

WHEN THE GREAT OWL SINGS

An Offering to Ah Puch

Carlton L. Winston

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ABOUT THE COMPOSITION

In Maya mythology, Ah Puch was the god of death and the King of Mitnal, the Underworld which was the worst of the nine levels of Hell. Ah Puch was feared by the Maya people and he still is to this very day. It is believed that the screech of an owl signifies imminent death. The following saying, in local Spanish, indicates: Cuando el tecolote canta... el indio muere (When the great owl sings, the Indian dies). This work is an offering to this malevolent god. When the Great Owl Sings begins with an ominous theme depicting the foreboding environment of Mitnal. We are then introduced to Ah Puch as a corpse adorned with bells.

Soon, the cries of the Maya people are heard, but they are not loud enough to drive Ah Puch back to Mitnal. This gives way to the malevolent nature of Ah Puch as he prowls the houses of the Maya people, searching for those who are sick and/or injured. The following lyrical section represents the over whelming grief and sorrow expressed by the Maya people as they try to figure out how to make Ah Puch return to Mitnal. As the grieving seizes, we begin to hear distant trembles and the preparation for an offering to Ah Puch. Violently, the ritual begins as the Maya people offer one of their own as a sacrifice to Ah Puch. The final measures of the piece represent Ah Puch accepting the sacrifice and returning to Mitnal.

REHEARSAL NOTES

At the very beginning of the piece, you can have the brass section blow air through their instruments until measure 8; of course, this is entirely up to the conductor. You may also have the Oboe soloist (or Alto Saxophone soloist) play the melody at his/her own pace. It is important that the glockenspiel and vibraphone play together while Ah Puch's theme plays in the Horns and Euphoniums (mm. 10). At measure 18, make sure the underlying eighth notes do not over power the main melody because the eighth note accompaniment represents the cries of the Maya people. When the Harmon mute is used in the trumpets (mm. 89), it must be light and delicate. If Harmon mutes are not accessible, I recommend having the players place their hands over their bells or placing a cloth over the bell. Throughout the "Adagio" section, it is important that the players follow the discretion of the conductor. You may also have the Trumpets, Horns, Euphoniums, and Tubas blow air through their instruments during this section until two before measure 126. The vibraphone player should let each pitch ring until the conga drum enters in measure 121. The trombones may glissando to any indefinite pitch at the end of measures 140 and 143.

WHEN THE GREAT OWL SINGS

CARLTON L. WINSTON

An Offering to Ah Puch

Misterioso ♩ = 69

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Clarinet in B \flat 1
2-3

Bass Clarinet

Alto Sax. 1
2

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1
2-3

Horn in F 1
2

Trombones 1
2-3

Euphonium

Tuba

Mallets
Bells/Vibraphone/
Chimes/Xylophone

Timpani

Share Drum/
Bass Drum

Percussion 2
Crash Cymbals/
Suspended Cymbal/
Rainsticks/Tambourine

2 Toms/Tam-Tam/
Conga Drum/Shaker

Solo

mf

Oboe Solo Cue

mf

Misterioso ♩ = 69

Glockenspiel w/ Rubber Mallets
+ Vibraphone w/ Yarn Mallets (slow motor)

F, B \flat , C, F

Let all Cyms. ring unless otherwise noted

Sus. Cym.

p

p

1

2

3

4

5

6

7

Picc. 1 2

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

Alto Sax. 1 2

Tenor Sax.

Bar. Sax.

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbns. 1 2 3

Euph.

Tuba

Mallets
Bls./Vibes./
Chms./Xylo.

Timp.

Perc. 1 2 3

WHEN THE GREAT OWL SINGS

18

5

Picc. *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *f*

B♭ Cl. 1 *mf* *f*

2 3 *mf* *f*

B. Cl. *f*

Alto Sax. 1 2 *mf* *f*

Tenor Sax. *f*

Bar. Sax. *f*

Tpt. in B♭ 1 *mf* *f*

2 3 *f*

Hn. in F 1 2 *f*

Tbns. 1 *f*

2 3 *f*

Euph. *f*

Tuba *f*

Mallets B♭, Vibes./Chms./Xylo. *mf* *f*

Timp.

