

Commissioned by and dedicated to the
 Sagewood Middle School Music Program, Parker, Colorado,
 Kurt Stroman and Jennifer Needham, directors

ETERNAL PEAKS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	2 Baritone Treble Clef	WORLD PARTS Available for download from www.alfred.com/worldparts
8 C Flute	4 Tuba	
2 Oboe	5 Mallet Percussion	
2 Bassoon	(Chimes, Marimba, Bells, Optional Vibraphone, Optional Xylophone)	Horn in E \flat
4 1st B \flat Clarinet		Trombone in B \flat Bass Clef
4 2nd B \flat Clarinet		Trombone in B \flat Treble Clef
2 B \flat Bass Clarinet	1 Timpani	Baritone in B \flat Bass Clef
5 E \flat Alto Saxophone	4 Percussion I (Wind Chimes, Snare Drum, Bass Drum, Concert Toms)	Tuba in E \flat Bass Clef
2 B \flat Tenor Saxophone		Tuba in E \flat Treble Clef
2 E \flat Baritone Saxophone	4 Percussion II (Suspended Cymbal, Crash Cymbals, Concert Toms, Small Triangle, Shaker)	Tuba in B \flat Bass Clef
4 1st B \flat Trumpet		Tuba in B \flat Treble Clef
4 2nd B \flat Trumpet		
4 Horn in F		
4 Trombone		
2 Baritone		

PROGRAM NOTES

Colorado; land of mountains, rivers, canyons and dreams. It is a state where national monuments are the legacy of the most powerful and artistic forces of nature, past and present. The natural beauty of this region of the United States was the inspiration for ETERNAL PEAKS. If one listens carefully, they may hear the panoramic beauty of a Colorado sunrise with the Rocky Mountains as the backdrop. The power of the dinosaurs, the menacing sheer angles of jagged rocks and the thunder of ancient drums combine to form the first movement, entitled *In Stone and Shadow*. In contrast, *Twilight* seeks to capture the majestic yet delicate scenery at perhaps the most beautiful time of the day. The final movement, entitled *Avalanche*, brings together musical and visual imagery to the most powerful of conclusions.

ETERNAL PEAKS was commissioned by, and is dedicated to, the Sagewood Middle School Music Program in Parker, Colorado, Douglas County School District Re-1, under the direction of Kurt Stroman and Jennifer Needham. The work was originally composed for band, orchestra and chorus. ETERNAL PEAKS was completed in the spring of 2002 and was premiered on May 20, 2002 under the baton of the composer.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



NOTES TO THE CONDUCTOR

The opening phrases should be “mysterioso,” yet “majestic” with careful attention given to balance within the line of the crescendo. By contrast, the statement beginning at measure 17 should be very aggressive and intense. Shorter crescendo effects are punctuated with large ensemble blocks of sound. These more dissonant “exclamation points” should be balanced to ensure maximum effect through the notated harmony. Through the remainder of *In Stone and Shadow*, the percussion section should be the driving force, but not overshadow the winds.

The soloist in *Twilight* should be as expressive as possible. The keyboard percussion must be sensitive to the interpretation of the soloist and adjust in time and dynamic shape as appropriate. I would suggest isolating the various musical lines beginning at measure 84 to ensure understanding and clarity throughout the band. It is important to point out the contrasts in dynamic shaping between these lines to ensure clarity in the musical conversation. Please feel free to explore tempi and shaping for the most effective interpretation based upon your ensemble.

The success of the avalanche effect beginning at measure 115 is dependent upon the staging of the percussion. If personnel and equipment permit, please stage various percussionists around the performance hall. Beginning in the back of the hall, the roll effect should begin sweeping to the front of the hall and eventually onto the stage. You may wish to assign each percussionist in the hall to one of the five fermatas to cue their entrance. Each entrance should begin at pianissimo even though the prior entrance may be well into the notated crescendo. With careful dynamic overlapping and rehearsal in the actual performance space, the effect of a distant avalanche that advances toward the listener and consumes the concert hall is achieved. Please adjust this effect based upon your available personnel and equipment.

