

[illegible]

7

A.Sax 1. *mf pp* *mp pp* *mp pp* *mp pp* *mf pp* *mp pp*

A.Sax 2 *mf* *mp pp* *mp* *pp* *mp pp* *mp pp* *pp* *f* *mf* *mp pp* *mp* *pp* *mp pp*

T.Sax. 1 *mf pp* *mp pp* *mp pp* *mp pp* *mf pp* *mp pp*

T.Sax. 2 *mf* *mp pp* *mp* *pp* *mp pp* *mp pp* *pp* *f* *mf* *mp pp* *mp* *pp* *mp pp*

B.Sax. *mp* *f* *mp*

Ob. *mf* *p* *f*

Bsn. *mf* *p* *f*

Cor. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

B. Tbn. *f*

Tba. *f*

B. Cl. *f*

Pno. *f* *mf*

E. Gtr. *f* *mf*

Cb. *mf* pizz.

Dr. *f*

13

A.Sax 1. *mp pp* *mp pp* *pp* *mf pp* *mp pp* *mp* *mp pp* *mp pp* *pp*

A.Sax 2 *mp pp* *mp* *pp* *pp* *mf* *mp pp* *mp* *pp* *mp pp* *mp pp* *pp* *pp*

T.Sax. 1 *mp pp* *mp pp* *pp* *mf pp* *mp pp* *mp* *mp pp* *mp pp* *mp pp* *pp*

T.Sax. 2 *mp pp* *mp* *pp* *pp* *mf* *mp pp* *mp* *pp* *mp pp* *mp pp* *pp* *pp*

B.Sax. *pp* *mf* *mp* *pp* *pp*

Ob. *p* *mf* *p*

Bsn. *p* *mf* *p*

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl. *pp* *mf*

Pno. *pp* *mf*

E. Gtr. 2

Cb. 4

Dr. 2

3

19

A.Sax 1. *mf* *pp* *mf* *pp* *mp* *pp* *mp*

A.Sax 2 *mf* *pp* *mf* *mp* *pp* *mp* *pp* *mp* *pp*

T.Sax. 1 *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp*

T.Sax. 2 *mf* *pp* *pp* *mf* *mp* *pp* *mp* *pp* *mp* *pp*

B.Sax. *mf* *mf* *mp*

Ob. *mf* *p* *pp* *mf*

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

Cor. *ppp* *mf*

Tpt. 1 *ppp* *mf*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl. *ppp* *mf*

Pno.

E. Gtr.

Cb. *mf*

Dr. *mp* *mf*

23 5

A.Sax 1. *mp pp mp pp pp mf mp*

A.Sax 2 *mp pp mp pp pp mf mp pp mp pp*

T.Sax. 1 *mp pp mp pp pp mf mp pp*

T.Sax. 2 *mp pp mp pp pp mf mp pp mp pp*

B.Sax. *pp mf mp*

Ob. *p mf*

Bsn. *p mf*

Cor.

Tpt. 1 *pp mf*

Tpt. 2 *pp mf*

Tpt. 3

Tpt. 4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f* 8^{vb}

B. Tbn. *f* 8^{vb}

Tba. *f* 8^{vb}

B. Cl. *pp f*

Pno. *200*

E. Gtr.

Cb.

