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# JOHN W. STOUT

## VOYAGER

### FOR CONCERT BAND

- 1 Full Score
- 1 Piccolo
- 4 Flute 1
- 4 Flute 2
- 2 Oboe 1 & 2
- 2 Bassoon 1 & 2
- 4 Bb Clarinet 1
- 4 Bb Clarinet 2
- 4 Bb Clarinet 3
- 1 Eb Alto Clarinet
- 2 Bb Bass Clarinet
- 1 Eb Contralto Clarinet
- 2 Eb Alto Saxophone 1
- 2 Eb Alto Saxophone 2
- 2 Bb Tenor Saxophone
- 1 Eb Baritone Saxophone
- 3 Bb Trumpet 1
- 3 Bb Trumpet 2
- 3 Bb Trumpet 3
- 2 F Horn 1 & 2
- 2 F Horn 3 & 4
- 2 Trombone 1
- 2 Trombone 2
- 2 Trombone 3
- 3 Euphonium B.C.
- 2 Euphonium T.C.
- 4 Tuba
- 2 String Bass
- 2 Timpani
- 2 Chimes
- 4 Percussion 1 & 2

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## P R O G R A M N O T E S

The piece was inspired by the success of the *Voyager* space probe and its unprecedented expedition to the outer reaches of the solar system.

Just as the *Voyager* space mission is an uneventful journey interrupted after long intervals by encounters with strange outer worlds, the music is a series of static sounds with more rapidly evolving material portraying the intermittent planetary encounters.

Traditional musical elements such as melody, tonality and rhythmic pulse are absent. In their place the piece uses slowly evolving clouds of sound, which gradually change in color and dynamic level. These clouds are built entirely from groups of adjacent pitches called *tone clusters*.

The sounds in *Voyager* are achieved solely through changes in pitch, tone color, dynamics, and density. No electronic sounds or amplification are used. Nor are there significant extra-musical effects via unusual usages of the wind instruments, except for the final moments of the piece where the brass players are required to softly blow air through their horns without producing tone.

## N O T E S T O T H E C O N D U C T O R

This piece is an aural adventure for both musicians and listeners who have never experienced the unusual sounds used in it. *Voyager* is built entirely of chromatic tone clusters which evolve through long sustained chords. No doubt the ensemble will find the music challenging at first. But once accustomed to the cluster sounds, the players will begin to enjoy the aesthetic quality of this music.

Generally, the parts are written in comfortable ranges and are technically compatible with most high school age players so that the challenge of the music comes in dynamics, balance, and style.

Though it may seem unnecessary in light of the cluster nature of the music, intonation is very important. The pure cluster sound is degraded by careless intonation.

## S T Y L E

*Voyager* is to have a rhythmless quality in that there is to be no sense of a regular pulsation. The rate of the pulse should never exceed half-note = 76, though it certainly may be slower.

Bar lines serve only as a means of coordination and never imply a strong beat or accentuation.

Entrances which occur on the beat should not be stressed or accented.

Since much of the playing involves very long sustained pitches, stagger-breathing is essential. Individual players should breathe independently and reenter with an inaudible attack. Breaths should not coincide with barlines, nor should they occur immediately following a *crescendo* or *diminuendo*.

Overall, individual voices should blur together so that entrances and releases are not immediately perceived.

In bars 18 and 91 the release at the end of the *crescendo* to *ff* is to be made suddenly and without accent.

In bars 45–54, 72–75, and 78–89, the complex cross rhythms are in reality only guidelines to the approximate position of notes in the measure. They can be played as written, or preferably, distorted *ad libitum* by individual players so as to achieve the desirable blurred sound.

#### DYNAMICS AND BALANCE

Dynamics should be exaggerated to achieve the desired effect. The *pp* passages must be extremely soft.

Dynamic balance of the clustered sounds must be perfect so that no single pitch or instrument predominates.

