

MICHAEL MARKOWSKI

**MONK**  
**BY THE SEA**

FOR WIND ENSEMBLE

SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY



# MONK BY THE SEA

## MICHAEL MARKOWSKI

### INSTRUMENTATION

Piccolo  
Flute 1 & 2  
Oboe 1 & 2  
English Horn  
Bassoon 1 & 2  
B♭ Clarinet 1 - 4  
B♭ Bass Clarinet 1 & 2  
B♭ Contrabass Clarinet

E♭ Alto Saxophone 1 & 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone

B♭ Trumpet 1 - 3  
F Horn 1 - 4  
Trombone 1 - 4  
Euphonium 1 & 2  
Tuba 1 & 2  
String Bass

Piano

**Percussion 1:** Timpani, Tam-Tam (with superball mallets, shared)

**Percussion 2:** Crotales, Suspended China "Trash" Cymbal, Thunder Sheet (shared)

**Percussion 3:** Vibraphone

**Percussion 4:** Thunder Sheet (shared), Marimba

**Percussion 5:** Crystal Glass (tuned to B♭5), Chimes, Sus. Sizzle Cymb.

**Percussion 6:** Crystal Glass (tuned to B♭4), Finger Cymbals, Tam-Tam (shared), Triangle

**Percussion 7:** Two Crystal Glasses (tuned to C5, E♭4), Bass Drum

### DURATION

ca. 8:00

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## PROGRAM NOTE

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By Jacob Wallace

The German Romantic landscapist Caspar David Friedrich completed his revolutionary work *Der Mönch am Meer* (*The Monk by the Sea*), in 1810 after two years of work. The painting, which is one of his most well-known today, was seen as shocking and controversial in its time. The work lacks any traditional framing objects in the foreground, which gives its content a jarring lack of perspective and scope. In the painting, a solitary man cloaked in black stands on a barren outcropping and meditates in observation of a dark expanse of choppy waters that recedes into a murky grey mass of clouds. The bleak image is hauntingly desolate, aside from the distant gulls soaring above the waves and the emergence of a cobalt sky above the reaches of the clouds. Though it failed to receive critical acclaim in Friedrich's lifetime, it has since been hailed as an early example of abstract painting and has drawn parallels to 20th century works (its segmented, lateral composition has been notably compared to the works of American Expressionist Mark Rothko). In the shared perspective of both the viewer and the monk, it takes on the shape not just of a self-portrait of the artist, but also of anyone who sees the painting, who can imagine themselves in the same isolated world.

Michael Markowski's *Monk by the Sea* evokes a similar feeling through the abstraction of sound. Inspired by the painting, Markowski certainly includes several overt foreground references to images included in Friedrich's work. An oscillation in the lowest register of the

piano has the sensation of unstill waters, while an inventive series of sliding artificial harmonics on contrabass mimics the cries of seagulls. The similarities, however, are not limited to sound effects. The lush harmonic language is one of mysterious nostalgia, more reminiscent of mid-20th century neoromantic composers like Howard Hanson and Miklós Rózsa than of more contemporary styles. The effect is one of archetypal familiarity: a timeless connection to the subject matter. Moreover, the cascading layers of thematic material create a murky haze that recalls both the restless boundaries between sky, clouds, and sea and the uncertain sense of wonder observed by the eponymous monk. Compounding this is the ambiguous tonal language, which avoids traditional cadence throughout the piece and sequences so frequently as to create a constant sense of motion. Within the context of this dramatic setting, however, the makeup is surprisingly simple: an insistent repetition of a theme first presented by English horn that falls through seven steps of a diatonic scale before gliding expressively back up a sixth. In doing this, the melody is never completed, but instead cycles incessantly upon itself. As the piece develops, this motive is more frenetically hurried and overlapped through a host of voices. The music ebbs and swells stirringly, reaching an awestricken climax before tapering away into a quiet calm. One final flourish of percussion adds a flash of color—a terminal brushstroke to the sonic canvas.

(Please credit Jacob Wallace when reprinting or excerpting this program note.)

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*Monk by the Sea* was commissioned by a consortium of the Arkansas Chapter of the College Band Directors National Association (CBDNA) and premiered by the 2015 Arkansas Intercollegiate Band on February 20, 2015 in Hot Springs, Arkansas, with Dr. Gary Hill as the guest conductor.

