

# POSSIBLE FUTURES

V.2 [REVISED FALL 2018]

It was like watching an author kill off your favorite character half way through the book. Or watching the best actor in a movie get five minutes of screen time. The longing for something unfulfilled was almost painful. How could they? A beautiful melody would sweep in as the song was fading out. Or the singer would toss off an amazing little melody into the background like it was nothing. Or the composer seemed infinitely prolific, generating so many melodies that all of them could be their own piece of music. Imagine what these could have been.

“Possible Futures” is a set of variations on four different melodies I always found unfulfilled or overlooked. I began imagining “possible futures” for these melodies, but in the process I began to connect the music to the concept of the future on a broader scale. Each melody became inextricably tied to some prophetic vision of civilization. What resulted is a piece that looks both forward and backward. It envisions what these lost melodies might have done if the composer plucked them out of the music and let them run rampant on fertile ground. It also examines how the passage of time blurs and distorts, remembers and misremembers. What will our future look like, but also, how will our present look to us ages from now?

## SOUND SAMPLE: RADIOHEAD - “RECKONER” - 4:02

The beautiful string melody at the end of “Reckoner” fades away, so I decided to build it back up again. This idea led me to think of the construction of skyscrapers, objects that carry the idealism and optimism that comes with the expansion of a new city. This movement is also somewhat of a double metaphor: the rise of the building in reality coincides with the flourishing of the ideas in the architect’s head, and I would like to imagine an architect experiences the same creative process as any composer.

## SOUND SAMPLE: RJD2 - “A BEAUTIFUL MINE” - 1:21

The insidious bass line in the title credits to the TV show *Mad Men* is used in this movement as a minimalist canvas. *Mad Men* dropped yearning characters into the cynical backdrop of New York’s Madison Avenue circa 1950. The corporate advertising world could be so callous and manipulative, yet the human beings involved shared the same desires and existential crises as the rest of us. The music owes a lot to the spastic and glitchy nature of electronic music, specifically the work of Aphex Twin.

## SOUND SAMPLE: JUSTIN TIMBERLAKE - “SUIT AND TIE” - 5:17

The song “Suit and Tie” is in every way glamorous and excessive, from the glittery sound production to lyrics that offhandedly remark “Tom Ford tuxedos for no reason”. I began to think of this excessiveness reaching past the point of control while everyone continued on with their ways. This led me to the quote from “(Nothing But) Flowers”, a song about a man in a post-apocalyptic world who has lost his prized possessions: his lawnmower, Pizza Huts, and 7-11’s (among many things). Even in a world destroyed by excess, I find it darkly humorous that we might still long for our excessive ways.

## SOUND SAMPLE: INGOLF DAHL - “SINFONIETTA MVT. III” - 3:00

This final movement provides a bookend, imagining what the skyscrapers built in the first movement would look like as ruins. It is surreal to think that a distant civilization will view our modern skyscrapers like we view the Roman coliseum or the pyramids. How will the ruins speak to them? What will be remembered and misremembered? The soaring, romantic horn melody from a microscopic part of Ingolf Dahl’s “Sinfonietta” captures this wistful look into how our present will one day become an ancient past.



11 12 Two on a part 15 All play 16 17

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob.

Bsn.

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl. *mp*

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *p* *mp*

B. Sax.

Tpt. 1 Straight Mute- Buzzy *p*

Tpt. 2 Straight Mute- Buzzy *p*

Tpt. 3 Straight Mute- Buzzy *p*

Hn. 1 Open *p*

Hn. 2 Open *p*

Tbn. 1

Tbn. 2

Euph.

Tba.

Set Ride cymbal w/snare stick Hit on bell *p* Snare w/brushes

Tom Tom-Toms w/snare stick *p* Clave *mp*

B.D. Accented, but still with resonance *mp*

Xyl. Sus. Cym. w/Snare Stick Hit on bell *p* Xylo- Hard Mallet *mp*

Mar. Woodblock w/snare stick *p* Slapstick *p*

Timp. *p*

18 19 20 21 22

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. Solo *mp* All play *mf* *f*

Bsn. Solo *mp* All play *mf* *f* Hugel!

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f* Hugel!

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *f* Hugel!

