

9-11

VOICES ECHO

*For Wind Ensemble and
Recorded Voices*

by

Benjamin Boone

*Commissioned by California State
University, Fresno, for the CSU Fresno
Wind Ensemble, Larry Sutherland,
Director. Premiered 9-11-03.*

9-11: VOICES ECHO

BY BENJAMIN BOONE

Instrumentation:

1 Piccolo
2 Flutes
2 Oboes
2 Bassoons

3 Bb Clarinets
Bass Clarinets
Contrabass Clarinet

1 Soprano Saxophone
1 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

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

Piano

Timpani

8 (or more) Percussionists

Percussion Part 1: (one player) xylophone, glockenspiel, vibraphone, bowed crotales.

Percussion Part 2: (one player) marimba, bowed crotales.

Percussion Part 3: (one player) marimba, vibes, suspended cymbal, snare, crash cymbal.

Percussion Part 4: (one player) bowed crotales, suspended cymbal array (including china boys), crash cymbals.

Percussion Part 5: (option for multiple players) bowed crotales, bass drum (optional: 2 BD heads and/or 2 bass drums in balcony or behind audience).

Percussion Part 6: (one player) thunder sheets, toms, nut shaker, glockenspiel, woodblock (or temple block), dark suspended cymbal, dark tam-tam, chimes.

Percussion Part 7: (one player) gong, crash cymbal, 2 tam-tams, triangle, hi-hat, sizzle cymbal.

Percussion Part 8: (one player) metal trash can, chains, breakables and debris, hi-hat, toms, tambourine, congas.

Note to conductor and percussionists: Many of the more exotic percussion instruments can be shared by players using the same equipment at different times.

This is a transposed score

Duration: 22:52

Technical Considerations

The vocal tracks can be played back in quad, using Protools software, or in stereo, using a CD. In both cases, it is suggested that a minimum of four speakers be used, two in front (to the left and right of the band) and two in the back or at the sides of the hall (also on the left and right). Stereo (or quad) separation is central to the effectiveness of the vocal tracks. It is suggested that one person be responsible for operating the software or CD deck, while another follows the score and cues the operator. In the case of a CD player, the operator will begin each track at the point the track number appears in the score. After the playing of the first track, the operator will cycle through these tasks: pause after last line of track, forward to next track, confirm track number, wait for cue, play next track on cue (Repeat). The operator must familiarize themselves with the last words of each track, so that they know when to pause the track. Balance is an inherent problem with this type of piece, so the director and technician should work together to ensure a proper mix.

Performance Notes

The work is constructed to minimize the number of cues the director must follow. Cues such as "September 11th, 2001" / (beat) HIT" mean that after the words in quotes, wait one beat, then cue the band. Dialogue in parenthesis is included for general reference only. The emotional arch of the work is chaos and incomprehensibility to sadness and a bit of hope. Musically, this is accomplished by a gradual movement from clusters to stacks of open fifths in increasingly higher tessituras. The beginning sustained notes, and similar passages, should be played with no vibrato. The pianist may use a folded up hand towel to execute the fierce glissando runs, raking them fiercely across the black and white keys. Sections like measure 36 (especially 109) of Mvt. I should be fiercely attacked – even angrily attacked – and driven forward (i.e. at 231 slight crescendos on the three eighth notes, etc.). In Mvt. II, make sure the lowest tone of the fifth stacks are solid so that maximum resonance can occur. Tune with the overtones. At the end of each movement, there is a choral passage that is to be sung by members of the ensemble that are not playing at the time. The vocal lines are in the instrumental part – they are on a separate part that should be distributed to all members of the band. For rehearsal purposes, the pianist has cues of the vocal parts. It is highly effective to invite a trained chorus to sing with the group, placing them in the balcony or in the rear of the auditorium.

Program Note

Much of the raw material for this piece was written on the afternoon of September 11, 2001. After becoming saturated with hours and hours of images of the tragedy on the television, I went to my MIDI piano and began to play into my music notation program. I didn't know what else to do – how else to digest the horror that was unfolding. The result was pure rage, anger and profound sadness.

