

FAREWELL TO SHADOWLANDS
for Wind Ensemble

A Thesis Composition
presented to
the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
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The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled
FAREWELL TO SHADOWLANDS
presented by Grant Fonda,
a candidate for the degree of Master of Music,
and hereby certify that, in their opinion, it is worthy of acceptance.

Dr. W. Thomas McKenney

Dr. Neil Minturn

Dr. Stefan Freund

Professor Richard Pellegrin

Dr. Arthur Mierhoff

DEDICATION

to Carley:

Thank you for believing in my imagination beyond what I could ask or think.
Your patience on this project has been absolutely beautiful.
Thank you for reminding me that every chapter of the Great Story is better than the one before.

to my Dad:

Thank you for introducing me to Narnia, reminding me to keep looking in the Wardrobe,
and for being the first one to teach me that Aslan isn't safe, but he's good.

Grant Fonda, November 2011 • Columbia, Missouri

ACKNOWLEDGEMENTS

Special thanks to Dr. Tom McKenney for his gracious encouragement, support, and guidance through the process of constructing and refining this work, and to Dr. Richard Pressley who challenged me to go out of my comfort zone and write something new for Wind Ensemble.

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COMPOSITION

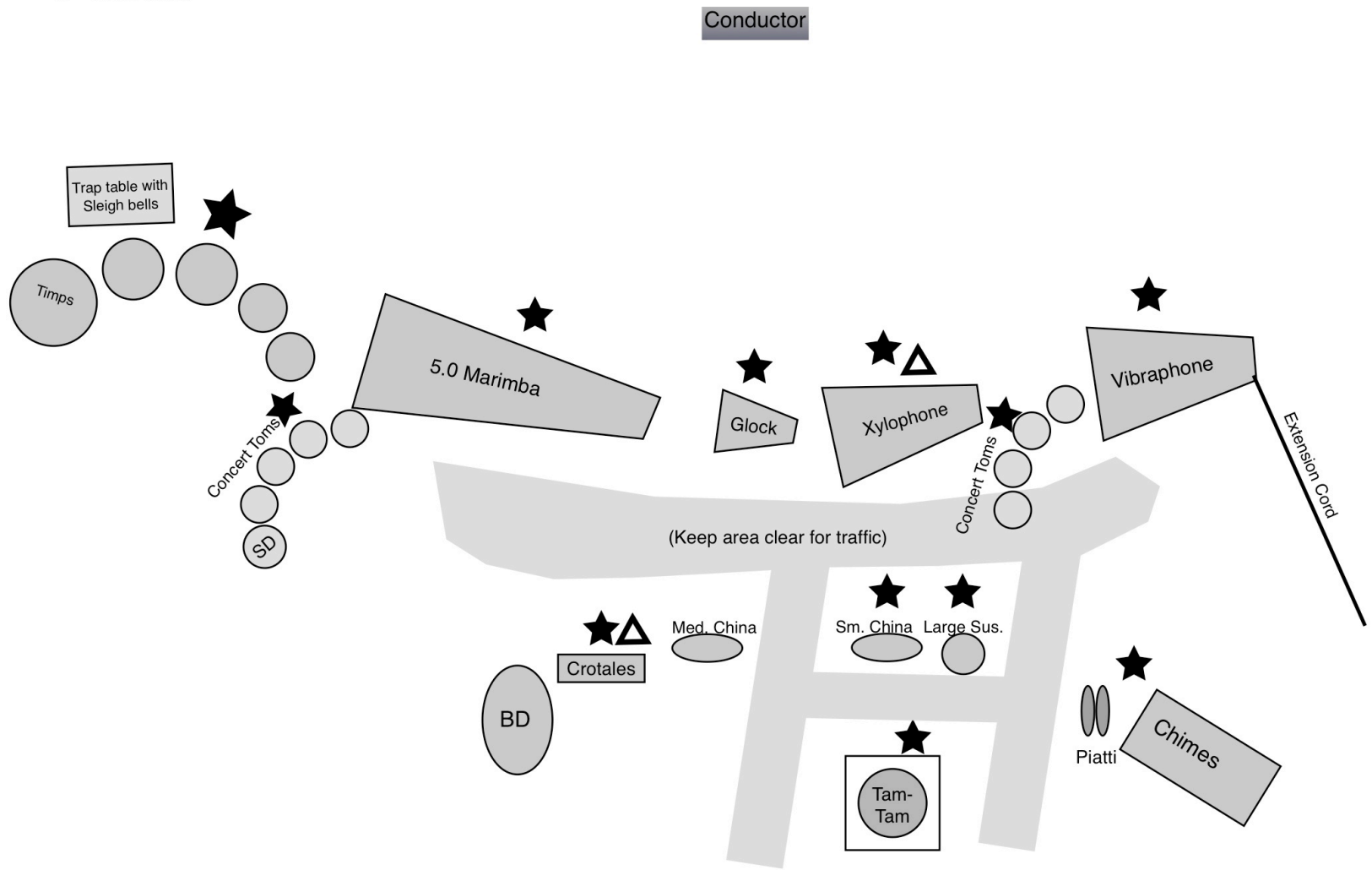
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SUGGESTED PERCUSSION LAYOUT

