

*composed for Andrew Trachsel and the Ohio University Wind Symphony  
for their Carnegie Hall performance on February 27, 2017*

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# Breaking News

for wind ensemble

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*duration ca. 18:30*

(2017)

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# Mark W. Phillips

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# Instrumentation

6 flutes (1 or more doubling piccolo)  
 2 oboes  
 1 English horn  
 3 bassoons  
 1 contrabassoon  
 6 B♭ clarinets  
 2 B♭ bass clarinets  
 5 saxophones  
     1 B♭ soprano, 2 E♭ altos,  
     1 B♭ tenor, 1 E♭ baritone  
 6 B♭ trumpets  
 4 horns (in F)  
 4 trombones (3 tenor, 1 bass)  
 2 euphoniums  
 3 tubas  
 1 double bass (preferably amplified)  
 4 timpani (1 player)  
 6 percussionists

## List of percussion instruments:

2 pairs of bongos  
 2 pairs of conga drums  
 2 tom-toms  
 2 snare drums (1 concert snare; 1 field drum)  
 1 set of 2 timbales  
 3 wood blocks  
 1 set of 5 temple blocks  
 1 large bass drum  
 1 pair of maracas  
 1 tambourine  
 3 brake drums  
 2 shakers (1 high; 1 low)  
 2 tam-tams (1 high; 1 low)  
 2 suspended cymbals (1 high; 1 low)  
 1 vibraphone  
 1 marimba  
 1 drum set

\* This is the instrumentation used for the premiere. A fully credible performance is possible with somewhat fewer performers.

# Performance Notes

longer shorter

diverging beams = *accelerando*      converging beams = *rallentando*

repeat same note

Play lyrically/melodically. Vary note durations, but not so much that the melodic connection between the notes is lost. If the passage is part of a repeating pattern, vary the durations on each repetition.

Caveat: Note and rest (pause) durations should always be considered in context.

longer shorter

gradually speed up into a tremolo      gradually slow down a tremolo



The three symbols above, used in different contexts, all mean to continue what you are doing until the arrow stops ... or until the conductor cuts you off with a cue.

0 1 2 3 4 5

symbols for conductor hand signal cues (number of fingers)

⊕ indicates the suspension of meter; sort of like a time signature of "zero"

↓ indicates an important conductor cue, typically in a passage that is unmetred.

⋯(n) diminuendo to nothing (niente)

## Timing and pacing

In performance, the conductor should aim for averaging approximately 30 seconds per page on pages 1-6, with page 4 probably being slightly shorter and page 5 being slightly longer. In early rehearsals, it may be useful to dwell longer on these pages, especially page 3 (event 2) and page 5 (event 4) to allow for more experimentation and acclimation. The duration for page 7 will be determined by the soloists, but ideally it should be under 3 minutes. Individual durations for pages 8-12 may vary significantly, but a good the overall duration for these pages would be 2:30 – 3:00, depending on whether or not the optional phasing of conflicting tempos are employed.

## Note on Accidentals:

Though cautionary/courtesy accidentals are frequently provided, the overriding rule employed is that accidentals apply throughout the rest of the measure, but not across octaves.

## Program Note:

*Breaking News* is my idiosyncratic reflection on our modern era of media fragmentation, citizen journalism, and crowd-sourced news; on the jarring, interrupting effect of headlines from all over the world intruding on our lives as we exercise our unalienable right to the pursuit of happiness; and on the prominent rhythms and themes that have emerged from several big news stories of the past few years. Sometimes the connection is obvious, sometimes more oblique, and sometimes downright obscure, including rhythms derived from Morse code.

# Breaking News

Mark Phillips

(approx. timing: 0:30)

0 = default

"fuzzy"(i.e. uncued) transition each player transitions *ad lib.*

cue woodblocks – *ad lib.*

no vibrato 6"-10"

Flutes 1-6

Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (6"-10"). Rest for 4"-8" then choose a new, non-adjacent note. Try to avoid unisons with those nearest you. After several notes you may occasionally add flutter tonguing and volume fluxuations to your sustained notes. Play out when cued.

Oboes 1 & 2

English Horn

Bassoons 1-3

Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (8"-12"). Rest for 4"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mates. Play out when cued.

Contrabassoon

Double Bass

Randomly choose between playing a steady tone and a trill for one comfortable breath (6"-10"). Rest as needed. Play out when cued.

B♭ Clarinets 1-6

Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (8"-12"). Rest for 4"-8" then choose a new, non-adjacent note. Try to avoid unisons with those nearest you. After several notes you may occasionally add flutter tonguing and volume fluxuations to your sustained notes. Play out when cued.

B♭ Bass Clarinets 1-2

Alternate between sustaining one of the pitches below and playing one of the given trills for a duration of one breath. Stagger breathing with section mate and try to avoid playing the same note or trill as the same time. Play out when cued.

Soprano Sax

2 Alto Saxes

Tenor Sax

Baritone Sax

B♭ Trumpets 1-6

Mute\* 6"-10"

Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mate(s). After several notes, you may occasionally add flutter tonguing and volume fluxuations to your sustained tones. Play out when cued.

F Horns 1-4

Mute\* 6"-10"

Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mate(s). Play out when cued.

Trombones 1-4

Mute\* 6"-10"

Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with section mate(s). Play out when cued.

Euphonium 1 & 2

Tubas 1-3

Randomly alternate between between playing one of the trills below and sustaining one of the three given pitches for one comfortable breath (6"-10"). Stagger breathing and minimize unisons among section mates. Play out when cued.

Timpani

3 wood blocks (soft)

play passage 1-3 times; use a different wood block each time and vary the duration and number of strikes.

wait for cue! (wait at least 4" between repetitions ... or wait for cue)

accelerando-ritardando *ad lib.* (duration: 5"-10")

Percussion

large tam-tam 6"-10"

leave gaps of c. 10" or more between playing

vibes 5"-8" l.v.

leave gaps of c. 10" or more between playing

marimba

\*Choice of mute is left to performer and may be changed during the performance, with playing dynamic adjusted accordingly.

