ROGER ZARE

HYDROSTATICS

for wind ensemble

Atlantic Coast Conference Band Directors Association
James E. Croft Grant for Young and Emerging
Wind Band Composers 2020 Award Recipient

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Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
Contrabassoon

3 Clarinets in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb

2 Alto Saxophones in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb

3 Trumpets in Bb
4 Horns in F
3 Trombones (3rd is Bass Trombone)
Euphonium
Tuba

Timpani
3 Percussion
1. Crotales, Xylophone, Vibraphone, Snare Drum
2. Marimba, Medium Chinese Cymbal, Large Suspended Cymbal, Bass Drum
3. Temple Blocks, Tam-tam, Whip, Bass Drum (share with 2)

Piano
Double Bass

Performance notes

- All glissandos should smoothly fill the entire duration of the rhythm of the note.
- Musicians should lean into all glissandos, exaggerating the dynamic swells, as they should always be a prominent part of the overall sound.
- Trumpet glissandos should be played either with lip or by adjusting the tuning slide, whichever creates a more satisfactory pitch bend and allows the performer to land on the target pitch forcefully.
- The boxed figures that begin in m. 165 should be repeated, legato, extremely quickly at first and should all gradually slow down until the performer has almost stopped by the end. This applies even if the dynamic begins quietly and crescendos – the tendency may be to speed up as it gets louder, but the dynamic and speed of repetition are independent of each other.
- While multiple players are playing the boxed gestures simultaneously, their rhythms should be independent of one another, especially as the rhythm slows towards the end. They should make a conscious attempt to avoid synchronizing in any rhythmic way with any other performers.
- At m. 203, the tempo changes, and a handful of instruments are continuing their aleatoric gesture. They should continue slowing down their rhythms independent of the tempo change. The duration of their aleatoric gesture and when to stop playing is, however, determined by the new tempo.

Duration: ca. 11’
Grade 6
Score is transposed

For more information, please visit www.rogerzare.com

Cover photograph: Gordon Dam, Southwest National Park, Tasmania
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Program notes

Hydrostatics refers to the branch of mechanics that is concerned with the hydrostatic properties of liquids – that is, the study of how liquids at rest react to changes in pressure. Water is so necessary for life as we know it, but also amazingly versatile with its many physical states and properties that occur within a relatively small temperature range that we experience in its entirety on earth on a regular basis. It seems to be extremely flexible when it is flowing, but as soon as it is contained and at rest, its incompressible nature transmits immense power when pressure is applied to it. Application of hydrostatics gives us hydraulic presses and lifts, as well as aqueducts, water turbines, and hydroelectric dams. Hydraulics channel the power of water to move extremely heavy objects with ease. Hydroelectric dams are some of the most impressive manmade structures on the planet, holding back giant volumes of water and creating artificial lakes in order to control the flow of water to create renewable energy.

The music opens with a violent explosion of tension between the instruments of the ensemble. Slow, straining glissandos in the brass bend one pitch into another to create thick and clashing harmonies. Eventually, this texture yields a quick and more rhythmically oriented music. Underpinned with a constant flow of repeated notes, aggressive gestures made of similarly dense harmonies as heard in the first section sporadically rise and fall, with pointed and uneasy percussive interjections. At a clearing in the texture, a solo horn states the piece's first melody, bringing together a series of gestural fragments from earlier in the music into a declamatory statement. As the pressure builds, a persistent high trumpet note emerges and is accompanied by a series of cataclysmic outbursts that represent the strength of water's immutability.

The central section of *Hydrostatics* is a slow rhapsodic section, featuring an extended solo for the clarinet amidst rapidly fluttering but unmoving textures that emerge from different instrument groups. The slow-moving brass glissandos return in this new environment to create imposing waves of sound. The music closes with a reprise of the quick rhythmic and temperamental texture and a final restatement of the persistent high trumpets and cataclysmic outbursts from the whole ensemble. While the ending may sound a bit triumphant, there is still much unresolved tension. Humanity has done much to harness the strength of water for its benefit, but in today's changing climate, we continue to see many examples of how water still controls us. Floods have become more frequent and devastating, hurricanes and thunderstorms more powerful. Water has the power to give us life as well as take it away.