The intensity of *Avalanche* should be maintained through the various dynamic effects as notated. Particular attention should be given to the chromatic lines throughout to ensure their technical clarity and audibility.

I would like to extend a very special thanks to Kurt Stroman, Jennifer Needham and the members of the Sagewood Middle School Band, Choir and Orchestra, for their gracious hospitality during my visit to Parker, Colorado, for the premiere of the piece.

I hope that you, your band and audience find ETERNAL PEAKS to be a rewarding musical experience. Best wishes for a wonderful performance!



CONDUCTOR

Commissioned by and Dedicated to the Sagewood Middle School Music Program of Parker, Colorado,
Kurt Stroman and Jennifer Needham, Directors

ETERNAL PEAKS

ROBERT W. SMITH (ASCAP)

"In Stone and Shadow"
Awakening ♩ = 88

Woodwind Section:
 C Flute
 Oboe
 Bassoon
 B♭ Clarinets (1 and 2)
 B♭ Bass Clarinet
 E♭ Alto Saxophone
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone

Brass Section:
 B♭ Trumpets (1 and 2)
 Horn in F
 Trombone
 Baritone (Opt.)
 Tuba

Percussion Section:
 Mallet Percussion (Chimes, Marimba, Bells, Optional Vibraphone, Optional Xylophone)
 Timpani (Tune: F, B♭, C)
 Percussion I (Wind Chimes, Snare Drum, Bass Drum, Concert Toms)
 Percussion II (Suspended Cymbal, Crash Cymbals, Concert Toms, Small Triangle, Shaker)

Performance Instructions:
 - *staggered breathing* (for Oboe, Bassoon, B♭ Bass Clarinet, Trombone, Tuba)
 - *div. (lower part if only one player)* (for B♭ Bass Clarinet)
 - *(Opt.)* (for Baritone)
 - *W.C.* (Wind Chimes)
 - *Susp. Cym.* (Suspended Cymbal)
 - Dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte)

This musical score is for a conductor's part, labeled "Conductor - 2". It covers measures 8 through 14. The score is arranged in a standard orchestral layout with the following parts:

- Fl.** (Flute): Starts at measure 11 with a *mf* dynamic, moving to *f* and then *f rall.* by measure 13.
- Ob.** (Oboe): Starts at measure 11 with a *mf* dynamic, moving to *f* and then *f rall.* by measure 13.
- Bsn.** (Bassoon): Starts at measure 8 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- 1 Cls.** (Clarinet 1): Starts at measure 11 with a *mp* dynamic, moving to *f* and then *f rall.* by measure 13.
- 2 Cls.** (Clarinet 2): Starts at measure 11 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- B. Cl.** (Bass Clarinet): Starts at measure 8 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13. Includes the instruction "div. (lower part if only one player)".
- A. Sax.** (Alto Saxophone): Starts at measure 11 with a *mp* dynamic, moving to *f* and then *f rall.* by measure 13.
- T. Sax.** (Tenor Saxophone): Starts at measure 11 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- Bar. Sax.** (Baritone Saxophone): Starts at measure 11 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- 1 Tpts.** (Trumpet 1): Starts at measure 11 with a *mp* dynamic, moving to *f* and then *f rall.* by measure 13.
- 2 Tpts.** (Trumpet 2): Starts at measure 11 with a *mp* dynamic, moving to *f* and then *f rall.* by measure 13.
- Hn.** (Horn): Starts at measure 11 with a *mp* dynamic, moving to *f* and then *f rall.* by measure 13.
- Tbn.** (Trombone): Starts at measure 11 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- Bar.** (Baritone): Starts at measure 11 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- Tuba**: Starts at measure 8 with a *p* dynamic, moving to *f* and then *f rall.* by measure 13.
- Mlt. Perc.** (Multiple Percussion): Starts at measure 13 with a *p* dynamic, moving to *ff* by measure 14.
- Timp.** (Timpani): Starts at measure 8 with a *p* dynamic, moving to *rall.* by measure 13.
- Perc. I** (Percussion I): Starts at measure 8 with a *p* dynamic, moving to *rall.* by measure 13.
- Perc. II** (Percussion II): Starts at measure 8 with a *p* dynamic, moving to *rall.* by measure 13.