Just prior to that, I had received a California State University Research, Scholarship and Creative Activities Award to compose a work incorporating student input. When I discussed with students what I should write about, the overwhelming response was the attack. I met with students on several occasions, soliciting musical ideas and began work. After several trials, I felt my efforts were hollow and overly sentimental. For the first time, I revisited the music I played on 9-11 and realized that this raw emotional outpouring would be a fitting basis of the work. I then decided that the best way involve students was to use their voices in the musical texture. As I interviewed them, the students grappled for meaning, for words and for understanding, as many of us do to this day. The result is the piece you will hear tonight - a piece that I hope will cause all of us to reflect on 9-11 and its implications for our lives and our country's life. As one student says, "I hope that we will learn from this, that our country will learn from this."

About the Composer

Benjamin Boone, originally from Statesville, North Carolina, currently resides in California, where he is an Assistant Professor of Music at California State University, Fresno. With eclectic musical interests, Boone has conducted extensive research on speech pitch, assisted a biologist with the infrasonic recording of rhinoceros vocalizations in Zimbabwe and Zambia, served as a music business manager in New York City and performed as a saxophone soloist across the U.S. and Europe. Other works for wind ensemble include his saxophone concerto *Squeeze* and his saxophone quartet concerto *Vicissitudes* (which was premiered at Carnegie Hall). For a complete biography, discography, works list, honors, etc., visit <www.BenjaminBoone.com>

Track 1: "September 11th, 2001.
You never knew it would happen."
(beat) HIT

Commissioned by the CSU Fresno Wind Ensemble, Larry Sutherland, Director, through a grant from
California State University, Fresno. Premiered on September 11, 2003.

Benjamin Boone (1963)

I. ATTACK

Pensively ♩ = 90

Picc. 1. Fl. 2. Ob. 1, 2. Cl. 1, 2, 3. B. Cl. Contra B. Cl. Bsns. S. Sax A. Sax T. Sax B. Sax Tpt. 1, 2, 3. Hn. 1, 2, 3, 4. Tbn. 1, 2, 3. Euph. Tuba S. Bass Pno. Timp. Perc. 1 Xylo Perc. 2 Mar. Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 Perc. 8

musical notation including notes, rests, dynamics (p, mp, mf, f, fp), articulation (accents, slurs), and performance instructions (e.g., "solo", "all", "use rolled up hand towel for coming glss.", "sporadically rub rubber mallet across gong").

-3-

C

("...this country is falling apart.")

Picc. 1.
Fl. 2.
Ob. 1,2
Cl. 1.
Cl. 2.
Cl. 3.
B. Cl.
Contra B. Cl.
Bsns.
S. Sax
A. Sax
T. Sax
B. Sax
Tpt. 1.
Tpt. 2.
Tpt. 3.
Hn. 1,2
Hn. 3,4
Tbn. 1.
Tbn. 2.
Tbn. 3.
Euph.
Tuba
S. Bass
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8

Picc. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

("I didn't know what was going to happen...")

E

T4 "Nothing was safe..."

Picc.

Fl.

Ob. 1,2

Cl. 2.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

Tpt. 2.

Hn. 1,2

3,4

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

F

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn. 3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2.

Hn. 3, 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba.

S. Bass.

Pno.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

Perc. 8.

"Following the news..."

mp

mf

f

ff

arco

susp with stick

triangle

sticks on closed hi-hat

mf

H

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn. 3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

mp *mf* *f* *ff*

p *mp* *mf* *f*

("I couldn't
believe it.")

Picc.

1.
Fl.

2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra
B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2
Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

"Think of it as 911,
emergency..."

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

glocken

pp

bowed crotales

pp

cymbals choked

f

med. small B.D. with sticks or hard mallets.
If extra players, have 2 in balcony

pp

sporadically run rubber mallet across gong

pp

6

Picc.

Fl.

Ob. 1,2

Cl. 2.

3.

B. Cl

Contra
B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

j

Picc.

Fl.

Ob. 1, 2

Cl. 2.

B. Cl

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 2.

Hn.

Tbn. 2.

Euph.

Tuba

S. Bass

Pno.

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Score for measures 116 to 125, featuring various instruments and woodwinds.

