

Kirk O'Riordan

Sacred Spaces

for Alto Saxophone and Wind Ensemble

for more information:
www.kirkoriordan.com

Sacred Spaces (2020)

for Alto Saxophone and Wind Ensemble

Kirk O'Riordan (b. 1968)

Duration: ca. 15'

Instrumentation

Solo Alto Saxophone

Piccolo

Flute I and II (2-part divisi)

Oboe I and II

Bassoon I and II

Clarinet I, II, and III in B flat (2-part divisi in each voice)

Bass Clarinet

Alto Saxophone I and II

Tenor Saxophone

Baritone Saxophone

Horn I, II, III, and IV

Trumpet I, II, and III

Trombone I and II

Bass Trombone

Euphonium

Tuba

Double Bass

Percussion: 6 players

Perc. I: Tubular Bells, Crystal Glass (F5)

Perc. II: Crotales, Crystal Glass (Eb5)

Perc. III: Glockenspiel, Crystal Glass (Db5)

Perc. IV: Suspended Cymbal, Crystal Glass (C5)

Perc. V: Tam-tam, Triangles (three different sizes), Crystal Glass (Bb4)

Perc. VI: Bass Drum, Crystal Glass (G4)

Vocal Score (for women only, in any section. See notes below)

Program Notes

Sacred Spaces was commissioned by Stacy Maugans and the Windiana Concert Band, Jeffrey Doeblor, conductor. Funding for the commission was provided by an anonymous patron. It was begun in late 2019, with substantial revision and editing done during the pandemic.

The piece is essentially a meditation on several well-known Christian hymns—in an empty cathedral, bathed in light from stained glass. The wind ensemble is used primarily to replicate the reflective acoustic properties of such a space, as well as to provide a sense of power and grandeur. While Stacy's initial idea and our subsequent conversations on what the piece might be like had more or less fully developed the concept of the piece (indeed, much of the piece was composed already) before the unrest of 2020, looking back I feel like the person doing the meditating might very well have been motivated to do so by that unrest.

With that said, there is not a literal story here—one should not understand this piece as direct attempt at creating a narrative. Rather, this is a collection of impressions, abstracted and expressionistic. The hymns are presented as memories, as ruminations; while recognizable, they are different, too...altered by time and by their own timelessness.

I am grateful to Stacy, Jeff, and our patron for the opportunity to write this piece. It was the perfect project at the perfect time.

Performance Notes

Diminuendos into silence should be interpreted as "*al niente*."

There are several passages in which instruments are asked to sustain tones that are longer than one can reasonably execute without breathing. In those cases, players should stagger their breathing so that the texture can be maintained. After breathing, re-enter as seamlessly as possible.

Singing at Rehearsal I: The "Sung" chords that begin in measure 177 should be sung only by women. I have included a vocal score that more clearly indicates desired pitches and allows women from any section to sing when they are not otherwise playing. Breathing should be staggered throughout this section, and all singers should balance the texture to the Crystal Glasses in the percussion section. The singers can find their pitches from the flute and clarinet chord that begins in m. 172.

The ensemble should take care not to create an audible sense of meter in performance. The piece should sound "timeless," that is, without the audience hearing a rhythmicized pulse of any kind. The feathered beams in several of the parts (solo Alto Saxophone, Clarinets especially) indicate *rubato*: those lines are not intended to be synchronized metrically. Players may arrive at the top notes of those gestures at different times.

for Stacy Maugans, saxophone
and the Windiana Concert Band, Jeff Doebler, conductor

Sacred Spaces

for Alto Saxophone and Wind Ensemble

Kirk O'Riordan (2020)

still, meditative (♩ = 52)

Piccolo *pp*

Flute I *pp*

Flute II *pp*

Oboe I *pp*

Oboe II *pp*

Bassoon I

Bassoon II

Clarinet I in B♭ *ppp* *one player*

Clarinet II in B♭ *ppp* *one player*

Clarinet III in B♭ *ppp* *one player*

Bass Clarinet in B♭ *mp*

Solo Alto Saxophone *pp* *mf*

Alto Saxophone I in E♭

Alto Saxophone II in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Horn I & III in F

