

*For Peace, Tolerance and Freedom**With Special Thanks To:**Randy and Candy Calvert**And The Embassy of the United States of America, Dar Es Salaam, Tanzania*

# Salaam America

*For Symphonic Wind Ensemble***By Craig Thomas Naylor****Duration - 7:00***The Creation Of This Work Was Commissioned By***Marc Blanchette, Mt. St. Charles Academy, Woonsocket, RI****Scott King, New Fairfield High School, New Fairfield, CT****Stephen Rochford, Irvine Valley College, Irvine, CA***With Additional Funding From The***University of Mary Washington, Fredericksburg, VA**

## Instrumentation

<b>Piccolo</b>	<b>Bb Bass Clarinet</b>	<b>Horn in F 1, 2, 3, 4</b>
<b>Flute 1, 2</b>	<b>Eb Contra Alto Clarinet</b>	<b>Trombone 1, 2</b>
<b>Oboe 1, 2</b>	<b>BBb Contra Bass</b>	<b>Bass Trombone</b>
	<b>Clarinet</b>	
<b>Bassoon 1</b>	<b>Alto Saxophone 1, 2</b>	<b>Euphonium</b>
<b>Bassoon 2 (opt. Contra)</b>	<b>Tenor Saxophone</b>	<b>Tuba</b>
<b>Bb Clarinet 1, 2, 3</b>	<b>Baritone Saxophone</b>	<b>String Bass</b>
	<b>Bb Trumpet 1, 2, 3</b>	

## Percussion (3 - 8 Players)

**Timpani****Bells****Xylophone****Perc. 1 – Dumbek or other goblet-shaped drum****Perc. 2 – Riqq (small tambourine)****Perc. 3 – Tar (large hand drum) - 2 Tom Tom sub OK****Perc. 4 – 2 players – a) Tam Tam & Crash Cymbals, b) Suspended Cymbal****Order of Importance: 1) Dumbek, 2) Riqq, 3) Tar, 4) Perc. 4 (Tam Tam/Crash), 5) Perc.****4 (Sus. Cym.), 6) Xylophone, 7) Timpani, 8) Bells****This work may be performed with only 2 or 3 present from the following: Bassoon 1, 2, Baritone Sax, Bass Trombone, Tuba, String Bass.**

And crown thy good with brotherhood,  
From sea to shining sea.

*From America the Beautiful by Katharine Lee Bates*

For each of you we have appointed a law and a way.  
And if God had willed He would have made you one people.  
But He has willed it otherwise that He may put you to the test in what He has given  
you.

So vie with one another in good works. Unto God will ye be brought back,  
And He will inform you about that wherein ye differed.

*Qur'an, V:51*

## **Salaam America**

Salaam, is Arabic for Peace. It is to the hope for peace, tolerance and freedom that I  
dedicate this work.

In July of 2004, I had the opportunity to celebrate July 4, Independence Day, in eastern Africa, at the Embassy of the United States of America in Dar es Salaam ("Haven of Peace"), Tanzania. This celebration, held in the new compound built after the destruction of the old one by a terrorist bomb in 1998, united people of many different cultures and religions, all celebrating the ideas of freedom and democracy. On this day, people from Africa, the U. S., Asia, India, Pakistan, the Middle East - Christian, Hindu, Moslem and Traditional - ate, danced and celebrated the ideals that are the foundation of hopes and aspirations around the world – a better life determined and directed by the people. It was one of my proudest days as a citizen of the United States of America.

To commemorate this event, I present *Salaam America*, fusing American traditions with Arabic rhythms and scales.

The eastern part of Tanzania (especially Zanzibar) is now predominantly Islamic and has a unique blend of African roots with Arabic influences – especially in the music. These musical characteristics have been blended here with the incomparable *America the Beautiful*.

The opening is a low, sighing drone, with melismatic solos based on the *saba* maqam (scale), traded between oboe, trumpet and alto saxophone. The *saba* maqam is often associated with lamenting, with tragedy (Touma, p. 44). Fragments of the *America* melody, also based on the *saba* scale, are heard high above, like bells, a distant ringing of freedom. These tones are, however, tinged with great sadness at the violence and lack of tolerance characterizing many of the current interactions between Islam and Christendom (what most Moslems use to speak of the West). *Saba* is still used in the Coptic (Egyptian Christianity) hymnody for the Prayer of Reconciliation.<sup>1</sup> This introductory section has great freedom in time, each soloist blending with and responding to the others but not feeling obliged to be lock-step in congruity.