Breaking News - score (mvt. 1)

(approx. timing 0:30)

1 Cue marimba, oboes (and tbn) first. Cue other instruments *ad lib.* -- individually or in groups.

Fls. 1-6 *ppp-p sempre*

Ob. *ppp-p sempre* with quiet intensity  
follow oboe (i.e. react)

E. Hn. *p*

Bsns. 1-3 *ppp-p sempre*

C. Bn. D.B. *ppp-p sempre* (DB Bartok pizz.)

Cls. 1-6 *ppp-p sempre*

BCls. 1-2 *ppp-p sempre*

S. Sx. (Tacet)

A. Sx. (Tacet)

T. Sx. (Tacet)

B. Sx. (Tacet)

Tpts. 1-6 *ppp-p sempre*

Hns. 1-4 *ppp-p sempre*  
1) stopped rip! *sfz* 2) gradually cover *p* gliss. +  
2) stopped rip! *sfz* 1) gradually cover *p* gliss. + 2) stopped or muted *pp*

Tbns. 1-4 *ppp-p sempre*  
All trombonists will take a break from playing glissandi when it's their turn to play a note in this line.  
All players randomly choose a starting note (from anywhere in this series) and slide slowly in either direction to another note in the set (duration: 4"-6"). Sustain ending note 2"-4". Repeat process. Stagger breathing and minimize unisons among section mates. Play out when cued.

Euphs. *ppp-p sempre*

Tubas 1-3 *ppp-p sempre*

Temp. *ppp-p sempre*  
5 temple blocks (improvise) *mp*

Perc. 1-6 *ppp-p sempre*  
secco (no pedal) *mp*  
optional: drum set with brushes — improvise short bursts of frenetic sound when cued.

The playing style for much the music on this page calls for erratic and non-metric spacing of notes, very fast gracenotes, and very short, crisp staccato. (This style should override dynamic markings, so if it needs to be louder to be crisp, that's fine.) Once cued to play here, performers can ignore conductor and focus on interacting with their section mates until they have played their entire passage. At that point they should rest or return to their event 0 cue and look expectantly at the conductor for further cues. Conductor may begin cueing available players to play event 2 passages at any point after event 1 has begun and may freely move back and forth between giving cues for these two events.

2 (approx. timing: 1:00)

Fls. 1-4

Ob. (Tacet)

E. Hn. (Tacet)

Bsns. 1-3

C. Bn. D.B.

Cls. 1-6

BCls. 1-2

S. Sx. (Tacet)

A. Sx. (Tacet)

T. Sx. (Tacet)

B. Sx. (Tacet)

Tpts. 1-6

Hns. 1-4

Tbns. 1-4

Euphs.

Tubas 1-3

Timp. (Tacet)

Perc. 1-6

(Tacet)

(stagger rolls with timpani)  
2 sus. cymbals (rolls *ad lib.* leave plenty of space)

optional: drum set with brushes — improvise short bursts of frenetic sound when cued.

Players wait to be cued by conductor, either by section or individually. The default dynamic is generally soft, but the conductor is free to call for more sound, either from individual players or the entire ensemble. Likewise the conductor may call for less sound from individual players, sections, or the entire ensemble. Once they are cued, players are free to play any or all of the passages written for their instrument in any order, leaving a gap of several seconds between each passage. Players should listen to their section mates and try always to add variety to the texture. Tubas, euphoniums, percussion (as well as contrabassoon and double bass) should try to minimize overlapping with their section mates. Once a player has played all of the event 2 passages they have chosen to play, they should rest or return to their event 0 cue. Conductor may choose to revisit previous cues. So it will be important for players to pay attention to the conductor in their rests between passages on this page or while they are re-playing motives from event 0.

(approx. timing: 1:30)

1  
2  
3  
4  
5  
6  
Fls.

Ob.

E. Hn.

1  
2  
3  
Bsns.

C. Bn.  
D.B.

1  
2  
3  
4  
5  
6  
Cls.

1  
2  
BCls.

3  
S. Sx.

9-12 notes *ad lib.* (no synchronization) continue *ad lib.*  
*mp*

9-12 notes *ad lib.* (no synchronization) continue *ad lib.*  
*p*

9-12 notes *ad lib.* (no synchronization) continue *ad lib.*  
*mp*

9-12 notes *ad lib.* (no synchronization) continue *ad lib.*  
*mp ad lib. (fast, but speed may vary)*

(remove mute)

1  
2  
3  
4  
5  
6  
Tpts.

(remove mute)

(remove mute)

(remove mute)

(remove mute)

1  
2  
3  
4  
Hns.

(remove mute)

1  
2  
3  
4  
Tbns.

(remove mute)

Open *fp*

Open *fp*

Open *fp*

1  
2  
3  
4  
Euphs.

Open *fp*

1  
2  
3  
4  
Tubas

*fp*

1  
2  
3  
4  
Timp.

*fp*

1  
2  
3  
4  
5  
6  
Perc.

3  
tambourine

9-12 notes *ad lib.* (no synchronization)

2 sus cymbals (wood) *f* L.v. (soft) L.v.

Conductor cues each entrance in order, as well as the beginning of the rapidly articulated notes. Temporal spacing of cues is at the liberty of the conductor, but there should be enough space left so that some of the *ad lib.* passages in the saxophone can be heard. Wait for trumpets, horns and saxophones to finish and re-establish eye contact before moving on to page 5.

(approx. timing: 1:50)

(approx. timing: 2:20)

All players enter softly when the conductor cues event 4. By section, the conductor will shape crescendo and diminuendo gestures – *ad lib* (approximately 2-3 swells per section) — ranging from soft to loud and from fast to slow. These may be discrete or overlapping gestures. In the second frame of this page, players move through their four notes independent of their section mates. Conductor may choose to cue each performer and note change individually, or simply allow performers the freedom to do this on their own ... or use a combination of both strategies. Generally, players should try to time their breaths with end of their diminuendos and sneak back in. If they run out of air while playing loudly, they may choose to take a big breath and re-enter loudly with an obvious accent.

5 (approx. timing: 02:20)

c. 120

All the heavy drums that are available! (snare, field, toms, conga, timbales, etc.)

The tempo for each motif in this frame should remain consistent. The rest between the motifs may vary from 1"- c. 4" (or c. 2-8 beats). Proceed immediately to Event 6.

