CONVERSATIONS WITH CHAOS

ADAM BRENT CAMPBELL

CONVERSATIONS WITH CHAOS

by

Adam Brent Campbell

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This thesis was prepared under the direction of the candidate's thesis advisor, Dr. Stuart Glazer, Department of Music, and has been approved by the members of his supervisory committee. It was submitted to the faculty of The Dorothy F. Schmidt College of Arts and Letters and was accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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ABSTRACT

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Title: Conversations with Chaos

Institution: Florida Atlantic University

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Degree: Master of Arts

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The piece *Conversations with Chaos* by Adam Campbell is discussed from several different aspects. The work is analyzed in terms of non-musical sources, descriptive analysis, compositional techniques and formal and stylistic characteristics. Also included is a discussion on computer notation software, and musical influences of the composer.

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I. Background and Influences

Wind Ensemble as a Genre

The rise of the concert band as a major performance ensemble for serious concert music began as an American phenomenon in the early twentieth century. Thought it has never achieved the professional status of the symphony orchestra, it has become a primary ensemble in colleges and universit*ies* across the country. The sonic qualities of the band have proven to be ideal for the contemporary composer. While the band has no unifying sound like the orchestra's strings, it has a wide spectrum of colors and great dynamic contrast. Also, most bands contain a large percussion battery that lends to even more diversified sounds.

The concert band has become a popular medium for contemporary composers for many reasons. Since it does not have the rich history and repertoire of the symphony orchestra, composers have found band conductors to be receptive to new music. Contemporary music is often

complex requiring lengthy rehearsal time. Since the band exists primarily in educational settings, lengthy rehearsal time between performances is readily available. As an educational vehicle this complex wind ensemble music provides a time and place for musicians to refine their techniques. Also the band in the educational realm is not driven by financial concerns; allowing it to perform a more adventurous repertoire.

Influences:

Composition came later in my life. I was always drawn to the creative aspect of it. After completing music theory I began taking applied lessons in composition. My goal is to one day teach music theory and composition at a college or university while continuing to compose.

The composers I admire fall into three categories. First, are the early and mid-twentieth century composers of the English tradition. Gustav Holst, William Walton, and Edward Elgar serve as a foundation. They were among the first important composers of band music and were influential to the growth of the medium. Their works are subtle yet emotionally stirring. I find William Walton

and Edward Elgar's ceremonial music especially satisfying. These works were composed with a backdrop of a fading empire. I see it as powerful music that expresses ideas that are as basic as the human struggle itself: hardship, trial, and success. These highly chromatic works are dynamic and demanding.

For me, Holst serves as a role model in music, and also in life. While pursuing a career as a full-time educator, he created music that began the English tradition of the early twentieth century. He had a successful family life, and was quite involved in non-musical endeavors; such as assisting in the war effort, traveling widely, and studying other cultures. He did all this while enduring poor health. Where Beethoven was a musical giant that overcame the greatest of all obstacles (deafness), Holst made a place for himself through commitment, steadfastness and tenacity in art and in life. While I appreciate all of Holst's music, *The Planets* is probably my favorite piece of music. It is a piece that spans the styles of Richard Wagner through Claude Debussy, and is all uniquely Holst, uniquely English.

The second category of composers that influence my style are contemporary wind band composers, particularly David Holsinger, Vincent Persichetti and W. Francis McBeth. Holsinger's style of making chorale sections out of the most unlikely of material is something I strive for. For example, a beautiful chorale will often rise from a section that includes chaotic compound meters and dissonant harmonies. This beauty and order rising out of chaos is wonderful to listen to.

Persichetti pushes the envelope of tonality and I think of his music as the extreme limit of what I strive for harmonically. I love dissonance, especially when it resolves to consonance. Persichetti was both a composer and a theorist. Of the major American neo—classicists of the mid twentieth century, Persichetti made the greatest contributions to the band medium. His *Symphony for Band*, his numerous chorale preludes, and other works are staples in the serious band repertoire.

McBeth is an influence for many reasons. He is one of the most prolific and most preformed composers of serious band music. His use of modal resources, poly-chords, and driving ostinati has influenced many subsequent composers in the band field.

The third group is the film composers, mainly John Williams, and Howard Shore. Their music can move people that have no musical training. Many people can listen to *Star Wars* and imagine the exact scene in the movie that the music comes from because of how powerful it is. I, too, strive to create music that can similarly affect people. When composing I try to keep all these things in mind: A music with a sweet honest English sense, yet that is innovative and will stir the hearts of musicians and non-musicians alike.

Programmatic Analysis of *Conversations with Chaos*

The idea for *Conversations with Chaos* came from an unlikely source. *Conversations with Chaos* was a manuscript work that my wife developed for her Bachelor of Arts. The manuscript is a Fantasy/Science Fiction work that personifies the forces of order and chaos into opposing camps of supporters. The underlying theme of the work is that anything, good or evil, in its extreme is inherently harmful. Order was responsible for regulating and championing all that brought order to the world; government, law, organizations. They were opposed by the forces of Chaos which sought to bring chaos to the

world through the use of change, upheaval, rebellion and, of course, the unexpected. The story is told from the point of view of a young woman named Dumi. Dumi is in the employ of Order and is charged with inspiring new ideas in humans that will lead to a more organized society.

Throughout the story Dumi takes human form to insert ideas into the minds of great people throughout history with the intent that these ideas that would push mankind forward. However, her work is far from flawless and despite her best efforts every new idea she inspires seems to create more and more chaos. Dumi constantly runs into the personification of Chaos who tries to harass her and derail her work. Dumi begins to break more and more rules as she tries to outwit Chaos. Her breaking of rules begins to put her at odds with her colleagues and with humanity. The work ends when Dumi, trapped in human form, is sentenced to burn at the stake as a witch. Her colleagues in the offices of Order refuse to help her as their intervention would be a breach of law. In the end Dumi is saved by the actions of Chaos. It is through this event she finally learns that order and chaos cannot exists without each other.

Without chaos, civilization would grind to a halt, never to advance. Without order, civilization would tear itself apart in an orgy of chaos. Her job as inspiration may have, in the long run, brought more order, however, the changes necessary to reach that point include much chaos. Creativity requires chaos, creativity is change.

I was very moved by this story, especially the undercurrents of moderation and balance. My treatment of this idea was to try and capture the two aspects of the story, chaos and order, and juxtapose them against each other. The idea was that I could, on many levels, display chaos alone and order alone, but not isolate them from each other. The ternary form that is used fits this nicely as it allows for two contrasting sections that remain linked to one another. The sections dedicated to chaos still posses elements of order such as traditional harmony or repetition of rhythmic figures. The sections dedicated to order are more chaotic harmonically and use dissonance to weaken the tonal center, yet maintain a steady time signature.

II. Descriptive Analysis

Conversations with Chaos is a large scale work in ternary form. The piece opens with an introduction which gives way to a presto A section. The A section develops a number of themes then transitions to a B section. The B section, which is slower, consists of its own self-contained themes while maintaining a link to the A section through a common tonality. The climax of the piece is approximately two-thirds of the way through both the B section and the piece as a whole. The subsequent A^1 section serves as a recapitulation. A small coda ends the piece. *Conversations with Chaos* is scored for full wind ensemble and is approximately seven minutes long.

Section A

After a brief introduction section A begins at rehearsal letter A. The tempo marking is Presto with the quarter note at one hundred forty-four beats per minute. These first few measures of A introduce the first theme

(Theme A1). Theme A1 is derived from the Dorian mode on D and is designed to represent chaos.

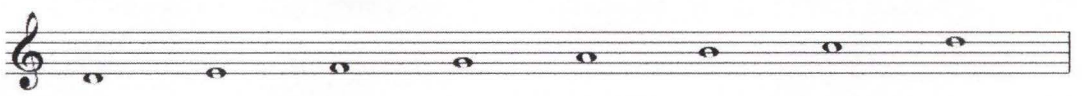


Figure 2.1: Dorian mode on D

Theme A1 uses the pitches from that mode.

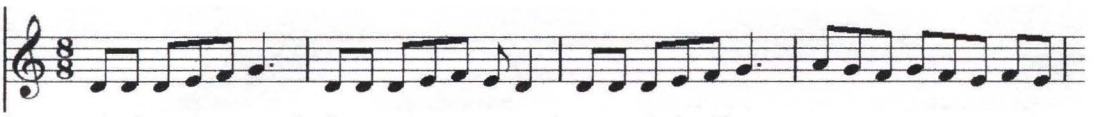


Figure 2.2: Theme A1 from *Conversations with Chaos*

Theme A1 also is important because it is the first "chaos" theme. The theme appears here in 8/8 time with an accent pattern of 2+3+3. The exception is the forth bar of the theme which switches to an accent pattern of 3+3+2. This change in the accent pattern will re-emerge constantly as Theme A1 is developed.

Theme A1 also undergoes numerous meter changes to further destabilize the rhythmic pattern. The eighth note, however, remains constant.

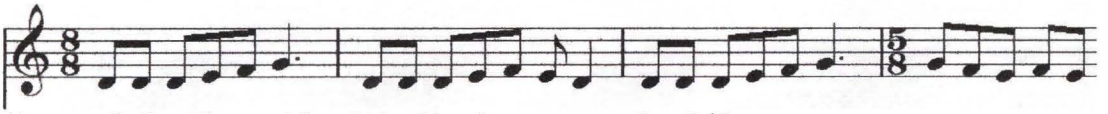


Figure 2.3: Theme A1 with final measure in 5/8.

The shifting meters continue in a transition to theme A2.

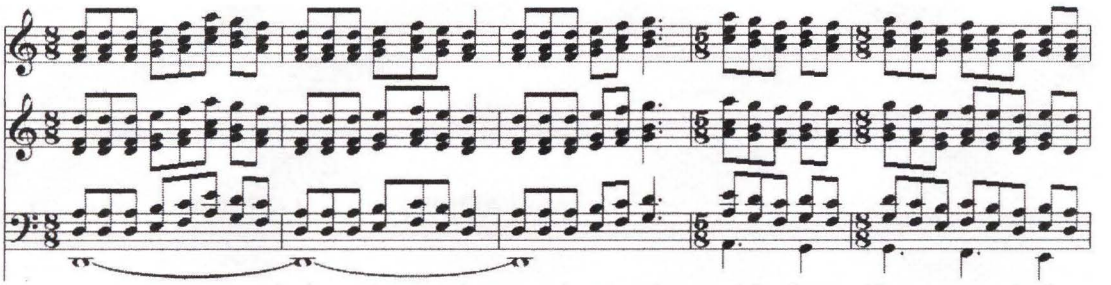


Figure 2.4: Transition from Theme A1 to Theme A2 from the expanded piano score.

Following the transition, Theme A2 is introduced. Theme A2 contains the same shifting meter and rhythmic instability of Theme A1 but is derived from a synthetic scale on D. A Synthetic scale is a scale that combines two or more different scales by adding or deleting notes.

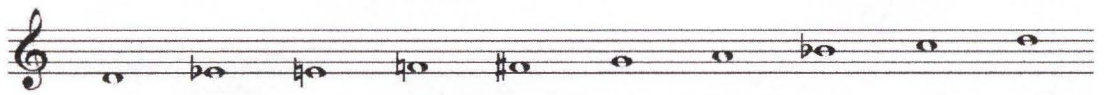


Figure 2.5: D Synthetic Scale 1

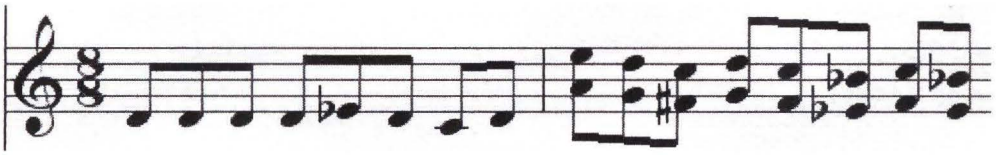


Figure 2.6: Theme A2

The introduction of the synthetic scale in the form of Theme A2 serves to diminish the importance of the tonic, D. This was done to create a greater sense of chaos.

Theme A2 quickly gives way to Theme A3 which is also derived from the synthetic scale of Theme A2.

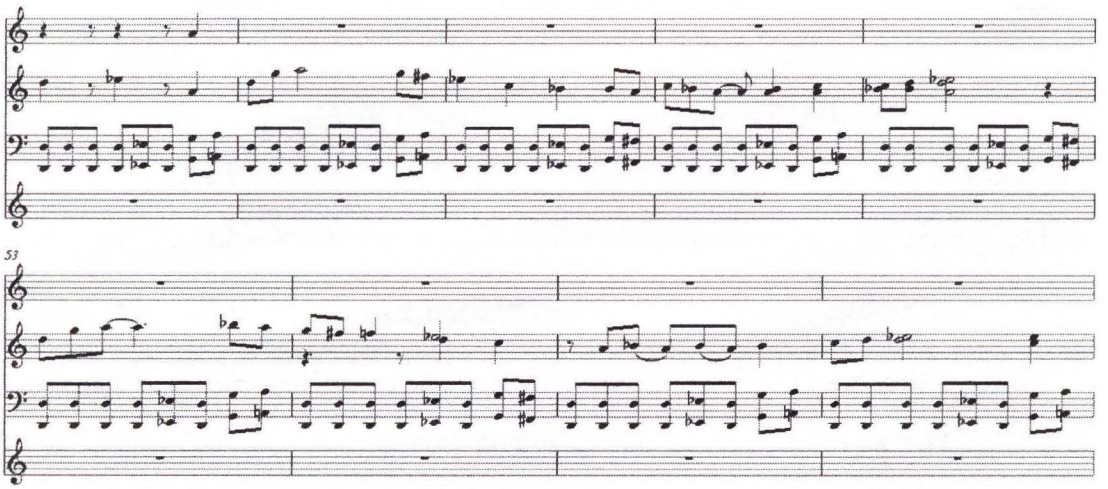


Figure 2.7: Theme A3 from the expanded piano score.

The tonality is further destabilized when Theme A3 re-enters a minor third higher, centered on F.

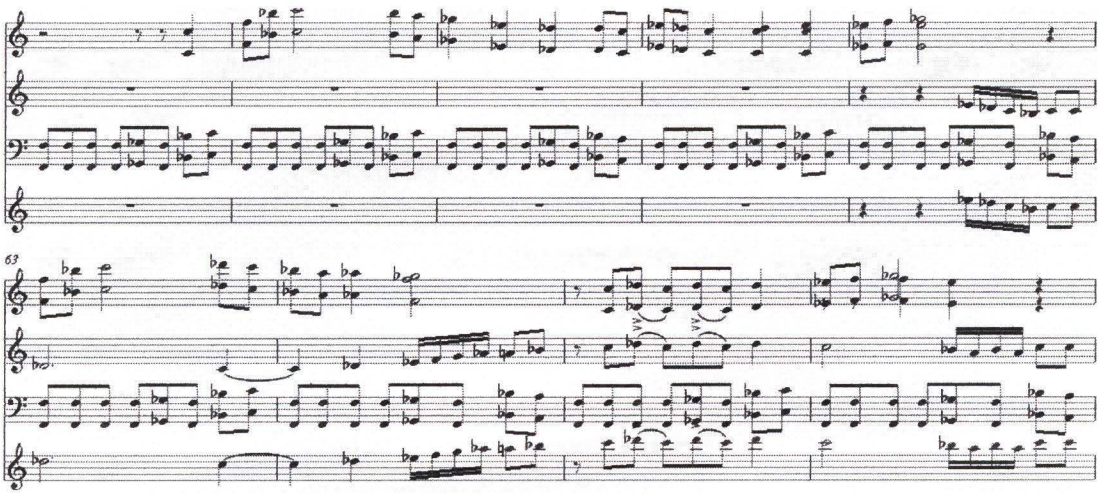


Figure 2.8: Theme A3 at the minor third from the expanded piano score.

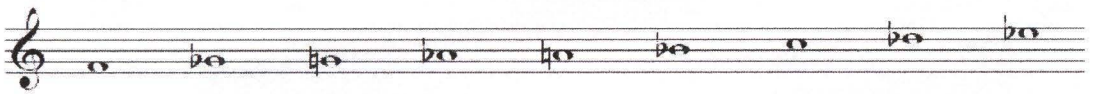


Figure 2.9: F Synthetic Scale

Section B

After the introduction and development of Theme A3, there is a brief re-transition to theme A1 and a brief transition to section B. Section B is a slow section that represents "order". Theme B1 portrays this ideal with a methodical ostinato, a lyric melody and a stable 2/4 meter.

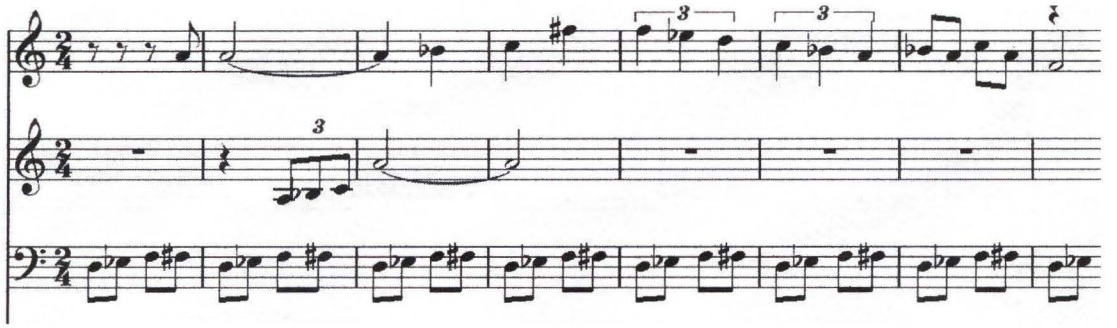


Figure 2.10: Theme B1

Expressing the idea that order cannot be defined without chaos, Theme B1 uses another synthetic scale as its basis. These non-traditional scales are used to convey the concept that the two ideas, order and chaos, cannot be separated.

Figure 2.11: D Synthetic Scale 2.

Theme B1 is repeated several times and then gives way to Theme B2. Theme B2 features the same steady meter, but the ostinato from Theme B1 is inverted. Theme B2 reverts back to Theme B1 before the climax.

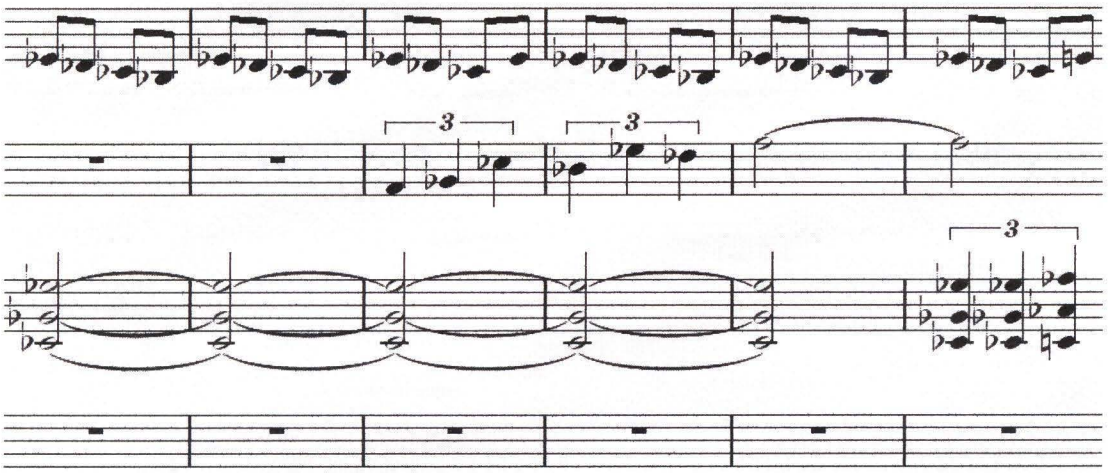


Figure 2.12: Theme B2.

After Theme B2, Theme B1 returns. This time the melodic line is harmonized with a diminished chord and a counter melody has been added. These added colors and textures bring the piece to a climax.

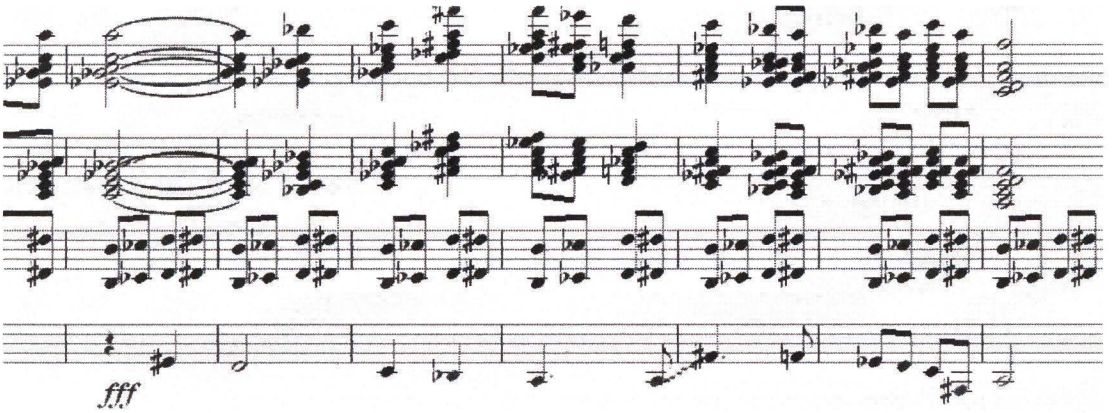


Figure 2.13: Theme B1 harmonized.

Following this entry of Theme B1, transitory material introduces the actual climax before returning to a soft lyric reprise of the Theme B1. This transitory material is the only change in meter in the entire section.

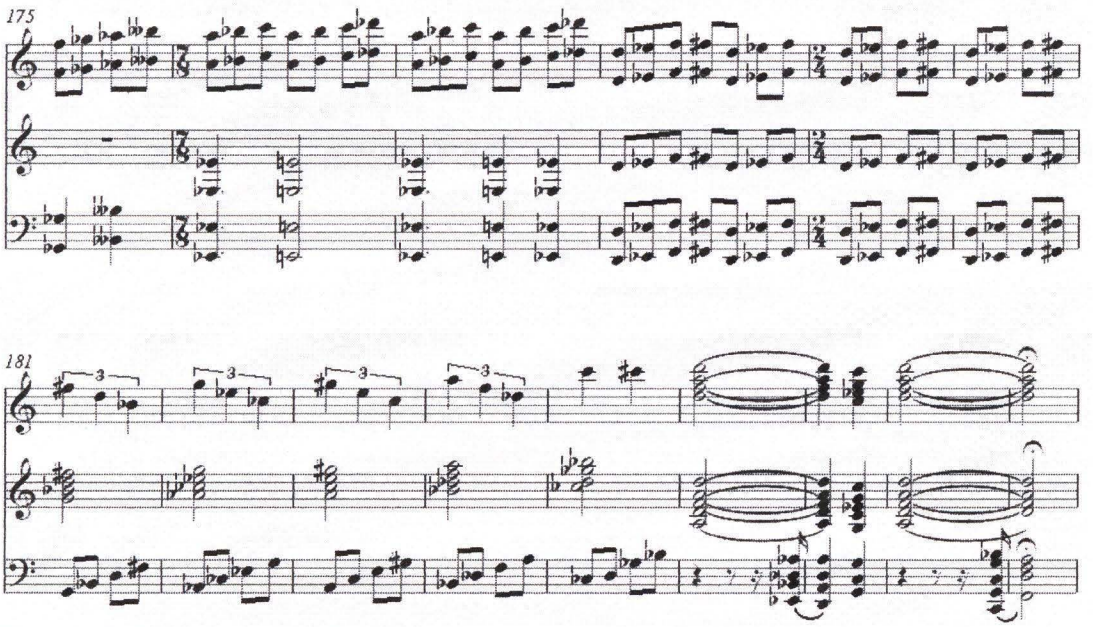


Figure 2.14: Climax of the piece.

Section A^1 and Coda

After the climax, Theme B1 returns in the bass clarinet and the percussion section. The recapitulation of the A themes begins after this last entry of Theme B1. In contrast to section A, Theme A3 enters first before a transition to Theme A1. However, the transition that

connected Theme A1 and Theme A2 in the opening section now leads to the coda. The material in the coda is derived from Theme A2.

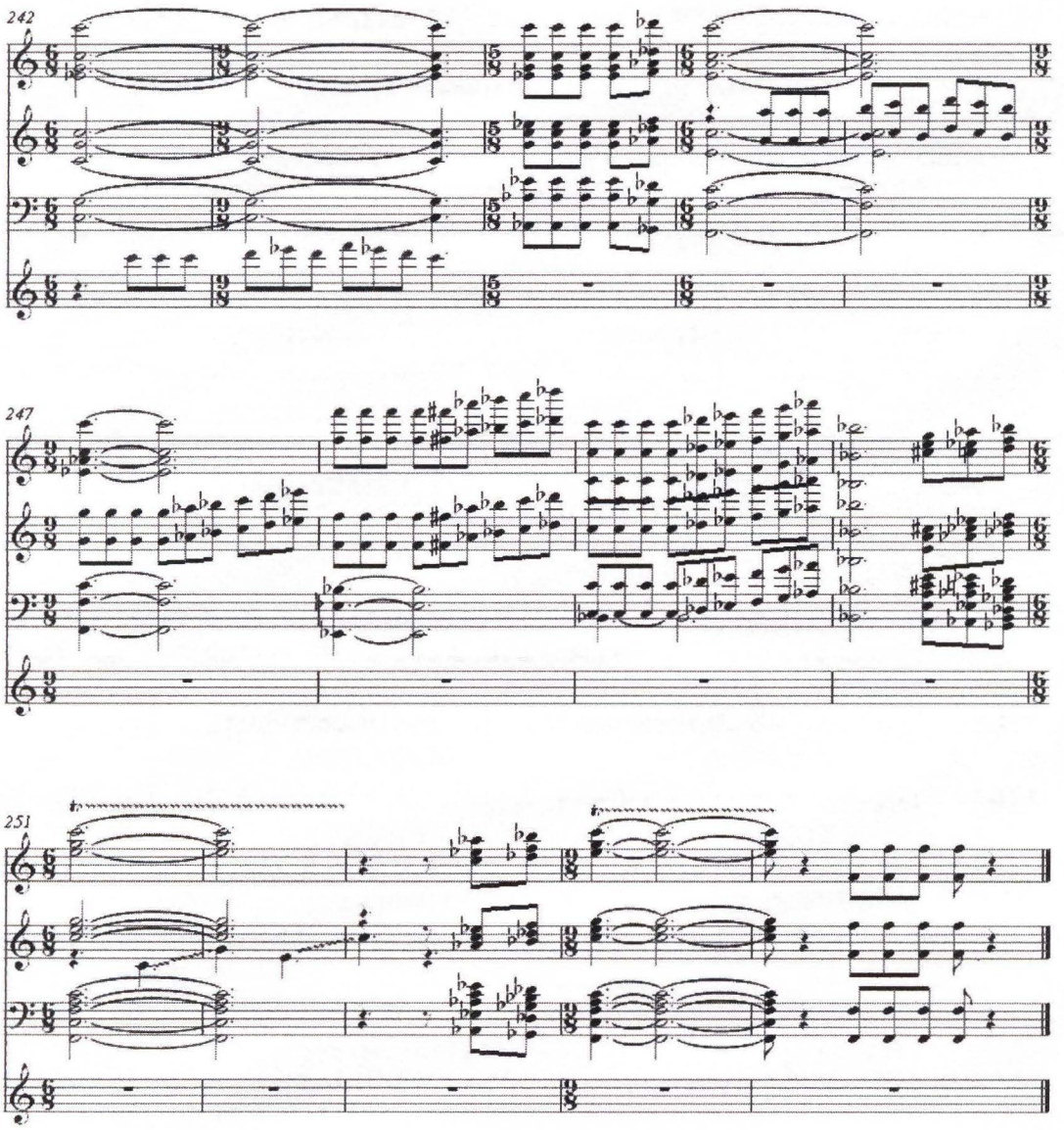


Figure 2.15: Coda

III. Computer Notation Software

I could not begin to consider this thesis complete without touching on computer notation software. Notation software has become a major asset to my composition. I begin composing in a traditional manner; I sit at a piano and experiment until I find something I like. However it is through the electronic tones of MIDI that I can bring my ideas to maturity. For me, notation software has become a tool just as important as the piano.

