

FULL CONDUCTOR SCORE
Score Cat. #012-4257-01

BARNHOUSE CONCERT BAND SERIES

UP FROM EARTH'S CENTER

Rob Romeyn

For reference only.
Not valid for performance.



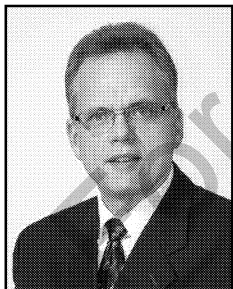
C.L. BARNHOUSE COMPANY®
Music Publishers • Oskaloosa, IA. 52577
www.barnhouse.com

UP FROM EARTH'S CENTER

INSTRUMENTATION

Full Conductor Score	1
Flute, Piccolo	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion: Vibraphone, Bells, Xylophone, Chimes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	2
Percussion 2: Ocean Drum, Rain Stick, Triangle, Suspended Cymbal, Crash Cymbals, Large Gong	5

ABOUT THE COMPOSER



Rob Romeyn's music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, and community bands worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band and jazz ensemble. His concert band music is on many state required music lists. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the 2008 Macy's Thanksgiving Day Parade. His "After the Battle" was performed at the 2007 Midwest Band and Orchestra Clinic. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.

PROGRAM NOTES

This programmatic work is an incredible display of beauty, sensitivity, emotion and vigorous intensity. The journey begins on the morning of the great 1868 Hawaii earthquake. Peaceful and beautiful sounds of the black sand beach of Punalu'u are heard as the sun rises. The music then develops, first with a statement of the traditional melody "The Earth Is Our Mother" to remind us to respect Mother Earth and be mindful of her incredible powers. As the tempo quickens we are musically transported into the events of the fateful day, as the earthquake and resulting Tsunami ensued. As the movement of the earth subsides, we return to the beach of Punalu'u as Mother Earth begins her renewal of new life.

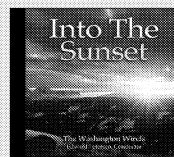
NOTES TO THE CONDUCTOR

In the opening section, work for balance between the vibraphone, auxiliary percussion parts and the woodwind section. These are the peaceful sounds of the black sand beach of Punalu'u as the sun rises. The section beginning at m. 19 should be flowing and expressive. The careful observance of dynamic shaping here will enhance the beauty and imagery of this section. Please observe the rallentando leading into the fermata at m. 57. In the section beginning at m. 61, observe the accents in the percussion on beats "1" and "3" leading into m. 65 and beyond. This is the traditional melody/chant: "The Earth is Our Mother" where we are reminded to respect the earth and be mindful of her incredible powers. At m. 113, the tempo quickens and the style is spirited and aggressive. Care should be taken not to take this section faster than the ability limit of the ensemble allows. In the section beginning at m. 166, we are transported back to the beach of Punalu'u as Mother Earth begins her renewal of new life. Observe a dramatic rallentando leading into the fermata at m. 194.

I hope that you and your ensemble enjoy rehearsing and performing **Up From Earth's Center**. Please contact me at my composer page at www.barnhouse.com with any comments or questions. Best wishes for a wonderful performance!

- Rob Romeyn

CD Recording Available



WFR81
INTO THE SUNSET
The Washington Winds
Edward Petersen - Conductor

Contents: *Into The Sunset* (Conaway); *The Boys of the Old Brigade* (Chambers/arr. Glover); *Up From Earth's Center* (Romeyn); *But For The Love Of Ireland* (Swearingen); *Force of Destiny* (Neeck); *The Huntress* (King/arr. Glover); *Avalanche!* (J. McBride); *The Skaters' Waltz* (Waldteufel/arr. Longfield); *Sunrise Over Kilimanjaro* (Huckeby); *Passacaglia* (Bach/arr. Glover); *Carolina's Majesty* (Shaffer); *Aguero, paso doble* (Franco); *Mazama* (Chattaway); *Open Thy Heart* (Bizet/arr. Glover); *Minimalist Dances* (Conaway);

Premiere performance by the Osceola Fundamental High School Symphonic Band, Seminole, Florida;
Donald Edwards, conductor