The middle section is a little faster, in strict time, using an 8-beat Arabic *wazn* (beat pattern, also called *uzul*, *iqa'at*) called *masmudi kabir*. Arabic percussion instruments are heard for the first time: the *dumbek* (a goblet-shaped hand drum), *tar* (large frame drum – very similar to an Irish bodhrain), and *riqq*, a small tambourine. The melody of *America* is clearly heard in this section. This middle section accelerates and crescendos into the final section, in a lively 7 beat *wazn* (*dawr hindi*) in a grouping of (3 + 2 + 2). This grows in intensity with counterpoint on the maqam *sikah* (also spelled *sika*), which is associated with love (Touma, p. 44). The Coptic tradition give *sika* the attributes as "the divine, holy, grandeur, that of the heavens" and is applied to hymns of the Virgin Mary.<sup>1</sup> This section, very lively and happy, slows to a brief cadenza near the end where the soloists return, improvising in a final flourish of freedom before the ensemble finishes with a brief and uplifting coda, celebrating the hope of freedom in this troubled region of the world ( and throughout the entire world).

<sup>1</sup> This information was taken from a discussion thread on [www.coptichymns.net](http://www.coptichymns.net) that occurred on and around September 20, 2004. The authors are identified only by pseudonyms and sources were not cited.

## Insights Offered To The Conductor

**Instrumentation:** This work may be performed with only 2 or 3 present from the following: Bassoon 1, 2, Baritone Sax, Bass Trombone, Tuba, String Bass.

**Percussion:** A Dumbek is not expensive and can be purchased on line or other places (I bought mine at a Middle Eastern grocery store). Other names or similar drums include the dumbec, doumbec, doumbek, Arabic tabla (not the Indian two-drum set), darabuka, tombak and zarb. There are numerous on-line tutorials and sources for books showing how to hold and play. Basically, the drum is tucked under the left arm, resting on the left thigh, and played with both hands. The player needs to be seated, have one leg over a stool, or have a shoulder strap to play standing.

A Riqq is a small tambourine and is played held vertically, with the head facing the viewer. On-line sources of instruments and performance technique are available.

The Tar is held the same as the riqq. Substitution of two tom toms is acceptable. On-line sources on instruments and performance technique are available.

## Introducing The Work To Your Ensemble

Introductory lessons are included that address maqams (the scales) and temporal elements in Arabic music. Using them before introducing the composition is recommended. Concepts covered in those lessons are not duplicated here.

## Shaping the Composition

The beginning should have a timeless quality. Be gentle with your marking of time. Choose alto sax or trumpet as soloist at the beginning. They should play the rhythms as they naturally roll out of the instrument. If, at times, they get a beat or two behind, that is OK. The second instrument entering (sax or trumpet) should have the feeling that they are responding to the first soloist - as if the first plays a line and the second, lagging just a bit behind, is echoing, emulating but adding an extra layer of depth and emotion.

M. 44 – keep the tonguing gentle. The tendency will be to make the sixteenth notes very short. Staccati, when desired, are clearly marked by the composer.

m. 52 – the 8-beat wazn *masmudi kabir* appears in 52, 53. This is the pattern upon which the embellished rhythms through m. 83 appear.

m. 72 – the harmonization of “America” with a minor chord may be a little startling at first. The primary reason is to enable the subsequent lines “and crown thy good with brotherhood” to be the prominent feature.

m. 83 – 89 is a bridge with two deceptive cadences, delaying the resolution to the new key at 92. The two measures leading to m. 90 should accelerate and lead into the lively 7/8 at 92.

m. 92 – 129 is very happy, filled with joy. Please take notice of the articulations of the eighth – 2 sixteenths – eighth groupings.

m. 130 – 134 conclude a deceptive cadence that begins at measure 124. The effect should be a questioning pause.

m. 135 – improvised cadenza with oboe (or clarinet), sax and trumpet. Rhythmic ideas should be similar to the beginning section but with a little more urgency, some quicker notes. Feel free to extend the scale into a higher register.

m. 136 – a three measure accelerando and crescendo into the concluding measures. The conclusion should lift the audience out of their seats with joy and vibrancy.

### References and Materials for Further Inquiry

Touma, Habib Hassan. Schwartz, Laurie, trans. *The Music of the Arabs*. Portland: Amadeus, 1996.

Excellent general reference. Includes a very complete glossary of terms, an extensive discography and a diverse bibliography.

Online resources available at the time of composition.

