

POLYTECHNIQUE

Jonathan DAGENAIS

Wind Band

Conductor's Note:

As far as the instrumentation is concerned, *Polytechnique* was conceived as a work for a large wind orchestra. You will find certain subdivisions within the following parts:

Flutes 1 and 2
Clarinets 1, 2, and 3
Bass clarinets
Alto saxophone 2
Trumpets 1, 2 and 3
Tubas

The key to performing *Polytechnique* lies mainly in the harmonic balance. The musical scope of the work is constantly exploring harmonic extensions (7th, 9th, 11th and 13th), along with the continuous alteration of those harmonics. Particular attention must be paid to balancing the voices. The different tone colours must always be brought out, especially during solo passages or harmonic accompaniment. Equally, to illustrate a certain uneasiness, the work plays constantly with the ambiguity between major and minor keys. This harmonic play (which occurs often with the third and often with the 6th scale degree) must be quite present and pronounced.

FIRST SECTION (measures 1-93)

There must be a constant heaviness that prevails in this first section. We need to feel a certain 'unhappiness with life' that likely was felt by Marc Lepine (the gunman in this tragedy). The trombone glissandos largely contribute to the atmosphere of heaviness so they need to be quite pronounced. The first intervention of the 'heartbreak' theme is played by the trombone in measure 24.

The initial motive of the bass drum at the very beginning of the work must be clear, but the attack should not be too dry. Don't hesitate to explore different stick options and stick placement for specific sections. The goal is to obtain a profound and round tone.

At measure 44, balance between the four solos is of utmost importance in order to obtain the proper texture between the four timbres.

SECOND SECTION (measures 94-207)

The rhythmic dimension is introduced with gusto and persistence in this section. While keeping a steady tempo (between 112-116 maximum at the beginning and 132 from measure 173), we need to be transported by the incessant rhythmic pattern in order to invoke panic, fleeing and the unhappy determination of Lepine. Throughout this entire section, from the point of view of balance, the percussionists need to listen carefully and play with outstanding precision. Special care must also be taken with the interpretation and with the different contrasts in articulation in this section.

THIRD SECTION (measures 208 to end)

The final section of this work is meant to be a long reflective meditation on the tragic incidents of the Polytechnique massacre and on the impact that such an event can have on humanity, both emotionally and socially. The beginning of this section must be full of tenderness, transparency and a clear fragility.

Between measures 262 and 267, the exchange of soloists in the accompaniment is very important; it is crucial to hear the ascending melodic line.

The section between 269 and 285 constitutes a slow progression towards the work's summit. Ensemble members must listen very carefully in order for everyone to 'land' together at the peak in measure 285. In measure 282, the intervention of the trumpets, horns 1-2 and the tubular bells, along with the trombone solo (last intervention of this glissando motif) need to largely dominate the orchestral texture.

At measure 298, the 14 chime strikes are essential to the work's final reflection. It is meant as an important moment of meditation dedicated to the fourteen victims of this massacre. The percussionist assigned to the tubular bells needs to take his time to assure that each strike resonates. I suggest waiting around 4 seconds between each strike.

Thank you sincerely for having chosen to play my music.

Jonathan Dagenais

BIOGRAPHY:

Jonathan Dagenais holds a Masters degree (M.Mus) in Wind Orchestra Conducting from *McGill University*, supervised by Mr. Alain Cazes, a Bachelor's degree in Composition from the *Université de Montréal* as well as a CEGEP Diploma in Music (classical percussions interpretation).

In addition to orchestra conducting and CEGEP teaching (musical theory, composition, analysis, ear training, musicianship and music notation software), Mr. Dagenais is pursuing a career as a composer for wind orchestra. His first major work, the symphonic tone poem *Stella* has been performed by many Québec University wind orchestras and it has been professionally recorded by the Sherbrooke Wind Ensemble (EVS). *Stella* has also been part of MusicFest Canada's concert band syllabus since 2009.

Mr. Dagenais is frequently hired by musical summer camps in Québec (Asbestos, CAMMAC) to conduct orchestras, bands and chamber music groups. He's been guest conductor of some Canadian Honor's Band (PEI, Quebec and Harmonie FAMEQ) and he is also regularly asked to adjudicate and / or to give clinics at many Canadian Musical Contests or Festivals (MusicFest, Atlantic Band Festival, Toronto Festival of Music, St. John's Rotary Music Festival, Bathurst Music Festival). Since 2005, Mr. Dagenais has acted as the conductor and artistic director of the "Orchestre à Vents Non Identifié" (OVNI), a Montreal wind orchestra he founded. This ensemble is dedicated to collaborative and active listening, orchestral tone quality, refined interpretation as well as adopting a humoristic approach.

For the 2010-2011 academic year, Jonathan has been the McGill Wind Symphony conductor and artistic director, replacing Mr Alain Cazes.

Jonathan Dagenais's web site: <http://www.jonathandagenais.net>

BIOGRAPHIE:

Jonathan Dagenais est titulaire d'une maîtrise en direction d'orchestre à vents de l'Université McGill qu'il a complétée sous la supervision de M. Alain Cazes, d'un baccalauréat en techniques d'écriture de l'Université de Montréal et d'un diplôme d'Études Collégiales en musique (interprétation percussions classique).