### Special Thanks

Erin Coughlin, Gary Hill, Robert Johnson, Chris Knighten, Timothy Oliver, Jacob Wallace

## **COMMISSIONED BY**

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University of Arkansas at Monticello  
University of Arkansas at Pine Bluff  
University of Central Arkansas

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## PERFORMANCE NOTES

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- The dynamic markings played by muted instruments are intended to be “heard” dynamics and not “played” dynamics.
- The String Bass should be amplified, especially if your instrumentation is larger than a traditional one-on-a-part wind ensemble or if you are performing in an extra large concert hall. If possible, you might also experiment with adding a subtle reverb and/or delay to enhance the “seagull effect.”
- If possible, amplifying the Crystal Glasses will also help this effect be better heard in addition to creating a cool, otherworldly timbre.
- It will be helpful to exaggerate the peaks in the wave-like *crescendo/decrescendo* swells that are the textural basis for the first couple of minutes of the music. Be sure to note that these swells overlap and peak on different beats in order to create an ominous undercurrent for the melody.
- The piano part is integral to the overall texture of the piece but may be played with a little freedom and *rubato*. Strict time need not be so strict so long as the harmonic patterns change when they are notated to. The beginning of the piece may be played *una corda* (with the soft pedal) until the ensemble’s texture thickens and *tutte le corde* (“all the strings,” or release the soft pedal) becomes appropriate.
- The final note may be stretched in accordance with the *ritard* in measure 119. The brightness of the suspended China Cymbal should dominate the texture at the end of the final *crescendo*.

Commissioned by the Arkansas Chapter of the CBDNA for the 2015 Intercollegiate Honor Band

Transposed Score

# MONK BY THE SEA

MICHAEL MARKOWSKI

**♩ = ca. 60**

The score is for a transposed version of 'Monk by the Sea' by Michael Markowski. It is written for a large ensemble including woodwinds, brass, strings, piano, and percussion. The tempo is marked as approximately 60 beats per minute. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the trumpet and horn staves. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The woodwind and brass parts have specific performance instructions such as '(no tongue)' and dynamic markings like 'mp' and 'p'. The percussion part is marked with a 6/8 time signature and includes the instruction '(8♯ (8♯ throughout, unless indicated.))'. The string bass part is marked 'arco' and 'p'.

MONK BY THE SEA  
Rev. 4/6/2015

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**SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. 1

B. Cl. 2

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

5

6

7

8

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph. 1

Euph. 2

Tba.

S. Bass

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7





Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Bsn. 1  
2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. 1  
2

Ch. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

17 18 19 20

Tpt. 1

Tpt. 2  
3

Hn. 1

Hn. 2  
3  
4

Tbn. 1

Tbn. 2  
3  
4

Euph. 1  
2

Tba.

S. Bass

Pno.

Perc. 2

Perc. 3



The musical score is arranged in systems for various instruments. The top system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Bsn. 1 & 2, Cl. 1-4, B. Cl. 1 & 2, Ch. Cl., Alto Sax. 1 & 2, Ten. Sax., and Bari. Sax. The middle system includes Tpt. 1-3, Hn. 1-4, Tbn. 1-4, Euph. 1 & 2, and Tba. The bottom system includes S. Bass, Pno., Perc. 3, Perc. 4, Perc. 5, and Perc. 7. The score is divided into measures 25, 26, 27, and 28. Measure 27 includes a 'CUP MUTE' instruction. Percussion 5 includes a 'CRYSTAL GLASS' instruction with the note '(played along rim of glass with finger)'. Dynamics such as *p*, *mf*, and *mp* are indicated throughout. The piano part features a complex rhythmic pattern with many sixteenth notes. Percussion 3-5 play a steady eighth-note pattern, with Percussion 5 also playing the crystal glass.



Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Bsn. 1  
2

Cl. 1  
2  
3  
4

B. Cl. 1  
2

Cb. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3  
4

Euph. 1  
2

Tba.

S. Bass

Pno.

Perc. 1  
2  
3  
4  
5  
6  
7

[TIMPANI]

(Crotales)

p — bowed (9)

(10)

(11)

[TAM-TAM] scraped with superball mallet

32 33 34

Pushing forward...

Pull back...

Musical score for Monk by the Sea, measures 35-38. The score is divided into two sections: "Pushing forward..." (measures 35-36) and "Pull back..." (measures 37-38). The instruments listed are Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets 1 & 2, Clarinet 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, & 3, Horns 1, 2, 3, & 4, Trombones 1, 2, 3, & 4, Euphonium 1 & 2, Tuba, Bassoon, Percussion 2, 3, & 4, and Vibes. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *fp*, as well as performance instructions like "MUTE OUT" and "CHINA 'TRASH' CYMB". The percussion part features a complex rhythmic pattern with vibraphone accompaniment.

The score is divided into measures 39, 40, 41, and 42. It includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Bsn. 1 & 2, Cl. 1 & 2, Cl. 3 & 4, B. Cl. 1 & 2, Ch. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Euph. 1 & 2, Tba., S. Bass, Pno., Perc. 2, Perc. 3, and Perc. 4. The score contains various musical notations such as dynamics (p, mf, f, mp), articulation (accents, slurs), and performance instructions like 'HARMON MUTE (no stem)', 'CROTALES', and 'MARIMBA'. A large '3' and '4' are written vertically in the right margin, indicating a 3/4 time signature.

poco accel.

