

CRIMSON EARTH

for Symphonic Band

Robert Paterson

(1997-99)

Solo Vln. **5/4** ♩ = ca. 152, molto espressivo, sweetly & innocently (unconducted) **4/4**

f *rit.* *a Tempo*

f *mf* *ff* *f* *p*

Solo Vln. **4/4** ♩ = ca. 56 senza vibrato vibrato

f *ff* *f* *mf* *ff* *mf* *f* *ff* *f* *ff*

Solo Vln. **5/4** **4/4** (Conducted) senza vib. vib. accel.

f *mf* *f* *mf* *f* *ff* *f* *mf* *ff* *mf*

Picc. **4/4** (accel.) **5/4** **4/4** ♩ = ca. 66

1

2

3

4

5

6

7

8

Fls.

f *ff* *f* *mf* *ff* *mf* *ff*

Solo Vln. *f* *ff* *f* *mf* *ff* *mf* *ff*

senza vib. vib.

** The optional oboe 1 part may be substituted for the solo violin part if absolutely necessary. (The oboe 1 part includes this solo.)
A violinist playing this solo violin part should be used if possible.

13 Melting chimes of starlight

15

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Flutes (Fls.):** Eight staves (1-8) with various melodic lines, including triplets and sixteenth-note patterns. Dynamics range from *mf* to *ff*.
- Solo Vln. (or Oboe 1):** A single staff with a long, expressive line featuring dynamic markings *mf*, *ff*, *mf*, *ff*, *mf*, and *n*. The instruction "(free bowing)" is present.
- Trombones (Tbns.):** Two staves (1-2) for the first and second trombones, and one staff for the Bass Trombone (B. Tbn.).

The score is marked with measure numbers 13 and 15. The key signature has one sharp (F#), and the time signature is 3/4. The piece is titled "Melting chimes of starlight".



16

Picc. 8

1

2

3

4

5

6

7

8

Fls.

Alto Saxes 1/2

Ten. Sax

Bar. Sax

C Tpts. 2/3

Fr. Hns. 1/3 2/4

Tbns. 1/2

B. Tbn.

Euphs. 1/2

Tubas 1/2

f

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

f

f

f

take harmon mutes

with harmon mutes

p < f

pp < ff / pp < ff p < ff

pp < ff / pp < ff p < ff

mf *p* *f*

mf

mf

mf

mf

The musical score for page 20 of 'Crimson Earth' is in 4/4 time and consists of measures 15 through 24. The score is divided into two systems. The first system (measures 15-20) features a melodic line for the Flutes (Fls.) and a harmonic accompaniment for the woodwinds and strings. The second system (measures 21-24) continues the melodic line for the Flutes and introduces a new melodic line for the Bassoons (Bsns.). The score includes various dynamics such as *pp*, *p*, *f*, *ff*, *mf*, and *n*, as well as articulations like *fl.* and *a 2*. The percussion part (Perc.) features a rhythmic pattern of eighth and sixteenth notes, with a dynamic of *p* and a crescendo to *ff*.

*) The sound of both of the sets of orchestra bells played by Percussion 1 and Percussion 3 should match throughout the piece, when played at the same time (i.e., use the same or similar sets of orchestra bells and mallets.)

22

Picc. *ppp* *p < f*

1 *p* *pp*

2 *mp* *p > pp* *p < f*

3 *p* *pp* *p < f*

4 *p* *pp* *p < f*

Fls. 5 *pp* *p < f*

6 *mp* *p* *pp* *p < f*

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

8 *p* *pp* *f*

E♭ Sop. Cl. *f* *p* *f* *ff*

B♭ Cls. 1-8 *f* *mf*

B♭ Bass Cl. *mf*

Alto Saxes 1 2 *f* *mf* *p*

Ten. Sax *ff*

Bar. Sax *f* *p* *f* *ff*

Tbns. 1 2 *mf* *f* *mf*

B. Tbn. *mf*

Euphs. 1 2 *mf*

Tubas 1 2 *mf*

Perc. 3 *15* *Vibraphone* *p* *f*

25

Picc.

1-4
Fls.