The dynamic marking *ppp* appears throughout the entire work and indicates that the sound is barely audible. When used in conjunction with an entrance, it means that the “attack” is to be imperceptible to the listener, so that the instrumentalist “sneaks in” and gradually joins other players.

The term, *morendo* (“dying away”), is used extensively and means that the sound should fade away into silence so that there is no distinct termination point.

Note that many times the beginning and ending of *crescendi* and *diminuendi* do not coincide with bar lines.

#### BRASS NOTES

Mutes are vital for many of the sections to aid proper balance. Trumpets and trombones use straight mutes only. Euphoniums and tubas must also be muted; if true cardboard mutes are not available for these, cloth towels may be substituted. If horn mutes are not available, use hand stops. It is vital that every brass player use a mute in the marked sections.

In the air-blowing sections at bar 134, the brass players must truly blow through the horn to produce a “windy” sound as opposed to a “hiss”.

#### WOODWIND NOTES

Each oboe must be muted throughout by using a small piece of cloth stuffed into the bell. If the bassoon section numbers three or more, these, too, should be muted in the same fashion. Saxophones can be muted as well, if the section is large enough to cause a balance problem.

Woodwind trills are always to be played as rapidly as possible. The pitch to trill to is always shown.

#### PERCUSSION NOTES

Drum rolls must be very tight — not at all open.

When the chimes are struck in bar 18, the attack itself should be covered by the winds. Only the reverberation should become audible when the winds are cut off.

The chime improvisation starts at the beginning of bar 54 and continues until bar 72 where it ends with the E-flat/D whole note.

There should be no break between the E and B timpani rolls in bar 86.

At bar 139, there should be no break between the roll on the bass drum and the sweeping of the head with jazz brushes. This may be more easily accomplished using two percussionists, one executing the roll until the end of bar 138 and the second continuing the sound, overlapping slightly, with the brushes.

John W. Stout

# VOYAGER

FOR CONCERT BAND

John W. Stout

1 G.P. 2 3 4 5

Piccolo

Flute 1 *div.*

Flute 2 *ppp*

Oboe 1-2 *pp*

Bassoon 1-2 *pppp*

Bb Clarinet 1 *ppp*

Bb Clarinet 2 *ppp*

Bb Clarinet 3 *pppp*

Eb Alto Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

Eb Contralto Clarinet

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

String Bass

Timpani

Chimes

Percussion 1

Percussion 2

Bass Drum

*ppp (barely audible)*

\* Enter imperceptibly. Stagger breathe (not with the bar lines) if sustaining long. Re-enter imperceptibly following breaths.

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6 7 8 9 10

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bb. Cl.

Eb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Str. Bs.

Timp

Chimes

Perc. 1

Perc. 2

\*See footnote page 1.

11 12 13 14 15

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bb. Cl.

Eb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Str. Bs.

Timp

Chimes

Perc. 1

Perc. 2

Picc. 12 13 14 15 16 17

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

E♭ Al. Cl.

Bb Bs. Cl.

E♭ C. Al. Cl.

E♭ Al. Sax. 1

E♭ Al. Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

F Hn. 1-2

F Hn. 3-4

Trm. 1

Trm. 2

Trm. 3

Euph.

Tuba

Sir. Bs.

Timp

Chimes

Perc. 1

Perc. 2

musical score with various instruments and dynamic markings (ppp, p, f, mp, mf, morendo, div. (st. mute), unite.)

\*See footnote page 1.

*let ring as long as possible*

\* Stop the sound suddenly without accent.

\*\* Do not breathe between pitch changes. Stagger breaths only during sustained notes.



