures 149 to 154. It features a variety of instruments: Picc., Ob., Cl. in A, Hn. in F, Tbn., Synth., Vln., Vla., and Cbs. The instrumentation changes frequently, with some instruments appearing in certain measures and not others. Measure 149 starts with Picc., Ob., and Cl. in A. Measures 150-151 feature Hn. in F and Tbn. Measures 152-153 show Vln. and Vla. Measure 154 concludes the section with Cbs. Various dynamics like ff, mf, mp, and p are indicated throughout.

154

Picc.

Ob.

Cl. in A

Bass CL. in B \flat

Hn. in F

Tbn.

Synth.

Cbs.

This section spans measures 154 to 159. It includes Picc., Ob., Cl. in A, Bass CL. in B \flat , Hn. in F, Tbn., Synth., and Cbs. Measures 154-155 show Picc., Ob., and Cl. in A with dynamic markings espressivo, mp, and mf. Measures 156-157 show Bass CL. in B \flat with dynamic no accents. Measures 158-159 show Hn. in F and Tbn. with dynamic mp. Measures 160-161 show Synth. and Cbs. with dynamic mf. Measures 162-163 show Cbs. with dynamic mp.

158

Picc.

Ob.

Cl. in A

Bass Cl. in B♭

Hn. in F

Tbn.

Perc.

Synth.

Cbs.

Solo

Bongos

(Keep key depressed)

161

Picc.

Ob.

Cl. in A

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Perc.

Synth.

Cbs.

Conga

HPS 1223

164

Picc.

Ob.

Cl. in A

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Cbs.

167

Picc.

Ob.

Cl. in A

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Cbs.

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Picc., Ob., Cl. in A, Bass Cl. in B♭, and Bsn. The bottom five staves are for brass and percussion: Cbsn., Hn. in F, Tpt. in C, Tbn., and Perc. The Synth. staff is located between the woodwinds and brass sections. The Vln. and Vla. staves are at the bottom. The Cbs. staff is at the very bottom. The score includes dynamic markings such as *p* and *pp*, and a performance instruction "open" above the Tpt. in C staff. Measures 1 through 3 are shown, followed by a repeat sign and measures 4 through 6.

170

Cl. in A

Bass Cl. in B♭

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

≡

173

Cl. in A

Bass Cl. in B♭

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

to Cl. in E♭

to Cl. in B♭

ppp

ppp

III. Roadrunner

♩ = 152

Piccolo *poco f* *sim.*

Clarinet in E♭ *poco f* *sim.*

Bassoon *very short* *f* *sim.*

Contrabassoon *very short* *f* *sim.*

Horn in F *mf* *con sord.*

Trumpet in C *mf* *con sord.*

Trombone *mf* *con sord.*

Percussion *Snare rim* *mf* *sf* *sf* *sim.* *Pedal B.D.*

Synthesizer *Synth: sounds* **15**

Contrabass *very short* *f* *sim.*

6

Picc.

Cl. in E♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

11

Picc.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

11

tutta forza

pizz.

-

-

16 *short!*

Picc. *p* to Fl.

Ob. *very short!*

Cl. in Eb *short!* *very short!*

Cl. in Bb *very short!*

Bsn. *p* *mp*

Cbsn. *p*

Perc. Tambourine Woodblock Low Tom

Synth.

Vln.

Vla. *p*

Cbs.

20

Fl. *always very short*

Ob. *always very short*

Cl. in E \flat *always very short*

Cl. in B \flat *always very short* to Bass Cl.

Bsn.

Cbsn.

Perc. (High bongo)

Synth.

Vln.

Vla. *arco* *f*

Vcl. *f*

Cbs.

24

Fl.

Ob.

Cl. in E♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

to Picc.

mf

f

p

mf

(con sord.)

mf

(con sord.)

mf

(Low bongo) *mp* Roto Tom *f* *mp* *f*

p

28

Picc.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

Vcl.

Cbs.

Woodblock

32

Picc.

Ob.

Cl. in Eb

Bass Cl.
in Bb
always very short

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Vla.

Vcl.

Cbs.

=

36

Picc.

Ob.

Cl. in Eb

Bass Cl.
in Bb

Bsn.

Cbsn.

Vla.

Vcl.

Cbs.

40

Picc.

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Cbsn.

to Fl.

Hn. in F

Tpt. in C

Tbn.

Vla.

Vcl.

Cbs.

=

44

Ob.

Cl. in E \flat

Bass Cl. in B \flat

Bsn.

Cbsn.

sempre staccato

Hn. in F

Tpt. in C

Tbn.

Vln.

Vla.

Vcl.