Parallèlement à la direction d'orchestre et à l'enseignement au niveau collégial de la théorie musicale, l'écriture, l'analyse, la formation auditive et l'édition musicale informatisée, M. Dagenais poursuit une carrière de compositeur pour orchestre à vents. Sa première œuvre d'envergure, un poème symphonique intitulé « Stella », a été interprétée par plusieurs ensembles universitaires québécois, a été enregistrée professionnellement par l'Ensemble à Vents de Sherbrooke et figure au syllabus des œuvres imposées au MusicFest Canada depuis 2009

M. Dagenais est fréquemment engagé comme chef d'orchestre lors de sessions estivales dans certains camps musicaux québécois (Asbestos, CAMMAC), comme chef invité pour des ensembles honorifiques canadiens (PEI Honor Band, Quebec Honor Band, Harmonie FAMEQ) ainsi qu'en tant qu'évaluateur et / ou clinicien lors de festivals et compétitions musicales canadiennes (MusicFest, Atlantic Band Festival, Toronto Festival of Music, St. John's Rotary Music Festival, Festival de musique de Bathurst).

Depuis sa fondation en 2005, M. Dagenais est également directeur musical et artistique de l'Orchestre à Vents Non Identifié (OVNI), une harmonie de concert montréalaise dédiée à l'écoute collective, au travail de sonorité orchestrale, à la sensibilité d'interprétation et à l'humour.

Pour l'année universitaire 2010-2011, Jonathan a été nommé directeur musical et artistique du McGill Wind Symphony (Orchestre à Vents de l'Université McGill) en remplacement de M. Alain Cazes.

Site web de Jonathan Dagenais : <http://www.jonathandagenais.net>



Notes au chef :

En ce qui a trait à l'instrumentation, *Polytechnique* est conçue pour être interprétée par un grand orchestre à vents. On y retrouve certaines divisions à l'intérieur des parties suivantes :

- Flûtes 1 et 2;
- Clarinettes 1, 2 et 3;
- Clarinettes basses;
- Saxophone alto 2;
- Trompettes 1, 2 et 3;
- Tubas.

La clé de l'interprétation de *Polytechnique* réside principalement dans l'équilibre harmonique. L'univers musical de l'oeuvre explore constamment les extensions harmoniques (7^e, 9^e, 11^e et 13^e), ainsi que l'altération continue de celles-ci. Une attention particulière à l'équilibre des voix et des timbres doit donc être portée en tout temps en présence d'un soutien harmonique ou d'un accord seul. Également, afin d'illustrer un certain déchirement, l'oeuvre joue sans cesse sur l'ambiguïté majeur/mineur. Ce jeu harmonique (se déroulant principalement avec la tierce et parfois avec le 6^e degré de la gamme) doit être bien présent et bien souligné.

PREMIÈRE PARTIE (mesures 1 à 93)

Une lourdeur constante doit émaner de cette première section. On doit y ressentir un certain « mal de vivre » qui devait probablement habiter Marc Lépine (le tueur de cette tragédie). Les glissandi de trombones contribuent largement à cette atmosphère de lourdeur, leur présence doit donc être bien entendue. La première intervention du motif du déchirement est jouée par le trombone à la mesure 24.

Le motif initial de la grosse caisse au tout début de l'oeuvre doit être clair, mais l'attaque ne doit pas être trop franche ou trop « sèche ». N'hésitez pas à explorer des types de baguettes et des endroits précis sur la peau de la grosse caisse. Le but est d'obtenir une sonorité très profonde et ronde.

À la mesure 44, l'équilibre des quatre solos est primordial afin d'obtenir une texture sonore découlant du mélange des quatre timbres.

DEUXIÈME PARTIE (mesures 94 à 207)

La dimension rythmique entre en scène avec vigueur et persistance dans cette section. Tout en conservant un tempo stable (112 ou 116 maximum au début et 132 à compter de la mesure 173), on doit être transporté par un flot rythmique incessant évoquant la panique, la fuite et la malheureuse détermination de Lépine. Tout au long de cette section, du point de vue de l'équilibre, les percussions doivent jouer leur rôle d'ajout d'orchestration avec une grande écoute et une efficacité hors pair. Un grand soin doit également être porté à l'interprétation et aux contrastes des différentes articulations de cette partie.

TROISIÈME PARTIE (mesures 208 à la fin)

La partie finale de l'oeuvre se veut une longue méditation réflexive sur les événements tragiques de la tuerie de Polytechnique et sur les impacts qu'un tel événement a pu créer au niveau humain, émotionnel et social. Le début de cette section doit être empreint de sensibilité, de transparence et d'une fragilité évidente.

Entre les mesures 262 et 267, l'échange des solistes de l'accompagnement est très important : il faut bien entendre le relais de cette ligne mélodique ascendante.

La section de 269 à 285 constitue une lente progression vers le sommet de l'oeuvre. L'écoute doit être sollicitée à tout prix afin que tout l'orchestre « aboutisse » ensemble à l'apogée de 285. À la mesure 282, l'intervention des trompettes, des cors 1-2 et des cloches tubulaires ainsi que le solo de trombone (dernière intervention du motif de glissando) doivent largement dominer la texture orchestrale.