5-8

E♭ Sop. Cl.

B♭ Cls.
1
2
3
4
5
6
7
8

E♭ Alto Cl.

B♭ Bass Cl.

Alto Saxes
1
2

Ten. Sax

C Tpts.
2
3

F Hns.
1
3
2
4

Tbns.
1
2

Euphs.
1
2

Tubas
1
2

Timp.

Perc.
1
3

*) = cymbal bell

27

Picc. *ff* *mf* *ff*

1 *mp* *mf* *fl.*

2 *mp*

3 *mp*

4 *mp*

Fls. 5 *mp*

6 *mp*

7 *mp*

8 *mp*

E♭ Sop. Cl. *f* *ff* *mf* *ff* *mf*

1 *f* *mf* *f* *mf* *mp* *mf*

2 *f* *mf* *f* *mf* *mp* *mf*

3 *mf*

4 *mf*

5 *f* *mf* *p*

6 *p*

7 *n* *p*

8 *p*

B♭ Bass Cl. *ff* *mf* *ff*

Alto Saxes 1 *f* *ff* *mf*

2 *mf*

Ten. Sax *ff*

C Tpts. 2 *f* *mf* *mp* *mf*

3 *mp* *mf*

1 *f* *mf* *(mf)*

3 *(mf)*

2 *f* *mf* *(mf)*

4 *(mf)*

Euphs. 1 *p* *mp* *mf*

2 *mp* *mf*

Tubas 1 *mp* *mf*

2 *mp* *mf*

Timp. *mf*

5/4

30

4/4

29

Picc. *mf* *ff*

1 *ff*

2 *mf* *fl.* *ff*

3 *mf* *fl.* *ff*

4 *mf* *ff*

5 *mf* *fl.* *ff*

6 *mf* *ff*

7 *mf* *fl.* *ff*

8 *mf* *ff*

E♭ Sop. Cl. *f* *ff* */p* *ff*

1 *f* *p* *ff*

2 *f* *p* *mf* *p* *ff*

3 *f* *p* *ff*

4 *f* *p* *ff*

5 *mp* *mf* */f* *mf* *p* *ff*

6 *mp* */f* *mf* *p* *ff*

7 *mp* */f* *mf* *p* *ff*

8 *mp* */f* *mf* *p* *ff*

E♭ Alto Cl. *p* *f* *ff*

B♭ Bass Cl. *p* *f* *ff*

Alto Saxes 1 *f* *ff* */p* *ff*

2 *f* *ff* */p* *ff*

C Tpts. 2 *(mf)* *sfp* *ff*

3 *(mf)* *sfp* *ff*

1 *sfp* *ff*

2 *sfp* *ff*

3 *sfp* *ff*

4 *sfp* *ff*

Tbns. 1 *fp* *ff*

2 *fp* *ff*

Euphs. 1 *f* *ff*

2 *f* *ff*

Tubas. 1 *f* *ff*

2 *f* *ff*

Timp. *f* *ff*

Xylophone 2 *P* *ff*

Perc. *ff*

Sus. Cym. *ff*

37 **5/4** **4/4**

Picc. *p / f / p*

Fls. 1-8 *mf* *ppp*

Eng. Hn.

