

**P O O K A**  
*an overture for wind ensemble*

**Ben Stonaker**  
2005

## **Instrumentation:**

1 Piccolo (sounds one octave higher than written)  
2 Flutes  
3 Oboes  
1 Clarinet in E $\flat$   
3 Clarinets in B $\flat$   
1 Bass Clarinet in B $\flat$   
1 Contrabass Clarinet in B $\flat$   
2 Bassoons  
1 Contrabassoon (sounds one octave lower than written)  
2 Alto Saxophones in E $\flat$   
1 Tenor Saxophone in B $\flat$   
1 Baritone Saxophone in E $\flat$

4 Horns in F  
4 Trumpets in B $\flat$   
3 Trombones  
2 Euphoniums  
1 Tuba

Timpani (4)

Percussion: (\*Instruments with an asterisk are shared.)

### **Percussion 1:**

Tom-toms (4)  
Suspended Cymbal\*  
Snare Drum  
Triangle\*  
Crotales

### **Percussion 2:**

Bass Drum\*  
Triangle\*  
Suspended Cymbal\*  
Woodblocks\* (4)

### **Percussion 3:**

Tambourine  
Bass Drum\*  
Woodblocks\* (4)  
Vibraphone

### **Percussion 4:**

Xylophone  
Marimba  
Glockenspiel

1 Contrabass

**Duration:** Approximately 5 minutes

## **Program Notes:**

“Pooka” is the name of a certain mischievous spirit found in Irish folklore – which often appears in the form of an animal or goblin. This overture was originally inspired by the idea of one particular “pooka” – a giant rabbit from the movie “Harvey” (1950, directed by Henry Koster, based on the play by Mary Chase, and starring Jimmy Stewart). Most of the piece is relatively loud and heavy, full of energy and momentum. The piece closes, however, in an almost dreamlike state – marked “listlessly” – combining a sudden lack of energy with a sense of lethargic sluggishness. *Pooka* was originally completed in the summer of 2003 in Baton Rouge, Louisiana. The score was completed, along with revisions to the percussion and brass parts, in 2005 in Kansas City, Missouri. *Pooka* received honorable mention in the 2006 ASCAP/CBDNA Frederick Fennell Prize for The Best Original Score for Concert Band.

## **Notes:**

Score is transposed. Wind and brass instruments may be doubled as necessary or as suits the particular ensemble.

The clarinet parts in measures 54 and 56 ask for a “pitch bend” – performers should lower the pitch gradually during the duration given. There is no preference to how “far” the pitch should drop. This is dependent on each individual’s capability – dropping the pitch by as little or as much as possible.

In measure 131, oboes and clarinets are in unison and are asked to play as loudly as possible – do not attempt to correct the intonation. This effect is meant to be humorous and may be exaggerated as much as possible.

The horizontal dashed line following the *rit.* from measure 154 to 157 indicates a gradual change to the next given tempo mark. In this case, the tempo slows from 162bpm to 90bpm. The resulting tempo should be as close to 90bpm as possible so the woodblock attacks occur at 60bpm (which is mimicking the “tick-tock” of a clock). Any *rit.* that is not followed by a dashed line has no indication of its slowest speed and should be determined by the conductor.

In the last two measures (173-174), the piccolo and contrabassoon are asked to sustain pitches at the extreme range of the instruments – these pitches should be played at a comfortable volume, but not too loudly if possible. The fermata should last only as long as the performers are capable of holding the pitch without taking a breath – it is understood that it will likely be a relatively short fermata, in which case the percussion would continue to resonate after the release.

# Pooka

an overture for wind ensemble

Ben Stonaker

Moderately ♩ = c.96

1 2 3 4 5 6 7 8 9

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14 (3+2) 14

10

Picc.   
 Fl. 1 2   
 Ob. 1 2 3   
 E♭ Cl.   
 B♭ Cl. 1 2 3   
 BCl.   
 CbCl.   
 Bsn. 1 2   
 CBsn.   
 ASax. 1 2   
 TSax.   
 BSax.   
 Hn. 1 2 3 4   
 B♭ Tpt. 1 2 3 4   
 Tbn. 1 2 3   
 Euph.   
 Tba.   
 Timp.   
 Toms   
 B.D.   
 Tamb.   
 Xyl.   
 Cb.

17  $\frac{3}{8}$  (3+2)  $\frac{6}{8}$   $\frac{7}{8}$  (3+2+2)  $\frac{6}{8}$

Picc. *mf* (unis.) *f*

Fl. 1 *mf* *f*

2 (unis.) *mf* *f*

Ob. 1 *mf* *f*

3 *mf* *f*

Es Cl. *mf* *f*

B♭ Cl. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

BCL. *f*

CbCl. *f*

Bsn. 1 *f* (unis.) *f*

2 *f* *f*

CBsn. *f*

ASax. 1 *mf* *f*

2 *f* *f*

TSax. *f*

BSax. *f*

Hn. 1 *f*

2 *f*

3 *f*

4 *f*

B♭ Tpt. 1 *mf* 1. straight mute

2 *mf* 2. straight mute

3 *mf* 3., 4. cup mute

4 *mf*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tba. *mf* *f*

Timp. *mf*

Toms. *mf*

Tri./S.Cym. *mf*

Tamb. *mf*

Xyl. *mf* *f* to marimba

Cb. *f*

23 **molto rit.** **27** Faster than before (♩. = 108)