UP FROM EARTH'S CENTER

Conductor Score
012-4257-00

Rob Romeyn (ASCAP)

Rubato, Expressive ♩ = 84

Solo, with oboe
Solo, with flute
mp
p

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Rubato, Expressive ♩ = 84

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion:
Vibraphone, Bells,
Xylophone, Chimes

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Ocean Drum, Rain Stick,
Triangle, Suspended
Cymbal, Crash Cymbal,
Large Gong

Vibraphone
p
mp
p

add Rain Stick

1 2 3 4 5 6 7 8

© 2014 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.
International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

rall. *a tempo* 12 *rall.* *a tempo*

FL./Picc.

Ob. *Solo, with clarinet*
mp

1st Cl. *Solo, with oboe*
mp

2nd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *p*

2nd A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

rall. *a tempo* 12 *rall.* *a tempo*

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. *mp* *p*

Timp.

Perc. 1

Perc. 2 *mp* *p* *mp*

9 10 11 12 13 14 15 16

19 Expressive, Lyrical ♩ = 86

+ Picc. (lower notes)

- Picc.

FL./Picc. *p* *ff* *mp*

Ob. *Tutti* *p* *ff* *mp*

1st Cl. *Tutti* *p* *ff* *mp* *div.*

2nd Cl. *p* *ff* *mp* *div.*

Bs. Cl. *p* *ff* *mp*

Bsn. *p* *ff* *mp*

1st A. Sx. *p* *ff* *mp*

2nd A. Sx. *p* *ff* *mp*

T. Sx. *p* *ff* *mp*

B. Sx. *p* *ff* *mp*

19 Expressive, Lyrical ♩ = 86

1st Trp. *p* *ff*

2nd Trp. *p* *ff*

Hn. *p* *ff* *div.*

1st Trb. *p* *ff*

2nd Trb. *p* *ff*

Euph. (Bar.) *p* *ff*

Tuba *p* *ff*

Mallet Perc. *p* *ff* *mp*

Timp. *p* *ff* *p*

Perc. 1 B.D. *p* *ff*

Sus. Cym. *p* *ff*

Perc. 2 *p* *ff* *mp* Triangle

Cr. Cyms. *ff* *mp*

31

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

31

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

25

26

27

28

29

30

31

32

38 *div.*

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp* *div.*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

38 *div.*

1st Trp. *mp*

2nd Trp. *mp*

Hn. *p* *mp* *div.*

1st Trb. *p* *mp*

2nd Trb. *p* *mp*

Euph. (Bar.) *p* *mp*

Tuba *p* *mp*

Mallet Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2 *p* *mp* *p*

Sus. Cym.

33 34 35 36 37 38 39

rall. a tempo

FL./Picc. *f* *mp* *div.* *f* *div.*

Ob. *f* *mp* *f*

1st Cl. *f* *mp* *f* *Soli* *mp*

2nd Cl. *f* *mp* *div.* *f* *Soli* *mp*

Bs. Cl. *mp* *f*

Bsn. *f* *mp* *f*

1st A. Sx. *f* *mp* *div.* *f*

2nd A. Sx. *f* *mp* *f*

T. Sx. *f* *mp* *f*

B. Sx. *f* *mp* *f*

1st Trp. *f* *mp* *div.* *f* *rall. a tempo*

2nd Trp. *f* *mp* *f*

Hn. *f* *mp* *div.* *f* *Soli* *mp*

1st Trb. *f* *mp* *f*

2nd Trb. *f* *mp* *f*

Euph. (Bar.) *f* *mp* *f*

Tuba *f* *mp* *f* *div.*

Mallet Perc. *f* *mp* *f*

Timp. *mf* *mp* *f*

Perc. 1 *mf* *p* *mf*

Perc. 2 *f* *p* *f*

46

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

46

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet Perc.
Chimes

Timp.

Perc. 1

Perc. 2

46

47

48

49

50

51

52

53

molto rall.

div.

Rubato, Expressive ♩ = 84

rall.