Bsns. 1 2 *mp*

C. Bsn. *mp*

B♭ Cls. 1-8 *f* *f* *mf* *mp* *pp < mp > pp < mf >*

E♭ Alto Cl. *f*

B♭ Bass Cl. *n* *f* *mf* *mp*

C Tpts. 2A 3A *pp* *mp* *pp*

Tbns. 1 2 *mf*

B. Tbn. *mf*

Euphs. 1 2 *mf*

Tubas 1 2 *mf*

Perc. *mp* *ppp*

Medium Sus. Cym. 2

Vibraphone 2

Xylophone *pp* *f* *pp*

40 **3/4** **4/4** **5/4**

Fls. 1-8 *pp < mf > pp < mf > pp* *n* *pp < mf > pp* *mf* *pp*

Eng. Hn. *f* *mf*

B♭ Cls. 1 2 *pp < f > pp < f > pp < mf > pp* *f > mf*

Tbns. 1 2 *mf* *mp* *mf > mp* *mf*

B. Tbn. *mf > mp* *n* *gl.*

Euphs. 1 2 *mf* *mp* *a 2* *mf > mp* *mf*

Tubas 1 2 *mf* *mp* *a 2* *mf > mp* *mf*

Perc. *mp* *pp < mf > pp < mf > pp* *pp* *Orch. Bells 2* *n* *Sus. Cym. 2*

Orch. Bells 2 *f* *mf* *pp < mf > pp* *mf* *pp*

44 **4/4** a Tempo 45 rit. **5/4** ----- **3/4** ^(D) ♩ = ca. 208 **4/4** Mini-trumpet bats, descending 50

