

KRISTIAN DE LEON
STATE OF ALARM

For wind band and percussion

Performance materials available at Kristian de Leon Music:
www.kristiandleon.com

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A very hefty thanks to Peter B. for standing by my side with a critical ear and supportive words during the creation of this work. Your company and friendship during the many late-night deep dives was inspiring and invaluable, and without that I would never have been able to make this music.

Also, a special thank you to Andrew O. for kickstarting what would become my first piece for wind band.

Instrumentation

Piccolo	F Horn 1 - 4
Flute 1 - 2	Bb Trumpet 1 - 4
Oboe 1 - 2	Trombone 1 - 2
English Horn	Bass Trombone
Bassoon	Euphonium 1 - 2
	Tuba 1 - 2
Eb Clarinet	
Bb Clarinet 1-3	Contrabass
Bb Bass Clarinet	
	Timpani [5 Drums]
Bb Soprano Saxophone	
Eb Alto Saxophone	Percussion 1 - 6
Bb Tenor Saxophone	
Eb Baritone Saxophone	Harp
	Piano

Percussion List:

Percussion 1:

Snare Drum
Hi-Hat
Ride Cymbal
Suspended Cymbal
Triangle
Field Drum
Wind Chimes

Percussion 2:

Triangle
Slap Stick (shared)
Toms [4 drums]
Large Tam-tam (shared)
Marimba [4.7 oct] (shared, P. 6)
Glockenspiel (shared, P. 4)
Crash Cymbals (shared, P. 4)

Percussion 3:

Bass Drum
Temple Blocks [2] (shared with P. 6)
Slap Stick (shared)

Percussion 4:

Crotales*
Large Tam-tam (shared)
Slap Stick (shared)
Glockenspiel (shared, P. 2)
Crash cymbals (shared, P. 2)

Percussion 5:

Glockenspiel
Xylophone
Vibraphone (shared, P. 6)
Wind Chimes

Percussion 6:

Marimba [4.7 oct] (shared, P. 6)
Temple Blocks [2] (shared with P. 3)
Cowbell
Crash Cymbals
Chimes (shared, P. 5)
Slap Stick (shared)

Auxiliary equipment:

Bucket or deep bowl of water for dipping rope-suspended Crotales (Percussion 4)

Optional:

Snare drums of any kind placed antiphonally around the performance space, preferably marching band or military-sounding.

Approximate Duration: c. 6'15"

Transposed Score

Performance Notes

General performance notes:

The piece is written without key. Accidentals only carry within the bar, unless marked.
Niente decrescendos should release just before the beginning of the next beat.

Technique notes:

M. 41 — Percussion 4 (Crotale) — “dip crotale into water to bend pitch”

Tie rope or fishing line through center of crotale so that it hangs vertically and the flat sides of the crotale face outward. Hold the crotale up by hand over a bucket of water, and strike the flat side with the free hand. Dip the crotale in the bucket of water slowly to bend the pitch of the apparent sound, and keep in water until sound dampens. Examples of this technique may be found in Viet Cuong’s “Diamond Tide” for wind band.

M. 61 — Fl. 1/Ob 1./Eng Hn/ Eb Cl/Cl 2/S Sax/Tpt 1-2 — “timbral trill (no tongue)”

Trill between two alternate fingerings for the same written pitch in rhythm. Do not tongue rhythm.

M. 98 - 113 — Woodwinds — “flutter tongue into note”

Flutter tongue from silence into the first note marked, as quiet as possible. Flutter tongues may happen just before, exactly when, or just after the principal note. The idea to articulate but cloud the entrance of the sound.

M. 100 — Percussion 4 (Crotale) — Hand vibrato

Hold crotale by hand via the node/dome (the round underside that juts out from the flat of the key). Strike the flat of the crotale and rotate the wrist in a twist-like motion back and forth to create a wide vibrato. Vary speed and width of vibrato ad. lib.

M. 130 - End — Percussion 1 (Field Drum) — Improvised marching cadence

Improvise a marching band-style drum cadence. Start simply and let improvisation evolve to gain in complexity, making sure to keep accented emphasis on principal beats of 1, 2, and 3. Players may also read written material, but improvisation is preferred.

- Antiphonal snare drums of varying size and depth may be used antiphonally to help punctuate the marching cadence. If possible, an outdoor marching snare drum is preferred.

M. 130 - End — Saxes, Eb Cl — “Distant Sirens”

The apparent sound should emulate the Doppler effect of sirens on the road speeding by. The pitches should slowly both stretch in length and lower in microtonal pitch as the figure passes. Beginning m. 138, all figures should be read in time.