FL./Picc. *ff* *mf*

Ob. *ff* *mp*

1st Cl. *ff* *mp*

2nd Cl. *ff* *mp*

Bs. Cl. *ff* *mp*

Bsn. *ff* *mp*

1st A. Sx. *ff* *mp*

2nd A. Sx. *ff* *mp*

T. Sx. *ff* *mp*

B. Sx. *mp* *ff* *mp*

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mallet Perc. Vibes *mp* *ff* *mp*

Timp. *mp* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff* Tri.

61 Aggressive ♩ = 120

FL./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

61 Aggressive ♩ = 120

1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

+ Picc.
(lower notes)

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl.

Bsn.

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx.

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. *ff* Bells, Xylo.

Timp. *mp*

Perc. 1

Perc. 2 *p*

This page contains the musical score for pages 76 through 80 of an orchestral work. The score is written for a full orchestra and includes the following parts:

- Fl./Picc.
- Ob.
- 1st Cl.
- 2nd Cl.
- Bs. Cl.
- Bsn.
- 1st A. Sx.
- 2nd A. Sx.
- T. Sx.
- B. Sx.
- 1st Trp.
- 2nd Trp.
- Hn.
- 1st Trb.
- 2nd Trb.
- Euph. (Bar.)
- Tuba
- Mallet Perc.
- Timp.
- Perc. 1
- Perc. 2

The score features various performance instructions and dynamic markings, including *div.*, *f*, *mf*, and *p*. A large watermark reading "MIDIReference.com" is overlaid diagonally across the page.

FL./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

87

FL./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

87

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mallet Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

p *ff*

86 87 88 89 90

FL/Picc. *fp* *ff*

Ob. *fp* *ff*

1st Cl. *mp* *ff*

2nd Cl. *mp* *ff*

Bs. Cl. *fp* *ff*

Bsn. *fp* *ff*

1st A. Sx. *mp* *ff*

2nd A. Sx. *mp* *ff*

T. Sx. *fp* *ff*

B. Sx. *fp* *ff*

1st Trp. *fp* *ff*

2nd Trp. *fp* *ff*

Hn. *mp* *ff* *div.*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

Euph. (Bar.) *fp* *ff*

Tuba *fp* *ff*

Mallet Perc. *fp* *ff*

Timp. *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *ff*

91 92 93 94 95

97

FL./Picc. *f* *mp*

Ob.

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

97

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.) *Solo* *mf*

Tuba

Mallet Perc. *Vibes* *mf* *mp*

Timp.

Perc. 1

Perc. 2 *Triangle* *mf* *mp*

FL./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

113 Spirited, Aggressive ♩ = 152

+ Picc. (lower notes)

