

VAST

AND

CURIOUS

FOR FRENCH HORN
AND TUBA
WITH WIND ENSEMBLE

JAMES M. STEPHENSON

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Vast and Curious

for french horn, tuba and wind ensemble

duration: 14'

Program notes by the composer:

"Vast and Curious" is a result of a international micro-commission including talented musicians who are also wonderful people. I put out an announcement that I'd love to write a trio for horn, tuba and piano (original version), and within a very short amount of time, the below list was realized, all of whom supported the project enthusiastically.

The work is in three movements. The title is of course a pun on "Fast and "Furious", which also musically inspires the piece. In mine, the "curious" part is mostly exemplified in the first movement, where I took on the most unique challenge of scoring the entire thing in unison (with displaced octaves) for all three players. An energetic line worms its way throughout, providing a performance challenge I hope to be both be exhilarating and worthwhile. The "vast" is represented by the tuba, of course, but also in the 2nd movement I scored with a wide-open sensibility, representing Gail Williams' (premiering horn player) love for the mountains. I also desired to provide some space between the outer two frenetic movements. The last movement is mainly a romp to the finish with fun melodies and galloping rhythms.

A list of the participants (in original version):

Steve Campbell: tuba, MN Orch
Gail Williams: horn prof., Northwestern, former horn, CSO
Adam Crowe: tuba, US Coast Guard Band
Mike Harcrow: Prof. of horn and theory, Messiah College
Craig Knox: tuba, Pittsburgh Symphony
Joy Branagan/Steve Dumaine: freelance horn, DC/tuba, National Symphony
Daren Robbins: Horn, Thailand Philharmonic and prof. at Mahidol University
Jennifer Dugle Kummer: Horn at Nashville String Machine
Jennifer Masciulli, principal horn, Space Coast Symphony, free-lance horn, FL
Alex Shuhan: Horn Prof. at Ithaca College, Rhythm and Brass
Chris Combest: tuba, Louisville Orchestra
Kelly Drifmeyer, horn and Charles Guy: tuba: Crane School of Music - SUNY Potsdam
Don Harry: tuba, Buffalo Phil, Eastman School of Music
Seth Orgel: horn prof at LSU, Atlantic Brass Quintet
John Manning: tuba prof, U of Iowa, Atlantic Brass Quintet
Kirsten Bendixen-Mahoney/Aaron McCalla: horn/tuba prof at FGCU, Naples Philharmonic
Sue Drake/Matt Gaunt: horn, CSO/ freelance tuba, Chicago
Heid Lucas: horn prof. U of southern Miss., Prin. Hn. at Pensacola Symphony and Opera
Justin Lerma: tuba, US Navy Band, Naples, Italy
Scott Cameron: tuba, US Army and Army Field Band, DC.
Hillary Harding: horn, US "President's Own" Marine Band
JD Shaw/Sam Pilaian: horn prof., Univ. of New Mexico/tuba soloist, improvisation, guest-artist
Patrick Sheridan: International tuba soloist; Music Director, Salt River Brass
David Kutz: Solo tuba, Netherlands Philharmonic Orchestra
Erich Peterson, horn, and Jacob Cameron, tuba:
Assistant principal horn, Grand Rapids Symphony/Asst. Professor of Tuba/Euphonium, Western Michigan University

Jim Stephenson; April, 2014

The wind ensemble version was commissioned by the State University of New York at Fredonia, under the direction of wind ensemble conductor Paul Hornb, for premiere and recording in April of 2017. Much appreciation goes out to Paul for her tireless work to make this piece come to realization in its new form.

Performance Note: Expectation for one player per part, except flutes and clarinets, where there should be two each.