Suggested Percussion Layout for *Farewell to Shadowlands*
★ = Music Stand



This setup, while suggested for ease of rehearsal and performance, is not exclusive, and may be left up to be redesigned at the discretion of the conductor and percussionists.

Although two players move to marimba in Movement IV, they should share the bottom octave of one marimba. A five-octave marimba is recommended to achieve greater resonance in bowed passages, but not required; the parts can be played on a 4.3 octave instrument.

PROGRAM NOTES

Farewell to Shadowlands is an epic journey that musically traverses the realms of our world and the fantasy world of Narnia as depicted by C.S. Lewis in his acclaimed *Chronicles of Narnia*.^{*} I have countless memories of growing up either reading the *Chronicles* on my own, or hearing my father read them to my brother and I before bedtime; they are an integral part of my childhood and hold a very dear place in my heart. Long before the books were ever made into movies, I had a soundtrack running through my head: constant strands of melodies, colors, and rhythms flooded my imagination whenever I read the pages of these timeless stories. This work is four scenes, or cues, from that “soundtrack.” My hope is that the listener will see some of these beloved tales come to life in their mind’s eye as their tale is told through sound.

The first movement, *The Bell and the Hammer*, depicts a traumatic scene from the first of Lewis’ books, *The Magician’s Nephew*, where two of Lewis’ main characters, Polly and Digory, both children not more than twelve years of age, find themselves thrown into a distant land that is eerie, completely surreal, and dying. Stumbling out of a greenish-blue pool (their way of arrival), they find themselves in a great hall full of statues of what appears to be kings and queens. The eerie, tranquil majesty is abruptly ended as Digory strikes a small bell with a hammer that stands in the middle of the hall. Much to their dismay, the single bell toll grows to outrageous proportions. The results are no less unsettling than the sound of the bell itself: one of the statues comes to life, awakened from a deep, enchanted sleep. This “statue,” unbeknown to the children, is the evil “queen,” the witch, Jadis who sets all evil in the *Chronicles* into motion. As the situation grows progressively worse, the children flee for their lives from the pursuing witch in hopes of returning to their own world, only to find that the witch has managed to accompany them by way of magic. The trio eventually ends up in the Wood Between the Worlds, in the same pool in which they arrived.

Lucy Enters the Wardrobe is taken from book two, *The Lion, the Witch, and the Wardrobe*. The movement opens with “Lucy’s Theme”: a quiet, simple, and child-like theme that is reminiscent of the famous Lucy Pevensie. While hiding from her siblings in a game of hide-and-seek, Lucy enters a room studded with nothing but a solitary old wardrobe. Seeking refuge from the pursuing entourage, she enters the wardrobe, only to find the enchanted land of Narnia. Lucy steps into a wintry world of magical trees, a lamppost that remains inexplicably illuminated in the middle of the wood, and a talking faun that befriends her. This movement captures the innocence of young Lucy, and the sparkling tapestry of Narnia. Darker moments in this movement reference Jadis, who has cast a spell over Narnia some hundred years before Lucy’s arrival, making it “always winter and never Christmas.”

The final two movements of this work are also taken from *The Lion, the Witch, and the Wardrobe*, and showcase the struggle between good and evil that is present through all of Lewis’ series. Highly dissonant chordal structures and restless rhythmic ostinati in *The Triumph of the Witch* reflect the barbaric and debased nature of Jadis and her minions. In this scene, we find Jadis and countless numbers of her dark forces at the Stone Table in preparation for the murder of Aslan, the great lion, the hero and “Messiah” of the *Chronicles*. Tension perpetually rises as they taunt and shame Aslan, until Jadis finally runs a blade through his heart, killing him in cold blood. The fourth movement, *Death Itself Working Backwards*, begins seamlessly after the third with melancholy exchange between a solo flugelhorn and bowed keyboard percussion, reflecting the mourning of Lucy and her older sister Susan, who witnessed the entire murder from behind a rock not far from the scene. As morning dawns over the Stone Table, the sisters begin to realize that it is no ordinary morning. Reality begins to bend backwards with unexpected events, culminating in the resurrection of Aslan, splitting the Stone Table in two. Death is conquered! The gradual unfolding of this movement builds anticipation, wonder, and hope, culminating in a strong cadence only very near its close.