What is Computer Notation Software?

Basically, computer notation software is the word processor of music. A writer would use a word processor program to create a professional work, and a composer uses the notation software for the same reason. Notation software attempts to put all the tools of music publishing at the fingertips of the composer. Notation software also puts the orchestra at the call of the composer, allowing him or her to hear what the music will sound like as it is composed. The software accomplishes

this by using MIDI to create an audio reproduction of the instruments in the orchestra.

MIDI stands for Musical Instrument Digital Interface. It was developed in the early 1980's as a standardized sound set for synthesizers. The idea behind MIDI is that music created by one device, whether it be a computer or a synthesizer, would not only be compatible but also sound the same on other devices. The system worked, and today General and Extended MIDI are the standards for all synthesizers. MIDI is nothing more than a bank of sounds that attempt to reproduce the sound of the instrument it represents. A General MIDI set starts with Keyboard sounds, such as Grand Piano, Reed Organ, and reaches through all families of instruments; woodwinds, brass, strings, and percussion. More specialized patches allow for more accurate reproduction of sound. MIDI still does not have the realism or the accuracy to replace a real orchestra, and it probably never will.

How I compose

I have used notation software for many years. I began my work on a program called Noteworthy. The

program was very primitive by today's standards, but possessed enough power for me to experiment with creating music. Through Noteworthy, I was able to develop an ear for MIDI and how to not let the technology get in the way of the creative process.

Composition for me can begin in a number of ways. Sometimes, I can just pull material out of thin air, hum or sing it, and realize I might have something. Sometimes, I could be practicing my tuba and stumble on something interesting. I've even been awakened in the middle of the night with an idea. However, the most popular and most productive technique involves me sitting in quiet room at a piano with blank staff paper. I'll plug away trying to find something that fits the personality of the music I intend on composing. This can take hours or even days, but once I have a workable idea, I turn to the computer.

My piano skills prevent me from fully realizing my ideas in that medium. I take the notes I have made from the previous steps and input them into the computer. The computer software lets me hear my ideas as they would be played by trained musicians. With the barrier of my keyboard skill removed, the music is free to grow purely

based on what I can hear. From this point the piece will grow almost exclusively on the computer, where I can hear it and develop it. As a result the computer has become indispensable to my creative process.

I find that the process I follow is not a standard practice among composers. Most composers compose completely away from the computer, only turning to it in the final stages (if at all) to make minor changes.

Sibelius

I have chosen Sibelius as my computer notation software program. Although Finale is the standard in the United States, my experience with Finale has not been as positive as with Sibelius.

Earlier, I compared music notation software to word processing software. In the case of Sibelius this is especially true. The default interface for Sibelius is easy to use. It opens to a sheet of musical staves, and a palette that represents all the markings is easily accessible.

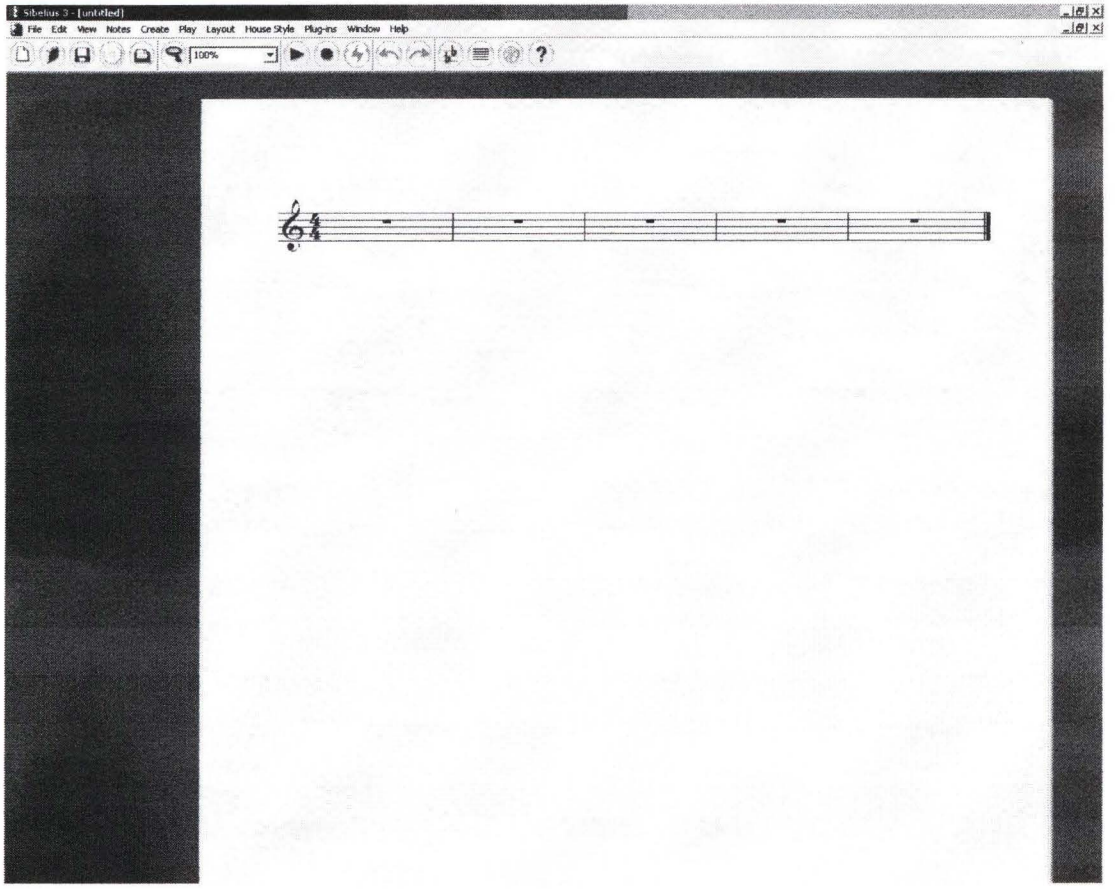


Figure 3.1: Sibelius Default Interface

I begin working in Sibelius after creating a main idea and a general overview of the work. Depending on the scope of the piece, I will either use a piano score or an expanded piano score (4-5 Staves). The piano score provides a simple medium for creating music.

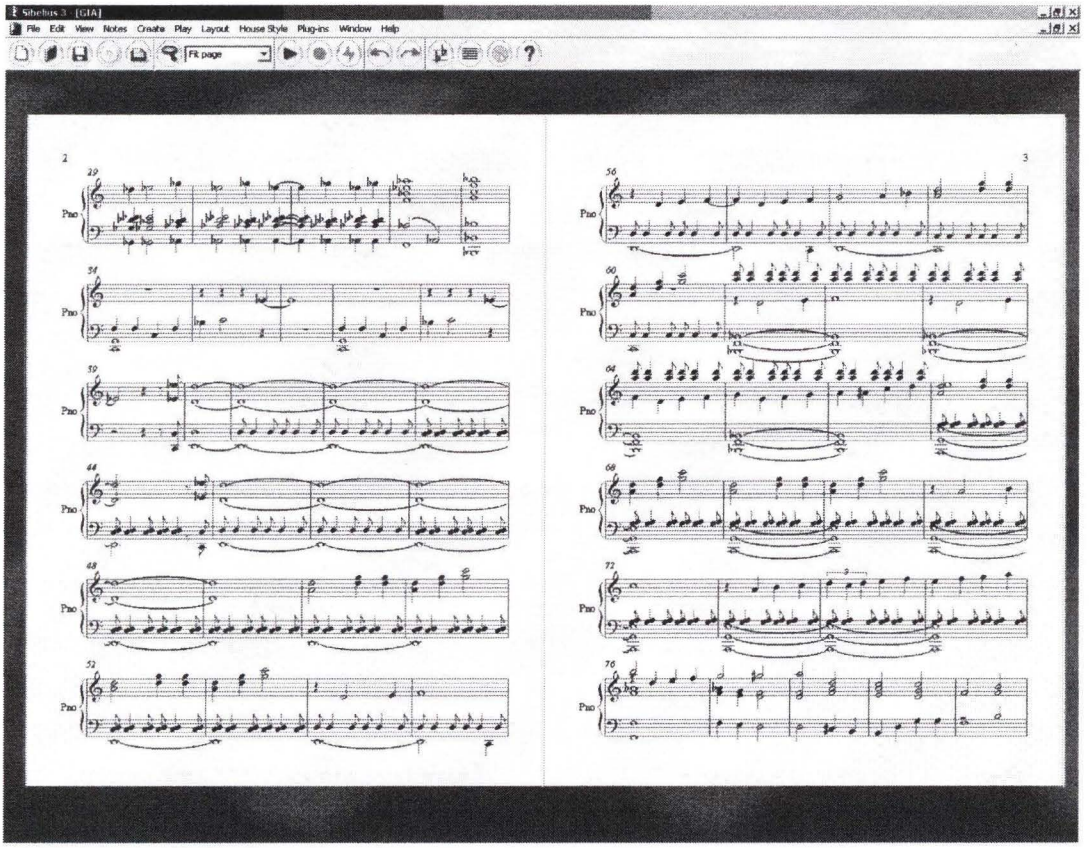


Figure 3.2: Piano Score in Sibelius. Excerpt from *Giathiles*, mm29-mm80.

Currently, I use the expanded piano score format. The expanded score lends to an easier orchestration phase, as I can denote which themes go to which instruments. The extra room also allows for me to jot notes and create ornamentations more easily.

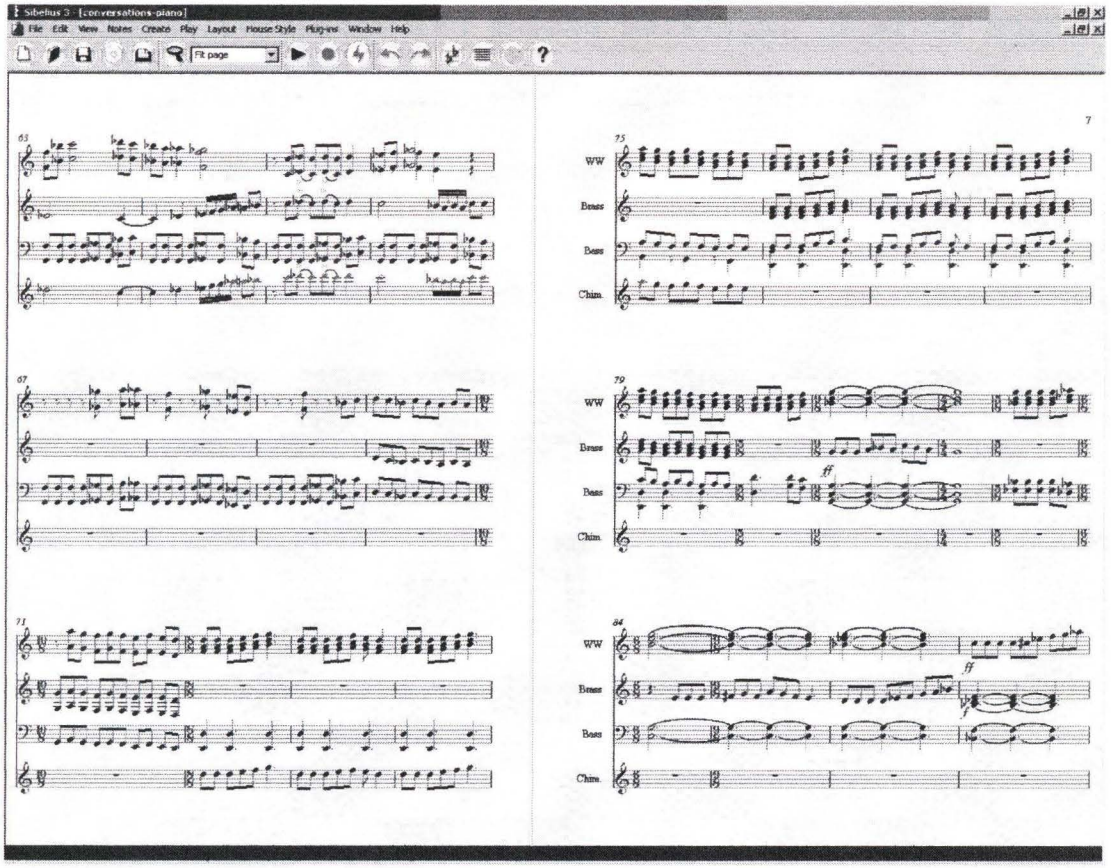


Figure 3.3: Expanded Piano Score in Sibelius. Excerpt from *Conversations with Chaos,* mm63-mm87.

The piece will be essentially finished in the condensed format. Following this stage, I will begin orchestrating the piece into a full score for the appropriate ensemble. This process involves assigning the written material to the different instruments. During this phase, I make any final changes. I correct material based on the capabilities of the assigned instrument. I also finalize any ornamentations and

insert articulations and phrase markings. I write much of the percussion during this phase because I have a better sense of the totality of the work.

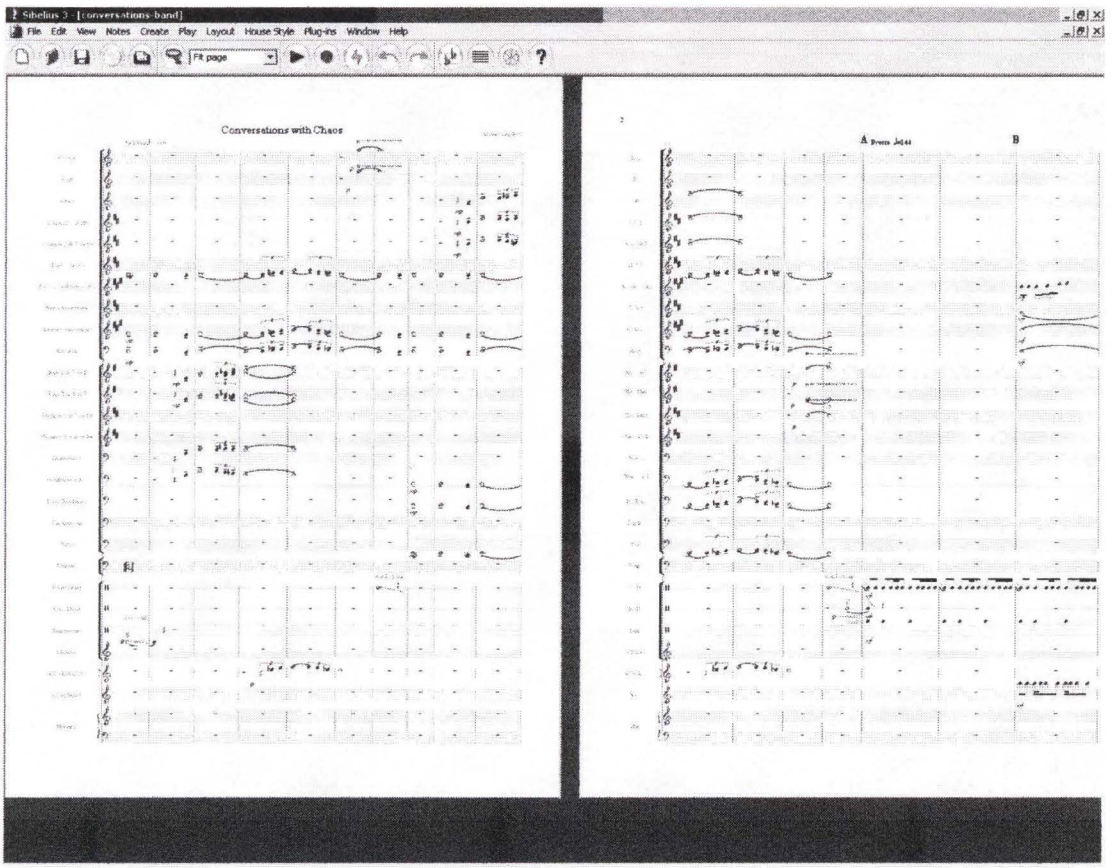


Figure 3.4: Full Score for Wind Ensemble in Sibelius. Excerpt from *Conversations with Chaos,* mm1-mm17.

Once the full score is completed, I will begin a revision process in which I check the score for errors. I will also listen to the score in MIDI a number of times in order to make my final alterations. When I am satisfied with the score, I will begin extracting parts.

Each part is pulled from the score by the Sibelius software and placed on a separate page. The process is tedious as each part usually requires more proofreading and final layout editing.

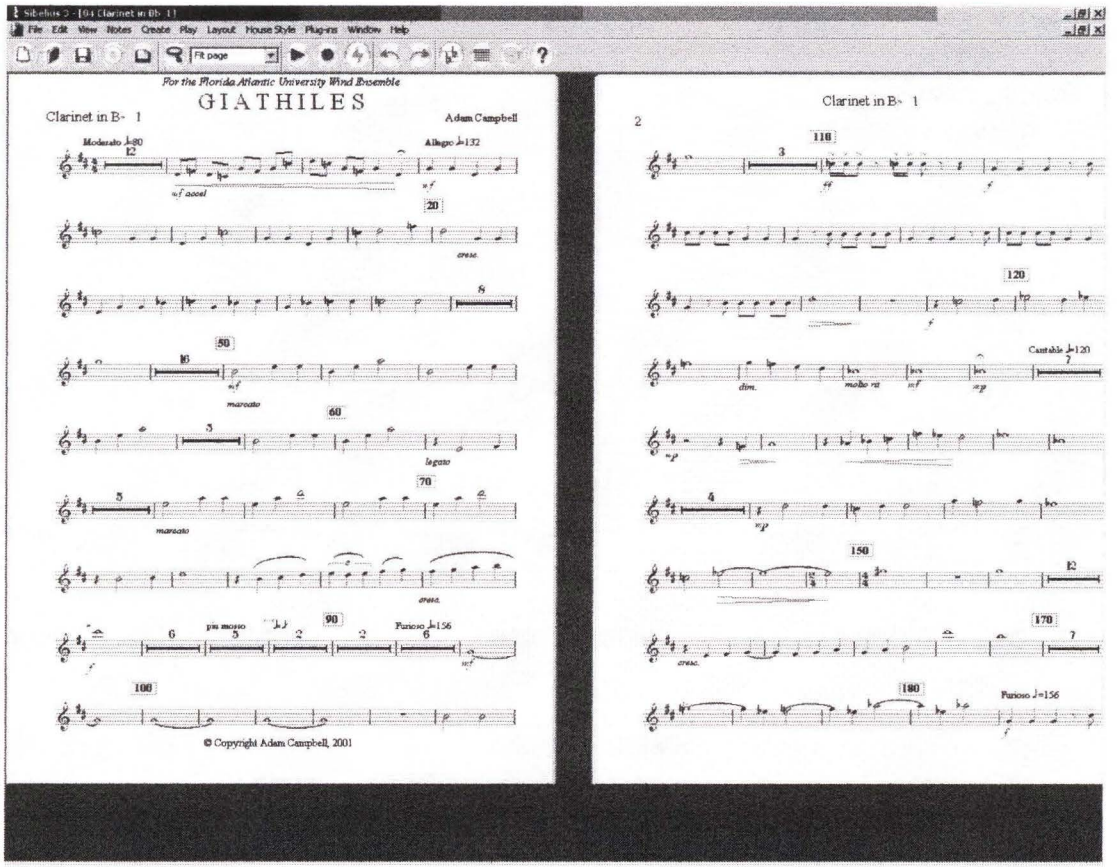


Figure 3.5: Extracted Part in Sibelius. Excerpt from the principle Clarinet part of *Giathiles*, mm1-mm181.

Appendix I - Formal Analysis

Introduction and Section A

Measures	Function	Tonality	Tempo	Notes
mm1-mm14	Introduction	D Minor	Andante	
mm15-mm27	Theme A1	D Dorian	Presto	8/8 time with changing accent pattern
mm28-mm33	Transition	D Dorian	Presto	Changing time signatures
mm34-mm50	Theme A2	Synthetic 1 on D	Presto	Changing time signatures
mm51-mm58	Theme A3	Synthetic 1 on D	Presto	Steady 8/8 Time
mm59-mm68	Theme A3	Synthetic 1 on F	Presto	Steady 8/8 Time
mm69-mm73	Re-transition	Modulation F to D	Presto	Changing time signatures
mm74-mm81	Theme A1	D Dorian	Presto	8/8 time with changing accent pattern
mm82-mm93	Theme A2	Synthetic 1 on D	Presto with retard	Changing time signatures

Section B

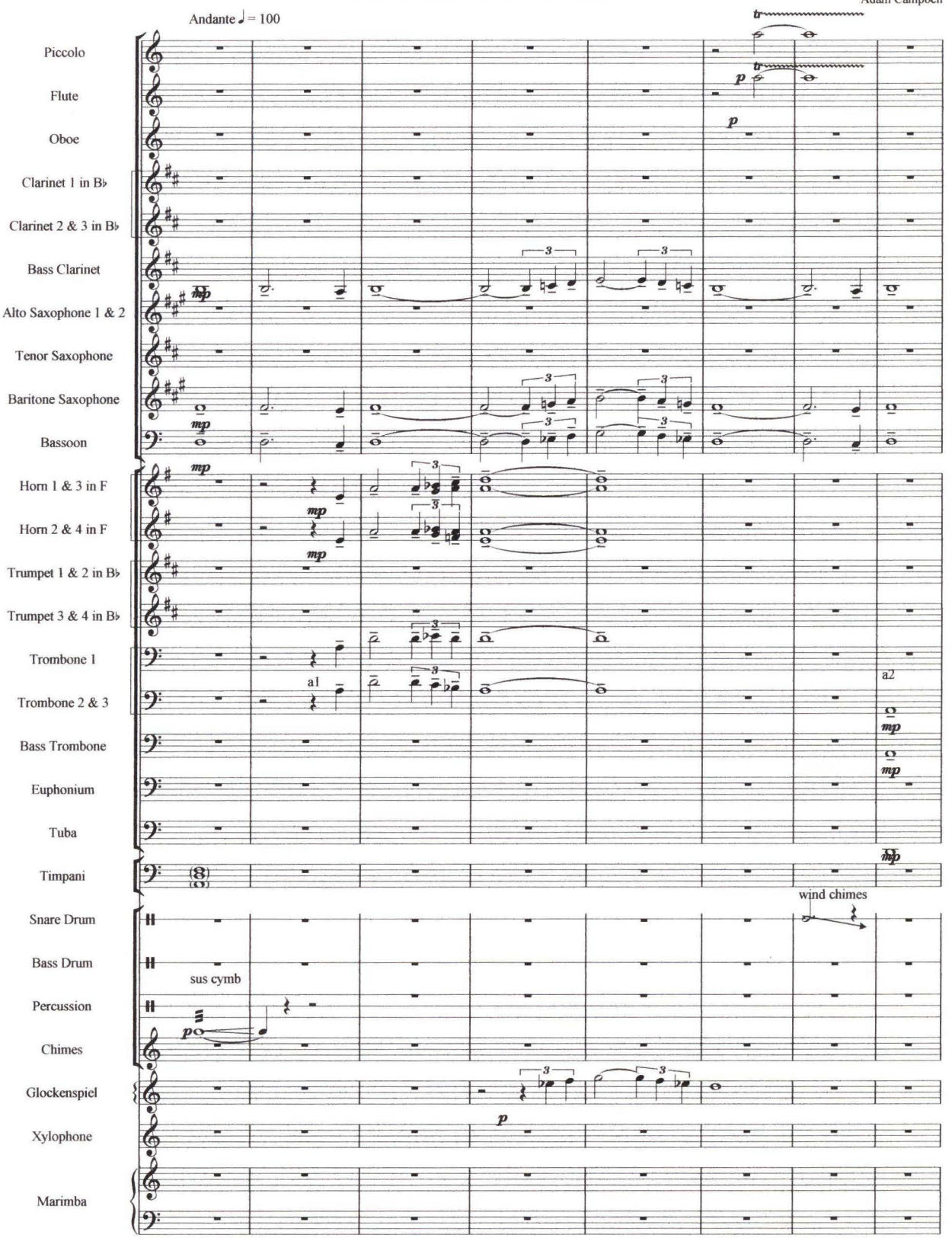
Measures	Function	Tonality	Tempo	Notes
mm94-mm129	Theme B1	Synthetic 2 on D	Adagio	Steady 2/4 time
mm130-mm135	Theme B2	Eb minor	Adagio	
mm136-mm141	Theme B2	Gb minor	Adagio	
mm142-mm153	Theme B2	A minor	Adagio	
mm154-mm171	Theme B1	Synthetic 2 on D	Adagio	
mm172-mm192	Theme B3	Synthetic 1 on F	Adagio	Changing time signatures, Climax
mm193-mm215	Theme B1	Synthetic 2 on D	Adagio	