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This page of the musical score, titled "Vast and Curious", page 4, contains the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 1-2**: Flutes 1 and 2, rests throughout.
- Ob. 1-2**: Oboes 1 and 2, rests throughout.
- Cl. 1-2**: Clarinets 1 and 2, playing a melodic line with dynamics *pp* and *p*, and an *a2* marking.
- Cb. Cl. (or B. Cl.)**: Bass Clarinet, playing a rhythmic line with dynamics *pp*.
- A. Sx.**: Alto Saxophone, rests throughout.
- T. Sx.**: Tenor Saxophone, playing a melodic line with dynamics *pp*.
- B. Sx.**: Baritone Saxophone, rests throughout.
- Tpt. 1-2**: Trumpets 1 and 2, rests throughout.
- Tbn. 1-2**: Trombones 1 and 2, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Euph.**: Euphonium, rests throughout.
- Solo Hn.**: Solo Horn, playing a melodic line with dynamics *pp* and *p*.
- Solo Tuba**: Solo Tuba, playing a rhythmic line with dynamics *pp* and *p*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *pp*.
- Mal.**: Mallets, rests throughout.
- Perc.**: Percussion, playing a rhythmic pattern with dynamics *pp*.
- Hp.**: Harp, playing a rhythmic pattern with dynamics *pp*.
- Pno.**: Piano, rests throughout.

The score is marked with a rehearsal mark **6** at the beginning of the first system. A large watermark "COMPOSERJIM.COM" is overlaid diagonally across the page.

29

Picc. *p*

Fl. 1-2 *p*

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.) *ff*

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn. *mf* *ff* *p*

Solo Tuba *poco* *ff* *p*

29

Timp. *f*

Mal.

Perc. Triangle *p* *mp* *mf* *f*

Perc.

Hp.

29

Pno. *p* *ff*

34

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f* a2

Cb. Cl. (or B. Cl.) *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* *p*

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *f* *p* *f*

Solo Tuba *f* *p*

34

Timp. *p* *p* *f*

Mal.

Perc. *p* B.D.

Hp. *p*

34

Pno. *f* *ff*

B

39

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

Cb. Cl. (or B. Cl.) *f* *pp*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *f* *p*

Solo Tuba *f* *p*

Timp. *pp*

Mal. *p* *pp*

erc. *p* *pp*

B. Dr. *pp* *B.D.*

Hp. *p*

Pno. *legato pp* *8va*

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57

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

57

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

57

Timp.

Mal.

Mrc.

B. Dr.

Hp.

57

Pno.

69

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

69

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

69

Timp.

Mal.

erc.

B. Dr.

Hp.

69

Pno.

76 **C**

Picc. *pp*

Fl. 1-2 *pp*

Ob. 1-2

Cl. 1-2 *pp*

Cb. Cl. (or B. Cl.)

A. Sx. *f*

T. Sx. *f*

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn. *f*

Solo Tuba *f*

76

Timp.

Crt. *pp* (Crotales)

erc. *pp* (Triangle)

B. Dr. *mf* (B.D.)

Hp.

76

Pno.

D

93

Picc. *p* *f* *p*

Fl. 1-2 *f* *f*

Ob. 1-2

Cl. 1-2 *p* *p* *p*

one player

Cb. Cl. (or B. Cl.) *f* *p* *f* *p*

A. Sx. *f* *p*

T. Sx. *f* *f*

B. Sx. *f* *f*

Tpt. 1-2 *f* *f*

Tbn. 1-2 *f* *f*

B. Tbn.

Euph.

Solo Hn. *f* *p legato e driving* *f* *ff p sim.*

Solo Tuba *f* *p* *f* *ff p*

93

Timp. *f* *p* *f* *p*

Mal.

erc. *p* *fp* *f* *p*

B. Dr. *p* *p*

Hp. *f*

93

Pno. *p* *f* *p*

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98

Picc. *p*

Fl. 1-2 *f* *a2*

Ob. 1-2

Cl. 1-2 *p* *tutti* *f* *p* *one player* *f* *p*

Cb. Cl. (or B. Cl.) *f*

A. Sx. *f* *p*

T. Sx. *f*

B. Sx. *f*

98

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn.

Euph.

Solo Hn. *f* *ff p sim.* *f* *ff p sim.*

Solo Tuba *f* *ff p* *f* *ff p*

98

Timp. *f* *p* *f* *p*

Mal.

erc. *fp* *f p* *fp* *f p*

B. Dr. *p* *p*

Harp (Hp.) *f*

98

Pno. *f* *f* *p* *p*

103

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

103

Timp.

Mal.

erc.

B. Dr.

Hp.

103

Pno.