Hydrostatics is the recipient of the Atlantic Coast Conference Band Directors Association James E. Croft Grant for Young and Emerging Wind Band Composers 2020 Award.

Hydrostatics

Transposed score

Roger Zare (b. 1985)

Con moto ♩ = 108

Piccolo
Flute 1.2.
Oboe 1.2.
Bassoon 1.2.
Contrabassoon
Clarinet 1.2.3. in B♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Alto Saxophone 1.2.
Tenor Saxophone
Baritone Saxophone

Con moto ♩ = 108

Trumpet 1.2.3. in B♭
Horn in F
Trombone 1.2.3.
Euphonium
Tuba

Con moto ♩ = 108

Timpani
Percussion 1
Percussion 2 Cymbals
Percussion 3 Tam-tam
Piano
Double Bass

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7 8 9 10 11 12

A

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

A

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

A

Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Bass Drum
Perc 3. T.-t.
Pno.
Db.

PERUSAL

13 14 15 16 17

B

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Perc 3. T.-t.
Pno.
Db.

PERUSAL

18 19 20 21 22 23

C

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

C

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

C

Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Perc 3. T.-t.
Pno.
Db.

PERJSAL

24 25 26 27 28 29 30

D

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F 1.2.
Hn. in F 3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Perc 3. T.-t.
Pno.
Db.

a2
1.
2.
2.3. a2
To Vib.
To Cym.
gliss.
sempre ff
Ped.

PERUSAL

31 32 33 34 35 36

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Perc 3. T.-t.
Pno.
Db.

PERUSAL

37 38 39 40

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 B. D.
Perc 3. T.-t.
Pno.
Db.

1.
2.3. a2
a2
1.
2.3.
gliss.

PERUSAL

41 42 43 44 45 46

E Più mosso, Energico ♩ = 126

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 Cym.
Perc 3. T.-t.
Pno.
Db.

E Più mosso, Energico ♩ = 126

PERUSAL

47 48 49 50 51 52

F

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Cym.
Perc 3. T.-t.
Pno.
Db.

Bass Drum
hard beater
Temple Blocks
secco!
secco
hit bass strings inside piano with palm, l.v.
ord.

PERUSAL

53 54 55 56 57 58

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

PERUSAL

59 60 61 62 63

G

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

a2
1.
2.
2.3.
secco!
To Whip
(on strings)
Ped.

PERUSAL

64 65 66 67 68

H

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

Whip
To T. Bl.

PERUSAL

69 70 71 72

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 Whip
Pno.
Db.

secco
To Mar.
Temple Blocks
Ped.

PERUSAL

73 74 75 76 77

I

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

I harmon mute, stem in

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
1.2.3.
Tbn. 1.2.3.
Euph.
Tba.

I

Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

gliss.
To T.-t.

PERUSAL

78 79 80 81 82 83 84

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

1. solo
1.2.
3.
To Crot.
Marimba
soft mallets
4

PERUSAL

85 86 87 88 89 90

J

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

J

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

J

Timp.
Perc. 1 Vib.
Perc. 2 Mar.
Perc. 3 T. Bl.
Pno.
Db.

1. solo
solo
8
12

PERUSAL

91 92 93 94 95 96

K

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

K

Tpt. 1.2.3.
1. solo
1.2.
Hn. in F
3.4.
2. con sord.
3.4. con sord.
1. con sord.
straight mute
2.3. con sord.
straight mute
Tbn. 1.2.3.
Euph.
Tba.

K

Timp.
Perc. 1 Vib.
Perc. 2 Mar.
16
Perc. 3 T. Bl.
Tam-tam
To T. Bl.
Pno.
Db.

PERUSAL

97 98 99 100 101 102

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Mar.
T.-t.
Pno.
Db.