[www.maqamworld.com](http://www.maqamworld.com)

Extensive site outlining all the important ajnas (trichords, tetrachords and pentachords), maqams (complete scales), and maqam theory. Each maqam has numerous sound clips available.

[www.yousifsheronick.com/](http://www.yousifsheronick.com/)

Shows how to hold the dumbek, tar and riqq. The link to World Rhythms is a good source for Arabic rhythms and embellishment.

8.5 x 11 versions of these lessons that you can copy are included in the part set

## Melody in Arabic Music

### Part 1

#### Lesson To Accompany *Salaam America* by Craig Thomas Naylor

Melody in Arabic music is treated in many ways. Two of the primary ways will be covered in this lesson since they are the techniques used in *Salaam America*.

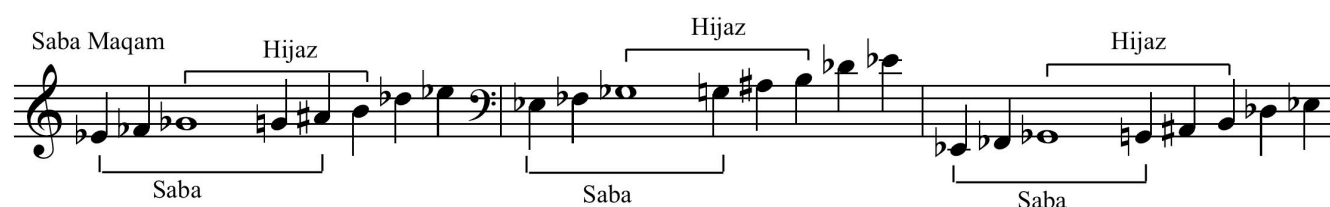
The first, is the gradual revealing of a maqam (scale) in a seemingly timeless manner. This type of music is generally improvised. The first part of *Salaam America* evokes this type. The cadenza in measure 135 is also in this structure.

The second treatment of melody is with composed songs that, just like songs in the Western world, have a recognizable shape and sound. This is done when the rhythms (wazn) are added and there is a recognizable beat.

Arabic maqams are created very differently from western scales. Arabic maqams are assembled from small three or four note sets, called Ajna(s) in Arabic. In the West, we call them trichords and tetrachords. The bottom set generally determines the name of the maqam. For example, the Saba tetrachord looks like this:



On top of (or superimposed on an interior note) is added another tetrachord - usually a different note set. The maqam used in the beginning of *Salaam America* is assembled with the *hijaz* tetrachord superimposed on *saba*.



The *saba* maqam is often associated with lamenting, with tragedy (Touma, p. 44). *Saba* is also used in the Coptic (Egyptian Christianity) hymnody for the Prayer of Reconciliation.

Notice that the third note of the maqam is highlighted as a whole note. This note, called the “dominant,” is the reference and pivot note of the scale. It is the one emphasized in improvisations and descending from the dominant to the starting note is the cadence pattern that is associated with this scale.

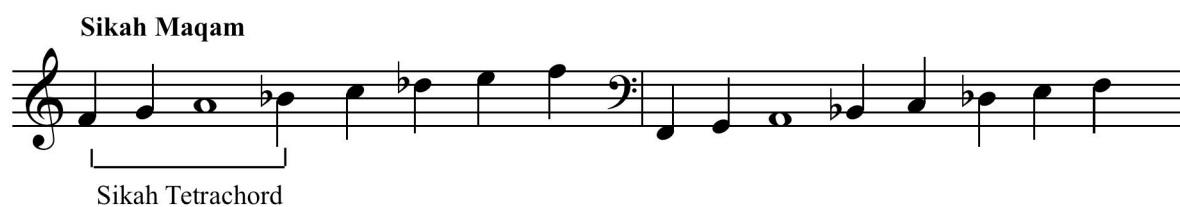
Explore this scale a little more in your improvisation. This time, add the emphasis on the dominant. And, when you are concluding a phrase, descend to the first note.

## Melody in Arabic Music

### Part 2

#### Lesson To Accompany *Salaam America* by Craig Thomas Naylor

In *Salaam America*, the *saba* maqam is used up to measure 92. At that time, a different maqam is used – the *Sikah* (also spelled *Sika*). The particular version of *sikah* is this:



Notice that this is the F major scale with a flatted sixth. Different variations of this scale can be heard in *Salaam America*. One has a raised fourth and flatted seventh (m. 136 and the cadenza in measure 135) but is still considered in the *Sikah* family of maqams.