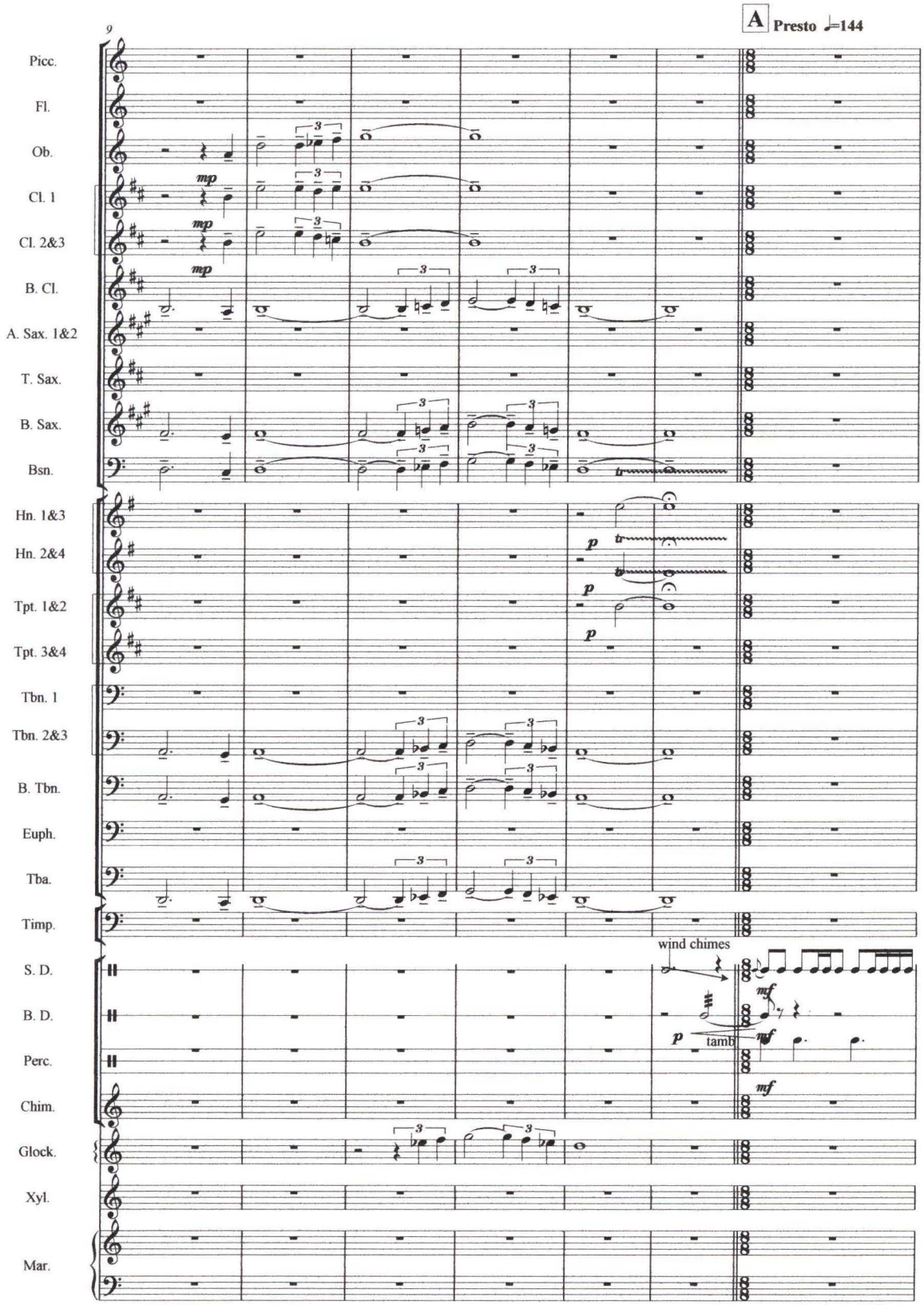
Section A[1]

Measures	Function	Tonality	Tempo	Notes
Mm216-mm225	Theme A3	Synthetic 1 on F	Presto	Steady 8/8 time
Mm226-mm239	Re-transistion	Modulation F to D	Presto	Changing time signatures
Mm231-mm237	Theme A1	D Dorian	Presto	8/8 time with changing accent pattern
Mm238-mm244	Theme A2	Synthetic 1 on D	Presto	Changing time signatures
Mm245-mm258	Coda/Theme A2	Synthetic 1 on D	Presto	Changing time signatures, Finale

Conversations with Chaos

Adam Campbell




A Presto ♩=144
9
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
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B. D.
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Chim.
Glock.
Xyl.
Mar.
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wind chimes
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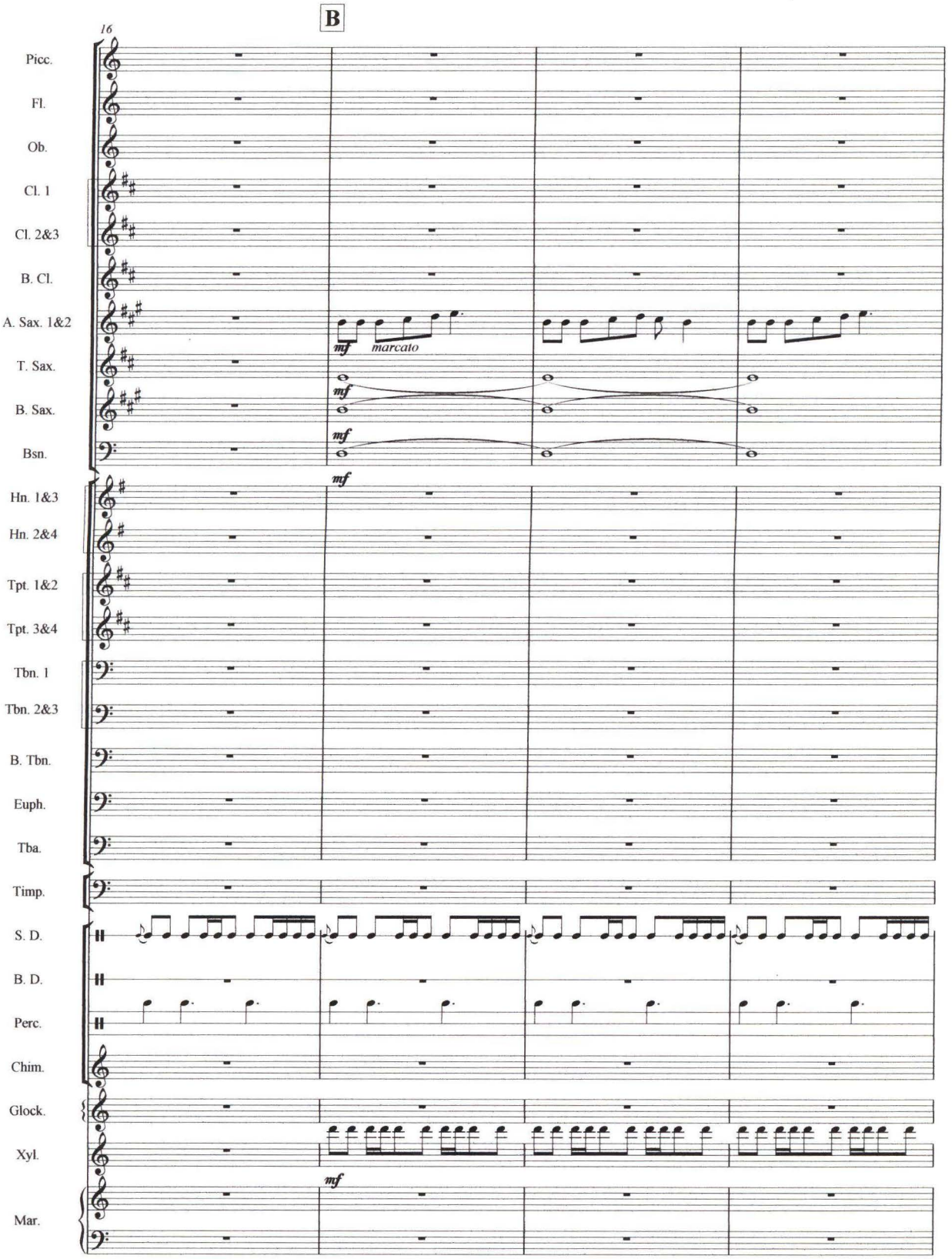
B
16
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
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Hn. 2&4
Tpt. 1&2
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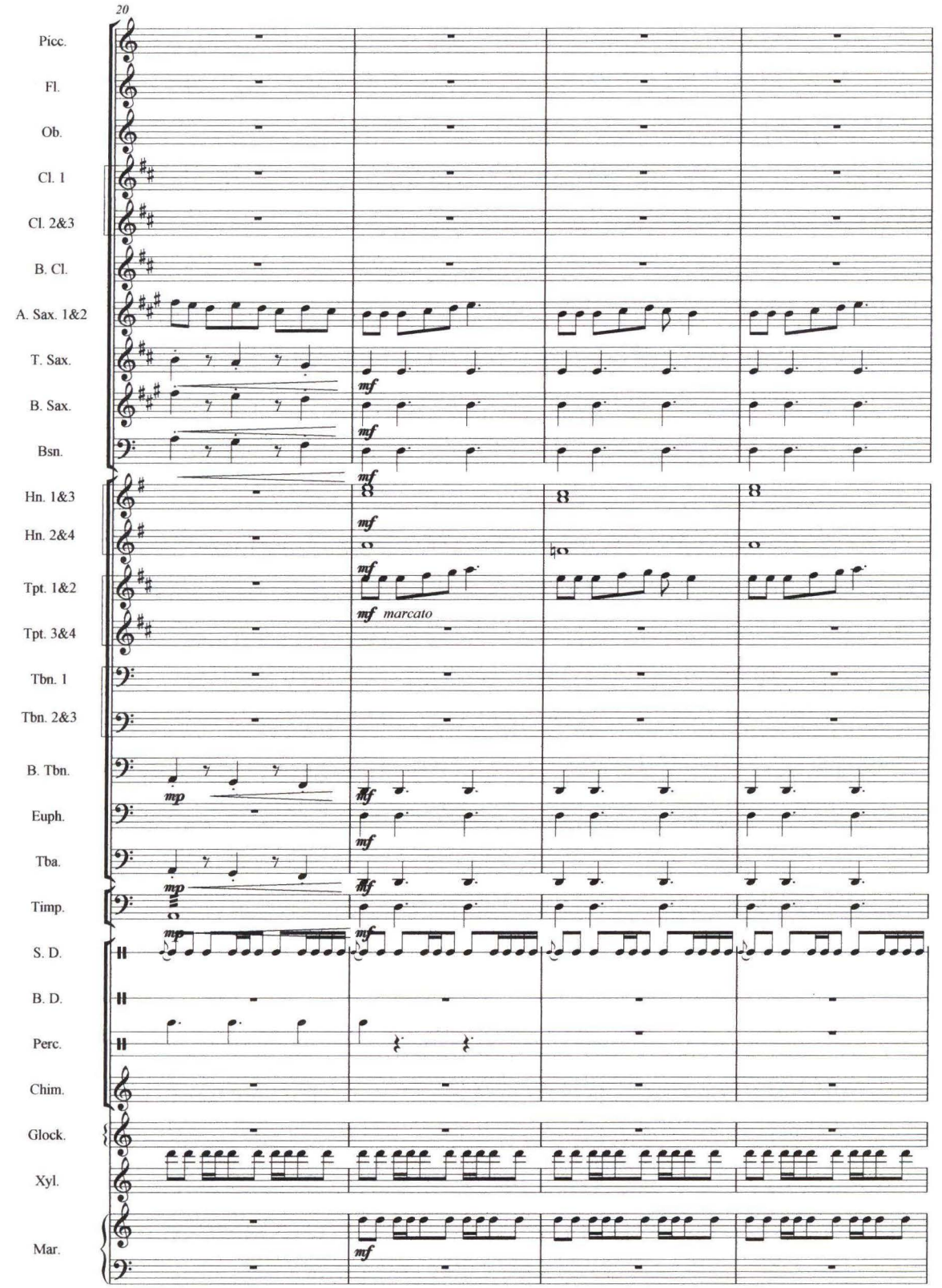
mf
marcato


20
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T. Sax.
B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Tbn. 2&3
B. Tbn.
Euph.
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B. D.
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Glock.
Xyl.
Mar.
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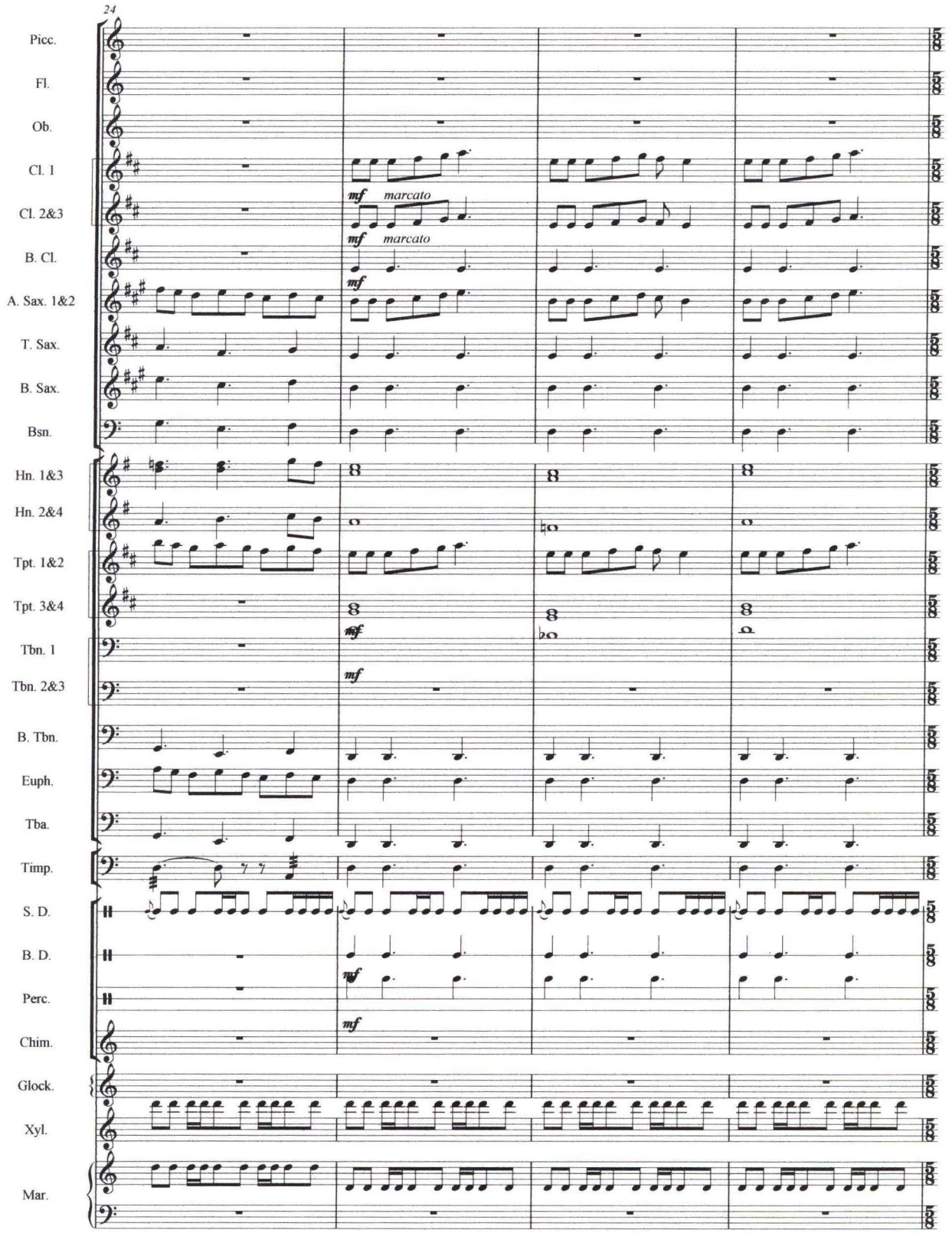
mp
mf


24
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Ob.
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
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Glock.
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Mar.
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mf marcato
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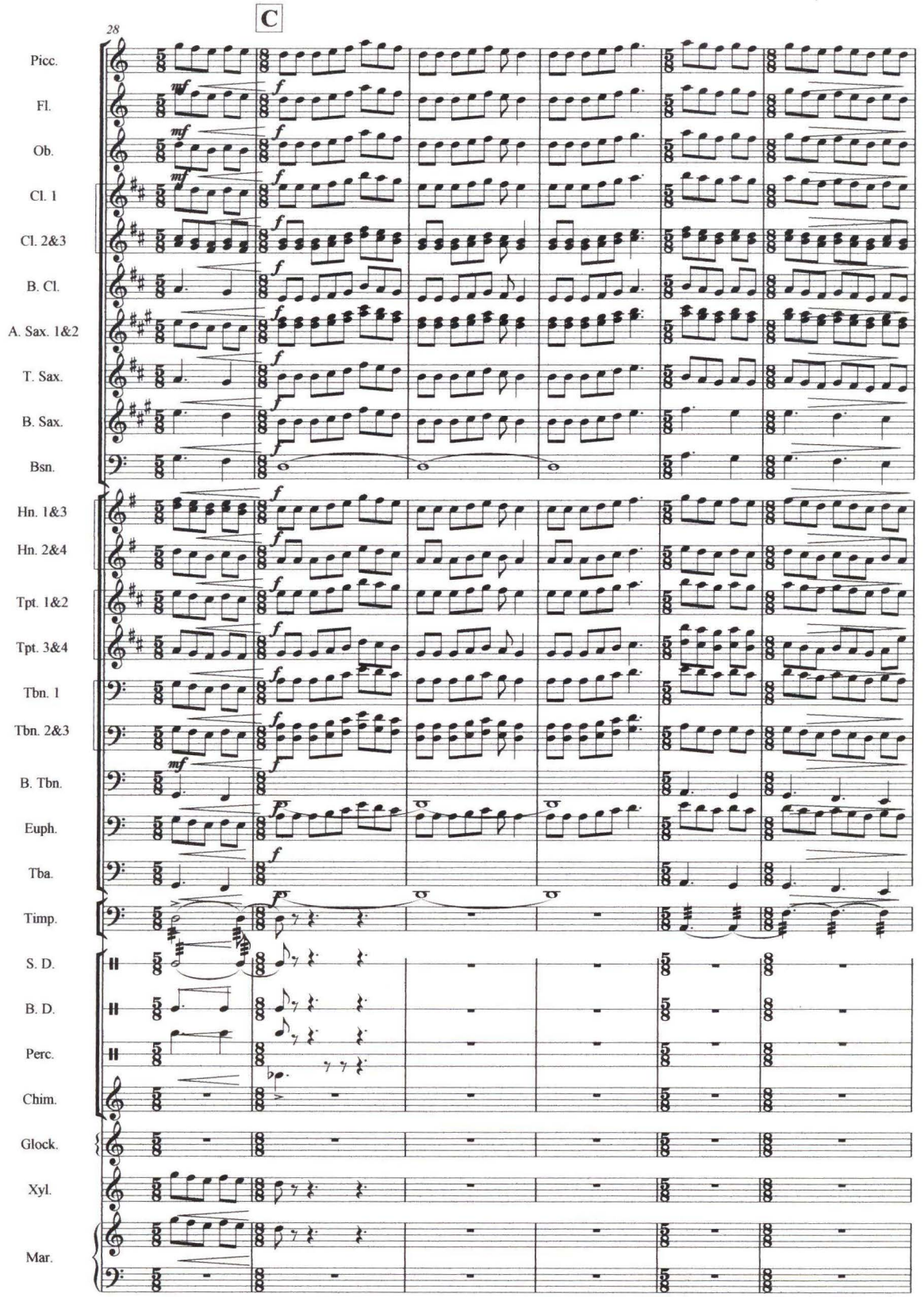
mf
mf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28
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B. Sax.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
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Perc.
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Glock.
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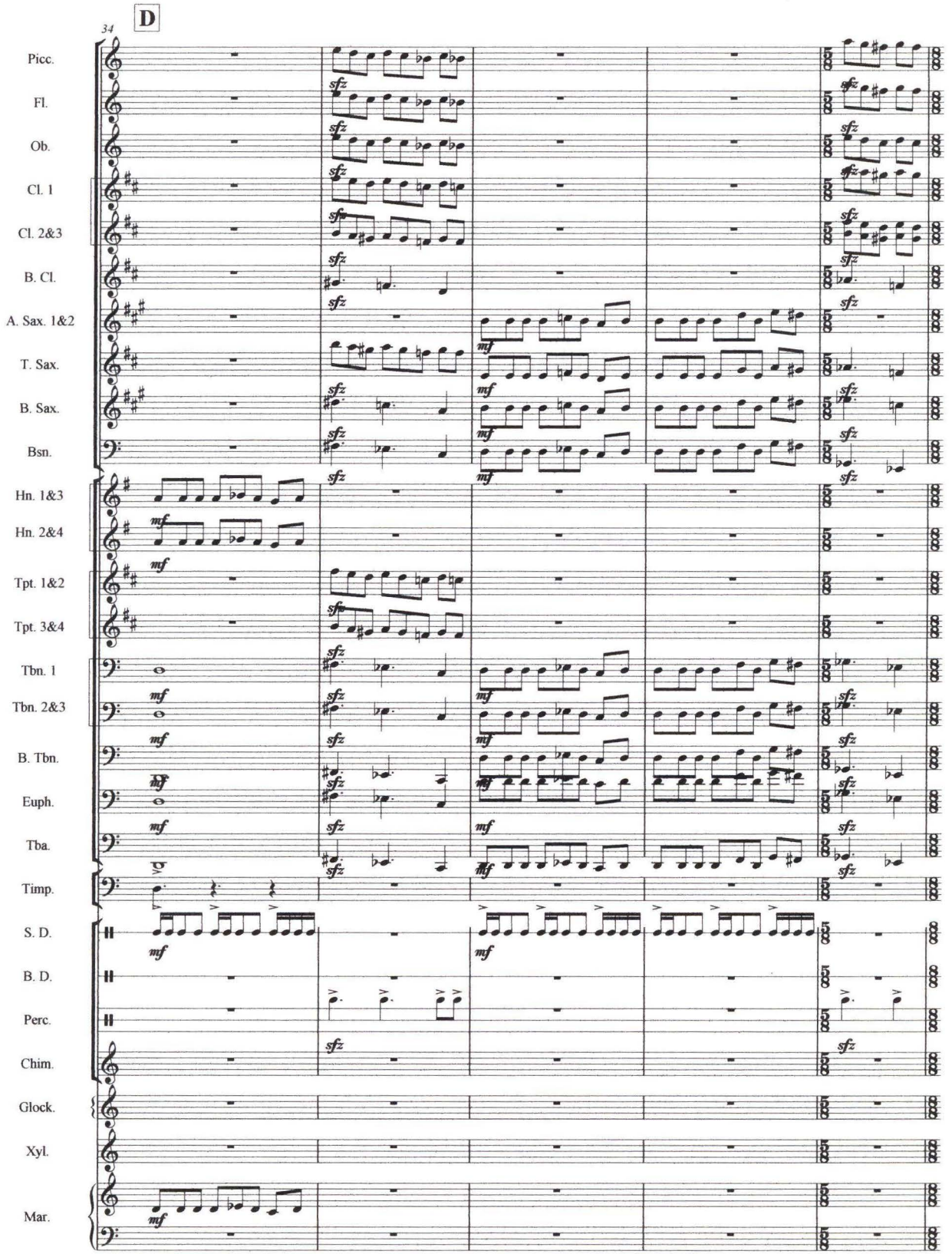
Mar.