M. 132 — Bsn/T Sax — Multi-phonics

Performers may choose to substitute written pitch for any easily accessible multi-phonics that is loud, wide in harmonic range and is very discordant by nature. The apparent sound should sound like traffic honking.

Program Note

State of Alarm was first commissioned by my great friend and gifted tuba player Andrew Ordonez, originally for Tuba quartet. As the piece developed, we both concluded that the work would suit the sounds and performative range of the wind band, which led to the final creation of this work. The piece was composed during the periods of isolation due to the widespread COVID-19 pandemic, as I watched the seemingly-distant world outside of my home begin to undergo numerous changes. This piece is an illustration of the tumultuous mix of emotions I, along with friends and colleagues, experienced as a reaction.

The work begins as a musical image of the unending phone notifications from social media, major news sources, and friends sharing updates. News, updates, and conflicting information dominated the airwaves and web pages, causing personal and public unease during yet another “once-in-a-lifetime” event for my generation. Additionally, the political tension of the impending 2020 Presidential election did little but add to the chaos both internally and in the lives of those around me. This section is a helter-skelter dance populated with alarm rings and notification tones that almost argue for dominance in a sea of chaos before finally coalescing into an emergent explosion of energy that finally settles into a moment of less-than-placid solitude.

The second section alludes to a false sense of security that came about from the time spent in social isolation. After a complicated transition from in-person to online working and learning, a new sense of stagnation joined the already present fear and panic set from COVID-19 and mass unemployment. Much smoother than before, this section almost falls into an unresolved but predictable rhythm until it is yet again jarred from its bearings, continuing in a liminal state of in-between until finally arriving at a breaking point.

The final section of the piece is a musical illustration of the Black Lives Matter movement for social and political equality of African American people. On May 25, 2020, an African American man named George Floyd was racially profiled and brutalized by the 4 officers of the Minneapolis Police Department, resulting in his death and catalyzing an international movement against police brutality. This movement, originating in Minneapolis then spreading first across the US and then internationally, began first as a collection of social media tags, gaining momentum and moving to physical demonstrations that were only radicalized and escalated by police forces through the use of riot-control tactics including tear gas and rubber bullets on demonstrating citizens. The music of this final section portrays the contest of will between a quiet, but solid and ever-growing idea of equality and justice against aggressive and oppressive state force. Sirens and alarms ring out as a discordant wall of sonic energy builds, with musical motives and quotes competing for dominance in the foreground. In addition, an ever forward pressing percussive march drives forward against a heavy and thick American theme until all collide into unison, concluding the work.

6/2020

State of Alarm

Vigorously ♩ = 156

for wind band & percussion

Kristian de Leon

1 2 3 4

Piccolo

FL 1 - FL 2

Ob. 1 - Ob. 2

English Horn

Bassoon

Clarinet in E♭

CL 1 - CL 3

B♭ Bass Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Hr. 1 - Hr. 4

Tpt. 1 - Tpt. 4

Tbn. 1 - Tbn. 2

Bass Trombone

Euph. 1 - Euph. 2

Tba. 1 - Tba. 2

Timpani

Perussion 1:
Snare drum
B♭ Snare
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Perussion 2:
Snare drum
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Perussion 3:
Snare drum
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Perussion 4:
Snare drum
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Perussion 5:
Snare drum
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Perussion 6:
Snare drum
B♭ Snare
Snare
Woodblock (Shaved, F, G)
Glockenspiel (Shaved, F, G)
Glockenspiel (Shaved, F, G)

Harp

Piano

Contrabass

This is a perusal score.
Rehearsals and purchasing
options are available
through
kristiandel Leon.com

11 12 13 14 15 3

Fl. 1 - Fl. 2

Ob. 1 - Ob. 2

Eng. Hrn.

Bsn.

staccato

f

E. Cl.

Cl. 1 - Cl. 3

staccato

f

S. Sax.

A. Sax.

Hr. 1 - Hr. 4

Tpt. 1 - Tpt. 4

Thn. 1 - Thn. 2

B. Thn.

Euph. 1 - Euph. 2

Tha. 1 - Tha. 2

Timp.

Perc. 1

Perc. 3

Glock.

To Xyl.

Xylophone

Mar.

Marimba
medium hard yarn

Hr.

gliss.

