

# **Stony Brook University**



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# **ON THE SUBJECT OF BIRDS**

A Dissertation Presented  
by

**Dawn Chambers**

to  
The Graduate School

in Partial Fulfillment of the  
Requirements  
for the Degree of

**Doctor of Philosophy**  
In  
**Music**  
**(Composition)**

Stony Brook University

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**Stony Brook University**

The Graduate School

**Dawn Chambers**

We, the dissertation committee for the above candidate for the  
Doctor of Philosophy degree, hereby recommend  
acceptance of this dissertation.

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This dissertation is accepted by the Graduate School

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Abstract of the Dissertation

## On the Subject of Birds

by  
**Dawn Chambers**  
**Doctor of Philosophy**  
in  
**Music**  
**(Composition)**

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**2008**

**Dr. Sheila Silver, Dissertation Advisor**

On the Subject of Birds is a twelve-minute piece for full orchestra:

2 Flutes, one doubling piccolo

Oboe

Cor Anglais

Clarinet

Bass Clarinet

2 Bassoons

Harp

Violins 1&2

Violas

Cellos

Basses

4 Horns

2 Trumpets

Tenor trombone

Bass Trombone

Tuba

4 Percussionists:

Chimes; Marimba; 3 Timpani

Chimes; Marimba; 1 Timp + Bass Drum

Vibraphone; Xylophone; 4 Toms

TamTam; Gongs; Almglocken; Whip;

Tenor Woodblocks; Cajon; Congas

Form is predicated on that of a feather, with the percussion providing the spine throughout; the other instrumental sounds grow out of the spine and follow the mood and style of the percussive writing. Fragments of melodic and rhythmic motifs repeat and overlap, like plumage. Just as the spine of a feather tapers, so the percussive spine changes texture, moving from metallophones to xylophones to membranophones. Such a progression from inorganic to organic mirrors the transformation of place caused by the rising sun.

Motivic vocabulary is derived from birdsong with very little exact transcription. The heterophonic rhythmic material is based primarily on gatherings of passerines, while pitch content is based on the cries of sandhill cranes; an acciatura on B and C followed by a honk clustering around E, F and F#. These intervals and their transpositions, and the clusters, trills and gracenotes of birdsong, provide the melodic contour of the work.

Dramatic contour follows the narrative of early morning in a beloved place: the Bosque del Apache Wildlife Refuge in South Central New Mexico, my home state. The piece is impressionistic, using the broad timbral vocabulary of the orchestra to represent the composer's excitement in the sounds of the waking birds. Above all it is a small tribute to the farsighted people who preserve wild things and places so that the Earth may not cease to breathe.

## Table of Contents

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# On the Subject of Birds

dawn chambers

♩ = 56

Flute

Flute

Oboe

Cor Anglais

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Bassoon

Horn in F

Horn in F

Horn in F

Horn in F

Trumpet in B $\flat$

Trumpet in B $\flat$

Tenor Trombone

Bass Trombone

Tuba

Chimes  
Medium yarn mallets  
*mf ma legatissimo*

Chimes  
Medium yarn mallets  
*mf ma legatissimo*

Vibraphone  
motor off  
Medium yarn mallets  
*mp legatissimo*

Almglocken

Gong  
Medium yarn mallets  
*p*

Tam-tam

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

6

Fl. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba.

Chimes

Chimes

Vibes

Almgl.

Gong

Tam-tam

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*un poco meno f*

*un poco meno f*

*pedal*

*legato pedal ad lib*

*un poco meno f*

*mp legatissimo*

*mp legatissimo*

*un poco meno f*







16

Fl.  
Fl.  
Ob.  
C. A.  
Cl.  
B. Cl.  
Bsn.  
Bsn.  
Hn.  
Hn.  
Hn.  
Hn.  
Tpt.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Chimes  
Chimes  
Vibes  
Almgl.  
Gong  
Tam-Tam  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*mf*  
*p*  
*pp*  
*mf*  
*pizz*  
*mf*

3  
3  
3  
3

5

**B**

20

Fl. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba.

