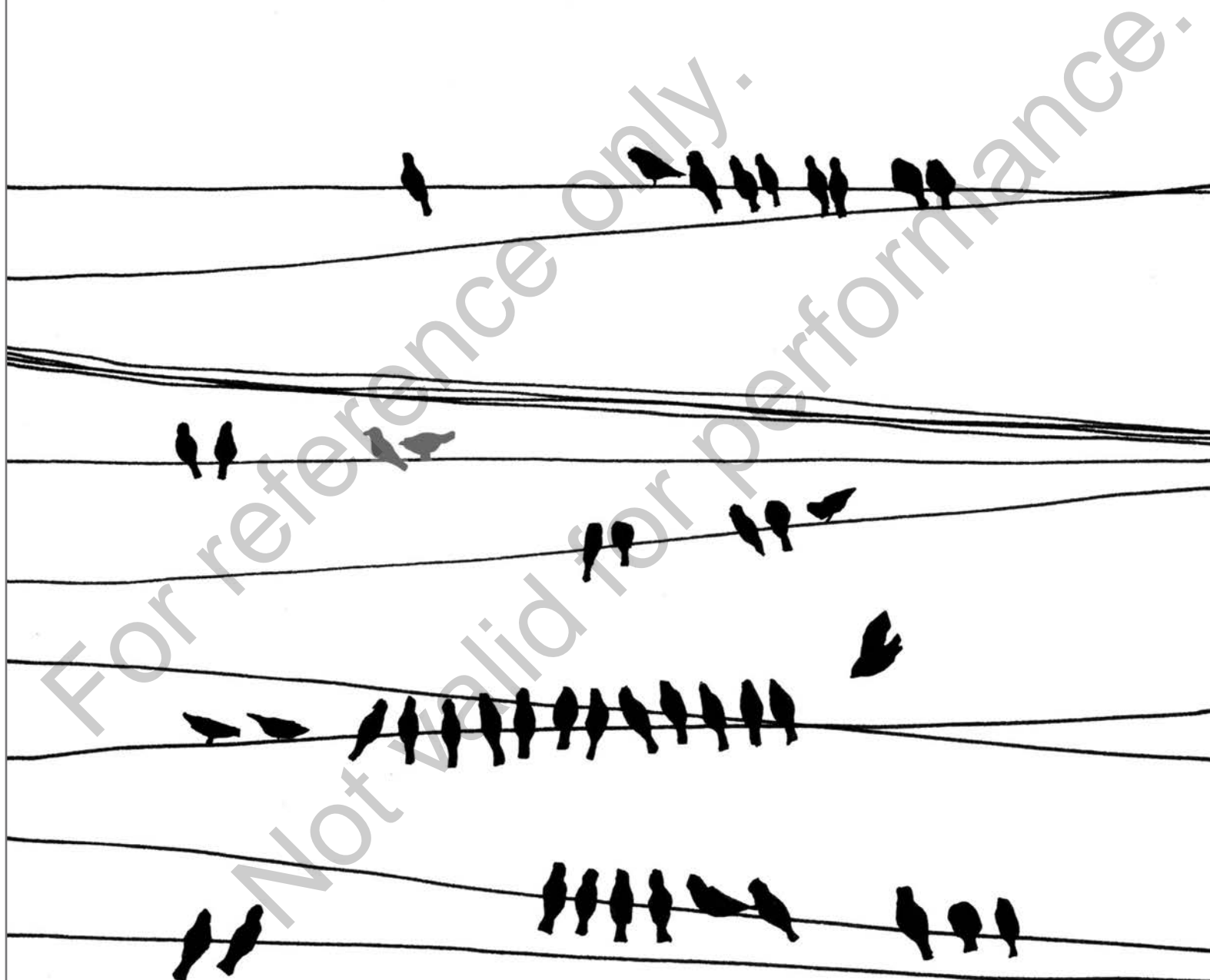


FULL CONDUCTOR SCORE  
Catalog No: 012-4572-01

BARNHOUSE CONCERT BAND SERIES

# Conversations

Chandler L. Wilson



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# CONVERSATIONS

Chandler L. Wilson

## Instrumentation

Full Conductor Score .....	1
Piccolo .....	1
1st & 2nd Flute .....	10
1st & 2nd Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd & 3rd B $\flat$ Clarinet .....	6
E $\flat$ Contra Alto Clarinet* .....	1
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
Contrabassoon* .....	1
1st & 2nd E $\flat$ Alto Saxophone .....	6
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
1st B $\flat$ Trumpet .....	3
2nd B $\flat$ Trumpet .....	3
3rd B $\flat$ Trumpet .....	3
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Chimes .....	1
Bells .....	1
Marimba .....	1
Vibraphone .....	1
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Tambourine .....	3
Percussion 2: Suspended Cymbal, Hi-Hat, Gong, Crash Cymbals, Triangle Wind Chimes .....	3

\*parts not shown on score

## Rehearsal Suggestions

**Conversations** was commissioned by Benjamin E. Mays High School, Director, William Oliver, director; for performance at the 2017 Georgia Music Educators Association Conference. It is based on the idea of “conversations” that are needed for society to progressively move forward. In recent years, our country has had increasing struggles with racial issues and equality. This short musical poem expresses the importance of considering and respecting another’s point of view.

The music begins with two thematic ideas (conversations) that oscillate between some of the same thoughts, and contrasting views on those thoughts. The second dialogue is a vocal-like exchange between the piccolo and bassoon. The timbre of these two instruments, though they represent diverse ideas, they find themselves creating a beautiful and calming melody together despite their differences.

The inclusion of “Lift Every Voice and Sing” is intended to pay respect to the African-American community. In an effort to represent a series of necessary dialogue regarding equality, this hymn (particularly the last stanza) “Keep us forever in the path, we pray” and “may we forever stand true to our God, true to our native land” has served as the national prayer of the African-American community. This section starts with a trumpet solo, featuring interjections from oboe and clarinet, much like a standard Baptist church service where members of the congregation may ad-lib around the main soloist. Out of a congregational unison the ensemble plays a resounding emotional rendition of “Lift Every Voice and Sing.”