A single theme unites all four movements and is heard in various forms, colors, and fragments throughout the duration of *Farewell to Shadowlands*. The malleable theme is presented across major, minor, and modal tonal centricities, constantly blurring the lines between “reality” and “fantasy.” Much as Lewis suggests throughout the *Chronicles* that it is difficult to sometimes discern differences between our world and the land of Narnia. The adventure is far from safe, but it is most certainly good.

^{*} The references to Lewis’ *Chronicles of Narnia* made herein are for musical purposes only, and are unaffiliated with the C.S. Lewis Estate, C.S. Lewis, or any related third party.

FAREWELL TO
SHADOWLANDS

FOR WIND ENSEMBLE

GRANT FONDA

GRANT FONDA

FAREWELL TO SHADOWLANDS

FOR WIND ENSEMBLE

INSTRUMENTATION

Flute 1 / Piccolo /
Crystal Glasses

Flute 2 / Piccolo /
Crystal Glasses

Flute 3 / Piccolo

Oboe 1

Oboe 2 / English Horn

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet 1 & 2 /
Crystal Glasses

Bassoon 1 & 2

Eb Alto Saxophone 1 /
Soprano Saxophone

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Bb Trumpet 1 & 2 /

Flugelhorn / Crystal Glasses

Bb Trumpet 3 / Crystal Glasses

Trombone 1 & 2 / Crystal

Glasses

Bass Trombone

Euphonium 1 & 2

Tuba

String Bass

Timpani (Sleigh Bells)

Piano

4 Percussion

- Whip
- Snare Drum
- 8 Concert Toms
- Large Tam-Tam
- Marimba (5.0)
- 2 Vibraphones
- Glockenspiel
- Crotales (2.0)
- Small China
- Medium China
- Large Suspended Cymbal
- 2 Small Triangles
- Hi-Hat
- Crash Cymbals
- Chimes

FAREWELL TO SHADOWLANDS

I. The Bell and the Hammer

GRANT FONDA
(b. 1985)

Foreboding and mysterious; with motion (♩ = 60)

①

(Flute) *Crystal Glasses*
* if only one player, play top pitched glass only

Flute 1 (doubles Piccolo, Crystal Glasses)

Flute 2 (doubles Piccolo, Alto Flute)

(Picc.)

Flute 3 / Piccolo

Oboe 1

Oboe 2 / English Horn

Bassoons 1 & 2 (doubles Crystal Glasses)

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinets in B \flat 1 & 2

Alto Saxophone 1 (doubles Soprano Saxophone)

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

①

Foreboding and mysterious; with motion (♩ = 60)

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpets in B \flat 1 & 2 (doubles Flugelhorn, Crystal Glasses)

Trumpet in B \flat 3 (doubles Crystal Glasses)

Trombones 1 & 2 (doubles Crystal Glasses)

Bass Trombone

Euphoniums 1 & 2

Tuba

String Bass

①

Foreboding and mysterious; with motion (♩ = 60)

Piano

Timpani

Percussion 1 (Whip, Vibraphone, 4 Concert Toms, Large Tam-Tam)

Percussion 2 (Snare Drum, Suspended Cymbal, Chimes, Crotales [2.0], Marimba [5.0], 4 Concert Toms)

Percussion 3 (Glockenspiel, Xylophone, Small Triangle, Large Tam-Tam, Suspended Cymbal, Medium China, Marimba [5.0], Crotales [2.0], Bass Drum, Crash Cymbals, Chimes)

Percussion 4 (Bass Drum, Glockenspiel, Large Tam-Tam, Small Triangle, Small China, Suspended Cymbal, Vibraphone, Hi-Hat)

Vibraphone (motor on; slow)

Marimba

Glockenspiel

Tam.

B.D.

To Glock.