The score includes various dynamics such as *mf*, *f*, *p*, *mp*, *f rall.*, and *ff*. It also features articulation marks like accents and slurs. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the score.

17 Intense! ♩ = 138-160

Fl. *ff* *fff*

Ob. *ff* *fff*

Bsn. *ff* *fff*

1 Cls. *ff* *fff*

2 Cls. *ff* *fff*

B. Cl. *ff* *fff*

A. Sax. *ff* *fff*

T. Sax. *ff* *fff*

Bar. Sax. *ff* *fff*

1 Tpts. *ff* *fff*

2 Tpts. *ff* *fff*

Hn. *ff* *fff*

Tbn. *ff* *fff*

Bar. *ff* *fff*

Tuba *ff* *fff*

Mlt. Perc. *fff*

Timp. *ff* *fff*

Perc. I S.D. *fff*

Perc. II Cr. Cyms. B.D. *fff*

ff *p* *ff*

15 16 17 18 19 20



div. >

tr

Fl. *ff* *mf* tr

Ob. *ff* *mf* tr

Bsn. *ff*

1 Cls. *mp* *ff* *mp*

2 Cls. *mp* *ff* *mp*

B. Cl. *ff*

A. Sax. *mp* *ff* *mp*

T. Sax. *mp* *ff* *mp*

Bar. Sax. *ff*

1 Tpts. *ff* *mf* tr

2 Tpts. *ff* *mf* tr

Hn. *mp* *ff* *mp*

Tbn. *ff*

Bar. *mp* *ff* *mp*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *mp* *ff* *mp*

Perc. I *p* *p* *ff* *p*

Perc. II *p* *ff* *p*

div. > >

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

1 *ff* *mf*

2 *ff* *mf*

B. Cl. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

1 div. > > *ff* *mf*

2 *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff* *mf*

Bar. *ff* (Opt.) *mf*

Tuba *ff* *mf*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I W.C.

Perc. II *ff* *ch*

27 28 29 30 31

34

Fl.
mp *ff*

Ob.
mp *ff*

Bsn.
mp *ff*

1
Cls.
mp *ff*

2
mp *ff*

B. Cl.
mp *ff*

A. Sax.
mp *ff*

T. Sax.
mp *ff*

Bar. Sax.
mp *ff*

1
Tpts.
mp *ff*

2
mp *ff*

Hn.
mp *ff*

Tbn.
mp *ff*

Bar.
mp *ff*

Tuba
mp *ff*

Mlt. Perc.
p *ff*

Timp.
ff

Perc. I
p *ff*

Perc. II
Concert Toms
p *ff* *sim.*

32 33 34 35 36 37

Preview Only
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Fl. *f* *div.* *tr.*

Ob. *f* *tr.*

Bsn. *f*

1 Cls. *mp* *f* *tr.* *mp*

2 Cls. *mp* *f* *tr.* *mp*

B. Cl. *f*

A. Sax. *mp* *f* *tr.* *mp*

T. Sax. *mp* *f* *tr.* *mp*

Bar. Sax. *f* *tr.*

1 Tpts. *f* *mp* *f*

2 Tpts. *f* *mp* *f*

Hn. *mp* *f* *div.* *mp* *f* *mp*

Tbn. *mp* *f* *div.* *mp* *f* *mp*

Bar. *mp* *f* *mp*

Tuba *f*

Mlt. Perc. *mf*

Timp. *mp* *f* *mp*

Perc. I *mp* *f* *mp*

Perc. II *mf* *p* *f*

38 39 40 41 42

Conductor - 8

div.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

mp

f

tr.

div.

p

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

ff

mf

div.