Horn II & IV in F

Trumpet I in B♭

Trumpet II in B♭

Trumpet III in B♭

Trombone I

Trombone II

Bass Trombone

Euphonium

Tuba

Double Bass *mp*

still, meditative (♩ = 52)

Percussion I *p* **Tubular Bells**

Percussion II *pp* **Crotales**

Percussion III *pp* **Glockenspiel**

Percussion IV *pp* **Susp. Cymbal** *mf (l.v. sempre)*

Percussion V

Percussion VI *ppp* **Bass Drum**

9

Picc. *ppp* *mp*

Fl. I *ppp* *mp*

Fl. II *ppp* *mp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *p*

Bsn. II *p*

Cl. I *tutti pp mf*

Cl. II *tutti pp mf*

Cl. III

B. Cl. *p*

Solo Alto Sax. *mp f p*

Alto Sax. I *pp mf*

Alto Sax. II *pp mf*

Ten. Sax. *pp mf*

Bari. Sax.

Hn. I & III *p*

Hn. II & IV *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn. *p*

Euph.

Tba. *p*

Db. *p*

Tub. B.

Crot. *p*

Glock. *p*

Cym.

Perc. V

B. D. *pp*

these passages need not be strictly in time; maintain a continual accelerando where indicated

15

Picc. *pp* *p* *p*

Fl. I *pp* *p*

Fl. II *pp* *p*

Ob. I *mp*

Ob. II *mp*

Bsn. I *mp* *p*

Bsn. II *mp* *p*

Cl. I *p* *mf*

Cl. II *p* *mf*

Cl. III *tutti* *p* *mf*

B. Cl.

Solo Alto Sax. *f*

Alto Sax. I

Alto Sax. II

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Hn. I & III *mf*

Hn. II & IV *mf*

Tpt. I *harmon mute* *pp* *mf*

Tpt. II *harmon mute* *pp* *mf*

Tpt. III *harmon mute* *pp* *mf*

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot. *pp*

Glock. *pp*

Cym. *pp* *mp* (l.v. sempre)

Perc. V

B. D. (tr) (l.v. sempre)

19

A

Picc. *pp* *p*

Fl. I *pp* *p*

Fl. II *pp* *p*

Ob. I *pp* *p*

Ob. II *pp* *p*

Bsn. I

Bsn. II

Cl. I *pp* *p*

Cl. II *pp* *p*

Cl. III *pp* *p*

B. Cl. *pp*

A

Solo Alto Sax.

Solo Alto Sax. *p* *f* *mp*

Alto Sax. I *mp* (echo solo alto sax.)

Alto Sax. II *p* (echo solo alto sax.)

Ten. Sax. *pp* (echo solo alto sax.)

Bari. Sax.

Hn. I & III *p*

Hn. II & IV *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I *p* *mf*

Tbn. II *p* *mf*

B. Tbn. *mf*

Euph. *p* *mf*

Tba.

Db.

A

Tub. B. *mp*

Crot. *pp*

Glock. *pp*

Cym.

Perc. V *mf* Tam-tam

B. D. *mf*

24

Picc. Fl. I Fl. II Ob. I Ob. II Bsn. I Bsn. II Cl. I Cl. II Cl. III B. Cl. Solo Alto Sax. Alto Sax. I Alto Sax. II Ten. Sax. Bari. Sax. Hn. I & III Hn. II & IV Tpt. I Tpt. II Tpt. III Tbn. I Tbn. II B. Tbn. Euph. Tba. Db. Tub. B. Croc. Glock. Cym. T.-t. B. D.

The musical score for page 24 is arranged in a standard orchestral layout. It begins with the woodwinds: Piccolo, Flutes I and II, Oboes I and II, Bassoons I and II, Clarinets I, II, and III, and Bass Clarinet. The Solo Alto Saxophone has a prominent part starting with a *mp* dynamic. The saxophone section includes Alto Saxophones I and II, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Horns I, II, and III; Horns II and IV; Trumpets I, II, and III; Trombones I, II, and Bass Trombone; Euphonium; and Tuba. The percussion section includes Drumset (Cym., T.-t., B. D.), Tub. B., Croc., Glock., and Cym. The score features a variety of dynamic markings, including *pp*, *mp*, *p*, *mf*, *sf*, and *ppp*. Performance instructions such as "open" are used for brass instruments. The piece concludes with a *mf* dynamic.