Perc. 1

2 *p* *f*

3

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc.**: Piccolo, Treble clef, playing a melodic line with a forte (*f*) dynamic at the end.
- Fl. 1/2**: Flutes, Treble clef, playing a melodic line.
- Ob. 1/2**: Oboes, Treble clef, playing a melodic line.
- Bsn. 1/2**: Bassoons, Bass clef, playing a rhythmic accompaniment.
- B> Cl. 1/2/3**: Clarinets in B-flat, Treble clef, playing a rhythmic accompaniment.
- B. Cl.**: Clarinet in B-flat, Treble clef, playing a rhythmic accompaniment.
- Alto Sax. 1/2**: Alto Saxophones, Treble clef, playing a rhythmic accompaniment.
- Tenor Sax.**: Tenor Saxophone, Treble clef, playing a rhythmic accompaniment.
- Bar. Sax.**: Baritone Saxophone, Treble clef, playing a rhythmic accompaniment.
- Tpt. in B<**: Trumpets in B-flat, Treble clef, playing a melodic line.
- Hn. in F 1/2**: Horns in F, Treble clef, playing a rhythmic accompaniment.
- Tbns. 1/2/3**: Trombones, Bass clef, playing a melodic line.
- Euph.**: Euphonium, Bass clef, playing a rhythmic accompaniment.
- Tuba**: Tuba, Bass clef, playing a rhythmic accompaniment.
- Mallets Bls./Vibes./Chms./Xylo.**: Mallet instruments, Treble clef, playing a rhythmic accompaniment.
- Timp.**: Timpani, Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic at the end.
- Perc. 1/2/3**: Percussion, multiple staves, playing a rhythmic accompaniment with a piano (*p*) dynamic at the end.

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *ff*

Bsn. 1
2 *ff*

B♭ Cl. 1
2
3 *ff*

B. Cl. *ff*

Alto Sax. 1
2 *ff*

Tenor Sax. *ff*

Bar. Sax. *ff*

25 Allegro con fuoco ♩ = 152

1 *ff*

Tpt. in B♭ 2
3 *ff*

Hn. in F 1
2 *ff*

1 *ff*

Tbns. 2
3 *ff*

Euph. *ff*

Tuba *ff*

Mallets Chimes
Bs./Vibes./Chms./Xylo. *ff*

Timp. *ff*

1 *ff*

Perc. 2 *ff*

3 *ff*

decresc.
p

decresc.

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Bsn. 1/2 *mf*

B \flat Cl. 1/2/3 *f*

B. Cl. *mf*

Alto Sax. 1/2 *mf*

Tenor Sax. *mf*

Bar. Sax. *mf*

Tpt. in B \flat 1/2/3 *mf*

Hn. in F 1/2 *mf*

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Mallets B \flat s./Vibes./Chms./Xylo. *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p*

Perc. 3 *mf*

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B^b Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B^b 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
Bls./Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

41

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon (1 and 2), Clarinets in Bb (1, 2, 3), Clarinet in Bb, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The middle section includes Trumpets in Bb (1, 2, 3), Horns in F (1 and 2), Trombones (1, 2, 3), Euphonium, and Tuba. The bottom section includes Mallets (Bells, Vibes, Chimes, Xylophone), Timpani, and Percussion (1, 2, 3). The score is in a key signature of three flats and a 4/4 time signature. A dynamic marking of *f* (forte) is present throughout the piece. A section starting at measure 41 is marked 'Str. Mute' for the trumpets. Percussion parts include a xylophone with plastic mallets and a tambourine.

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B♭ 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
Bls./Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

cresc.

p

cresc.

WHEN THE GREAT OWL SINGS

12 49

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets in Bb (1, 2, 3), Clarinet in C, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets in Bb (1, 2, 3), Horns in F (1 and 2), Trombones (1, 2, 3), Euphonium, and Tuba. The percussion section includes Mallets (Bells/Vibraphone/Chimes/Xylophone) and three Percussion staves. The score begins at measure 49, marked with a box containing the number 49. The key signature is three flats (Bb, Eb, Ab). The woodwinds and strings play a melodic line starting on a dotted half note, marked *mf*. The brass section plays a rhythmic accompaniment of eighth notes, also marked *mf*. The percussion section features a strong rhythmic pattern, starting with a fortissimo (*f*) dynamic and transitioning to *mf* in the later measures.

