DARK CONVICTIONS

FOR WIND ENSEMBLE

For Perusal Only - © JStands for Joe Music

HARRISON J. COLLINS

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Dark Convictions

by Harrison J. Collins

Instrumentation

Piccolo
Flute 1 - 2
Oboe 1 - 2
Bassoon 1 - 2
Contrabassoon
Eb Clarinet
Bb Clarinet 1 -3
Bb Bass Clarinet
Bb Contrabass Clarinet
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

Bb Trumpet 1 - 3 (straight mutes needed)
F Horn 1 - 4
Trombone 1 - 3 (straight mutes needed)
Bass Trombone (straight mute needed)
Euphonium
Tuba

Double Bass
Piano
Harp (optional)

Percussion

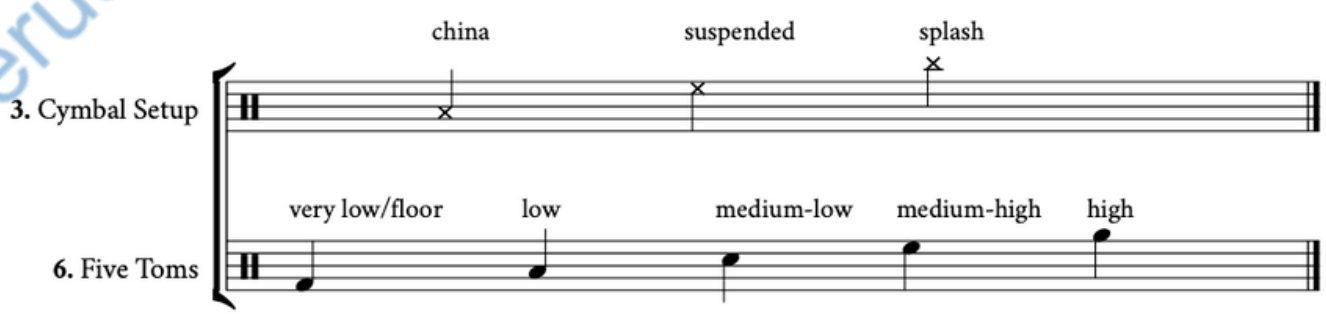
1. Timpani
2. Glockenspiel, Xylophone
3. Cymbal Setup
4. Tam-tam, Hi-hat, Marimba
5. Temple Blocks
6. Five Toms
7. Snare Drum
8. Bass Drum

Notes

This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

As a general rule, all figures in which a sustained note is tied to a marcato-staccato eighth note are to be played with a very sharp and abrupt release. The eighth note should not be re-articulated.

Percussion Key



Grade: 5

Duration: ca. 8:00

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About the Piece

Dark Convictions is a product of my life-long love of video games. It was conceived as part of the *Let's Play* consortium, a project that my colleagues in the Aurora Tapestry Collective—Kevin Day, Josh Trentadue, and Katahj Copley—and I created together in which we each composed a work inspired by video games and our experiences with them. Each of the four of us grew up playing them, and we all shared a desire to translate the joy and inspiration we have taken from our favorite video games and genres into new, high-quality, interesting, and unique works for band.

I chose to write music inspired by RPGs—Role Playing Games. There are countless RPG video games to be found, but one of the most popular examples—and one of my dearest favorites—is the Pokémon series. I've played various entries in the long-lived Pokémon series since I was as young as seven or eight years old, and I have always adored them; I've also always adored their soundtracks, making them an immediately strong candidate to me for inspiring a work of music. But given how broad the horizons of the series have stretched over the years, I knew I'd need to focus in further. What I decided on is one of my favorite consistent features of the game: the evil organizations and the people that run them. As the player character, we serve as the major force of "good" in the games, and we need an evil to balance that—in the core series Pokémon games, this is given to us in the form of a "Team" of evildoers (by far the most popular one being the original Team Rocket, thanks to the TV series), with plenty of grunts, a few stronger and more authoritative admins, and somebody at the top who masterminds the operation. This leader at the top typically has an evil goal of massive scale to enact, and as we continue coming in conflict with their group, we will eventually face them directly to thwart this goal. Each side, good and bad, is backed by their own *convictions*; and we must attempt to prove ours stronger.