This page contains a musical score for page 33, featuring woodwinds, brass, and percussion. The instruments listed on the left are Picc., Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Cl. I, Cl. II, Cl. III, B. Cl., Solo Alto Sax., Alto Sax. I, Alto Sax. II, Ten. Sax., Bari. Sax., Hn. I & III, Hn. II & IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Euph., Tba., Db., Tub. B., Croc., Glock., Cym., T. t., and B. D.

The score includes various dynamics such as *pp*, *sfpp*, *mp*, and *mf*. The Solo Alto Sax. part features a triplet of eighth notes. The T. t. part includes a specific performance instruction: "Triangle use at least three different sizes of triangle, and alternate between them randomly".

40 **B** freely; quasi-cadenza (♩ = 44)

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Bsn. I
 Bsn. II
 Cl. I
 Cl. II
 Cl. III
 B. Cl.
 Dynamics: *p*, *ppp*

B freely; quasi-cadenza (♩ = 44)

Solo Alto Sax.
 Dynamics: *mp*, *simplice*, *ppp*

Alto Sax. I
 Alto Sax. II
 Ten. Sax.
 Bari. Sax.

Hn. I & III
 Hn. II & IV
 Tpt. I
 Tpt. II
 Tpt. III
 Tbn. I
 Tbn. II
 B. Tbn.
 Euph.
 Tba.
 Db.
 Dynamics: *p*, *solo*, *distant, an echo (very freely, follow solo alto)*

B freely; quasi-cadenza (♩ = 44)

Tub. B.
 Croc.
 Glock.
 Cym.
 Tri.
 B. D.

46

This page of a musical score, numbered 46, contains staves for the following instruments: Picc., Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Cl. I, Cl. II, Cl. III, B. Cl., Solo Alto Sax., Alto Sax. I, Alto Sax. II, Ten. Sax., Bari. Sax., Hn. I & III, Hn. II & IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Euph., Tba., Db., Tub. B., Croc., Glock., Cym., Tri., and B. D. The score includes various musical notations such as dynamics (mp, p, pp, p (l.v.), mp), articulation (div.), and performance instructions (staggered breathing, one player). A section marked with a 'C' in a box begins at the end of the page.

52

Picc. *mp* *p*

Fl. I *mp* *p*

Fl. II *mp* *p*

Ob. I *mp* *p*

Ob. II *mp* *p*

Bsn. I

Bsn. II

Cl. I *p* *ppp*

Cl. II *p* *ppp*

Cl. III *p* *ppp*

B. Cl. *p*

Solo Alto Sax. *pp* *mp* *pp sub.* *mp* *p* *mp* *p⁶* *mp* *pp* *mp*

Alto Sax. I *pp*

Alto Sax. II *pp*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. I & III *mp*

Hn. II & IV *mp*

Tpt. I *one player*

Tpt. II *p* *one player*

Tpt. III *p*

Tbn. I *p*

Tbn. II *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Db. *mp*

Tub. B.

Crot. *mp*

Glock. *p* *mp*

Cym. *pp* *mp (l.v.)*

Tri. *mp* *< mf*

B. D. *mp*

57

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Croc.

Glock.

Cym.

Tri.

B. D.

p *mf* *pp* *mp* *mf*

pp *p* *pp* *p*

tutti (bell-like) *p* *tutti (bell-like)* *p* *tutti (bell-like)* *p*

pp *pp* *pp* *pp*

p *p* *p* *p* *p* *p* *p* *p* *p*

61

Picc. Fl. I Fl. II Ob. I Ob. II Bsn. I Bsn. II Cl. I Cl. II Cl. III B. Cl. Solo Alto Sax. Alto Sax. I Alto Sax. II Ten. Sax. Bari. Sax. Hn. I & III Hn. II & IV Tpt. I Tpt. II Tpt. III Tbn. I Tbn. II B. Tbn. Euph. Tba. Db. Tub. B. Croc. Glock. Cym. Tri. B. D.

p *f* *mp* *pp* *mf* *ppp*

64 *rall.*

D poco meno mosso (♩ = 42)