108 E

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Cl. 1-2 *ff* ^{a2}

Cb. Cl. (or B. Cl.) *p*

A. Sx. *f*

T. Sx. *f*

B. Sx. *p*

Tpt. 1-2 *f* ^{a2}

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *p*

Solo Tuba *ff* *p*

108

Timp. *f*

Mal. *f*

erc. Tamb. *pp*

B. Dr. Tenor Drum *pp*

Hp. *f* *mf*

108

Pno. *f* *p*

113

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

Cb. Cl. (or B. Cl.) *p*

A. Sx. *f*

T. Sx. *f*

B. Sx. *p*

113

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *f*

Solo Tuba *p*

113

Timp. *p*

Mal. *pp*

B. Dr. *pp*

Harp. *f* *mf* *f*

113

Pno. *f* *p*

129

Picc. *f*

Fl. 1-2 *f* *a2* *p* *f* *p* *f*

Ob. 1-2 *f* *f*

Cl. 1-2 *f* *f*

Cb. Cl. (or B. Cl.) *f* *p* *f* *p* *f*

A. Sx. *f* *p* *p*

T. Sx. *f*

B. Sx. *f* *f* *f*

129

Tpt. 1-2

Tbn. 1-2 *a2* *f*

B. Tbn.

Euph.

Solo Hn. *f* *f* *p* *f* *ff* *p* *f*

Solo Tuba *f* *ff* *p* *f* *ff* *p* *f*

129

Timp. *f* *p* *f* *p*

Mal.

Mrc. *f* *f* *p* *fp* *f* *p* *fp*

B. Dr. *p* *p*

Hp. *f*

129

Pno. *f* *f* *f*

p *p*

134

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

134

Timp.

Mal.

Mrc.

B. Dr.

Hp.

134

Pno.

140 **G**

Picc. *p*

Fl. 1-2

Ob. 1-2 *p*

Cl. 1-2

Cb. Cl. (or B. Cl.) *p*

A. Sx. *p*

T. Sx.

B. Sx. *p*

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn. *p*

Solo Tuba *p*

140

Timp. *p*

Mal. *pp* Crotales Vibes

perc.

B. Dr.

Hp. *p*

140

Pno. *p*

151

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

151

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

151

Timp.

Mal.

Perc.

B. Dr.

Hp.

151

Pno.

168

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

168

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

168

Timp.

Mal.

Vibes

erc.

B. Dr.

Hp.

168

Pno.

180

Picc. *mf*

Fl. 1-2 *f*

Ob. 1-2 *a2* *mf*

Cl. 1-2 *mf*

Cb. Cl. (or B. Cl.) *mf*

A. Sx. *mf* *p*

T. Sx.

B. Sx. *mf*

180

Tpt. 1-2 *a2*

Tbn. 1-2 *a2* *p*

B. Tbn. *p*

Euph.

Solo Hn. *f*

Solo Tuba *f*

180

Timp. *m* *p*

Mal.

erc.

B. Dr. *pp*

Hp.

180

Pno. *mf* *p*

186 *attacca*

Picc. *p* *ff*

Fl. 1-2 *p* *ff*

Ob. 1-2 *ff*

Cl. 1-2 *f* *ff*

Cb. Cl. (or B. Cl.) *ff* *ff*

A. Sx. *ff*

T. Sx. *ff* *ff*

B. Sx. *ff* *ff*

Tpt. 1-2 *f* *ff*

Tbn. 1-2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Solo Hn. *p* *f* *ff*

Solo Tuba *f* *ff*

186

Timp. *f* *ff*

Mal. *f*

Xylo

Tenor Drum *f* *ff*

B. Dr. *f*

Hp. *f* *ff*

186

Pno. *f* *ff* *ff*

II.

Adagio rubato: ♩ = 40

poco piu mosso

190

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

190

Timp.

Mal.

Perc.

Perc.

Hp.

190

Pno.

L.V. (for a very long time)

197 **J** a tempo - Adagio

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2, Cor Anglais (or Bass Clarinet), Saxophones (Alto, Tenor, Baritone). The middle section includes brass: Trumpets 1-2, Trombones 1-2, Bass Trombone, Euphonium, Solo Horn, Solo Tuba. The bottom section includes percussion and strings: Timpani, Mallets, Cymbals, Percussion, Harp, and Piano. The score is in common time (C) and the key signature has two sharps (F# and C#). Dynamics include *pp*, *p*, *mp*, *mf*, and *p*. Performance instructions include 'Cup Mute' for the trumpets and trombones. A large watermark 'COMPOSERJIM.COM' is overlaid diagonally across the page.