PERUSAL

103 104 105 106 107 108

L

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

L

Tpt. 1.2.3.
Hn. in F 1.2.
3.4.
Tbn. 1.2.3.
Euph.
Tba.

L

Timp.
Perc. 1 Vib.
Perc. 2 Mar.
T. Bl.
Pno.
Db.

p with warmth
f
pp
mp
mf
p
3
solo
senza sord.
Temple Blocks
To T.-t.
Tam-tam
8
4
Ped.

PERUSAL

109 M 110 111 112 113 114

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
2. senza sord.
3.4. senza sord.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Mar.
Perc. 3 T.-t.
Crotales
(l.v.)
To Vib.
To Whip
Pno.
solo
Db.

PERUSAL

115 116 117 118 119

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Crot.
Perc. 2 Mar.
Perc. 3 T.-t.
Pno.
Db.

N

a3, harmon mute, stem in

1.

2.

2.3. a2

Vibraphone
hard mallets
bright and articulate
To B. D.
Whip
To T. Bl.

PERUSAL

120 121 122 123

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Mar.
Perc. 3 Whip
Pno.
Db.

Bass Drum
hard beater, clearly articulated

Temple Blocks

PERUSAL

124 125 126 127

O

Picc. Fl. 1.2. Ob. 1.2. Bsn. 1.2. Cbsn.

Cl. 1.2.3. B. Cl. Cb. Cl.

Alto Sax. 1.2. Ten. Sax. Bari. Sax.

O

Tpt. 1.2.3. 1.2. Hn. in F 3.4. Tbn. 1.2.3. Euph. Tba.

O

Timp.

Perc. 1 Vib. Perc. 2 B. D. Perc. 3 T. Bl.

Pno.

Db.

PERJSAL

128 129 130 131

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

to straight mute
to straight mute
8
To Whip

PERUSAL

132 133 134 135

P

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T. Bl.
Pno.
Db.

heavy, plodding
unis.
a2
1. (harmon mute, stem in)
2. straight mute
sord.
To S. D.
Whip
To T.-t.

PERUSAL

136 137 138 139 140

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 Whip
Pno.
Db.

ff p sub.
p
pp
f
mf
mp
3. straight mute
1. straight mute
Snare Drum
white and black key glissandos

PERUSAL

141 142 143 144 145 146 147 148

Q

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

Q

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
con sord.
straight mute
1.2. con sord.
straight mute
Tbn. 1.2.3.
3. con sord.
straight mute
con sord.
straight mute
Euph.
Tba.

Q

Timp.
r.s.
To Xyl.
Perc. 1
S. D.
Cymbals
brass/metal mallets
Perc. 2
Cym.
Tam-tam
brass mallet
Perc. 3
T.-t.
ord.
Pno.
Db.

PERUSAL

149 150 151 152 R 153

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

PERUSAL

154 155 156 157 158 159 160 161 162

molto rit. **S Vast ♩=60**

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 S. D.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

a2

a3 speed of trill fluctuates randomly between very fast and very slow

1. solo

a2 speed of trill fluctuates randomly between very fast and very slow

soft stick

choke

scrape with triangle beater

PERUSAL

163 164 165 166 167 168 169

T repeat figure, very rapidly at first, gradually slowing down independently to a standstill by the end of the duration of the gesture

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

1. solo

Cl. 1.2.3.

B. Cl.

Cb. Cl.

a2

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

T

Tpt. 1.2.3.

1.2.

Hn. in F

3.4.

Tbn. 1.2.3.

Euph.

Tba.

T

Timp.

Xylophone

Perc. 1 S. D.

Perc. 2 Cym.

Perc. 3 T.-t.

Pno.

Db.

PERUSAL

170 171 172 173 U 174 175 176

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F 1.2.
Hn. in F 3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Xyl.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

a2
solo
U
scrape cymbal with triangle beater
1. (straight mute)
2.3. (straight mute)

PERUSAL

177 178 179 180 181 182 183

V

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Xyl.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

pp f pp

con sord. straight mute

mf

PERUSAL

184 185 186 187 188 189

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Xyl.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

1.
(straight mute)
sub.