C-D#

ff

p

mp

Pno.

ff

Ch.

f

pizz.

p

mp

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FL 1 - FL 2 *mf*

Ob. 1 - Ob. 2 *mf*

Eng. Hrn. *mf*

Bsn.

E. Cl. *mf*

CL 1 - CL 3 *mf*

B. Cl. *f*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *staccato* *f* *mf*

B. Sax. *mf*

Tpt. 1 - Tpt. 4 *mf* *molto mf* *mf*

Thu. 1 - Thu. 2 *a2* *mf*

Timp. *f*

Bassoon *mf*

Xyl. *f*

Mar. *f*

Hr. *mf*

Pno. *f*

Ch. *arco* *mf*

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This is a perusal copy. Options are available through KristianLeon.com

This is a page from a musical score, likely for a large orchestra and percussion ensemble. The score is divided into four measures, each with a key signature change (7 flats, 4 flats, 5 flats, 6 flats). The instruments listed on the left include Piccolo, Flutes 1-2, Oboe 1-2, English Horn, Bassoon, Euphonium, Clarinet 1-3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Horns 1-4, Trumpets 1-4, Trombones 1-2, Baritone Trombone, Euphonium 1, Trombone 1, Timpani, Percussion 1, Percussion 3, Xylophone, Maracas, Harp, Piano, and Cello. The score includes various musical notations such as notes, rests, dynamics (f, mf, mp, ff, p, sfz), articulation (accents, slurs), and performance instructions (e.g., "ping shot", "Vibraphone motor on", "To Xyl", "Xylophone", "Dr. Cb Eb As").

33

34

35

36

37

38

39

40

7

33 34 35 36 37 38 39 40 7

Picc. *ff*

Fl. 1 - Fl. 2 *mf* *f* *ff*

Ob. 1 - Ob. 2 *mf* *f* *ff*

Eng. Hrn. *mp* *f* *ff*

Bsn. *mp* *ff*

E♭ Cl. *f* *ff*

Cl. 1 - Cl. 2 *mp* *f* *ff*

B. Cl. *mp* *ff*

B. Sax. *mp* *ff*

Hr. 1 - Hr. 4 *mp* *ff*

Tpt. 1 - Tpt. 4 *mp* *ff*

Trbn. 1 - Trbn. 2 *mp* *f* *ff*

B. Trbn. *mp* *f* *ff*

Euph. 1 - Euph. 2 *mp* *ff*

Trbn. 3 - Trbn. 4 *mp* *ff*

Timp. *mp* *ff*

Perc. 1 *ff* *mp* *ff* *to HH Hat*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *f* *ff*

Crd. *f* *ff*

Xyl. *ff* *ff*

Pno. *mp* *f* *ff*

Ch. *mp* *ff*

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41 42 43

Picc. *f*

Fl. 1 - Fl. 2 *f*

Ob. 1 - Ob. 2 *f*

Eng. Hrn. *f*

Bsn. *f*

E-Cl. *f*

CL 1 - CL 3
1.2. *f*
3. *f*

B. Cl. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *sol.*
piu f

Hr. 1 - Hr. 4 *sol.*
piu f

Tpt. 1 - Tpt. 4 *f*

Trp. 1 - Trp. 2 *a2 sol.*
piu f

B. Trp. *f*

Euph. 1 - Euph. 2 *a2 sol.*
piu f

Tuba 1 - Tuba 2 *mf*

Timp. *f*

Perc. 1 *hi hat*
f

Perc. 2 *ff*

Perc. 3 *f*

Crot. *slp G crotale into water bowl*
ff

Xyl. *f*

Perc. 6 *Cowbell*
Wood Block
ff

Hrp. *f*

Pno. *f*

Ch. *mf*

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54 55 56 57

Picc. 7 6 5 15

Fl. 1 - Fl. 2 8 8 8 8

Ob. 1 - Ob. 2 8 8 8 8

Eng. Hrn. 8 8 8 8

Bsn. 8 8 8 8

E♭ Cl. 8 8 8 8

Cl. 1 - Cl. 3 8 8 8 8

B. Cl. 8 8 8 8

S. Sax. 8 8 8 8

A. Sax. 8 8 8 8

T. Sax. 8 8 8 8

B. Sax. 8 8 8 8

Hr. 1 - Hr. 4 7 6 5 15

Tpt. 1 - Tpt. 4 8 8 8 8

Trbn. 1 - Trbn. 2 8 8 8 8

B. Trbn. 8 8 8 8

Euph. 1 - Euph. 2 8 8 8 8

Trbn. 1 - Trbn. 2 8 8 8 8

Timp. 8 8 8 8

Glock. 7 6 5 15

Perc. 6 8 8 8

Hrp. 8 8 8 8

Pno. 8 8 8 8

Ch. 8 8 8 8

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158

Picc. *f*

Fl. 1 - Fl. 2 *f*

Ob. 1 - Ob. 2 *f*

Eng. Hrn. *f*

Bsn. *p* poco a poco molto cresc.