Dr. *2*

27

B

A.Sax 1. *mp pp mp pp pp f mp mf mp*

A.Sax 2 *mp pp mp pp pp f mp mf mp pp*

T.Sax. 1 *mp pp mp pp pp f mp mf mp pp*

T.Sax. 2 *mp pp mp pp pp f mp mf mp pp*

B.Sax. *pp mf mp*
multiphonies
on written fingering

Ob. *p f p mf sf*

Bsn. *p f p mf sf*

Cor. *f mp*

Tpt. 1 *f mp*

Tpt. 2 *f mp*

Tpt. 3 *f mp*

Tpt. 4 *f mp*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tbn. 3 *sf*

Tbn. 4 *sf*

B. Tbn. *sf*

Tba. *sf*

B. Cl. *sf*

Pno. *f mf*
Red

E. Gtr. *f mf*

Cb. *f mf*

Dr. *f mf*
2

32

7

A.Sax 1. *mp pp mp pp pp mf mp pp pp fmp*

A.Sax 2 *mp pp pp mf mp pp pp fmp*

T.Sax. 1 *mp pp mp pp pp mf mp pp pp fmp*

T.Sax. 2 *mp pp pp mf mp pp pp fmp*

B.Sax. *mf mp mf fmp*

Ob. *p mf p fmp*

Bsn. *p mf p f*

Cor. *p f mp*

Tpt. 1 *p f mp*

Tpt. 2 *p f mp*

Tpt. 3 *p f mp*

Tpt. 4 *p f mp*

Tbn. 1 *p f f*

Tbn. 2 *p f f*

Tbn. 3 *p f f*

Tbn. 4 *p f f*

B. Tbn. *p f f*

Tba. *p f f*

B. Cl. *mp f*

Pno. *Reo f*

E. Gtr. *f*

Cb. *f*

Dr. *2*

multiphonics - choose one with strong sound with F# sound quality

multiphonics - choose one with strong sound with F# sound quality

mp pp mp pp pp mf mp pp pp fmp

mp pp pp mf mp pp pp fmp

mp pp mp pp pp mf mp pp pp fmp

mp pp pp mf mp pp pp fmp

mf mp mf fmp

p mf p fmp

p mf p f

p f mp

p f mp

p f mp

p f mp

p f f

p f f

p f f

p f f

p f f

p f f

mp f

Reo f

f

f

2

2

f

f

f

38 **C**

A.Sax 1. *pp* *f* *mp* *pp* *f* *mf*

A.Sax 2. *pp* *f* *mp* *pp* *f* *mf*

T.Sax. 1. *pp* *f* *mp* *pp* *f* *mf*

T.Sax. 2. *pp* *f* *mp* *pp* *f* *mf*

B.Sax. *p* *f* *mf*

Ob. *sf* *p* *f* *mf* *pp*

Bsn. *sf* *p* *f* *mf* *pp*

Cor. *f* senza sord
blow into mouth piece con sord

Tpt. 1. *f* senza sord
blow into mouth piece con sord *pp*

Tpt. 2. *f* senza sord
blow into mouth piece con sord *pp*

Tpt. 3. *f* senza sord
blow into mouth piece con sord

Tpt. 4. *f* senza sord
blow into mouth piece con sord

Tbn. 1. *sf* *mf* senza sord
blow into mouth piece con sord

Tbn. 2. *sf* *mf* senza sord
blow into mouth piece con sord

Tbn. 3. *sf* *mf* senza sord
blow into mouth piece con sord

Tbn. 4. *sf* *mf* senza sord
blow into mouth piece con sord

B. Tbn. *sf* *mf* senza sord
blow into mouth piece con sord

Tba. *sf* *mf* senza sord
blow into mouth piece

B. Cl. *pp* *mf*

Pno. *mf* *f* *mf*

E. Gtr. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Dr. *mf* *f* *mf*

44

A.Sax 1. *pp* *mf* *pp* *mf*

A.Sax 2 *pp* *mf* *mp pp* *mf* *mp* *pp*

T.Sax. 1 *pp* *mf* *pp* *mf* *mp pp*

T.Sax. 2 *pp* *mf* *mp pp* *mf* *mp* *pp* *mp pp*

B.Sax. *p* *mf p* *mp* *pp* *mf p* *mp* *p*

Ob. *p* *mf* *p* *mf* *p*

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

Cor. *pp* *mf*

Tpt. 1 *mf* *pp* *mf*

Tpt. 2 *mf* *pp* *mf*

Tpt. 3 *pp* *mf*

Tpt. 4 *pp* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

B. Tbn. *f*

Tba. *f*

B. Cl. *pp*

Pno. *f* *mf*

E. Gtr. *f* *mf*

Cb. *f* *mf*

Dr. *f* *mf*

10

49

D

A.Sax 1. *mf* *pp* *fmp*

A.Sax 2 *mf* *pp* *fmp*

T.Sax. 1 *mf* *pp* *fmp*

T.Sax. 2 *mf* *pp* *fmp*

B.Sax. *mf* *p* *mf* *pp*

Ob. *mf* *sff*

Bsn. *mf* *sff*

Cor.