Following the James Weldon Johnson’s hymn, the music elevates its emotional intensity by following with hints of “America the Beautiful.” We, the American society, through conversations have an obligation to address and find meaningful solutions to racial inequality within our communities.

*William Oliver and Chandler L. Wilson*

## About the Composer



Chandler L. Wilson is a native of Miami, FL. He attended Florida A&M University (FAMU) where he earned his Bachelor of Science in Music Education. While a student at FAMU, he served as the University Band President and section leader of the saxophones. During his time at FAMU, he was selected as the student arranger and conductor for the marching and symphonic bands, and was also chosen as one of the first student staff members for the “Marching 100”. Mr. Wilson earned a Master of Arts in Wind Band Conducting from Indiana University of Pennsylvania where he studied with Dr. Jack Stamp. Many compositions of Mr. Wilson have been premiered and performed on the concert band stage with All-County/District Honor Bands and All-State Bands. He has also had selections performed at the Music for All National Festival and the Midwest Band and Orchestra Clinic.

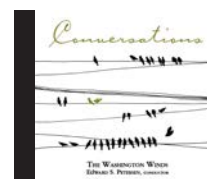
Mr. Wilson served as band director of Hollywood Hills High School (2008-2012). Under his direction, the students consistently earned Superior ratings in concert and marching band. In 2011, the Hollywood Hills Spartan Pride Marching Band appeared on National TV while participating in the McDonalds Thanksgiving Day Parade in Chicago, IL. Mr. Wilson, also served as band director at Cooper City High School (2014-2016), in Cooper City, FL. In December of 2015, the Cooper City Marching Band participated in the Sugar Bowl’s marching band competition where they were named “Grand Champions”. While maintaining consistent Superior ratings with Cooper City High School band program Mr. Wilson was the director and supervisor of 3 concert bands, 2 jazz bands, 2 winter guard programs, and marching band.

Outside of the classroom Mr. Wilson served as the associate conductor of the Broward Symphonic Band under Neil Jenkins from 2010 to 2016. He has also served as assistant conductor of the Music Ambassadors Europe Music Tour in the summers of 2010 and 2012. Mr. Wilson has studied conducting under the batons of Prof. Richard Clary, Dr. Jack Stamp, Dr. Julian White, Dr. Shelby Chipman, Dr. Roby George, Masetto Raffaele Ponti, and Mr. Neil Jenkins.