This page of a musical score covers rehearsal marks 25 through 31. The instruments are listed on the left side of the page:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1-2
- Bsn. 1-2
- Bb Cl. 1
- Bb Cl. 2
- Bb Cl. 3
- E♭ Alto Cl.
- B♭ Bass Cl.
- E♭ C. Alto Cl.
- E♭ Alto Sax. 1
- E♭ Alto Sax. 2
- B♭ Ten. Sax.
- E♭ Bari. Sax.
- B♭ Trp. 1
- B♭ Trp. 2
- B♭ Trp. 3
- F Horn 1-2
- F Horn 3-4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba
- Str. Bs.
- Timp
- Chimes
- Perc. 1
- Perc. 2

The score includes various musical notations such as *divisi* (div), *morendo*, *ppp* (pianissimo), *pp* (piano), and *pppp* (pianississimo). Dynamics change significantly between measures, often indicating the start of a new section or phrase. For example, in rehearsal mark 29, there is a marked horn section with four parts.

Musical score for page 32, measures 33-39. The score is arranged in a standard orchestral layout with parts for woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe 1-2, Bassoon 1-2, B-flat Clarinets 1, 2, and 3, E-flat Alto Clarinet, B-flat Bass Clarinet, E-flat Contrabass Clarinet, E-flat Alto Saxophone 1 and 2, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The brass section includes B-flat Trumpets 1, 2, and 3, French Horns 1-2 and 3-4, Trombones 1, 2, and 3, Euphonium, and Tuba. The string section includes String Bass, and the percussion section includes Timpani, Chimes, Percussion 1, and Percussion 2. Dynamics such as *ppp*, *pp*, and *ppp* are indicated throughout the score. Performance instructions like "(mute) div." and "unif." are present in the Tuba part. A note at the bottom left states "\* Do not accent."

Musical score for page 40, measures 39-40. This page continues the orchestral score from page 32. It includes the same instrumental parts: woodwinds (Piccolo, Flutes 1 and 2, Oboe 1-2, Bassoon 1-2, B-flat Clarinets 1-3, E-flat Alto Clarinet, B-flat Bass Clarinet, E-flat Contrabass Clarinet, E-flat Alto Saxophones 1-2, B-flat Tenor Saxophone, E-flat Baritone Saxophone), brass (B-flat Trumpets 1-3, French Horns 1-2 and 3-4, Trombones 1-3, Euphonium, Tuba), strings (String Bass), and percussion (Timpani, Chimes, Percussion 1, Percussion 2). The notation continues with various musical symbols and dynamics. A note at the bottom left states "\* Do not accent."

40 41 42 43 44 47

Picc. *ff* *pp* *pp\** *unis. b*

Fl. 1 *ff* *pp* *pp\** *unis. b*

Fl. 2 *ff* *pp* *pp\** *unis. b*

Ob. 1-2 *ff* *pp* *pp\** *unis. b*

Bsn. 1-2 *ff* *pp* *pp\** *unis. b*

Bb Cl. 1 *ff* *pp* *pp\** *unis. b*

Bb Cl. 2 *ff* *pp* *pp\** *unis. b*

Bb Cl. 3 *ff* *pp* *pp\** *unis. b*

Eb Alt. Cl. *ff* *pp* *pp\** *unis. b*

Bb Bs. Cl. *ff* *pp* *pp\** *unis. b*

Eb C. Alt. Cl. *ff* *pp* *pp\** *unis. b*

Eb Alt. Sax. 1 *ff* *pp* *pp\** *unis. b*

Eb Alt. Sax. 2 *ff* *pp* *pp\** *unis. b*

Bb Ten. Sax. *ff* *pp* *pp\** *unis. b*

Eb Bari. Sax. *ff* *pp* *pp\** *unis. b*

Bb Trp. 1 *ff* *pp* *pp\** *unis. b*

Bb Trp. 2 *ff* *pp* *pp\** *unis. b*

Bb Trp. 3 *ff* *pp* *pp\** *unis. b*

F Hn. 1-2 *ff* *pp* *pp\** *unis. b*

F Hn. 3-4 *ff* *pp* *pp\** *unis. b*

Tbn. 1 *ff* *pp* *pp\** *unis. b*

Tbn. 2 *ff* *pp* *pp\** *unis. b*

Tbn. 3 *ff* *pp* *pp\** *unis. b*

Euph. *ff* *pp* *pp\** *unis. b*

Tuba *ff* *pp* *pp\** *unis. b*

Str. Bs. *ff* *pp* *pp\** *unis. b*

Temp. *ff* *pp* *pp\** *unis. b*

Cymb. *ff* *pp* *pp\** *unis. b*

Perc. 1 *ff* *pp* *pp\** *unis. b*

Perc. 2 *ff* *pp* *pp\** *unis. b*

\* Rhythmic values from bar 45 to bar 54 are approximate. Individual players are permitted to distort the rhythm somewhat. Do not accent notes that are written on the beat.