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

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

Pno. *Reo.*

E. Gtr. let the feedback ring

Cb. *mp* *mf* *mp*

Dr. *mp* *mf* *mp*

improvise phrase, melody, gestures, etc. without harmonizer to be connected with the following harmonizer gesture.

55

A.Sax 1. *mp* *pp* *mp*

A.Sax 2. *mp* *pp* *mp*

T.Sax. 1. *mp* *pp* *mp*

T.Sax. 2. *mp* *pp* *mf*

B.Sax. *mp* *pp* *mf*

Ob. *pp* *mf*

Bsn. *pp* *mf*

Cor.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Tpt. 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tbn. 4.

B. Tbn.

Tba.

B. Cl. *mf* *pp* gestures with pure cl sound and with the effect (without spoiling it)

Pno. *mp*

E. Gtr.

Cb. *p*

Dr. *p*

11

62

E

A.Sax 1. *mf* *mf* *pp* *mf* *pp*

A.Sax 2 *mf* *pp* *mf* *pp*

T.Sax. 1 *mf* *mf* *pp* *mf* *pp*

T.Sax. 2 *mf* *pp* *mf* *pp*

B.Sax. *mf* *mf* *mfpp*

Ob. *mf* *fff*

Bsn. *mf* *fff*

Cor.

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

Tpt. 3

Tpt. 4 *mf* *fp*

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

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

Tbn. 3 *mf* *fp* *f*

Tbn. 4 *mf* *fp* *f*

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

Tba. *mf* *fp* *f*

B. Cl. *f* *p* *f* *pp*

Pno. *mf* *Red*

E. Gtr. *mp* *mf*

Cb. *mf*

Dr. *mf*

67

A.Sax 1. *mf* *pp* *mf p*

A.Sax 2. *mf* *pp* *mf p*

T.Sax. 1. *mf* *pp* *mf p*

T.Sax. 2. *mf* *pp* *mf p*

B.Sax. *mf* *p* *ff*

Ob. *mf* *sf*

Bsn. *mf* *sf*

Cor. *pp* *mf* *p* *mf* *pp*

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

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

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

Tpt. 4. *sf* *sf*

Tbn. 1. *sf* *sf*

Tbn. 2. *sf* *sf*

Tbn. 3. *sf* *sf*

Tbn. 4. *sf* *sf*

B. Tbn. *sf* *sf*

Tba. *sf* *sf*

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

Pno. *ff* *f*

E. Gtr. *ff* *f*

Cb. *ff* *f*

Dr. *ff* *f*

14

73

A.Sax 1.

A.Sax 2

T.Sax. 1

T.Sax. 2

B.Sax.

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl.

Pno.

E. Gtr.

Cb.

Dr.

multiphonics on written fingering

multiphonics on written fingering

multiphonics (acoustic only) on written fingering

p *mf* *p* *ff* *p* *mf* *p* *pp* *mf* *f* *sfp* *f* *p* *f* *p* *ff*

79 15

A. Sax 1. *p* *ff*

A. Sax 2 *p* *ff* *pp* *f*

T. Sax. 1 *p* *ff*

T. Sax. 2 *p* *ff* *pp* *f*

B. Sax. *ff* *p* *f*

Ob.

Bsn.

Cor. *p* *f* *pp* *mf*

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

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

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

Tpt. 4 *p* *f* *p* *f*

Tbn. 1 *sf* *p* *f* *p* *f*

Tbn. 2 *sf* *p* *f* *p* *f*

Tbn. 3 *sf* *p* *f* *p* *f*

Tbn. 4 *sf* *p* *f* *p* *f*

B. Tbn. *sf* *p* *f* *p* *f*

Tba. *sf* *p* *f* *p* *f*

B. Cl. *ff* *ff* *p* *f* *pp* *f*

Pno. *ff* *Reo.*

E. Gtr. *ff*

Cb.

Dr.

84

A.Sax 1.

A.Sax 2

T.Sax. 1

T.Sax. 2

B.Sax.

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl.

Pno.

E. Gtr.

Cb.