PERUSAL

190 191 192 193 194 195 196 197

W

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

W

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

W

Timp.
Perc. 1 Xyl.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

scrape with triangle beater
l.v.
To B. D.
Bass Drum
scrape with triangle beater
l.v.
senza sord.
1.
2.
a2

PERUSAL

198 199 200 201 202

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Xyl.
Perc. 2 B. D.
Perc. 3 T.-t.
Pno.
Db.

X

jet whistle

To Vib.

Ped.

PERUSAL

203 204 205 206 207 Z 208

Y Energico ♩ = 126

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T.-t.
Pno.
Db.

continue slowing your rhythm smoothly, ignoring the overall tempo change

1.2. a2

1.

3.

senza sord.

Vibraphone

4

PERUSAL

209 210 211 212 213

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T.-t.
Pno.
Db.

a2
1.2. a2
3.4. a2
4

PERUSAL

214 215 216 217

AA

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

AA

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

AA

Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 T.-t.
To Cym.
Whip
To T.-t.
Pno.
(hit bass strings inside piano with palm)
Db.

PERUSAL

218 219 220 221 222

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 B. D.
Perc. 3 Whip
Pno.
Db.

Cymbals
drum stick
To Mar.

PERUSAL

223 224 225 BB 226 227 228

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Cym.
Perc. 3 Whip
Pno.
Db.

BB

To Crot.

Marimba

Tam-tam

hard stick

PERUSAL

229 230 231 232 233 234

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Vib.
Perc. 2 Mar.
Perc. 3 T.-t.
Pno.
Db.

1.
4
8
(hard stick)

PERUSAL

235 236 237 CC 238 239 240

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

CC

1.2. harmon mute, stem in

Tpt. 1.2.3.
1.
1.2.
Hn. in F
3.4.
3.4. a2
Tbn. 1.2.3.
Euph.
Tba.

CC

Timp.
Crotales
Perc. 1 Vib.
Perc. 2 Mar.
Perc. 3 T.-t.
Pno.
Db.

PERUSAL

241 242 243 244 245

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Crot.
Perc. 2 Mar.
Perc. 3 T.-t.
Pno.
Db.

(hard stick)

PERUSAL

246 247 248 249 250 251

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F 1.2.
Hn. in F 3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Crot.
Perc. 2 Mar.
Perc. 3 T.-t.
Pno.
Db.

1.2. senza sord.
a2
1.
3. straight mute
To Cym.

PERUSAL

252 253 254 255 256

DD

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

DD

Tpt. 1.2.3.
2. con sord. straight mute
1. con sord. straight mute
1.2.
Hn. in F
3.4.
a2
Tbn. 1.2.3.
Euph.
Tba.

DD

Timp.
Perc. 1 Crot.
Cymbals
brass/metal mallets
Perc. 2 Cym.
Perc. 3 T.-t.
brass mallet
Pno.
Db.

PERUSAL

257 258 259 260 261 262 263

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1 Crot.
Perc. 2 Cym.
Perc. 3 T.-t.
Pno.
Db.

PERUSAL

264 265 266 267 268

EE

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

EE

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

EE

Timp.
Perc. 1 Crot.
Perc. 2 Cym.
Perc. 3 T.-t.
To B. D.
Pno.
Db.

PERUSAL

269 270 271 272 273

molto rit.

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.

senza sord.

molto rit.

Tpt. 1.2.3.
1.2.
Hn. in F
3.4.
Tbn. 1.2.3.
Euph.
Tba.

molto rit.

Timp.

To S. D.

Snare Drum
r.s.
choke!

soft mallet

Bass Drum

Perc. 1 Crot.
Perc. 2 Cym.
Perc. 3 T.-t.

Pno.

pizz.

Db.

PERUSAL