B. Sax. *mf* *f* Hugel!

Tpt. 1 Cup Mute *mp* Open Hugel!

Tpt. 2 Cup Mute *mp* Open Hugel!

Tpt. 3 Cup Mute *mp* *f* Hugel!

Hn. 1 *mp* *f* Hugel!

Hn. 2 *mp* *f* Hugel!

Tbn. 1 (Cup Mute) *mp* Open- Hugel!

Tbn. 2 (Cup Mute) *mp* Open- Hugel!

Euph. *mp* *f* Hugel!

Tba. *mp* *f* Hugel!

Set Crash Cym. w/soft mallets *p* Hard choke *f* Snare w/snare sticks *f* Rim Shot *f*

Tom *mp* *f*

B.D. *f* Hugel!

Xyl. Triangle *mp* Xylo- Hard Mallet *mf* *f*

Mar. *mp* *f*

Timpani Timpani *mp* *mf* *f* (Choke on beat 1)

23 24 25 26 27

Fl. 1

Fl. 2

Ob.

Bsn. Nimble *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. Nimble *mf*

A. Sax. 1 Low W.W. cues *mf* Play

A. Sax. 2

T. Sax. Nimble *mf*

B. Sax. Nimble *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 Strong *mp* *f*

Tbn. 2 Strong *mp* *f*

Euph. Strong *mp* *f*

Tba. Strong *mp* *f*

Set (Hi-Hat) *mf*

Tom Tom-Toms *mf*

B.D. (Rim) *mf*

Xyl. Clave *mf* Sus. Cym. - Splash w/ Snare Stick *f*

Mar. Shaker *mf* Woodblock w/ snare stick *f*

Timp. Nimble *mf*

♩. = ♩ (♩ ≈ 144)

30 Stagger breathe as necessary

28 29 30 31 32 33

Fl. 1 *p* Stagger breathe as necessary

Fl. 2 *p* Stagger breathe as necessary

Ob. *p* Cl. 1 cue

Bsn. *p* Stagger breathe as necessary

Cl. 1 *p* Stagger breathe as necessary

Cl. 2 *p* Stagger breathe as necessary

Cl. 3 *p* Stagger breathe as necessary

B. Cl. *p* Cl. 2 cue

A. Sax. 1 *p* Stagger breathe as necessary

A. Sax. 2 *p* Cl. 3 cue (Stagger breathe as necessary)

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set *mf* *p*

Tom *p* Rim- Soft Mallet

B.D. (choke) *pp* Rim

Xyl. (choke) *pp* Xylo- Soft Mallet

Mar. *p* Marimba

Timp. *p* Rim *pp*

54 55 56 57 58

Fl. 1

Fl. 2

Ob. *Stagger breathe as necessary*

Bsn. *Soaring and connected*  
*mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *Soaring and connected*  
*mf*

A. Sax. 1

A. Sax. 2

T. Sax. *Low W.W. cue*  
*mf*

B. Sax. *Low W.W. cue*  
*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hr. 1

Hr. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *Soaring and connected*  
*mf*

Tba. *Connected*  
*mp*

Set

Tom

B.D.

Xyl.

Mar.

Timp.

39 40 41 42 45

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set

Tom

B.D.

Xyl.

Mar.

Timp.

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

w/soft mallet

*mp*

Rumbling

*p*

*mp*

44 45 46 47 48 49

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set

Tom

B.D.

Xyl.

Mar.

Timp.

Play  
Dry sound, Punchy  
*mp*

Play  
Dry sound, Punchy  
*mp*

Dry sound, Punchy

Ride Cym.  
Scrape w/stick  
Dry sound, Punchy  
*mf* *mp*

*pp*  
Choke drum head  
Dry sound, Punchy  
*pp* *mp*

Dry sound, Punchy  
*mp*  
Dry sound, Punchy  
*mp*

*pp* *mp*

♩ = ♩.