Dr.

p *fmp* *mf* *f* *pp* *f* *ff*

Detailed description of the musical score: The score is a full orchestral score for measures 84-88. It begins with a key signature change to one sharp (F#) and a time signature change to 4/4. The woodwinds (Saxes, Oboe, Bassoon, Cor Anglais) play melodic lines with various dynamics. The brass section (Trumpets, Trombones, Baritone, Tuba) provides harmonic support with sustained notes and dynamic markings. The percussion section (Piano, Electric Guitar, Cymbal, Drums) adds texture and rhythm. The score includes a variety of musical notations such as slurs, ties, and dynamic markings.

10

18

97

A.Sax 1. *p* *mf*

A.Sax 2 *p* *mf*

T.Sax. 1 *p* *mf*

T.Sax. 2 *p* *mf*

B.Sax. *p* *f*

Ob. *p* *mf*

Bsn. *p* *mf*

Cor. *mp* *pp* *mp*

Tpt. 1 *mp* *pp* *mp*

Tpt. 2 *mp* *pp* *mp*

Tpt. 3 *mp* *pp* *mp*

Tpt. 4

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tbn. 4 *pp* *mp*

B. Tbn.

Tba.

B. Cl. *pp* *mp*

Pno. *mf*

E. Gtr. *mf*

Cb. *mp* *p*

Dr. *mp* *p*

fast arpeggio, then make it very slightly slower everytime it's repeated.

106

A.Sax 1. *pp* *mp*

A.Sax 2 *pp* *mp*

T.Sax. 1 *pp* *mp*

T.Sax. 2 *pp* *mp*

B.Sax. *pp* *mp*

Ob.

Bsn.

Cor.

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mp*

Tpt. 3 *pp* *mp*

Tpt. 4

Tbn. 1

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tbn. 4

B. Tbn.

Tba.

B. Cl. *pp* *mp*

Pno. *mp*

E. Gtr. *mp*

Cb. 4

Dr. 4

[illegible]

123

A.Sax 1. *pp* *mp*

A.Sax 2 *pp* *mp* *pp* *mf*

T.Sax. 1 *mp* *pp* *mf*

T.Sax. 2 *mp* *pp* *mf*

B.Sax. *mp* *pp* *mf*

Ob.

Bsn.

Cor. *pp* *mf*

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

Tpt. 3 *pp* *mf*

Tpt. 4

Tbn. 1

Tbn. 2 *mp* *pp* *mf*

Tbn. 3 *mp* *pp* *mf*

Tbn. 4

B. Tbn.

Tba.

B. Cl. *pp* *mf*

Pno. 15^{me}

E. Gtr. start improvising and play around with these arpeggios little by little. very slowly start building up.

Cb.

Dr. 4

Detailed description of the musical score: The score is for a full orchestra and band. Measures 123-127 are shown. A.Sax 1 and 2 play a rhythmic pattern of eighth notes, starting at *pp* and moving to *mp*. T.Sax. 1 and 2 play a similar pattern, also moving from *pp* to *mf*. B.Sax. plays a lower version of the pattern. The woodwinds (Ob., Bsn., Cor., Tpt. 1-4, Tbn. 1-4, B. Tbn., Tba.) have various melodic and harmonic parts, with some starting at *pp* and moving to *mf*. The brass (Tbn. 1-4, B. Tbn., Tba.) play a sustained harmonic background. The B. Cl. plays a melodic line. The Pno. plays a rhythmic pattern. The E. Gtr. is instructed to start improvising with arpeggios in measure 127. The Cb. plays a melodic line. The Dr. has a 4-measure rest in measure 127.

133

A.Sax 1. *mf* *pp* *mf*

A.Sax 2 *pp* *mf*

T.Sax. 1 *pp* *mf*

T.Sax. 2 *pp* *mf*

B.Sax. *pp* *mf*

Ob.

Bsn.

Cor. *pp* *mf*

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

Tpt. 3 *pp* *mf*

Tpt. 4

Tbn. 1

Tbn. 2 *pp* *mf*

Tbn. 3 *pp* *mf*

Tbn. 4

B. Tbn.

Tba.