Cbs.

solo

49

Fl.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Hn. in F

Tpt. in C

Tbn.

Vln.

sempre staccato

=

54

Fl.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Hn. in F

Tpt. in C

Tbn.

Vln.

HPS 1223

59

Ft.

Ob.

Cl. in E♭

Bass Cl. in B♭

Bsn.

Chsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

to Cl. in B♭

open
f

(muted)
f

High Hat

Tambourine (with stick)

16

on the string
ff

arco
on the string
ff

arco
f

arco

63

Cbsn.

Hn. in F *sempre staccato*

Tpt. in C *sempre staccato*

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

=

67

Cbsn.

Hn. in F

Tpt. in C

Perc. Low Tom Med. Tom
Pedal B.D.

Synth.

Vln.

Vla.

Vcl.

Cbs.

71

Fl.

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Low Tom

Cowbell

Snare

Music score for orchestra and synthesizer. Measures 71-72. Key signature changes between measures. Various instruments play eighth-note patterns, with specific markings like 'f' and dynamic changes. Percussion includes Cowbell, Snare, and Low Tom. Synthesizer provides a rhythmic pattern. Cellos and bass provide harmonic support.

75

Fl.

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

(Roto Toms)

Synth.

Vln.

Vla.

Vcl.

Cbs.

This page contains musical staves for various instruments. The top section includes Flute, Clarinet in Bb, Bassoon, Double Bassoon, Horn in F, and Trumpet in C. The middle section features Percussion (Roto Toms) and Synthesizer. The bottom section includes Violin, Viola, Cello, and Double Bass. The music consists of two measures of music, with dynamics such as ff (fortissimo), f (forte), and ff (fortissimo) indicated.

Fl.

Ob. *f*

Cl. in B♭

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc. (Bongos)

Synth.

Vln.

Vla. *furioso*

Vcl.

Cbs.

Fl.

Ob.

Cl. in B_b

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

81

very short

open *very short*

Snare rim

15 *(Synthesizer should be the prominent voice.)*

84

Fl. to Picc.

Ob.

Ct. in B♭

Bsn. *f*

Cbsn. *sim.*

very short

Hn. in F

Tpt. in C

Tbn. *sim.*

Perc.

Synth.

Vln.

Vla. *(bounce)*

Vcl. *(bounce)*

Cbs. *(bounce)*

88

Picc.

Ob.

Cl. in B_b

Bsn. *sempre staccato*

Cbsn.

Hn. in F

Tpt. in C *(con sord.)*

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., Ob., Cl. in B_b, Bsn. (with dynamic ff and performance instruction *sempre staccato*), Cbsn., Hn. in F, Tpt. in C (with dynamic f and performance instruction *(con sord.)*), Tbn., Perc., and Synth. The Synth. staff is grouped with the Percussion staff. The Vcl. and Cbs. staves are at the bottom, sharing the same clef and key signature as the Tpt. in C staff. The score includes various dynamics such as ff, mf, and f, as well as performance instructions like *sempre staccato* and *(con sord.)*.

92

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

always very short

very short sixteenths

always very short

95

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

High Bongo (with stick)

f

98

Picc. Ob. Cl. in Eb Cl. in Bb Bsn. Cbsn.

Hn. in F Tpt. in C Tbn.

Perc. Synth.

Vln. Vla. Vcl. Cbs.