The maqam *sikah* is associated with love (Touma, p. 44). At a slow tempo, it can have sensual associations but, at a faster tempo, the love is more in the sense of love in humanity, a bringing together of humankind. It is generally considered to be a very happy maqam. The Coptic tradition gives *sika* the attributes as “the divine, holy, grandeur, that of the heavens” and is applied to hymns of the Virgin Mary.

# Salaam America

Slowly, Pensively ♩ = ca. 56

**Woodwinds:** Piccolo (part = flute 1/picc.), Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2 (Contra Bassoon optional), Clarinet 1 in B $\flat$ , Clarinet in B $\flat$  2, Clarinet in B $\flat$  3, Bb Bass Clarinet, Eb Contra Alto Clarinet, BBb Contra-Bass Clarinet.

**Saxophones:** Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone.

**Brass:** Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Bass Trombone, Euphonium, Tuba.

**Strings:** String Bass, Timpani, Bells, Xylophone, Percussion 1, Percussion 2, Percussion 3, Percussion 4 (Tam Tam).

**Performance Notes:**

- Trumpet and/or Saxophone Solo - expressive, legato, with the feeling of improvisation. One lagging 1/4 - 2 beats behind the other. Notated rhythms are approximate.**
- Feathered Beams - Start like sixteenth notes and gradually slow to eighths. 5:2 = five notes over two beats.**
- stagger breathing** (indicated for Bassoon 2, Bb Bass Clarinet, Eb Contra Alto Clarinet, Tenor Saxophone, Trombone 1-2, Euphonium, Tuba).
- mf** (mezzo-forte), **pp** (pianissimo), **p** (piano), **ppp** (pianississimo).
- straight mute** (indicated for Trumpet 1 in Bb).

Musical score for orchestra, page 13, measures 7-13. The score is arranged in systems for various instruments. The top system includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bn. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Eb. Ca. Cl., BBb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The second system includes Tptr. 1, Tptr. 2, B♭ Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn., Euph., and Tba. The third system includes Bass, Timp., Bells, Xylo., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score features various musical notations, including rests, notes, and dynamic markings such as *pp*. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system starts with a rehearsal mark '7' at the beginning of the Picc. staff. The second system starts with a rehearsal mark '7' at the beginning of the Tptr. 1 staff. The third system starts with a rehearsal mark '7' at the beginning of the Bass staff. The score includes various musical notations, including rests, notes, and dynamic markings such as *pp*. The first system shows Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bn. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Eb. Ca. Cl., BBb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The second system shows Tptr. 1, Tptr. 2, B♭ Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, B. Tbn., Euph., and Tba. The third system shows Bass, Timp., Bells, Xylo., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes various musical notations, including rests, notes, and dynamic markings such as *pp*. The first system starts with a rehearsal mark '7' at the beginning of the Picc. staff. The second system starts with a rehearsal mark '7' at the beginning of the Tptr. 1 staff. The third system starts with a rehearsal mark '7' at the beginning of the Bass staff.

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭ Ca. Cl.

BB♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

14

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

14

Bass

14

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*pp*

*pp*

*mf*

*mf*

*pp opt. 8vb*

5:2

5:2

5:2

5:2



20

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭.Ca. Cl.

BB♭.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

20

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

20

Bass

20

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*Solo - expressive*

*mf*

*sax and trumpet now independent*

*sax and trumpet now independent*

*optional 8<sup>vb</sup>*

44 *accel. poco a poco*

43

Picc. *mf cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Bsn. 1 *cresc.*

Bn. 2 *cresc.*

B♭ Cl. 1 *cresc.*

B♭ Cl. 2 *mf cresc.*

B♭ Cl. 3 *mf cresc.*

B. Cl. *cresc.*

E♭ Ca. Cl. *cresc.*

B♭♭ Cl. *cresc.*

A. Sax. 1 *cresc.*

A. Sax. 2 *cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

43

Tp. 1 *cresc.*

Tp. 2 *cresc.*

B♭ Tpt. 3 *cresc.*

Hn. 1-2 *cresc.*

Hn. 3-4 *cresc.*

Tbn. 1-2 *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

Tba. *cresc.*

43

Bass *cresc.*

43 *8<sup>vb</sup>-----*

Timp. *cresc.*

Bells *cresc.*

Xylo. *p cresc.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Sus. Cym - soft yarn*

*pp cresc.*



This musical score page contains 28 staves of music for various instruments. The score is divided into two systems, with the first system ending at measure 53 and the second system starting at measure 53. The instruments listed on the left are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bn. 2
- Bs Cl. 1
- Bs Cl. 2
- Bs Cl. 3
- B. Cl.
- Eb. Ca. Cl.
- BBb. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tptr. 1
- Tptr. 2
- B<sup>b</sup> Tpt. 3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tba.
- Bass
- Timp.
- Bells
- Xylo.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *f* (forte). Performance instructions include "mute out", "Riqq - small tambourine", "Tar or large frame drum", and "tak - strike at edge" / "dum - strike away from edge, flat hand".