48 49 50 51 52 53 54

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bc. Cl.

Eb Al. Cl.

Eb C. Al. Cl.

Bb Bc. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Euph.

Str. Bs.

Timp

Chimes

Perc. 1

Perc. 2

#See footnote page 7.

55

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bc. Cl.

Eb Al. Cl.

Eb C. Al. Cl.

Bb Bc. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Euph.

Str. Bs.

Timp

Chimes

Perc. 1

Perc. 2

56 57 58 59 60 61 62 63

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

E♭ Al. Cl.

Bb B♭ Cl.

E♭ C. Al. Cl.

E♭ Al. Sax. 1

E♭ Al. Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

F Hrn. 1-2

F Hrn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Str. Bk.

Timp

Chimes

Perc. 1

Perc. 2

ppp

pp

p

ff

*morendo*

*crescendo*

*decrescendo*

[Horn 3]

[Horn 4]

1. *morendo*

2. *morendo*

3. *morendo*

4. *morendo*

1

2

2. ppp

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bs. Cl.

Bb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Sic. Bs.

Timp

Chimes

Perc. 1

Perc. 2

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bs. Cl.

Eb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Sic. Bs.

Timp

Chimes

Perc. 1

Perc. 2

72

73

74

75

76

77

78

79

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb Al. Cl., Bb Bs. Cl., Eb C. Al. Cl., Eb Al. Sax. 1, Eb Al. Sax. 2, Bb Ten. Sax., Eb Bari. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hrn. 1-2, F Hrn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Str. Bs., Tmp., Chimes, Perc. 1, and Perc. 2. The score includes various musical notations such as dynamics (ppp, pp), articulation (accents), and performance instructions like "(let ring)" and "Large Gong (bass drum mallet)".

\* Do not accent. Sustain as long as possible, then stagger breathe. Breaths should not coincide with barlines.

80 81 82 83 84 85 86 87

Picc.  
Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1-2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
Eb Alt. Cl.  
Bb Bar. Cl.  
Eb C. Alt. Cl.  
Eb Alt. Sax. 1  
Eb Alt. Sax. 2  
Bb Ten. Sax.  
Eb Bari. Sax.  
Bb Trp. 1  
Bb Trp. 2  
Bb Trp. 3  
F Hn. 1-2  
F Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Str. Bn.  
Timp  
Chimes  
Perc. 1  
Perc. 2

88

Picc.  
Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1-2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
Eb Alt. Cl.  
Bb Bar. Cl.  
Eb C. Alt. Cl.  
Eb Alt. Sax. 1  
Eb Alt. Sax. 2  
Bb Ten. Sax.  
Eb Bari. Sax.  
Bb Trp. 1  
Bb Trp. 2  
Bb Trp. 3  
F Hn. 1-2  
F Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Str. Bn.  
Timp  
Chimes  
Perc. 1  
Perc. 2



88 89 90 91 92 93 94 95

- 13 - \* Stop the sound suddenly without accent.