very short *mf*
very short *mf*
to Bass Cl.
3
mf
sim.
8va
f
8va

This musical score page contains six systems of music. The first system includes parts for Picc., Ob., Cl. in Eb, Cl. in Bb, Bsn., and Cbsn. The second system includes Hn. in F, Tpt. in C, and Tbn. The third system includes Perc. and Synth. The fourth system includes Vln., Vla., Vcl., and Cbs. Measure 98 begins with a dynamic of *mf*. The Picc. and Ob. play eighth-note patterns. The Cl. in Eb and Cl. in Bb play sixteenth-note patterns. The Bsn. and Cbsn. provide harmonic support. The Hn. in F, Tpt. in C, and Tbn. enter with eighth-note patterns. The Perc. and Synth. provide rhythmic drive. The Vln., Vla., Vcl., and Cbs. play eighth-note patterns. Measure 99 starts with a dynamic of *sim.* The Picc. and Ob. play eighth-note patterns. The Cl. in Eb and Cl. in Bb play sixteenth-note patterns. The Bsn. and Cbsn. provide harmonic support. The Hn. in F, Tpt. in C, and Tbn. enter with eighth-note patterns. The Perc. and Synth. provide rhythmic drive. The Vln., Vla., Vcl., and Cbs. play eighth-note patterns. Measure 100 starts with a dynamic of *8va*. The Picc. and Ob. play eighth-note patterns. The Cl. in Eb and Cl. in Bb play sixteenth-note patterns. The Bsn. and Cbsn. provide harmonic support. The Hn. in F, Tpt. in C, and Tbn. enter with eighth-note patterns. The Perc. and Synth. provide rhythmic drive. The Vln., Vla., Vcl., and Cbs. play eighth-note patterns. Measure 101 starts with a dynamic of *f*. The Picc. and Ob. play eighth-note patterns. The Cl. in Eb and Cl. in Bb play sixteenth-note patterns. The Bsn. and Cbsn. provide harmonic support. The Hn. in F, Tpt. in C, and Tbn. enter with eighth-note patterns. The Perc. and Synth. provide rhythmic drive. The Vln., Vla., Vcl., and Cbs. play eighth-note patterns. Measure 102 starts with a dynamic of *8va*. The Picc. and Ob. play eighth-note patterns. The Cl. in Eb and Cl. in Bb play sixteenth-note patterns. The Bsn. and Cbsn. provide harmonic support. The Hn. in F, Tpt. in C, and Tbn. enter with eighth-note patterns. The Perc. and Synth. provide rhythmic drive. The Vln., Vla., Vcl., and Cbs. play eighth-note patterns.

102 *sempre staccato*

Picc.

Ob.

Cl. in E♭ *cresc.* *ff*

Tpt. in C

Vln.

=

106 *to Cl. in B♭*

Cl. in E♭

Bass Cl. in B♭ *mf*

Bsn. *mf*

Hn. in F *mf*

Tbn. *mf*

Perc.

Synth. *f*

Vcl. *f*

Vcl. (fossia) *mf*

Cbs. *mf*

High Hat (always closed)

Rote Toms

Ped. B.D.

16

111

Bass Cl. in B \flat
Bsn.
Hn. in F
Tbn.
Perc.
Synth.
Vla.
Vcl.
Vcl. (ossia)
Cbs.

Snare Rim

furioso

=

116

Bass Cl. in B \flat
Bsn.
Hn. in F
Tbn.
Perc.
Synth.
Vln.
Vla.
Vcl.
Vcl. (ossia)
Cbs.

sim.

furioso

120

Ob.

Bass Cl. in B♭

Bsn.

Hn. in F

Tpt. in C

Tba.

Perc.

Synth.

Vln.

Vla.

Vcl.

Vcl. (fossa)

Cbs.

N.B. *furioso*
ff

(mute) *ff*

mute out *ff*

High Bongo

pizz. *ff*

furioso
ff

N.B.: The following section
can be played on
English Horn, if desired.

124

Ob. (bassoon) *furioso*

Cl. in B♭ *ff*

Bass Cl. in B♭

Bsn.

Cbsn.

Tpt. in C

Perc. *ff*

Synth. *High Bongo*

Vln.

Vla.

≡

127

Ob.

Cl. in B♭

Bass Cl. in B♭

Bsn.

Cbsn.

Hn. in F *ff*

Tpt. in C

Perc. *Low Bongo* *High Timb.*

Synth. *mute out*

Vln.

Vla.

Vcl.

Begin gradual ritard.

Begin gradual ritard.

131 $\text{♩} = 138$ (steady)
to Cl. in B♭

Bass Cl. in B♭
Bsn.
Perc.
Synth.
Vln.

Low Timb.
Roto Toms
f
f
f

solo
f on the string

135 (beat in two)

Perc.
Tamb.
mf

Vln.

139 6:4

Perc.
Vln.

143 (stop beating) 7:4
gradual accelerando independent of the beat
gradually move to tremolo

Perc.
Vln.

off the string

147

Perc.
f
pp
ppp

Vln.

151 *sim.*

Vln.

Begin gradual ritard.
mf
poco dim.

160

Cl. in A Bsn. Cbsn.

pesante

Synth. Vln.

f *pesante*

f

15 *pesante*

Cbs. Vln.

arco *pesante*

f

167

Cl. in A Bsn. Cbsn.

Begin gradual return to Tempo I

Synth. Vln.

sf

Cbs. Vln.

Begin gradual return to Tempo I

sf

(♩ = 139)

171

Cl. in A Bsn. Cbsn.

sf

Synth. Vln.

sf

Vln. Cbs.

(♩ = 145)

to Cl. in E♭

sf

sf

(♩ = 150)

Bsn.

Cbsn.

Perc.

Synth.

Woodblock

Cbs.

=

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Clave

Woodblock

Synth.

Vcl.

Cbs.

(con sord.)

(con sord.)

(con sord.)

Ped. B. D. *sf*

186

Picc.

Ob.