À la mesure 298, les 14 coups de cloche sont essentiels à la réflexion finale de l'oeuvre. Il s'agit d'un moment de méditation très important dédié aux 14 victimes de cette tuerie. Le percussionniste assigné aux cloches tubulaires doit prendre son temps afin de bien faire résonner les 14 coups. Je suggère une attente d'environ 4 secondes entre chaque coup.

Merci sincèrement d'avoir choisi d'interpréter ma musique,

Jonathan Dagenais

Polytechnique

Jonathan DAGENAIS

Full recording available on:
CD "COLORADO"

Slow and dark (♩ = 52)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo / Flute 3, Flute 1, Flute 2, Oboe 1, Oboe 2 / English Horn, Bassoons 1 & 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinets, Alto Saxophone 1 / Soprano Saxophone, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horns 1 & 2, Horns 3 & 4, Trombone 1, Trombone 2, Trombone 3, Euphoniums 1 & 2, Tuba, String Bass, Timpani, Mallets 1 (Vibraphone), Mallets 2 (Tubular Bells), Percussion 1 (Bass Drum), and Percussion 2 (Tam-tam). The score includes dynamic markings such as *pp*, *mp*, and *mf*, and performance instructions like *arco* and *Solo*. The tempo is marked as 'Slow and dark' with a metronome marking of ♩ = 52. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor).

13

21 *molto sostenuto*

Picc. *ff* *mf* *p* *mf* *f* *pp*

Fl. 1 *ff* *mf* *p* *mf* *f* *pp*

Fl. 2 *ff* *mf* *p* *mf* *f* *pp*

Ob. 1 *ff* *mp* *p* *mf* *f* *pp*

Ob. 2 *ff* *p* *p* *mf* *f* *pp*

Ban. *ff* *pp*

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

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

Cl. 3 *ff* *p* *p* *mf* *f* *pp*

B. Cl. *ff* *pp*

A. Sax. 1 *ff* *mp*

A. Sax. 2 *ff* *p*

T. Sax. *ff* *p* *f* *mp* *ppp*

B. Sax. *ff* *p* *f* *mp* *ppp*

Tpt. 1 *ff* *mp* *mf* *f* *mp* *ppp*

Tpt. 2 *ff* *mp* *mf* *f* *mp* *ppp*

Tpt. 3 *ff* *p* *mf* *f* *mp* *ppp*

Horns 1-2 *ff* *p* *mf* *f* *mp* *ppp*

Horns 3-4 *ff* *p* *mf* *f* *mp* *ppp*

Tbn. 1 *ff* *p* *mf* *f* *mp* *ppp*

Tbn. 2 *ff* *p* *mf* *f* *mp* *ppp*

Tbn. 3 *ff* *p* *mf* *f* *mp* *ppp*

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

Tuba *ff* *pp*

S. Bass *ff* *pp*

Timp. *ff* *p* *sonorous* (6) (4)

Mallets 1 *pp* *mp* Glockenspiel

Mallets 2 *ff* Low Tom Normal sticks *mf*

Perc. 1 *ff* *mp* Suspended Cymbal

Perc. 2 *ff* *mp* *p* *mf*



Picc. *mf* *mp* *sub. mf* *f* *pp*
 Fl. 1 *mf* *mp* *sub. mf* *f* *pp*
 Fl. 2 *mf* *mp* *sub. mf* *f* *pp*
 Ob. 1 *mf* *mp* *sub. mf* *f* *pp*
 Ob. 2 *mf* *mp* *sub. mf* *f* *pp*
 Bsn. *mf* *f*
 Cl. 1 *mf* *mp* *sub. mf* *f* *pp* *mf* *f* *p*
 Cl. 2 *mf* *mp* *sub. mf* *f* *pp* *mf* *f* *p*
 Cl. 3 *mf* *mp* *sub. mf* *f* *pp* *mf* *f* *p* *div.*
 B. Cl. *mf* *f*
 A. Sax. 1 *f* *p* *ppp* *mf* *f* *mf*
 A. Sax. 2 *f* *p* *ppp* *mf* *f* *mf*
 T. Sax. *f* *p* *ppp* *mf* *f* *mf*
 B. Sax. *mf* *f*
 Tpt. 1 *mf* *pp* *open* *f* *open* *insistent*
 Tpt. 2 *mf* *pp* *open* *f* *open* *insistent*
 Tpt. 3 *mf* *pp* *open* *f* *open* *insistent*
 Horns 1-2 *f* *p* *ppp* *mf* *f* *mf*
 Horns 3-4 *f* *p* *ppp* *mf* *f* *mf*
 Tbn. 1 *f* *p* *ppp* *mf* *pp* *open* *f* *open* *insistent*
 Tbn. 2 *f* *p* *ppp* *f* *pp* *slow and steady gliss. gliss.* *open* *f* *open* *insistent*
 Tbn. 3 *f* *p* *ppp* *f* *pp* *slow and steady gliss. Straight route gliss.* *open* *f* *open* *insistent*
 Euph. *mf* *p* *ppp* *mf* *pp* *mf* *f*
 Tuba (8) (12) *mf* *f*
 S. Bass *mf* *f*
 Timp. (8) (12) *mf* *f*
 Mallets 1 (8) (12) *mf* *f*
 Mallets 2 *f* *Tubular Bells*
 Perc. 1 *mf*
 Perc. 2 *mp* *f* *Tam-tam* *p* *f* *Normal stick*