E♭ Cl. *f*

Cl. 1 - Cl. 3 *f*

B. Cl. *p* poco a poco molto cresc.

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *p* poco a poco molto cresc.

Hr. 1 - Hr. 4 *f* 1. 2. 3. 4. *p* poco a poco molto cresc.

Tpt. 1 - Tpt. 4 *f* 1. 2. 3. 4. *p* poco a poco molto cresc.

Trbn. 1 - Trbn. 2 *f* *p* poco a poco molto cresc.

B. Trbn. *f*

Euph. 1 - Euph. 2 *p* poco a poco molto cresc.

Tuba 1 - Tuba 2 *f*

Temp. *p* poco a poco molto cresc.

Perc. 1 *f* Tim tam *ppp* poco a poco molto cresc.

Perc. 2 *p* poco a poco molto cresc.

Perc. 3 *p* poco a poco molto cresc.

Crot. *mf*

Glock. *mf* Wind Chimes

Vib. *mf*

Hrp. *mf*

Pno. *mf*

Ch. *p* poco a poco molto cresc.

[illegible]

65 66 67 68 **poco rit.**

Pec. 7 3 9 4 7
Fl. 1 - Fl. 2 8 4 8 4 8
Ob. 1 - Ob. 2 8 4 8 4 8
Eng. Hrn. normal *p* *ff* *ff* *f* *ff*
Bsn. *p* *ff* *ff* *f*
E. Cl. normal *p* *ff* *ff* *f*
Cl. 1 - Cl. 3 *p* *ff* *ff* *f*
B. Cl. *p* *ff* *ff* *f*
S. Sax. *p* *ff* *ff* *f*
A. Sax. *p* *ff* *ff* *f*
T. Sax. *p* *ff* *ff* *f*
B. Sax. *p* *ff* *ff* *f*
Hr. 1 - Hr. 4 7 3 9 4 7
Tpt. 1 - Tpt. 4 normal 1, 2 *p* *ff* *ff* *f* *ff*
Tbn. 1 - Tbn. 2 *p* *ff* *ff* *f*
B. Tbn. *mp* *ff* *ff* *f*
Euph. 1 - Euph. 2 *p* *ff* *ff* *f*
Tba. 1 - Tba. 2 *mp* *ff* *ff* *f*
Timp. *mp* *ff* *ff* *f*
Perc. 1 7 3 9 4 7
Perc. 2 *mp* *ff* *ff* *f*
Perc. 3 8 4 8 4 8
Chm. *ff* *ff* *ff* *f* dampen
Hr. 2 *ff*
Pno. *p* *ff* *ff* *f*
Cb. *mp* *ff* *ff* *f*

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to Bide Cymbal

70 a tempo ♩ = 156

Perc.

Fl. 1 - Fl. 2

Ob. 1 - Ob. 2

Eng. Hrn.

Bsn.

Cl. 1 - Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hrn. 1 - Hrn. 4

Tpt. 1 - Tpt. 4

Tbn. 1 - Tbn. 2

B. Tbn.

Euph. 1 - Euph. 2

Tba. 1 - Tba. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl.

Chm.

Hp.

Pno.

Ch.

ride cymbal w/ Stick

Brake Drum hand(s) (metal) mallet

Xylophone very hard mallets

To Slap Stick

(F# minor scale cluster)

(13, 19) 1/2

[illegible]

90 91 92 93

Picc. 6 12

Fl. 1 - Fl. 2 8 8

Bsn. mp

CL 1 - CL 3 1. mf p 2. mf p

B. CL mp

S. Sax. solo p mf

T. Sax. mf p

B. Sax. mf p

Hr. 1 - Hr. 4 1. 3. 2. 4. mf mp

Tpt. 1 - Tpt. 4 1. 3. mf p

Perc. 1 Sur. Cym. to HH Hat p f

Mar. f p

Perc. 3 p

Vib. p

Hrp. f

Pno. tenuto (as warm as possible) mf tenuto (as warm as possible) ver.