50 51 52 53 54 55 56 57 Solo 58 All play 59

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

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

Ob. *pp* *mp* *ff* *mp* *mf*

Bsn. *pp* *mp* *ff* *mp* *mf*

Cl. 1 *pp* *ff* *mp* *mf*

Cl. 2 *pp* *ff* *mp* *mf*

Cl. 3 *pp* *ff* *mp* *mf*

B. Cl. *pp* *mp* *ff* *mp* *mf*

A. Sax. 1 *mp* *ff* *mp* *mf*

A. Sax. 2 *mp* *ff* *mp* *mf*

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

B. Sax. *ff* *mp* *mf*

Tpt. 1 *mp* *ff* *mp* *mf*

Tpt. 2 *mp* *ff* *mp* *mf*

Tpt. 3 *mp* *ff* *mp* *mf*

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

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

Tbn. 1 *pp* *mp* *ff* *mp* *mf*

Tbn. 2 *pp* *mp* *ff* *mp* *mf*

Euph. *pp* *mp* *ff* *mp* *mf*

Tba. *pp* *mp* *ff* *mp* *mf*

Set *ff*

Tom *mp* *ff*

B.D. *ff* *Choke* *mf*

Xyl. *mp* *ff* *Choke* *Woodblock w/soft mallet* *mp* *mf*

Mar. *ff* *Choke* *mp* *mf*

Timp. *ff* *Choke*

Play *mp*

Slow Glissando *mp*

Solo Tpt- put in st. mute  
Do not play until solo

Solo Tbn- put in cup mute  
Do not play until solo

w/snare stick *ff*

Sus. Cym. w/Snare Stick- Splashy *mp* *ff* *Choke*

62 ♩ = ♩ (♩ = 90)

Staccatissimo  
opt. one on a part

60 61 62 63 64 65 66 67 68 69 70

Fl. 1 *mf* *p* Staccatissimo  
opt. one on a part

Fl. 2 *mf* *p* Staccatissimo  
opt. one on a part

Ob. *mf* *p*

Bsn. *mp* *p* *mf* *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *mp* *p* *mf* *p*

Cl. 3 *mp* *p* *mf* *p*

B. Cl. *mp* *p* *mf* *p*

A. Sax. 1 *mp* *p*

A. Sax. 2 *mp* *p*

T. Sax. *mp*

B. Sax. *mp* *p*

Tpt. 1 Staccatissimo  
*p*

Tpt. 2 Staccatissimo  
*p*

Tpt. 3 Staccatissimo  
*p*

Hn. 1

Hn. 2

Tbn. 1 Staccatissimo  
*p*

Tbn. 2 Staccatissimo  
*p*

Euph.

Tba.

Set Ride Cym. w/snare stick  
*p* (choke)  
w/soft mallet

Tom *p*

B.D. (choke)

Xyl. Triangle (choke)  
*p*

Mar. *mp*

Timp. Choke quickly  
*p*

71 72 73 74 75 76 77 78 79

Fl. 1 *mf*

Fl. 2

Ob.

Bsn. *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Tpt. 1 *f* *f* *mf* Solo Tpt Straight Mute Smoother, but still separated

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f* *mf*

Hn. 2 *f*

Tbn. 1 *f* *f* *mf* Solo Trombone Cup Mute Smoother, but still separated

Tbn. 2 *f*

Euph. *mp* *f*

Tba. *mp* *f*

Set *p* w/brushes *mp*

Tom *p* w/soft mallet (choke) *mp* *mf*

B.D. *pp* Resonant, let ring *f*

Xyl. *p* Sus. Cym. w/snare stick *mp* *mf* *mp*

Mar. *p* (woodblock) *mp* Marimba- 8vb *mp*

Timp. *p* On timpani shell *p* Lightly *p*

Solo

80 81 82 83 84 85 86 87 88 89 90

Fl. 1 *p* *mp*

Fl. 2 *p* *pp*

Ob. *mp* *pp*

Bsn. *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

B. Cl. *mp* *pp*

A. Sax. 1 *p* *pp*

A. Sax. 2

T. Sax. *p* *pp*

B. Sax.

Tpt. 1 *mp* *pp*

Tpt. 2 *mp* *pp* (Straight mute)

Tpt. 3

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Tbn. 1 *p* *pp* (Solo tbn. cup)

Tbn. 2

Euph. *p* *pp*

Tba. *p* *pp*

Set

Tom

B.D.

Xyl. *pp* (Let ring)

Mar.

Timp.