40

44

Picc. *f* *ppp* *mf espress.* *f* *p*

Fl. 1 *f* *pp* *mf* *f* *p*

Fl. 2 *f* *pp* *f* *p*

Ob. 1 *f* *p* *ppp* *mf espress.* *f* *p*

Ob. 2 *f* *pp* *f* *p*

Ban. (7) *pp* *p* *f*

Cl. 1 *f* *p* *ppp* *mp* *f*

Cl. 2 *f* *pp* *mp* *f*

Cl. 3 *f* *pp* *mp* *f* *div.* (A-B / B-C)

B. Cl. *pp* *mp* *f*

A. Sax. 1 *p* *ppp* *f* *p*

A. Sax. 2 *p* *ppp* *mf espress.* *f* *p*

T. Sax. *p* *ppp*

B. Sax. *pp*

Tpt. 1 *ff* *p* *mf espress.* *f* *p* *open*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Horns 1-2 *p* *ppp*

Horns 3-4 *p* *ppp*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tbn. 3 *ff* *p* *mf*

Euph. *pp* *mf*

Tuba *pp* *mf*

S. Bass *pp* *mf*

Timp. *pp*

Mallets 1 *f* *mp* *ff*

Mallets 2 *ff* *mp*

Perc. 1 *mf* *B. D.*

Perc. 2 *mp* *f* *Tam-tam*

Harmon mute solo

Take Soprano Sax.

L. solo

Medium mallets

(ad lib. Vibraphone with bow 8va)

Crotales with bow

Finger cymbals

F → G | C → Bb | D → E



Heavy

53 54 62

Picc. *mf* *f* *ff*

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

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

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

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

Bas. *mf* *f* *ff* *mp* misterioso à2

Cl. 1 *ppp* *mf* *f* *ff* *p*

Cl. 2 *ppp* *mf* *f* *ff* *p*

Cl. 3 *ppp* *mf* *f* *ff* *p*

B. Cl. *ppp* *f* *ff* *mp* misterioso à2 *mf*

A. Sax. 1 *ff* *sub. f* *ff* *ff* solo espress. and nervous 3 8 6 8

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpt. 1 *mf* *f* *ff* all. open

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

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

Horns 1-2 *mf* *f* *ff* *sub. p*

Horns 3-4 *mf* *f* *ff* *sub. p*

Tbn. 1 *mf* *f* *ff* *sub. p* cue 4th Horn

Tbn. 2 *mf* *f* *ff* *mp* misterioso *mf*

Tbn. 3 *mf* *f* *ff* *mp* misterioso *mf*

Euph. *mf* *f* *ff* *mp* misterioso à2 *mf*

Tuba *mf* *f* *ff* *mp* misterioso *mf*

S. Bass *mf* *f* *ff* *mp* misterioso *mf*

Timp. *mf* *f* *ff* G→F (quick) Bb→C (quick) F→E | C→B | E→Bb | G→E3

Mallets 1 *

Mallets 2 *ff* Tubular Bells *sub. p*

Perc. 1 *mf* *f* *ff* Toms-toms

Perc. 2 *p* *f* *ff* S. C. Pair of Cymbals S. C. Jet sound

Picc. *mf* *f* *mf* *f*
 Fl. 1 *f* *mf* *f* *f*
 Fl. 2 *f* *mf* *f* *f*
 Ob. 1 *f* *mf* *f* *f*
 Ob. 2 *f* *mf* *f* *f*
 Bsn. *f* *mf* *f* *mp*
 Cl. 1 *mf* *mp*
 Cl. 2 *mf* *mp*
 Cl. 3 *mf* *mp*
 B. Cl. *f* *p* *f* *mp*
 A. Sax. 1 *ff* *mf* *f* *mf*
 A. Sax. 2 *f* *mf* *f* *mf*
 T. Sax. *f* *mf* *f* *mf*
 B. Sax. *f* *mf* *f* *mf*
 Tpt. 1 *f* *mf* *f* *mp*
 Tpt. 2 *f* *mf* *f* *mp*
 Tpt. 3 *f* *mf* *f* *mp*
 Horns 1-2 *f* *mf* *f* *mf*
 Horns 3-4 *f* *mf* *f* *mf*
 Tbn. 1 *ff* *p* *f* *mf*
 Tbn. 2 *f* *p* *ff* *mf*
 Tbn. 3 *f* *p* *f* *mf*
 Euph. *f* *p* *f* *mf*
 Tuba *f* *p* *f* *mp*
 S. Bass *f* *p* *f* *mp*
 Timp. *f* *mp*
 Mallets 1 *f*
 Mallets 2 *f*
 Perc. 1 *f*
 Perc. 2 *f* *mf* *pp* *f* *pp*