Woodwinds:

- Picc. (Piccolo)
- Fl. 1. (Flute 1)
- Fl. 2. (Flute 2)
- Ob. 1, 2. (Oboe 1, 2)
- Cl. 1. (Clarinet 1)
- Cl. 2. (Clarinet 2)
- Cl. 3. (Clarinet 3)
- B. Cl. (Bass Clarinet)
- Contra B. Cl. (Contrabass Clarinet)
- S. Sax. (Soprano Saxophone)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)

Brass:

- Tpt. 1. (Trumpet 1)
- Tpt. 2. (Trumpet 2)
- Tpt. 3. (Trumpet 3)
- Hn. 1, 2. (Horn 1, 2)
- Hn. 3, 4. (Horn 3, 4)
- Tbn. 1. (Trombone 1)
- Tbn. 2. (Trombone 2)
- Tbn. 3. (Trombone 3)
- Euph. (Euphonium)
- Tuba
- S. Bass (Soprano Bass)

Percussion:

- Pno. (Piano)
- Timp. (Timpani)
- Perc. 1. (Percussion 1)
- Perc. 2. (Percussion 2)
- Perc. 3. (Percussion 3)
- Perc. 4. (Percussion 4)
- Perc. 5. (Percussion 5)
- Perc. 6. (Percussion 6)
- Perc. 7. (Percussion 7)
- Perc. 8. (Percussion 8)

Other:

- Bsns. (Bassoons)

Performance Markings:

- div.* (divisi)
- f* (forte)
- a2* (second ending)
- sol* (solo)
- BITE* (bite)
- play* (play)

Picc. K

Fl. 1. 2.

Ob. 1, 2

Cl. 2. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1. 2. 3.

Hn. 1, 2 3, 4

Tbn. 1. 2. 3.

Euph.

Tuba *opt. 8vb*

S. Bass

Pno.

Timp. *with hard mallet*

Perc. 1 *xylo*

Perc. 2 *marimba*

Perc. 3 *closed hi-hat with sticks*

Perc. 4

Perc. 5

Perc. 6

Perc. 7 *triangle*

Perc. 8

Picc.

Fl.

Ob. 1,2

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

M

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

tambourine

rim shot

solo

ff

f

o

158 **N** 164 **O**

Picc. 1. 2.

Fl. 1. 2.

Ob. 1, 2 1.

Cl. 2. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1. 2. 3.

Hn. 1, 2 3, 4

1. 2. 3.

Tbn. 2. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (h.h.)

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc. 1. 2. Fl. 1. 2. Ob. 1, 2. Cl. 1. 2. 3. B. Cl. Contra B. Cl. Bsns. S. Sax. A. Sax. T. Sax. B. Sax. Tpt. 1. 2. 3. Hn. 1, 2. 3, 4. Tbn. 1. 2. 3. Euph. Tuba S. Bass Pno. Timp. Perc. 1. Perc. 2. Perc. 3. Perc. 4. Perc. 5. Perc. 6. Perc. 7. Perc. 8.

jet whistle
jet whistle
solo
solo
crash

P

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2.

Hn. 3, 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

Perc. 8.

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 2.

3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1.

Tpt. 2.

3.

1, 2.

Hn.

3, 4.

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

Perc. 8.

R

Picc. *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1, 2 *ff*

Ob. 1. *ff*

Cl. 2. *ff*

Cl. 3. *ff*

B. Cl. *fp*

Contra B. Cl. *fp*

Bsns. *fp*

S. Sax *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

1. *ff*

Tpt. 2. *ff*

3. *ff*

1, 2 *ff*

Hn. 3, 4 *ff*

1. *ff*

Tbn. 2. *ff*

3. *ff*

Euph. *ff*

Tuba *ff*

S. Bass *ff*

Pno. *ff*

Timp. *ff* wood

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *mp* susp. cymbal *ff* cymbal *ff*

Perc. 5 *ff*

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2.

Hn. 3, 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

§

Picc.

Fl.

Ob. 1,2

1.

2.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

2.

3.

1, 2

3, 4

1.