L a tempo - Largo, ♩ = c. 52

M Andante

216

accel.

rit.

rit.

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl.
(or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

216

Timp.

Mal.

Crt.

Perc.

Hp.

Pno.

Solo
pp

216



235 *accel.*

Picc.

Fl. 1-2

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

Cl. 1-2 *p*

Cb. Cl. (or B. Cl.) *mf* *p* *p*

A. Sx. *mp* *pp*

T. Sx. *mp*

B. Sx. *p*

235

Tpt. 1-2

Tbn. 1-2 *mp*

B. Tbn. *mp*

Euph. *p*

Solo Hn. *mf* *pp*

Solo Tuba *mp* *mf* *p* *pp* *p*

235

Timp. *p*

Mal.

Crt.

Perc.

Hp. *mf* *mp*

235

Pno. *mf* *p* *mp*

241 **O** Andante con moto, ♩ = c. 80

241 **O** Andante con moto, ♩ = c. 80

Instrument parts include: Picc., Fl. 1-2, Ob. 1-2, Cl. 1-2, Cb. Cl. (or B. Cl.), A. Sx., T. Sx., B. Sx., Tpt. 1-2, Tbn. 1-2, B. Tbn., Euph., Solo Hn., Solo Tuba, Timp., Mal., Crt., Perc., Hp., and Pno.

Dynamic markings include: *p*, *mp*, *mf*, *pp*, *mf marcato*, *Open*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Articulation includes: accents, slurs, and triplets.

P

246

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

246

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

246

Timp.

Mal.

Crt.

Perc.

Hp.

246

Pno.

257

Picc. *f*

Fl. 1-2 *f* *mf*

Ob. 1-2 *f*

Cl. 1-2 *fp* *mf*

Cb. Cl. (or B. Cl.) *fp*

A. Sx. *f* *mf*

T. Sx. *mf*

B. Sx. *mf*

257

Tpt. 1-2 *mf*

Tbn. 1-2 *mf* *fp* *mf*

B. Tbn. *mf* *fp*

Euph. *fp*

Solo Hn. *f*

Solo Tuba *f*

257

Timp. *f* *p*

Glk. *f*

Crt.

Perc. *f*

Hp.

257

Pno. *p*

261 **Q**

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2, Cor Anglais (or Bass Clarinet), Saxophones (Alto, Tenor, Baritone), Trumpets 1-2, Trombones 1-2, Bass Trombone, and Euphonium. The brass section includes Solo Horn and Solo Tuba. The percussion section includes Timpani, Glockenspiel, Cymbals, and Percussion. The strings section includes Harp and Piano. The score features various dynamics such as *f*, *fp*, *mf*, *ff*, and *p*, along with articulation marks like accents and slurs. A large watermark 'COMPOSERJIM.COM' is overlaid diagonally across the page.

attacca

275

Picc. *p* *pp*

Fl. 1-2 *p* *pp*

Ob. 1-2

Cl. 1-2 *p*

Cb. Cl. (or B. Cl.) *pp*

A. Sx.

T. Sx. *pp*

B. Sx. *pp*

275

Tpt. 1-2

Tbn. 1-2 *Con sord.* *pp*

B. Tbn. *Con sord.* *pp*

Euph. *p* *pp*

Solo Hn. *pp* *pp*

Solo Tuba *pp* *ppp*

275

Timp.

Mal.

Crt.

Perc. *ppp* *pp*

B.D.

scrape trgl. beater

Iam-Tam

Glock.

p

Hp. *p*

275

Pno. *p*

Celesta (if available)

p (opt: play on piano)

III.

Allegro festivo, ♩ = c. 160

2+2+2+3 (sempre)

283

Picc.

283

Con sord.

Tpt. 1-2

283

Timp.

283

Hp.

295 S

Picc. Fl. 1-2 Ob. 1-2 Cl. 1-2 Cb. Cl. (or B. Cl.) A. Sx. T. Sx. B. Sx.

295 Tpt. 1-2 Tbn. 1-2 B. Tbn. Euph.

Solo Hn. Solo Tuba

295 Timp. Mal. Perc. B. Dr. Hp. Pno.

305

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

Cb. Cl. (or B. Cl.) *f* *mf* *p*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

305

Tpt. 1-2 *mf* *Con. ru.*

Tbn. 1-2 *mf* *Open a2*

B. Tbn. *mf*

Euph. *mf*

Solo Hn. *p* *mf* *f* *p*

Solo Tuba *p* *mf* *f* *p*

305

Timp.