Picc. *p* *n*

Fls. 1 *mp* *p* *n*

Fls. 2 *mp* *p* *n*

Obs. 1 *mf* *mp*

Obs. 2 *mf* *mp*

Eng. Hn. *f* *mf*

Bsns. 1 *f* *p*

Bsns. 2 *f* *p*

C. Bsn. *f* *p*

B♭ Cls. 1 *f* *n* *ff* *f* *fff* *f*

B♭ Cls. 2 *ff*

B♭ Bass Cl. *f* *p*

C Tpts. 2 *ff* with straight mutes ^{a 2}

C Tpts. 3 *ff*

B. Tbn. *f* *n*

Orch. Bells *mf* *mp* *p*

Perc. 1 *mf* Triangle

Perc. 2 *f* *mf* *p* Triangle with thin beater

Perc. 3 *f* *f* *mf* *p*

Vibraphone 2 *f* *mf*

51 **3/4** **4/4** 55 **3/4**

Picc. *ff*

Bsns. 1 *ff* *f* *f*

Bsns. 2 *ff* *f* *f*

B♭ Cls. 1 *f* *mf* *ff* *f* *f*

B♭ Cls. 2 *f* *mf* *ff* *f* *f*

B♭ Cls. 3 *ff* *f*

B♭ Cls. 4 *f*

C Tpts. 2 *ff*

C Tpts. 3 *ff*


Tbns. 1 *pp* *ff*

Tbns. 2 *pp* *ff*

Euphs. 1 *pp* *ff*

Euphs. 2 *pp* *ff*

Perc. 3 *pp* *ff* Snare Drum

*)  = "stick against stick" rimshot

57 **3/4** **4/4** **3/4** **4/4** **60**

Picc. *f* *f* *ff* *f*

E♭ Sop. Cl. *f*

1 *ff* *f*

2 *ff* *f* *ff* *f*

3 *ff* *f* *ff* *f*

4 *f*

B♭ Cls. 5 *ff* *f*

6 *ff* *f*

7 *ff* *f*

8 *ff* *f*

E♭ Alto Cl. *pp*

B♭ Bass Cl. *pp*

C Tpts. $\frac{2}{3}$ Δ

Tbns. 1 $\frac{1}{2}$ *pp* *f* *pp*

Euphs. 1 $\frac{1}{2}$ *f*

Tubas 1 $\frac{1}{2}$ *pp*

Perc. 2 Snare Drum *pp*

poco rit. E Rising darkness, ♩ = ca. 152 65

Picc. *ff* *fff* *ppp* *f* *ppp* / *ff* *p*

Fls. 1-8 *ff* *fff* *ppp* *f* *ppp* / *ff* *p*

E♭ Sop. Cl. *ff* *fff* *ppp* *f* *ppp*

B♭ Cls. 1 *ff* *fff*

B♭ Cls. 3 *ff* *fff*

B♭ Cls. 5 *mf* *ff*

B♭ Cls. 6 *mf* *ff*

B♭ Cls. 7 *mf* *ff*

B♭ Cls. 8 *mf* *ff*

E♭ Alto Cl. *ff*

B♭ Bass Cl. *ff*

Alto Saxes 1 *ppp* *f* *ppp*

Alto Saxes 2 *ppp* *f* *ppp*

Ten. Sax *ppp* *f* *ppp*

Bar. Sax *ppp* *f* *ppp*

C Tpts. 2 *f* *p* *ppp* *f* *ppp*

C Tpts. 3 *ppp* *f* *ppp*

Fr. Hns. 1 *ff* *f* *ppp* *f* *ppp*

Fr. Hns. 2 *ff* *f* *ppp* *f* *ppp*

Fr. Hns. 3 *ff* *f* *ppp* *f* *ppp*

Fr. Hns. 4 *ff* *f* *ppp* *f* *ppp*

Tbns. 1 *ff* *ppp* *f* *ppp*

Tbns. 2 *ff* *ppp* *f* *ppp*

B. Tbn. *ff*

Euphs. 1 *ff*

Euphs. 2 *ff*

Tubas 1 *ff*

Tubas 2 *ff*

Perc. 1 Large Sus. Cym. 2 *pp* *ff* Tam Tam *pp* *f*

Perc. 2 Medium Sus. Cym. 2 *ff* *p* *ff*

Perc. 3 Xylophone 2 *ff* *fff*

Perc. 5 Under Stage Bass Drum 2 *ff* *f* *ff*

*) Percussion 5 is required to play a bass drum under the stage from mm. 63-82.
 If necessary, a live video monitor may be used to aid in the entrance of Percussionist 5.

66

Picc.

Fls. 1-4

E♭ Sop. Cl.

Alto Saxes 1/2

Ten. Sax

Bar. Sax

C Tpts. 2/3

Fr. Hns. 1/2/3/4

Tbns. 1/2

B. Tbn.

Euphs. 1/2

Tubas 1/2

Perc. 5 Under Stage

70

Picc. *f* *ppp* *ppp*

Fls. 1-4 *f* *ppp* *ppp*

E♭ Sop. Cl. *f* *ppp* *ppp*

1-4 B♭ Cls. *ppp*

5-8 E♭ Alto Cl. *ppp*

Alto Saxes 1/2 *ppp* *f*

Ten. Sax *ppp* *f*

C Tpts. 2/3 *f* *ppp* *ppp* *f*

Fr. Hns. 1/3 *ppp* *f*

1 Trbs. *f* *ppp* *f*

2 (straight mute)

B. Tbn. *ppp*

Euphs. 1 2

Tubas 1 2

Perc. 1 Chimes Solo *f*

Xylophone 2 Solo *P* *ff* *pp*

Perc. 5 Under Stage *ff* *f*

8va

3

open

(a 2)

open

2

3

9:8

6

74 75

Picc. *f* *ppp*

Fls. 1-8 *f* *ppp*

E♭ Sop. Cl. *f* *ppp* *ff* *pp < f* *ppp*

B♭ Cls. 1-4 *f* *ppp* *ff* *pp < f* *ppp*

5-8 *f* *ppp* *ff* *pp < f* *ppp*

E♭ Alto Cl. *f* *ppp*

Alto Saxes 1-2 *ppp*

Ten. Sax *ppp*

C Tpts. 2-3 *ppp* *ff* *pp < f* *ppp*

Fr. Hns. 1-3 *ppp* *ff* *pp < f* *ppp*

Trbs. 1 *ff* *f*

2 *f*

B. Tbn. *f*

Tubas 1-2 *f* *mf* *p*

Perc. 1 *p* *Med. Sizzle Cym.* *Orch. Bells 2* *Solo* *f*

2 *ff* *Metal Wind Chimes* *mf*

3 *ff* *Glass Wind Chimes* *mf*

Perc. 5 Under Stage

78 80

Picc. *ff*

Fls. 1-8 *p* *mf* *f* *ff* *p*

E♭ Sop. Cl. *ff*

B♭ Cls. 1-8 *n* *mf* *ff*

Alto Saxs 1-2 *n*

Ten. Sax *n*

Bar. Sax *n*

Tpts. 2-3 *f* *ff* *f* *n*

Fr. Hns. 1-4 *f* *n*

Tubas 1-2 *pp* *n*

Perc. 1-3 *f*

Perc. 5 Under Stage *pp* *mf*

Crotales 3 *f*

Small Sus. Cym. *f*

93 **3/4** **2/4** poco rit. **4/4** **H** 95 **4/4** ♩ = ca. 60, Calm before the storm: glimpses of despair **3/4**