WHEN THE GREAT OWL SINGS

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), B♭ Clarinet 1, 2, and 3 (B♭ Cl. 1, 2, 3), and Clarinet in B♭ (B. Cl.). The middle section includes saxophones: Alto Saxophone 1 and 2 (Alto Sax. 1, 2), Tenor Saxophone (Tenor Sax.), and Baritone Saxophone (Bar. Sax.). The bottom section includes brass and percussion: Trumpet in B♭ 1, 2, and 3 (Tpt. in B♭ 1, 2, 3), Horn in F 1 and 2 (Hn. in F 1, 2), Trombone 1, 2, and 3 (Tbns. 1, 2, 3), Euphonium (Euph.), Tuba, Mallets (Bells, Vibes, Chimes, Xylophone), and Percussion (Timp. and Perc. 1, 2, 3). The score spans six measures, with measures 55-60 indicated at the bottom.

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Bsn. 1
 2
 B♭ Cl. 1
 2
 3
 B. Cl.
 Alto Sax. 1
 2
 Tenor Sax.
 Bar. Sax.

61 (Open)
 1 *mf* (Open)
 2 *mf*
 3
 Hn. in F 1 *mf*
 2
 Tbns. 1 *mf*
 2 *mf*
 3
 Euph. *mf*
 Tuba *mf*
 Mallets *mf*
 Bs./Vibes./Chms./Xylo.
 Timp.

1
 Perc. 2
 3

69

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 B♭ Cl. 1/2/3 B. Cl. Alto Sax. 1/2 Tenor Sax. Bar. Sax.

69

Tpt. in B♭ 1/2/3 Hn. in F 1/2 Tbn. 1/2/3 Euph. Tuba Mallets B♭/Vibes./Chms./Xylo. Timp. Perc. 1/2/3

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f*

Bsn. 1
2 *f*

B♭ Cl. 1
2
3 *f*

B. Cl. *f*

Alto Sax. 1
2 *f*

Tenor Sax. *f*

Bar. Sax. *f*

Tpt. in B♭ 1
2
3 *f*

Hn. in F 1
2 *f* *Soarl*

Tbns. 1
2
3 *f*

Euph. *f*

Tuba *f*

Mallets
Bs./Vibes./
Chms./Xylo. *f*

Timp. *fp* *f*

Perc. 1
2
3 *fp* *f* *p* *f*

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B \flat Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B \flat 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
B \flat ./Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

83 Lamentoso ♩ = 76-80 rit. a tempo

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *ff*

Bsn. 1
2 *ff*

B♭ Cl. 1
2
3 *ff*

B. Cl. *ff*

Alto Sax. 1
2 *ff*

Tenor Sax. *ff*

Bar. Sax. *ff*

Tpt. in B♭ 1
2
3 *ff*

Hn. in F 1
2 *ff*

Tbns. 1
2
3 *ff*

Euph. *ff*

Tuba *ff*

Mallets B♭, /Vibes./ Chms./Xylo. *ff*

Timp. *ff*

Perc. 1
2
3 *ff*

83 Solo *mp* *espressivo* *rit.* *a tempo* *p*

1 Player *p*

Vibraphone w/ Yarn Mallets (slow motor) *mp* *mf*

mp *mf*

p *mp*

89

Picc. _____

Fl. 1
2 _____

Ob. 1
2 _____

Bsn. 1
2 _____

B. Cl. 1
2
3 _____

B. Cl. _____

Alto Sax. 1
2 _____

Tenor Sax. _____

Bar. Sax. _____

mf Solo

p

mp *mf* *p*

mp *mf* *p*

p Oboe Solo Cue

89 Harmon Mute (no stem)

Tpt. in B \flat 1
2
3 _____

Hn. in F 1
2 _____

Tbns. 1
2
3 _____

Euph. _____

Tuba _____

Mallets
Bls./Vibes./
Chms./Xylo. _____

Timp. _____

Perc. 1
2
3 _____

p Harmon Mute (no stem)

p

mp *mf*

mp *mf* *pp*

mp *mf* *mp*

pp *mp*

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B♭ 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
Bls./Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

105

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B♭ 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
Bells/Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

105

mp

mp

mp

mp

mp

p

p

mp

mp

pp

p

rit. **a tempo** *rit.*

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B \flat Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Tenor Sax.

Bar. Sax.

Tpt. in B \flat 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.

Tuba

Mallets
Bs./Vibes./
Chms./Xylo.

Timp.

Perc. 1
2
3

Solo *mf*

mf

mf

116 Adagio ♩ = 60

Picc.
Fl. 1
2
Ob. 1
2
Bsn. 1
2

B♭ Cl. 1
2
3
B. Cl.