Picc. *mf*

Fl. I *mf* *div.*

Fl. II *mf* *div. b*

Ob. I *pp* *mf*

Ob. II *pp* *mf*

Bsn. I *pp* *mf* *p*

Bsn. II *pp* *mf* *p*

Cl. I *ppp*

Cl. II *ppp*

Cl. III *ppp*

B. Cl. *p*

Solo Alto Sax.

rall. **D** poco meno mosso (♩ = 42)

f *simplice*

Alto Sax. I *mf* *p*

Alto Sax. II *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

Hn. I & III *mf*

Hn. II & IV *mf*

Tpt. I *cup mute* *mp*

Tpt. II *cup mute* *mp*

Tpt. III *cup mute* *mp*

Tbn. I *mf* *p*

Tbn. II *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Db. *mf* *mp*

rall. **D** poco meno mosso (♩ = 42)

Tub. B. *mf* *mp*

Crot. *mp*

Glock. *mp*

Cym. *tr* *mp* *(l.v.)* *pp*

T.-t. *Tam-tam* *pp* *mf (l.v.)* *Triangle* *mf*

B. D. *tr* *f (l.v.)*

69

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym.

Tri.

B. D.

solo

distant, an echo

f

ppp

ppp

ppp

p

p

p

mf

72

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym.

Tri.

B. D.

mp

p

pp

ppp

solo

p

mp

p

pp

p

pp

p

pp

p

77

E very delicate (♩ = 56)

Picc. *ppp* two players

Fl. I *div.* *ppp* two players

Fl. II *div.* *ppp* two players

Ob. I *ppp*

Ob. II *ppp*

Bsn. I *ppp*

Bsn. II *ppp*

Cl. I *ppp* one player

Cl. II *ppp* one player

Cl. III *ppp* one player

B. Cl. *ppp*

E very delicate (♩ = 56)

Solo Alto Sax. *pp* *pp* *pp* *p*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax. *pp*

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

E very delicate (♩ = 56)

Tub. B.

Crot.

Glock.

Cym. *p*

Tri. *p*

B. D.

82

F freely, cadenza (♩ = 66)

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II

Cl. I
Cl. II
Cl. III
B. Cl.

F freely, cadenza (♩ = 66)

Solo Alto Sax.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.

Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Euph.
Tba.

Db.

F freely, cadenza (♩ = 66)

Tub. B.
Crot.
Glock.
Cym.
Tri.
B. D.

89 Solo Alto Sax. *pp* *ppp* *freely; accel. poco a poco*



94 Solo Alto Sax. *mf* *ff*



97 Solo Alto Sax. *mp* *p* *accel. poco a poco*



103 Solo Alto Sax. *f* *p sub.* *f* *p* *mf* *mp* *mf*



106 Solo Alto Sax. *rall.* *pulling back* *(long)*

Tri. *Tam-tam* *(long)*

B. D. *pp*

G piu mosso; majestic (♩ = 76)

114

Picc. *mp* *f* *mp*

Fl. I *mp* *f* *mp*

Fl. II *mp* *f* *mp*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Cl. I *mp* *f* *mp*

Cl. II *mp* *f* *mp*

Cl. III *mp* *f* *mp*

B. Cl. *ff*

G piu mosso; majestic (♩ = 76)

Solo Alto Sax.

Alto Sax. I *mp* *f* *mp*

Alto Sax. II *mp* *f* *mp*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. I & III *f*

Hn. II & IV *f*

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

G piu mosso; majestic (♩ = 76)

Tub. B. *ff*

Crot. *ff*

Glock. *ff*

Cym. *ff*

T.-t. *ff*

B. D. *ff* *f*

118

Picc. *f* *mp* *f*

Fl. I *f* *mp* *f*

Fl. II *f* *mp* *f*

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I *mp* *f* *mp* *f* *mp*

Cl. II *mp* *f* *mp* *f* *mp* *f*

Cl. III *mp* *f* *mp* *f* *mp*

B. Cl.

Solo Alto Sax.

Alto Sax. I *mp* *f*

Alto Sax. II *mp* *f*

Ten. Sax.

Bari. Sax.