Picc. *mf* *pp* *mf*

Fl. 1 *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

Fl. 2 *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

Ob. 1 *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

Ob. 2 *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

Bsu. *mp* *PPP* *p* *mp* *pp* *mp*

Cl. 1 *mf* *mp* *p* *mf* *f* *pp* *pp* *cresc. poco a poco* *(mf)*

Cl. 2 *mf* *mp* *p* *mp* *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

Cl. 3 *mf* *mp* *p* *mp* *mf* *pp* *pp* *cresc. poco a poco* *(mf)*

B. Cl. *mp* *ppp* *mp* *mf* *pp* *mp* *div.*

A. Sax. 1 *pp* *pp* *p* *cresc. poco a poco* *(mf)* *Alto Sax.*

A. Sax. 2 *pp* *pp* *mp* *cresc. poco a poco* *(mf)*

T. Sax. *pp* *pp* *p* *cresc. poco a poco* *(mf)*

B. Sax. *pp* *p* *mp* *pp* *mp*

Tpt. 1 *pp* *mp* *mf* *pp* *open*

Tpt. 2 *pp* *mp* *mf* *pp* *open*

Tpt. 3 *pp* *mp* *mf* *pp* *open*

Horns 1-2 *f* *mp* *p* *muted* *p* *mp* *pp* *open*

Horns 3-4 *f* *mp* *p* *muted* *p* *mp* *pp* *open*

Tbn. 1 *mp* *mf* *pp* *gliss.* *gliss.*

Tbn. 2 *mp* *ppp*

Tbn. 3 *mp* *ppp*

Euph. *f* *mp* *p* *Cue Bassoons* *p* *mp* *pp*

Tuba *mf* *mp* *ppp*

S. Bass *mf* *mp* *ppp*

Timp. *mf* *mp* *C->D* *Soft mallets* *Vibraphone* *mp* *p* *pp*

Mallets 1 *f* *pp* *mf* *f* *pp*

Mallets 2 *mp*

Perc. 1 *mf* *B. D.* *mp* *solo* *mp* *p* *solo* *sonorous* *pp* *cresc. poco a poco*

Perc. 2 *mp* *Tam-tam Normal stick* *mp* *Finger cymbals* *mp*

This page of a musical score, numbered 94, is for a symphony orchestra. The tempo is marked as ♩ = 112, not faster! The score is arranged in a standard orchestral format with staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ban.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Horns 1-2
- Horns 3-4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba
- S. Bass
- Timp.
- Mallets 2 (Vibraphone)
- Mallets 2 (Damp Tubular Bells)
- Perc. 1 (Snare Drum)
- Perc. 2 (S. C.)

The score includes various musical notations such as dynamics (e.g., *f cresc.*, *ff*, *sub mp*, *fp*), articulation (e.g., *gliss.*, *present*, *all open*), and performance instructions (e.g., *time to turn*, *pizz*, *damp*, *sim.*). The page number 94 is located at the top center, and the date and time 06/12/1989, 17:00 are written below it. The tempo marking ♩ = 112, not faster! is also present at the top.



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102 3-2-2-2 3-2-2-3 sim. 108

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Bsn. *f* *mf* *mp*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Cl. 3 *mf* *p* div.

B. Cl. *f* *mf* *mp*

A Sax. 1 *mf* *p*

A Sax. 2 *mf* *p*

T. Sax. *mf* *p*

B. Sax. *f* *mf* *mp*

Tpt. 1 *f* *sfz* *mf* Flutter div.

Tpt. 2 *f* *sfz* *mf* Flutter

Tpt. 3 *f* *sfz* *mf* Flutter

Horns 1-2 *ff* *f*

Horns 3-4 *ff* *f*

Tbn. 1 *ff* *f* gliss. 4-3

Tbn. 2 *ff* *f* gliss. 5-4

Tbn. 3 *ff* *f* gliss. 2-3

Euph. *mf*

Tuba *f* *mf* *mp*

S. Bass *f* *mf* *mp* *pizz.*

Timp. *f* *mf* *mp* *p*

Mallets 1 *f* *mf* *mp* Marimba

Mallets 2 *mf* Xylophone

Perc. 1 *f* *mp* *mf* *mp* *p* *mp* *p*

Perc. 2 *ff* *f* *mf* *mf* *p* Pair of Cymbals *Ride Cymbal - on the lap*

110 116

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *ff* *ff* *ff* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff* *ff* *ff* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff* *ff* *ff* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Horns 1-2 *f* *mf* *ff*

Horns 3-4 *f* *mf* *ff*

Tbn. 1 *f* *ff* *mp*

Tbn. 2 *f* *ff* *mp*

Tbn. 3 *f* *ff* *mp*

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

Tuba *ff* *ff* *ff* *ff*

S. Bass *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *fp*

Mallets 1 *ff* *ff* *ff* *ff*

Mallets 2 *mp*

Perc. 1 *f* *ff* *ff* *ff*

Perc. 2 *f*

Concert Tomms

Pair of Cymbals

Vibraphone

G→F *B♭→A*

pizz Bartok *arco*

6-3 gliss.

4-1 gliss.

7-5 gliss.