He holds professional memberships in the Music Educators National Conference, Florida Bandmasters Association, Pennsylvania Music Educators Association, Kappa Kappa Psi National Honorary Band Fraternity, and is an honorary member “Friend of the Arts” of Sigma Alpha Iota. Mr. Wilson is a recipient of the Florida Bandmasters Association “Tom Bishop Award” and is also a member of ASCAP (American Society of Composers, Authors, and Publishers). His selection, “Legends of the Galaxy (A Cosmic Fanfare)”, was ranked in the Top 100 band compositions in the American Band College/Band World Magazine/Western International Band Clinic Literature List for 2016.

Mr. Wilson is currently attending Florida State University where he is working towards his Ph.D in Music Education with an emphasis in conducting.

## 2018 Concert Band CD



WFR394

### CONVERSATIONS

*The Washington Winds,*

**Edward S. Petersen – Conductor**

**CONTENTS:** *Changes Ahead (Sherburne), The Gift Of Friendship (Yeo), March Ponderoso (King/arr. Glover), Conversations (Wilson), Raise Your Voice In Song (C. T. Smith), Quintescent Journey (Galvin), Songs From The Great War (arr. Glover), As Summer Was Just Beginning (Daehn), American Riversongs (La Plante), Themes From Green Bushes (Daehn), Rienzi (Wagner/arr. Glover), Three Rivers (Chattaway)*

### LICENSING THIS WORK

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Conductor Score  
012-4572-00

# CONVERSATIONS

Chandler L. Wilson  
(ASCAP)

Driving Pulse (♩ = 136)

6

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

1st B♭ Clarinet

2nd & 3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st & 2nd F Horn

3rd & 4th F Horn

1st Trombone

2nd & 3rd Trombone

Euphonium (Baritone)

Tuba

Timpani F, A♭, C, F

Chimes

Bells

Marimba

Vibraphone

Percussion 1  
Snare Drum, Bass Drum, Tambourine

Percussion 2  
Suspended Cymbal, Hi-Hat, Gong, Crash Cymbals, Triangle, Wind Chimes

*p* *cresc.* *p* *a2* *p* *a2* *p* *div.* *p* *a2* *p* *a2* *p* *div.* *cresc.* *p* *cresc.* *p* *a2* *p* *a2* *p* *div.* *cresc.* *p* *cresc.* *mf* *p cresc.* *mf* *w/ plastic mallets* *mp* *let ring* *mf*

1 2 3 4 5 6

Picc. *cresc.*

1st & 2nd Fl. *div.* *cresc.* *a2*

1st & 2nd Ob. *div.* *cresc.* *a2*

1st Cl. *cresc.* *a2*

2nd & 3rd Cl. *cresc.* *a2*

Bass Cl.

Bsn. *a2*

1st & 2nd Alto Sax. *div.* *cresc.* *a2*

Ten. Sax. *a2*

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn. *a2* *div.* *a2*

3rd & 4th Hn.

1st Trom. *mp cresc.*

2nd & 3rd Trom.

Euph. (Bar.) *mp*

Tuba

Timp.

Chimes

Bells *mp*

Mar.

Vib. *let ring*

Perc. 1

Perc. 2

13

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

13

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2

Sus. Cym.