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

Fl. 1 (div.) *f* *ff* *p* *ff* *p*

Fl. 2 *f* *ff* *p* *ff* *p*

Ob. 1 *f* *ff* *p* *ff* *p*

Ob. 2 *f* *ff* *p* *ff* *p*

Ob. 3 *f* *ff* *p* *ff* *p*

E♭ Cl. *f* *ff* *p* *ff* *p*

B♭ Cl. 1 *f* *ff* *p* *ff* *p*

B♭ Cl. 2 *f* *ff* *p* *ff* *p*

B♭ Cl. 3 *f* *ff* *p* *ff* *p*

BCL. *f* *ff* *p* *ff* *p*

CbCl. *f* *ff* *p* *ff* *p*

Bsn. 1 *f* *ff* *p* *ff* *p*

Bsn. 2 *f* *ff* *p* *ff* *p*

CBsn. *f* *ff* *p* *ff* *p*

ASax. 1 *f* *ff* *p* *ff* *p*

ASax. 2 *f* *ff* *p* *ff* *p*

TSax. *f* *ff* *p* *ff* *p*

BSax. *f* *ff* *p* *ff* *p*

**molto rit.** **27** Faster than before (♩. = 108)

Hn. 1 *f* *ff* *p* *ff* *p*

Hn. 2 *f* *ff* *p* *ff* *p*

Hn. 3 *f* *ff* *p* *ff* *p*

Hn. 4 *f* *ff* *p* *ff* *p*

B♭ Tpt. 1, 2. [open] *f* *ff* *p* *ff* *p*

B♭ Tpt. 3, 4. [open] *f* *ff* *p* *ff* *p*

Tbn. 1 *f* *ff* *p* *ff* *p*

Tbn. 2 *f* *ff* *p* *ff* *p*

Tbn. 3 *f* *ff* *p* *ff* *p*

Euph. *f* *ff* *p* *ff* *p*

Tba. *f* *ff* *p* *ff* *p*

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

Toms *ff* *pp* *ff*

Tri. / S.Cym. *ff* *pp* *ff*

Tamb. *ff* *pp* *ff*

Mar. *mf*

Cb. *ff* *ff* *p* *ff* *p*

(dampen) G♯ ↑ G♯ E♭ ↓ D♯

Susp. Cym. with soft yarn mallets

Bass Drum

Marimba with hard yarn mallets

to suspended cymbal

Triangle and Susp. Cym. with triangle beaters

to bass drum

to tom-toms

quick to woodblocks (4)