120 125

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Bas. *sfz sfz sfz* *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B. Cl. *sfz sfz sfz* *mf*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *f*
 B. Sax. *sfz sfz sfz* *mf*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Horns 1-2 *ff* *fp* *fp* *mp* *mf*
 Horns 3-4 *ff* *mp* *mf*
 Tbn. 1 *sfz sfz sfz* *mp* *gliss.* *mf*
 Tbn. 2 *sfz sfz sfz* *mp* *gliss.* *mf*
 Tbn. 3 *sfz sfz sfz* *mp* *gliss.* *4-5 gliss.* *mf*
 Euph. *sfz sfz sfz sfz* *mp* *mp* *mf*
 Tuba *sfz sfz sfz sfz* *sfz* *mf*
 S. Bass *sfz sfz sfz sfz* *arco* *sfz* *mf*
 Timp. *sfz sfz sfz sfz* *fp* *mf* *F-E: 1 A-B*
 Mallets 1 *sfz sfz sfz sfz* *Xylophone* *f*
 Mallets 2 *mp* *f*
 Perc. 1 *ff* *sfz* *mf* *mf*
 Perc. 2 *f* *Temple blocks* *S. C.* *p* *mf*

129 135

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff* flutter

Cl. 3 *f* *ff* flutter

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff* flutter

A. Sax. 2 *f* *ff* flutter

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpt. 1 *mf* *f* *ff* flutter

Tpt. 2 *mf* *f* *ff* flutter

Tpt. 3 *mf* *f* *ff* flutter

Horns 1-2 *f* *ff*

Horns 3-4 *f* *ff*

Tbn. 1 *f* *sfz* *f* *ff*

Tbn. 2 *f* *sfz* *f* *ff*

Tbn. 3 *f* *sfz* *f* *ff*

Euph. *f* *ff*

Tuba *f* *sfz* *mf* *ff*

S. Bass *f* *sfz* *mf* *ff*

Timp. *sfz* *ff*

Mallets 1 *f* *ff*

Mallets 2 *mf* Vibraplane

Perc. 1 *f* Snare Drum *f* *sfz*

Perc. 2 *mf* Whip Pair of Cymbals *f* *sfz* Rattle *ff* Hard mallets / Temple blocks *p*



137

Picc. *mf marcato* *soli* *end of the soli*

Fl. 1 *mf marcato* *soli* *end of the soli*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Resn. *pp cresc. poco a poco* *(p)* *(mp)*

Cl. 1 *mf marcato* *solo* *all*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *f marcato*

Tpt. 2 *f marcato*

Tpt. 3 *f marcato*

Horns 1-2 *mf marcato* *1. solo* *1. all* *mp* *mp*

Horns 3-4 *mp*

Tbn. 1 *mf marcato* *solo* *gliss.* *mf < f* *f < più f*

Tbn. 2 *f < più f* *gliss.*

Tbn. 3 *mf < f* *f < più f* *gliss.*

Euph. *p cresc. poco a poco* *(mp)*

Tuba *pp cresc. poco a poco* *(p)* *(mp)*

S. Bass *pp cresc. poco a poco* *(p)* *(mp)*

Timp. (4) (8) (12)

Mallets 1 *Glockenspiel soli* *mf* *f*

Mallets 2 *mp*

Perc. 1

Perc. 2

148

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

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

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

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

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

Bsn. *f* *f* *ff* *f*

Cl. 1 *f* *f* *ff* *f*

Cl. 2 *f* *f* *ff* *f*

Cl. 3 *f* *f* *ff* *f*

B. Cl. *f* *f* *ff* *f*

A. Sax. 1 *f* *f* *ff* *f*

A. Sax. 2 *f* *f* *ff* *f*

T. Sax. *f* *f* *ff* *f*

B. Sax. *f* *f* *ff* *f*

Tpt. 1 *f* *f* *ff* *f*

Tpt. 2 *f* *f* *ff* *f*

Tpt. 3 *f* *f* *ff* *f*

Horns 1-2 *f* *f* *ff* *f*

Horns 3-4 *f* *f* *ff* *f*

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

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

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

Enph. *f* *f* *ff* *f*

Tuba *f* *f* *ff* *f*

S. Bass *f* *f* *ff* *f*

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

Mallets 1 *f* *f* *ff* *f*

Mallets 2 *f* *f* *ff* *f*

Perc. 1 *f* *f* *ff* *f*

Perc. 2 *f* *f* *ff* *f*

mf *f* *ff* *f*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Slow and steady gliss. *gliss.* 1-5

Slow and steady gliss. *gliss.* 1-6

Slow and steady gliss. *gliss.* 2-7

C-D-1 E-G-E

Xylophone *f*

Tubular Bells solo *sfz* *sfz* *sfz* *sim*

Snare Drum *mp* *f*

B. D. *p* *ff*

S. C. *mp* *ff*

Tam-tam *f* *mp* *ff*



160

Picc. *mf* *p*
 Fl. 1 *mf* *p*
 Fl. 2 *mf* *p*
 Ob. 1 *mf* *p*
 Ob. 2 *mf* *p*
 Bas. *mf* *mp*
 Cl. 1 *mf* *p*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 A. Sax. 1 *sfz* *f*
 A. Sax. 2 *sfz* *f*
 T. Sax. *sfz* *f*
 B. Sax. *f*
 Tpt. 1 *sfz* *mf*
 Tpt. 2 *sfz* *mf*
 Tpt. 3 *sfz* *mf*
 Horns 1-2 *mf* *mp*
 Horns 3-4 *mf* *mp*
 Tbn. 1 *mf* *mp*
 Tbn. 2 *mf* *mp*
 Tbn. 3 *mf* *mp*
 Euph. *mf* *mp*
 Tuba *mf* *mp*
 S. Bass *mf* *mp* *pizz*
 Timp. *mf* *sfz* *mp* *mfz* *mfz*
 Mallets 1 *mf* *p*
 Mallets 2
 Perc. 1 *mf* *mp* *mp*
 Perc. 2 *mf* *mp* Temple Blocks

168

picc. poco accel.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn.