Breaking News - score (mvt. 1)

(approx. timing: 3:00)

**6** **close together** **Wait for trumpets to dominate the sound before going on.** **0'** **Flutes and clarinets transition individually (ad lib.) to event 0. Other players wait for cue. Conductor waits until mutes are in place before giving cue.**

**Flutes (Fls. 1-4):** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**Oboes (Ob.):** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**E. Hn.:** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**Bsns. 1-3:** duration low to high = 3"-5" **gradually slow tremolo** 6"-10" n.v. **PPP**

**C. Bn. D.B.:** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**Clars. (Cls. 1-6):** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**BClars. (B.Cls. 1-2):** duration low to high = 3"-5" **gradually slow tremolo** 6"-10" n.v. **PPP**

**Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.):** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**Trumpets (Tpts. 1-6):** very fast improvisation: 3"-5" ad lib. **gradually slow tremolo** 6"-10" n.v. **PPP**

**Horns (Hns. 1-4):** 1) quasi-gliss, 2) rip!, 3) quasi-gliss, 4) rip! **gradually slow tremolo** 6"-10" n.v. **PPP**

**Tubas (Tbns. 1-4):** hold longer than tubas **gradually slow tremolo** 6"-10" n.v. **PPP**

**Euphoniums (Euphs.):** duration low to high = 3"-5" **gradually slow tremolo** 6"-10" n.v. **PPP**

**Tubas (Tubas 1-3):** duration low to high = 3"-5" **gradually slow tremolo** 6"-10" n.v. **PPP**

**Timpani (Timp.):** **ffz**

**percussion (Perc.):** 2 sus cymbals (cresc. with tpts.) **ppp** **mf** large tam-tam 6"-10" **ppp** 5"-8" i.v. **ppp** **vibes** **ppp** **Bass Drum** **ff**

**Event 0' Musical Examples:**

- Flutes:** Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (6"-10"). Rest for 4"-8" then choose a new, non-adjacent note. Try to avoid unisons with those nearest you. After several notes you may occasionally add flutter tonguing and volume fluctuations to your sustained notes. Play out when cued.
- Bsns.:** Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (8"-12"). Rest for 4"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mates. Play out when cued.
- C. Bn. D.B.:** Randomly choose between playing a steady tone and a trill for one comfortable breath (6"-10"). Rest as needed. Play out when cued.
- Clars.:** Randomly choose a new note from the pitches below and sustain it or trill (where indicated) for one comfortable breath (8"-12"). Rest for 4"-8" then choose a new, non-adjacent note. Try to avoid unisons with those nearest you. After several notes you may occasionally add flutter tonguing and volume fluctuations to your sustained notes. Play out when cued.
- BClars.:** Alternate between sustaining one of the pitches below and playing one of the given trills for a duration of one breath. Stagger breathing with section mate and try to avoid playing the same note or trill as the same time. Play out when cued.
- Tpts.:** Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mate(s). After several notes, you may occasionally add flutter tonguing and volume fluctuations to your sustained tones. Play out when cued.
- Hns.:** Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mate(s). After several notes, you may occasionally add flutter tonguing and volume fluctuations to your sustained tones. Play out when cued.
- Tbns.:** Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with your section mate(s). After several notes, you may occasionally add flutter tonguing and volume fluctuations to your sustained tones. Play out when cued.
- Euphs.:** Randomly choose a new note from the pitches below and sustain it for one comfortable breath (6"-10"). Rest for 3"-6" then choose a new, non-adjacent note. Try to avoid unisons with section mate(s). Play out when cued.
- Tubas:** Randomly alternate between between playing one of the trills below and sustaining one of the three given pitches for one comfortable breath (6"-10"). Stagger breathing and minimize unisons among section mates. Play out when cued.

\* **Note to Trumpet 1:** If you really nail this note, let everyone know by holding it a full second longer than the rest of the ensemble.

Once all (or nearly all) players have left the starting chord of event 0', conductor should cue the first (probably soprano) saxophone soloist and the begin cueing small groups of players to revisit events 1, 2, as well as to return to event 0.



② **duration:** c. 3:00 for entire page (c. 2:00 for saxophone cadenzas; 0:50 - 1:00 for double reeds)

A conductor-influenced mix of previous events continues underneath saxophone solos. The main emphasis should be on woodwind timbres/textures and on events 0 and 2, with more sparing use of event 1, where conductor may try to call on events that may not have been played or may not have penetrated the texture well enough to be heard by the audience during the original presentation of the event. Muted brass may also be called upon by the conductor to reprise material from event 4, albeit more quietly than before. At the conductor's discretion, it is permissible for the accompanying ensemble to *briefly* cover up the saxophone soloists once or twice during their cadenzas.

Conductor individually cues each saxophone soloist *ad lib*. The entrances should definitely overlap, but the degree of overlap is up to the conductor. Ideally, all four lines should be going at once for a significant portion of time. The alto saxophone cadenza could be played by either or both players, with alto 2 echoing phrases about 1"-2" behind alto 1. Alternatively, one of the players could improvise in a style consistent with the notated music using the scales provided below.

*cadenza espressivo* (lyrical solo but bring out)

B♭ Soprano Sax

*cadenza espressivo* (lyrical solo, but bring out). Style may be a little rougher and more aggressive than soprano sax, but not louder. Notes with fermatas can be quite long at times. Breath marks not only indicate places to breathe, but places where additional space can be left.

E♭ Alto Saxophone

Note: The scales below may be used as a basis for improvisation, if additional material is desired and performers are comfortable with improvising in a style consistent with the notated music above.

(wholetone scale) (diminished wholetone scale)

(diminished scale)

*cadenza espressivo* (lyrical solo, but bring out)

B♭ Tenor Saxophone

E♭ Bari Saxophone

really gruff (no longer lyrical!)

*cadenza espressivo* (lyrical solo, but bring out)

Ob.

(concert pitch)

E. Hn. or Bsn.

**A**  $\text{♩} = 72$   
 (repeat *ad lib.*)

cue entrances by section or in groups  
 cue all parts before moving on.