Cue: Tbn.

Mrb.

f

ff

p

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf Play

mf

mp *f* Play

mf

mp

mf

54 55 56 57 58 59

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

This page contains a musical score for a conductor, spanning measures 65 to 69. The score is arranged in a standard orchestral layout with the following parts and staves:

- Fl.** (Flute): Treble clef, dynamic *f*.
- Ob.** (Oboe): Treble clef, dynamic *f*.
- Bsn.** (Bassoon): Bass clef.
- Cl.** (Clarinets): Two staves, Treble clef.
- B. Cl.** (Bass Clarinet): Treble clef.
- A. Sax.** (Alto Saxophone): Treble clef, dynamics *sfz* and *f*.
- T. Sax.** (Tenor Saxophone): Treble clef, dynamics *sfz* and *f*.
- Bar. Sax.** (Baritone Saxophone): Treble clef.
- Tpts.** (Trumpets): Two staves, Treble clef, dynamics *sfz* and *f*.
- Hn.** (Horn): Treble clef, dynamic *f*.
- Tbn.** (Trombone): Bass clef, dynamic *f*.
- Bar.** (Baritone): Bass clef, dynamics *sfz* and *f*.
- Tuba**: Bass clef.
- Mlt. Perc.** (Multiple Percussion): Treble clef.
- Timp.** (Timpani): Bass clef.
- Perc. I** and **Perc. II**: Two staves, Treble clef.

The score includes various musical notations such as dynamics (*f*, *sfz*), articulation marks (>), and slurs. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Furious!

"Twilight"

74 Gently ♩ = 80

Fl. *mp* *ff* *fff*

Ob. *mp* *ff* *fff*

Bsn. *p* *ff* *fff*

1 Cls. *mp* *ff* *fff* Solo (Opt. Soli) *mp*

2 Cls. *mp* *ff* *fff*

B. Cl. *p* *ff* *fff*

A. Sax. *p* *ff* *fff* Cue: Cl. *mp*

T. Sax. *p* *ff* *fff*

Bar. Sax. *p* *ff* *fff*

1 Tpts. *sfz* *ff* *fff* *div.*

2 Tpts. *sfz* *ff* *fff*

Hn. *sfz* *ff* *fff*

Tbn. *sfz* *ff* *fff*

Bar. *sfz* *ff* *fff*

Tuba *sfz* *ff* *fff*

Mlt. Perc. Chimes Bells and Vibes (Opt. Bells only) *mp* Change: Bb to A, F to G, C to D

Timp. *ff* *fff*

Perc. I *p* *ff* *fff* W.C.

Perc. II *p* *ff* *fff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

84

Fl. *mp*

Ob. *mp*

Bsn. *p mp*

1 Cls. *tutti mp*

2 Cls. *mp*

B. Cl. *p mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

84

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. I

Perc. II

91

Fl.

Ob.

Bsn.

mp

1 Cls.

2 Cls.

B. Cl.

mp

A. Sax.

T. Sax.

Bar. Sax.

tutti

mp

Cue: Tpt. Solo

mf

1 Tpts.

2 Tpts.

Hn.

mp

Solo

mf

Cue: Tpt. Solo

Tbn.

Bar.

Tuba

mp

Mlt. Perc.

Timp.

Perc. I

Perc. II

Sm. Trgl.

mp

95

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

95

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

95

96

97

98

99

100

103

Fl. *sim.*

Ob. *sim.*

Bsn.

1 Cls. *sim.*

2 Cls. *sim.*

B. Cl.

A. Sax. *mp* Play *div.*

T. Sax.

Bar. Sax.

1 Tpts. *mp* **tutti** Play

2 Tpts. *p*

Hn. *mp* *sim.*

Tbn. *mp* *sim.*

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cue: Tpt. Solo

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax. div.

T. Sax.

Bar. Sax.

1 Tpts. Solo

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

rit.

a tempo

espressivo

Cue: B. Cl.