arco

29 **8** **8** **8** **8**

Picc. *f* *mf* *f* *mf*

Fl. 1 *f* *mf* *f* *mf*

Fl. 2 *f* *mf* *f* *mf*

Ob. 1 *f* *mf* *f* *mf*

Ob. 2 *f* *mf* *f* *mf*

Ob. 3 *f* *mf* *f* *mf*

Es. Cl. *f* *mf* *f* *mf*

B♭ Cl. 1 *f* *mf* *f* *mf*

B♭ Cl. 2 *f* *mf* *f* *mf*

B♭ Cl. 3 *f* *mf* *f* *mf*

B♭ Cl. *f* *mf* *f* *mf*

C♭ Cl. *f* *mf* *f* *mf*

Bsn. 1 *f* *mf* *f* *mf*

Bsn. 2 *f* *mf* *f* *mf*

C♭ Sn. *f* *mf* *f* *mf*

ASax. 1 *f* *mf* *f* *mf*

ASax. 2 *f* *mf* *f* *mf*

TSax. *f* *mf* *f* *mf*

BSax. *f* *mf* *f* *mf*

Hn. 1 *mf* *f* *mf* *f*

Hn. 2 *mf* *f* *mf* *f*

Hn. 3 *mf* *f* *mf* *f*

Hn. 4 *mf* *f* *mf* *f*

B♭ Tpt. 1 *mf* *f* *mf* *f*

B♭ Tpt. 2 *mf* *f* *mf* *f*

B♭ Tpt. 3 *mf* *f* *mf* *f*

B♭ Tpt. 4 *mf* *f* *mf* *f*

Tbn. 1 *mf* *f* *mf* *f*

Tbn. 2 *mf* *f* *mf* *f*

Tbn. 3 *mf* *f* *mf* *f*

Euph. *mf* *f* *mf* *f*

Tba. *mf* *f* *mf* *f*

Timp. *mf*

Toms *mf* *mp*

Tri. / S.Cym. *mf* *mf* *mp*

W.B. *mf*

Mar. *f*

Cb. *f*

Woodblocks with hard plastic mallets

Tom-toms with hard yarn mallets

susp. cym. on the edge

on the bell

*Lv. sempre*

*pizz.*

29 30 31 32 33 34 35

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3

Es Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3

B♭ Cl. *f*

C♭ Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

CBsn. *f*

ASax. 1 *mf* *ff*

ASax. 2

TSax. *f*

BSax. *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

B♭ Tpt. 1 *f* *mp* *mp*

B♭ Tpt. 2 *f* *mp* *mp*

B♭ Tpt. 3 *f* *mp* *mp*

B♭ Tpt. 4 *f* *mp* *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf*

Toms *mf*

Tri. / S.Cym. *mf*

W.B. *f* *ff* *mp* to tambourine

Mar. *ff* to xylophone

Cb. *arco* *ff*



Musical score for orchestra and woodwinds, measures 43-49. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1, 2, 3), Clarinets (E-flat, B-flat, Bass Clarinet, Contrabass Clarinet), Bassoons (1 and 2, Contrabassoon), Saxophones (Alto, Tenor, Baritone), Horns (1, 2, 3, 4), Trumpets (B-flat, 1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Timpani, Tom-toms, Triangle/Sand Cymbal, Tambourine, Xylophone, and Cymbal. Dynamics include *ff*, *f*, *mp*, and *mf*. Performance instructions include "div." and "unis.".

Picc. \_\_\_\_\_  
 Fl. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 Ob. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 E♭ Cl. \_\_\_\_\_  
 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 B♭ Cl. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 BCl. \_\_\_\_\_  
 CbCl. \_\_\_\_\_  
 Bsn. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 C♭Sn. \_\_\_\_\_  
 ASax. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 TSax. \_\_\_\_\_  
 BSax. \_\_\_\_\_  
 Hn. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_  
 B♭ Tpt. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_  
 Tbn. 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 Euph. \_\_\_\_\_  
 Tba. \_\_\_\_\_  
 Timp. \_\_\_\_\_  
 Toms \_\_\_\_\_  
 B.D. \_\_\_\_\_  
 Tamb. \_\_\_\_\_  
 Xyl. \_\_\_\_\_  
 Cb. \_\_\_\_\_

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

BCL. *mp* *f*

CbCl. *mp* *f*

Bsn. 1 (div.) *mp* *f*

Bsn. 2 *mp* *f*

CBsn. *mp* *f*

ASax. 1 *f* *mp*

ASax. 2 *f* *mp*

TSax. *f* *mp*

BSax. *f* *mp*

Hn. 1 *f* *fp* *molto* *f*

Hn. 2 *f* *fp* *molto* *f*

Hn. 3 *f* *fp* *molto* *f*

Hn. 4 *f* *fp* *molto* *f*

B♭ Tpt. 1 (div.) *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

B♭ Tpt. 4 *mf* *f*

Tbn. 1 *fp* *molto* *f* *fp* *molto* *f*

Tbn. 2 *fp* *molto* *f* *fp* *molto* *f*

Tbn. 3 *fp* *molto* *f* *fp* *molto* *f*

Euph. *fp* *molto* *f* *fp* *molto* *f*

Tba. *fp* *molto* *f* *fp* *molto* *f*

Timp. *f*

Toms *f* *2* *to snare drum*

B.D. *f* *mp*

Tamb. *f*

Xyl. *f* *p* *f*

Cb. *fp* *molto* *f* *fp* *molto* *f*

Picc.

Fl. 1  
2

Ob. 1  
2  
3

E♭ Cl.

B♭ Cl. 1  
2  
3

BCl.

CbCl.

Bsn. 1  
2

CBsn.

ASax. 1  
2

TSax.

BSax.

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

Timp.

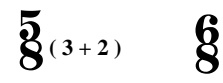
S.D. Snare Drum

B.D.

Tamb.

Xyl.

Cb.



Picc. 1 2

Fl. 1 2

Ob. 1 2 3

Es Cl. 1 2

B♭ Cl. 1 2 3

B.Cl. *mp* *f* *fp < f* *mf*

Cb.Cl. *mp* *f* *fp < f* *mf*

Bsn. 1 2

CBsn. *mp* *f* *fp < f* *mf*

ASax. 1 2

TSax.

BSax. *mp* *f* *fp < f* *mf*

Hn. 1 2 3 4

B♭ Tpt. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba. *p* *f* *mf*

Timp. *mp* *cresc. poco a poco*

S.D. *pp* *mp* *mf* on the rim both hands

B.D. *poco cresc.* *mf* (same speed)

Tamb.

Xyl.

Cb.

81 **4/4**

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

Fl. 1 *f* *ff* *f* *ff*

Fl. 2 *f* *ff* *f* *ff*

Ob. 1 *f* *ff* *f* *ff*

Ob. 2 *f* *ff* *f* *ff*

Ob. 3 *f* *ff* *f* *ff*

Es Cl. *f* *ff* *f* *ff*

B♭ Cl. 1 (unis.) *p* *ff* *p* *mf*

B♭ Cl. 2 *p* *ff* *p* *mf*

B♭ Cl. 3 *p* *ff* *p* *mf*

B♭ Cl. *f* *mp* *p* *ff* *mp*

C♭ Cl. *f* *mp* *p* *ff* *mp*

Bsn. 1 *f* *mp* *p* *ff* *mp*

Bsn. 2 *f* *mp* *p* *ff* *mp*

CBsn. *f* *mp* *p* *ff* *mp*

ASax. 1 *mf* *mf* *ff*

ASax. 2 *mf* *mf* *ff*

TSax. *mf* *ff* *p* *mf*

BSax. *mp* *f* *ff* *p*

**4/4**

Hn. 1 *f* *mf* *ff* *mp*

Hn. 2 *f* *mf* *ff* *mp*

Hn. 3 (unis.) *f* *mf* *ff* *mp*

Hn. 4 (unis.) *f* *mf* *ff* *mp*

B♭ Tpt. 1 *f* *mf* *ff* *mp*

B♭ Tpt. 2 (unis.) *f* *mf* *ff* *mp*

B♭ Tpt. 3 (unis.) *f* *mf* *ff* *mp*

B♭ Tpt. 4 *f* *mf* *ff* *mp*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mp* *f* *ff* *p* *mf*

