

# *Party Favors*

(Mvt. IV - "Cacophony" from *Symphony B-A-C-H*)

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*Timothy Kramer*

*2007*

## INSTRUMENTATION

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in Bb  
Bass Clarinet  
2 Bassoons  
Contrabassoon

4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

Timpani (full set)

4 Percussion: 1.

Vibraphone  
Small Suspended Cymbal  
4 Tom-Toms  
Tam-Tam  
Tambourine  
2 Woodblocks (Hi/Low)  
2 Car Horns (Hi/Low)  
Flexatone (standard size)  
Vibraslap  
2 Timbales (Hi/Low)

2.

Bass Drum  
Snare Drum  
Kick Drum (sm. Bass Drum)  
Police Whistle  
2 Bongos  
Whip  
Tam-Tam (possibly share with Perc. 1)  
Sleighbells  
Slide Whistle  
Small Cowbell  
Small Sus. Cym.  
Crash Cymbals

3.

Xylophone  
5 Temple Blocks  
Glockenspiel  
Ratchet  
Cabasa  
Tambourine  
Small Shaker (egg)  
Metal Shaker  
2 Congas  
Claves

4.

Wind Machine  
Small Siren (Crank)  
Brake Drum  
Large Cowbell  
Hi-Hat  
Snare Drum  
Splash Cymbal  
Sm. Sus. Cym.  
Small Triangle  
Firecrackers (optional)

50 ladyfinger firecrackers may be lit and thrown into a large barrel.  
Use a lid to adjust volume. See Performance Notes.

Piano

Strings

## PROGRAM NOTES:

*Party Favors* was written for Larry Rachleff and the San Antonio Symphony and finished in January 2007. It is scored for full orchestra with triple winds and a large battery of percussion.

As a composer living and working in San Antonio for some 15 years, I wanted to write a rousing concert opener for our Fiesta City and for all my friends and colleagues in the orchestra who have played my music. This piece may be programmed as an independent work or it may also serve as the last movement of my larger work, *Symphony B-A-C-H*. In that symphony, each movement explores a different aspect of musical texture beginning with *polyphony* (the combination of several musical lines), then *monophony* (a solo line), *homophony* (all lines moving in the same rhythm), and finally - in *Party Favors* - *cacophony* (noise-sounds and extreme dissonance). All of these symphonic movements are based on the name of BACH (or in German, Bb, A, C, and B natural) and in *Party Favors* I use dense chromatic clusters of BACH to build cacophonous sounds in a playful homage. Consequently this work relies heavily on “noise-makers” in the brass and percussion sections. The piece opens with two of these loud clusters and continues to add BACH in dense layers with divided strings. This opening section returns after three different episodes, each time slightly modified with more and more sound.

In contrast to the opening section, each episode uses BACH in an entirely different manner. Here the four-note motive is worked into a variety of vernacular rhythms and short melodies infused with elements of swing, funk, and salsa. These episodes or “party favors” each become wildly exaggerated and take us back to the opening material. In this musically polystylistic world, cacophony is brought into question as the noise and music merge. Sometimes ferocious and sometimes comical, any sounds - even cacophonous ones - can be musical in the right context. The piece closes with a whimsical nod to classical music that tries to insert itself over the festive cacophony of noise-makers.

**DURATION – 7’ 35”**

## PERFORMANCE NOTES:

1. The firecrackers designated in the score in measure 4 are optional. If used, the percussionist should have a good lighter in order to light the fuse on cue. The firecrackers should be small, like Chinese firecrackers, and wrapped into a block of 50 or so. A large barrel or basin should be used and a lid should be placed on top of the barrel to control the volume, with some opening for the sound to emerge. If the firecrackers can't be employed, the percussionist may put a collection of bolts and screws inside a small tam-tam set on a table and simulate the sound of small firecrackers by striking the tam-tam with chime mallets to make the bolts bounce. The conductor should make appropriate adjustments in timing with this measure.
2. The percussionists entering at measure 5 and measure 6 will play each designated block at a different tempo from the conductor. The conductor need not worry about events lining up. The entrances will start at the beginning of each measure and continue up to m. 22 - the Tam-Tam strike. The percussionists will then enter back into tempo with the rest of the orchestra.
3. The percussionists have a diagram for set-up listed on the front of each percussion part.
4. If a wind machine is not available, a Tam-Tam may be used in the opening section. This is, of course, a last resort substitution.
5. The vernacular rhythms used in each episode should have a characteristic swing. For example, the music at measure 69 should follow a slight swing with an approximate, sixteenth-note triplet sub-division. But – as with all music of this type – it is not an exact triplet.
6. The low D in m. 28 for the Bass Clarinet may be taken up an octave if the player does not have the extension.