Obs. 1-2 *f* *f*

Eng. Hn. *f*

B♭ Cls. 1-4 *f*

[C Tpt. 1 (Behind Stage)] *ff* hold as long as possible, but do not reattack *p*

98 **5/4** **4/4** 100

Picc. *f* *p*

1-2 Fls. *f* *p*

3-4 Fls. *f* *p*

1-2 Obs. *ff* *f*

Eng. Hn. *ff* *f*

B♭ Cls. 1-4 *f*

(Behind Stage) Tpts. 1-3 with straight mutes *mf*

Perc. 3 Orch. Bells 2 *P*

Go to position at back of auditorium.

101

Picc. *fp* \curvearrowright *ff* *p* *ff*

Fls. 1-8 *n* *ff*

Obs. 1 *fp* \curvearrowright *f* *ff*

Eng. Hn. *fp* \curvearrowright *f*

E♭ Sop. Cl. *ff* *p* *ff*

B♭ Cls. 1-4 *f*

5-8 *f*

C Tpts. 2/3 *fp* \curvearrowright *ff* *pp* *ff*

Tbns. 1/2 *fff* *ff*

Tubas 1/2 *f*

Orch. Bells 2 *mf* *ff*

Sus. Cym. 2 *n*

Xylophone 2 *f* *ff* *n* *ff*

3/4 **4/4**

104 **4/4** 105

Picc. *ff* 3

Fls. 1-8 *ff* 3

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1/2 *ff* *f* a 2 3

B♭ Cls. 1-8 *ff* 3

B♭ Bass Cl. *ff* 5 Solo

Alto Saxes 1/2 *ff* 3

C Tpts. 2/3 *ff* 3

Tbns. 1/2 *ff* 3

Euphs. 1/2 *f* *mf* *f* *mf* *f* *p* *f*

Tubas 1 *f* *mf* *f* *p* *f*

Tubas 2 *mf* *f* *p* *f*

Timp. *ff* *f* 3

Perc. *ff* *mf* *ff* *ff* 3

Vibraphone 4 *ff*

106

Picc. *ff* *fff*

Fls. 1-8 *ff* *fff*

1 *ff* *ffp* *ff* *fff*

2 *ff* / *p* *ff* *fff*

Eng. Hn. *ff*

E♭ Sop. Cl. *ff* *5*

B♭ Cls. 1-8 *pf* *n*

E♭ Alto Cl. *ff*

B♭ Bass Cl. *ff* Solo *3* *3*

C Tpts. 2/3 *a 2* *pf* *n*

1 *ff* *pp* *ff*

3 *ff* *pp* *ff*

2 *f* *ff* *pp* *ff*

4 *ff* *pp* *ff*

Tbns. 1/2 *n* *f* *ff* *pp* *ff*

B. Tbn. *f* *ff* *pp* *ff*

1 *f* *mf* *ff* *pp* *ff*

3 *f* *mf* *ff* *pp* *ff*

2 *f* *mf* *ff* *pp* *ff*

1 *f* *mf* *ff* *pp* *ff*

2 *f* *ff* *pp* *ff*

Timp. *f*

1 *ff* *Orch. Bells*

2 *Medium Sus. Cym. 2* *ff*

3 *(Xylo.)* *fff*

110 ¹ $\text{♩} = \text{ca. } 54^*$

rit. ----- 1

Three battalions approach from afar **) Cue Trpt. 4 and Perc. 4 on beat 2.

2/4 4/4 2/4

Picc. 109

Fls. 1-8

Obs. 1 (a 2) 2

Bsns. 1 2

C. Bsn.

E♭ Sop. Cl.

B♭ Cls. 1-8

E♭ Alto Cl.

Alto Saxes 1 2

Ten. Sax

Bar. Sax

C Tpts. 2 3

Fr. Hns. 1 3 2 4

Tbns. 1 2

B. Tbn.

Euphs. 1 2

Tubas 1 2

Timp.