*p lontano* *p lontano* *p lontano* *p lontano*

*p* *p* *p* *p* *mp*

*p* *p* *p* *p* *mp*

mutes off

mutes off

mutes off

mutes off

25

Fl.  
Fl.  
Ob.  
C. A.  
Cl.  
B. Cl.  
Bsn.  
Bsn.  
Hn.  
Hn.  
Hn.  
Hn.  
Tpt.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Chimes  
Chimes  
Vibes  
Almgl.  
Gong  
Tam-Tam  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Dynamic markings: *pp*, *mp*, *p*, *fp*, *sub. p*, *pedal*.

Performance instructions: *3* (triplets), *7* (sevens).

The score is a page from a musical score, page 25. It features a large ensemble of instruments. The woodwind section includes two flutes, oboe, cor Anglais, clarinet, bass clarinet, two bassoons, and four horns. The brass section includes two trumpets, tuba, euphonium, and trombone. The string section includes violin I, violin II, viola, and cello. The percussion section includes chimes, vibraphone, celesta, gong, and tam-tam. The harp is also present. The score is written in a common time signature and includes various dynamic markings such as *pp*, *mp*, *p*, *fp*, and *sub. p*. There are also performance instructions for triplets and sevens. The page number 25 is written at the top left.

29

Fl. *p possibile* *mp*

Fl. *mp*

Ob. *p possibile* *mp*

C. A. *mp*

Cl.

B. Cl. *mp*

Bsn. *mp*

Bsn. *mp*

Hn. *mp* *ordinario*

Hn. *mp* *ordinario*

Hn. *mp*

Hn. *mp*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Chimes *pp with soft yarn mallets*  
gentle gliss. follows line contour

Chimes *pp with soft yarn mallets*  
gentle gliss. follows line contour

Vibes

Almgl.

Gong *mp* *mf*  
gentle gliss. follows line contour

Tam-Tam

Hp. *mp* gentle gliss. follows line contour

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

33

Fl. *tr* *mf*

Fl. *tr* *mf*

Ob. *tr* *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *tr* *mf*

Bsn. *tr* *mf*

Bsn. *mp* *tr* *mf*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Chimes

Chimes

Vibes

Almgl.

Gong

Tam-tam

Hp.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *sul G* *mf*

Db. *arco* *mp* *f*

*actual sound*

9







39

Fl.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Chimes

Vibes

Almgl.

Gong

Tam-Tam

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sempre p*

*p*

*sempre pp*

*use pedal ad lib.*

*use pedal ad lib.*

*use pedal ad lib.*

*mp*

*mp*





47 change to piccolo

Fl. -

Fl. -

Ob. -

C. A. -

Cl. 3

B. Cl. *tr* *mp* *3*

Bsn. *mp* *3*

Bsn. *mp* *3*

Hn. *3*

Hn. *3* *p*

Hn. *3* *p*

Hn. *3* *p*

Tpt. -

Tpt. -

Tbn. *3* *senza sordino* *p*

B. Tbn. *3* *senza sordino* *p*

Tba. *3* *senza sordino* *p*

Chimes *mp* *3* *p*

Chimes *mp* *3* *mp*

Vibes *mp* *3* *p*

Almgl. *mf*

Gong -

Tam-tam -

Hp. *mf* *3*

Vln. 1 -

Vln. 2 -

Vla. *mp* *Slow, light glissando, lightening finger pressure at end of bow stroke, to release harmonics*

Vc. *Slow, light glissando, lightening finger pressure at end of bow stroke, to release harmonics*

Db. *Slow, light glissando, lightening finger pressure at end of bow stroke, to release harmonics*

*(ignore barlines and move independently of section)*











57

Piccolo *ff*

Fl. *ff*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn. (ordinario) *ff*

Hn. (ordinario) *ff*

Hn. (ordinario) *ff*

Hn. (ordinario) *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba.

Mar. *ff*

Mar. *ff*

Xyl.

Whip

Woodblocks *ff molto secco*

Cajon

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

59

Piccolo *tr*

Fl.

Ob. *f*

C. A.

Cl. *f*

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks *ff*

Cajon

Hp.

Vln. 1 *(simile)* *ff*

Vln. 2 *(simile)* *ff*

Vla. *(simile)* *ff*

Vc. *(simile)* *ff*

Db. *(simile)* *ff*

61

Piccolo

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

62

Piccolo

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*tr*

*f*

*3*

*5*

*arco*

*wildly*

*ff*

*sul E*

*sul A*

*sul G*

64 **F**

Piccolo *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. *f*

B. Cl.

Bsn.