This page of a musical score for 'Monk by the Sea' covers measures 43 through 47. The score is arranged for a large orchestra and includes the following parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- Eng. Hn.** English Horn
- Bsn. 1, 2** Bassoons
- Cl. 1, 2, 3, 4** Clarinets
- B. Cl. 1, 2** Bass Clarinets
- Ch. Cl.** Contrabass Clarinet
- Alto Sax. 1, 2** Alto Saxophones
- Ten. Sax.** Tenor Saxophone
- Bari. Sax.** Baritone Saxophone
- Tpt. 1, 2, 3** Trumpets
- Hn. 1, 2, 3, 4** Horns
- Tbn. 1, 2, 3, 4** Trombones
- Euph. 1, 2** Euphoniums
- Tba.** Tuba
- S. Bass** Sub Bass
- Pno.** Piano
- Perc. 3, 4** Percussion

Key performance instructions and markings include:

- Measures 43-47:** *p* (piano), *mf* (mezzo-forte), *sfz* (sforzando), *pp* (pianissimo).
- Measures 43-44:** **CUP MUTE** for Trumpets 1 and 2.
- Measures 44-45:** **stagger breathing** for Horns 1 and 2.
- Measure 47:** **MUTE OUT** for Trombones 1 and 2, and **arco** for Sub Bass.
- Measures 43-44:** **43**, **44**, **45**, **46**, **47** (measure numbers).
- Measures 43-44:** **a2** (second octave) for Clarinet 1 and Bass Clarinet 1.
- Measure 45:** **1.** (first ending) for Alto Saxophone 1.

**48** A little faster (♩ = ca. 72)

rit.

**54** A Tempo (♩ = ca. 60)

The musical score is arranged in systems. The first system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Bsn. 1 & 2, Cl. 1 & 2, Cl. 3 & 4, B. Cl. 1 & 2, Cb. Cl., Alto Sax. 1 & 2, Ten. Sax., and Bari. Sax. The second system includes Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Tbn. 3 & 4, Euph. 1 & 2, Tba., and S. Bass. The third system includes Perc. 1 (Timpani), Perc. 3 (Vibes), Perc. 6 (CRYSTAL GLASS), and Perc. 7 (Crystal Glass). Measure numbers 54 through 59 are printed above the Tpt. 1 staff. Dynamics such as *p*, *mf*, and *mp* are indicated throughout the score.

60 61 62 63 64 65

Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Bsn. 1  
2

Cl. 1  
Solo  
mf

Cl. 2  
p mf

Cl. 3  
4  
p mf

B. Cl. 1  
2  
p mf

Cb. Cl.

Alto Sax. 1  
2  
p mf

Ten. Sax.

Bari. Sax.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4  
mp

Tbn. 1  
2  
3  
4

Euph. 1  
2  
p

Tba. p

S. Bass

Pno. p (8vb)

Perc. 1  
2  
3  
4  
6  
7  
(Marimba) p mp (Vibes) p

68 accel.

The score is divided into two systems. The first system covers measures 66-70 and includes the following parts:

- Picc. (Piccolo)
- Fl. 1, Fl. 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Eng. Hn. (English Horn)
- Bsn. 1, 2 (Bassoons)
- Cl. 1, Cl. 2, Cl. 3, Cl. 4 (Clarinets)
- B. Cl. 1, 2 (Bass Clarinets)
- Ch. Cl. (Contrabass Clarinet)
- Alto Sax. 1, 2 (Alto Saxophones)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1, 2, 3 (Trumpets)
- Hn. 1, 2, 3, 4 (Horns)
- Tbn. 1, 2, 3, 4 (Tubas)
- Euph. 1, 2 (Euphoniums)
- Tba. (Tuba)
- S. Bass (Soprano Bass)
- Pno. (Piano)

The second system covers measures 66-70 and includes the following parts:

- Perc. 1 (TAM-TAM)
- Perc. 2 (scrape w/ metal)
- Perc. 3 (Marimba)
- Perc. 4 (SIZZLE CYMBAL)
- Perc. 5 (with yarn)
- Perc. 6 (FINGER CYMBALS)
- Perc. 7 (Crystal Glass)

Key performance instructions include: *p*, *mf*, *mp*, *cresc.*, *dim.*, *tutti*, *CUP MUTE*, *pizz.*, *f*, and *f*. Measure numbers 66, 67, 68, 69, and 70 are clearly marked above the staves.