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# Party Favors

Dramatic; Forceful ♩ = 60 for Larry Rachleff and the San Antonio Symphony

Timothy Kramer

This musical score is for the piece "Party Favors" by Timothy Kramer, composed for Larry Rachleff and the San Antonio Symphony. The score is in 3/4 time with a tempo of 60 beats per minute. It is marked "Dramatic; Forceful". The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets in Bb (1 and 2), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani (A, Bb, B, D), Percussion (Bass Drum, Vibraphone, Sm. Sus. Cym.), and Piano. The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The score includes various dynamics such as *ff*, *f*, *mf*, and *ff*, as well as performance instructions like "flutter" and "div.". A large "Derussal Copy Only" watermark is overlaid on the score.

7 Energetic ♩ = 162

3

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1 *pp*

Bs. Cl. 2 *pp*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *molto*

Hn. 2

Hn. 3 *molto*

Hn. 4

Tpt. in C 1 *molto*

Tpt. in C 2

Tpt. in C 3

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp.

Perc. 1 *fff* *l.v.*

Perc. 2 *mf* (wire brushes) *mf*

Perc. 3 *mf* Ratchet *mf*

Perc. 4 *mf* Firecrackers *mf*

Pno.

*mf* = ca. 192 - independent from conductor - repeat until cue (m.22)

*mf* = ca. 144 - independent from conductor - repeat until cue (m.22)

\* light and throw in barrel - see performance notes

Energetic ♩ = 162

Vln. I

Vln. II

Vla.

Vc. *divisi a4*

D.B. *pizz.* *div.* *f*

16

Picc.

1  
Fl.

2  
Ob.

1  
E. Hn.

1  
B♭ Cl.

2  
B. Cl.

1  
Bsn.

2  
C. Bn.

1  
Hn.

2  
3  
4  
Tpt. in C

1.  
2.  
3.  
Trb.

Tuba

Timp.

1.  
2.  
3.  
Perc.

4. Wind Machine

Pno.

I  
Vln.

II  
Vla.

Vc.

D.B.

*ppp*

*ppp*

*ppp*

*ppp*

*dampen*

*pp*

*cresc. - poco - a - poco*

*divisi a4*

*f*

*simile*

*simile*

*simile*

*simile*

*cresc.*

21

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1. Tam-Tam (snare) 2. Tambourine (shake) 3. (brushes) mf 4.

Pno.

Vln. I *divisi a4* *f* *cresc.* *simile* *ff*

Vln. II *divisi a4* *f* *cresc.* *simile*

Vla. *cresc.*

Vcl. *cresc.*

D.B. *ff*

Detailed description of the musical score for page 22: The score is for a full orchestra and includes parts for woodwinds (Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Trumpet in C, Trombone, Tuba, Timpani), percussion (Tam-Tam, Snare, Tambourine, Brushes), piano, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score begins at measure 21 and continues to measure 22. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Performance instructions include *cresc.* (crescendo), *simile*, and *divisi a4*. The woodwinds and brass sections have mostly rests. The strings play a rhythmic accompaniment of eighth notes. The percussion section features a snare drum pattern, a tambourine with a shake effect, and brushes. The piano part has a melodic line with a crescendo. The string parts have specific dynamics and performance markings.



27

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

1.

2.

3.

Trb.

Tuba

Timp.

1.

2.

3.

4.

Perc.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

*ossia*

*ff*

*mf*

*simile*

*arco*

*(take stick)*

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

3.

Tuba

Timp.

1.

2.

3.

4.

Perc.