Fls. 1-6: *pp*, (begin dropping out)

Obs.: (Tacet)

E. Hn.: (Tacet)

Bsns. 1-3: (begin dropping out)

C. Bn. D.B.: (begin dropping out)

Cls. 1-6: *pp*, (begin dropping out)

BCls. 1-2: (begin dropping out)

S. Sax.: (Tacet)

A Sxs.: (Tacet)

T. Sax.: (Tacet)

B. Sax.: (Tacet)

Tpts. 1-6: (begin dropping out), (remove mute)

Hns. 1-4: (begin dropping out), (remove mute)

Tbns. 1-4: (begin dropping out), (remove mute)

Euphs.: (begin dropping out), (remove mute)

Tubas. 1-3: (begin dropping out), (remove mute)

Timp.:  $\text{♩} = 72$   
 += muffled, o = ordinary  
*p* *cresc. poco a poco*  
 dim. *poco a poco al niente* (once bass drum is audible)

Perc. 1-6: Bass Drum *ppp*, *cresc. poco a poco*  
 5) *ppp*, *cresc. poco a poco*

5 temple blocks *p*

Once the tempo is set with timpani, the conductor's cues can be more vague (non-metric). When cued, performers will wait until the drum ostinato cycles back around and enter playing in sync with it as softly as possible and crescendo only as other instruments are added. Except for percussionists, oboes & English horn, the goal for performers is to avoid individually standing out until specifically called upon to do so in a subsequent later cue.

**B**

*poco accel.* -----  $\text{♩} = 80$

The score is divided into several sections:

- Flutes (Fls.):** Staves 1-6, marked (Tacet).
- Oboe (Ob.):** Staff 1, starting with a melodic line at *mf*, marked "just loud enough to be heard".
- E. Hn.:** Staff 1, starting with a melodic line at *mf*.
- Brass:** Bsns. (1-3), C. Bn. D.B., Cls. (1-6), BCls. (1-2), Tpts. (1-6), Hns. (1-4), Tbn. (1-4), Euphs., Tubas (1-3). All marked *cresc. poco a poco*.
- Saxophones (Sx.):** S. Sx., A. Sx., T. Sx., B. Sx. All marked *pp* and *cresc. poco a poco*.
- Trombones (Tbn.):** Staves 1-4, marked "open" and *pp*.
- Timpani (Timp.):** Staff 1, starting with a melodic line at *p*.
- Percussion (Perc.):** Staves 1-6. Includes instructions for "3 brake drums", "5 temple blocks", "3 wood blocks", and "2 tom-toms".

Once most instruments have entered, the conductor may *re-cue* players by sections or small groups -- without strict adherence to underlying metric structure or tempo. Players should immediately adjust to the conductor's cue by restarting their 1-bar pattern -- at *whatever* tempo is given -- loud enough to be heard distinctly. (But don't get too loud too soon!) After a couple of measures, performers will diminuendo to allow subsequent cues to be heard. At any point when they are unlikely to be missed (or heard), or too confused about where the beat is to continue (or simply need/want to rest), performers (except percussionists) may stop playing until re-cued. Conductor may choose to set various tempos in motion at the same time and allow them to compete for supremacy and/or devise a signal for everyone to adjust to a given tempo (perhaps by consecutive downbeats from the elbows in both arms). *Meanwhile* ... at any point when tempos have coalesced the conductor may also call on 2-5 previously designated soloists (sequentially or with overlaps) to improvise short "freestyle" outbursts to fill the gaps left by all the rests on beat 4 of most of these ostinatos. Soloists may "straddle" the 4th beat, by starting anytime after beat 3 and ending on (or soon after) the next down beat. If there are overlapping ostinatos, soloists should pick a prominent one and stick with it for a while. Soloists who have been active for a while should give way to a newly entering soloist.

**C**

1  
2  
3  
4  
5  
6  
Fis.

Ob.  
*cresc. poco a poco*

E. Hn.  
*cresc. poco a poco*

1  
2  
3  
Bsns.  
*cresc. poco a poco*

C. Bn.  
D.B.  
*cresc. poco a poco*

1  
2  
3  
4  
5  
6  
Cls.  
*cresc. poco a poco*

1  
2  
BCls.  
*cresc. poco a poco*

S. Sx.  
*mf* *mf*

A. Sx.  
*mf* *mf*

T. Sx.  
*mf* *mf*

B. Sx.  
*mf* *mf*

1  
2  
3  
4  
5  
6  
Tpts.  
*mp* *mp* *mp*

1  
2  
3  
4  
Hns.  
*mp* *sfz* *mp*

1  
2  
3  
4  
Tbns.  
*mp* *sfz* *mp*

Euphs.  
*mp*

1  
2  
3  
Tubas  
*mp* *sfz* *mp*

Timp.  
*cresc. poco a poco*

1  
2  
3  
4  
5  
6  
Perc.  
*cresc. poco a poco*

③ timbales  
*mf*

③ 2 sus cymbals  
*mf* secco (hand mute)

③ snare drum  
*mf*

optional piccolo (1 or more players)

**D**

*Fls.* 1 2 3 4 5 6: *cresc. poco a poco* → *ff* (4) → *cresc.*

*Ob.*: *cresc. poco a poco* → *ff* → *cresc.*

*E. Hn.*: *cresc. poco a poco* → *ff* → *cresc.*

*Bsns.* 1 2 3: *cresc. poco a poco* → *ff* → *cresc.*

*C. Bn. D.B.*: *cresc. poco a poco* → *ff* → *cresc.*

*Cls.* 1 2 3 4 5 6: *cresc. poco a poco* → *ff* → *cresc.*

*B.Cls.* 1 2: *cresc. poco a poco* → *ff* → *cresc.*

*S. Sx.*: *cresc. poco a poco* → *ff* → *cresc.*

*A. Sx.*: *cresc. poco a poco* → *ff* → *cresc.*

*T. Sx.*: *cresc. poco a poco* → *ff* → *cresc.*

*B. Sx.*: *cresc. poco a poco* → *ff* → *cresc.*

*Tpts.* 1 2 3 4 5 6: *cresc. poco a poco* → *ff* → *cresc.*

*Hns.* 1 2 3 4: *cresc. poco a poco* → *ff* → *cresc.*

*Tbns.* 1 2 3 4: *cresc. poco a poco* → *ff* → *cresc.*

*Euphs.*: *cresc. poco a poco* → *ff* → *cresc.*

*Tubas* 1 2 3: *cresc. poco a poco* → *ff* → *cresc.*

*Timp.*: *cresc. poco a poco* → *ff* → *cresc.*

*Perc.* 1 2 3 4 5 6: *cresc. poco a poco* → *ff* → *cresc.*

*4* 2 sus cymbals *p* → *molto cresc.*

*4* add percussion 5 on drum set → *cresc.*

E

G.P.  
(5<sup>th</sup> - 10<sup>th</sup>)