Ch. pizz. mf

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[illegible]

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FL 1 - FL 2

Ob. 1 - Ob. 2

Eng. Hrn.

Bsn.

E. Cl.

CL 1 - CL 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hr. 1 - Hr. 4

Trpt. 1 - Trpt. 4

Trbn. 1 - Trbn. 2

Euph. 1 - Euph. 2

Perc. 1

Mar.

Perc. 3

Cnt.

Glock.

Vib.

Hrp.

Pno.

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To Chim.

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molto rit.

113 114 115

Picc. *mf* *f*

Fl. 1 - Fl. 2 *mf* *f*

Ob. 1 - Ob. 2 *mf* *f*

Eng. Hrn. *mf* *f*

Bsn. *f* *f*

E. Cl. *mf* *mf*

Cl. 1 - Cl. 3 *mf* *mf*

B. Cl. *mf* *mf*

S. Sax. *mf* *mf*

A. Sax. *mf* *mf*

T. Sax. *mf* *mf*

B. Sax. *mf* *mf*

Hr. 1 - Hr. 4 *f* *ff*

Tpt. 1 - Tpt. 4 *f* *mf*

Tru. 1 - Tru. 2 *mf* *p* *mf*

B. Tru. *pp* *mf*

Euph. 1 - Euph. 2 *mf* *mf* *ff*

Tha. 1 - Tha. 2 *mf* *p* *mf*

Timp. *f*

Perc. 1 *mf* *mf*

Mar. *mf* *mf*

Perc. 3 *mf* *mf*

Cro. *mf* *mf*

Chm. *mf* *mf*

Vib. *mf* *mf*

Hr. *mf* *mf*

Pno. *ff* *f* *ff*

Ch. *f* *ff*

to Triangle & Wind Chimes

Percussion Tam tam

to Crash Cymbals

mf *f* *ff*

This is a page from a musical score, likely for a symphony. The page is divided into two systems of staves. The top system includes staves for Percussion (Perc.), Flute 1 and 2 (Fl. 1 - Fl. 2), Oboe 1 and 2 (Ob. 1 - Ob. 2), English Horn (Eng. Hrn.), Bassoon (Bsn.), Euphonium (Euph.), Clarinet 1 and 3 (Cl. 1 - Cl. 3), Bass Clarinet (B. Cl.), Saxophone Soprano (S. Sax.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), and Saxophone Bass (B. Sax.). The bottom system includes staves for Horn 1 and 4 (Hr. 1 - Hr. 4), Trombone 1 and 4 (Tbn. 1 - Tbn. 4), Trombone 3 (R. Tbn.), Euphonium 1 and 2 (Euph. 1 - Euph. 2), Trombone 1 and 2 (Tbn. 1 - Tbn. 2), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 3 (Perc. 3), Crash Cymbals (Crash Cymbals), Chimes (Chim.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), and Cello (Cb.). The score is marked with various dynamic markings such as *ff* (fortissimo), *f* (forte), *decresc. poco a poco* (decreasing little by little), and *To Glock.* (To Glockenspiel). The tempo is marked *A tempo* at the beginning of the bottom system. A large, diagonal watermark reading "This is a perusal score" is overlaid across the page.

118 119 120 121

Picc. *f* *mf* *p*

Fl. 1 - Fl. 2 *f* *mf* *p*

Ob. 1 - Ob. 2 *f* *mf* *p*

E♭ Cl. *mf* *p*

Cl. 1 - Cl. 3 *f* *mf*

Tpt. 1 - Tpt. 4 *f* *p*

Trp. 1 - Trp. 2 *mf* *p*

B. Trp. *mf* *p*

Euph. 1 - Euph. 2 *mf* *p*

Tba. 1 - Tba. 2 *mf* *p*

Tamp. *mf* *mp* *p* *pp* *ppp*

Perc. 1 *decresc.*

Glock. *mf*

Perc. 3 *ppp*

Crot. *mf*

Chan. *mf* To Xyl.

Vib. *f* *mf*

Hr. *mf*

Pno. *ff* *mf*

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31

Chimes

Perc.
 Fl. 1 - Fl. 2
 Ob. 1 - Ob. 2
 Eng. 1b.
 Bsn.
 E♭ Cl.
 Cl. 1 - Cl. 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 Hn. 1 - Hn. 4
 Tpt. 1 - Tpt. 4
 Tbn. 1 - Tbn. 2
 B. Tbn.
 Euph. 1 - Euph. 2
 Perc. II
 Crost.
 Xyl.
 Chm.
 Hp.
 Pno.
 Cb.