[Sm. Sus. Cym.] (cord)

*p* *cresc.* *f*

R.S.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

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This page of the musical score, numbered 43, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet (B♭ Cl. 1, 2), Clarinet in B♭ (B. Cl.), Bassoon (Bsn. 1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns (Hn. 1-4), Trumpets in C (Tpt. in C 1-3), Trombones (Trb. 1-3), and Tuba.
- Percussion:** Flexatone, Police Whistle, Whip, and other percussion instruments.
- Keyboard:** Piano (Pno.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance markings include *ff* (fortissimo), *f* (forte), *8va* (octave up), *Glissando*, *Whip*, *Police Whistle*, *L.v.* (lacrime/vibrato), and *div. a2* (divisi a 2).



49

← ♩ = ♩ → = 108

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

1.

2.

3.

Tuba

Timp.

1.

2.

3.

4.

Perc.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

*ff*

*ff*

*mf*

*ff*

*mf*

*f*

*Glissando*

*f*

*mp*

*mp*

*mp*

*solo*

*mp*

*Glissando*

*Glissando*

*ff*

*mf*

*ff*

*mf*

← ♩ = ♩ → = 108

With a Bounce (♩ = 108)

58

Picc. \_\_\_\_\_

1 \_\_\_\_\_

Fl. \_\_\_\_\_

2 \_\_\_\_\_

1 \_\_\_\_\_

Ob. \_\_\_\_\_

2 \_\_\_\_\_

E. Hn. \_\_\_\_\_

1 \_\_\_\_\_

B♭ Cl. \_\_\_\_\_

2 \_\_\_\_\_

B. Cl. \_\_\_\_\_

1 \_\_\_\_\_

Bsn. \_\_\_\_\_

2 \_\_\_\_\_

C. Bn. \_\_\_\_\_

1 \_\_\_\_\_

Hn. \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

Tpt. in C \_\_\_\_\_

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

1. \_\_\_\_\_

Trb. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Tuba \_\_\_\_\_

Timp. *(secco)* \_\_\_\_\_

1. **Tom-Toms** *(kit style)* *solo p* \_\_\_\_\_

2. \_\_\_\_\_

Perc. 3. **Cabasa** \_\_\_\_\_

4. **Hi-Hat** *(wood stick)* *mp* \_\_\_\_\_

Pno. \_\_\_\_\_

With a Bounce (♩ = 108)

*quasi guitarra non arpeggiato\**

*pizz.*

*unis.*

*\* a short, crisp sound - use nail*

I \_\_\_\_\_

Vln. \_\_\_\_\_

II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. *divisi pizz.* \_\_\_\_\_

D.B. *unis. pizz.* \_\_\_\_\_

64

Picc.

1

Fl.

2

Ob.

1

2

E. Hn.

B♭ Cl.

1

2

B. Cl.

Bsn.

1

2

C. Bn.

Hn.

1

2

3

4

Tpt. in C

1

2

3

Trb.

1

2

3

Tuba

Timp.

Perc.

1. Vibraslap

2.

3.

4.

Pno.

Vln.

I

div.

II

Vla.

Vc.

D.B.

*mp* *f* *mp* *f* *fp* *ff*

*sf* *pp* *fp* *ff* *fp* *ff*

*sf* *pp* *fp* *ff* *fp* *ff*

*pp*

*sf* *fp* *f* *fp* *f* *fp* *f*

*fp* *f* *fp* *f* *fp* *f*

*con sord. 2.*

*senza sord. a2* *mf*

*p* *f* *mf*

*mf*

*simile*

With Relaxed 16ths (slightly swinging)

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

1.

2.

3.

Tuba

Timp.

1.

2.

3.

4.

Kick Drum (B.D.)

Sm. Shaker (egg)

Pno.

With Relaxed 16ths (slightly swinging)

I

Vln.

II

Vla.

Vc.

D.B.

*tutti divisi*

*arco p*

*arco p*

*div.*

*unis. f*



72

Picc.

1  
Fl.

2

1  
Ob.

2

E. Hn.

1  
B♭ Cl.

2

B. Cl.

1  
Bsn.

2

C. Bn.

1  
Hn.

2  
3  
4

1  
Tpt. in C

2  
3

1.  
2.  
3.  
Trb.

Tuba

Timp.

1.  
2.  
3.  
4.  
Perc.

Pno.

I  
Vln.

II

Vla.

Vc.

D.B.