2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc. *mf* *f* *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1, 2

1. *marcato* *p* *marcato* *f*

Cl. 2. *marcato* *mp* *f*

3. *marcato* *p* *f*

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1. *ff*

Tpt. 2. *ff*

3. *ff*

1, 2 Hn. *ff*

3, 4 *ff*

1. *ff*

Tbn. 2. *ff*

3. *ff*

Euph.

Tuba

S. Bass

Pno. *fff* *ff*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *susp.* *p* *f*

Perc. 5 *f*

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2.

Hn. 3, 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba.

S. Bass.

Pno.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

Perc. 8.

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2

Hn. 3, 4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

U

Picc. *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1,2 *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Cl. 3. *ff*

B. Cl. *ff*

Contra B. Cl. *ff*

Bsns. *ff*

S. Sax *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

Tpt. 1. *ff*

Tpt. 2. *ff*

Tpt. 3. *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1. *ff*

Tbn. 2. *ff*

Tbn. 3. *simili ff*

Euph. *ff*

Tuba *ff*

S. Bass *simili ff*

Pno. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* cymbal choke

Perc. 5 *ff*

Perc. 6 *ff* dark susp. cymbal

Perc. 7 *ff* triangle

Perc. 8 *ff* low toms

V

Picc. 1. 2.

Fl. 1. 2.

Ob. 1, 2.

Cl. 2. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1. 2. 3.

Tpt. 1, 2. 3, 4.

Hn. 1. 2. 3, 4.

Tbn. 1. 2. 3.

Euph.

Tuba.

S. Bass.

Pno.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

Perc. 8.

highest possible/fake gliss.

highest possible/fake gliss.

arm cluter
Ped

(execute series of short crescendoing rolls that are choked)

array of of suspended cymbals (including china boy. Play this or similar rhythm, also hitting med. B.D. at same time)

B.D. rolls with sporadic hits
**If extra players available, wait on 2 B.D. heads in balcony, too

activate thunder sheets & hi toms

2 tam-tams

conga

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2

Hn. 3, 4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

rim shot

2 susp. cymbals, one chin's boy

thunder sheet

crash

T7 "September 11th..."

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

Cl. 3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2

Hn. 3, 4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

-34-

Picc.

1.

FL.

2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Y

str. mufe
mp

str. mufe
mp

(bbs. 3 cue)
mp

♩ = 208

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

str. mute

mp

str. mute

mp

str. mute

mp

str. mute

mp

str. mute

mp

str. mute

mp

play

208

Picc.

1.

Fl.

2.

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra
B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

349

350

351

352

353

354

355

356

357

Z

359 360

T8

(POEM)

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

15^{mo}

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

glocken

bowed crotales

bowed crotales

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

(15-)

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

china boy with stick

(brass cue)

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2

Hn. 3, 4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

china boy with stick

AA

Picc.

Fl.

Ob. 1, 2

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Picc.

1.

Fl.

2.

Ob. 1, 2

1.

Cl. 2.

3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.

3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

BB

CC

Picc. *f*

Fl. 1. *f*

Fl. 2. *f*

Ob. 1, 2. *f*

Ob. 1. *f*

Cl. 2. *f*

Cl. 3. *f*

B. Cl. *f*

Contra B. Cl. *f*

Bsns. *f*

S. Sax *f*

A. Sax *f*

T. Sax *f*

B. Sax *f*

Tpt. 1. *f*

Tpt. 2. *f*

Tpt. 3. *f*

Hn. 1, 2. *f*

Hn. 3, 4. *f*

Tbn. 1. *f*

Tbn. 2. *f*

Tbn. 3. *f*

Euph. *f*

Tuba *f*

S. Bass *f*

Pno. *f*

Timp. *f*

Perc. 1. *f*

Perc. 2. *f*

Perc. 3. *f*

Perc. 4. *f*

Perc. 5. *f*

Perc. 6. *f*

Perc. 7. *f*

Perc. 8. *f*

all

a2

choke

low toms

crash

c.b.

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2

1.

Cl. 2.