Guided by this unique-but-consistent setting of the idea of good vs. evil, *Dark Convictions* is "evil music". It depicts, in no particularly programmatic way, the enigmatic person at the top of a theoretical evil organization dedicated to doing bad and causing harm; through music, we wind our way through the twisted actions and thoughts of a dark mind with goals of catastrophic proportions, exploring potentially tragic origins and motivations along the way. We eventually reach a bombastic and dark self-celebration of evil, concluding with a wild maniacal laugh as our leader continues forth to achieve their baleful goals, guided by their dark convictions.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahj Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelspach, where he is seeking a degree in music composition.

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Dark Convictions was composed as part of the Aurora Tapestry Collective's Let's Play Consortium. This consortium was led by Jason Noble and the New York University Wind Symphony. I give my dearest thanks to all the members of this consortium, listed below:

San José State University Wind Ensemble (San José, CA)
David Vickerman

San José Metropolitan Band (San José, CA)
Ken Nakamoto

The College of St. Olad Scholastica Concert Band (Duluth, MN)
Derek Bromme

Georgia Institute of Technology Concert and Symphonic Band (Atlanta, GA)
Benjamin Diden

Rochester Institute of Technology Bands (Rochester, NY)

Hanford High School Bands (Richland, WA)
Adam Hancock

Texas A&M University-Commerce Bands (Commerce, TX)
Allan Goodwin

Thank you all for supporting me and my friends—we are so grateful to you.

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Transposed Score

Commissioned by Jason Noble and the New York University Wind Symphony as part of the Aurora Tapestry Collective "Let's Play" consortium

"I will put an end to everything... No. I will bring about a new beginning for everything..." - Cyrus, Pokémon Diamond and Pearl

Dark Convictions

Harrison J. Collins

♩ = 56ish, focused and menacing

Piccolo
Flute 1 - 2
Oboe 1 - 2
Bassoon 1 - 2
Contrabassoon
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2 - 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2 - 3
Horn in F 1 - 2
Horn in F 3 - 4
Trombone 1 - 2
Trombone 3 Bass Trombone
Euphonium
Tuba
Double Bass
Piano
Harp (optional)
Percussion 1 Timpani
Percussion 2 Glockenspiel, Xylophone
Percussion 3 Cymbal Setup
Percussion 4 Tam-tam, Hi-hat, Marimba
Percussion 5 Temple Blocks
Percussion 6 Five Toms
Percussion 7 Snare Drum
Percussion 8 Bass Drum

straight mutes
arco
rumbling*
always let ring unless staccato
strike w/ mallet
use swizzle sticks; use mallet side for all rolls, stick side for all strikes (after the first strike w/ mallet)
tam-tam

1 2 3 4 5 6 7 8

*piano should play lowest notes rapidly and repeatedly with both hands to create a low, rumbling sound similar to a bass drum

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3/4 = ♩ (♩ = 176ish)

14

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

Bs. remove mute

3.

always let ring unless staccato

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22 Prideful, arrogant

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
remove mutes
3. remove mute
Bs. open

18 19 20 21 22 23 24 25 26

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29

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2
glockenspiel

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27 28 29 30 31 32 33 34 35

36

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
a2 open
3. open
gliss.

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36 37 38 39 40 41 42 43

44

51

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2

to hi-hat

dampen

to xylophone

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Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2

gliss.

xylophone

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8

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2
gliss.
pizz.