Cl. I

Cl. II

Cl. III

B. Cl.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

Tpt. I

Tpt. II

Tpt. III

Horns 1-2

Horns 3-4

Tbn. I

Tbn. II

Tbn. III

Euph.

Tuba

S. Bass

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

f, *mf*, *sfz*, *arco*, *pizz*, *f*, *p*, *mf*, *f*, *sfz*, *arco*, *pizz*, *f*, *p*, *mf*, *f*

cue 2nd Bassoon

play

S. C. *dimpp* *solo*



178

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Bas. *f* *mp < f* *mf* *all* *I. solo*

Cl. 1 *ff* *f* *mf*

Cl. 2 *ff* *f* *mf*

Cl. 3 *ff* *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *ff* *f* *f*

A. Sax. 2 *ff* *f* *f*

T. Sax. *ff* *f* *mf*

B. Sax. *f* *mf*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tpt. 3 *f* *f*

Horns 1-2 *f* *f*

Horns 3-4 *f* *f*

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

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Euph. *f* *mf*

Tuba *f* *mp < f* *mf* *all* *I. solo*

S. Bass *f* *mp < f* *mf* *solo arco*

Timp. *f* *mf* *B-B*

Mallets 1 *f*

Mallets 2 *ff* *f*

Perc. 1 *f* *solo* *sfz* *mf*

Perc. 2 *f* *damp* *P* *1 am-tan* *f*

189

194

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *sub mp* *cresc. poco a poco*

Cl. 1 *ff*

Cl. 2

Cl. 3

B. Cl. *sub mp* *cresc. poco a poco*

A. Sax. 1 *insistent* *sub mf*

A. Sax. 2 *insistent* *sub mf*

T. Sax. *sub mp* *cresc. poco a poco*

B. Sax. *sub mp* *cresc. poco a poco*

Tpt. 1 *div.* *sub mp* *cresc. poco a poco*

Tpt. 2 *sub mp* *cresc. poco a poco*

Tpt. 3 *sub mp* *cresc. poco a poco*

Horns 1-2 *insistent* *ff*

Horns 3-4 *insistent* *ff*

Thu. 1 *sub mp* *cresc. poco a poco*

Thu. 2 *sub mp* *cresc. poco a poco*

Thu. 3 *sub mp* *cresc. poco a poco*

Euph. *sub mp* *cresc. poco a poco*

Tuba *sub mp* *cresc. poco a poco*

S. Bass *sub mp* *cresc. poco a poco*

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

Mallets 1 *mf*

Mallets 2 *mf*

Perc. 1 *sub mp* *cresc. poco a poco*

Perc. 2



197 202

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*

Rein. *(mf)* *f* *sfz* *sfz*

Cl. 1 *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff*

Cl. 3 *f* *ff* *f* *ff*

B. Cl. *(mf)* *f* *sfz* *sfz*

A. Sax. 1 *f* *ff* *f* *ff*

A. Sax. 2 *f* *ff* *f* *ff*

T. Sax. *(mf)* *f* *sfz* *sfz*

B. Sax. *(mf)* *f* *sfz* *sfz*

Tpt. 1 *(mf)* *f* *sfz* *sfz*

Tpt. 2 *(mf)* *f* *sfz* *sfz*

Tpt. 3 *(mf)* *f* *sfz* *sfz*

Horns 1-2 *sfz* *sfz* *sfz* *sfz*

Horns 3-4 *sfz* *sfz* *sfz* *sfz*

Tbn. 1 *(mf)* *f* *sub p cresc.* *(mp)*

Tbn. 2 *(mf)* *f* *sub p cresc.* *(mp)*

Tbn. 3 *(mf)* *f* *sub p cresc.* *(mp)*

Euph. *(mf)* *f* *sfz* *sfz*

Tuba *(mf)* *f* *sfz* *sfz*

S. Bass *(mf)* *f* *sfz* *sfz*

Timp. *(mf)* *f* *sfz* *sfz*

Mallets 1 *f* *ff* *f* *ff*

Mallets 2 *f* *ff* *sfz* *sfz*

Perc. 1 *(mf)* *f* *sfz* *sfz*

Perc. 2 *(mf)* *f* *Low Floor Tom* *mf pp mf p mf mp*

Normal *sfz* *sfz* *sfz* *sfz*

Normal *sfz* *sfz* *sfz* *sfz*

6 *gliss.* *b2* *gliss.* *Long glissandi insistent (random tempo)*

6 *gliss.* *b2* *gliss.* *Long glissandi insistent (random tempo)*

6 *gliss.* *b2* *gliss.* *Long glissandi insistent (random tempo)*

a2 *sfz* *sfz* *sfz* *sfz*

a2 *sfz* *sfz* *sfz* *sfz*

204

Picc. Random notes *f* *ff* *ff* *ff* Take Flute

Fl. 1 Random notes *f* *ff* *ff* *ff* *mp* *mf* *p* *mp* *mf* *p* sonorous 1 player

Fl. 2 Random notes *f* *ff* *ff* *ff* *mp* *mf* *p* *mp* *mf* *p* sonorous 1 player