*mf*

*f*

*ff*

*cresc.*

*mp*





Picc. *f* *sub. p* *cresc.*

Fl. 1 *f* *sub. p* *cresc.*

Fl. 2 *f* *sub. p* *cresc.*

Ob. 1 *f* *sub. p* *cresc.*

Ob. 2 *f* *sub. p* *cresc.*

E. Hn. *f* *sub. p* *cresc.*

Bs. Cl. 1 *f* *sub. p* *cresc.*

Bs. Cl. 2 *f* *sub. p* *cresc.*

B. Cl. *f* *sub. p* *cresc.*

Bsn. 1 *f* *sub. p* *cresc.*

Bsn. 2 *f* *sub. p* *cresc.*

C. Bn. *f* *sub. p* *cresc.*

Hn. 1 *fp* *f* *sub. p* *cresc.*

Hn. 2 *fp* *f* *sub. p* *cresc.*

Hn. 3 *fp* *f* *sub. p* *cresc.*

Hn. 4 *fp* *f* *sub. p* *cresc.*

Tpt. in C 1 *cresc.* *f* *sub. p* *cresc.*

Tpt. in C 2 *cresc.* *f* *sub. p* *cresc.*

Tpt. in C 3 *cresc.* *f* *sub. p* *cresc.*

Trb. 1 *cresc.* *f* *sub. p* *cresc.*

Trb. 2 *cresc.* *f* *sub. p* *cresc.*

Trb. 3 *cresc.* *f* *sub. p* *cresc.*

Tuba *f* *sub. p* *cresc.*

Timp. *f* *sub. p* *cresc.*

Perc. 1 *f* *sub. p* *cresc.*

Perc. 2 *f* *sub. p* *cresc.*

Perc. 3 *Tambourine (ist)* *mf* *f* *sub. p* *cresc.*

Perc. 4 *f* *sub. p* *cresc.*

Pno. *f* *sub. p* *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *unis.* *f* *sub. p* *cresc.*

Vc. *f* *sub. p* *cresc.*

D.B. *f* *sub. p* *cresc.*

Più Mosso ♩ = 144

85 (♩ = ♩) ← ♩ = ♩

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

Tpt. in C 1, 2, 3

Trb. 1, 2, 3

Tuba

Timp.

Perc. 1, 2, 3, 4

Pno.

Vln. I, II

Vla.

Vc.

D.B.

*ff*, *mf*, *f*, *fp*, *Sm. Sus. Cym.* (*cord*), (*thumb*)

(a2)

2.

4.

93 *accelerando*

92

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

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

E. Hn. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

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

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

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

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

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

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

C. Bn. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf* *ff* *mf*

Tpt. in C *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

Trb. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

Tuba *mf* *ff* *mf* *ff* *mf*

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

Perc. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf* *ff* *mf*

Pno. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf* *ff* *mf*

*accelerando*

1 *cresc.*

2 *cresc.*

3 *cresc.*

4 *cresc.*

5 *cresc.*

6 *cresc.*

♩ = 162

97

Picc. *ff* *f* *fff*

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

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

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

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

E. Hn. *ff* *f* *fff*

B♭ Cl. 1 *ff* *f* *fff*

B♭ Cl. 2 *ff* *f* *fff*

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

Bsn. 1 *ff* *f* *fff*

Bsn. 2 *ff* *f* *fff*

C. Bn. *ff* *f* *fff*

Hn. 1 *fp* *ff* *fff* (a2)

Hn. 2 *fp* *ff* *fff* a2

Hn. 3 *fp* *ff* *fff*

Hn. 4 *fp* *ff* *fff*

Tpt. in C 1 *ff* *f* *fff*

Tpt. in C 2 *ff* *f* *fff*

Tpt. in C 3 *ff* *f* *fff*

Trb. 1 *fp* *ff* *fff*

Trb. 2 *fp* *ff* *fff*

Trb. 3 *fp* *ff* *fff*

Tuba *f*

Timp.

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *mf* *f*

Perc. 4 *mf* *f*

Bass Drum *f*

Pno. *ff*

Vln. I *fff* *fff*

Vln. II *fff* *fff*

Vla. *fff*

Vc. *fff* *divisi a4*

D.B. *div. pizz.* *ff*

← ♩ = 162 →

Perusal Copy

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

1.

2.

3.

Tuba

Timp.

1.

2.

3.

4.

Perc.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

*ff*

*sim.*

*divisi a4*

*ff*

*sim.*

*sim.*

*sim.*

*sim.*

*ff*



112

Picc.