60 61 62 63 64 65 66 67 68

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70 **Mercurial, off-kilter**

76

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

fluttertongue
a2
breathy
hi-hat
bell
(pizz.)
a2 stopped

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82

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

fluttertongue
fluttertongue

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88

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t.,
H.-ht.,
Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

open

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94

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

insert straight mute
insert straight mutes
open
arco
to glockenspiel
to marimba

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90 91 92 93 94 95 96

98 Sinister, scheming

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

1. support the muted trumpets
1. support the muted trombones
straight mute
a2 straight mutes
a2
insert straight mutes
pizz.
glockenspiel
marimba

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105

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

conniving, with an evil grin

soli; conniving, with an evil grin

pizz.

arco

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112

116

conniving, with an evil grin

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
arco
remove mute
to xylophone
to tam-tam
sub. pp

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16

molto rit. . . . . . **125** ♩ = **56ish, melancholy**

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3 Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
a2 soli
tam-tam

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118 119 120 121 122 123 124 125 126

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

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136 Vain, self-reverent

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

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133 134 135 136 137

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

1.
2.
a2
remove mutes
a2 Bs. remove mute
gliss.

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rit. . . . . ♩ = 56ish

146 ♩ = 176ish

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
gliss.
remove mutes
3. remove mute
solo
choke

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154 Boisterous, gruff

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

open
a2
a2 fluttertongue
pizz.
arco
to hi-hat

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149 150 151 152 153 154 155 156

161

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
gliss.
hi-hat

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157 158 159 160 161 162 163 164 165

168 Seething, calculating

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

non vibrato
a2
gliss.
pizz.
Bs.

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177

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

normale
a2
arco
gliss.
to marimba
rims

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172 173 174 175 176 177 178

185

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

179 180 181 182 183 184 185

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26

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2

marimba

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186 187 188 189 190 191

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

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197 **Diabolic, unhinged**

203

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2

gliss.

to hi-hat

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197 198 199 200 201 202 203 204

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2
slaptongues (if possible)
gliss.
fluttertongue
pizz.
hi-hat

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212

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

stick shots

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molto rit. ♩ = 56ish

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

ff *p* *pp*

arco

to glockenspiel

to tam-tam

1.

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32

♩ = 176ish **225 Furtive, plotting**

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

1. solo

glockenspiel

tam-tam

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224 225 226 227 228 229 230

231

237

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

1. solo

solo

231 232 233 234 235 236 237

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243

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

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238 239 240 241 242 243 244

251 Brash, angry

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t., H.-ht., Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

to xylophone

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245 246 247 248 249 250 251 252

36

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2

growl

gliss.

(rumbling, as before)

xylophone

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253 254 255 256 257 258 259 260

264 **Grand, bombastic**

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t.,
H.-ht.,
Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

261 262 263 264 265 266 267 268 269

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38

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t.,
H.-ht.,
Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

ff *f* *p* *pp*

a2 *cut through!*

gliss.

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270 271 272 273 274 275 276 277

280

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

a2

gliss.

to hi-hat

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278 279 280 281 282 283 284 285

40

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

gliss. gliss.

286 287 288 289 290 291 292 293

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296

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1
Timp.
Perc. 2
Glock., Xyl.
Perc. 3
Cym. Stp.
Perc. 4
T.-t.,
H.-ht.,
Mba.
Perc. 5
Tm. Bl.
Perc. 6
5 Toms
Perc. 7
Sn. D.
Perc. 8
Bs. D.

a2

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294 295 296 297 298 299 300 301 302

307 **Brazen, malign**

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

303 304 305 306 307 308 309

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315

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

310 311 312 313 314 315 316 317

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322

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

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318 319 320 321 322 323 324 325

Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2-3
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Db.
Pno.
Hp.
Perc. 1 Timp.
Perc. 2 Glock., Xyl.
Perc. 3 Cym. Stp.
Perc. 4 T.-t., H.-ht., Mba.
Perc. 5 Tm. Bl.
Perc. 6 5 Toms
Perc. 7 Sn. D.
Perc. 8 Bs. D.

sfz f fp ff fff pp mp
a maniacal laugh!
gliss.
a2
arco
choke!

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