Cl. in E \flat

Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Cowbell

Synth.

Vln.

Vla.

Vcl.

Cbs.

190.

Picc. - *f ff*

Ob. - *f ff*

Cl. in Eb - *f ff*

Cl. in Bb - *f ff*

Bsn. - *-*

Cbsn. - *-*

Hn. in F

Tpt. in C

Tbn.

Perc. *Roto Toms*
sim.

Synth.

Vln. - *f ff*

Vla. - *f ff*

Vcl. - *f ff*

Cbs. - *-*

193

Picc.

Ob.

Cl. in E \flat

Cl. in B \flat

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

197

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

201

Picc. Ob. Cl. in Eb Cl. in Bb Bsn. Cbsn.

Hn. in F Tpt. in C Tbn.

Perc. Synth.

Vln. Vla. Vcl. Cbs.

Snare

This musical score page contains six systems of music. The first system (measures 1-4) features woodwind instruments (Picc., Ob., Cl. in Eb, Cl. in Bb) and brass (Bsn., Cbsn.) playing eighth-note patterns with dynamic markings ff. The second system (measures 5-8) features woodwinds and brass continuing their patterns. The third system (measures 9-12) features woodwinds and brass. The fourth system (measures 13-16) features woodwinds and brass. The fifth system (measures 17-20) features woodwinds and brass. The sixth system (measures 21-24) features woodwinds and brass. The seventh system (measures 25-28) features woodwinds and brass. The eighth system (measures 29-32) features woodwinds and brass. The ninth system (measures 33-36) features woodwinds and brass. The tenth system (measures 37-40) features woodwinds and brass. The eleventh system (measures 41-44) features woodwinds and brass. The twelfth system (measures 45-48) features woodwinds and brass. The thirteenth system (measures 49-52) features woodwinds and brass. The fourteenth system (measures 53-56) features woodwinds and brass. The fifteenth system (measures 57-60) features woodwinds and brass. The sixteenth system (measures 61-64) features woodwinds and brass. The seventeenth system (measures 65-68) features woodwinds and brass. The eighteenth system (measures 69-72) features woodwinds and brass. The nineteenth system (measures 73-76) features woodwinds and brass. The twentieth system (measures 77-80) features woodwinds and brass. The twenty-first system (measures 81-84) features woodwinds and brass. The twenty-second system (measures 85-88) features woodwinds and brass. The twenty-third system (measures 89-92) features woodwinds and brass. The twenty-fourth system (measures 93-96) features woodwinds and brass. The twenty-fifth system (measures 97-100) features woodwinds and brass. The twenty-sixth system (measures 101-104) features woodwinds and brass. The twenty-seventh system (measures 105-108) features woodwinds and brass. The twenty-eighth system (measures 109-112) features woodwinds and brass. The twenty-ninth system (measures 113-116) features woodwinds and brass. The thirtieth system (measures 117-120) features woodwinds and brass. The thirty-first system (measures 121-124) features woodwinds and brass. The thirty-second system (measures 125-128) features woodwinds and brass. The thirty-third system (measures 129-132) features woodwinds and brass. The thirty-fourth system (measures 133-136) features woodwinds and brass. The thirty-fifth system (measures 137-140) features woodwinds and brass. The thirty-sixth system (measures 141-144) features woodwinds and brass. The thirty-seventh system (measures 145-148) features woodwinds and brass. The thirty-eighth system (measures 149-152) features woodwinds and brass. The thirty-ninth system (measures 153-156) features woodwinds and brass. The forty-first system (measures 157-160) features woodwinds and brass. The forty-second system (measures 161-164) features woodwinds and brass. The forty-third system (measures 165-168) features woodwinds and brass. The forty-fourth system (measures 169-172) features woodwinds and brass. The forty-fifth system (measures 173-176) features woodwinds and brass. The forty-sixth system (measures 177-180) features woodwinds and brass. The forty-seventh system (measures 181-184) features woodwinds and brass. The forty-eighth system (measures 185-188) features woodwinds and brass. The forty-ninth system (measures 189-192) features woodwinds and brass. The五十th system (measures 193-196) features woodwinds and brass. The fifty-first system (measures 197-200) features woodwinds and brass.

205

Ob.

Ct. in Eb

Ct. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

209

Picc.

Ob. cresc.

Cl. in Eb cresc.

Cl. in Bb cresc.

Bsn. cresc.

Cbsn. cresc.

Hn. in F cresc. ff soli f

Tpt. in C cresc. ff soli f

Tbn. cresc. ff soli f

Perc. cresc.

Synth. cresc. ff

Vln. cresc.

Via. cresc.

Vcl. cresc.

Cbs. cresc.