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

Pno. *mf*

E. Gtr.

Cb.

Dr. *4* *4*

2

158

25

A.Sax 1.

A.Sax 2

T.Sax. 1

T.Sax. 2

B.Sax.

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl.

Pno.

E. Gtr.

Cb.

Dr.

p

ff

p

ff

p

ff

p

ff

p

f

p

f

p

f

p

ff

p

ff

pp

f

p

ff

f5

impro till here

2

2

The image displays a page of a musical score for a large orchestra and concert band. The score is divided into two systems. The first system includes parts for Saxophones (Sax. 1, A.Sax. 2, T.Sax. 1, T.Sax. 2), Bassoon (Bsn.), Oboe (Ob.), Cor Anglais (Cor.), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-4), Baritone (B. Tbn.), Tuba (Tba.), Bass Clarinet (B. Cl.), Piano (Pno.), Electric Guitar (E. Gtr.), Cello (Cb.), and Drums (Dr.). The second system continues the parts for Saxophones, Bassoon, Oboe, Cor Anglais, Trumpets, Trombones, Baritone, Tuba, Bass Clarinet, Piano, Electric Guitar, Cello, and Drums. The score features various musical notations including notes, rests, dynamics (p, ff, mf, pp, f), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4.

171

A.Sax 1.

A.Sax 2

T.Sax. 1

T.Sax. 2

B.Sax.

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl.

Pno.

E. Gtr.

Cb.

Dr.

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

ff

ff

p *ff*

p *ff*

p *ff*

f *mf*

p *ff*

p *ff*

f *mf*

f *mf*

pp *ff*

ff *mf*

ff *f*

ff *f*

free impro melody/phrases/etc. (solo. 9 bars + 1 beat)

177

A.Sax 1.

A.Sax 2

T.Sax. 1

T.Sax. 2

B.Sax.

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tba.

B. Cl.

Pno.

E. Gtr.

Cb.

Dr.

mf

p

f

ff

2

4

183 **L** 29

A.Sax 1. *f* *p*

A.Sax 2. *f* *p* *ff*

T.Sax. 1. *f* *p* *ff*

T.Sax. 2. *p* *ff*

B.Sax. *p* *ff*

Ob. *ff*

Bsn. *ff*

Cor. *p* *ff*

Tpt. 1. *p* *ff*

Tpt. 2. *p* *ff*

Tpt. 3. *p* *ff*

Tpt. 4. *f* *sf*

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

Tbn. 2. *f* *sf* *p* *ff*

Tbn. 3. *f* *sf* *p* *ff*

Tbn. 4. *f* *sf* *mf*

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

Tba. *f*

B. Cl. *pp* *f* *p* *ff*

Pno. *ff* *mf*

E. Gtr. *ff* *mf*

Cb. *ff* *f*

Dr. *ff* *f*

30

A.Sax 1. *ff*

A.Sax 2 *p* *mf*

T.Sax. 1 *p* *mf*

T.Sax. 2 *p* *ff*

B.Sax. *p* *ff*

Ob. *sf*

Bsn. *sf*

Cor. *p* *ff*

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

Tpt. 4 *f*

Tbn. 1 *f* *mp*

Tbn. 2 *p* *ff*

Tbn. 3 *p* *ff*

Tbn. 4 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f*

B. Cl. *f*

Pno. *ff* *mp*

E. Gtr. *ff* *f* guitar solo. keep the general rhythmic drive! (11 bars)

Cb. *ff* *f*

Dr. *ff* *f* feel free to add small fill-ins

195

A.Sax 1. *mf* *p* *mf*

A.Sax 2 *p* *mf*

T.Sax. 1 *p* *mf*

T.Sax. 2 *p* *mf*

B.Sax. *p* *mf*

Ob.

Bsn.

Cor. *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2

Tpt. 3 *p* *mf*

Tpt. 4

Tbn. 1 *f* *mf*

Tbn. 2 *f*

Tbn. 3 *p* *mf* *f*

Tbn. 4 *f* *mf*

B. Tbn. *f* *mf*

Tba.

B. Cl. *pp* *mf*

Pno. 2 *f* *mf*

E. Gtr.

Cb.