Medium Sus. Cym. 1 2

Orch. Bells 2 P

Large Tam Tam 2

Perc. 2 3

Bass Drum 2

Vibraphone 4

Offstage C Tpt. 4

Perc. 4

The Battle Hymn ... $\text{♩} = \text{ca. } 104$

f

Military Drum 2

f

*) Idea taken from *Short Piano Piece No. 2* (1996)

**) After the conductor cues Trumpet 4 and Percussion 4, the Trumpet 6/Percussion 6 duo will take its cue from the Trumpet 4/Percussion 4 duo. The Trumpet 5/Percussion 5 duo will take its cue from the Trumpet 6/Percussion 6 duo. All three duos will march toward the stage at the same rate and reach the stage at approximately the same time after the first time through their pieces. The three duos should be "out of time" with the band and each other, except for their respective cues.

113 **2/4** **4/4** **2/4** **4/4** 115

Fls. 1-8 *ff* *f* *pp* *f* *ff* *f*

C. Bsn. *ff* *f* *pp* *f* *ff* *f*

E♭ Sop. Cl. *p* *pp* *mf* *pp* *f* *ff* *f*

B♭ Cls. 1-8 *p* *pp* *ff* *f* *p* *f* *ff* *f*

E♭ Alto Cl. *p* *pp* *ff* *f* *p* *f* *ff* *f*

Tbns. 1 2

B. Tbn.

Euphs. 1 2

Tubas 1 2

Timp.

Perc. 1 *f* *mf* *mf* *f* *mf*

Perc. 2 *pp* *p* *pp* *mf*

Perc. 3 *f* *mf* *ff* *f*

Repeat the entire piece indefinitely until the conductor gives Tpts. 4-6 and Perc. 4-6 a cue to stop.

Orfstage

C Tpt. 4 etc...

Perc. 4

Rally 'Round the Flag
♩ = ca. 120, uppity and "politically correct"

Orfstage

D Tpt. 6 *f*

Military Drum 2 *f*

Perc. 6 *f*

117 **3/4** (2) *poco rit.* **4/4** ^(J) ♩ = ca. 168, Sirens 120

Picc. *mf* *f* *mf* *mp* *pp*

Fls. 1-8 *mf* *f* *mf* *mp* *pp*

Obs. 1/2 *n* *ff*

Eng. Hn. *n* *ff*

C. Bsn. *f*

E♭ Sop. Cl. *ff* *mf*

1-4 B♭ Cls. *ff* 3.4 1.2 *mf*

5-8 E♭ Alto Cl. *ff* 5.6 7.8 *mf*

E♭ Alto Cl. *ff* *mf*

Alto Saxes 1/2 *n* *ff*

Ten. Sax *n* *ff*

Fr. Hns. 1 3 *mf* *mf* *mf*

2 4 *mf* *mf* *f*

Tbns. 1/2 *f* *mf* *mp*

B. Tbn. *f* *mf*

Euphs. 1/2 *f* *mf* *mp*

Tubas 1/2 *f* *mf*

Timp. *f*

Perc. 1 *pp* *mf*

2 *pp* *mf*

3 *ff* vibrato motor on, fast speed

Offstage C Tpt. 4

Offstage Perc. 4

Offstage B♭ Tpt. 5

Offstage Perc. 5

Offstage D Tpt. 6

Offstage Perc. 6

The Kingdom Coming
♩ = ca. 92, haughtily

Repeat the entire piece indefinitely until the conductor gives Tpts. 4-6 and Perc. 4-6 a cue to stop.

Repeat the entire piece indefinitely until the conductor gives Tpts. 4-6 and Perc. 4-6 a cue to stop.