3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn. 3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

dark susp. cymbal

mf triangle

f

DD

Picc. *mf*

Fl. 1. *mf*

Fl. 2. *mf*

Ob. 1,2 *mf*

Cl. 1. *mf*

Cl. 2. *mf*

Cl. 3. *mf*

B. Cl. *mf*

Contra B. Cl. *mf*

Bsns. *mf*

S. Sax *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. 1. *mf*

Tpt. 2. *mf*

Tpt. 3. *mf*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Tbn. 1. *mf*

Tbn. 2. *mf*

Tbn. 3. *mf*

Euph. *mf*

Tuba *mf*

S. Bass *mf*

Pno. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* cymbal choke

Perc. 5 *mf*

Perc. 6 *mf*

Perc. 7 *mf* crash

Perc. 8 *mf*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Picc., Fl. 1., Fl. 2., Ob. 1, 2, Cl. 1., Cl. 2., Cl. 3., B. Cl., Contra B. Cl., Bsns., S. Sax, A. Sax, T. Sax, B. Sax, Tpt. 1., Tpt. 2., Tpt. 3., 1, 2 Hn., 3, 4 Hn., 1. Tbn., 2. Tbn., 3. Tbn., Euph., Tuba, S. Bass, Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Perc. 7, and Perc. 8. The score is written in 4/4 time and features various dynamic markings such as *mf*, *f*, and *sf*. The music is arranged in a standard orchestral format, with woodwinds and strings in the front and brass and percussion in the back. The page is numbered 10 in the bottom right corner.

Picc.
 Fl. 1.
 Fl. 2.
 Ob. 1, 2.
 Cl. 1.
 Cl. 2.
 Cl. 3.
 B. Cl.
 Contra B. Cl.
 Bsns.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Hn. 1, 2.
 Hn. 3, 4.
 Tbn. 1.
 Tbn. 2.
 Tbn. 3.
 Euph.
 Tuba.
 S. Bass.
 Pno.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Perc. 5.
 Perc. 6.
 Perc. 7.
 Perc. 8.

2 susp. cymbals, one china boy
 activate thunder sheets & hit toms
 tam-tam
 two tam tam
 Ped
 Ped
 (execute series of short crescendoing rolls that are choked)
 array of suspended cymbals (including china boy). Play this or similar rhythm, also hitting med. B.D. at same time
 B.D. rolls with specific hits
 **If extra players available, wail on 2 B.D. heads in balcony, too
 throw plates, chains, etc. in metal trash can

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

glocken

bowed crotales

bowed crotales

Picc.

Fl. 1.

Fl. 2.

Ob. 1,2

Cl. 2.

Cl. 3.

B. Cl

Contra B. Cl.

Bsns.

S.Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

p

p

p

p

soft mallets

mp

Trained voices on "ng"
Others on "oo"

T10

-53-

II. AFTERMATH

Somberly ♩ = 72

5 6 7 8 9 10 11 12 13 14 15 16

Picc. & C Fl.

Fl. 1.

Fl. 2
C & Alto

Ob. 1,2

1.

Cl. 2.

3.

B. Cl

Contra
B. Cl.

Bsns.
bass bone cue
mp

S. Sax

A. Sax

T. Sax

B. Sax

1.

Tpt. 2.

3.

1, 2

Hn.
3, 4

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass
detune E to Eb.
notation=sounding pitch
mp mf mp mf

Pno.
mf appropriate pedaling throughout

Timp.

Perc. 1
Gl/Vibe
p

Perc. 2
Mar.

Perc. 3
Cymb.
"warm" susp. cymb. l.v.
pp mp pp

Perc. 4
Crotales
p bowed crotales

Perc. 5
Crotales
p bowed crotales

Perc. 6
Tam/Chim
p large dark tam tam opt. roll

Perc. 7
Sizzle
p rake bright sizzle cymb. with triangle beaters, l.v.
mp simili

T11 "I saw a lot of hatred..."

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1, 2.

Hn. 3, 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1 gl.

Perc. 2

Perc. 3

Perc. 4 Crotales

Perc. 5 Crotales

Perc. 6 Tam

Perc. 7 Sizzle

-57-

"... so angry at
us to do that."

"... say what they
need to say."