*mp*

*div.*

*p*

*mf*

*p*

*mf*

13 14 15 16 17 18

21 Agitato

Picc. *f* *div.* *ff* *sfz* *cresc.*

1st & 2nd Fl. *f* *div.* *ff* *sfz* *cresc.*

1st & 2nd Ob. *f* *ff* *sfz* *cresc.*

1st Cl. *f* *div.* *ff* *sfz* *cresc.*

2nd & 3rd Cl. *f* *ff* *sfz* *cresc.*

Bass Cl. *f* *ff* *mf cresc.*

Bsn. *f* *ff* *a2* *mf cresc.*

1st & 2nd Alto Sax. *f* *ff* *mf* *sfz cresc.* *div.*

Ten. Sax. *f* *ff* *ff* *sfz* *mp cresc.*

Bari. Sax. *f* *ff* *cresc.*

21 Agitato

1st Trpt. *f* *ff* *sfz* *mp cresc.*

2nd Trpt. *f* *ff* *sfz* *mp cresc.*

3rd Trpt. *f* *ff* *sfz* *mp*

1st & 2nd Hn. *f* *ff* *sfz cresc.*

3rd & 4th Hn. *f* *ff* *sfz cresc.*

1st Trom. *f* *ff* *sfz* *mp cresc.*

2nd & 3rd Trom. *f* *ff* *sfz* *div.* *mp cresc.*

Euph. (Bar.) *f* *ff* *sfz* *mp cresc.*

Tuba *f* *ff* *8vb, preferred* *mf cresc.*

Timp. *ff* *mf cresc.*

Chimes *ff*

Bells *f* *mf cresc.*

Mar. *f* *mf cresc.*

Vib. *f* *mf cresc.*

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

Perc. 2

Picc.  
1st & 2nd Fl.  
1st & 2nd Ob.  
1st Cl.  
2nd & 3rd Cl.  
Bass Cl.  
Bsn.  
1st & 2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Trpt.  
2nd Trpt.  
3rd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st Trom.  
2nd & 3rd Trom.  
Euph. (Bar.)  
Tuba  
Timp.  
Chimes  
Bells  
Mar.  
Vib.  
Perc. 1  
Perc. 2

25 26 27 28 29

30 **Meno mosso e glorioso** (♩ = 68)

Picc.  
1st & 2nd Fl.  
1st & 2nd Ob.  
1st Cl.  
2nd & 3rd Cl.  
Bass Cl.  
Bsn.  
1st & 2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.

30 **Meno mosso e glorioso** (♩ = 68)

1st Trpt.  
2nd Trpt.  
3rd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st Trom.  
2nd & 3rd Trom.  
Euph. (Bar.)  
Tuba  
Timp.  
Chimes  
Bells  
Mar.  
Vib.  
Perc. 1  
Perc. 2  
Gong

30

31

32



Picc.  
1st & 2nd Fl.  
1st & 2nd Ob.  
1st Cl.  
2nd & 3rd Cl.  
Bass Cl.  
Bsn.  
1st & 2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Trpt.  
2nd Trpt.  
3rd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st Trom.  
2nd & 3rd Trom.  
Euph. (Bar.)  
Tuba  
Timp.  
Chimes  
Bells  
Mar.  
Vib.  
Perc. 1  
Perc. 2

*sfz*  
*f*  
*sfz*  
*f*  
*sfz*  
*f*  
*sfz*  
*f*  
*sfz*  
*f*  
*sfz*  
*f*  
*sfz*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*ff*

*din.*  
*a2*

33 34 35

- 9 -

This page contains a detailed musical score for an orchestra. The instruments listed on the left include Piccolo, Flutes (1st & 2nd), Oboes (1st & 2nd), Clarinets (1st, 2nd & 3rd, Bass), Bassoon, Saxophones (Alto 1st & 2nd, Tenor, Bari.), Trumpets (1st, 2nd, 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st, 2nd & 3rd), Euphonium (Baritone), Tuba, Timpani, Chimes, Bells, Maracas, Vibraphone, and Percussion 1 & 2. The score is written in G major and 4/4 time. It features dynamic markings such as *sfz* (sforzando), *f* (forte), *p* (piano), and *ff* (fortissimo). The woodwinds and strings play melodic lines with various articulations like accents and slurs. The percussion section includes complex rhythmic patterns for the Timp, Bells, Maracas, and Vibraphone, often using triplets and slurs. A large watermark 'Reference Only: Valid for Performance' is overlaid diagonally across the page.

Picc.  
 1st & 2nd Fl.  
 1st & 2nd Ob.  
 1st Cl.  
 2nd & 3rd Cl.  
 Bass Cl.  
 Bsn.  
 1st & 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd Trpt.  
 3rd Trpt.  
 1st & 2nd Hn.  
 3rd & 4th Hn.  
 1st Trom.  
 2nd & 3rd Trom.  
 Euph. (Bar.)  
 Tuba  
 Timp.  
 Chimes  
 Bells  
 Mar.  
 Vib.  
 Perc. 1  
 Perc. 2

36  
 37  
 38  
 39

40 L'istesso tempo, placido

44

Picc. *Solo* *p* *cresc.* *mp* *Solo* *cresc.*

1st & 2nd Fl. *p*

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn. *Solo* *p* *cresc.* *mp*

1st & 2nd Alto Sax. *Solo* *p*

Ten. Sax.