Mal.

Perc. *pp* *B.D.*

Claves

Hp.

305

Pno. *f*

3/11

Picc. *pp* *p* *mf*

Fl. 1-2 *pp* *p* *p < f*

Ob. 1-2 *p < f*

Cl. 1-2 *p < f*

Cb. Cl. (or B. Cl.) *p* *mf* *p < f*

A. Sx. *p < f*

T. Sx.

B. Sx. *p*

3/11 Con sord. *p*

Tpt. 1-2 *p*

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn. *p*

Solo Tuba *p*

3/11

Timp.

Mal. *p*

Perc. Triangle *p*

Hp.

3/11

Pno. *p < f*

3/8 **T**

Picc. *p* *f*

Fl. 1-2 *p* *f*

Ob. 1-2 *p* *f*

Cl. 1-2 *p* *f*

Cb. Cl. (or B. Cl.) *p* *f*

A. Sx. *p* *mf* *f*

T. Sx. *p* *mf*

B. Sx. *p* *mf*

3/8

Tpt. 1-2

Tbn. 1-2 *f* Open

B. Tbn. *f*

Euph. *f*

Solo Hn. *p*

Solo Tuba *p*

3/8

Timp.

Mal.

erc. Sand Blks *p* China Cymb. *p* B.D. *p* *mf*

B. Dr. *p* *mf*

Hp.

Pno. *p*

324

Picc. *p < f*

Fl. 1-2 *p < f*

Ob. 1-2 *p < f*

Cl. 1-2 *p < f*

Cb. Cl. (or B. Cl.) *mf <*

A. Sx. *p* *p < f*

T. Sx. *p* *mf <*

B. Sx. *p*

324

Tpt. 1-2

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *p*

Solo Tuba *p*

324

Timp.

Mal.

Perc. Sand Bl. *p*
China Cymb.

B. Dr. *mf*

Hp.

324

Pno. *p*

330

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

Cb. Cl. (or B. Cl.) *p* *f* *mf*

A. Sx. *p* *f*

T. Sx. *p* *f*

B. Sx. *p* *f* *mf*

330

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph. *mf*

Solo Hn. *p* *f* *ff*

Solo Tuba *p* *f* *ff*

330

Timp. *mf*

Mal.

erc. *p* *mf* *f*

B. Dr. *p* *mf* *f*

Hp.

330

Pno. *p* *f*

342

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

342

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

342

Timp.

Mal.

erc.

B. Dr.

Hp.

342

Pno.

mf *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*

mp *mf*

mp *mf* *f*

mp *mf* *f*

f

mp *mf* *f*

f

354

Picc. *f* 6

Fl. 1-2 *f* a2 6

Ob. 1-2 *f* a2 6

Cl. 1-2

Cb. Cl. (or B. Cl.) *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

354 a2

Tpt. 1-2 *f* *fp*

Tbn. 1-2 *f* *fp*

B. Tbn. *mf*

Euph. *mf*

Solo Hn. *mf*

Solo Tuba *mf*

354

Timp. *mf*

Mal.

erc.

B. Dr. *p* *gliss.* *f* *p* *sim.* *f*

Hp. *f*

354

Pno. *f*

358

Picc. *f* *f* *f*

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

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

Cl. 1-2 *mf* *f*

Cb. Cl. (or B. Cl.) *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *f*

358

Tpt. 1-2 *f* *fp* *f* *fp* *f*

Tbn. 1-2 *f* *fp* *f* *fp* *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *f*

Solo Tuba *f*

358

Timp. *mf* *mf*

Mal.

perc. *p* *f*
w/ rute sticks
S.D.

B. Dr. *p* *p* *p* *f*
8va

Hp. *f* *f* *f* *f*
8va

358

Pno. *f* *f* *f* *f*
8va

362 **W**

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

362

Timp.

Mal.

perc.

B. Dr.

Hp.

362

Pno.

368 X

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2
pp non cresc.

Cb. Cl. (or B. Cl.)
pp non cresc.

A. Sx.

T. Sx.
pp

B. Sx.

368

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.
pp non cresc.

Solo Tuba
pp non cresc.