1  
Fl.

2  
Ob.

1  
E. Hn.

2  
B♭ Cl.

B. Cl.

1  
Bsn.

2  
C. Bn.

1  
Hn.

2  
3  
4  
Tpt. in C

1  
2  
3  
Trb.

Tuba

Timp.

1.  
2.  
3.  
4.  
Perc.

Tam-Tam  
Lv.  
f

(Shake)

Snare (with sticks)  
mp mf mp mf

Pno.

I  
Vln.

II  
Vla.

Vc.

D.B.

*f*

*cresc.*

*sffp*

*mp* *mf* *mp* *mf*

*divisi a4*

*ff*

*sim.*

*sim.*

117

Picc. *ff*

1 *ff*

Fl. 2 *ff* *simile*

1 *ff* *simile*

Ob. 2 *ff* *simile*

E. Hn. *ff*

Bs. Cl. 1 *ff* *simile*

2 *ff* *simile*

B. Cl.

1 *ff*

Bsn. 1 *ff*

2 *ff*

C. Bn.

Hn. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tpt. in C 1 *ff*

2 *ff*

3 *ff*

1. *ff*

2. *ff*

3. *f*

Trb. *f*

Tuba *f*

Timp.

Perc. Tom-Toms *p* *mp*

1. *mf*

2. *f*

3. *f*

4. *f*

Pno.

Vln. I *ff* *sim.*

Vln. II *ff* *sim.*

Vla. *ff*

Vc. *ff*

D.B. *arco*

122

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

Tuba

Timp.

1.

2.

Perc.

3.

4.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

*simile*

*mf*

*f*

*mp*

*R.S.*

**Sm. Sus. Cym. (cord)**

127

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

Hn.

2

3

4

Tpt. in C

1

2

3

1.

2.

Trb.

3.

Tuba

Timp.

A to D

B♭ to F

Wood Blocks

Steighbells

mf

cresc.

ff

8<sup>va</sup>

Brake Drum

Pno.

I

Vln.

(div. a2)

5

Glissando

Glissando

Glissando

II

Vla.

Vc.

D.B.

*Perusal Copy Only*

134

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

Hn.

2

3

4

1

Tpt. in C

2

3

1.

Trb.

2.

3.

Tuba

Timp.

1.

Perc.

2.

3.

4.

Pno.

I

Vln.

II

Vla.

(div. a2)

Vc.

(div. a2)

D.B.

*Glissando*

*f*

139

143

Aggressive; Funky ♩ = 100

← ♩ = 108 →

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp.

Perc.

Bass Drum (*wood*) (*secco*)

mf

mp

Brake Drum

Lg. Cowbell

f

Pno.

← ♩ = 108 →

Aggressive; Funky ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

D.B.

145

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt. in C

2

3

1.

2.

3.

Trb.

Tuba

Timp.

1.

2.

Perc.

3.

4.

Pno.

I

div.

ff

p

f

unis.

mf

molto

molto

molto

Vln.

II

div.

ff

p

f

mf

molto

Vla.

f

molto

molto

Vc.

D.B.

Metal Shaker

mp

mp (secco)

ff

p

f

mf

molto

molto

mp

mp (secco)

Metal Shaker

mp

mp (secco)

ff

p

f

mf

molto

molto

mp

mp (secco)

Metal Shaker

mp

This page contains the musical score for measures 149 and 150. The score is written for a large orchestra and string ensemble. The instruments and parts included are:

- Picc. (Piccolo)
- Fl. 1 & 2 (Flutes)
- Ob. 1 & 2 (Oboes)
- E. Hn. (English Horn)
- B♭ Cl. 1 & 2 (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. 1 & 2 (Bassoons)
- C. Bn. (Contrabassoon)
- Hn. 1, 2, 3, 4 (Horns)
- Tpt. in C 1, 2, 3 (Trumpets in C)
- Trb. 1, 2, 3 (Trumpets)
- Tuba
- Timp. (Timpani)
- Perc. 1, 2, 3, 4 (Percussion, including Hi-Hat)
- Pno. (Piano)
- I, II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Measure 149 features woodwinds and strings with various dynamics such as *f*, *sub. p*, and *fz*. The percussion part includes a Hi-Hat pattern. Measure 150 continues the orchestration with dynamic markings like *cresc.*, *mf*, and *molto*. A large watermark "Perusal Copy Only" is overlaid diagonally across the score.