96 97 98 99 100 101 103

Picc.  
Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1-2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
Eb Al. Cl.  
Eb Al. Cl.  
Bb Bs. Cl.  
Eb C. Al. Cl.  
Eb Al. Sax. 1  
Eb Al. Sax. 2  
Bb Ten. Sax.  
Eb Bari. Sax.  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1-2  
F Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Str. Bs.  
Timp  
Chimes  
Perc. 1  
Perc. 2

104

Picc.  
Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1-2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
Eb Al. Cl.  
Eb Al. Cl.  
Bb Bs. Cl.  
Eb C. Al. Cl.  
Eb Al. Sax. 1  
Eb Al. Sax. 2  
Bb Ten. Sax.  
Eb Bari. Sax.  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1-2  
F Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Str. Bs.  
Timp  
Chimes  
Perc. 1  
Perc. 2

Picc. 104 105 106 107 108 109 110

Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1-2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
Eb Al. Cl.  
Eb Al. Cl.  
Bb Bs. Cl.  
Bb C. Al. Cl.  
Eb Al. Sax. 1  
Eb Al. Sax. 2  
Bb Ten. Sax.  
Eb Bari. Sax.  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hrn. 1-2  
F Hrn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Sic. Bs.  
Timp.  
Chimes  
Perc. 1  
Perc. 2

112

111

113

114

115

116

117 Tranquillo

118

119

Picc.

Fl. 1 *unifs.*

Fl. 2 *unifs.*

Ob. 1-2 *morendo*

Bsn. 1-2 *morendo*

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bs. Cl.

Eb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1 *div.*

Bb Trp. 2 *div.*

Bb Trp. 3 *div.*

F Hn. 1-2 *ppp* *(mute)*

F Hn. 3-4 *ppp* *(mute)*

Ton. 1 *ppp*

Ton. 2 *ppp*

Ton. 3 *ppp*

Euph. *ppp*

Tuba *ppp*

Str. Bs.

Timp

Chimes

Perc. 1 *Large Gong*

Perc. 2 *(clanging)*

120

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bs. Cl.

Eb C. Al. Cl.

Eb Al. Sax. 1

Eb Al. Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Trp. 1

Bb Trp. 2

Bb Trp. 3

F Hn. 1-2

F Hn. 3-4

Ton. 1

Ton. 2

Ton. 3

Euph. *ppp*

Tuba *ppp*

Str. Bs.

Timp

Chimes

Perc. 1

Perc. 2

120 121 122 123 124 125 126 127

Picc. *morendo*

Fl. 1 *morendo*

Fl. 2 *morendo*

Ob. 1-2 *morendo*

Bsn. 1-2 *morendo*

Bb Cl. 1 *morendo*

Bb Cl. 2 *morendo*

Bb Cl. 3 *morendo*

Eb Al. Cl. *morendo*

Bb Bb. Cl. *morendo*

Bb C Al. Cl. *morendo*

Eb Al. Sax. 1 *morendo*

Eb Al. Sax. 2 *morendo*

Bb Ten. Sax. *morendo*

Eb Bari. Sax. *morendo*

Bb Trp. 1 *ppp* *morendo* (remove mute)

Bb Trp. 2 *pp* *morendo* (remove mute)

Bb Trp. 3 *pp* *morendo* (remove mute)

F Hn. 1-2 *pp* *morendo* (remove mute)

F Hn. 3-4 *pp* *morendo* (remove mute)

Tbn. 1 *ppp* *morendo* (remove mute)

Tbn. 2 *ppp* *morendo* (remove mute)

Tbn. 3 *ppp* *morendo* (remove mute)

Euph. *pp* *morendo* (remove mute)

Tuba *pp* *morendo* (remove mute)

Sn. Dr. *ppp* *morendo*

Bass Drum *pppp* (barely audible)

\* Blow air softly through horn without producing tone.

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Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1-2  
 Bsn. 1-2  
 Bb Cl. 1  
 Bb Cl. 2  
 Bb Cl. 3  
 Eb Al. Cl.  
 Bb Bb. Cl.  
 Eb Al. Cl.  
 Eb Al. Sax. 1  
 Eb Al. Sax. 2  
 Bb Ten. Sax.  
 Bb Bari. Sax.  
 Bb Trp. 1  
 Bb Trp. 2  
 Bb Trp. 3  
 F Hn. 1-2  
 F Hn. 3-4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph.  
 Tuba  
 Str. Bb.  
 Timp  
 Chimes  
 Perc. 1  
 Perc. 2