D
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B. Sax.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
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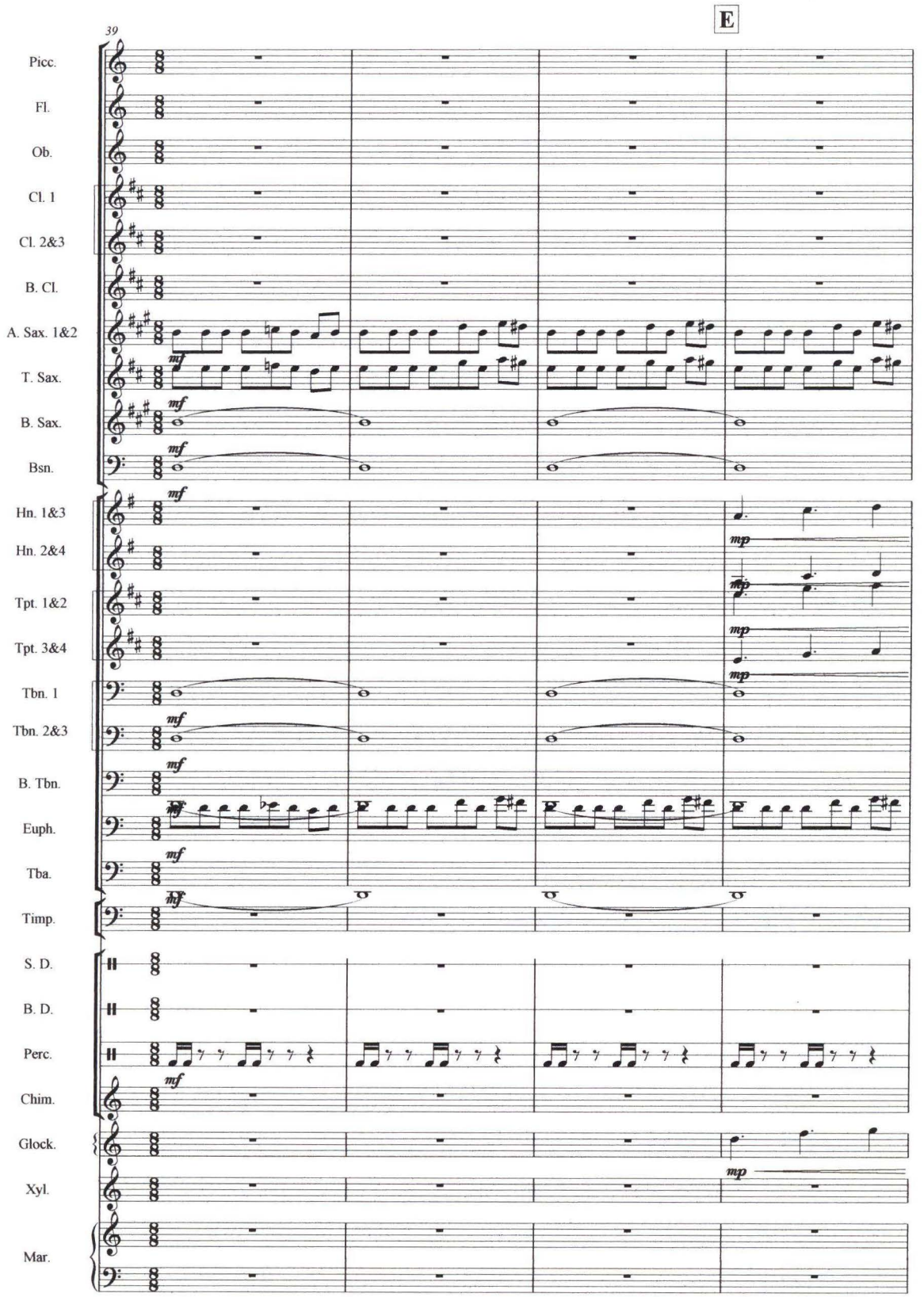
39
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Tbn. 2&3
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mf
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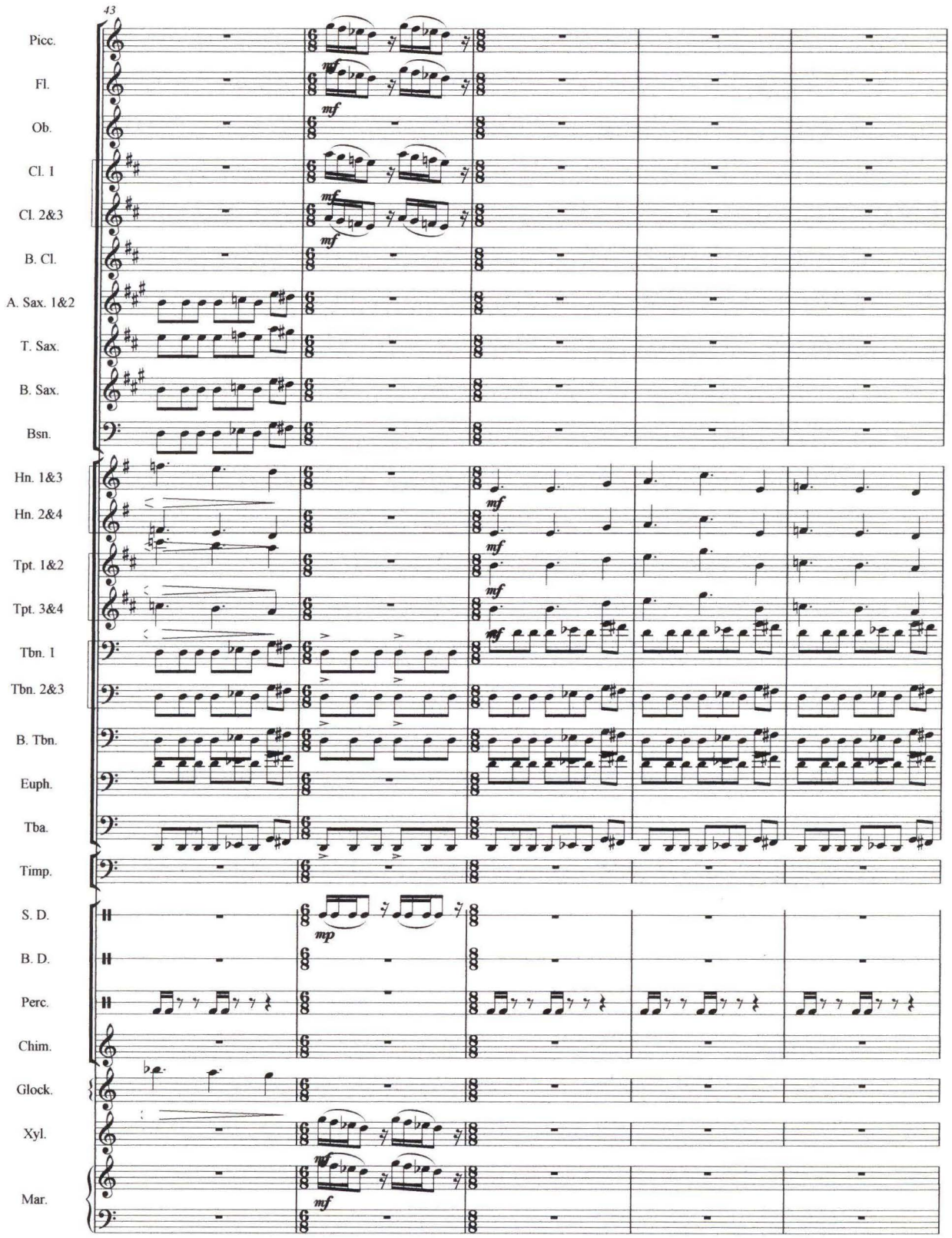
43
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Hn. 2&4
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Tpt. 3&4
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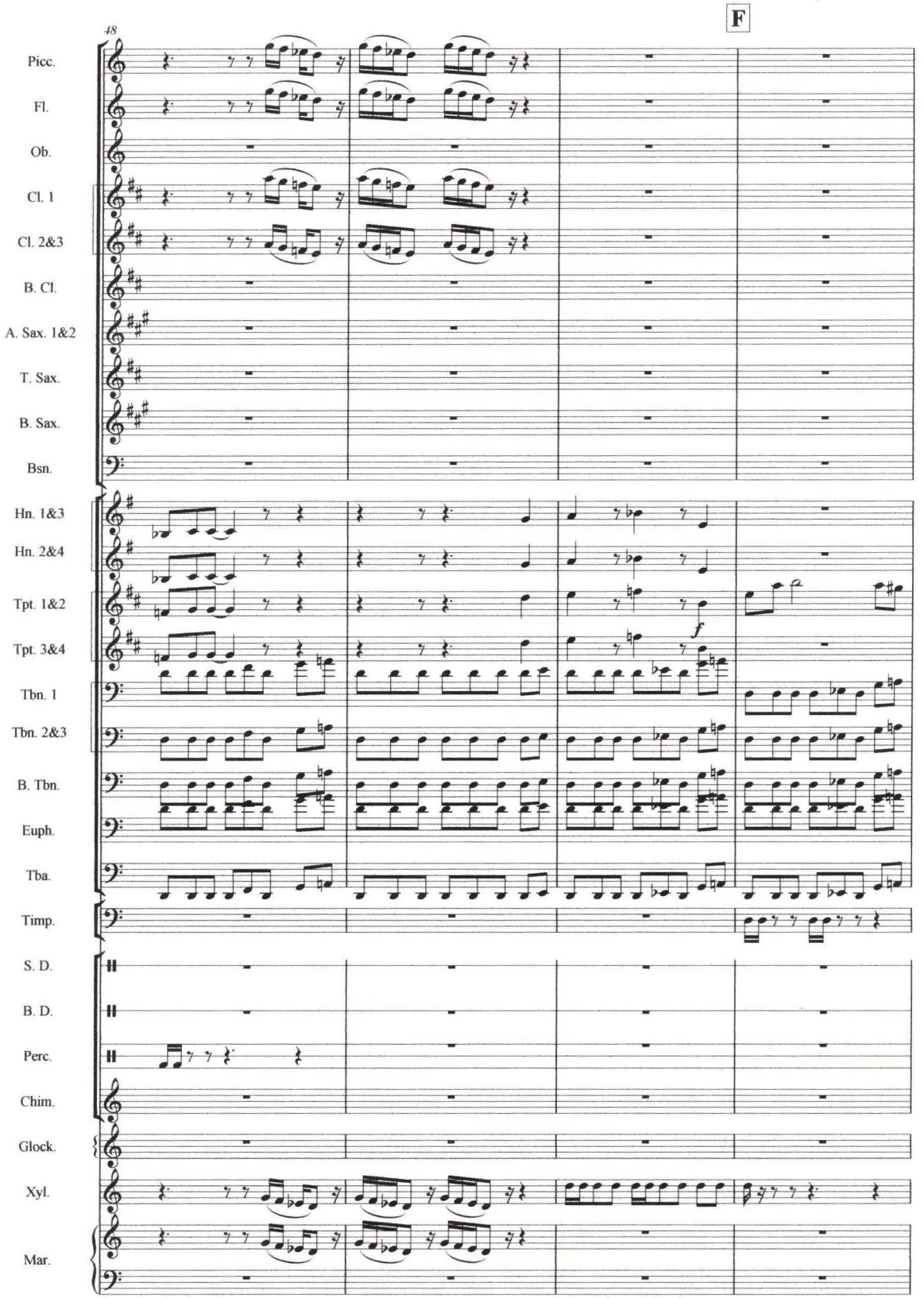
48
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Hn. 2&4
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Tpt. 3&4
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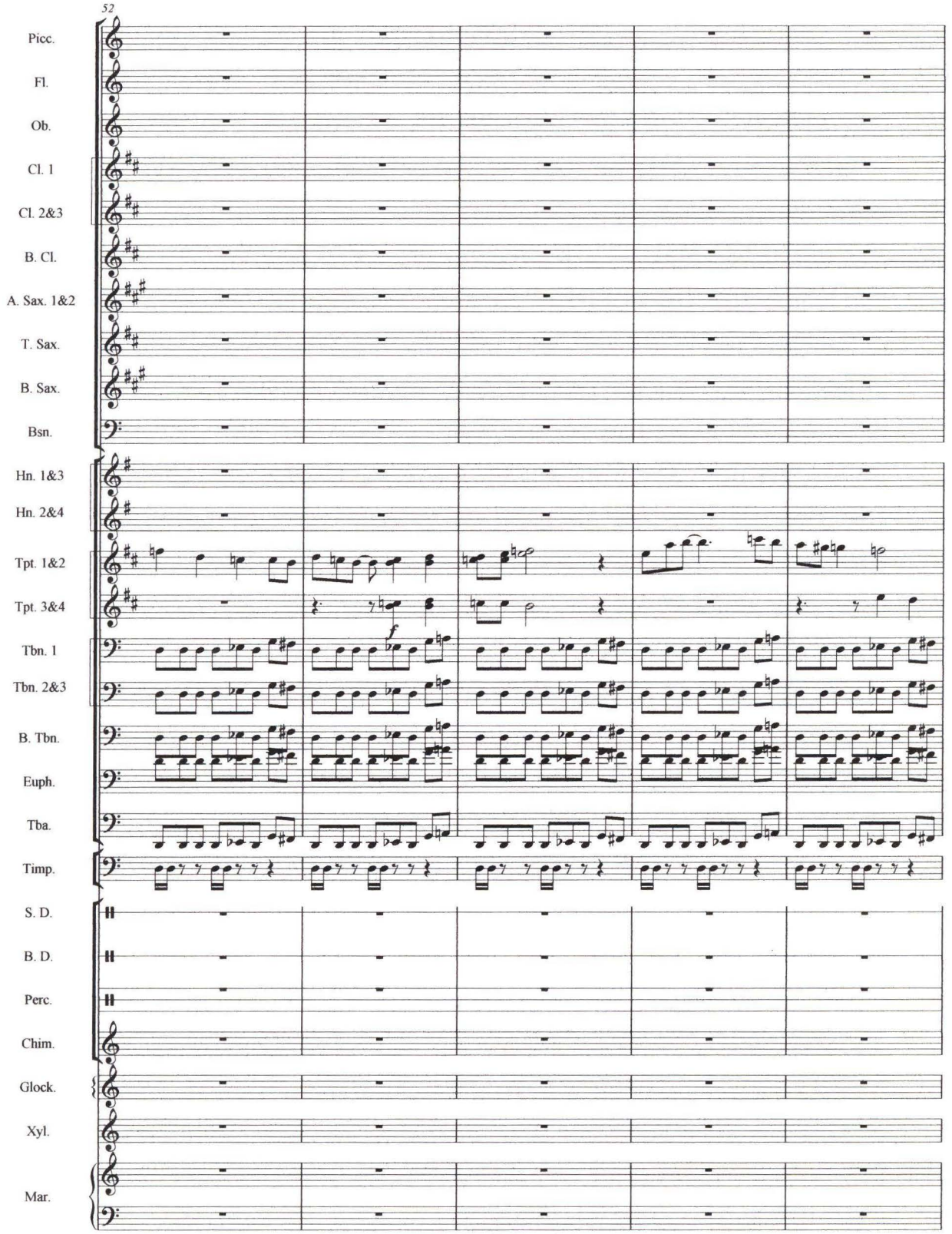
52
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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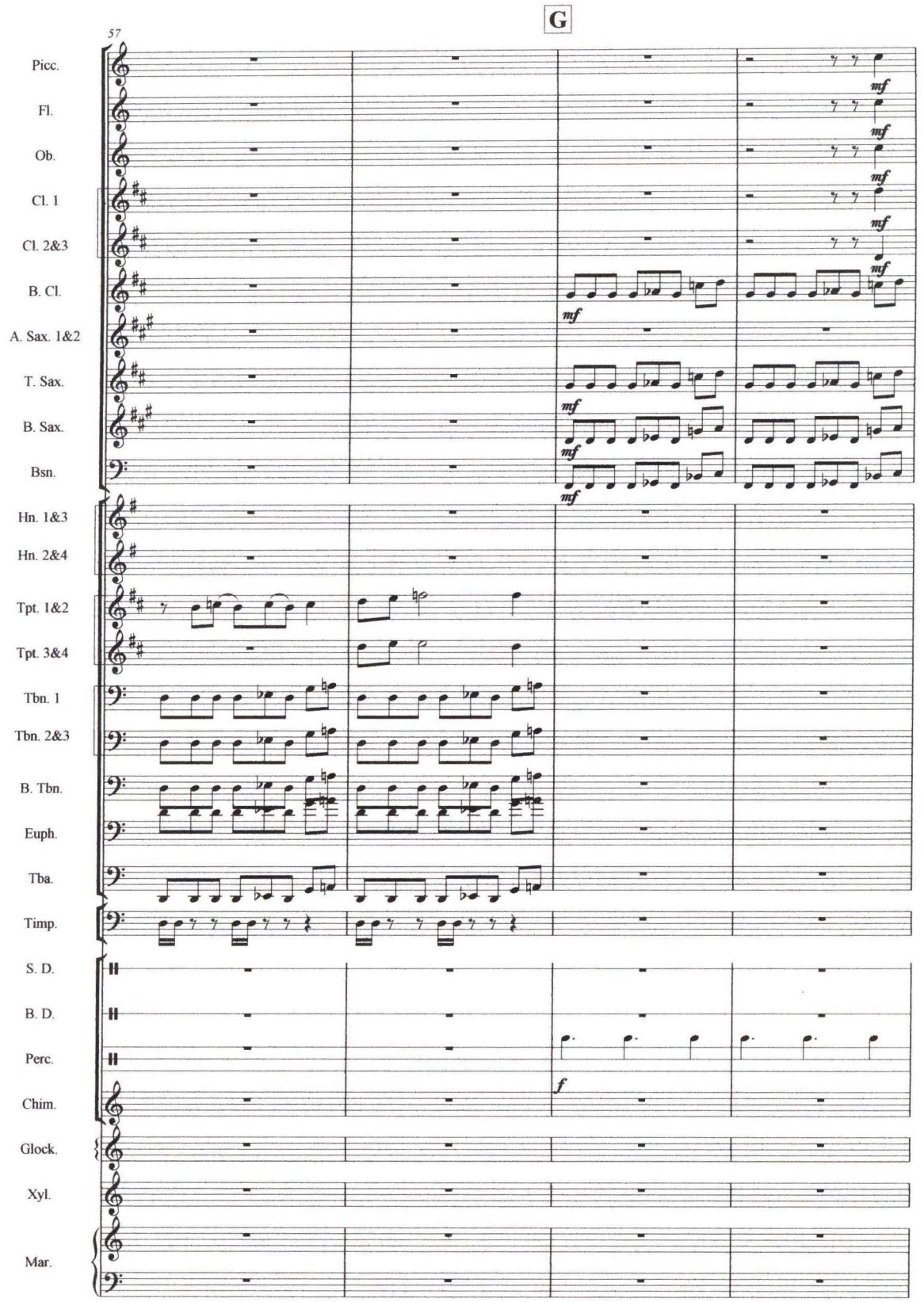
Glock.
Xyl.
Mar.
f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57
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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mf
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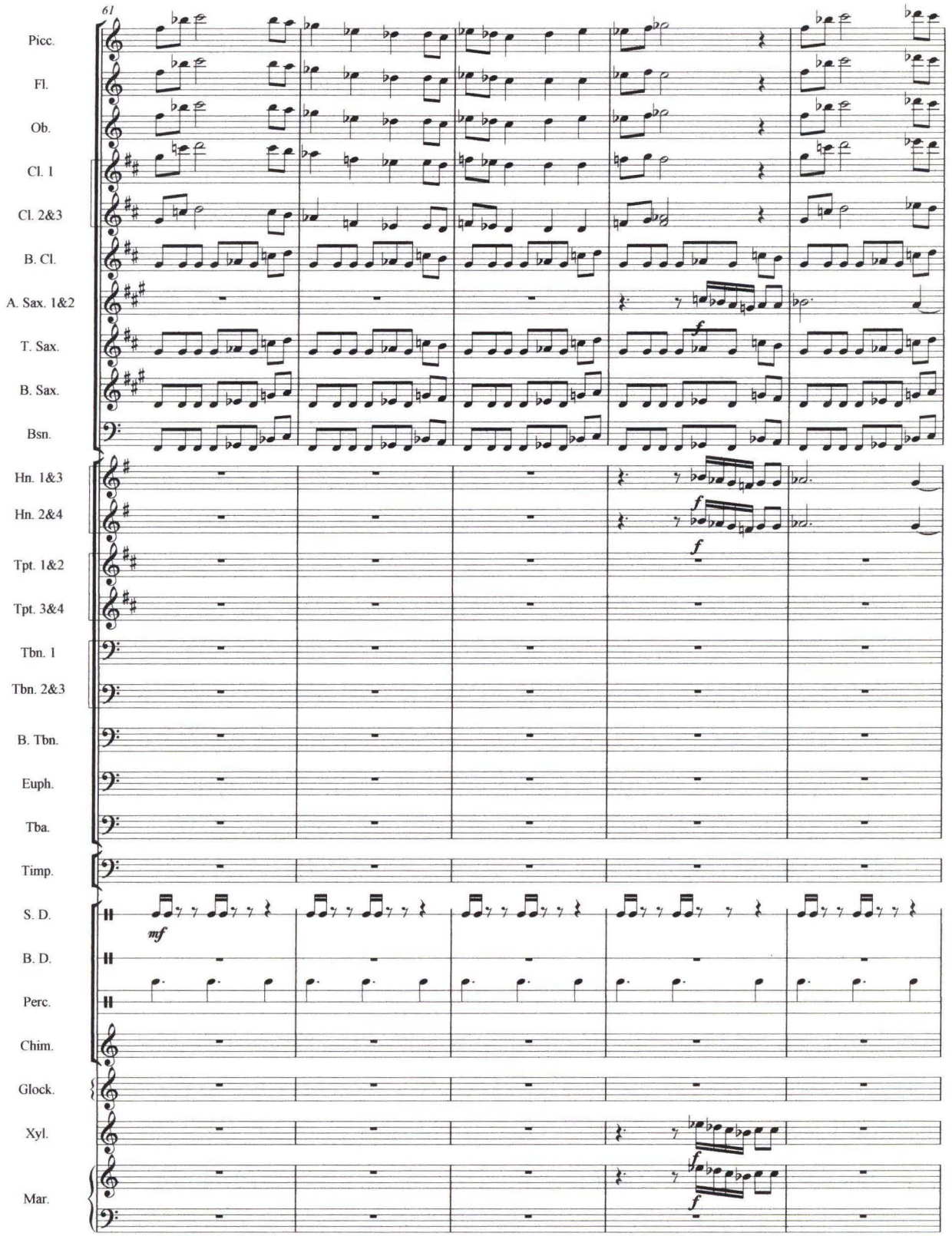
61
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Hn. 2&4
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Mar.
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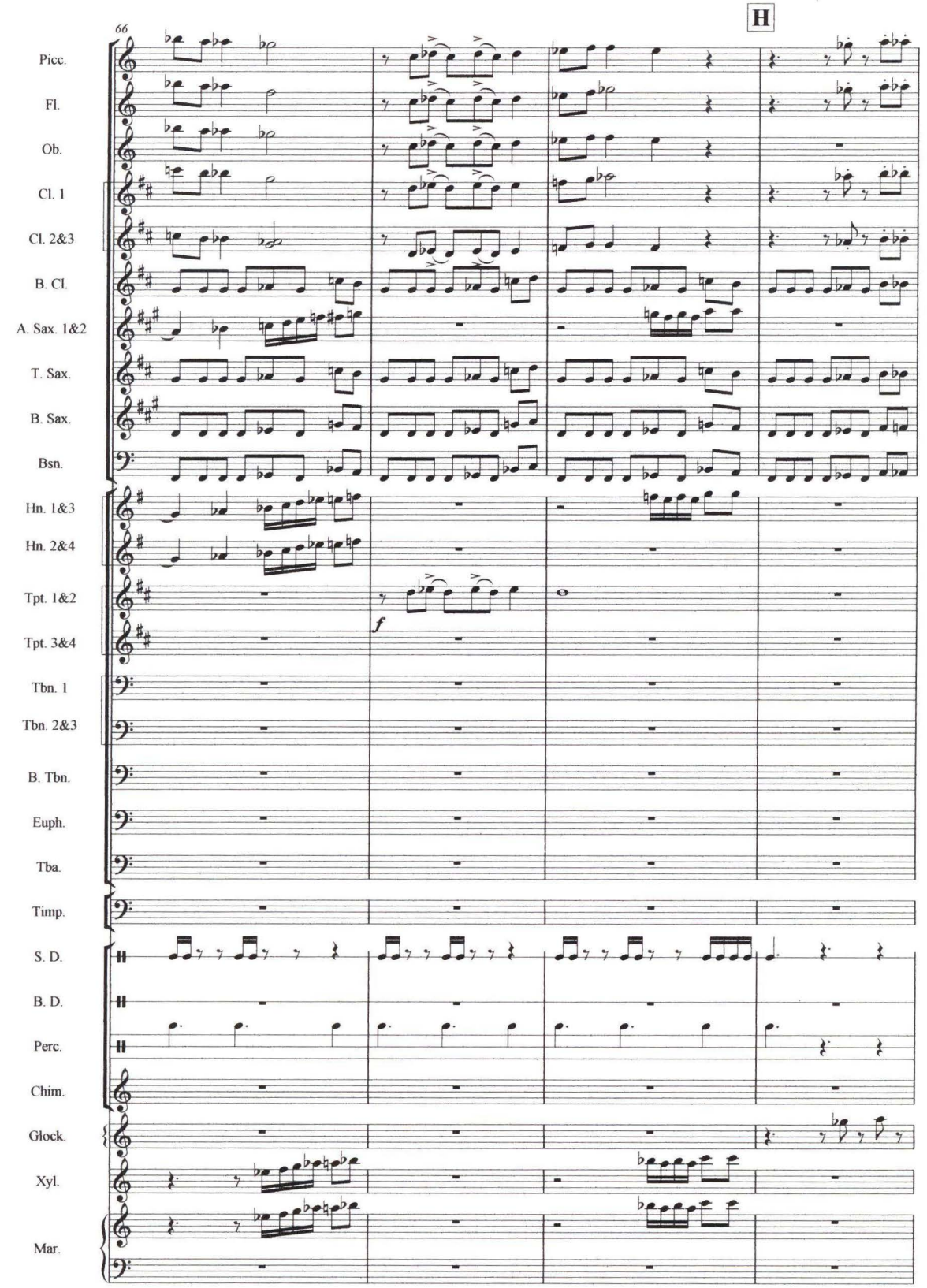
f
f
f
f