10 A

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

10 A

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

10 A

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

rosewood or med. rubber mallets

FAREWELL TO SHADOWLANDS

17

Fl. 1 *To Fl.* *(l.v.)* Flute

Fl. 2

Fl. 3 / Picc. *(Picc.)* *p³*

Ob. 1 *p³*

Ob. 2 / Eng. Hn.

Bsn. 1 *Bassoon* *a2* *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. 1 *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

17

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *(l.v.)*

Tpt. 3 *(l.v.)*

Tbn. 1 *(l.v.)*

B. Tbn.

Euph. 1

Tba.

Db.

17

Pno. *p³*

Timp. *n*

Perc. 1 *(soft yarn)*

Perc. 2 *pp*

Perc. 3 *Sus. Cym.* *(med. soft yarn)* *pp* *mp*

Perc. 4



24 **B**

Fl. 1 *p*

Fl. 2 *mf*

Fl. 3. / Picc.

Ob. 1 *mf*

Ob. 2 / Eng. Hn.

Bsn. 1 *mp*

Cl. 1 *mp*

Cl. 2 *tr*

Cl. 3 *tr*

B. Cl. 1 *a2* *mp*

A. Sax. 1 (solo) *mp*

A. Sax. 2

T. Sax.

Bari. Sax.

24 **B**

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

B. Tbn.

Euph. 1 *mp*

Tba. *mp*

Db. *arco* *p*

24 **B**

Pno.

Timp. *p*

Perc. 1 *p* med. hard yarn

Perc. 2 *mp*

Perc. 3

Perc. 4

FAREWELL TO SHADOWLANDS
rall.

28

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

28

rall.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

To Tpt.

To Tbn.

Trumpet in Bb

Trumpet in Bb

28

rall.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Suspended Cymbal

Bass Drum

pp

32

C Reverently; haunting (♩ = 52)

FL 1
FL 2
Fl 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

32

C Reverently; haunting (♩ = 52)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

32

C Reverently; haunting (♩ = 52)

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

44

D

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

sf

pp (do not swell)

p

3 4 3 4

44

D

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

sf

p

a2

sf

p

sf

p

3 4 3 4

44

D

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

sf

p

pp

f

[Marimba]
med. soft yarn

[Xylophone]
med. plastic or rosewood

3 4 3 4

FL 1

FL 2

Fl 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

55

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Dynamic markings: *ppp*, *mp*, *pp*, *subito p*, *ppp*

Rehearsal marks: 4, 3, 2

55

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Dynamic markings: *f*, *pp*, *subito p*

Rehearsal marks: 4, 3, 2

55

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Dynamic markings: *sfz*, *pp*, *sfz*

Rehearsal marks: 4, 3, 2

Instrumentation: **Vibraphone** med. yarn, **Small Triangle**, **Glockenspiel** brass mallets

61

F Unsettled, like being awakened from a bad dream

FL 1

FL 2

FL 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

61

F Unsettled, like being awakened from a bad dream

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

61

F Unsettled, like being awakened from a bad dream

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba
med. hard yarn
agitated, but never overbearing

64

accel.

Fl. 1 *mf* *f*

Fl. 2 *mf* *mp* *cresc.* *f*

Fl. 3. / Picc. *f* (Picc.)

Ob. 1 *p* *mp* *f*

Ob. 2 / Eng. Hn. *f* [Oboe]

Bsn. 1 2 *pp* *f* *a2*

Cl. 1 *p* *mf*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. 1 2 *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

64

accel.

Hn. 1 *mf* *n* *mp* *mf* *n*

Hn. 2 *n* *mp* *n* *mp* *n* *mf* *n*

Hn. 3 *n* *mp* *n* *mp* *n* *mf* *n*

Hn. 4 *n* *mp* *n* *mp* *n* *mf* *n*

Tpt. 1 2 *mp* *senza sord.*

Tpt. 3

Tbn 1 2 *sfp*

B. Tbn.

Euph. 1 2

Tba. *mp*

Db.

64

accel.

Pno.

Timp.

Perc. 1 *#B*

Perc. 2 *sfz subito p*

Perc. 3

Perc. 4

67

FL 1

FL 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

67

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

67

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass Drum

3
4
3
4

70

♩ = ca. 100

FL 1
FL 2
Fl 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

3
4

f
f
p *mp* *p* *mp* *f* *p* *mp* *p* *mp* *f*
a2

70

♩ = ca. 100

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

3
4

f
f
f
f

70

♩ = ca. 100

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

3
4

72

Suddenly static and massive (♩=60)

non accel.