Slightly slower  
than Tempo I (♩ = 100)

115

Percussion Soli  
118 ♩ = ♩ (♩ ≈ 132)

45

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set

Tom

B.D.

Xyl.

Mar.

Timp.

w/snare sticks

(choke cym)

*f*

w/snare sticks

*f*

Furiously "thunky"

*f*

Xylo- Hard Mallet

*f*

Woodblock w/snare stick

*f*

Apocalyptic

Let ring

Mute when needed

Apocalyptic Hard timpani mallets

*f*

122 123 124 125 126 127 128 129 130 131 132 133 134

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tba.  
Set. w/snare brushes  
Tom.  
B.D. Let ring  
Xyl. Sus. Cym. w/snare stick As articulated as possible  
Mar. (woodblock)  
Timp. Let ring

135 136 137 138 139 140 141 142 143 144 145 146

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set *w/snare stick*  
*Driving forward*

Tom *Driving forward*

B.D. *Choke* *Driving forward*

Xyl. *Choke*

Mar. *Choke* *Driving forward*

Timp. *Choke* *Driving forward*



155 156 157 158 159

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

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

Ob. *ff* *mf* *ff* *mf* *ff* *mf* *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *ff* *mf* *ff* *mf* *ff* *mf* *f* Open opt. 8va

Tpt. 2 *ff* *mf* *ff* *mf* *ff* *mf* *f* Open

Tpt. 3 *ff* *mf* *ff* *mf* *ff* *mf* *f* Open

Hn. 1 *f* Bells normal

Hn. 2 *f* Bells normal

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Set *mf* *choke* *ff* Ride Cym.

Tom *mf* *choke* *ff* *f* *ff*

B.D. *mf* *ff* Dead center

Xyl. *f* *ff* Xylo- Hard Mallet (Mallet slide) *choke*

Mar. *f* *ff* Marimba (Mallet slide) *choke* Dead center

Timp. *mf* *choke* *ff*



171 Woodwind soli\*

Fl. 1 (168) (169) (170) (171) (172) (173) (174)

Fl. 2

Ob. (Roll mouthpiece)

Bsn. (Loosen embouchure) (Sim) *mf* (Loosen embouchure and/or slowly cover tone holes)

Cl. 1 (Loosen embouchure and/or slowly cover tone holes)

Cl. 2 (Loosen embouchure and/or slowly cover tone holes)

Cl. 3 (Sim)

B. Cl. (Sim) *mf* (Loosen embouchure)

A. Sax. 1 (Loosen embouchure)

A. Sax. 2 (Loosen embouchure)

T. Sax. (Sim) *mf*

B. Sax. (Sim) *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. (Sim) *mf*

Tba. (Sim) *mf*

Set Drum set fill (feel free to improvise on fills) Rim Shot *f*

Tom *mp*

B.D. Choke Shaker *mf*

Xyl. *mp*

Mar. Choke 8vb *mf*

Timp. *mf*

\*This guitar solo-like passage should be played only by as many players as can perform it adequately at the required speed and badassery

Fl. 1 175 177 178 179 180

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *sfp* *mp* Smoother opt. 8va

Tpt. 2 *sfp* *mp* Smoother

Tpt. 3 *sfp* *mp* Smoother

Hn. 1 *sfp* *mp* Smoother

Hn. 2 *sfp* *mp* Smoother

Tbn. 1 *sfp* *mp* Smoother opt. 8va

Tbn. 2 *sfp* *mp* Smoother

Euph.

Tba.

Set Drum set fill (feel free to improvise)

Tom *sfp* *f* *mp*

B.D.

Xyl. *sfz* *mp*

Mar.

Timp.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set

Tom

B.D.

Xyl.

Mar.

Timp.