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

113 Spirited, Aggressive ♩ = 152

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

113

114

115

116

117

118

Large Gong
Cr. Cyms. *ff*

FL/Picc. *mp* *tr* *ff* *f*

Ob. *mp* *tr* *ff* *f*

1st Cl. *mp* *tr* *ff* *f*

2nd Cl. *mp* *tr* *ff* *f*

Bs. Cl. *mp* *ff* *f*

Bsn. *mp* *ff*

1st A. Sx. *mp* *ff*

2nd A. Sx. *mp* *ff*

T. Sx. *mp* *ff*

B. Sx. *mp* *ff*

1st Trp. *mp* *ff* *mf*

2nd Trp. *mp* *ff* *mf*

Hn. *mp* *ff*

1st Trb. *mp* *ff*

2nd Trb. *mp* *ff*

Euph. (Bar.) *mp* *ff*

Tuba *mp* *ff*

Mallet Perc. *mp* *ff* *Xylo.* *mf*

Timp. *mp* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

FL./Picc. *ff* *mp* *ff* *mp*

Ob. *ff* *mp* *ff* *mp*

1st Cl. *ff* *mp* *ff* *mp*

2nd Cl. *ff* *mp* *ff* *mp*

Bs. Cl. *ff* *mp* *ff* *mp*

Bsn. *ff* *mp* *ff* *mp*

1st A. Sx. *ff* *mp* *ff* *mp*

2nd A. Sx. *ff* *mp* *ff* *mp*

T. Sx. *ff* *mp* *ff* *mp*

B. Sx. *ff* *mp* *ff* *mp*

1st Trp. *ff* *mp* *ff* *mp*

2nd Trp. *ff* *mp* *ff* *mp*

Hn. *ff* *mp* *ff* *mp*

1st Trb. *ff* *mp* *ff* *mp*

2nd Trb. *ff* *mp* *ff* *mp*

Euph. (Bar.) *ff* *mp* *ff* *mp*

Tuba *ff* *mp* *ff* *mp*

Mallet Perc. *ff* *mp* *f* *mp*

Timp. *ff* *p* *f* *mp*

Perc. 1 *ff* *mp* *f* *mp*

Perc. 2 *ff* *mp* *f* *mp*

Xylo. *ff*

Bells *ff*

C to D, G to A

Fl./Picc. *mp* *ff* *ff*

Ob. *mp* *ff* *ff*

1st Cl. *mp* *ff* *ff*

2nd Cl. *mp* *ff* *ff*

Bs. Cl. *mp* *ff* *ff*

Bsn. *mp* *ff* *ff*

1st A. Sx. *mp* *ff* *ff*

2nd A. Sx. *mp* *ff* *ff*

T. Sx. *mp* *ff* *ff*

B. Sx. *mp* *ff* *ff*

1st Trp. *mp* *ff* *ff*

2nd Trp. *mp* *ff* *ff*

Hn. *mp* *ff* *ff*

1st Trb. *mp* *ff* *ff*

2nd Trb. *mp* *ff* *ff*

Euph. (Bar.) *mp* *ff* *ff*

Tuba *mp* *ff* *ff*

Mallet Perc. *mp* *ff* *ff*

Timp. *mp* *ff* *ff*

Perc. 1 *mp* *ff* *ff*

Perc. 2 *mp* *ff* *ff*

140 141 142 143 144

FL./Picc. *mp* *ff* *ff*

Ob. *mp* *ff* *ff*

1st Cl. *mp* *ff* *ff*

2nd Cl. *mp* *ff* *ff*

Bs. Cl. *mp* *ff* *ff*

Bsn. *mp* *ff* *ff*

1st A. Sx. *mp* *ff* *ff*

2nd A. Sx. *mp* *ff* *ff*

T. Sx. *mp* *ff* *ff*

B. Sx. *mp* *ff* *ff*

1st Trp. *mp* *ff* *ff*

2nd Trp. *mp* *ff* *ff*

Hn. *mp* *ff* *ff*

1st Trb. *mp* *ff* *ff*

2nd Trb. *mp* *ff* *ff*

Euph. (Bar.) *mp* *ff* *ff*

Tuba *mp* *ff* *ff*

Mallet Perc. *mp* *ff* *ff*

Timp. *mp* *ff* *ff*

Perc. 1 *mp* *ff* *ff*

Perc. 2 *mp* *ff* *ff*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

ff *fp* *ff* *div.* *div.* *div.*

FL./Picc. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff*

2nd Cl. *mp* *ff*

Bs. Cl. *fp* *ff*

Bsn. *fp* *ff*

1st A. Sx. *fp* *ff*

2nd A. Sx. *fp* *ff*

T. Sx. *fp* *ff*

B. Sx. *fp* *ff*

1st Trp. *fp* *ff*

2nd Trp. *fp* *ff*

Hn. *fp* *ff*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

Euph. (Bar.) *fp* *ff*

Tuba *fp* *ff*

Mallet Perc. *mp* *ff*

Timp. *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *mp* *ff*

166 Rubato, Expressive ♩ = 84

Solo, with oboe

FL./Picc. *fff*

Ob. *fff*

1st Cl. *fff*

2nd Cl. *fff*

Bs. Cl. *fff*

Bsn. *fff*

1st A. Sx. *fff*

2nd A. Sx. *fff*

T. Sx. *fff*

B. Sx. *fff*

166 Rubato, Expressive ♩ = 84

1st Trp. *fff*

2nd Trp. *fff*

Hn. *fff*

1st Trb. *fff*

2nd Trb. *fff*

Euph. (Bar.) *fff*

Tuba *fff*

Mallet Perc. *fff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vibraphone *p*

Ocean Drum *mp*

add Rain Stick

173 *rall.* *a tempo* 178

FL./Picc.