G With fury! (♩ = 145-160)

Fl. 1, Fl. 2, Fl. 3 / Picc., Ob. 1, Ob. 2 / Eng. Hn., Bsn. 1 & 2, Cl. 1, Cl. 2, Cl. 3, B. Cl. 1 & 2, A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax.

72

Suddenly static and massive (♩=60)

non accel.

G With fury! (♩ = 145-160)

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, B. Tbn., Euph. 1 & 2, Tba., Db.

72

Suddenly static and massive (♩=60)

non accel.

G With fury! (♩ = 145-160)

Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

76

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

ff

ff

ff

ff

ff

bell-like

ff

bell-like

ff

76

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

bell-like

ff

bell-like

ff

bell-like

ff

bell-like

ff

open; bell-like

ff

open; bell-like

bell-like

ff

ffz

ffz

ffz

ffz

ffz

ffz

ffz

ffz

ffz

ffz

76

Pno.

(8)

(8)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Chimes

ff

ffz

ffz

ffz

ffz

81

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

6 4 6 4

sfz
fp < ff
fp < ff
sfz
fp < ff
fp < ff
sfz
sfz

81

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Euph. 2
Tba.
Db.

6 4 6 4

sfz
sfz
sfz
sfz

81

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

6 4 6 4

sfz
sfz
mf
Tam-tam
sfz

86

Fl. 1 *fp* *ff* *poco marc.*

Fl. 2 *fp* *ff* *poco marc.*

Fl. 3. / Picc. *fp* *ff* *poco marc.*

Ob. 1 *fp* *ff* *poco marc.*

Ob. 2 / Eng. Hn. *fp* *ff* *poco marc.*

Bsn. 1 *ff* *poco marc.*

Cl. 1 *ff* *poco marc.*

Cl. 2 *ff* *poco marc.*

Cl. 3

B. Cl. 1

A. Sax. 1

A. Sax. 2

T. Sax. *ff* *poco marc.*

Bari. Sax. *ff* *poco marc.*

86

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *sfz* *ff* *sfz*

B. Tbn. *sfz*

Euph. 1 *sfz*

Euph. 2 *sfz*

Tba. *sfz*

Db. *sfz*

86

Pno. *sfz* *sfz* *sfz* *sfz* *molto secco*

Timp. *sfz*

Perc. 1

Perc. 2 *ff*

Perc. 3 *f* *sfz*

Perc. 4 *Bass Drum*

94

molto rall.

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

94

molto rall.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tba.

94

molto rall.

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

100

H Tranquil; mysteriously (♩ = 72)

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

100

H Tranquil; mysteriously (♩ = 72)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

Crystal Glasses

Crystal Glasses

Crystal Glasses

Crystal Glasses

100

H Tranquil; mysteriously (♩ = 72)

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Ped. sempre until the end of Movement 1

f

f

(l.v.)

(l.v.)

107

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Fl. 3. / Picc. *mp*

Ob. 1

Ob. 2 / Eng. Hn. *mp* English Horn

Bsn. 1
2

Cl. 1
4

Cl. 2
4

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

107

Hn. 1
3 4

Hn. 2
3 4

Hn. 3

Hn. 4

Tpt. 1
2 4

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

107

Pno. ⁸⁾ solo

Timp. (l.v.)

Perc. 1
4 4

Perc. 2

Perc. 3 *pp* Glockenspiel solo med. hard plastic or rosewood

Perc. 4

115

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

115

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

115

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

II. Lucy Looks Into the Wardrobe

① Gently, lyrically (♩ = 65)

Fl. 1
Fl. 2 (Alto Flute)
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

① Gently, lyrically (♩ = 65)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tba.

① Gently, lyrically (♩ = 65)

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

11 A

Fl. 1 *p mp mf*

Fl. 2 *pp mp pp pp mp pp mp pp mp pp mf*

Fl. 3 / Picc.

Ob. 1

Ob. 2 / Eng. Hn. *p* [Oboe] *pp*

Bsn. 1 2 *p* *solo; dolce*

Cl. 1 *pp mp pp pp pp mf*

Cl. 2 *pp mp pp pp mf*

Cl. 3 *pp mp pp pp mf mf*

B. Cl. 1 2 *pp mp pp pp*

A. Sax. 1

A. Sax. 2 *pp*

T. Sax. *pp*

Bari. Sax.

11 A *solo; dolce*

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Euph. 1 2

Tba.

Db.