Bari. Sax.

40 L'istesso tempo, placido 44

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes

Bells *mp*

Mar. *mp*

Vib. *mp* w/ motor

Perc. 1

Perc. 2

54 *Tutti*

Picc. *Tutti*

1st & 2nd Fl. *mp* *mf* *Tutti*

1st & 2nd Ob. *Solo* *mp* *mf* *Tutti*

1st Cl. *mf*

2nd & 3rd Cl.

Bass Cl.

Bsn. *Tutti* *mf*

1st & 2nd Alto Sax. *Tutti* *mf* *div.*

Ten. Sax.

Bari. Sax.

54

1st Trpt. *mf*

2nd Trpt.

3rd Trpt.

1st & 2nd Hn. *a2* *mf cantabile*

3rd & 4th Hn. *a2* *mf cantabile*

1st Trom. *mp*

2nd & 3rd Trom. *mp*

Euph. (Bar.) *mp* *mf*

Tuba *mf*

Timp.

Chimes

Bells *mf*

Mar. *mf cantabile*

Vib.

Perc. 1

Perc. 2 *p < mf* *p < mf*

51 52 53 54 55 56 57 58 59 60

- 12 -

62 Emotional, più mosso

Picc. *Tutti* *ff* *f* *div.* *a2* *div.*

1st & 2nd Fl. *ff* *f* *div.* *a2* *div.*

1st & 2nd Ob. *ff* *f* *div.* *a2* *div.*

1st Cl. *ff* *f* *div.* *a2* *div.*

2nd & 3rd Cl. *ff* *f* *div.* *a2* *div.*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *a2* *f*

Ten. Sax. *ff* *f*

Bari. Sax. *f*

62 Emotional, più mosso

1st Trpt. *div.* *f* *Tutti* *div.*

2nd Trpt. *a2* *f*

3rd Trpt. *f*

1st & 2nd Hn. *div.* *a2* *f*

3rd & 4th Hn. *f*

1st Trom. *f*

2nd & 3rd Trom. *a2* *f*

Euph. (Bar.) *f*

Tuba *f*

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

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

Picc. *a2* *div.* *a2* *dim.*

1st & 2nd Fl. *a2* *div.* *a2* *dim.*

1st & 2nd Ob. *a2* *div.* *a2* *dim.*

1st Cl. *a2* *div.* *a2* *dim.*

2nd & 3rd Cl. *a2* *div.* *a2* *dim.*

Bass Cl. *dim.*

Bsn. *dim.*

1st & 2nd Alto Sax. *dim.* *a2* *div.*

Ten. Sax. *dim.*

Bari. Sax. *dim.*

70

1st Trpt. *a2* *dim.*

2nd Trpt. *dim.*

3rd Trpt. *dim.*

1st & 2nd Hn. *dim.* *a2* *div.*

3rd & 4th Hn. *dim.*

1st Trom. *dim.*

2nd & 3rd Trom. *div.* *dim.* *a2*

Euph. (Bar.) *dim.*

Tuba *dim.*

Timp. *dim.*

Chimes *f* *dim.*

Bells *f* *dim.*

Mar.

Vib. *motor off* *f* *dim.*

Perc. 1 Triangle

Perc. 2

79 *Espressivo* (♩ = 86-90)

Picc. *p*

1st & 2nd Fl. *p*

1st & 2nd Ob. *p* *Solo* *mf* *cresc.* 3

1st Cl. *p*

2nd & 3rd Cl. *p*

Bass Cl. *p*

Bsn. *p*

1st & 2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

79 *Espressivo* (♩ = 86-90)  
*Solo (ad lib)* *mf*

1st Trpt. *mf*

2nd Trpt.

3rd Trpt.