66
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Fl.
Ob.
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A. Sax. 1&2
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Hn. 2&4
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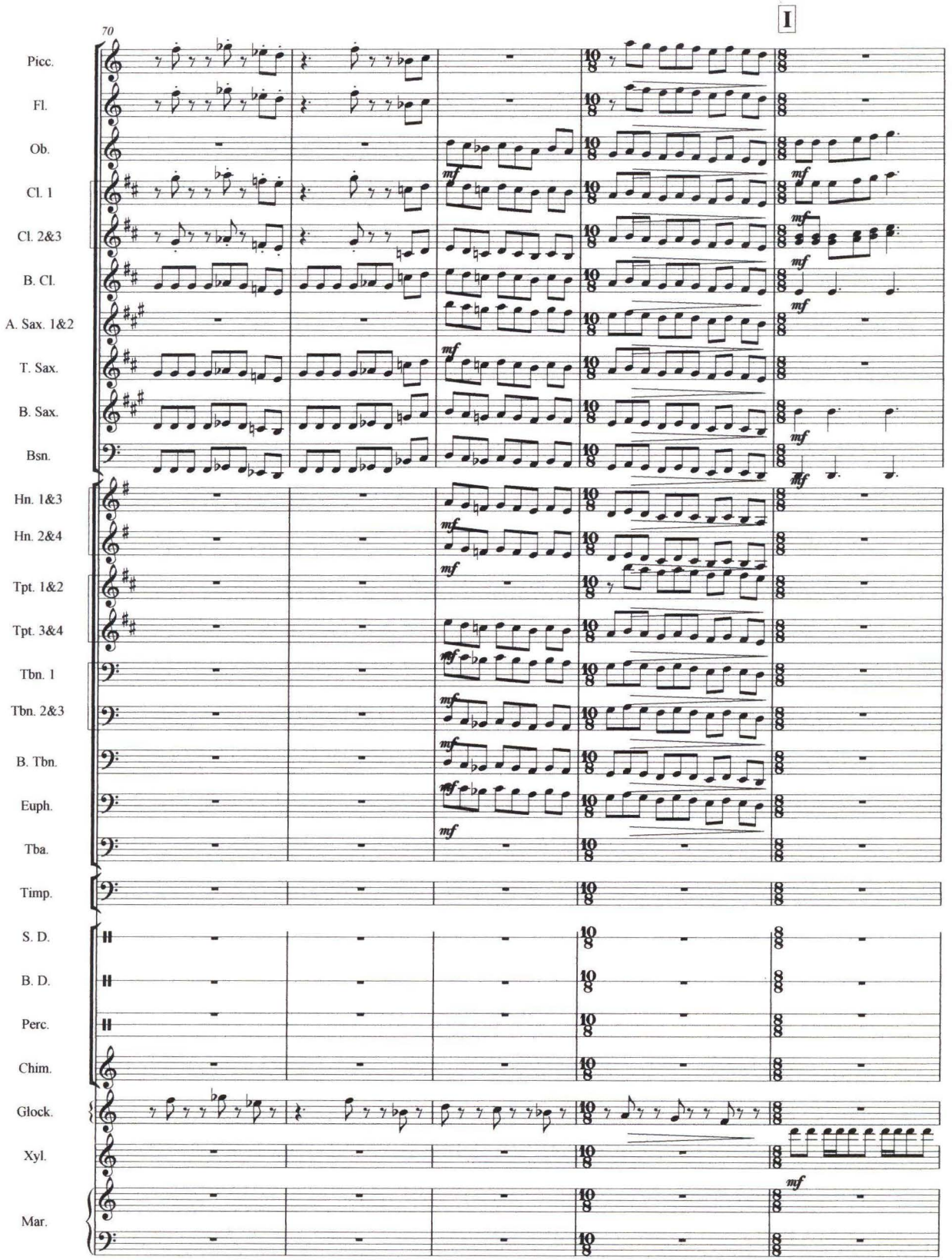
70
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Fl.
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A. Sax. 1&2
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Hn. 2&4
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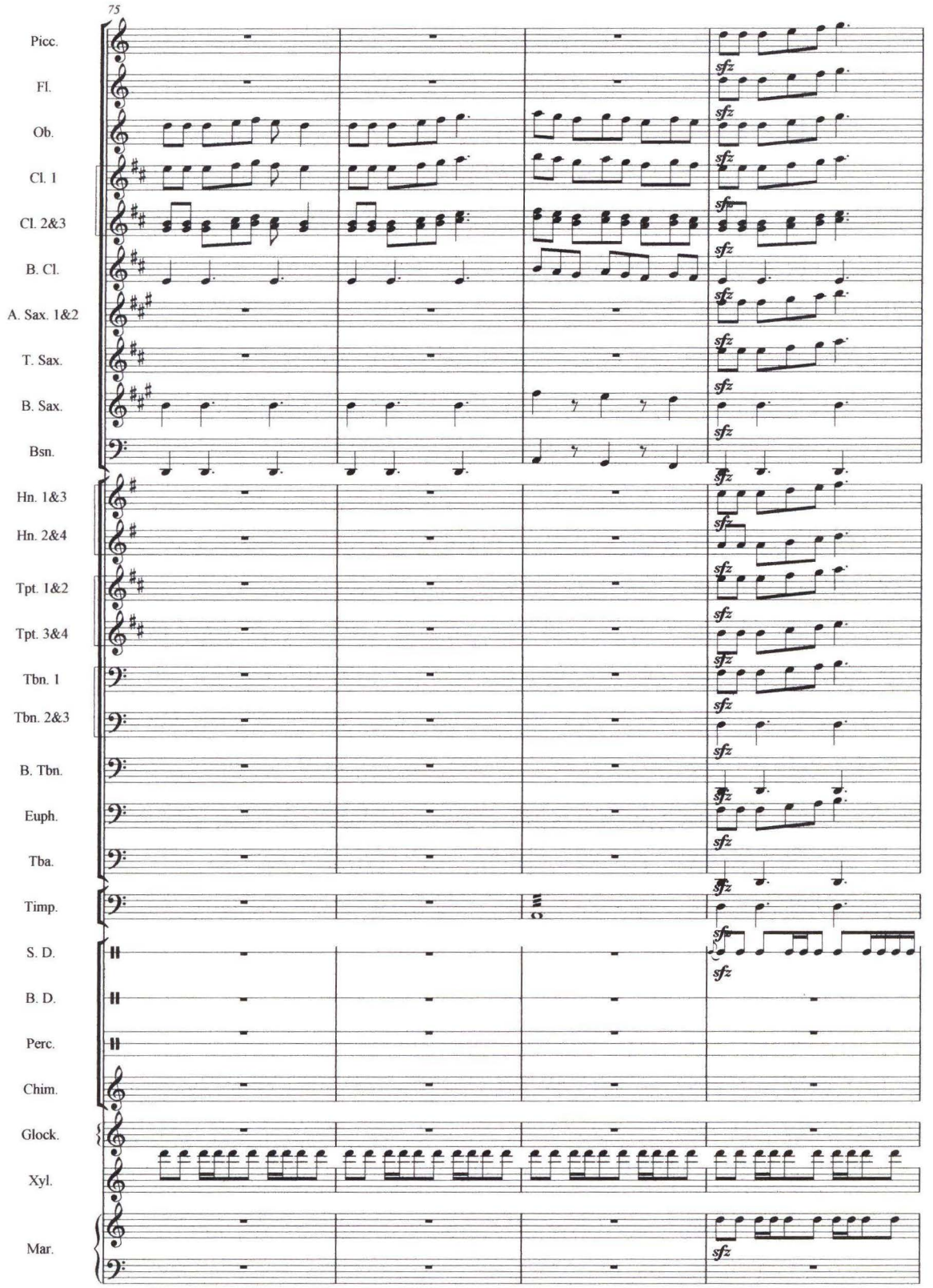
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
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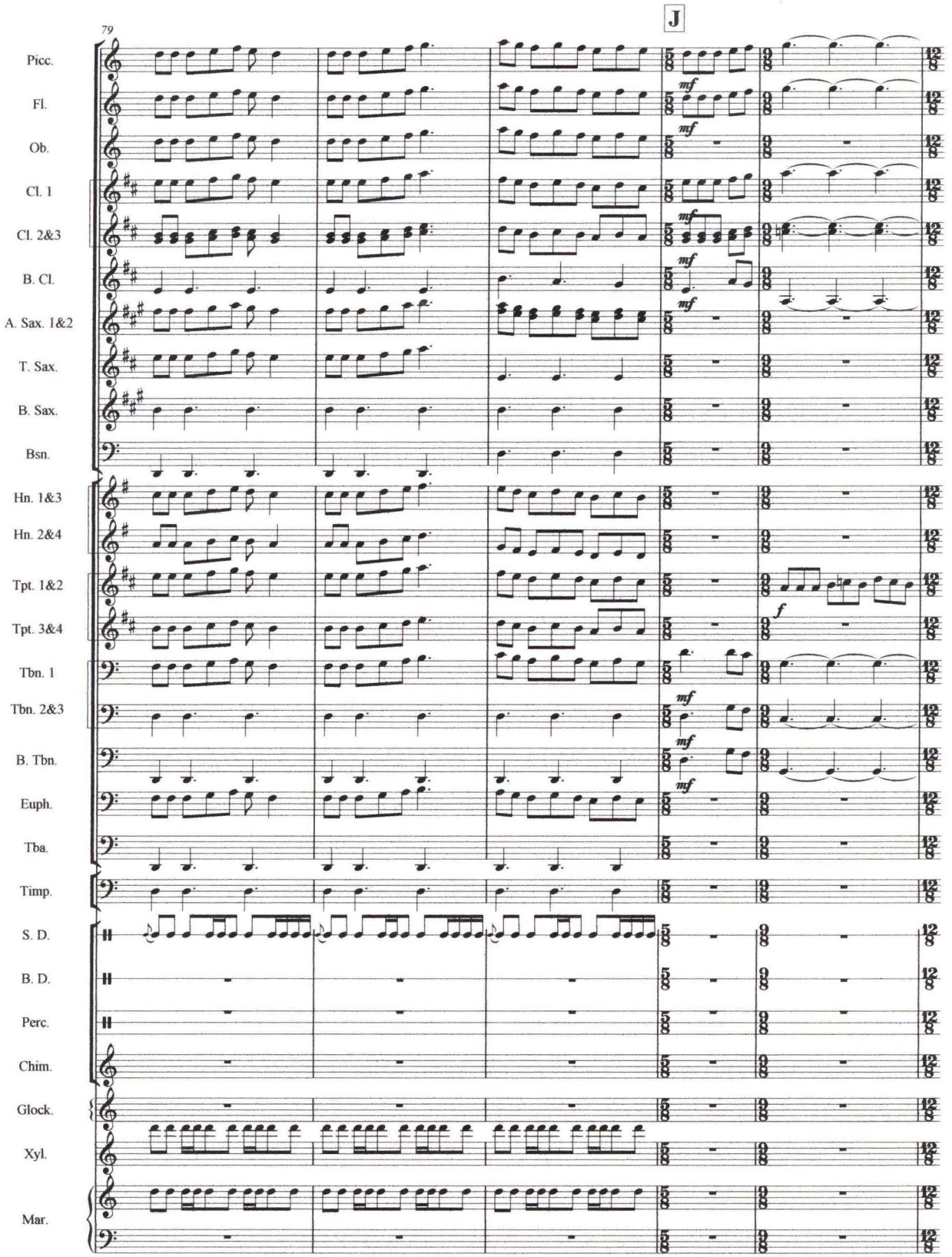
79
J
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Hn. 2&4
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mf
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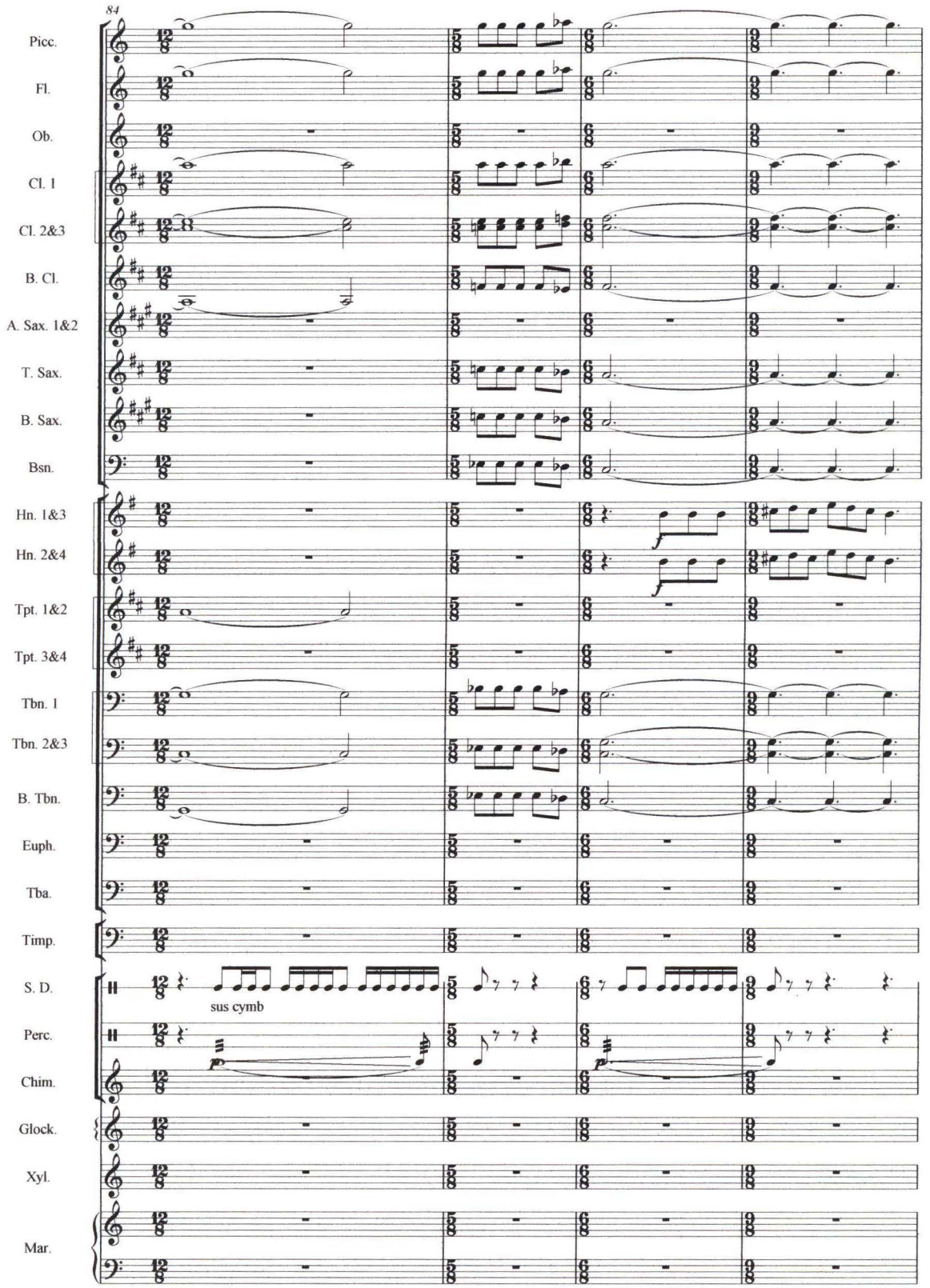
84
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Ob.
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
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Tba.
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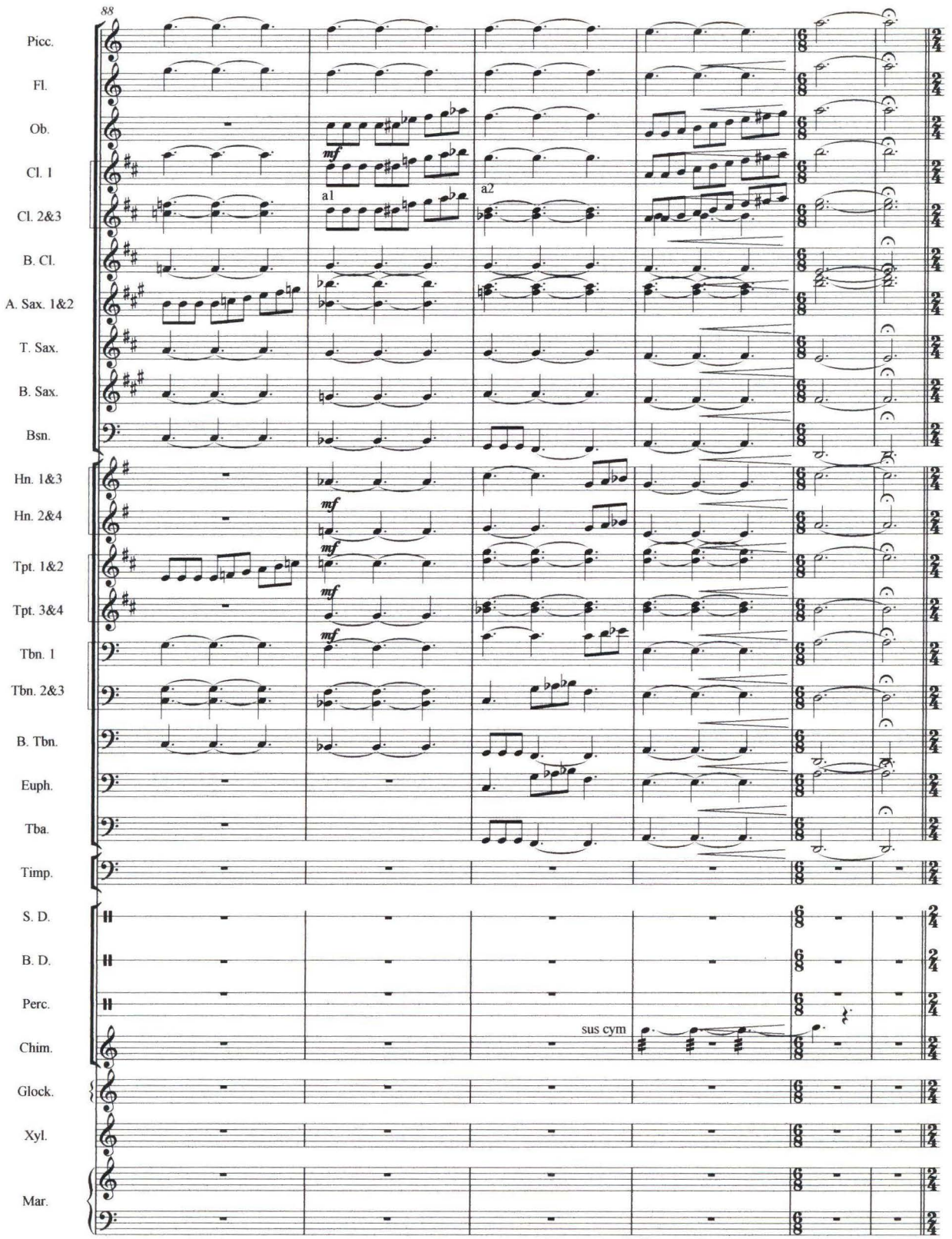
Mar.


88
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Ob.
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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B. Tbn.
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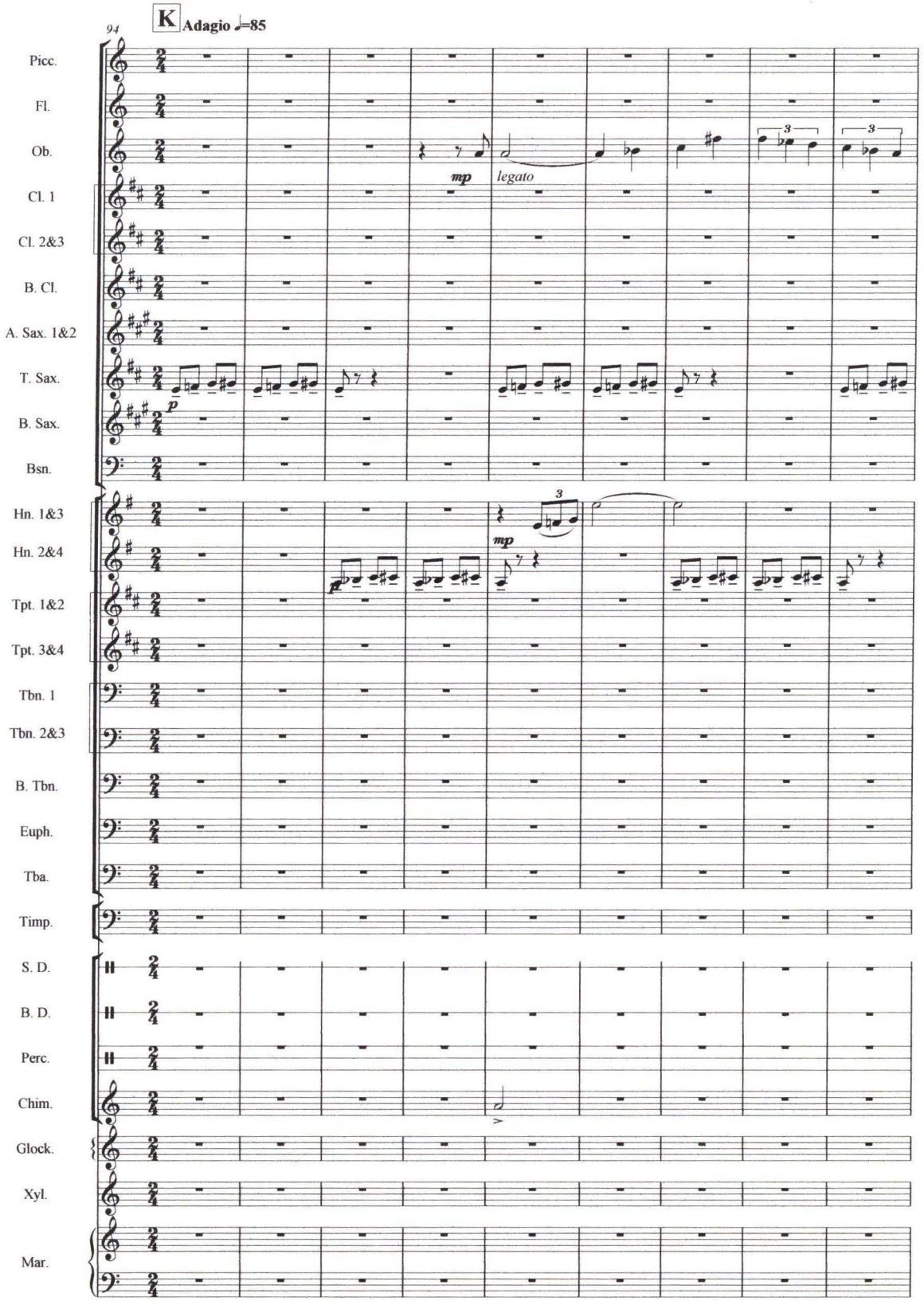
Mar.
mf
a1
a2
sus cym