Bsn.

Hn.

Hn. *f* cuivrez

Hn. *f* cuivrez

Hn. *f*

Tpt. *mf* senza sordino

Tpt. *mf* senza sordino

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Mar. *f*

Mar. *f*

Xyl. *f*

Woodblocks

Cajon

Hp.

Vln. 1 pizz (strumming)

Vln. 2 pizz (strumming)

Vla. pizz (strumming)

Vc. pizz (strumming)

Db. pizz (strumming)

66

Piccolo *mf*

Fl. *mf*

Ob. *mf*

C. A.

Cl. *mf*

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks *ff*

Cajon

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



70

Piccolo

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



72

Piccolo

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 72 is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and a second Bassoon. The Horn section consists of four parts, with the first two playing a melodic line marked *mf* and the last two playing a rhythmic accompaniment. The Trumpet section has two parts, with the first playing a melodic line and the second playing a rhythmic accompaniment. The Trombone section includes three parts: Tenor, Baritone, and Tuba, all playing a rhythmic accompaniment. The Percussion section includes two Maracas, Xylophone, Woodblocks, Cajon, and Harp. The String section consists of Violin 1 and 2, Viola, Violoncello, and Double Bass, all playing a rhythmic accompaniment. The score includes various dynamic markings such as *mf* and *p*, and articulation like trills and triplets.

74

Piccolo *f*

Fl. *niente*

Ob. *niente*

C. A.

Cl.

B. Cl. *p* *niente*

Bsn. *mf* *niente*

Bsn. *mf* *niente*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar. *p*

Mar. *mp* *p*

Xyl. *mp* *p*

Woodblocks

Cajon *mp* *p*

Hp.

Vln. 1 *mp* *flautando* *pizz*

Vln. 2 *mp* *flautando* *pizz*

Vla. *decrescendo* *p*

Vc. *decrescendo* *p*

Db. *decrescendo* *p*



78

Fl.

Fl.

Ob. *dolce*

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1 *mf*

Vln. 2 *non vibrato* *mf*

Vla. *mf* *non vibrato*

Vc. *non vibrato* *mf*

Db. *mf* *arco* *Pizz* *(left hand)* *(actual pitch)* *pizz*

31

Fl. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Mar. Mar. Xyl. Woodblocks Cajon Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

Vln. 1:  $f$ ,  $mp$ ,  $5$ ,  $tr$   
 Vln. 2:  $f$ ,  $mp$ ,  $5$   
 Vla.:  $f$ ,  $mp$ ,  $tr$   
 Vc.:  $f$   
 Db.:  $f$ , *arco*, *flautando*,  $tr$   
 (left hand) (actual pitch) (actual pitch)

82

[H]      breathy, hit-and-miss sound

Fl. *pp possibile*

Fl. *pp possibile*

Ob. *pp possibile*

C. A. *pp possibile*

Cl. *pp possibile*

B. Cl. *pp possibile*

Bsn. *pp possibile*

Bsn. *pp possibile*

Hn. *pp possibile*

Hn. *pp possibile*

Hn. *pp possibile*

Hn. *pp possibile*

Tpt.

Tpt.

Tbn.

B. Tbn. *pp possibile*

Tba. *pp possibile*

Mar. *pp possibile*

Mar. *pp possibile*

Xyl. *pp possibile*

Woodblock

Cajon

Hp.

Vln. 1 *tutti pp possibile*

Vln. 2 *tutti pp possibile*

Vla. *tutti pp possibile*

Vc. *tutti pp possibile*

Db. *tutti pp possibile*

*mf* 5

86

Fl. *simile*

Fl. *breathy, hit-and miss sound*

Ob. *breathy, hit-and miss sound*

C. A. *breathy, hit-and miss sound*

Cl. *breathy, hit-and miss sound*

B. Cl. *sempre pp*

Bsn. *sempre pp* *tighten embouchure at end of trill to produce upward glissando/squeak* *simile*

Bsn. *sempre pp* *tighten embouchure at end of trill to produce upward glissando/squeak* *simile*

Hn. *+*

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. *breathy, hit-and miss sound*

B. Tbn. *very gentle glissandi*

Tba. *very gentle glissandi* *tiny lip-bend up*

Mar.

Mar.

Xyl.

Woodblocks

Cajon

Hp.