Tba. *f* *mp* *f* *ff* *p* *mf*

Timp. *f* *mf*

S.D. *f*

B.D. *f*

Tamb. *pp*

Xyl. *f*

Cb. *f* *mp* *ff* *mf*

Picc. *ff* (div.) *ff* *f* *ff*

Fl. 1 *f* *ff* *ff* *f* *mp* *f* *mp < f*

Fl. 2 *f* *ff* *ff* *f* *mp* *f* *mp < f*

Ob. 1 *f* *ff* *ff* *f* *mp* *f* *mp < f*

Ob. 2 *f* *ff* *ff* *f* *mp* *f* *mp < f*

Ob. 3 *f* *ff* *ff* *f* *mp* *f* *mp < f*

Es Cl. *f* *ff* *f* *f* *mp* *f* *ff*

B♭ Cl. 1 (div.) *f* *ff* *f* *f* *mp < f*

B♭ Cl. 2 *f* *ff* *f* *f* *mp < f*

B♭ Cl. 3 *f* *ff* *f* *f* *mp < f*

BCL. *f* *ff* *mp* *f* *f*

CbCl. *f* *ff* *mp* *f* *f*

Bsn. 1 *f* *ff* *mp* *f* *f*

Bsn. 2 *f* *ff* *mp* *f* *f*

CBsn. *f* *ff* *mp* *f* *f*

ASax. 1 *f* *f* *f* *mp*

ASax. 2 *f* *ff* *f* *mp*

TSax. *f* *ff* *f* *f*

BSax. *f* *ff* *f* *f*

Hn. 1 *f* *f* *mf*

Hn. 2 *f* *f* *mf*

Hn. 3 *f* *f* *mf*

Hn. 4 *f* *f* *mf*

B♭ Tpt. 1 *f* *f* *mf*

B♭ Tpt. 2 *f* *f* *mf*

B♭ Tpt. 3 *f* *f* *mf*

B♭ Tpt. 4 *f* *f* *mf*

Tbn. 1 *ff* *ff* *f* *fp* (div.)

Tbn. 2 *ff* *ff* *f* *fp*

Tbn. 3 *ff* *ff* *f* *fp*

Euph. *ff* *ff* *f* *f*

Tba. *ff* *ff* *f* *f*

Timp. *f* *ff* *f* *f*

S.D. *pp* *ff* (ord.) *pp*

B.D. *cresc. poco a poco* *ff* *ff*

Tamb. *f* *ff* *p* *f*

Xyl. *f* *f* *f* *f*

Cb. *ff* *mp* *f* *f*

Picc. *ff* *mf* *mf* *mf*

Fl. 1 2 (div.) *ff* *mf* *mf* *mf*

Ob. 1 2 3 *ff* *mf* *mf* *mf*

Es Cl. *ff* *mf* *mf* *mf*

B♭ Cl. 1 2 3 *mp* *f* *ff* *mf*

BCL. *fp* *ff* *p* *f* *ff* *mp* *mf*

CbCl. *fp* *ff* *p* *f* *ff* *mp* *mf*

Bsn. 1 2 *fp* *ff* *p* *f* *ff* *mp* *mf*

CBsn. *fp* *ff* *p* *f* *ff* *mp* *mf*

ASax. 1 2 *f* *fp* *ff* *p* *f* *ff* *mp* *mf*

TSax. *fp* *ff* *p* *f* *ff* *mp* *mf*

BSax. *fp* *ff* *p* *f* *ff* *mp* *mf*

Hn. 1 2 3 4 *f* *f* *f* *f*

B♭ Tpt. 1 2 3 4 *f* *f* *f* *f*

Tbn. 1 2 3 *f* *f* *f* *mf*

Euph. *fp* *ff* *f* *mf*

Tba. *fp* *ff* *f* *mf*

Timp. *f* *mp*

S.D. *f* *f* to tom-toms

B.D.

Tamb. *ff* *mp*

Xyl. *ff* switch to hard plastic mallets

Cb. *ff* pizz.



Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Es Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Cl. *f*

C♭ Cl. *f*

Bsn. 1 (div.) *f*

Bsn. 2 *f*

C♭ Sn. *f*

ASax. 1 *f*

ASax. 2 *f*

TSax. *f*

BSax. *f*

Hn. 1 (unis.) *f*

Hn. 2 (unis.) *f*

Hn. 3 (div.) *f*

Hn. 4 (div.) *f*

B♭ Tpt. 1 (unis.) *f*

B♭ Tpt. 2 (unis.) *f*

B♭ Tpt. 3 (unis.) *f*

B♭ Tpt. 4 (unis.) *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Toms *mf* Tom-toms with drum sticks

B.D. *mf*

Tamb. *f*

Xyl. *f*

Cb. arco *f*

*fp* *ff* *mf*

Picc.