94
K Adagio ♩=85
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Fl.
Ob.
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B. Sax.
Bsn.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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B. Tbn.
Euph.
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Glock.
Xyl.
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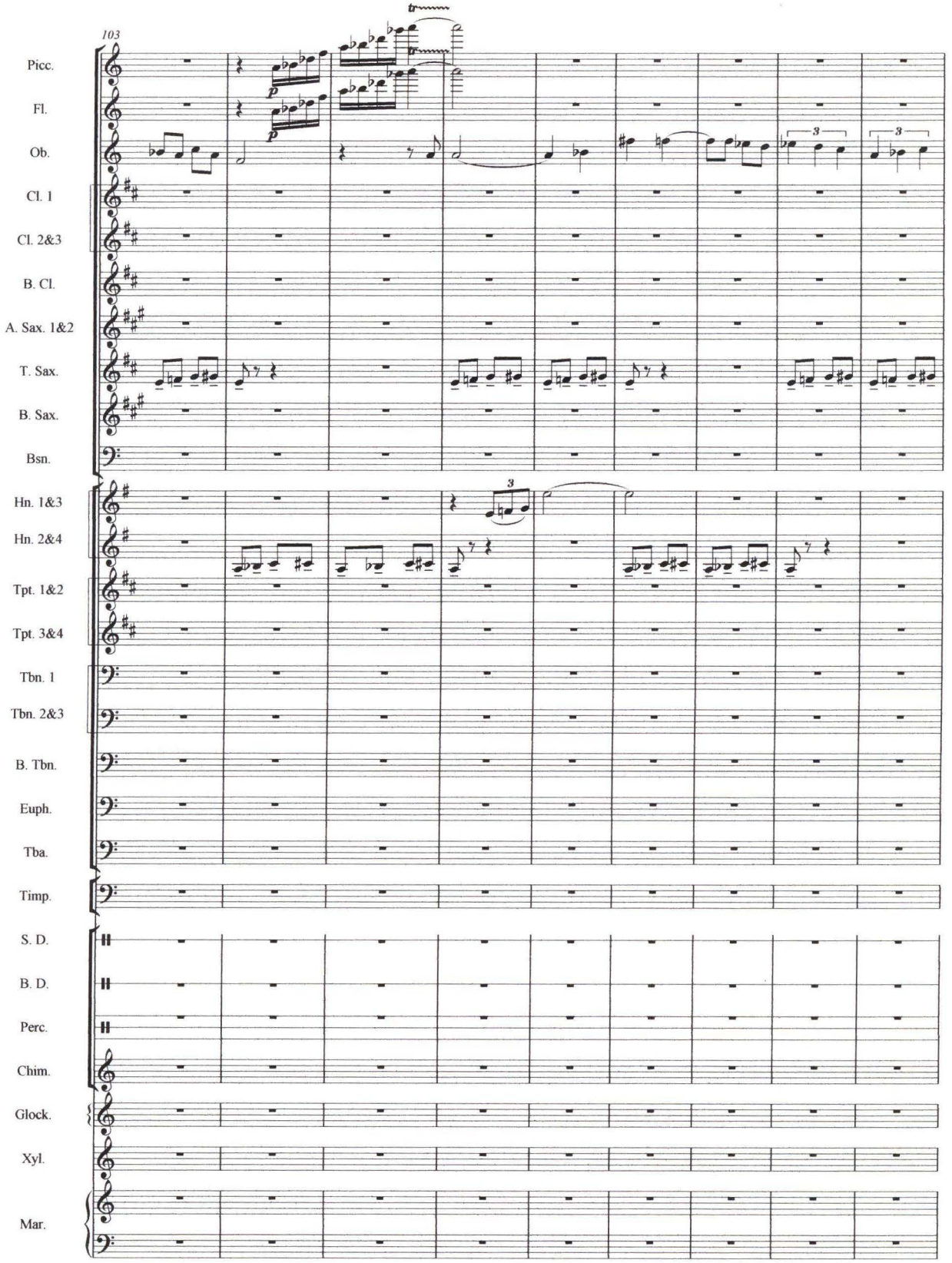
legato
p
mp
3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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
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B. D.
Perc.
Chim.
Glock.
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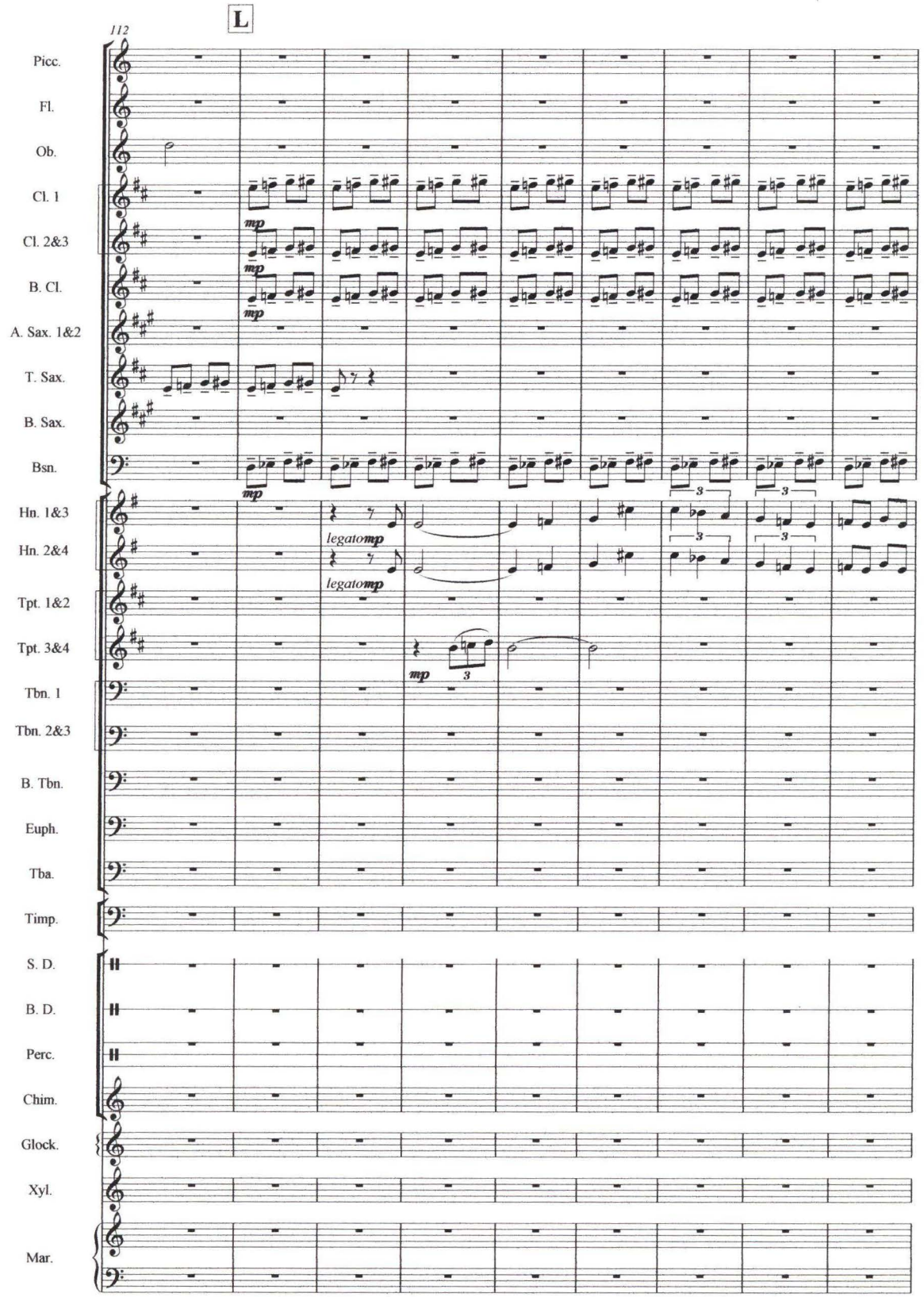
Mar.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112
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T. Sax.
B. Sax.
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Hn. 1&3
Hn. 2&4
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Tbn. 2&3
B. Tbn.
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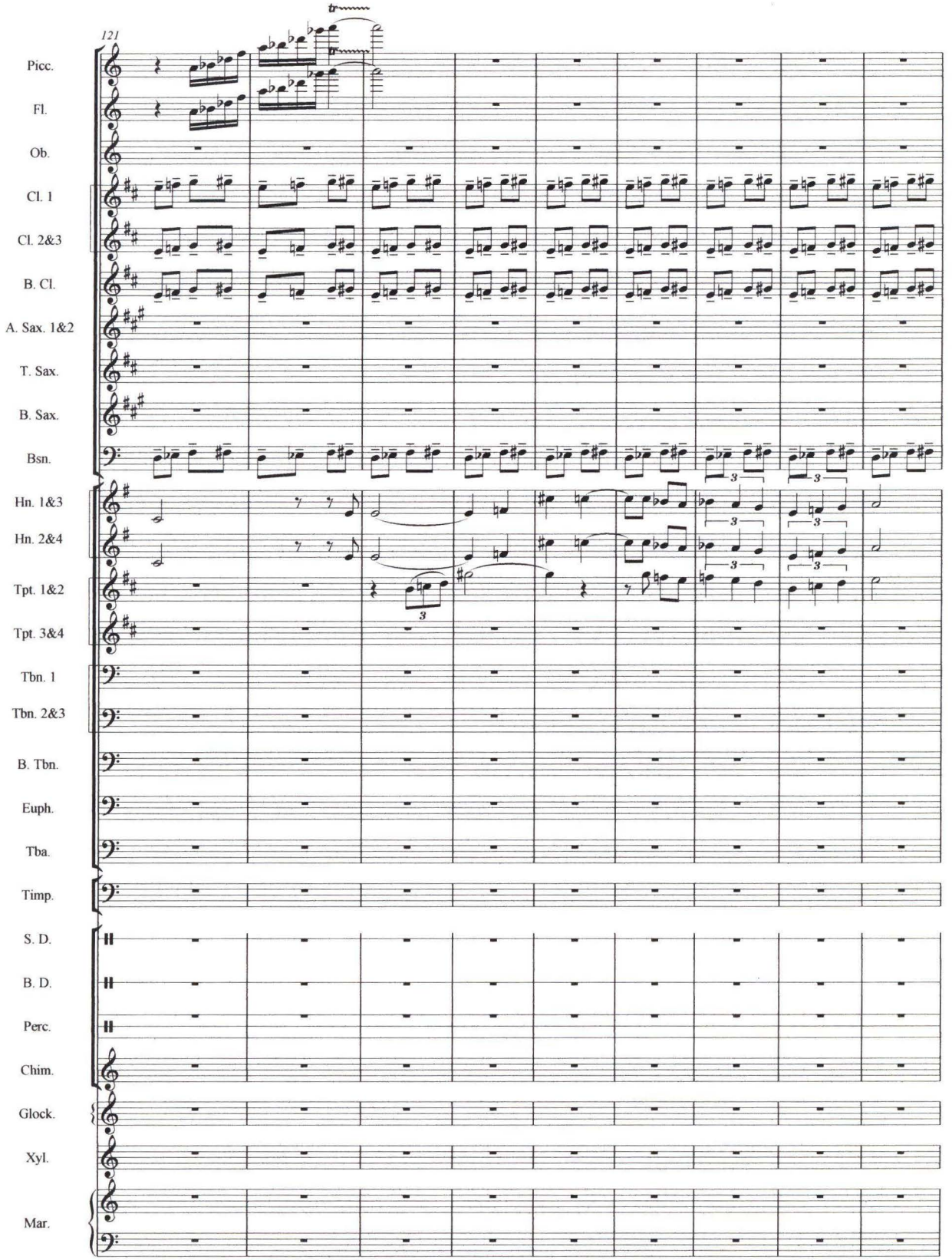
mp
legato mp
3