Vln. 1

Vln. 2 *pp*

Vla. *very gentle glissandi*

Vc.

Db. *actual sound* *molto*

89

Fl. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Bsn. *p*

Hn. *p*

Hn. *p*

Hn. *p*

Hn. *p*

Tpt. *p*

Tpt. *p*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Mar. *p*

Mar. *p*

Xyl. *p*

Woodblocks *p*

Cajon *p*

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Puff into reed and rattle/finger-slap keys, ad. lib., for approximate duration of boxed measures

Puff into reed and rattle/finger-slap keys, ad. lib., for approximate duration of boxed measures

Puff into reed and rattle/finger-slap keys, ad. lib. Continue through next measure

gentle gliss

gentle gliss

Puff into mouthpiece, rattle/finger-slap keys, slowly, ad. lib. Continue into next measure

very gentle glissandi

very gentle glissandi

drum l.h. fingers lightly on body of instrument in flurries, ad lib

drum l.h. fingers lightly on body of instrument in flurries, ad lib

simile, into next measure



91

Fl. *f* *ff*

Fl. *mp* *f*

Ob. *p* *f*

C. A. *p* *f*

Cl. *p* *f*

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

Bsn. *mf* *f*

Bsn. *mf* *f*

Hn. *p* *mp*

Hn. *p* *mp*

Hn. *p* *mp*

Hn. *p* *mp*

Tpt. *con sordino* *p* *mp*

Tpt. *con sordino* *p* *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp* *molto crescendo*

Mar. *p* *f*

Mar. *p* *f*

Xyl. *p* *f*

Woodblocks

Cajon *p* *f*

Hp.

Vln. 1 *pizz* *arco* *f*

Vln. 2 *pizz* *arco* *f*

Vla. *pizz* *f*

Vc. *mf* *f*

Db. *mf* *f*

93

Fl. *ff* 3 6

Fl. 5 *ff* 3

Ob. 5 *f* 5

C. A. *f* *tr* 3 3

Cl. *f* *f* 3

B. Cl. *simile (from previous measure)* *f*

Bsn. 3 *tr* 5

Bsn. *ff* 5

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. *ff* 5

Mar. *ff* 3 5

Mar.

Xyl.

Woodblocks

Cajon change to congas

Hp.

Vln. 1 5

Vln. 2

Vla. 3 3

Vc. (arco) 5

Db. *ff* 5

95

Fl. *ff*

Fl. *ff*

Ob.

C. A.

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. 3

Mar. *ff* change to timp 1 [ F, C, F# ]

Mar. *ff*

Xyl

Conga

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db. 3

96

Fl. *ff* 3 5 6

Fl. *ff* 3 5 6

Ob. *ff*

C. A.

Cl. 5

B. Cl.

Bsn. *ff*

Bsn. *ff*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. *f* 3

B. Tbn. *f* 3

Tba. *f*

Timp. 1 *ff*

change to Timp 2 [ G ]  
and bass drum

Mar. 3 5

Xyl. *ff* 5 3

Conga *ff*

Hp.

Vln. 1 *ff* 3 5 rough glissandi on any string

Vln. 2 *ff* 5 rough glissandi on any string

Vla. *ff* arco rough glissandi on any string

Vc. *ff* arco rough glissandi on any string

Db. *ff*

98

Fl.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. 1

Timp. 2

B. D.

Xyl

Conga

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*senza sordino*

*5*

*3*

*rough*

*tr*

*pp*

*arco*

*arco*

change to toms

102 **I**

Fl. *p* *tr*

Fl. *p* *tr* *mp*

Ob. *p* *tr* *mp*

C. A. *p* *tr*

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *pp* *tr*

Timp. *pp*

B. D.

Toms *pp*

Conga *mf* *tr* *3*

Hp.

Vln. 1 *pp* *tr* *p*

Vln. 2 *pp* *tr* *p*

Vla. *pp* *tr* *p*

Vc. *pp* *tr* *p*

Db. *sul G* *mf*

107

Fl. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

C. A. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Timp. *mp* *mf*

B. D. *mp* *mf*

Toms *pp* *mp* *mf* *molto crescendo*

Conga *mp* *mf*

Hp. *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

*actual sound* *simile*

113 change to piccolo

Fl. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. Mar. Timp. B. D. Toms Conga Hp. Vln. 1 Vln. 2 Vla. Vc. Db.



Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. Mar. Timp. B. D. Toms. Conga. Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

ff  
passionata con gioia

ff  
passionata con gioia

ff

sempre f

sempre f

sempre f

129

Picc. *f*

Fl. *f*

Ob. *(tr)*

C. A. *(tr)*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Timp. *f*

B. D.

Toms *sempre f*

Conga *tr*

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc. *ff*

Db. *f*

135

Picc. *mf*

Fl.

Ob. *f* *tr* *mf*

C. A. *f*

Cl. *mf* *tr* *3*

B. Cl.

Bsn. *3*

Bsn. *3*

Hn. *3*

Hn. *3*

Hn. *3*

Hn. *3*

Tpt. *f*

Tpt. *f*

Tbn. *3*

B. Tbn. *3*

Tba. *3*

Timp. *tr* *5* *3* *3* *tr*

Timp. *3* *3* *3* *tr* *3*

B. D.

Toms *3* *tr* *3* *tr* *ff*

Conga *(tr)* *3* *3* *3* *tr*

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *3*

Vc.

Db.

144

Picc. *mf* *ff* (*sempre ff*)

Fl. *mf* *ff* (*sempre ff*)

Ob. *mf* *ff* (*sempre ff*)

C. A. *mf* *ff* (*sempre ff*)

Cl. *mf* *ff* (*sempre ff*)

B. Cl. *mf* *ff* (*sempre ff*)

Bsn. *mf* *ff* (*sempre ff*)

Bsn. *mf* *ff* (*sempre ff*)

Hn. -

Hn. -

Hn. -

Hn. -

Tpt. -

Tpt. -

Tbn. -

B. Tbn. -

Tba. -

Timp. *ff* *sempre f*

Timp. *ff* *sempre f*

B. D. -

Toms *ff*

Conga *ff*

Hp. -

Vln. 1 *ff* (*sempre ff*)

Vln. 2 *ff* (*sempre ff*)

Vla. *ff* (*sempre ff*)

Vc. *ff* (*sempre ff*)

Db. *ff* (*sempre ff*)

150 **K**

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. Timp. B. D. Toms. Conga. Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

*ff energico*

48

155

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Timp.

B. D.

Toms

Conga

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf subito*

*mf*

*f*

*mf*

*pizz*

*arco*

to marimba

to tantam

160 **calmando e ritardando** ♩ = 55

Fl. *p*

Ob. *pp possibile* *tr*

C. A. *pp possibile* *tr*

Cl. *pp possibile* *tr*

B. Cl. *pp possibile* *tr*

Bsn. *mf con amore*

Hn. *pp possibile*

Mar. *pp possibile* *return to Timp. 1*

Timp.

B. D. *tr*

Tamtam *pp possibile* *tr*

Hp. *pp with fingernails*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp pizz*

Vc. *pp*

Db. *pp pizz*

169

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. Timp. B. D. Tam Tam Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

*pp* *mf espressivo* *mp* *pp* *pp lontano* *gradually sul pont.* *niente* *niente* *lontano*





183

Picc. *p*

Fl. *p* *pp* *tr*

Ob.

C. A. *pp* *3*

Cl. *pp* *5*

B. Cl.

Bsn. *pp*

Bsn.

Hn. *p possibile*

Hn.

Hn.

Hn.

Tpt. *p possibile*

Tpt.

Tbn. *pp*

B. Tbn.

Tba.

Timp. *pp* *tr*

Timp. *pp* *tr* *pp* slowly detune from G

B. D. *pp* *tr*

Tam Tam *pp* *tr*

Hp. *pp* *niente*

Vln. 1 *simile - ignore barlines and move independently of section* gradually sul pont

Vln. 2 *simile - ignore barlines and move independently of section* gradually sul pont  
*Stop playing one by one from back of section*

Vla. *simile - ignore barlines and move independently of section*

Vc. gradually sul pont *Stop playing one by one from back of section*

Db. gradually sul pont

186

Picc. *let sound grow breathy and die away*

Fl. *let trill grow breathy and die away*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *niente*

Timp. *niente*

B. D.

Tam Tam

Hp.

Vln. 1 *Stop playing one by one from back of section*

Vln. 2

Vla. *Stop playing one by one from back of section*

Vc.

Db.

*Stop playing one by one from back of section*