Fl. 1  
2

Ob. 1  
2  
3

E♭ Cl.

B♭ Cl. 1  
2  
3

B.Cl.

CbCl.

Bsn. 1  
2

CBsn.

ASax. 1  
2

TSax.

BSax.

*f* *p*

(div.)

*f* *p*

(unis.)

*f* *p*

*f* *p*

*f* *p*

Hn. 1  
2

Hn. 3  
4

B♭ Tpt. 1  
2

B♭ Tpt. 3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tba.

Timp.

Toms

B.D.

Tamb.

Xyl.

Cb.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

1., 2. straight mute (unis.)

*mf* *ff* *mf* *fp*

*mf* *mp*

*ff* *p* *mp*

*ff* *p*

*f* *p* *mp*

*f* *mp*

*f* *mp*

pizz. *f* *mp*

Picc. *mf* *ff* *mf* *pp*  
 Fl. 1 (unis.) *mp* *ff* *mf* *pp*  
 Fl. 2 *mp* *ff* *mf* *pp*  
 Ob. 1 (unis.) *mf* *ff* *mf* *pp* (div.) *f*  
 Ob. 2 *mf* *ff* *mf* *pp* *f*  
 Ob. 3 *mf* *ff* *mf* *pp* *f*  
 Eb Cl. *mf* *ff* *mf* *pp* *f*  
 B♭ Cl. 1 *mp* *mf* *ff* *pp*  
 B♭ Cl. 2 *mf* *ff* *mf* *pp*  
 B♭ Cl. 3 *mf* *ff* *mf* *pp*  
 BCl. *mp* *f*  
 CbCl. *mp* *f*  
 Bsn. 1 (unis.) *mp* *f*  
 Bsn. 2 *mp* *f*  
 CBsn. *mp* *f*  
 ASax. 1 (div.) *mf*  
 ASax. 2 *mf*  
 TSax. *mp* *f*  
 BSax. *mp* *f*  
 Hn. 1 *mf*  
 Hn. 2 *mf*  
 Hn. 3 *mf*  
 Hn. 4 *mf*  
 B♭ Tpt. 1 *mf*  
 B♭ Tpt. 2 *mf*  
 B♭ Tpt. 3 *mf*  
 B♭ Tpt. 4 *mf*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Euph. *f*  
 Tba. *f*  
 Timp. D: ↑ D♯  
G: ↓ E♭  
 Tri. Triangle *mf* L.v. sempre  
 B.D. *mf* to woodblocks  
 Tamb. *mf*  
 Xyl. *mp* with hard plastic mallets  
 Cb. *f*

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 3  
 Eb Cl.  
 1  
 2  
 B♭ Cl. 3  
 1  
 2  
 3  
 BCl.  
 CbCl.  
 Bsn. 1  
 2  
 CBsn.  
 ASax. 1  
 2  
 TSax.  
 BSax.  
 Hn. 1  
 2  
 3  
 4  
 B♭ Tpt. 1  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Euph.  
 Tba.  
 Timp.  
 Tri.  
 W.B.  
 Tamb.  
 Xyl.  
 Cb.

Detailed description of musical notation on page 113:  
 - The score is divided into two measures: the first measure is in 3/4 time, and the second is in 5/4 time.  
 - Woodwinds: Piccolo, Flutes (1 & 2), Oboes (1 & 2 & 3), E♭ Clarinet, B♭ Clarinet (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Bassoon (1 & 2), Contrabassoon, Alto Saxophone (1 & 2), Tenor Saxophone, Bass Saxophone.  
 - Brass: Horns (1-4), Trumpets (B♭ 1-4), Trombones (1-3), Euphonium, Tuba.  
 - Percussion: Timpani, Triangle, Wood Block, Tom Tom, Xylophone, Conga.  
 - Dynamics: *pp*, *f*, *div.*, *molto staccato*, *sim.*, *mf*, *fp*, *f*.  
 - Techniques: *pp* with accent (>), triplets (3), *div.* (divisi), *mf* with hairpins (< and >), *f* with hairpins (< and >), *fp* (for piano), *sim.* (sordini), *molto staccato*.  
 - Specific markings: *1., 2. open* above a Tuba staff.  
 - Rehearsal mark 113 is located at the bottom of the page.



Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 (unis.) *mf* *ff*

Ob. 2 *mf* *ff*

Ob. 3 *mf* *ff*

E♭ Cl. *mf* *ff*

B♭ Cl. 1 *mf* *f* *ff* *p* *mp*

B♭ Cl. 2 *f* *ff* *mp*

B♭ Cl. 3 *f* *ff*

B♭ Cl. *mf* *ff*

Cb Cl. *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

CBsn. *mf* *ff*

ASax. 1 *mf* *ff*

ASax. 2 *mf* *ff*

TSax. *mf* *ff*

BSax. *mf* *ff*



Hn. 1 *mf* *f* *mp* *f* *p* *fp*

Hn. 2 *mf* *f* *mp* *f* *p* *fp*

Hn. 3 *mf* *f* *mp* *f* *p* *fp*

Hn. 4 *mf* *f* *mp* *f* *p* *fp*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Tbn. 1 *mf* *f* *mp* *f* *p* *fp*

Tbn. 2 *mf* *f* *mp* *f* *p* *fp*

Tbn. 3 *mf* *f* *mp* *f* *p* *fp*

Euph. *mf* *f* *mp* *f* *p* *fp*

Tba. *mf* *f* *mp* *f* *p* *fp*

Timp. *f* *mp*

Tri. *ff*

W.B. *ff*

Tamb. *ff*

Xyl. *f* *mf*

Cb. *arco* *mf* *f* *mp* *f* *p* *fp*

Picc. *mf* (unis.) *f*

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mp* *mf* *mp* *f* *mf*

Ob. 2 *mp* *mf* *mp* *f* *mf*

Es Cl. *mp* *mf* *mp* *f* *mf*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B♭ Cl. 4 *mf* *f*

B♭ Cl. 5 *mf* *f*

B♭ Cl. 6 *mf* *f*

B♭ Cl. 7 *mf* *f*

B♭ Cl. 8 *mf* *f*

B♭ Cl. 9 *mf* *f*

B♭ Cl. 10 *mf* *f*

B♭ Cl. 11 *mf* *f*

B♭ Cl. 12 *mf* *f*

B♭ Cl. 13 *mf* *f*

B♭ Cl. 14 *mf* *f*

B♭ Cl. 15 *mf* *f*

B♭ Cl. 16 *mf* *f*

B♭ Cl. 17 *mf* *f*

B♭ Cl. 18 *mf* *f*

B♭ Cl. 19 *mf* *f*

B♭ Cl. 20 *mf* *f*

B♭ Cl. 21 *mf* *f*

B♭ Cl. 22 *mf* *f*

B♭ Cl. 23 *mf* *f*

B♭ Cl. 24 *mf* *f*

B♭ Cl. 25 *mf* *f*

B♭ Cl. 26 *mf* *f*

B♭ Cl. 27 *mf* *f*

B♭ Cl. 28 *mf* *f*

B♭ Cl. 29 *mf* *f*

B♭ Cl. 30 *mf* *f*

B♭ Cl. 31 *mf* *f*

B♭ Cl. 32 *mf* *f*

B♭ Cl. 33 *mf* *f*

B♭ Cl. 34 *mf* *f*

B♭ Cl. 35 *mf* *f*

B♭ Cl. 36 *mf* *f*

B♭ Cl. 37 *mf* *f*

B♭ Cl. 38 *mf* *f*

B♭ Cl. 39 *mf* *f*

B♭ Cl. 40 *mf* *f*

B♭ Cl. 41 *mf* *f*

B♭ Cl. 42 *mf* *f*

B♭ Cl. 43 *mf* *f*

B♭ Cl. 44 *mf* *f*

B♭ Cl. 45 *mf* *f*

B♭ Cl. 46 *mf* *f*

B♭ Cl. 47 *mf* *f*

B♭ Cl. 48 *mf* *f*

B♭ Cl. 49 *mf* *f*

B♭ Cl. 50 *mf* *f*

B♭ Cl. 51 *mf* *f*

B♭ Cl. 52 *mf* *f*

B♭ Cl. 53 *mf* *f*

B♭ Cl. 54 *mf* *f*

B♭ Cl. 55 *mf* *f*

B♭ Cl. 56 *mf* *f*

B♭ Cl. 57 *mf* *f*

B♭ Cl. 58 *mf* *f*

B♭ Cl. 59 *mf* *f*

B♭ Cl. 60 *mf* *f*

B♭ Cl. 61 *mf* *f*

B♭ Cl. 62 *mf* *f*

B♭ Cl. 63 *mf* *f*

B♭ Cl. 64 *mf* *f*

B♭ Cl. 65 *mf* *f*

B♭ Cl. 66 *mf* *f*

B♭ Cl. 67 *mf* *f*

B♭ Cl. 68 *mf* *f*

B♭ Cl. 69 *mf* *f*

B♭ Cl. 70 *mf* *f*

B♭ Cl. 71 *mf* *f*

B♭ Cl. 72 *mf* *f*

B♭ Cl. 73 *mf* *f*

B♭ Cl. 74 *mf* *f*

B♭ Cl. 75 *mf* *f*

B♭ Cl. 76 *mf* *f*

B♭ Cl. 77 *mf* *f*

B♭ Cl. 78 *mf* *f*

B♭ Cl. 79 *mf* *f*

B♭ Cl. 80 *mf* *f*

B♭ Cl. 81 *mf* *f*

B♭ Cl. 82 *mf* *f*

B♭ Cl. 83 *mf* *f*

B♭ Cl. 84 *mf* *f*

B♭ Cl. 85 *mf* *f*

B♭ Cl. 86 *mf* *f*

B♭ Cl. 87 *mf* *f*

B♭ Cl. 88 *mf* *f*

B♭ Cl. 89 *mf* *f*

B♭ Cl. 90 *mf* *f*

B♭ Cl. 91 *mf* *f*

B♭ Cl. 92 *mf* *f*

B♭ Cl. 93 *mf* *f*

B♭ Cl. 94 *mf* *f*

B♭ Cl. 95 *mf* *f*

B♭ Cl. 96 *mf* *f*

B♭ Cl. 97 *mf* *f*

B♭ Cl. 98 *mf* *f*

B♭ Cl. 99 *mf* *f*

B♭ Cl. 100 *mf* *f*

ASax. 1 *mf* *f*

ASax. 2 *mf* *f*

TSax. *mf* *f*

BSax. *mf* *f*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

B♭ Tpt. 1 *mf* *mf*

B♭ Tpt. 2 *mf* *mf*

B♭ Tpt. 3 *mf* *mf*

B♭ Tpt. 4 *mf* *mf*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Tbn. 3 *f* *pp*