121
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B. Sax.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Tbn. 2&3
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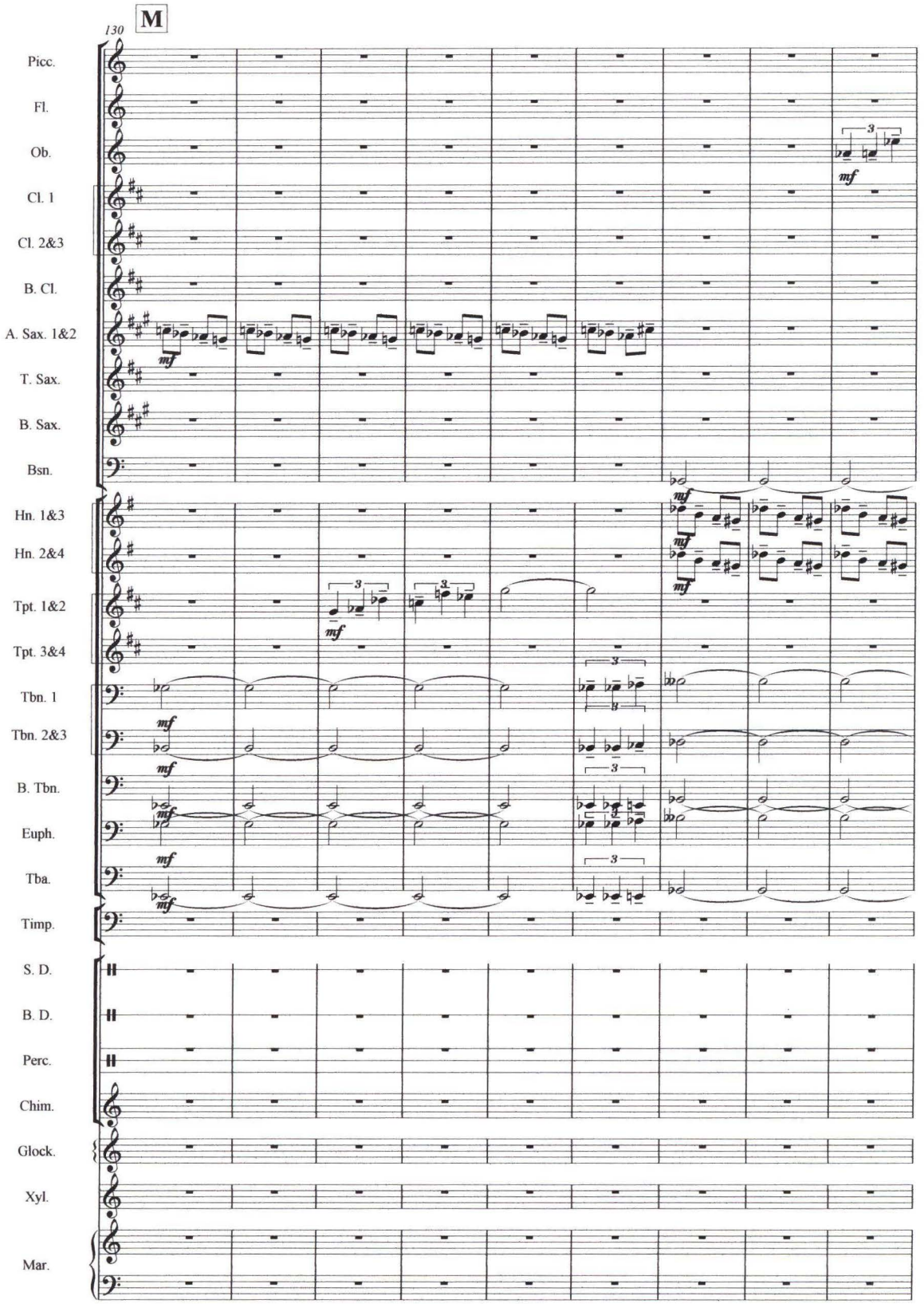
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130
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Hn. 2&4
Tpt. 1&2
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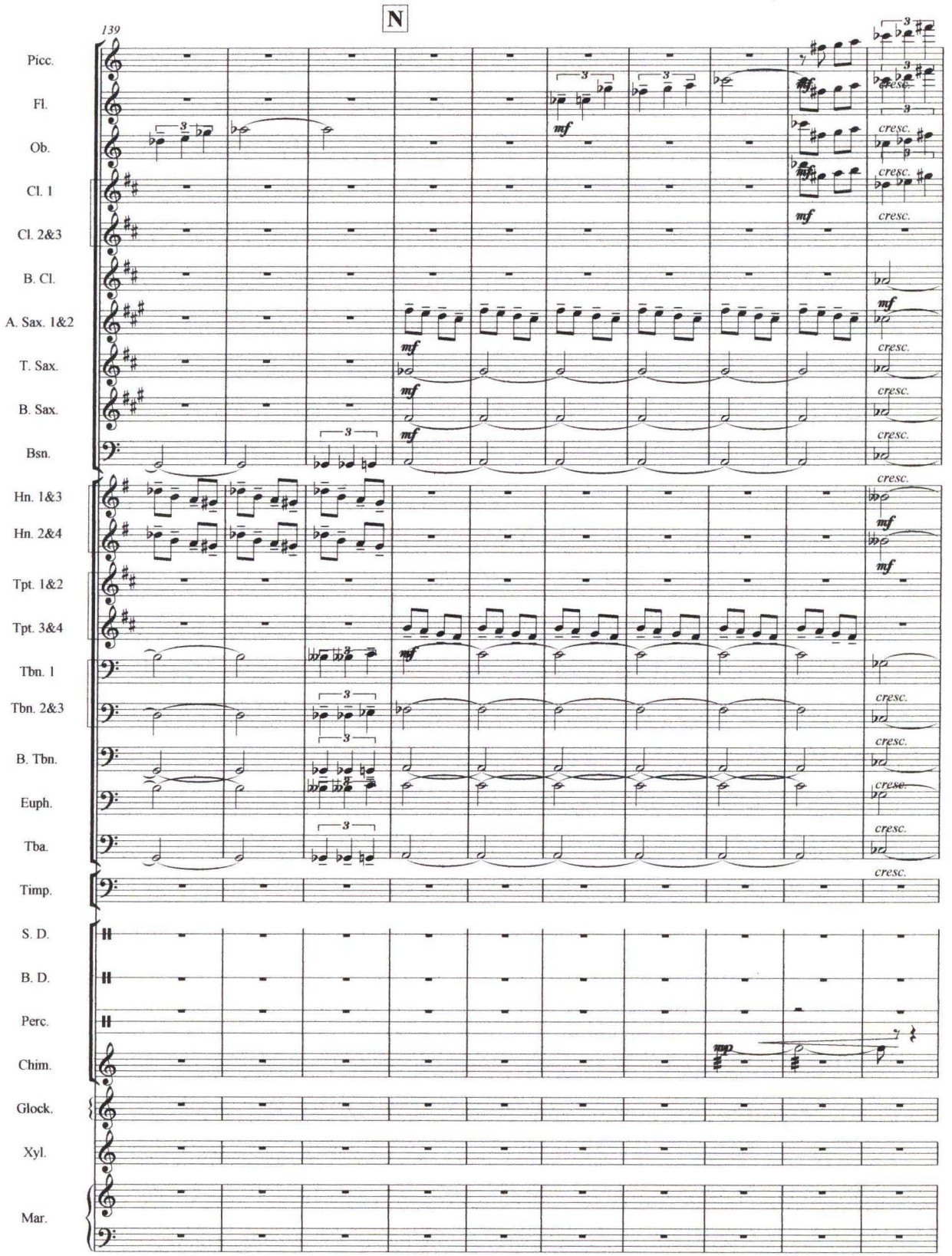
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139
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B. Sax.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Euph.
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B. D.
Perc.
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Glock.
Xyl.
Mar.
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cresc.
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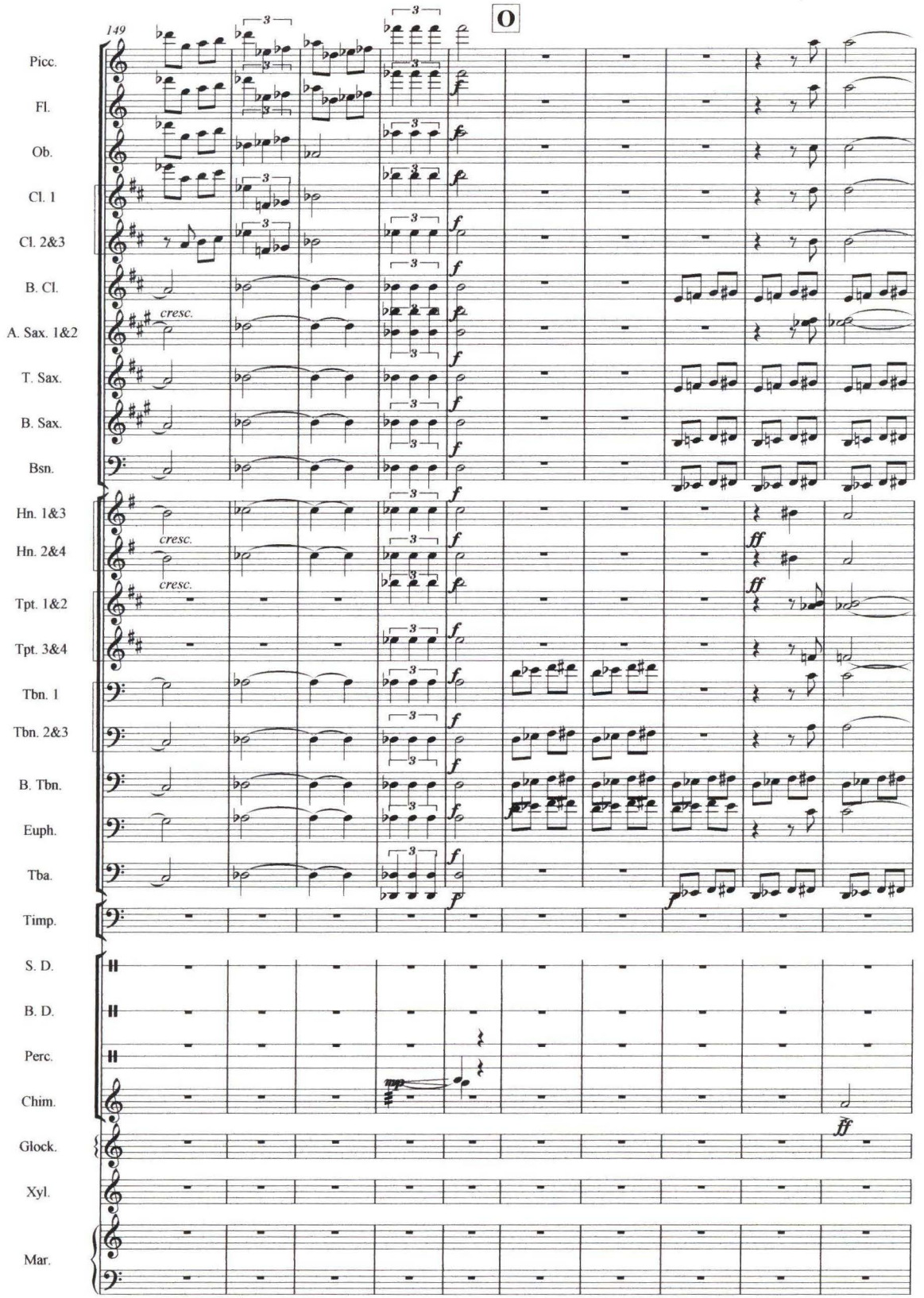
149
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Hn. 2&4
Tpt. 1&2
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Timp.
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cresc.
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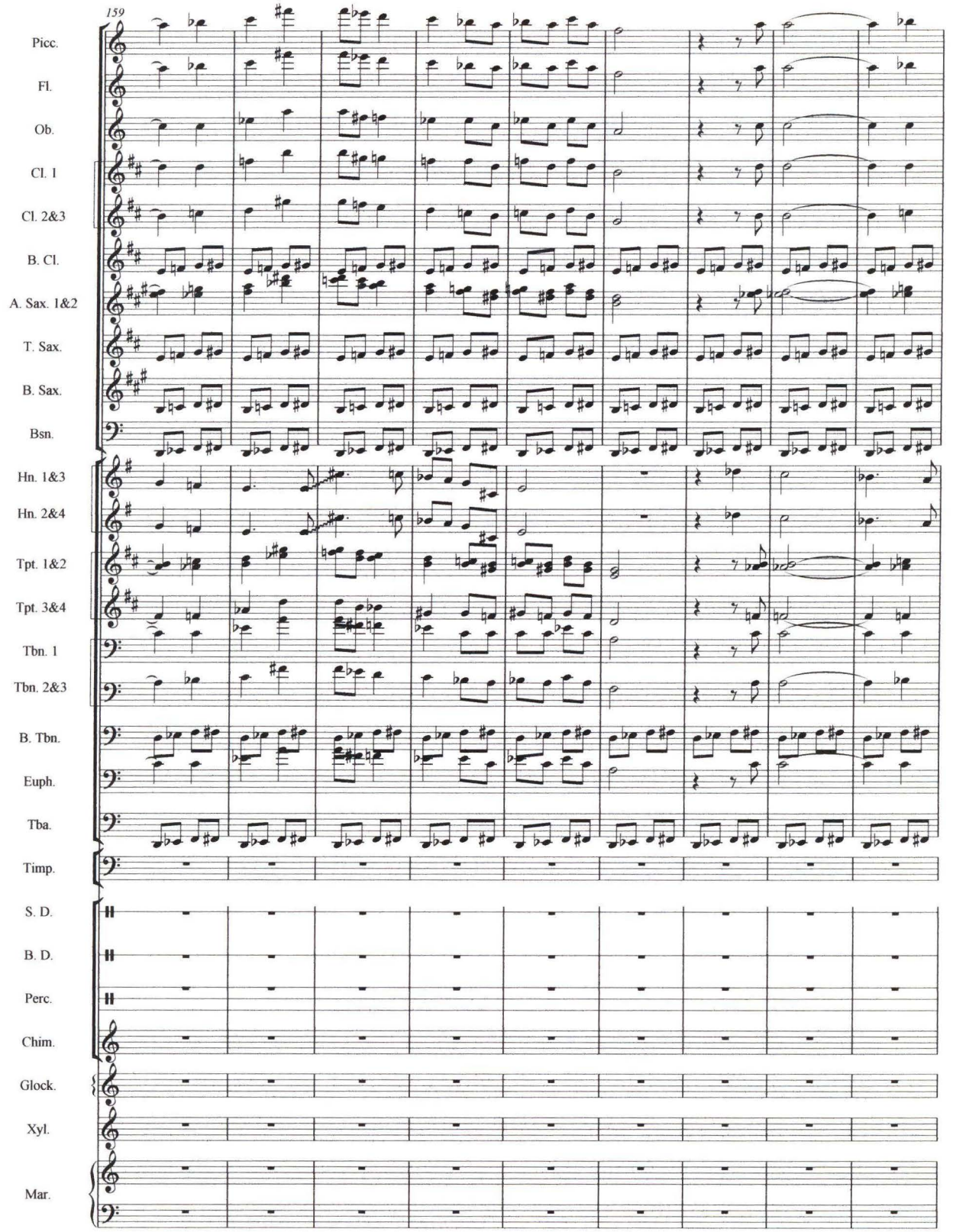
159
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Hn. 2&4
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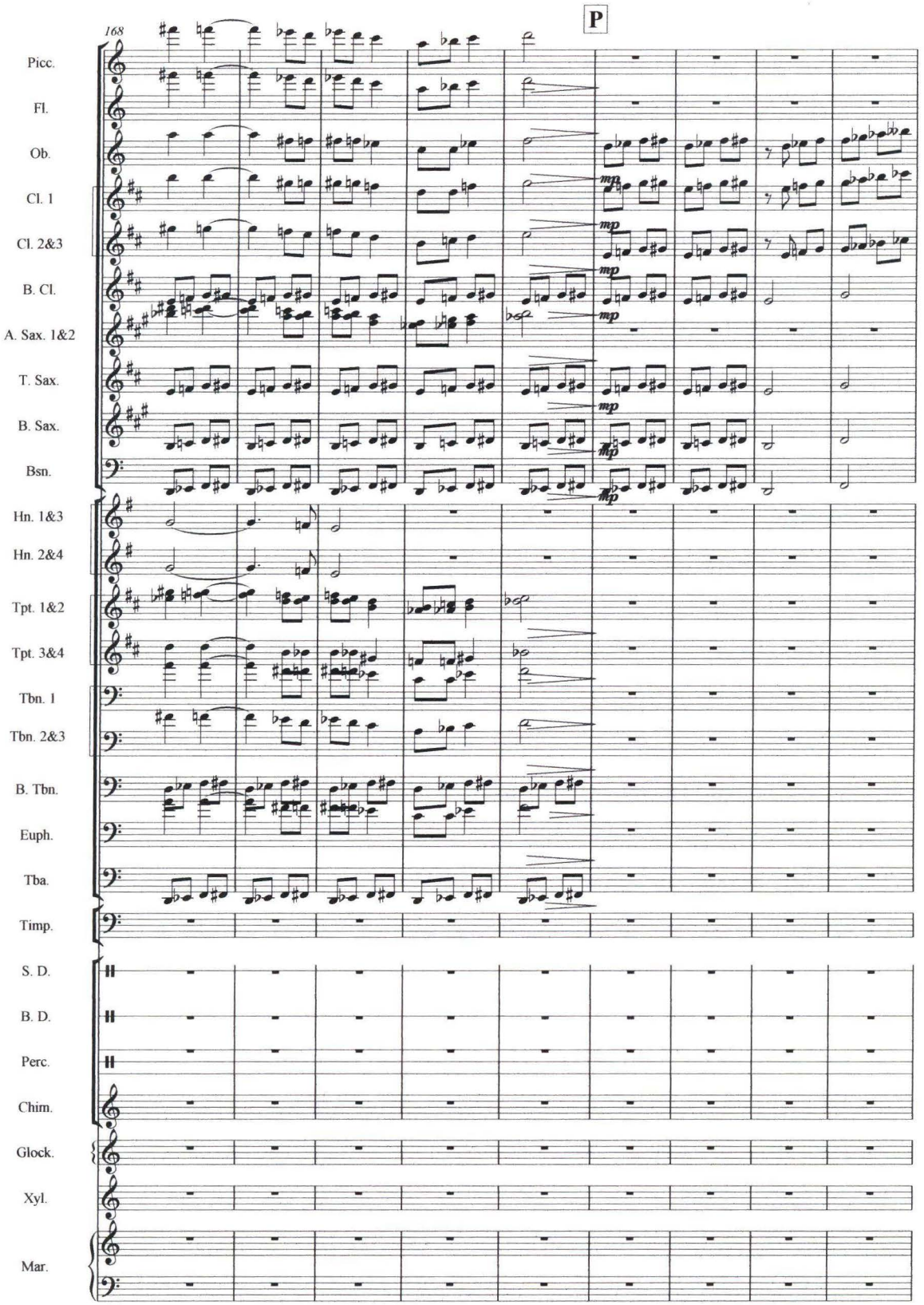
168
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Hn. 2&4
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Tpt. 3&4
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B. D.
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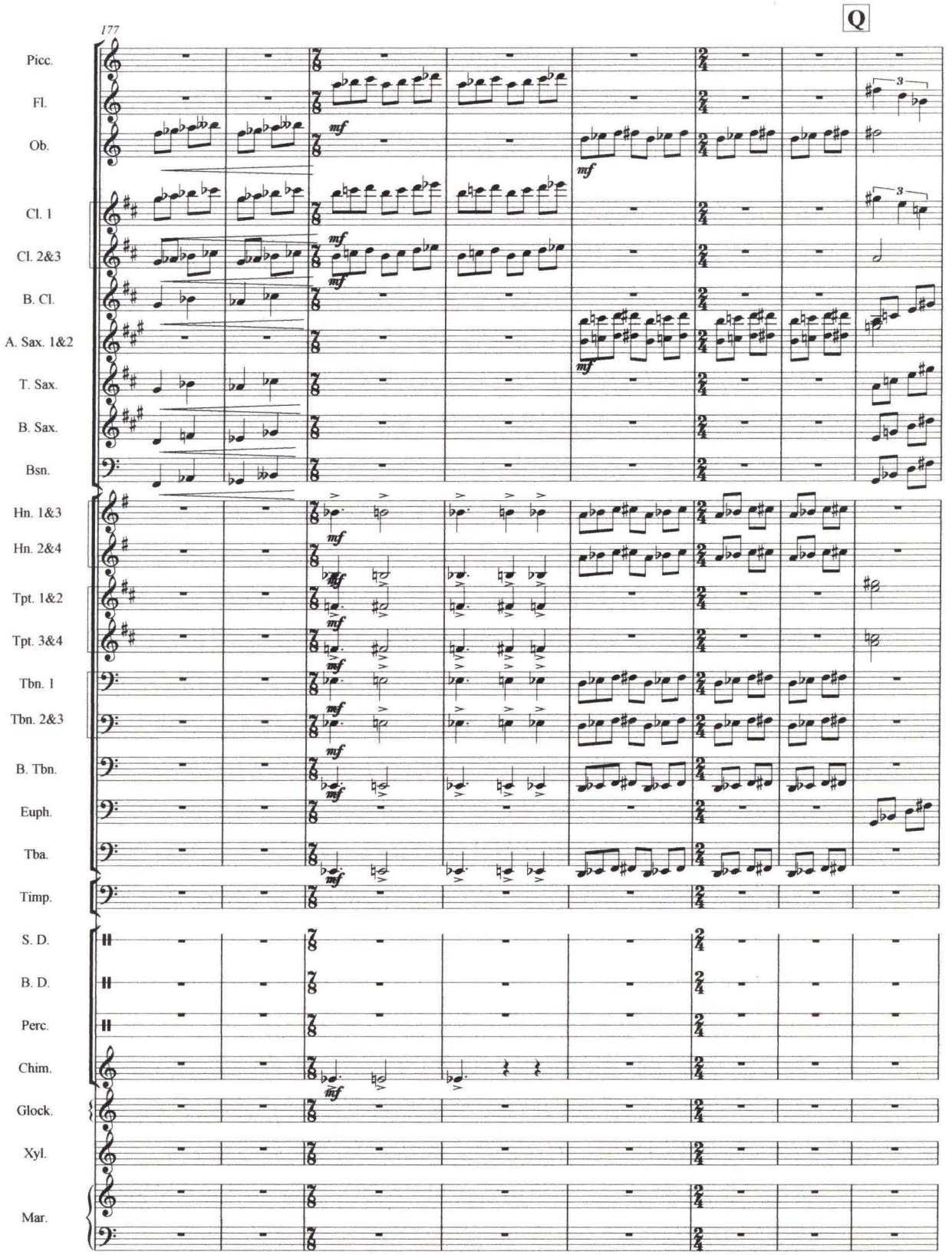
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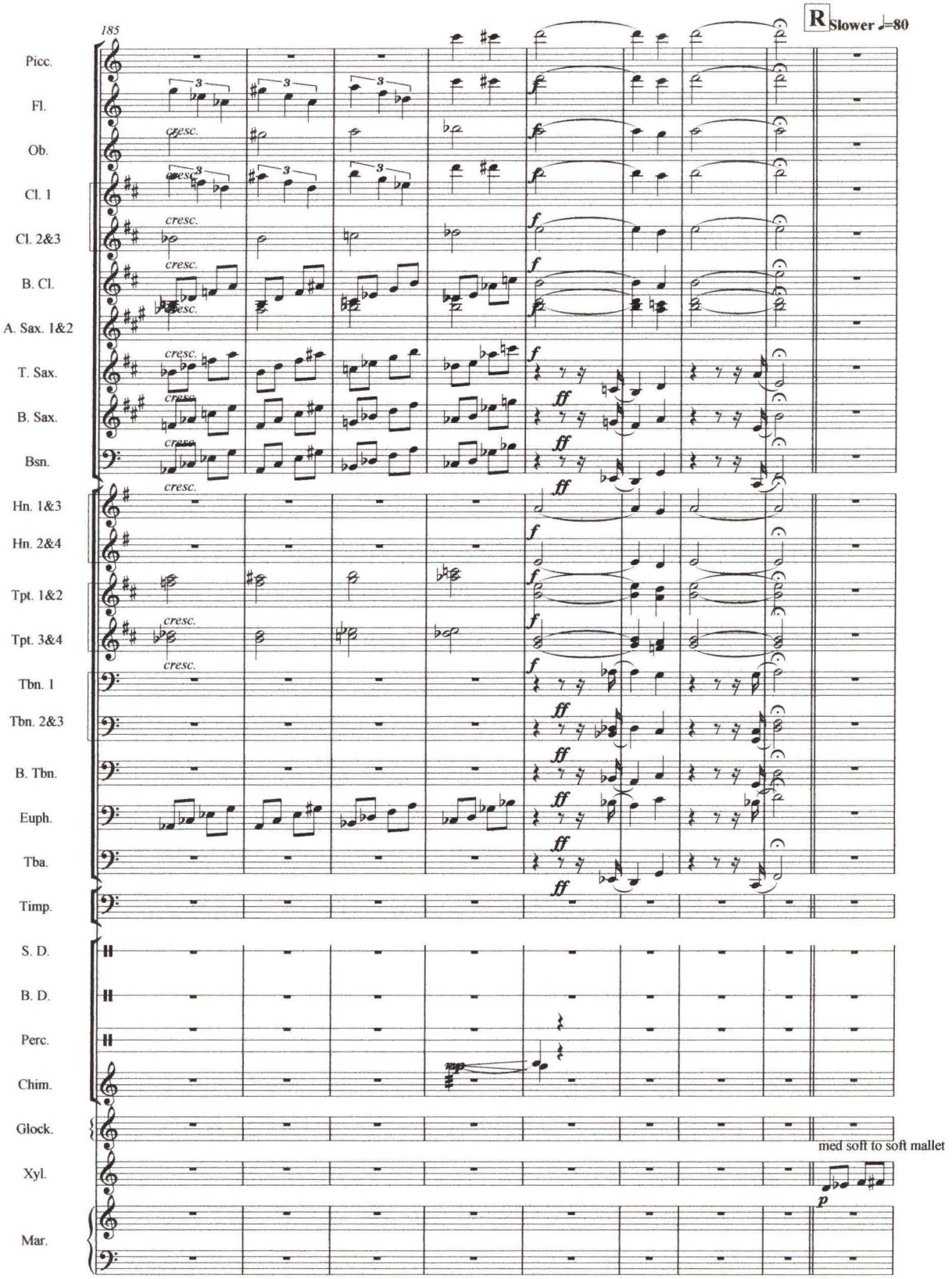
185
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B. Sax.
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Hn. 2&4
Tpt. 1&2
Tpt. 3&4
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Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
cresc.
f
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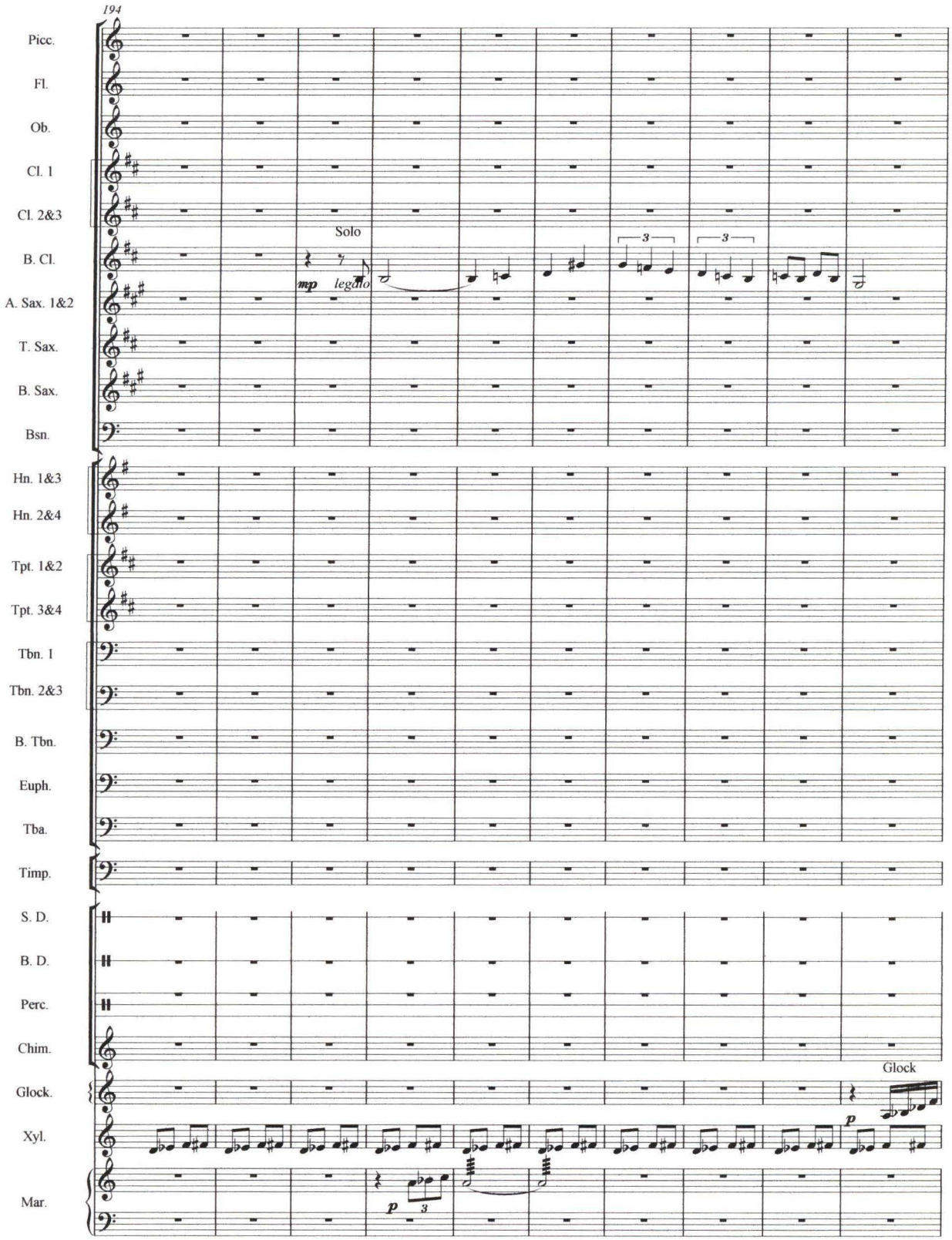
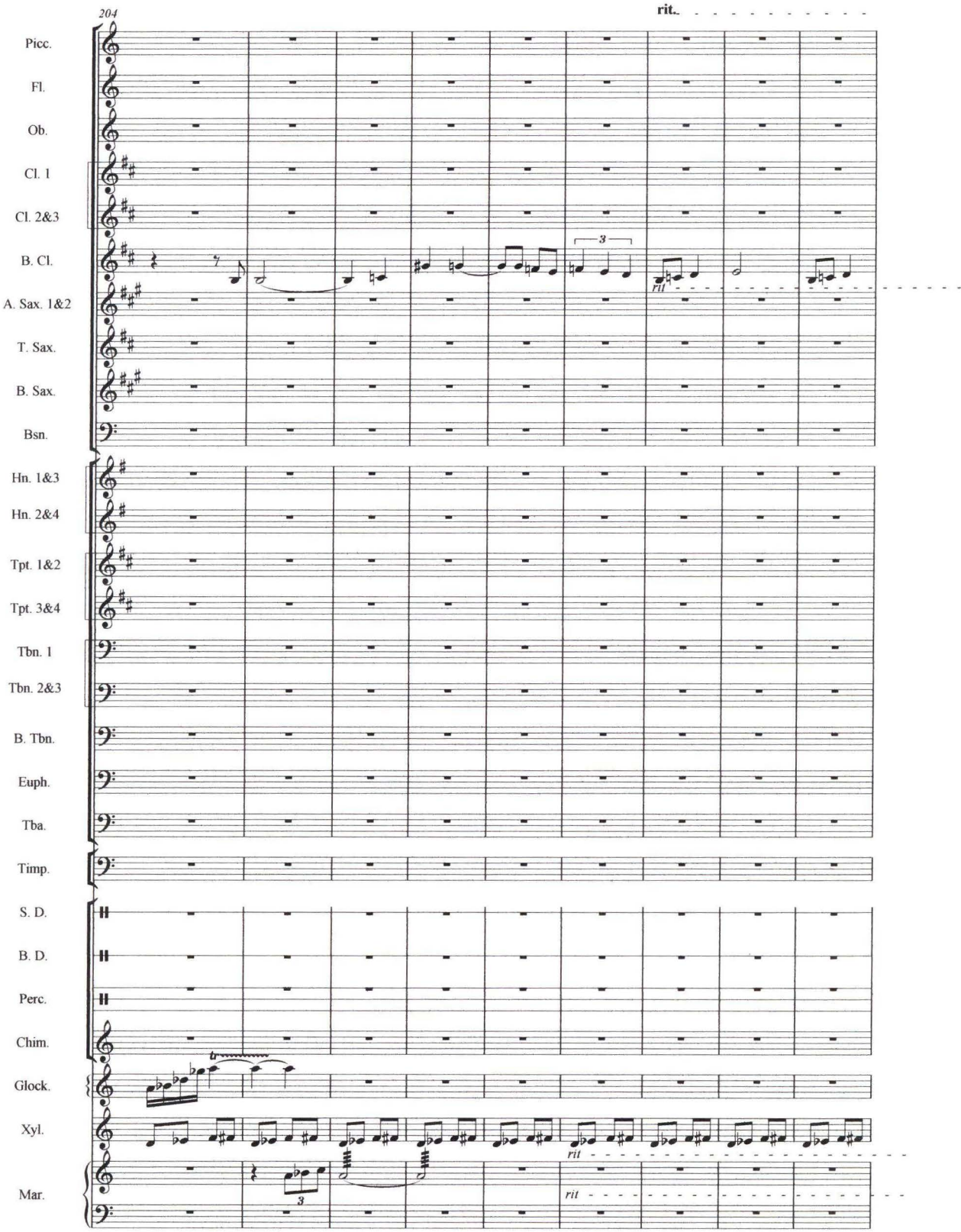
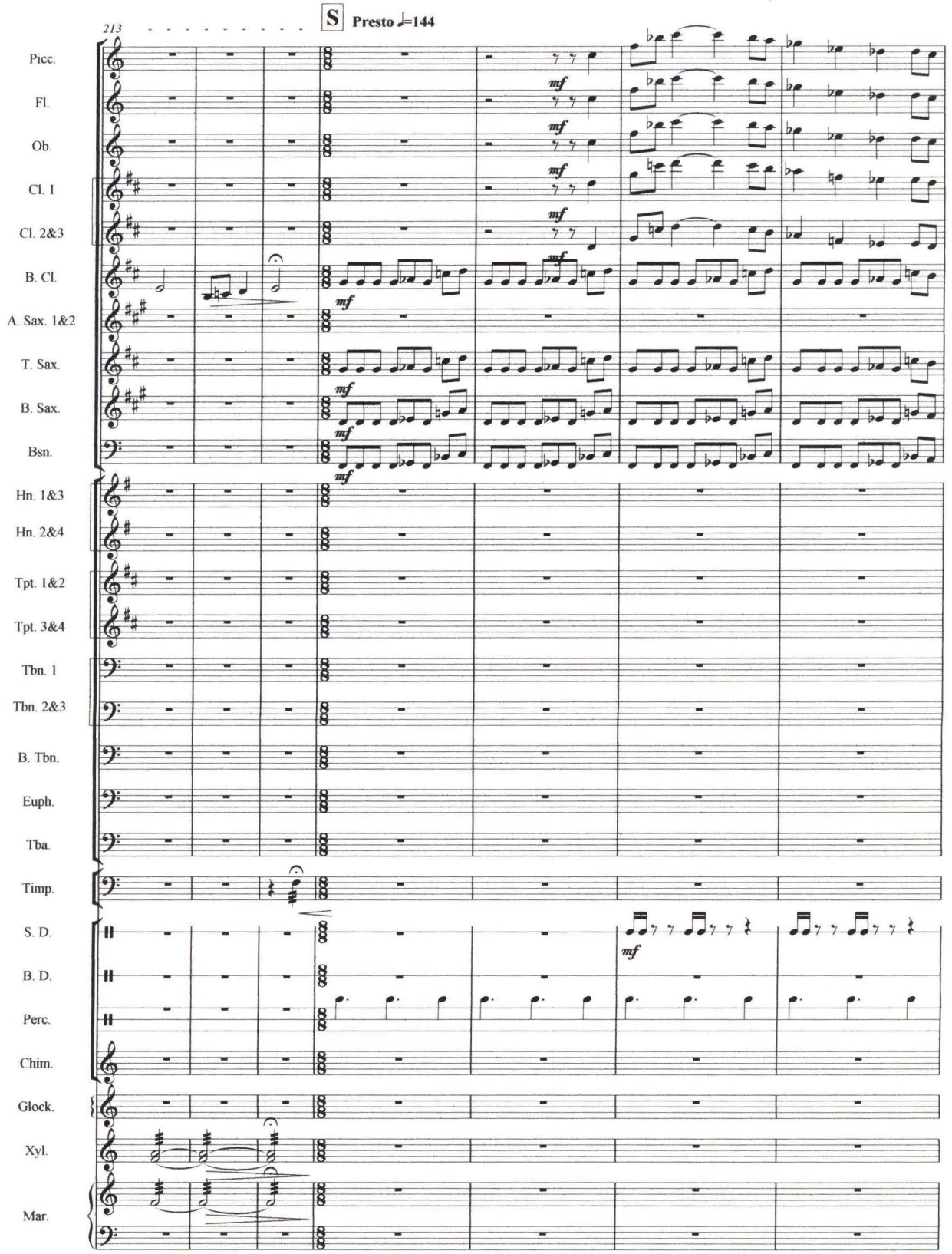
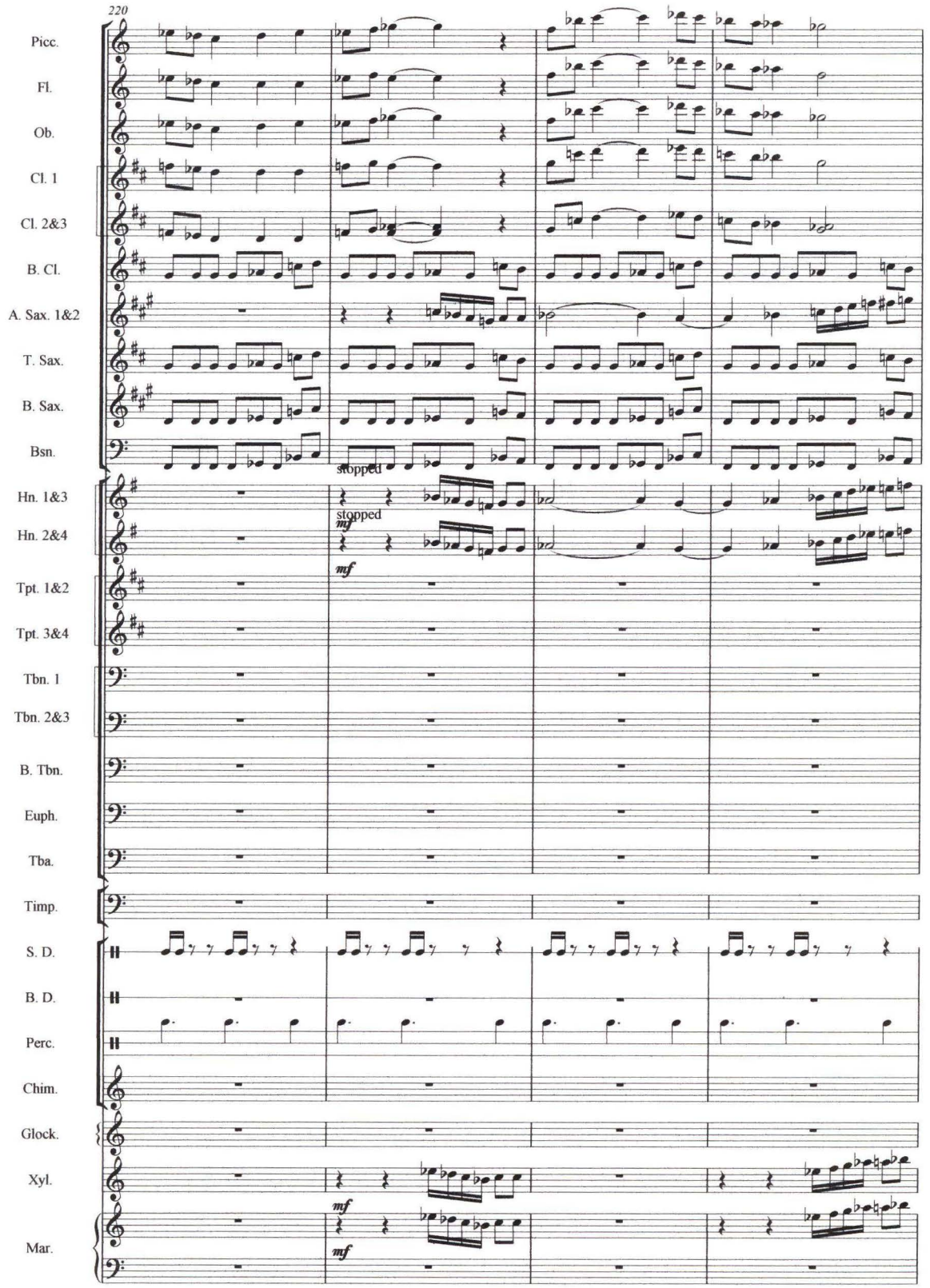
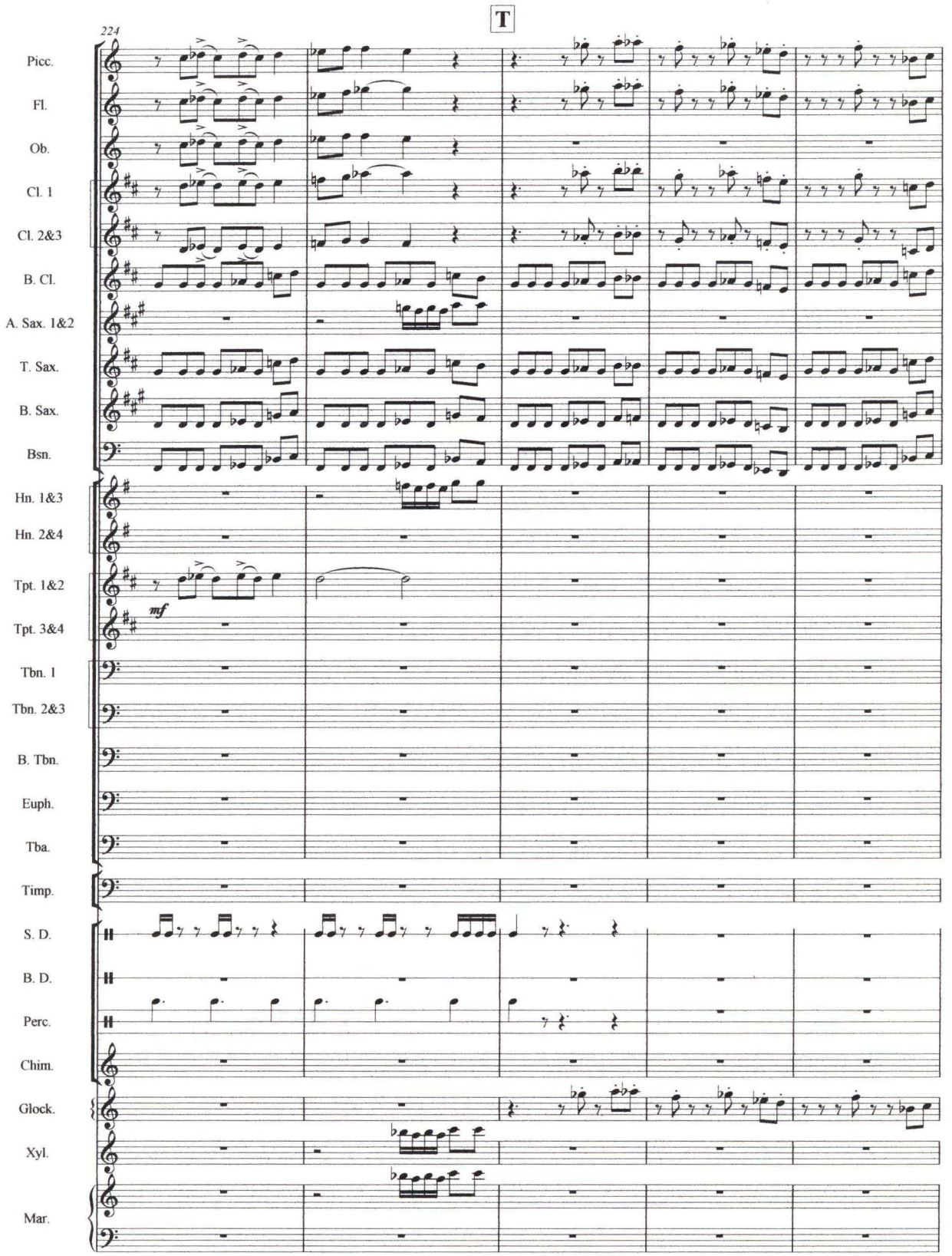
p
med soft to soft mallet