1st & 2nd Hn. *p*

3rd & 4th Hn. *p*

1st Trom. *p* *mp* *mp*

2nd & 3rd Trom. *div.* *p* *mp* *mp*

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

Tuba *p* *mp* *p* *mp*

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl. *Solo*  
*mf cresc.*

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.) *Solo*

Tuba *mf*

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2



97 Light Gospel Swing (♩ = 92)

Picc. *mf cresc.* *ff* *div.*

1st & 2nd Fl. *mf cresc.* *ff* *div.*

1st & 2nd Ob. *Tutti* *mf cresc.* *ff* *div.*

1st Cl. *mf cresc.* *ff* *div.*

2nd & 3rd Cl. *a2* *mf cresc.* *ff* *div.*

Bass Cl. *mf cresc.* *ff*

Bsn. *ff*

1st & 2nd Alto Sax. *a2* *mf cresc.* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

97 Light Gospel Swing (♩ = 92)

1st Trpt. *Tutti* *mf cresc.* *ff*

2nd Trpt. *mf cresc.* *ff*

3rd Trpt. *ff*

1st & 2nd Hn. *a2* *mf cresc.* *ff*

3rd & 4th Hn. *mf cresc.* *ff*

1st Trom. *ff* *a2* *div.*

2nd & 3rd Trom. *ff*

Euph. (Bar.) *Tutti* *ff*

Tuba *ff*

Timp. *sfz* *ff*

Chimes *ff*

Bells *ff*

Mar. *ff*

Vib. *ff*

Perc. 1 *ff* Tambourine *ff*

(B.D.) *f*

Hi-Hat *f*

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2

End of Gospel Swing 109

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

*div.*

*a2*

*cresc.*

*tr*

End of Gospel Swing 109

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2

Crash Cym.

Sus. Cym.

*ff*

*ff*

*ff*

This musical score is for a full orchestra, spanning measures 112 to 116. The instrumentation includes Piccolo, Flutes (1st & 2nd), Oboes (1st & 2nd), Clarinets (1st, 2nd & 3rd), Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1st, 2nd, 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st, 2nd & 3rd), Euphonium/Baritone, Tuba, Timpani, Chimes, Bells, Maracas, Vibraphone, and two Percussion parts. The score features complex woodwind passages with triplets and trills, and a rhythmic percussion accompaniment. Performance markings include *rit.* (ritardando) and *div.* (divisi). A large watermark 'For Reference Only - Not Valid for Performance' is overlaid on the score.

112

113

114

115

116

117 (♩ = 72)

*rit.*

Picc. *f*

1st & 2nd Fl. *a2 f*

1st & 2nd Ob. *a2 f*

1st Cl. *f*

2nd & 3rd Cl. *a2 f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *mf cresc.*

Ten. Sax. *f*

Bari. Sax. *f*

117 (♩ = 72)

*rit.*

1st Trpt. *f*

2nd Trpt. *f*

3rd Trpt. *f*

1st & 2nd Hn. *mf cresc.* *a2*

3rd & 4th Hn. *mf cresc.*

1st Trom. *mf cresc.*

2nd & 3rd Trom. *mf cresc.*

Euph. (Bar.) *f*

Tuba *f*

Timp. *fff* *mf*

Chimes *f*

Bells *ff*

Mar.

Vib.

Perc. 1

Perc. 2

123 (♩ = 68)

Picc. *ff*

1st & 2nd Fl. *ff*

1st & 2nd Ob. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st & 2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

123 (♩ = 68)

1st Trpt. *ff*

2nd Trpt. *ff*

3rd Trpt. *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st Trom. *ff*

2nd & 3rd Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Timp. *ff*

Chimes *ff*

Bells *ff*

Mar. *ff*

Vib. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Wind Chimes *ff*

Crash Cym. *ff*

Sus. Cym. *ff*

*div.*

*C to Bb*

*a2*

123 124 125 126 127 128

129 *rit.* 132 (♩ = 56)

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

129 *rit.* 132 (♩ = 56)

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes

Bells

Mar.

Vib.

Perc. 1

Perc. 2

*f* *S.D.* *Sus. Cym.* *ff* *mf*

129 130 131 132 133 134 135 136

*Solo* *f* *pp* *mf* *dim.* *pp* *mf* *dim.* *p*

*div.* *a2*

*mf* *dim.* *pp*

*mf* *dim.* *p*

*f* *S.D.* *Sus. Cym.* *ff* *mf*