163 164

Picc. *mf*

1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

2 *mf*

E. Hn. *mf*

Bs. Cl. 1 *mf*

2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

2 *mf*

C. Bn. *mf*

Hn. 1 *f*

2 *f*

3 *f*

4 *f*

Tpt. in C 1 *f*

2 *f*

3 *f*

Trb. 1 *f*

2 *f*

3 *f*

Tuba *f*

Timp. *f*

Perc. 1. Tambourine *mp*

2. *f*

3. Xylo. *mf* *Glissando*

4. *f*

Pno. *mf*

Vln. I *ff* *mf*

II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf* *div.*

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166

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1. Car Horns

2. Bass Drum

3. Metal Shaker

4.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.





180 *accelerando*

(♩ = ♩) ♩ = 144

177

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *sub. mf* *f*

Ob. 2 *mf* *f*

E. Hn. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

B. Cl. *mf* *cresc. poco a poco*

Bsn. 1 *sub. mf* *cresc. poco a poco*

Bsn. 2 *sub. mf* *cresc. poco a poco*

C. Bn. *sub. mf* *cresc. poco a poco*

Hn. 1 *sub. mf* *cresc. poco a poco*

Hn. 2 *sub. mf* *cresc. poco a poco*

Hn. 3 *sub. mf* *cresc. poco a poco*

Hn. 4 *sub. mf* *cresc. poco a poco*

Tpt. in C 1 *f* *ff*

Tpt. in C 2 *f* *ff*

Tpt. in C 3 *f* *ff*

Trb. 1 *f* *ff*

Trb. 2 *f* *ff*

Trb. 3 *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Perc. 4 *f* *ff*

Pno. *f* *ff*

Vln. I *sub. mf* *cresc. poco a poco*

Vln. II *sub. mf* *cresc. poco a poco*

Vla. *sub. mf* *cresc. poco a poco*

Vc. *sub. mf* *cresc. poco a poco*

D.B. *sub. mf* *cresc. poco a poco*

*div.*

*accelerando*

Tom-Toms

D to A F to Bb

*div.*

182

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

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

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

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

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

E. Hn. *f* *ff* *ff*

1 B♭ Cl. *f* *cresc.* *ff*

2 B♭ Cl. *f* *cresc.* *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

C. Bn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. in C *ff*

2 Tpt. in C *ff*

3 Tpt. in C *ff*

1 Trb. *a2* *cresc.* *ff*

2 Trb. *cresc.* *ff*

3 Trb. *cresc.* *ff*

Tuba *f* *cresc.* *ff*

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

1 Perc. *Sm. Sus. Cym.* *p* *ff*

2 Perc. *(Bass Drum)* *ff*

3 Perc. *mf* *cresc.* *ff*

4 Perc. *mf* *Sm. Triangle* *ff* *l.v.*

Pno. *f* *cresc.* *ff* ♩ = 162

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff* *divisi a4*

D.B. *ff* *divisi*







202

201

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

1.

2.

3.

Trb.

Tuba

Timp.

1.

2.

3.

4.

Perc.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

Tom-Toms

*mp*

*mf*

*ff*

*sim.*

206

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**Sm. Sus. Cym. (cord)**  
*(ready triangle beater)* *mf*

R.S. *ff*











232

232

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

E. Hn. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

C. Bn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. in C *f*

2 Tpt. in C *f*

3 Tpt. in C *f*

1 Trb. *f*

2 Trb. *f*

3 Trb. *f*

Tuba *f*

Timp.

1 Perc. *f*

2 Perc. *f*

3 Perc. *mf*

4 Perc. *mf*

Pno. *ff*

I Vln. *ff* *simile*

II Vln. *ff* *simile*

Vla. *ff* *simile*

Vc. *ff*

D.B. *ff*

[Sm. Cowbell]

*poco allarg.* ----- *a tempo*

236

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1. 2. 3. 4.

Pno.

Vln. I II

Vla.

Vc.

D.B.