Cue: B. Cl.

115 Avalanche! *

div. Play

Fl. *rit.* *mp*

Ob. *rit.* *mp*

Bsn. *rit.* *mp* Play

1 Cls. *rit.* *mp*

2 Cls. *rit.* *mp*

B. Cl. *rit.* *mp*

A. Sax. *rit.* *mp*

T. Sax. *rit.* *mp*

Bar. Sax. *rit.* *mp*

115 Avalanche!

1 Tpts. *rit.*

2 Tpts. *rit.*

Hn. *rit.* *mp*

Tbn. *rit.* *mp* Play

Bar. *rit.* *mp*

Tuba *rit.* *mp*

Mlt. Perc. *rit.*

Timp. *rit.* *pp* Concert Toms

Perc. I *rit.* *pp* B.D.

Perc. II *rit.* *pp*

*Note to conductor: Use as many bass drums and toms as possible to create an avalanche sound effect.

For optimum impact, stage the drums throughout the hall as suggested in the performance notes.

120 Intense! ♩ = 138-160

Opt. 8va

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

120 Intense! ♩ = 138-160

tutti

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Mrb.

Timp.

Perc. I

Cr. Cyms.

Perc. II

Fl. *mp* *ff* *f*

Ob. *mp* *ff* *f*

Bsn. *mp* *ff*

1 Cls. *mp* *ff* *f*

2 Cls. *mp* *ff*

B. Cl. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

1 Tpts. *mp* *ff*

2 Tpts. *mp* *ff*

Hn. *mp* *ff*

Tbn. *mp* *ff*

Bar. *mp* *ff*

Tuba *mp* *ff*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

Perc. I *mp* *f*

Perc. II *p* *ff*

130 *loco*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *p*

Bar. Sax. *mp*

130

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mp*

Shaker *mf*

Perc. II *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *sfz* *mp*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *sfz*

A. Sax. *f* *mf*

T. Sax. *f* *mp*

Bar. Sax. *sfz* *mp*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *f* *mp*

Tbn. *f* *sfz* *sfz* *mp*

Bar. *f* *mp*

Tuba *sfz*

Mrb. (Opt. double on Xyl.)

Mlt. Perc. *f* *ominous!*

Timp.

Perc. I

Perc. II *p* *mf* *p*

Opt. 8vb

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

148

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

150

151

152

153

154

mp

f

ff

p

156

This page contains the conductor's score for measures 155 through 158. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 (Trumpet 1)
- Tpts. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is divided into four measures: 155, 156, 157, and 158. Measure 156 is marked with a box containing the number 156. Dynamic markings include *mp* (mezzo-piano) and *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *p* *ff* *mf*

2 Tpts. *p* *ff* *mf*

Hn. *p* *ff* *sfp* Solo Cue: Hn. Solo *sfp*

Tbn. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Mlt. Perc.

Timp. *p* *ff*

Perc. I

Perc. II *p* *ff*

Fl. *f* *div.* *a tempo* *fff*

Ob. *f* *a tempo* *fff*

Bsn. *f* *a tempo* *fff*

1 Cls. *f* *div.* *a tempo* *fff*

2 Cls. *f* *a tempo* *fff*

B. Cl. *f* *a tempo* *fff*

A. Sax. *f* *a tempo* *fff*

T. Sax. *f* *a tempo* *fff*

Bar. Sax. *f* *a tempo* *fff*

1 Tpts. *f* *div.* *a tempo* *fff*

2 Tpts. *f* *a tempo* *fff*

Hn. *f* *tutti* *a tempo* *fff*

Tbn. *f* *div. Play, Tutti* *a tempo* *fff*

Bar. *f* *a tempo* *fff*

Tuba *f* *a tempo* *fff*

Mlt. Perc. *f* *a tempo* *fff*

Timp. *mf* *a tempo* *fff*

Perc. I *p* *a tempo* *fff*

Perc. II *p* *a tempo* *fff*

Solo