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Eng. Hn.  
 Bsn. 1  
 Bsn. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Cl. 4  
 B. Cl. 1  
 Cb. Cl.  
 Alto Sax. 1  
 Alto Sax. 2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph. 1  
 Euph. 2  
 Tba.  
 S. Bass  
 Pno.  
 Perc. 1  
 Perc. 2 (Vibes)  
 Perc. 3  
 Perc. 4 (THUNDER SHEET)  
 Perc. 5 (CHIMES)  
 Perc. 6 (TAM-TAM) *f* scrape  
 Perc. 7 (Crystal Glass) *mf* scrape w/ metal

74 (♩ = ca. 80)

74 75 76 77

MUTE OUT

(Crotales)

(Thunder Sheet)

(Chimes)

(Tam-Tam)

Musical score for orchestra and percussion, measures 78-81. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet 1 & 2, Contrabass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 & 2, Horns 1, 2, 3 & 4, Trombones 1, 2 & 3, Euphonium 1 & 2, Tuba, Bassoon, Piano, and Percussion (Thunder Sheet and Timpani). The score is in 3/4 time and features various dynamics such as *mf* and *f*. Measure 78 includes a 'MUTE OUT' instruction for the Trumpets. Measure 81 includes a '(Timpani)' instruction.

82 83 84 85

(Timpani)

(Crotales)

(Vibes)

(Thunder Sheet)

BASS DRUM

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 Eng. Hn.  
 Bsn. 1  
 2  
 Cl. 1  
 2  
 3  
 4  
 B. Cl. 1  
 2  
 Ch. Cl.  
 Alto Sax. 1  
 Alto Sax. 2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1  
 2  
 3  
 Hn. 1  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 4  
 Euph. 1  
 2  
 Tbn.  
 S. Bass  
 Pno.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 7

86 87 88

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

*bells up!*

(Bass Drum)

64

Pushing forward...

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. 4 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Cb. Cl. *ff*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *ff*

89 90 91 92

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 (bells down) *mf cresc.*

Hn. 2 (bells down) *mf cresc.*

Hn. 3 (bells down) *mf cresc.*

Hn. 4 (bells down) *mf cresc.*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. 4 *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tba. *ff*

S. Bass *ff*

Pno. *f dim.*

Perc. 1 *f* (Crotales)

Perc. 2 *f* (Vibes)

Perc. 3 *f* (Thunder Sheet)

Perc. 4 *f* (Chimes)

Perc. 5 *f*

Perc. 6 [TRIANGLE] *f dim.*

Perc. 7 *f*

Relaxing...

The score is divided into four measures, numbered 93, 94, 95, and 96. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes parts for:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Bsn. 1, 2
- Cl. 1, 2, 3, 4
- B. Cl. 1, 2
- Ch. Cl.
- Alto Sax. 1, 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Euph. 1, 2
- Tba.
- S. Bass
- Pno.
- Perc. 1 (Timpani)
- Perc. 2 (Crotales)
- Perc. 3 (Vibes)
- Perc. 4 (Thunder Sheet)
- Perc. 5 (Chimes)
- Perc. 6 (TAM-TAM)
- Perc. 7 (Bass Drum)

Dynamic markings include *f*, *mf*, *p*, and *dim.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and piano parts.

This page of a musical score covers measures 97 through 102. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Clarinet 1 and 2, Bass Clarinet 1 and 2, Contrabass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, 2, and 3, Horn 1, 2, 3, and 4, Trombone 1, 2, 3, and 4, Euphonium 1 and 2, and Tuba. The percussion section includes Snare Drum, Tom-toms, and Cymbals. The piano part is also present. The score features various dynamics such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Measure 100 is the central focus, with a large '100' in a box above it. The score includes articulation marks, slurs, and dynamic markings throughout.

**105** A Tempo (♩ = ca. 60)

The score is divided into measures 103 through 108. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, Euphonium 1 and 2, Tuba, and Bass Drum. The percussion section includes Percussion 1 (TAM-TAM), Percussion 2 (THUNDER SHEET), Percussion 5 (CRYSTAL GLASS), Percussion 6 (CRYSTAL GLASS), and Percussion 7 (CRYSTAL GLASS). Dynamics range from *pp* to *mf*. Performance instructions include 'HARMON MUTE (Stems in, fast "wah" vibrato with hand)' for the trombones and 'scraped with superball mallets' for the TAM-TAM.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. 1

B. Cl. 2

Ch. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

109 110 111 112 113 114

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph. 1

Euph. 2

Tba.

S. Bass

(Tam-Tam) scraped with superball mallet

(Thunder Sheet)

(Crystal Glasses)

(Crystal Glasses)

(Crystal Glasses)

(Crystal Glasses)

(Crystal Glasses)

(mutes in, stems removed)

(mutes in, stems removed)

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. 1

B. Cl. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph. 1

Euph. 2

Tba.

S. Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

alternate fingering trill\* (Thumb F trill with left hand 4th finger on open hole.)

seagull effect

scraped with superball mallet

CHINA "TRASH" CYMB.

(vibes)

p (pedal...)

MARIMBA

f chohel

f dampen any ringing

115 116 117 118 119 120