Hn. I & III *f* *f*

Hn. II & IV *f* *f*

Tpt. I *f* *f*

Tpt. II *f* *f*

Tpt. III *f* *f*

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym. *ff*

T-t. *pp* *ff* *p*

B. D. *ff*

122

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym.

T.-t.

B. D.

125

Picc. *mp* *f*

Fl. I *mp* *f*

Fl. II *mp* *f*

Ob. I *f* *mf* *f*

Ob. II *f* *mf* *f*

Bsn. I

Bsn. II

Cl. I *f* *mp* *f*

Cl. II *f* *mp* *f*

Cl. III *f* *mp* *f*

B. Cl. *mp* *f* *mp*

Solo Alto Sax. *f*

Alto Sax. I *mp* *f*

Alto Sax. II *mp* *f*

Ten. Sax.

Bari. Sax.

Hn. I & III *f*

Hn. II & IV *f*

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym. *p*

T.-t. *p*

B. D. *mp* *fff* *p*

rall.
128

H magnificent (♩ = 72)

Picc. *ff*

Fl. I *f* *ff*

Fl. II *f* *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Cl. III *f* *ff*

B. Cl. *f* *ff*

rall. (in time; account for the rall. by extending the rest)

H magnificent (♩ = 72)

Solo Alto Sax. *fff*

Alto Sax. I *ff*

Alto Sax. II *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. I & III *ff*

Hn. II & IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

rall.

H magnificent (♩ = 72)

Tub. B. *f*

Crot. *f*

Glock. *f*

Cym. *ff* (l.v.)

T.-t. *ff* (l.v.)

B. D. *fff* (l.v.)

132

Picc.

Cl. I

Solo Alto Sax.

Alto Sax. I

Hn. I & III

Tub. B.

136

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *ff*

B. Cl. *ff*

Solo Alto Sax. *ff*

Alto Sax. I *ff*

Alto Sax. II *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. I & III *ff*

Hn. II & IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Tub. B. *ff*

Crot. *ff*

Glock. *ff*

Cym. *ff* (l.v.)

T.-t. *pp* *ff* (l.v.)

B. D. *pp* *fff* (l.v.)

140

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II

Cl. I
Cl. II
Cl. III
B. Cl.

Solo Alto Sax.

Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.

Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Euph.
Tba.
Db.

Tub. B.
Crot.
Glock.
Cym.
T.-t.
B. D.

144

Picc. *fff*
 Fl. I *fff*
 Fl. II *fff*
 Ob. I *fff*
 Ob. II *fff*
 Bsn. I *fff*
 Bsn. II *fff*
 Cl. I *fff*
 Cl. II *fff*
 Cl. III *fff*
 B. Cl. *fff*
Solo Alto Sax.
 Alto Sax. I *fff*
 Alto Sax. II *fff*
 Ten. Sax. *fff*
 Bari. Sax. *fff*
 Hn. I & III *fff*
 Hn. II & IV *fff*
 Tpt. I *fff*
 Tpt. II *fff*
 Tpt. III *fff*
 Tbn. I *fff*
 Tbn. II *fff*
 B. Tbn. *fff*
 Euph. *fff*
 Tba. *fff*
 Db. *fff*
 Tub. B.
 Croc. *5*
 Glock.
 Cym. *pp* *tr* *fff (l.v.)*
 T.-t. *pp* *tr* *fff (l.v.)*
 B. D. *pp* *tr* *fff (l.v.)*

148

This page contains a musical score for measures 148 through 151. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Cl. I, Cl. II, Cl. III, B. Cl., Solo Alto Sax., Alto Sax. I, Alto Sax. II, Ten. Sax., Bari. Sax., Hn. I & III, Hn. II & IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Euph., Tba., Db., Tub. B., Crot., Glock., Cym., T.-t., and B. D. The score is written in 4/4 time. Measures 148 and 149 are marked with a *ff* dynamic. The Solo Alto Saxophone part in measure 149 features a melodic line with slurs and accents. The woodwind and brass sections play sustained notes with slurs. The percussion section includes Tub. B., Crot., Glock., Cym., T.-t., and B. D. with specific rhythmic patterns. The score concludes with a *fff* dynamic marking in measure 151.

152

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym.

T.-t.