0

*attacca*

The score consists of the following parts and markings:

- Flutes (Fls.):** 1-6 staves. Dynamic: *fff*. Markings: no vibrato,  $\geq 10^\circ$ , *p*.
- Oboe (Ob.):** 1 staff. Dynamic: *fff*. Markings: no vibrato,  $\geq 10^\circ$ .
- E. Hn.:** 1 staff. Dynamic: *fff*. Markings: no vibrato,  $\geq 10^\circ$ .
- Bsns.:** 1-3 staves. Dynamic: *fff*. Markings: no vibrato,  $\geq 10^\circ$ , *p*.
- C. Bn. D.B.:** 1 staff. Dynamic: *fff*. Markings: *pp*, DB only - with amp turned up high (free bowing), CB only.
- Clars.:** 1-6 staves. Dynamic: *fff*. Markings:  $\geq 10^\circ$ , *p*.
- BClars.:** 1-2 staves. Dynamic: *fff*. Markings:  $\geq 10^\circ$ , *mf*.
- S. Sax.:** 1 staff. Dynamic: *fff*. Markings:  $\geq 10^\circ$ , *mf*.
- A. Sax.:** 1 staff. Dynamic: *fff*. Markings:  $\geq 10^\circ$ .
- T. Sax.:** 1 staff. Dynamic: *fff*. Markings:  $\geq 10^\circ$ .
- B. Sax.:** 1 staff. Dynamic: *fff*. Markings:  $\geq 10^\circ$ .
- Tpts.:** 1-6 staves. Dynamic: *fff*. Markings: Mute\*,  $\geq 10^\circ$ , *p*.
- Hns.:** 1-4 staves. Dynamic: *fff*. Markings: Mute\*,  $\geq 10^\circ$ , *p*.
- Tbns.:** 1-4 staves. Dynamic: *fff*. Markings: Mute\*,  $\geq 10^\circ$ , *p*.
- Euphs.:** 1 staff. Dynamic: *fff*. Markings: Mute\*,  $\geq 10^\circ$ , *p*.
- Tubas:** 1-3 staves. Dynamic: *fff*. Markings:  $\geq 10^\circ$ , *p*.
- Timps.:** 1 staff. Dynamic: *fff*. Markings: *subito p*, *f*.
- Perc.:** 1-6 staves. Dynamic: *fff*. Markings: large tam-tam,  $\geq 10^\circ$ , *p*.

*fff* timpani and all percussionists: improvise leaving short, randomly spaced gaps.

Conductor stops beating time entirely. Performers are encouraged to improvise furiously. Someone (maybe conductor?) blows on a police whistle as follows: 1 long blast, several (3-5) short blasts, 1 long blast to signal the approaching cut-off.

♩ = 100

7

Musical score for measures 1 through 9. The score includes parts for Flutes (1-4), Oboes 1 & 2, Bassoons (1-3), B. Clarinets (1-6), F Horns (1-2), and Percussion (6). The time signature is 12/8. Dynamics include *ppp*, *p*, and *pp*. A solo is marked for the Oboe 1 & 2 in measure 7. Percussion includes maracas (high) starting in measure 1.

14

Musical score for measures 9 through 17. The score includes parts for Flutes (1-4), Oboe (1), Bassoons (1-3), Clarinets (1-6), Horns (1-2), and Percussion (6). The time signature is 12/8. Dynamics include *ppp*, *p*, and *pp*. Percussion includes 2 bongos (hands) starting in measure 14, 2 congas starting in measure 14, and maracas (lower) starting in measure 17.

22

Musical score for measures 17 through 25. The score includes parts for Timpani (1) and Percussion (6). The time signature is 12/8. Dynamics include *p*, *mf*, and *f*. Percussion includes 2 bongos (sticks) starting in measure 17 and a drum set (tom-toms) starting in measure 22. Rehearsal marks (3+3+2), (2+2+3), and *f* shaker (large & loud) are present.

The score is organized into systems for various instruments and sections:

- Flutes (Fls.):** 1, 2, 3, 4, 5, 6
- Oboe (Ob.):** 1
- Horns (E. Hn.):** 1, 2
- Bassoons (Bsns.):** 1, 2, 3
- Clarinet (Cls.):** 1, 2, 3, 4, 5, 6
- Bass Clarinet (B.Cls.):** 1
- Saxophones (S. Sax., A.S. 1, A.S. 2, T. Sax., B. Sax.):** 1, 2, 3, 4
- Trumpets (Tpts.):** 1, 2, 3, 4, 5, 6
- Trombones (Tbns.):** 1, 2, 3, 4
- Euphonium (Euphs.):** 1
- Tubas (Tubas):** 1
- Timpani (Timp.):** 1
- Percussion (Perc.):** 1, 2 (2 timbales), 3, 4, 5, 6

The score includes dynamic markings such as *f* (forte) and *p* (piano), and a 'solo' section for the Clarinet in measure 32. Measure numbers 26, 28, and 32 are prominently displayed at the start of their respective sections.



34

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

7 8

S. Sx.

A.S. 1 A.S. 2

T. Sx.

B. Sx.

34

1 2 3 4 5 6

Tpts.

1 2 3 4

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

7 8

34

Timp.

34

1 2 3 4 5 6

Perc.

42 *solo*

1 *f*

2

Fls. 3 4 5 6

Ob.

E. Hn.

1

Bsns. 2 3

C. Bn. D.B. *DB: pizz.*  
*mf* (cbns tacet for 8 m.)

1 2 *mf*

3 4

5 6

B.Cls.

S. Sx.

A.S. 1  
A.S. 2

T. Sx.

B. Sx.

42

1 2

Tpts. 3 4 5 6

1 2

Hns. 3 4

1 2 *st. mute* (6)  
*mf*

3 4

Euphs.

Tubas

42

Timp.