Picc. *fp*

Fl. 1. *fp*

Fl. 2. *fp*

Ob. 1,2 *fp*

Ob. 1. *fp*

Cl. 2. *fp*

Cl. 3. *fp*

B. Cl. *fp*

Contra B. Cl. *fp* *mp*

Bsns. *f* *fp* *mp* bass bone cue

S. Sax *fp*

A. Sax *fp*

T. Sax *fp*

B. Sax *mf*

Tpt. 1. *mf* one player/open

Tpt. 2. *mf* one player/open

Tpt. 3. *mf*

Hn. 1,2 *fp* *fp* *mf* one player

Hn. 3,4 *fp* *fp*

Tbn. 1. *p* open *mf*

Tbn. 2. *p* open *mf*

Tbn. 3. *p* open *mf*

Euph. *p* all/open *mf*

Tuba *p* open *mf*

S. Bass *f* *fp* *mp* detune E to E₂ *mf* *p*

Pno. *f* *mf* *p*

Timp. *mf* "warm" mallets

Perc. 1 gl. *mf*

Perc. 2 Mar. *mf* marimba "warm" mallets

Perc. 3 Cymb. *pp* *mp* *pp*

Perc. 4

Perc. 5 Crotales

Perc. 6 Chimes *mp* bass cue chimes Tam/opt. roll *p*

Perc. 7

Picc.

Fl.

1.

3rd x only: 2 solo alto flutes

2.

mf

Ob. 1,2

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1,2

Hn. 3,4

Tbn. 1.

Tbn. 2.

Tbn. 3.

Euph.

Tuba

S. Bass

E tuned to E pizz.
mf

Pno.

Timp.

Perc. 1

vibes/motor off
solo all 3 x's, 3rd x with alto flutes
"warm" mallets

Vibes

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

("... I really wanted to hurt someone ...")

[illegible]

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Picc.
- Fl. 1.
- Fl. 2.
- Ob. 1, 2
- Cl. 1.
- Cl. 2.
- Cl. 3.
- B. Cl.
- Contra B. Cl.
- Bsns.
- S. Sax
- A. Sax
- T. Sax
- B. Sax
- Tpt. 1.
- Tpt. 2.
- Tpt. 3.
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1.
- Tbn. 2.
- Tbn. 3.
- Euph.
- Tuba
- S. Bass
- Pno.
- Timp.
- Perc. 1 Vibes
- Perc. 2 Mar.
- Perc. 3 Cymb.
- Perc. 4
- Perc. 5
- Perc. 6
- Perc. 7

The score includes musical notation, dynamics (e.g., *pp*, *mp*, *p*, *mf*, *ppp*), and performance instructions (e.g., "all", "all/c flutes", "play", "arco", "solo", "motor off", "simili"). A large, faint watermark "MusicalScore" is visible across the page.

Picc.

Fl.
1.
2.

Ob. 1, 2

Cl. 2.

B. Cl.

Contra
B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

Tpt. 2.

Hn.
1, 2
3, 4

Tbn. 2.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1

Perc. 2
Mar.

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

[illegible]

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1.

Tpt. 2.

3.

1, 2.

Hn. 3, 4.

1.

Tbn. 2.

3.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1 Gl.

Perc. 2 Mar.

Perc. 3 Cymb.

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Trained voices on "ng"
Others on "oo"

Others on "oo"

Others on "oo"

Soprano

Alto

Tenor

Bass

Picc.

1. Fl.

2. Fl.

Ob. 1, 2

1. Cl.

2. Cl.

3. Cl.

B. Cl.

Contra B. Cl.

Bsns.

S. Sax

A. Sax

T. Sax

B. Sax

1. Tpt.

2. Tpt.

3. Tpt.

1, 2 Hn.

3, 4 Hn.

1. Tbn.

2. Tbn.

3. Tbn.

Euph.

Tuba

S. Bass

Pno.

Timp.

Perc. 1 Gl.

Perc. 2 Mar.

Perc. 3 Cymb.

Perc. 4 Crotales

Perc. 5 Crotales

Perc. 6 Chimes

Perc. 7 Sizzle

1

T15

"POEM"

gradually shift away from "ng" to "oo"

T16

[illegible]