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138

Fl. 1 - Fl. 2
Ob. 1 - Ob. 2
Eng. Hrn.
Bsn.
E♭ Cl.
Cl. 1 - Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hr. 1 - Hr. 4
Tpt. 1 - Tpt. 4
Thn. 1 - Thn. 2
B. Thn.
Euph. 1 - Euph. 2
Tha. 1 - Tha. 2
Trmp.
Perc. 1
Perc.
Perc. 3
Crota.
Xyl.
Chmn.
Hp.
Pno.
Cb.

p, *mp*, *f*, *ff*, *as gritty as possible*, *open*, *(remain stopped)*, *mf*, *pp*, *in time*, *as gritty as possible*, *ff*, *open*, *ff*, *as gritty as possible*, *a2*, *as gritty as possible*, *ff*, *additional sources of varying sizes may be added antiphonally*, *mf*, *Crash Cymbals*, *p*, *mp*, *an unending churning*, *sempr. cresc.*, *To Glock.*, *Glockenspiel*, *ff*, *etc.*

139 140 141

Picc. *ff*

Fl. 1 - Fl. 2 *ff*

Ob. 1 - Ob. 2 *ff*

Eng. Hrn. *ff*

Bsn. *f* *mp*

E. Cl. *ff* *mf* *mf*

Cl. 1 - Cl. 3

B. Cl. *f* *p*

S. Sax. *f* *pp*

A. Sax. *p* *runaway siren* *ff* *p*

T. Sax. (as written) *p* *runaway siren*

B. Sax.

Hr. 1 - Hr. 4

Tpt. 1 - Tpt. 4

Tru. 1 - Tru. 2 *f* *p* *f*

B. Tru.

Euph. 1 - Euph. 2 *as gritty as possible* *ff*

Tba. 1 - Tba. 2

Temp.

Perc. 1

Perc. 2

Perc. 3

Crot.

Glock.

Chm.

Hr. *gradually speed up/slow down* *roll ad lib.*

Pno. *ff*

Ch.

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142 143 144 145 35

Perc.

Fl. 1 - Fl. 2

Ob. 1 - Ob. 2

Eng. Hn.

Bon.

Eup. Cl.

Cl. 1 - Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hr. 1 - Hr. 4

Trp. 1 - Trp. 4

Tbn. 1 - Tbn. 2

B. Tbn.

Ph. 1 - Euph. 2

Tba. 1 - Tba. 2

Timp.

Perc. I

Perc. 2

Perc. 3

Crot.

Glock.

Chim.

Hrp.

Pno.

Ch.

begin to improvise with voice

Pic.

Fl. 1 - Fl. 2

Ob. 1 - Ob. 2

Eng. Hn.

Bon.

E♭ Cl.

Cl. 1 - Cl. 2

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hr. 1 - Hr. 4

Tpt. 1 - Tpt. 4

Tbn. 1 - Tbn. 2

B. Tbn.

Euph. 1 - Euph. 2

Tba. 1 - Tba. 2

Trmp.

Perc. 1

Perc. 2

Perc. 3

Crot.

Glock.

Chim.

Hp.

Pno.

Cb.

cresc. poco a poco

159 160

Picc. *molto cresc.* *fff*

Fl. 1 - Fl. 2 *molto cresc.* *fff*

Ob. 1 - Ob. 2 *molto cresc.* *fff*

Eng. Hrn. *molto cresc.* *fff*

Bsn. *ff molto cresc.* *fff*

E. Cl. *molto cresc.* *fff*

Cl. 1 - Cl. 3 *molto cresc.* *fff*

R. Cl. *molto cresc.* *fff*

S. Sax. *molto cresc.* *fff*

A. Sax. *molto cresc.* *fff*

T. Sax. *molto cresc.* *fff*

B. Sax. *molto cresc.* *fff*

Hr. 1 - Hr. 4 *molto cresc.* *fff*

Tpt. 1 - Tpt. 4 *molto cresc.* *fff*

Thn. 1 - Thn. 2 *molto cresc.* *fff*

R. Thn. *molto cresc.* *fff*

Euph. 1 - Euph. 2 *molto cresc.* *fff*

Tha. 1 - Tha. 2 *ff molto cresc.* *fff*

Temp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

Glock. *fff*

Chim. *fff*

Hr. *fff*

Pno. *ff molto cresc.* *fff*

Ch. *fff*

This is a perusal score.
Rentals and purchasing
options are available
through
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