42

1 *p*

2

3 5 temple blocks  
*mf*

4 *p*

5

6 *p*

Perc.



56

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

Bsns.

C. Bn. D.B.

Cls.

B.Cls.

S. Sx.

A.S.1  
A.S.2

T. Sx.

B. Sx.

56 (1 player)

Tpts.

Hns.

Tbns.

Euphs.

Tubas

56

Timp.

56

Perc.

63

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

Bsns.

C. Bn. D.B.

Cls.

B. Cls.

S. Sx.

A.S. 1  
A.S. 2

T. Sx.

B. Sx.

63

Tpts.

Hns.

Tbns.

Euphs.

Tubas

63

Timp.

63

Perc.

70 *à 2)*

1 2 *f*

3 4 *f* (1 player on piccolo)

5 6 *f*

Ob. *f*

E. Hn. *f*

Bsns. 1 2 3

C. Bn. D.B.

1 2

3 4

5 6

B.Cls.

S. Sx.

A.S. 1 A.S. 2

T. Sx.

B. Sx.

70 (remove mute)

1 2

3 4

5 6

Hns. 1 2 3 4

1 2 *mf* (strong but not too edgy) open

3 4 *mf* (strong but not too edgy) open

Euphs.

Tubas

70

Timp.

70

1 2 *p*

3 4 2 wood blocks *f*

5 6 *mp*

1 2 3 4 5 6 *p*

**78**

**Fls.** 1 2 3 4 5 6

Improvise on these pitches rapidly & almost continuously.

**Ob.**

**E. Hn.** *ff*

**Bsns.** 1 2 3 *fff*

**C. Bn. D.B.** *fff*

**Cls.** 1 2 3 4 5 6 *f*

**B.Cls.** *fff*

**S. Sx.**

**A.S. 1  
A.S. 2**

**T. Sx.**

**B. Sx.**

**Tpts.** 1 2 3 4 5 6

**Hns.** 1 2 3 4

**Tbns.** 1 2 3 4

**Euphs.** *open* *ff* *p* *ff* *p* *ff*

**Tubas** *fff*

**Timp.** 78 large tam-tam (soft mallet) *mf* *mf*

**Perc.** 1 2 3 4 5 6 *ff* (add darker/lower maraca or shaker) *f*

82 (2+2+3)  
à 2) (1 player on piccolo)

(3+2+2) (2+2+3) (3+2+2)

*f*

DB: pizz.  
*f* (cbns tacet for 8 m.)

82 *f* open

1) open

open

open

2 wood blocks  
*mf*

Hi-Hat  
*mf* snare



90

Fls. 1, 2, 3, 4, 5, 6

Ob.

E. Hn.

Bsns. 1, 2, 3

C. Bn. D.B.

Cls. 1, 2, 3, 4, 5, 6

B.Cls.

S. Sx.

A.S. 1, A.S. 2

T. Sx.

B. Sx.

90

Tpts. 1, 2, 3, 4, 5, 6

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3, 4

Euphs.

Tubas.

90

Timp. *secco*

90

Perc. 1, 2, 3, 4, 5, 6

(2+2+3)

(3+2+2)

2 flutes soli

à 2) (1 player on piccolo)

*f*

DB: pizz.

*f* (cbsn tacet 24 m.)

*f*

soli

open soli

open

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

2 congas

*mf*

(rim shot)

*mf*

This page contains the musical score for the third movement of 'Breaking News'. It features a variety of instruments including Flutes (Fls.), Oboe (Ob.), English Horn (E. Hn.), Bassoons (Bsns.), Contrabassoon (C. Bn. D.B.), Clarinets (Cls.), Bass Clarinet (B.Cls.), Saxophones (S. Sx., A.S. 1, A.S. 2, T. Sx., B. Sx.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euphs.), Tubas, Timpani (Timp.), and Percussion (Perc.). The score is divided into systems, with measures 98 through 104 visible. Above the first system, there are rehearsal marks: (2+2+3), (3+2+2), (2+2+3), and (3+2+2). The percussion part includes a snare drum (1), tom-toms (2, 3, 4, 5, 6), and cymbals (7, 8). The woodwinds and brass parts are written in 4/4 time, with some measures containing rests or specific articulation marks like accents and slurs. The string parts are not visible on this page.

106 (2+2+3) (3+2+2) (2+2+3) (3+2+2)

1 2

Fls. 3 4

5 6

Ob.

E. Hn.

Bsns. 1 2

3

C. Bn. D.B.

1 2

3 4

5 6

B.Cls.

S. Sx.

A.S. 1 A.S. 2

T. Sx.

B. Sx.

106

1 2

Tpts. 3 4

5 6

Hns. 1 2

3 4

Tbns. 1 2

3 4

Euphs.

Tubas

106

106

1 2

3 4

5 6

Perc.



122

1 2 3 4 5 6 7 8

Fls.

Ob.

E. Hn.

Bsns.

C. Bn. D.B.

Cls.

B.Cls.

S. Sx.

A.S.1  
A.S.2

T. Sx.

B. Sx.

122

1 2 3 4 5 6 7 8

Tpts.

Hns.

Tbns.

Euphs.

Tubas

122

1 2 3 4 5 6 7 8

Timp.

122

1 2 3 4 5 6 7 8

Perc.

2 cymbals

*p*

*fff*

*mf*

*ff*

\* in timpani, m 130 = whatever pitch that drum arrived at in the glissando of the previous measure.

131 (2+2+3) (3+2+2) (2+2+3) 137

1 2 3 4 5 6

Fls. *f*

Ob. *f*

E. Hn. *f*

Bsns. 1 2 3 *f*

C. Bn. D.B. *f* (cbsn tacet for 6 m.)

1 2 3 4 5 6

Cls. *f*

B.Cls. *f*

S. Sx. *ff* solo

A.S.1 A.S.2 *ff*

T. Sx. *f*

B. Sx. *f*

131

1 2 3 4 5 6

Tpts. *mf*

1 2 3 4

Hns. *mf*

1 2 3 4

Tbns. *mf*

Euphs. *mf*

Tubas *mf*

131

1 2 3 4 5 6

Timp. *ff*

131

1 2 3 4 5 6

Perc. *f* small tam-tam *ff*

138 ↓ unsynchronized (*ad lib.*)

G.P. (very short) 140 ↓ ↓

↓ unsynchronized (*ad lib.*)

Fls. 1-6: *fff* Improvise on these pitches rapidly & almost continuously. Begin in the upper register and gradually move to the lower register while getting softer. *pp*

Ob. *fff*

E. Hn. *fff*

Bsns. 1-3

C. Bn. D.B.

Cls. 1-6: *fff* Improvise on these pitches rapidly & almost continuously. Begin in the upper register and gradually move to the lower register while getting softer. *pp*

B.Cls.