Euph. *f* *pp*

Tba. *f* *pp*

Timp. *f* *pp*

Tri. *mp*

W.B. *mp*

Tamb. *mp*

Xyl. *mf*

Cb. *f* *pp*

Picc. *mp* *f* *mp* *ff sub.*

Fl. 1 *mp* *f* *mp* *ff sub.*

Fl. 2 *mp* *f* *mp* *ff sub.*

Ob. 1 *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

Ob. 2 *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

Ob. 3 *mp* *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

Es. Cl. *mp* *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

B♭ Cl. 1 *mp* *mf* *fff* (unis.) try to play as loudly as possible so that the intonation becomes out of control

B♭ Cl. 2 *mp* *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

B♭ Cl. 3 *mp* *f* *fff* try to play as loudly as possible so that the intonation becomes out of control

BCL. *mp* *fff*

CbCl. *mp* *fff*

Bsn. 1 *mp* *fff*

Bsn. 2 *mp* *fff*

CBsn. *mp* *fff*

ASax. 1 *mp* *f* *fff*

ASax. 2 *mp* *f* *fff*

TSax. *mp* *f* *fff*

BSax. *mp* *f* *fff*

Hn. 1 *mp* *fff* (unis.) *mf* (div.) *mf*

Hn. 2 *mp* *fff* (unis.) *mf* (div.) *mf*

Hn. 3 *mp* *fff* (unis.) *mf* (div.) *mf*

Hn. 4 *mp* *fff* (unis.) *mf* (div.) *mf*

B♭ Tpt. 1 *f* *fff* *mf* *f*

B♭ Tpt. 2 *f* *fff* *mf* *f*

B♭ Tpt. 3 *f* *fff* *mf* *f*

B♭ Tpt. 4 *f* *fff* *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Tri. *f* *mp*

W.B. *mf* Woodblocks with rubber mallets

Tamb. *mp*

Xyl. *f* *mp*

Cb. *mf* *f* pizz.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* (ord.) *ff*

Ob. 3 *mf* *ff*

Es Cl. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B♭ Cl. (div.) *mf* *ff*

B♭ Cl. (ord.) *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B♭ Cl. *f*

Cb Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

CBsn. *f*

ASax. 1 *ff*

ASax. 2 *ff*

TSax. *f*

BSax. *f*

Hn. 1 *ff* *mp* *f* *fp*

Hn. 2 *ff* *mp* *f* *fp*

Hn. 3 *ff* *mp* *f* *fp*

Hn. 4 *ff* *mp* *f* *fp*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

B♭ Tpt. 4 *mf* *f*

Tbn. 1 *mp* *f* (unis.)

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp. *p* *mf* *f*

Tri. *f* to snare drum *mf* to tom-toms

W.B. *f*

Tamb. *mf* *f*

Xyl. *ff*

Cb. *mp* *f*



Picc. *mf* *ff* *mf*

Fl. 1 *mf* *ff* *mf*

Fl. 2 *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

Ob. 2 *mf* *ff* *mf*

Ob. 3 *mf* *ff* *mf*

Es Cl. *mf* *ff* *mf*

B♭ Cl. 1 *mf* *ff* *mf*

B♭ Cl. 2 *mf* *ff* *mf*

B♭ Cl. 3 *mf* *ff* *mf*

BCL. *ff*

CbCl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

CBsn. *ff*

ASax. 1 *f* *ff*

ASax. 2 *f* *ff*

TSax. *f* *ff*

BSax. *f* *ff*

Hn. 1 *fp* *ff* *fp* *ff* *sffz* *f* *mf*

Hn. 2 *fp* *ff* *fp* *ff* *sffz* *f* *mf*

Hn. 3 *fp* *ff* *fp* *ff* *sffz* *f* *mf*

Hn. 4 *fp* *ff* *fp* *ff* *sffz* *f* *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Tbn. 1 *ff* *gliss.* (I)

Tbn. 2 *ff* *gliss.* (VII)

Tbn. 3 *ff* *gliss.* (III)

Euph. *ff*

Tba. *ff*

Timp. *ff* *mf* *mf* *sffz*

Tom-toms with drum sticks *mf* *sffz* to crotales

W.B. *mp*

B.D. *p* *sffz* to vibraphone

Mar. *ff*

Cb. *ff*

Picc.

Fl. 1  
2

Ob. 1  
2  
3

Es Cl.

B♭ Cl. 1  
2  
3

BCl.

CbCl.