*ff* *mp* *mp* *f* *mf* *ff* *mp* *f* *mf* *f*

*sub. p* *mp* *mp* *f* *mf* *mp* *f* *mf* *f*

*div.* *div.* *pizz.* *pizz.*

*on shells* *(with hand or position)* *Claves* *Sm. Sus. Cym.*

*poco allarg.* ----- *a tempo*



247

Picc. *sfpp*

1 *sfpp*

2 *sfpp*

1 *sfpp*

2 *sfpp*

E. Hn. *sfpp*

1 *sfpp*

2 *sfpp*

B♭ Cl. *sfpp*

1 *sfpp*

2 *sfpp*

B. Cl. *sfpp*

1 *sfpp*

2 *sfpp*

Bsn. *sf*

1 *sf*

2 *sf*

C. Bn. *sfpp*

1 *sfpp* *cresc.*

2 *sfpp* *cresc.*

3 *sfpp* *cresc.*

4 *sfpp* *cresc.*

Tpt. in C *sfpp*

1 *sfpp*

2 *sfpp*

3 *sfpp*

1. *sfpp*

2. *sfpp*

3. *sfpp*

Trb. *sfpp*

1. *sfpp*

2. *sfpp*

3. *sfpp*

Tuba *sfpp*

Timp. *sfpp*

1. *sub. p cresc.*

2. *p cresc.*

3. *p cresc.*

4. *sfpp*

Pno. *sfpp*

I *div. sfpp* *unis.*

II *sfpp* *unis.*

Vla. *sfpp* *unis.*

Vc. *sfpp*

D.B. *sfpp*

251

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

Hn.

2

3

4

Tpt. in C

1

2

3

1.

2.

Trb.

3.

Tuba

Timp.

1.

Perc.

2.

3.

4.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

*ff*

*simile*

*f*

*f*

*V*

*div.*

*unis.*

*V*

*div.*

*unis.*

*V*

*div.*

*unis.*

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. in C

2 Tpt. in C

3 Tpt. in C

1 Trb.

2 Trb.

3 Trb.

Tuba

Timp.

1 Perc.

2 Perc.

3 Perc.

4 Perc.   
*mf cresc. - poco - a - poco*

Pno.

I Vln.   
*div.* *divisi a4*

II Vln.   
*div.* *divisi a4*

Vla.   
*div.*

Vc.

D.B.

(♩ = ♩)

258 *crescendo*

Picc. *ff*

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. in C

2 Tpt. in C

3 Tpt. in C

1 Trb. *mf cresc.*

2 Trb. *mf cresc.*

3 Trb.

Tuba *ff*

Timp. *f cresc.*

Kick Drum (B.D.) *ff* (to Tam-Tam)

Pno. *crescendo* *ff*

I Vln.

II Vln.

Vla.

Vc.

D.B.





271 274

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1. 2. 3. 4. (to Tam-Tam)

Pno.

Vln. I *divisi a4*

Vln. II

Vla.

Vc.

D.B.

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Tom-Toms *f*

276

Picc.

1  
Fl.

2

1  
Ob.

2

E. Hn.

1  
B♭ Cl.

2

B. Cl.

1  
Bsn.

2

C. Bn.

1  
Hn.

2  
3  
4

1  
Tpt. in C

2  
3

1.  
2.  
3.  
Trb.

Tuba

Timp.

1.  
2.  
3.  
4.  
Perc.

Tam-Tam

*mf*

Pno.

I  
Vln.

II

Vla.

Vc.

D.B.



*poco a poco ritard*

Floating (♩ = 66)

287 **290**

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp. A to D

Perc. 1. Bass Drum 2. 3. 4. *l.v.*

Pno. *poco rit.*

Vln. I (div. a2) *f dim. p*

Vln. II *unis. f dim. p*

Vla. *unis. fff*

Vc. *a3 fff*

D.B. *unis. fff*

*fff*

*poco a poco ritard*

*Floating (♩ = 66)*

*poco rit.*

304 *a tempo*

*accelerando*

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1. solo

Hn.

2

3

4

Tpt. in C

1

2

3

1.

2.

3.

Trb.

Tuba

Timp.

1.

2.

3.

4.

Perc.

Pno.

Police Whistle

Ratchet

*p* *mf* *p* *a2* *p* *a2* *f* *f* *flutter* *ff* *flutter* *ff* *ff*

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*a tempo*

*accelerando*

I

Vln.

II

Vla.

Vc.

D.B.