S. Sx. 16-20 notes *ad lib.* (unsynchronized) *fff* (less) [cued & synchronized]

A.S. 1 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

A.S. 2 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

T. Sx. 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

B. Sx. 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Tpts. 1-6: 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Hns. 1-4: 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Tbns. 1-4: 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Euphs. 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Tubas 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Timp. 138 16-20 notes *ad lib.* (unsynchronized) *fff* (less)

Perc. 1-6: large tam-tam (soft mallet) *f*; short free form solo (lots of cymbals) *fff* (less); *simile*





**146** ↓ Cued and conducted swells -- similar to previous event 4.

G.P.

Fls. 1-6  
Ob.  
E. Hn.  
Bsns. 1-3  
C. Bn. D.B.  
Cls. 1-6  
B.Cls.  
S. Sx.  
A.S. 1  
A.S. 2  
T. Sx.  
B. Sx.  
Tpts. 1-6  
Hns. 1-4  
Tbns. 1-4  
Euphs.  
Tubas

16-20 notes *ad lib.* (unsynchronized)

Cued and conducted swells (similar to page 5, fast and with overlaps.)

4  
4

146  
146

play 3 x's

low cymbal

(No need to wait for 3 repetitions before starting swells in next measure.)

{1st time together; then each player chooses how much space to leave before repeating motive.

151 Slower, with rubato ♩ ≤ 60

rit.

Fls. 1-4

2 flutes

Ob.

E. Hn.

Bsns. 1-3

C. Bn. D.B.

Cls. 1-6

B.Cls.

S. Sx.

A.S. 1  
A.S. 2

T. Sx.

B. Sx.

151 st. mute (remove mute)

Tpts. 1-6

Hns. 1-4

Tbns. 1-4

Euphs.

Tubas.

perc. 4: vibes (pedal down)

151 mp

151 mp

large tam-tam (soft mallet)

159 ♩ = 150

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn.  
D.B.

1 2 3 4 5 6

Cls.

B.Cls.

S. Sx.

A.S. 1  
A.S. 2

T. Sx.

B. Sx.

1 2 3 4 5 6

Tpts.

1 2 3 4

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

1 2 3 4 5 6

Timp.

159

2 bongos (hands)

1 2 3 4 5 6

Perc.

2 congas

(jazz brushes)

maracas (high)

169

This section of the score covers measures 169 to 176. It includes parts for Flutes (Fls.), Oboe (Ob.), English Horn (E. Hn.), Bassoons (Bsns.), Contrabassoon (C. Bn. D.B.), Clarinets (Cls.), Bass Clarinet (B.Cls.), Saxophones (S. Sx., A.S. 1, A.S. 2, T. Sx., B. Sx.), and Trombones (Tbps.). The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment.

169

This section of the score covers measures 169 to 176 for the brass instruments. It includes parts for Trumpets (Tpts.), Horns (Hns.), Trombones (Tbps.), Euphonium (Euphs.), and Tubas. The brass instruments play a rhythmic accompaniment consisting of eighth and sixteenth notes.

169

This section of the score covers measures 169 to 176 for the percussion instruments. It includes parts for Timpani (Timp.) and Percussion (Perc.). The timpani plays a rhythmic accompaniment, while the percussion instruments play a complex rhythmic pattern.

178

This section of the score covers measures 178 to 185. It includes staves for Flutes (1, 2, 3, 4), Oboe, English Horn, Bassoons (1, 2), Clarinet in B-flat, Saxophones (Soprano, Alto 1 & 2, Tenor, Baritone), and Percussion (Tympani). The woodwinds and strings play a complex, rhythmic pattern with many slurs and accents. The percussion part features a steady, rhythmic accompaniment.

178

This section of the score covers measures 178 to 185 for the brass instruments. It includes staves for Trumpets (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Euphonium, and Tubas. The brass instruments play a melodic line with various articulations, including slurs and accents. The percussion part continues with its rhythmic accompaniment.

178

This section of the score covers measures 178 to 185 for the percussion instruments. It includes staves for Snare Drum, Cymbals, and Tom-toms. The percussion part features a complex, rhythmic pattern with many slurs and accents.

178

This section of the score covers measures 178 to 185 for the string instruments. It includes staves for Violins (1, 2), Violas, Cellos, and Double Basses. The strings play a rhythmic pattern with many slurs and accents.

186 191

Fls. 1 2 3 4 5 6

Ob.

E. Hn.

Bsns. 1 2 3

C. Bn. D.B. cbsn

Cls. 1 2 3 4 5 6

B.Cls.

S. Sax. 3 4

A.S. 1 A.S. 2

T. Sax. ff

B. Sax. ff

Tpts. 1 2 3 4 5 6

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euphs. f

Tubas f

Timp. 186 f

Perc. 1 2 3 4 5 6 mp

2 bongos (sticks)

2 congas

1) 2) 3) 4)

194 196

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

5 4

S. Sx.

A.S.1 A.S.2

T. Sx.

B. Sx.

194

1 2 3 4 5 6

Tpts.

1 2 3 4

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

194

1 2 3 4 5 6

Perc.

203 204 209

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

S. Sx.

A.S.1 A.S.2

T. Sx.

B. Sx.

203

1 2 3 4 5 6

Tpts.

1 2 3 4

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

203

Timp.

203

1 2 3 4 5 6

Perc.