Alto Sax. 1
2
Tenor Sax.
Bar. Sax.

116 Adagio ♩ = 60

Tpt. in B♭ 1
2
3

Hn. in F 1
2

Tbns. 1
2
3

Euph.
Tuba

Mallets
Bls./Vibes./
Chms./Xylo.

Bowed Vibes w/Contrabass bow

Timp.

Perc. 1
2
3

Rainstick(s) - Use as many as personnel allows

Tam-Tam w/ Contrabass bow

125 Feroce ♩ = 160

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff*

B♭ Cl. 1/2/3 *ff*

B. Cl. *ff*

Alto Sax. 1/2 *ff*

Tenor Sax. *ff*

Bar. Sax. *ff*

125 Feroce ♩ = 160

Tpt. in B♭ 1/2/3 (Open) *ff*

Hn. in F 1/2 *ff*

Tbns. 1/2/3 *ff*

Euph. *ff*

Tuba *ff*

Mallets Bℓ./Vibes./Chms./Xylo. *ff*

Xylophone *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Shaker *ff*

125

126

127

128

129

Overblow (Play random notes)

Picc. *f* *pp* Overblow (Play random notes)

Fl. 1 *f* *pp* Overblow (Play random notes)

Fl. 2 *f* *pp* Overblow (Play random notes)

Ob. 1 *f* *pp* Overblow (Play random notes)

Ob. 2 *f* *pp* Overblow (Play random notes)

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. 1 *f* *pp* Overblow (Play random notes)

B♭ Cl. 2 *f* *pp* Overblow (Play random notes)

B♭ Cl. 3 *f* *pp* Overblow (Play random notes)

B. Cl. *f*

Alto Sax. 1 *f* *pp* Overblow (Play random notes)

Alto Sax. 2 *f* *pp* Overblow (Play random notes)

Tenor Sax. *f*

Bar. Sax. *f*

Tpt. in B♭ 1 *f* *pp* Overblow (Play random notes)

Tpt. in B♭ 2 *f* *pp* Overblow (Play random notes)

Tpt. in B♭ 3 *f* *pp* Overblow (Play random notes)

Hn. in F 1 *f*

Hn. in F 2 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Euph. *f*

Tuba *f*

Mallets
Bls./Vibes./
Chms./Xylo. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

139

Picc. *f* *ff*

Fl. 1 2 *f* *ff*

Ob. 1 2 *f* *ff*

Bsn. 1 2 *fp* *ff*

B \flat Cl. 1 2 3 *f* *ff*

B. Cl. *fp* *ff*

Alto Sax. 1 2 *f* *ff*

Tenor Sax. *fp* *ff*

Bar. Sax. *fp* *ff*

139

Tpt. in B \flat 1 2 3 *f* *ff*

Hn. in F 1 2 *fp* *ff*

Tbns. 1 2 3 *fp* *ff* Brassy!

Euph. *fp* *ff*

Tuba *fp* *ff*

Mallets B \flat ./Vibes./Chms./Xylo. *ff*

Timp. *ff*

Perc. 1 2 3 *ff* *p* *ff*

x = on rim

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Bsn. 1
 2
 B \flat Cl. 1
 2
 3
 B. Cl.
 Alto Sax. 1
 2
 Tenor Sax.
 Bar. Sax.
 Tpt. in B \flat 1
 2
 3
 Hn. in F 1
 2
 Tbons. 1
 2
 3
 Euph.
 Tuba
 Mallets
 Bs./Vibes./
 Chms./Xylo.
 Timp.
 Perc. 1
 2
 3

Musical score for 'When the Great Owl Sings'. The score is written for a large ensemble including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (B \flat 1, 2, 3 and B. Cl.), Saxophones (Alto Sax. 1, 2, Tenor Sax., Bar. Sax.), Trumpets (in B \flat 1, 2, 3), Horns (in F 1, 2), Trombones (1, 2, 3), Euphonium, Tuba, Mallets (Bs./Vibes./Chms./Xylo.), Timpani, and Percussion (1, 2, 3). The score is divided into four measures, with measure numbers 141, 142, 143, and 144 indicated at the bottom. The key signature is B \flat major (two flats). The percussion parts feature a rhythmic pattern of eighth and sixteenth notes. The brass parts include a 'Brassy!' instruction in measure 143.