B. D.

156

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *ff*

B. Cl. *ff*

Solo Alto Sax.

Alto Sax. I *ff*

Alto Sax. II *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. I & III *ff*

Hn. II & IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Tub. B.

Crot. *5*

Glock.

Cym. *ff*

T.-t.

B. D. *fff*

160

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl.

Solo Alto Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Db.

Tub. B.

Crot.

Glock.

Cym.

T.-t.

B. D.

ff

164

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *ff*

B. Cl. *ff*

Solo Alto Sax. *ff*

Alto Sax. I *ff*

Alto Sax. II *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. I & III *ff*

Hn. II & IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Tub. B.

Crot. *5*

Glock.

Cym. *ff*

T.-t. *ff*

B. D. *fff*

168

rall.

Picc. *pp* *ff*

Fl. I *pp* *ff*

Fl. II *pp* *ff*

Ob. I *pp* *ff*

Ob. II *pp* *ff*

Bsn. I *pp* *ff*

Bsn. II *pp* *ff*

Cl. I *pp* *ff*

Cl. II *pp* *ff*

Cl. III *pp* *ff*

B. Cl. *pp* *ff*

rall.

Solo Alto Sax.

Alto Sax. I *pp*

Alto Sax. II *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Hn. I & III *pp*

Hn. II & IV *pp*

Tpt. I *pp*

Tpt. II *pp*

Tpt. III *pp*

Tbn. I *pp*

Tbn. II *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Db. *pp* *ff*

rall.

Tub. B. *pp*

Crot. *pp*

Glock. *pp*

Cym. *pp*

T.-t. *pp*

B. D. *pp*

freely, quasi cadenza e semplice (♩ = 48)

172

[Sung] (women only)

Picc. *ppp*

Fl. I *ppp* *div*

Fl. II *ppp* *div*

Ob. I *ff* [Sung] *ppp* (women only)

Ob. II *ff* [Sung] *ppp*

Bsn. I *ff* [Sung] *ppp* *div*

Bsn. II *ff* [Sung] *ppp* *div*

Cl. I *ppp* *div* [Sung] *ppp*

Cl. II *ppp* *div* [Sung] *ppp*

Cl. III *ppp* *div* [Sung] *ppp*

B. Cl. *ppp*

freely, quasi cadenza e semplice (♩ = 48)

Solo Alto Sax.

Solo Alto Sax. *pp*

Alto Sax. I *ff* [Sung] *ppp* (women only) *div*

Alto Sax. II *ff* [Sung] *ppp*

Ten. Sax. *ff* [Sung] *ppp*

Bari. Sax. *ff* [Sung] *ppp*

Hn. I & III *ff* [Sung] *ppp*

Hn. II & IV *ff* [Sung] *ppp*

Tpt. I *ff* [Sung] *ppp*

Tpt. II *ff* [Sung] *ppp*

Tpt. III *ff* [Sung] *ppp*

Tbn. I *ff* [Sung] *ppp*

Tbn. II *ff* [Sung] *ppp*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff* [Sung] *ppp*

Db. *p*

freely, quasi cadenza e semplice (♩ = 48)

Tub. B. *p* Crystal Glasses

Crot. *p* Crystal Glasses

Glock. *p* Crystal Glasses

Cym. *fff* *p* Crystal Glasses

T.-t. *fff* *p* Crystal Glasses

B. D. *fff* *p* Crystal Glasses

**All sung pitches are notated in Concert Pitch in all instruments; female voices only. See vocal score.

179

Picc. *Sung* *ppp*

Fl. I *ppp* *Sung* *ppp* A

Fl. II *ppp* *Sung* *ppp* A

Ob. I

Ob. II

Bsn. I

Bsn. II

Cl. I

Cl. II

Cl. III

B. Cl. *Sung*

Solo Alto Sax. *mp* *mp* *pp* pull back

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. II

Tbn. I

Tbn. II

B. Tbn. *Sung* *ppp* A

Euph. *Sung* *ppp* A div.

Tuba

Db.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

men

187

rall.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. I

Cl. I
Cl. II
Cl. III
Cl. III

rall.

Solo Alto Sax.

pppp *ppp*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tbn. II

Tuba

Db. *pp*

rall.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.

Cryst. Gls.