368

Timp.
mp

Mal.

erc.
pp W.B.

B. Dr.
pp B.D.

Hp.
pp

368

Pno.
pp

Y

374

Picc.
Fl. 1-2 *pp* *p cresc.*
Ob. 1-2
Cl. 1-2 *p*
Cb. Cl. (or B. Cl.)
A. Sx. *pp*
T. Sx.
B. Sx.

374

Tpt. 1-2
Tbn. 1-2
B. Tbn.
Euph.

Solo Hn. *cresc.*
Solo Tuba *cresc.*

374

Timp. *cresc.*
Mal.
erc. *cresc.*
B. Dr. *cresc.*

Hp. *p*

374

Pno. *p*

386

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

386

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

386

Timp.

Mal.

Perc.

Perc. (w/ rute sticks S.D.)

Perc. (w/ rute sticks S.D.)

Hp.

386

Pno.

392 AA

Picc.

Fl. 1-2 *a2*
p cresc. *mp*

Ob. 1-2

Cl. 1-2
p cresc. *mp*

Cb. Cl. (or B. Cl.)
p cresc.

A. Sx.
mp

T. Sx.
mp

B. Sx.
p cresc. *mp*

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.
p cresc.

Solo Tuba
p cresc.

392

Timp.

Mal.

erc.

B. Dr.

Hp.

392

Pno.

BB

398

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

398

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

398

Timp.

Mal.

Crc.

B. Dr.

Hp.

398

Pno.

f

f

f

f

pp as smooth as possible

f

f

pp as smooth as possible

mf

mf

pp

pp

(medium hard mallet)
20" Sus Cymb.

pp

pp

pp as smooth as possible

pp as smooth as possible

404

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

404

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

404

Timp.

Mal.

(medium hard mallet)
20" Sus Cymb.

(medium hard mallet)
16" Sus Cymb.

B. Dr.

Hp.

404

Pno.

CC

416

Picc. *f*

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

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

Cl. 1-2 *p* < *f* *p*

Cb. Cl. (or B. Cl.) *p*

A. Sx. *p* *p*

T. Sx. *p*

B. Sx. *p*

416

Tpt. 1-2 *f* *cord.*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Solo Hn. *f* *p*

Solo Tuba *f*

416

Timp. *f*

Mal. *f* *Xylo*

erc. *p* *(hard stick)* *16" Sus Cymb.* *pp*

B. Dr. *(rim)* *p* *(S.D.)*

Hp.

416

Pno. *p* < *f* *f*

421

Picc. *e*

Fl. 1-2 *a2* *mf* *e*

Ob. 1-2 *a2* *f* *e*

Cl. 1-2 *p* *p* *mf* *e*

Cb. Cl. (or B. Cl.) *f* *e*

A. Sx. *p* *p* *mf* *e*

T. Sx. *f* *e*

B. Sx. *f* *e*

421

Tpt. 1-2 *f* *e*

Tbn. 1-2 *f* *e*

B. Tbn. *e*

Euph. *e*

Solo Hn. *f* *p* *f* *e*

Solo Tuba *p* *f* *p* *f* *e*

421

Timp. *e*

Mal. *Vibes* *p* *p* *mf* *e*

Perc. *e*

Perc. *e*

Hp. *e*

421

Pno. *f* *e*

COMPOSERJIM.COM

accel. al fine

443

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Cb. Cl. (or B. Cl.)

A. Sx.

T. Sx.

B. Sx.

443

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Solo Hn.

Solo Tuba

443

Timp.

Mal.

Perc.

Perc.

Hp.

443

Pno.

449

Picc. *fz*

Fl. 1-2 *fz*

Ob. 1-2 *mf* *fz*

Cl. 1-2 *mf* *a2* *fz*

Cb. Cl. (or B. Cl.) *mp* *fz*

A. Sax. *mp* *fz*

T. Sax. *mp* *fz*

B. Sax. *mp* *fz*

Tpt. 1-2 *a2* *p* *fz*

Tbn. 1-2 *p* *fz*

B. Tbn. *p* *fz*

Euph. *fz*

Solo Hn. *sffz*

Solo Tuba *sffz*

449

Timp. *fz*

Mal. Glock. *fz*

Perc. S.D. (rim) *p* B.D. *fz*

Harp (Hp.) *fz*

Piano (Pno.) *fz*