Picc. *fp* *ff*

Fl. 1 *fp* *ff*

Fl. 2 *fp* *ff*

Ob. 1 *fp* *ff*

Ob. 2 *fp* *ff*

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

B♭ Cl. 1 *fp* *ff*

B♭ Cl. 2 *fp* *ff*

B♭ Cl. 3 *fp* *ff*

B. Cl. *fp* *ff*

Alto Sax. 1 *fp* *ff*

Alto Sax. 2 *fp* *ff*

Tenor Sax. *fp* *ff*

Bar. Sax. *fp* *ff*

1 *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

Tpt. in B♭ *fp* *ff*

Hn. in F 1 *fp* *ff*

Hn. in F 2 *fp* *ff*

1 *fp* *ff*

2 *fp* *ff*

3 *fp* *ff*

Tbns. *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Mallets *fp* *ff*

Bs./Vibes./Chms./Xylo. *fp* *ff*

Timp. *fp* *ff*

1 *fp* *ff*

2 *p* *ff*

3 *fp* *ff*

Picc. *ff*

Fl. 1 *ff*

2 *ff*

Ob. 1 *ff*

2 *ff*

Bsn. 1

2

B. Cl. 1 *ff*

2 *ff*

3 *ff*

B. Cl.

Alto Sax. 1 *ff*

2 *ff*

Tenor Sax.

Bar. Sax.

Tpt. in B \flat 1 *ff*

2 *ff*

3 *ff*

Hn. in F 1 *ff*

2 *ff*

Tbns. 1

2

3

Euph.

Tuba

Mallets B \flat ./Vibes./Chms./Xylo. *ff*

Timp. *ff*

Perc. 1 *ff*

2 *p* *ff*

3 *ff*

This musical score page contains the following parts and markings:

- Woodwinds:** Picc., Fl. 1/2, Ob. 1/2, Bsn. 1/2, B♭ Cl. 1/2/3, B. Cl., Alto Sax. 1/2, Tenor Sax., Bar. Sax., Tpt. in B♭ 1/2/3, Hn. in F 1/2.
- Brass:** Tbps. 1/2/3, Euph., Tuba.
- Percussion:** Mallets (Bls./Vibes./Chms./Xylo.), Timp., Perc. 1/2/3.
- Dynamic Markings:** *ff* *cresc.* (starting in measure 155), *fp* (starting in measure 158), and *p* (starting in measure 158 Perc. 2).
- Performance Indicators:** Accents (>) are placed above notes in the woodwind and brass parts. The percussion part includes a *cresc.* marking and a *cr. cym.* (cymbal) marking.

159

Picc. *ff* *ffp* *fff*

Fl. 1 *ff* *ffp* *fff*

Fl. 2 *ff* *ffp* *fff*

Ob. 1 *ff* *ffp* *fff*

Ob. 2 *ff* *ffp* *fff*

Bsn. 1 *ff* *ffp* *fff*

Bsn. 2 *ff* *ffp* *fff*

B♭ Cl. 1 *ff* *ffp* *fff*

B♭ Cl. 2 *ff* *ffp* *fff*

B♭ Cl. 3 *ff* *ffp* *fff*

B. Cl. *ff* *ffp* *fff*

Alto Sax. 1 *ff* *ffp* *fff*

Alto Sax. 2 *ff* *ffp* *fff*

Tenor Sax. *ff* *ffp* *fff*

Bar. Sax. *ff* *ffp* *fff*

159

Tpt. in B♭ 1 *ff* *ffp* *fff*

Tpt. in B♭ 2 *ff* *ffp* *fff*

Tpt. in B♭ 3 *ff* *ffp* *fff*

Hn. in F 1 *ff* *ffp* *fff*

Hn. in F 2 *ff* *ffp* *fff*

Tbns. 1 *ff* *ffp* *fff*

Tbns. 2 *ff* *ffp* *fff*

Tbns. 3 *ff* *ffp* *fff*

Euph. *ff* *ffp* *fff*

Tuba *ff* *ffp* *fff*

Mallets B♭, Vibes./Chms./Xylo. *ff* *ffp* *fff*

Timp. *ff* *ffp* *fff*

Perc. 1 *ff* *ffp* *fff*

Perc. 2 *ff* *ffp* *fff*

Perc. 3 *ff* *ffp* *fff*

f *fff*