*pp* *pp* *pp cresc.* *pp cresc.* *ff* *ff* *unis.*

312

Poco Presto ♩ = 168

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. in C 1 *mf*

Tpt. in C 2 *mf*

Tpt. in C 3 *mf*

Trb. 1 *fp*

Trb. 2 *fp*

Trb. 3 *fp*

Tuba *mf*

Timp.

Perc. 1 *Vibraslap*

Perc. 2

Perc. 3

Perc. 4 *[Lg. Cowbell] (inside roll)* *[wood stick]* *f* *Splash Cym.* *f*

Pno.

Poco Presto ♩ = 168

I *div.* *ff* *unis. détaché*

Vln. II *(non div.)* *ff* *unis. détaché*

Vla. *ff* *détaché*

Vc.

D.B.

317

Picc. *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

E. Hn. *cresc.*

Bs. Cl. 1 *cresc.*

Bs. Cl. 2 *cresc.*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. in C 1 *cresc.*

Tpt. in C 2 *cresc.*

Tpt. in C 3

Trb. 1 *fp*

Trb. 2 *fp*

Trb. 3 *mf*

Tuba

Timp.

Perc. **Car Horns**

Perc. 1

Perc. 2

Perc. 3

Perc. 4 **Sm. Sus. Cym.** *mf*

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc.

D.B.

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320

Picc. *ff*

1 Fl. *ff* 8va

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

E. Hn. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

B. Cl. *ff*

1 Bsn. *f* *ff* *fff*

2 Bsn. *f* *ff* *fff*

C. Bn. *f* *ff* *fff*

1 Hn. *ff* a2

2 Hn. *ff* a2

3 Hn. *ff* a2

4 Hn. *ff* a2

1 Tpt. in C *f* *ffp* *mf*

2 Tpt. in C *f* *ffp* *mf*

3 Tpt. in C *f* *ffp* *mf*

1 Trb. *f* *ffp* *mf*

2 Trb. *f* *ffp* *mf*

3 Trb. *f* *ffp* *mf*

Tuba *f* *ffp* *mf*

Timp.

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

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

3 Perc. *f* *ff* *mf* *ff*

4 Perc. *f* *ff* *mf* *ff*

Pno.

I Vln. *ff* *div.* *fff*

II Vln. *ff* *div.* *fff*

Vla. *ff* *div.* *fff*

Vc. *ff*

D.B. *ff*

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*crescendo*

328

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B $\flat$  Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt. in C

1.

2.

3.

Trb.

1.

2.

3.

Tuba

Timp.

1.

2.

Perc.

3.

4.

Pno.

*crescendo*

I

Vln.

II

Vla.

Vc.

D.B.

*sim.*

*sim.*

*sim.*

*sim.*

Temple Blocks

(hard rubber) *f*

*f*

330

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. in C 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1. Bass Drum 2. (wood) 3. 4.

Pno.

Vln. I *sim.* *divisi a4*

Vln. II *sim.* *divisi a4*

Vla.

Vc.

D.B.

*fff*

334

332 Picc. *fff*

1 Fl. *fff*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

E. Hn. *fff*

1 B. Cl. *fff*

2 B. Cl. *fff*

B. Cl. *fff*

1 Bsn. *fff*

2 Bsn. *fff*

C. Bn. *fff*

1 Hn. *fff*

2 Hn. *fff*

3 Hn. *fff*

4 Hn. *fff*

1 Tpt. in C *fff*

2 Tpt. in C *fff*

3 Tpt. in C *fff*

1 Trb. *fff*

2 Trb. *fff*

3 Trb. *fff*

Tuba *fff*

Timp. *fff*

1 Perc. *fff*

2 Perc. *fff*

3 Perc. *fff*

4 Perc. *fff*

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

*8va*

*unis.*

*unis.*

*R.S.*

*poco allarg.*

335

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. in C 1

Tpt. in C 2

Tpt. in C 3

Trb. 1

Trb. 2

Trb. 3

Tuba

Timp.

Perc. 1. Sm. Sus. Cym.

Perc. 2. Sleighbells

Perc. 3. Glock.

Perc. 4. Sm. Triangle

Pno.

Violins I

Violins II

Viola

Violoncello

Double Bass

*ff*

*fff*

*l.v.*

*(dampen)*

*Glissando*

*Glissando*

*div.*

*unis.*

*poco allarg.*