184

185

186

*mf*

On shell

Subito **f**

**mf**

Suddenly Slower  
♩ = 84-88

189

Groove!  
Slightly excessive and bombastic

186 (E to F trill) 187 188 189 190

Fl. 1 (E to F trill) *mf*

Fl. 2 (E to F trill) *mf*

Ob. (E to F trill) *mf*

Bsn. Wall of sound *f*

Cl. 1 (F# to G trill) *mf*

Cl. 2 (F# to G trill) *mf*

Cl. 3 (F# to G trill) *mf*

B. Cl. Wall of sound *f*

A. Sax. 1 (C# to D trill) *mf*

A. Sax. 2 (C# to D trill) *mf*

T. Sax. Brassy, Raucous *ff*

B. Sax. Wall of sound *f*

Tpt. 1 Brassy, Raucous *ff*

Tpt. 2 Brassy, Raucous *ff*

Tpt. 3 Brassy, Raucous *ff*

Hh. 1 Brassy, Raucous *ff*

Hh. 2 Brassy, Raucous *ff*

Tbn. 1 Brassy, Raucous *ff*

Tbn. 2 Brassy, Raucous *ff*

Euph. Tbn cue *ff* Wall of sound *f*

Tba. Tbn Cue *ff* Wall of sound *f*

Set (Mute cymbal) *mf* Crash *f* On bell of ride cym. →

Tom *f*

B.D. Booming and resonant *ff* B.D.- Wall of sound *f*

Xyl. Sus. Cym. w/snare stick- Huge crash! *ff* Xylo- Hard Mallet *mf*

Mar. Chimes- Wall of sound *ff*

Timp. On shell *f* Wall of sound *f*

Fl. 1 (Swing) (Swing) Stagger breathe

Fl. 2 (Swing) (Swing) Stagger breathe

Ob. (Swing) (Swing) Stagger breathe

Bsn. (Swing) (Swing) Stagger breathe

Cl. 1 (Swing) (Swing) Stagger breathe

Cl. 2 (Swing) (Swing) Stagger breathe

Cl. 3 (Swing) (Swing) Stagger breathe

B. Cl. (Swing) (Swing) Stagger breathe

A. Sax. 1 (Swing) (Swing) Stagger breathe

A. Sax. 2 (Swing) (Swing) Stagger breathe

T. Sax. (Swing) (Swing) Stagger breathe

B. Sax. (Swing) (Swing) Stagger breathe

Tpt. 1 (Swing) (Swing) Stagger breathe

Tpt. 2 (Swing) (Swing) Stagger breathe

Tpt. 3 (Swing) (Swing) Stagger breathe

Hn. 1 (Swing) (Swing) Stagger breathe

Hn. 2 (Swing) (Swing) Stagger breathe

Tbn. 1 (Swing) (Swing) Stagger breathe

Tbn. 2 (Swing) (Swing) Stagger breathe

Euph. (Swing) (Swing) Stagger breathe

Tba. (Swing) (Swing) Stagger breathe

Set (Swing) Drum set fill

Tom (Swing)

B.D. (Swing) (Swing)

Xyl. (Swing) (Swing) Sus. Cym. w/snare stick Darkest sound, becoming more 'splashy' Slow, brooding crescendo

Mar. (Swing) (Swing)

Timp. (Swing) (Swing)

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Set

Tom

B.D.

Xyl.

Mar.

Timp.

197

198

199

200

201

202

Cluster tones- Play random notes  
Becoming more and more dissonant

Begin slowly detuning the E timpani  
Make each note a different tone

203 204 205 206 207 208

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. *sfz* *ff* *mp*

Bsn. *sfz* *ff* *mp*

Cl. 1 *ff* *mp*

Cl. 2 *sfz* *ff* *mp*

Cl. 3 *sfz* *ff* *mp*

B. Cl. *sfz* *ff* *mp*

A. Sax. 1 *sfz* *ff* *mp*

A. Sax. 2 *sfz* *ff* *mp*

T. Sax. *sfz* *ff* *mp* B. Cl. cue

B. Sax. *sfz* *ff*

Tpt. 1 *ff* *opt. 8va* *8vb only if needed*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *sfz* *ff*

Hn. 2 *sfz* *ff*

Tbn. 1 *sfz* *ff*

Tbn. 2 *sfz* *ff*

Euph. *sfz* *ff*

Tba. *sfz* *ff*

Set *Choke cym.* *Choke cym.* *Drum set fill (16th notes swung)* *ff*

Tom *ff*

B.D. *Let ring* *Choke* *ff* *Choke*

Xyl. *Choke* *Choke* *ff* *Choke*

Mar. *Choke* *Marimba* *ff*

Timp. *Choke* *ff* *Choke*

\*See previous note