Detailed description of the musical score: The score is for a large orchestra and includes parts for Flutes (1-6), Oboe, English Horn, Bassoons (1-3), Contrabassoon/Double Bassoon, Clarinets (1-6), Bass Clarinet, Saxophones (Soprano, Alto 1 & 2, Tenor, Baritone), Trumpets (1-6), Horns (1-4), Trombones (1-4), Euphonium, Tuba, Timpani, and Percussion (1-6). The score is divided into measures 203, 204, and 209. Measure 203 starts with a 3/4 time signature, measure 204 is in 7/8, and measure 209 returns to 3/4. The percussion part features a complex rhythmic pattern with accents and dynamic markings like *mp* and *f*. The woodwinds and strings play melodic and harmonic lines, with some parts marked *ff* and *cbsn*. The brass section has a strong presence with *f* dynamics and specific articulations like *à 2* and *à 3*.



211 214

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

S. Sx.

A.S.1 A.S.2

T. Sx.

B. Sx.

211

cup mute

1 2 3 4 5 6

Tpts.

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas.

2 4 5 4

211

211

1 2 3 4 5 6

Perc.

220 225

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

S. Sx.

A.S. 1 A.S. 2

T. Sx.

B. Sx.

1 2 3 4 5 6

Tpts.

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

220

Timp.

220

1 2 3 4 5 6

Perc.

3/4 7/8 2/4 5/4

ff

(remove mute)

4)

à 2)

à 2)

à 3)

4)

mp

f

@

mp

229 230

1 2 3 4 5 6

Fls.

Ob.

E. Hn.

1 2 3

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Clis.

B. Clis.

S. Sx.

A.S.1 A.S.2

T. Sx.

B. Sx.

1 2 3 4 5 6

Tpts.

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas.

229

Timp.

1 2 3 4 5 6

Perc.

ff

mf

cbssn

open

1)

à 2)

à 3)

à 4)

f

p

@

3/4 7/8 2/4 5/4 4/4

The musical score is divided into three systems. The first system (measures 238-247) includes parts for Flutes (1-6), Oboe, English Horn, Bassoons (1-3), Contrabassoon, Clarinets (1-6), Saxophones (Soprano, Alto 1 & 2, Tenor, Baritone), Trumpets (1-6), Horns (1-4), Trombones (1-4), Euphonium, and Tubas. The second system (measures 238-247) includes parts for Trumpets (1-6), Horns (1-4), Trombones (1-4), Euphonium, and Tubas. The third system (measures 238-247) includes parts for Timpani and Percussion (1-6). The score features a variety of dynamic markings including *ff*, *mf*, *p*, and *subito p*. The time signature is 3/4, and the key signature has three flats. The piece concludes at measure 247.

248

1 2  
Fls. 3 4  
5 6  
Ob.  
E. Hn.  
1  
Bsns. 2 3  
C. Bn. D.B.  
1 2  
Cls. 3 4  
5 6  
B.Cls.  
S. Sx.  
A.S. 1  
A.S. 2  
T. Sx.  
B. Sx.

*dim. poco a poco .....*

*dim. poco a poco .....*

*dim. poco a poco .....*

*dim. poco a poco .....*

248

1 2  
Tpts. 3 4  
5 6  
1 2  
Hns. 3 4  
1 2  
Tbns. 3 4  
Euphs.  
Tubas

*à 2)*  
*ff*

*4)*  
*ff*

*1)*  
*f*

*ff*

*ff*

248

Timp.

*ff*

*f*

*mf*

248

1  
2  
3  
Perc. 4  
5  
6

*dim. poco a poco .....*

*dim. poco a poco .....*

*dim. poco a poco .....*

*dim. poco a poco .....*

258 *molto rit.* Stop beating time.

Fls. 1, 2, 3, 4, 5, 6

Ob.

E. Hn.

Bsns. 1, 2, 3

C. Bn. D.B.

Cls. 1, 2, 3, 4, 5, 6

B.Cls.

S. Sx.

A.S. 1, A.S. 2

T. Sx.

B. Sx.

12/8

*pp*

*p*

*ppp*

*ppp*

*ppp*

slow way down over time

increasingly unsteady

increasingly unsteady

258

Tpts. 1, 2, 3, 4, 5, 6

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3, 4

Euphs.

Tubas

12/8

*ppp*

mute

258

Timp.

12/8

258

Perc. 1, 2, 3, 4, 5, 6

12/8

0 dur. 0:10    1 dur. 0:10    2 dur. 0:10    3 dur. 0:05    4 dur. 0:10

267

1 2 3 4 5 6

Fis.

Ob.

E. Hn.

Bsns.

C. Bn. D.B.

1 2 3 4 5 6

Cls.

B.Cls.

S. Sx.

A.S. 1

A.S. 2

T. Sx.

B. Sx.

267

1 2 3 4 5 6

Tpts.

Hns.

1 2 3 4

Tbns.

Euphs.

Tubas

267

1 2 3 4 5 6

Timp.

Perc.

small tam-tam

large tam-tam (soft mallet)

For the remainder of the composition, woodwinds and brass (excluding saxes) will alternate between playing a long note chosen from their home base cell (4a) and playing one of the other lettered cells. As in the beginning of the piece try to avoid playing in unison with those close to you. Do not repeat the same cell (or note in 4a) immediately.

276 **5** (just long enough for a gradual to fade to silence)

1 2 Fls. 3 4 5 6 *ppp sempre* *mf*

Ob. *ppp sempre* *mf*

E. Hn. *ppp sempre* *mf*

1 Bsns. 2 3 *ppp sempre* *mf*

C. Bn. D.B. *ppp sempre* *mf*

1 2 Cls. 3 4 5 6 *ppp sempre* *mf*

B.Cls. *ppp sempre* *mf*

S. Sx. *ppp sempre* *mf*

A.S. 1 *ppp sempre* *mf*

A.S. 2 *ppp sempre* *mf*

T. Sx. *ppp sempre* *mf*

B. Sx. *ppp sempre* *mf*

276 *very fast improvisation: 3"-5" ad lib.*

1 2 Tpts. 3 4 5 6 *ppp sempre* *mf*

Hns. 1 2 3 4 *ppp sempre* *mf*

Tbns. 1 2 3 4 *ppp sempre* *mf*

Euphs. *ppp sempre* *mf*

Tubas *ppp sempre* *mf*

276 *c. 120*  
All the heavy drums that are available! (snare, field, toms, conga, timbales, etc.)

Timp. *fff*

276 Perc. 1 2 3 4 5 6 *fff*

drum set  
very short, but frenetic solo (3"-5") *ff*