Ob. 1 Random notes *f* *ff* *ff* *ff* *mp* *mp* Cue English Horn Soft breathing

Ob. 2 Random notes *f* *ff* *ff* *ff* *pp* *mp* English Horn solo Soft breathing

Bsn. *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* *p* *mp* *pp* turn quickly 1. 1 player

Cl. 1 Random notes *f* *ff* *ff* *ff* *p* *mp* *pp* *p* *mp* *pp* 1 player

Cl. 2 Random notes *f* *ff* *ff* *ff* *pp* *ppp* *p* *mp* *pp* 1 player

Cl. 3 *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1 player

B. Cl. *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1 player

A. Sax. 1 Random notes *f* *ff* *ff* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

A. Sax. 2 Random notes *f* *ff* *ff* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

T. Sax. *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

B. Sax. *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Tpt. 1 *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Tpt. 2 *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Tpt. 3 *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Horns 1-2 Random notes *f* *ff* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Horns 3-4 Random notes *f* *ff* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Trbn. 1 *mf* *f* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Trbn. 2 *mf* *f* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Trbn. 3 *mf* *f* *ff* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Euph. Random notes *f* *ff* *ff* *ff* *ppp* *p* *mp* *pp* cue 1st Bassoon

Tuba *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

S. Bass *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player

Timp. *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* B—G 1 D—B

Mallets 1 Random notes *f* *ff* *ff* *ff* *pp* *ppp* *p* *mp* *pp* Vibraphone Soft mallets 3rd beat Tubular Bells

Mallets 2 *mf* *mp* *f* *mp* *ff* *mf* *ff* *pp* *ppp* *p* *mp* *pp* Tubular Bells solo

Perc. 1 *sfz* *sfz* *sfz* *sfz* *ff* *ppp* *p* *mp* *pp* 1. 1 player Let sound completely

Perc. 2 *mf* *mp* *f* *mp* *ff* *mf* *ff* *pp* *ppp* *p* *mp* *pp* 1. 1 player Let sound completely



Flute

Fl. 1 *div.* *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *f* *solo - molto espressivo*

Eng. Hn. *mf* *f*

Ban. *p* *mp* *mf*

Cl. 1 *p* *ppp* *pp* *mp* *mf*

Cl. 2 *p* *ppp* *pp* *mp* *mf*

Cl. 3 *p* *ppp* *pp* *mf* *div.*

B. Cl. *p* *ppp* *p* *mp* *pp* *mf* *div.*

A. Sax. 1 *f* *f*

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Horns 1-2 *mf* *1. solo*

Horns 3-4

Tbn. 1 *p* *ppp* *mp* *mf*

Tbn. 2 *p* *ppp*

Tbn. 3 *p* *ppp*

Euphl.

Tuba *p* *ppp*

S. Bass *p* *ppp*

Timp. *p* *mp*

Mallets 1 *mp*

Mallets 2 *mp* *Glockenspiet*

Perc. 1 *p*

Perc. 2



278

282

Picc. *f* *mf* *f* *cresc.* *fff*

Fl. 1 *f* *mf* *f* *cresc.* *fff*

Fl. 2 *f* *mf* *f* *cresc.* *fff*

Ob. 1 *f* *mf* *f* *cresc.* *fff* solo - molto espress. resonance of the tam-tam

Ob. 2 *f* *mf* *f* *cresc.* *fff* Take English Horn

Rm. *(mf)* *f* *fff*

Cl. 1 *f* *f* *cresc.* *fff*

Cl. 2 *(mf)* *f* *cresc.* *fff*

Cl. 3 *(mf)* *f* *cresc.* *fff*

B. Cl. *(mf) cresc.* *f* *fff*

A. Sax. 1 *(mf)* *f* *fff*

A. Sax. 2 *(mf)* *f* *fff*

T. Sax. *(mf) cresc.* *f* *fff*

B. Sax. *(mf) cresc.* *f* *fff*

Tpt. 1 *(mf) cresc. poco a poco* *cuivré* *f* *sonorous* *fff* Mute harmon 1 player *mp* *pp*

Tpt. 2 *(mf) cresc. poco a poco* *cuivré* *f* *sonorous* *fff* Mute harmon 1 player *mp* *pp*

Tpt. 3 *(mf) cresc. poco a poco* *cuivré* *f* *sonorous* *fff* Mute harmon 1 player *mp* *pp*

Horns 1-2 *(mf) cresc. poco a poco* *cuivré* *f* *sonorous* *fff* *l. solo* *mf*

Horns 3-4 *(mf)* *f* *fff*

Tbn. 1 *(mf) cresc.* *f* *molto f* *fff*

Tbn. 2 *(mf) cresc.* *f* *fff*

Tbn. 3 *(mf) cresc.* *f* *fff*

Euph. *(mf) cresc.* *f* *fff*

Tuba *(mf) cresc.* *f* *fff*

S. Bass *(mf) cresc.* *f* *fff*

Timp. *(mf) cresc.* *f* *fff* A→B

Mallets 1 Medium mallets *mp*

Mallets 2 *ff* *fff*

Perc. 1 *(mp)* *f* *molto ff*

Perc. 2 Tam-tam *mp* *(mf) cresc.* *molto ff* Let sound completely