Dr. 4 8

[illegible]

[illegible]

Full Score musical score page 34, measures 215-220. The score includes parts for A.Sax 1, A.Sax 2, T.Sax 1, T.Sax 2, B.Sax, Ob., Bsn., Cor., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., Tba., B. Cl., Pno., E. Gtr., Cb., and Dr.

Key dynamics and markings include:

- A.Sax 1:** *p*, *ff*, *p*
- A.Sax 2:** *ff*, *p*, *ff*
- T.Sax 1:** *p*, *ff*
- T.Sax 2:** *p*, *ff*
- B.Sax:** *p*, *ff*
- Cor.:** *p*, *ff*
- Tpt. 1:** *p*, *ff*
- Tpt. 2:** *p*, *ff*
- Tpt. 3:** *p*, *ff*
- Tpt. 4:** *f*
- Tbn. 1:** *f*
- Tbn. 2:** *p*, *ff*
- Tbn. 3:** *p*, *ff*
- Tbn. 4:** *f*
- B. Tbn.:** *f*
- Tba.:** *f*
- B. Cl.:** *pp*, *f*, *p*, *ff*
- Pno.:** *mf*
- E. Gtr.:** *f*
- Cb.:** *f*
- Dr.:** *f*



221

A.Sax 1. *ff*

A.Sax 2 *p*

T.Sax. 1 *p*

T.Sax. 2 *ff* *p* *mf*

B.Sax. *p* *ff* *p* *mf*

Ob.

Bsn.

Cor. *sf* *p* *mf*

Tpt. 1 *sf* *p* *f*

Tpt. 2 *sf* *p* *f*

Tpt. 3 *p* *ff*

Tpt. 4

Tbn. 1 *sf*

Tbn. 2 *p* *f*

Tbn. 3 *sf* *p* *mf*

Tbn. 4 *sf*

B. Tbn. *sf* *8va*

Tba. *sf* *8va*

B. Cl. *p*

Pno. *ff* *8va* *mp*

E. Gtr. *ff* let the feedback ring!

Cb. *ff* *mf*

Dr. *ff* *mf*

228

A.Sax 1. *p* *mf*

A.Sax 2 *mf* *pp*

T.Sax. 1 *mf* *pp*

T.Sax. 2 *pp* *mp*

B.Sax. *pp* *mf*

Ob.

Bsn.

Cor. *pp* *mp*

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mp*

Tpt. 3 *pp*

Tpt. 4

Tbn. 1 *ppp*

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tbn. 4 *ppp*

B. Tbn.

Tba.

B. Cl. *mf* *pp*

Pno. *p*

E. Gtr.

Cb. *mp*

Dr. 4 *mp*

gradual gliss towards the highest possible pitch at the end.
change the position and breathe on different spots from
others to avoid obvious gaps. as soft as possible.

gradual gliss towards the highest possible pitch at the end.
change the position and breathe on different spots from
others to avoid obvious gaps. as soft as possible.

234

A.Sax 1. *pp* *mp*

A.Sax 2 *mp*

T.Sax. 1 *mp*

T.Sax. 2

B.Sax. *mp* *ff* *fff*

Ob.

Bsn.

Cor.

Tpt. 1

Tpt. 2

Tpt. 3 *mp*

Tpt. 4

Tbn. 1 wait for the drum cue

Tbn. 2 join the gliss. start with approximately the same current pitch of others.
gradual gliss towards the highest possible pitch at the end.
change the position and breathe on different spots from others to avoid obvious gaps.
as soft as possible. *ppp* wait for the drum cue

Tbn. 3 join the gliss. start with approximately the same current pitch of others.
gradual gliss towards the highest possible pitch at the end.
change the position and breathe on different spots from others to avoid obvious gaps.
as soft as possible. *ppp* wait for the drum cue

Tbn. 4 wait for the drum cue

B. Tbn.

Tba.

B. Cl. *mp* *mp* *fff*

Pno.

E. Gtr.

Cb.

Dr. 5-10" *mf* give a cue to T.Sax, B.Cl, and Tbn

play with the multiphonics
wait for the drum cue
around 5 - 10"