122 125

Fls. 1-4: *pp* to *ff*

Obs. 1-2: *mf* to *n*

Eng. Hn.: *mf* to *n*

Bsns. 1-2: *mf* to *n*

C. Bsn.: *f*

E♭ Sop. Cl.: *p* to *n*

B♭ Cls. 1-4: *p* to *n*; 5-8: *n* to *ff* to *mf* to *p* to *n*

E♭ Alto Cl.: *p* to *n*

Alto Saxes 1-2: *mf* to *n*

Ten. Sax: *mf* to *n*

Bar. Sax: *f*

Fr. Hns. 1-2: *n* to *ff* to *n*

Tbns. 1-2: *pp* to *n*

B. Tbn.: *mf*

Euphs. 1-2: *mf* to *f* to *mf*

Tubas 1-2: *f* to *mf*

Perc. 1-3: *pp* to *mf* to *f*

Snare Drum 1: *pp* to *mf* to *f*

Snare Drum 2: *pp* to *f*

C Tpt. 4: *ff*

B♭ Tpt. 5: *ff*

D Tpt. 6: *ff*

weigh down vibraphone pedal (if necessary)

O
f
f
s
t
a
g
e

127 130

Fls. 1-4

Obs. 1-2

Eng. Hn. 1-2

Bsns. 1-2

C. Bsn. 1

B♭ Cls. 1-4

Alto Saxes 1-2

Ten. Sax 1

Bar. Sax 1

C Tpts. 2-3

Fr. Hns. 2-4

Euphs. 1-2

Tubas 1-2

Perc. 1-3

Offstage

C Tpt. 4

Perc. 4

B♭ Tpt. 5

Perc. 5

D Tpt. 6

Perc. 6

with solotone mutes *)
a 2

with mute *staccatissimo*

weigh down chime pedal (if necessary)

ff, *mf*, *n*, *f*, *mp*, *p*, *pp*

*) The sound of the trumpets with the solotone mutes should match as closely as possible.

131

Fls. 1-6

Obs. 1/2

Eng. Hn.

Bsns. 1/2

C. Bsn.

1-4

5-8

B. Cls.

Alto Saxes 1/2

Ten. Sax

Bar. Sax

C Tpts. 2A/3A

1/3

Fr. Hns.

2/4

Tbns. 1/2

B. Tbn.

Euphs. 1/2

Tubas 1/2

Perc. 1/2/3

C Tpt. 4

Perc. 4

B. Tpt. 5

Perc. 5

D Tpt. 6

Perc. 6

fl.

n

ff

p

n

open, staccatissimo

ff

f

mf

with harmon mutes

gl.

pp

f

mf

ff

mf

f

Offstage

(K)

135

134

Picc.

Fls. 1-6

Obs. 1
2

Eng. Hn.

E♭ Sop. Cl.

B♭ Cls. 5-8

C Tpts. 2
3

Fr. Hns. 1
2

Tbns. 1
2

B. Tbn.

Euphs. 1
2

Tubas 1
2

Perc. 1
2
3

C Tpt. 4

Perc. 4

B♭ Tpt. 5

Perc. 5

D Tpt. 6

Perc. 6

mf *p* *ff* *n* *gl.* *f* *pp* *mf* *p*

Chimes

5-8

Offstage

137

Picc. *p* *f* *mf*

Fls. 1-8 *f* *mf*

E♭ Sop. Cl. *ff* *mf*

1-4 B♭ Cls. *n* *ff* *mf*

5-8 B♭ Cls. *p* *ff* *mf*

C Tpts. 2/3 *f* *p*

1/3 F Hns. *f* *p*

2/4 F Hns. *f* *p*

Tbns. 1/2 *ff* *mf* *ff*

B. Tbn. *p* *ff* *mf*

Euphs. 1/2 *p* *ff* *mf*

Tubas 1/2 *p* *ff* *mf*

Perc. 1 *p*

Perc. 2 *f* *p*

Snare Drum 2

Offstage

C Tpt. 4

Perc. 4

B♭ Tpt. 5

Perc. 5

D Tpt. 6

Perc. 6

140

Picc.

Fls. 1-8

Bsns. 1
2

C. Bsn.

E♭ Sop. Cl.

1-4
B♭ Cls.

5-8

C Tpts. 2
3

1
3
Fr. Hns.

2
4

Tbns. 1
2

B. Tbn.

Euphs. 1
2

Tubas 1
2

Perc. 1
2
3

Offstage

C Tpt. 4

Perc. 4

B♭ Tpt. 5

Perc. 5

D Tpt. 6

Perc. 6