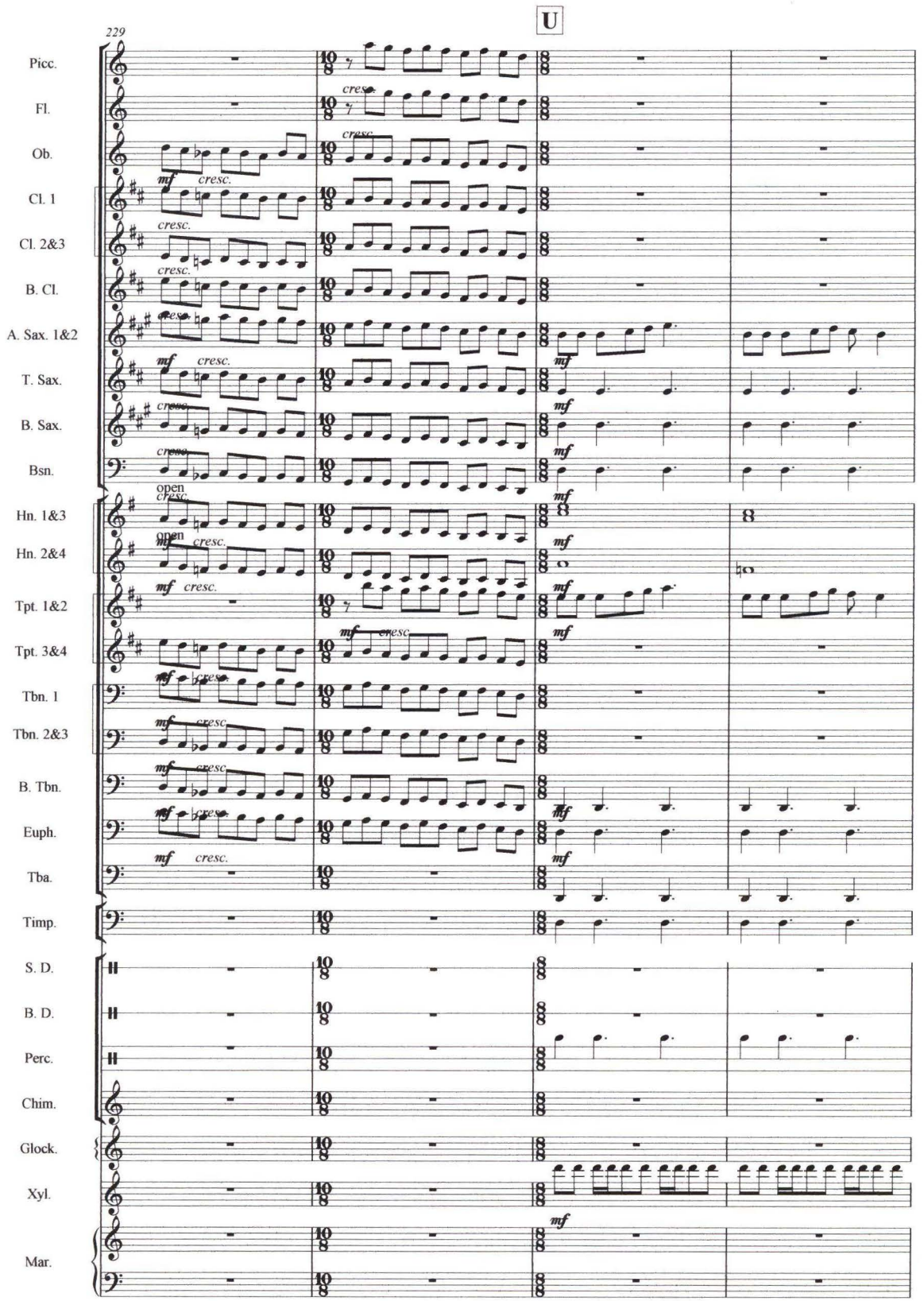

194
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
Solo
mp
legato
3
3
Glock
p
p
3

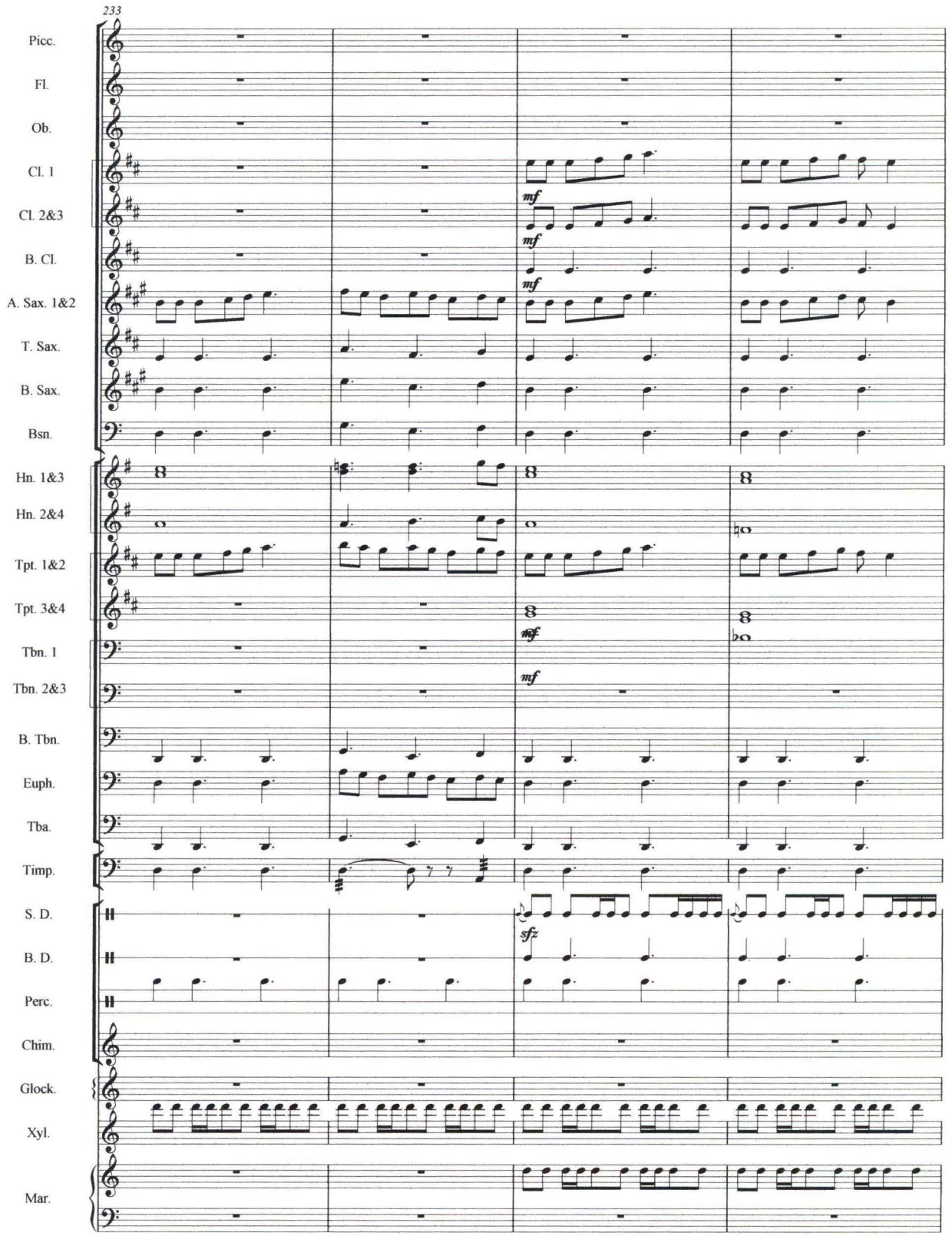

204
rit.
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
3
rit
rit
rit

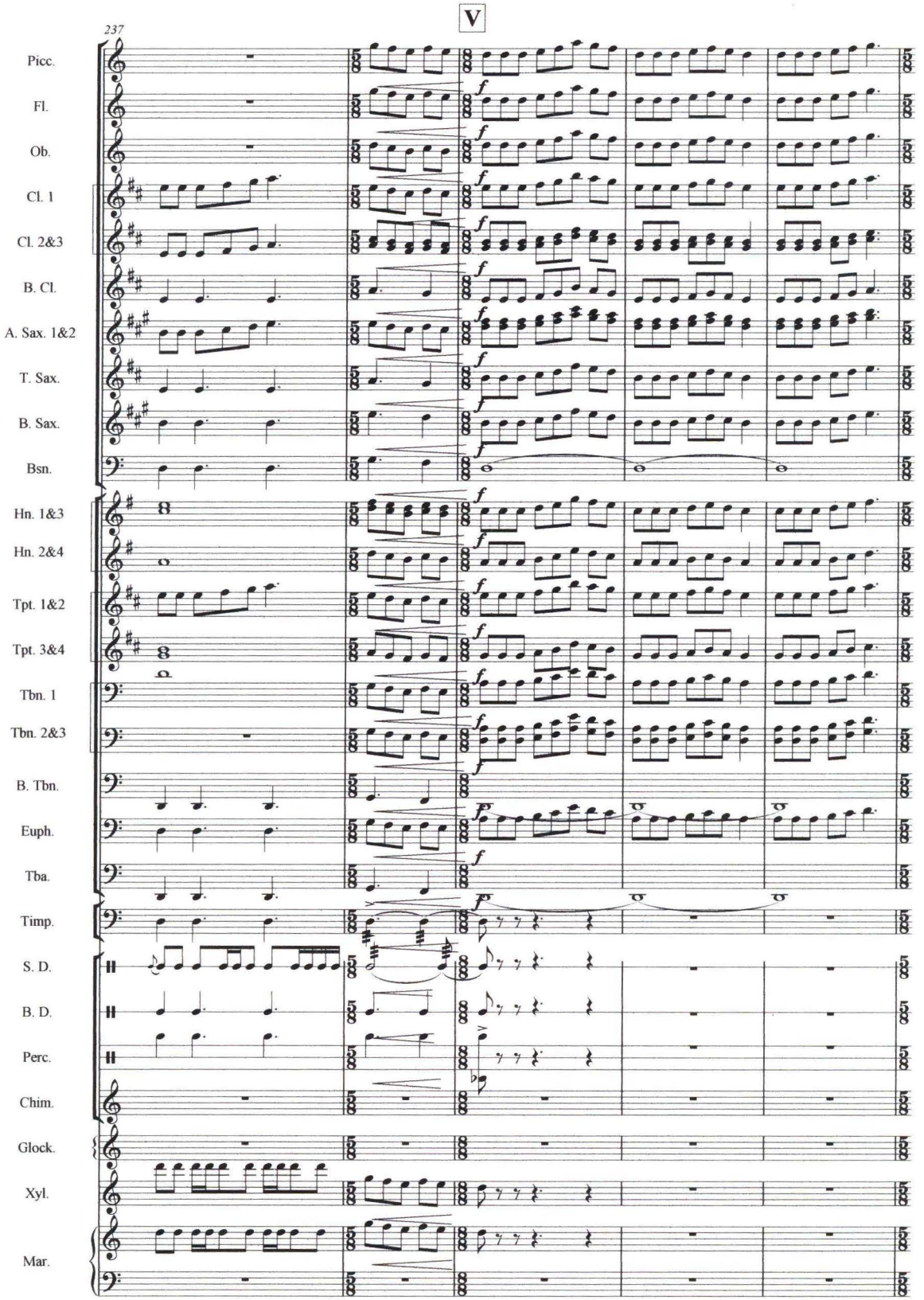

213
S
Presto ♩=144
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
mf

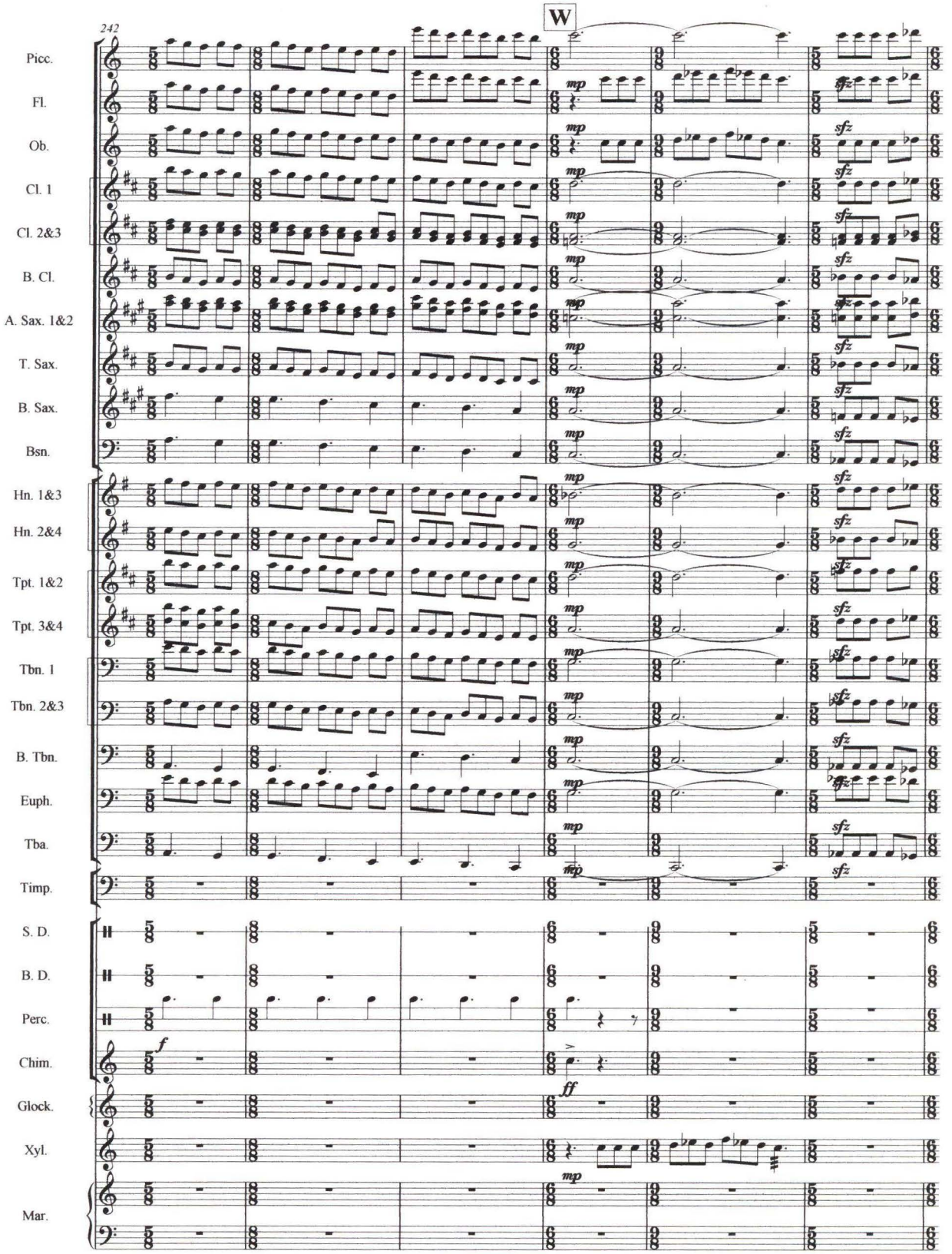

220
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
stopped
Hn. 1&3
stopped
mf
Hn. 2&4
mf
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
mf
Mar.
mf

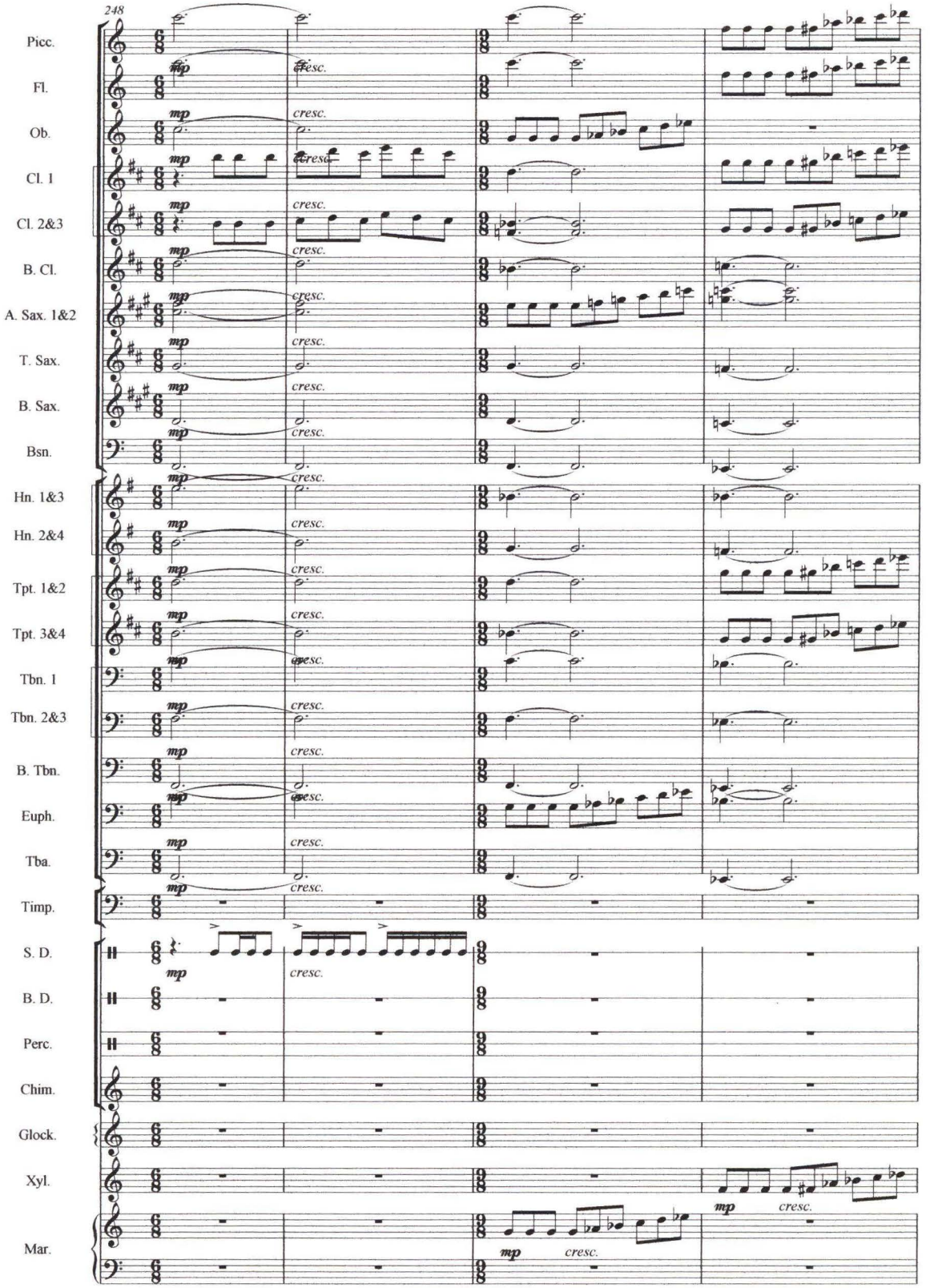

T
224
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
mf
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.

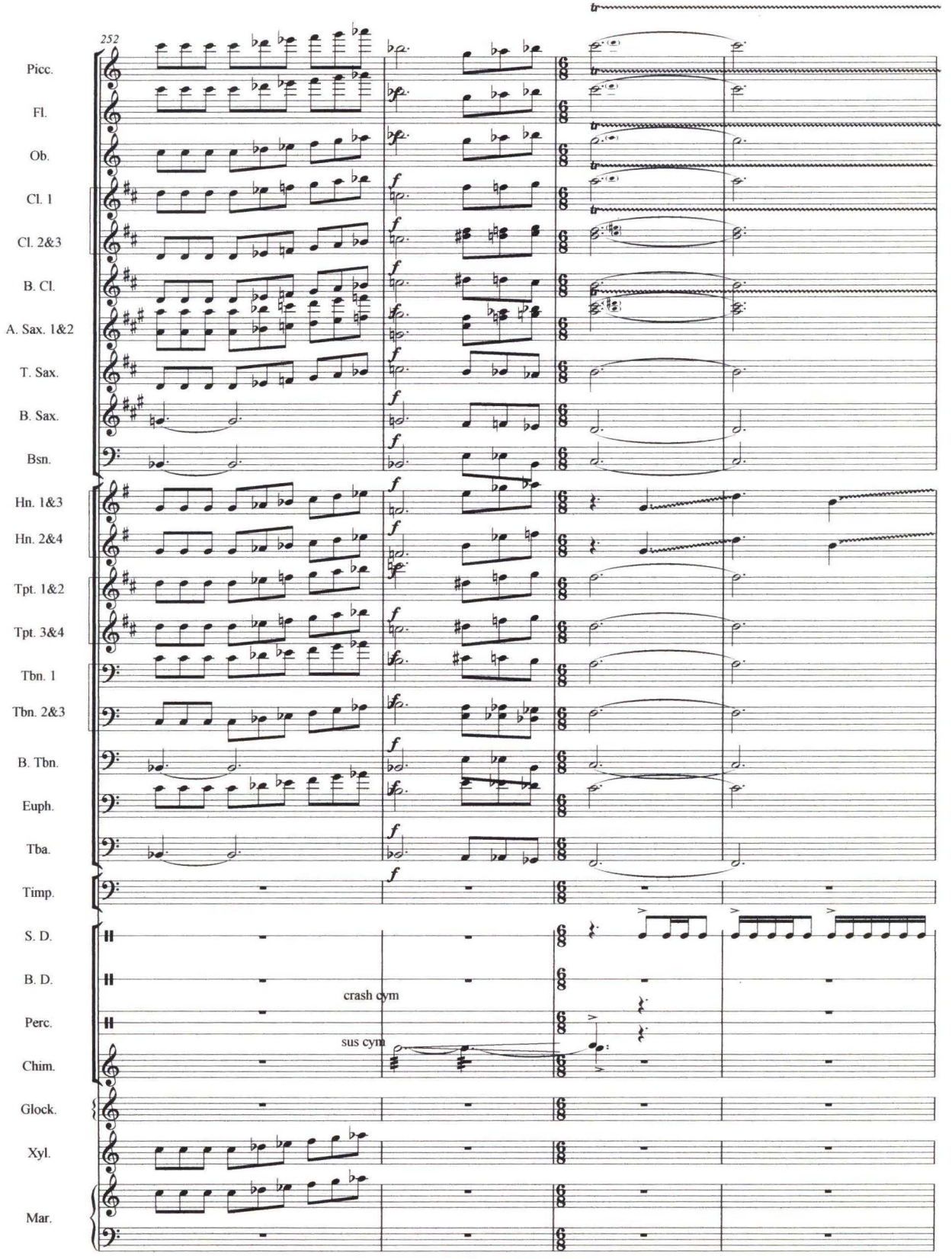

U
229
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
mf
cresc.
open

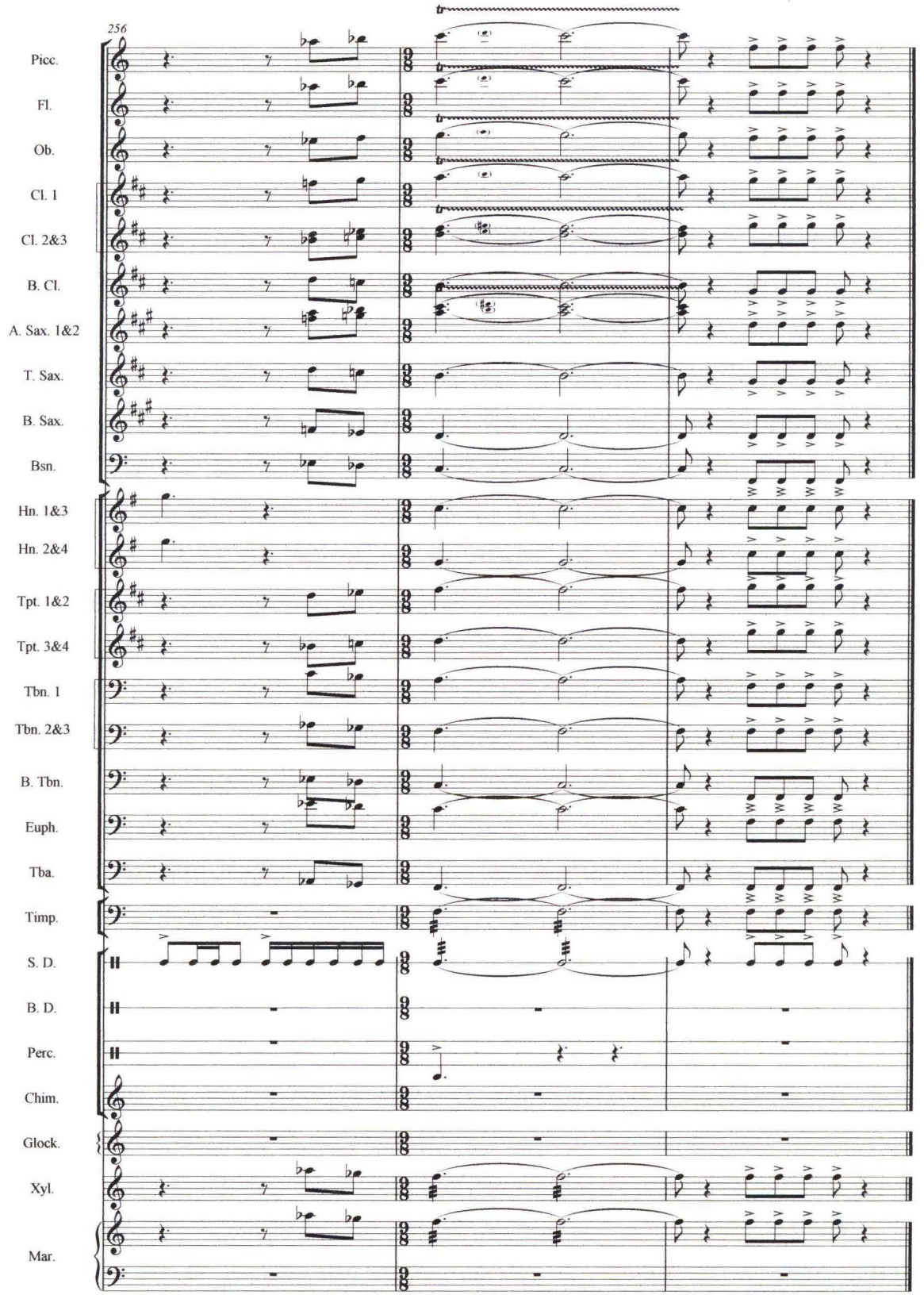

233
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
mf
mf
mf
mf
sfz


V
237
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.


242
W
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
mp
sfz
f
ff


248
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
mp
cresc.


252
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.
crash cym
sus cym


256
Picc.
Fl.
Ob.
Cl. 1
Cl. 2&3
B. Cl.
A. Sax. 1&2
T. Sax.
B. Sax.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3&4
Tbn. 1
Tbn. 2&3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Perc.
Chim.
Glock.
Xyl.
Mar.

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