58

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭.Ca. Cl.

B♭♭.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

58

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

58

Bass

58

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

79 ♩ = ca. 55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭.Ca. Cl.

B♭♭.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

79

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

79

Bass

79

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

Ab to B♭, B♭ to C, E♭ to F

Sus. Cym. - to light stix

accel.

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭.Ca. Cl.

BB♭.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

84

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

84

Bass

84

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

96 Joyous and Vibrant

This musical score is for the piece "Joyous and Vibrant" (numbered 96). It is a full orchestral score with 35 staves. The instruments included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bn. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- E♭ Ca. Cl.
- BB♭ Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tptr. 1
- Tptr. 2
- B♭ Tpt. 3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tba.
- Bass
- Timp.
- Bells
- Xylo.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score is written in 4/4 time with a key signature of one flat (B♭). It begins at measure 94. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and repeat dots at the end of the final measure.



101

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1.

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭ Ca. Cl.

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

101

Trpt. 1

Trpt. 2

B♭ Trpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

101

Bass

101

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



136  $\text{♩} = \text{ca. } 60$  *accel.*

$\text{♩} = \text{ca. } 82$

Picc.  $\text{mf}$  *cresc.*  $\text{ff}$

Fl. 1  $\text{mf}$  *cresc.*  $\text{ff}$

Fl. 2  $\text{mf}$  *cresc.*  $\text{ff}$

Ob. 1  $\text{mf}$  *cresc.*  $\text{ff}$

Ob. 2  $\text{mf}$  *cresc.*  $\text{ff}$

Bsn. 1  $\text{mf}$  *cresc.*  $\text{ff}$

Bn. 2  $\text{mf}$  *cresc.*  $\text{ff}$

B♭ Cl. 1  $\text{mf}$  *cresc.*  $\text{ff}$

B♭ Cl. 2  $\text{mf}$  *cresc.*  $\text{ff}$

B♭ Cl. 3  $\text{mf}$  *cresc.*  $\text{ff}$

B. Cl.  $\text{mf}$  *cresc.*  $\text{ff}$

E♭/C♭ Cl.  $\text{mf}$  *cresc.*  $\text{ff}$

B♭♭ Cl.  $\text{mf}$  *cresc.*  $\text{ff}$

A. Sax. 1  $\text{mf}$  *cresc.*  $\text{ff}$

A. Sax. 2  $\text{mf}$  *cresc.*  $\text{ff}$

T. Sax.  $\text{mf}$  *cresc.*  $\text{ff}$

B. Sax.  $\text{mf}$  *cresc.*  $\text{ff}$

Tptr. 1 *mute out*  $\text{ff}$

Tptr. 2  $\text{mf}$  *cresc.*  $\text{ff}$

B♭ Tpt. 3  $\text{mf}$  *cresc.*  $\text{ff}$

Hn. 1-2  $\text{mf}$  *cresc.*  $\text{ff}$

Hn. 3-4  $\text{mf}$  *cresc.*  $\text{ff}$

Tbn. 1-2  $\text{mf}$  *cresc.*  $\text{ff}$

B. Tbn.  $\text{mf}$  *cresc.*  $\text{ff}$

Euph.  $\text{mf}$  *cresc.*  $\text{ff}$

Tba.  $\text{mf}$  *cresc.*  $\text{ff}$

Bass  $\text{mf}$  *cresc.*  $\text{ff}$

Timp.  $\text{mf}$  *cresc.*  $\text{ff}$

Bells  $\text{mf}$  *cresc.*  $\text{ff}$

Xylo.  $\text{mf}$  *cresc.*  $\text{ff}$

Perc. 1  $\text{mf}$  *cresc.*  $\text{ff}$

Perc. 2  $\text{mf}$  *cresc.*  $\text{ff}$

Perc. 3  $\text{mf}$  *cresc.*  $\text{ff}$

Perc. 4  $\text{mf}$  *cresc.*  $\text{ff}$

141

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭.Ca. Cl.

B♭b.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

141

Tptr. 1

Tptr. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

141

Bass

141

Timp.

Bells

Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4