Ob. *Solo, with clarinet*
mp

1st Cl. *Solo, with oboe*
mp

2nd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *p*

2nd A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

173 *rall.* *a tempo* 178

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. *mp*

Timp.

Perc. 1

Perc. 2 *p* *mp* *p*

173 174 175 176 177 178 179

183 Broadly, Sustained ♩ = 86

rall. *a tempo* *Tutti* *p* *f* *div.*

FL./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

183 Broadly, sustained ♩ = 86

rall. *a tempo* *div.* *f* *f* *div.*

1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

Xylo.
Bells
Sus. Cym.
Cr. Cyms.

rall. **195 Rubato, Expressive** ♩ = 84

FL/Picc. *ff* *mf* - Picc.

Ob. *ff* *mp*

1st Cl. *ff* *mp* *div.*

2nd Cl. *ff* *mp*

Bs. Cl. *ff* *mp*

Bsn. *ff* *mp*

1st A. Sx. *ff* *mp*

2nd A. Sx. *ff* *mp*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

rall. **195 Rubato, Expressive** ♩ = 84

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff* *div.*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff* *mp*

Tuba *ff* *mp*

Mallet Perc. *Xylo.* *Bells* *mp* *Vibes*

Timp. *mp* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff* *Triangle*

192 193 194 195 196 197

Fl./Picc. *ff* *mp* *ff*

Ob. *ff* *mp* *ff*

1st Cl. *ff* *mp* *ff*

2nd Cl. *ff* *mp* *ff*

Bs. Cl. *ff* *mp* *ff*

Bsn. *ff* *mp* *ff*

1st A. Sx. *ff* *mp* *ff*

2nd A. Sx. *ff* *mp* *ff*

T. Sx. *ff* *mp* *ff*

B. Sx. *ff* *mp* *ff*

1st Trp. *ff* *mp* *ff*

2nd Trp. *ff* *mp* *ff*

Hn. *ff* *mp* *ff*

1st Trb. *ff* *mp* *ff*

2nd Trb. *ff* *mp* *ff*

Euph. (Bar.) *ff* *mp* *ff*

Tuba *ff* *mp* *ff*

Mallet Perc. *ff* *mp* *ff*

Timp. *ff* *mp* *ff*

Perc. 1 *ff* *mp* *ff*

Perc. 2 *ff* *mp* *ff*

+ Gong *ff* *mp* *ff*

204 205 206 207 208 209

212 Explosive! ♩ = 80

FL/Picc. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff* *div.*

2nd Cl. *mp* *ff*

Bs. Cl. *mp* *ff*

Bsn. *mp* *ff*

1st A. Sx. *mp* *ff*

2nd A. Sx. *mp* *ff*

T. Sx. *mp* *ff*

B. Sx. *mp* *ff*

212 Explosive! ♩ = 80

1st Trp. *mp* *ff* *div.*

2nd Trp. *mp* *ff*

Hn. *mp* *ff*

1st Trb. *mp* *ff*

2nd Trb. *mp* *ff*

Euph. (Bar.) *mp* *ff*

Tuba *mp* *ff*

Mallet Perc. *mp* *ff*

Timp. *mp* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Spirited, Aggressive ♩ = 152

FL./Picc. mf fff

Ob. mf fff

1st Cl. mf fff

2nd Cl. mf fff

Bs. Cl. mf fff

Bsn. mf fff

1st A. Sx. mf fff

2nd A. Sx. mf fff

T. Sx. mf fff

B. Sx. mf fff

1st Trp. mf fff

2nd Trp. mf fff

Hn. mf fff

1st Trb. mf fff

2nd Trb. mf fff

Euph. (Bar.) mf fff

Tuba mf fff

Mallet Perc. mp fff

Timp. mf fff

Perc. 1 mp fff

Perc. 2 mp fff choke