Bsn. 1  
2

CBsn.

ASax. 1  
2

TSax.

BSax.

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

Timp.

Cro.

W.B.

Vib.

Mar.   
 with hard yarn mallets   
 (match trombone)

Cb.

Picc.

Fl. 1  
2

Ob. 1  
2  
3

Es. Cl.

B♭ Cl. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn. 1  
2

C. Bsn.

ASax. 1  
2

TSax.

BSax.

*f* *fff* suddenly as loud as possible *pp* *f*

*f* *fff* suddenly as loud as possible *pp* *f*

*f* *fff* suddenly as loud as possible *pp* *f*

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2  
3  
4

1., 2. [straight mute] *mp* *f* *mp* *f* *mp*

3., 4. [straight mute] *mp* *f* *mp* *f* *mp*

Tbn. 1  
2  
3

(sim.) *gliss.* (quick "fall")

Euph.

Tba.

*f* *mf* *p*

*mf* *f* *mp*

Timp.

Cro.

W. B. switch to plastic mallets

Vib.

Mar.

Cb.

rit.

153

Picc. *f*

Fl. 1 2

Ob. 1 2 3

Es Cl.

B♭ Cl. 1 2 3

BCL.

CbCl.

Bsn. 1 2

CBsn.

ASax. 1 2

TSax.

BSax.

rit.

Hn. 1 2 3 4

B♭ Tpt. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Cro.

W.B.

Vib.

Glock.

Cb.

Crotales *lv. sempre*

with brass mallets  
*mp sempre*

with plastic mallets  
*mp sempre*

*mp sempre*

Glockenspiel *lv. sempre*  
with triangle beaters  
*p sempre*

Vibraphone *lv. sempre*  
with soft yarn mallets  
*p* with full pedal,  
motor off

arco

Picc. *pp* *mp* *mp*

Fl. 1 *pp* *mp*

Fl. 2

Ob. 1 *pp*

Ob. 2

Ob. 3

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

CBsn. *p* *mp* *mf* *pp*

ASax. 1 *p* *mp* *mf* *pp*

ASax. 2

TSax.

BSax.

Hn. 1 *mf*

Hn. 2

Hn. 3 *mf*

Hn. 4

B♭ Tpt. 1 *mf* 1° cup mute

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1 *mf* 1° cup mute

Tbn. 2

Tbn. 3

Euph. *p* *mf* 1°

Tba. *p* *mf* 1°

Timp.

Cro. *L.v.*

W.B. *dim. poco a poco*

Vib. *mf*

Glock. *mf*

Cb. *p* *mp* *mf* *pp*

166 Suddenly slower ♩ = c.72

*rit. poco a poco al fine*

165

Picc.

Fl. 1  
2

Ob. 1  
2  
3

E♭ Cl.

B♭ Cl. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn. 1  
2

CBsn.

ASax. 1  
2

TSax.

BSax.

166 Suddenly slower ♩ = c.72

*rit. poco a poco al fine*

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

Timp.

Cro.

W.B. *pp*  
*to triangle suspended near susp. cym.*

Vib. *L.v.*  
*3*

Glock. *L.v.*  
*3*

Cb.

Picc. *mf* play at a comfortable volume, not too loudly (if possible), without vibrato (no decresc.)

Fl. 1 *mp* *mf* *pp*

Fl. 2 *mp* *mf* *pp*

Ob. 1 *pp* *mf* *mp* niente

Ob. 2 *pp* *mf* *mp* niente

Ob. 3 *mp* *pp*

E♭ Cl. *pp* *mf* *mp* niente

B♭ Cl. *pp* *mf* *mp* niente

BCL *pp* *mf* *mp* niente

CbCl. *pp* *mf* *mp* niente

Bsn. 1 *pp* *mf* *mp* niente

Bsn. 2 *pp* *mf* *mp* niente

CBsn. *pp* *mf* *mp* niente

ASax. 1 *pp* *mp* *pp*

ASax. 2 *pp* *mp* *pp*

TSax. *p* *mp* *pp*

BSax. *mp* *pp* (as much as possible)

Hn. 1 *pp* *mf* *mp* niente

Hn. 2 *pp* *mf* *mp* niente

Hn. 3 *pp* *mf* *mp* niente

Hn. 4 *pp* *mf* *mp* niente

B♭ Tpt. 1 *pp* *mf* *mp* niente

B♭ Tpt. 2 *pp* *mf* *mp* niente

B♭ Tpt. 3 *pp* *mf* *mp* niente

B♭ Tpt. 4 *pp* *mf* *mp* niente

Tbn. 1 *pp* *mf* *mp* niente

Tbn. 2 *pp* *mf* *mp* niente

Tbn. 3 *pp* *mf* *mp* niente

Euph. *pp* *mf* *mp* niente

Tba. *pp* *mf* *mp* niente

Timp. *pp* *mf* *mp* niente

Cro. *mp* *mf* *mp* niente

Tri./S.Cym. Triangle and susp. cym. with triangle beaters  
susp. cym. on bell (ord.) scrape *p* *L.v.*

Vib. *p* *mf* *mp* niente

Glock. *p* *mf* *mp* niente

Cb. *pizz.* *arco* *mp* niente