11 A

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3 *med. poly or light brass* *p* *(dampen)*

Perc. 4

21 *no rit.* **B** ♩ = 60

Fl. 1 *solo mp* *pp* *mf* *pp* *pale; senza vib.* *con vib. pp mf*

Fl. 2 *pp* *mf* *pp* *pale; senza vib.* *con vib. pp mf*

Fl. 3. / Picc. (Picc.) *tr* *pp* *mf* *pp* *pale; senza vib.* *con vib. pp mf*

Ob. 1 *p* *5* *pale; senza vib.*

Ob. 2 / Eng. Hn. *p* *5* *pale; senza vib.*

Bsn. 1 *solo p* *ppp* *pale; senza vib.*

Cl. 1 *pp* *ppp* *p possible* *pale; senza vib.*

Cl. 2 *pp* *ppp*

Cl. 3 *pp* *ppp*

B. Cl. 1

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

Bari. Sax.

21 *no rit.* **B** ♩ = 60

Hn. 1 *ppp* *mp* *pp* *ppp*

Hn. 2 *ppp* *mp* *pp* *ppp*

Hn. 3 *ppp* *mp* *pp* *ppp*

Hn. 4 *ppp* *mp* *pp* *ppp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db.

21 *no rit.* **B** ♩ = 60

Pno. *8va solo pp* *pp* *Sleigh Bells* *pp < p*

Timp. *solo pp* *Vibraphone* *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

30

C accel.

Fl. 1 *pp* *senza vib.*

Fl. 2 *pp* *senza vib.* To A. Fl.

Fl. 3 / Picc. *pp* *senza vib.*

Ob. 1 *p* *con vib.* *senza vib.*

Ob. 2 / Eng. Hn. *p* *con vib.* *senza vib.*

Bsn. 1/2

Cl. 1 *ppp* *a2* *molto tenuto; stagger breathing to make as seamless as possible*

Cl. 2 *ppp* *a2* *molto tenuto; stagger breathing to make as seamless as possible*

Cl. 3 *pp*

B. Cl. 1/2 *p* *molto tenuto; stagger breathing to make as seamless as possible*

A. Sax. 1 *ppp* *molto tenuto; stagger breathing to make as seamless as possible*

A. Sax. 2 *ppp* *molto tenuto; stagger breathing to make as seamless as possible*

T. Sax. *pp*

Bari. Sax. *pp*

30

C accel.

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *pp*

Hn. 4 *mp* *pp*

Tpt. 1/2 *ppp* *pp*

Tpt. 3 *ppp* *pp*

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba.

Db.

30

C accel.

Pno. *pp*

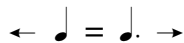
Timp. *pp* *p*

Perc. 1 *pp*

Perc. 2

Perc. 3 *pp*

Perc. 4



36 **D** With innocence and wonder (♩ = 64)

Fl. 1 *con vib.* *p*

Alto Flute *mp* *pp* *ppp*

Flute *pp* *mp* *ppp*

Fl. 3. / Picc. *pp* *mp* *ppp*

Ob. 1 *mp*

Ob. 2 / Eng. Hn. *mp*

Bsn. 1 & 2 *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Cl. 1 *p* *ppp*

Cl. 2 *p* *ppp*

Cl. 3 *mp* *n*

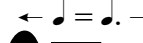
B. Cl. 1 & 2 *mp*

A. Sax. 1 *p* *mp* *solo molto grazioso; delicately*

A. Sax. 2 *p*

T. Sax. *mp* *n*

Bari. Sax. *p* *n*



36 **D** With innocence and wonder (♩ = 64)

Hn. 1 *pp* *mp* *ppp*

Hn. 2 *pp* *mp* *ppp*

Hn. 3 *pp* *mp*

Hn. 4

Tpt. 1 & 2

Tpt. 3

Tbn 1 & 2 *cup mute* *a2* *p* *un.*

B. Tbn.

Euph. 1 & 2

Tba.

Db. *pizz.* *pp*



36 **D** With innocence and wonder (♩ = 64)

Pno. *pp* *pp*

Timp. *ppp* *p*

Perc. 1 *p*

Perc. 2

Perc. 3 *pp* *pp*

Perc. 4 *Triangle* *p*

45

E

Fl. 1 *pp mp ppp pp mp ppp pp mp ppp mp pp mp ppp*

Fl. 2 *ppp pp ppp pp ppp mp pp mp ppp*

Fl. 3 / Picc. *pp mp ppp pp mp ppp pp mp ppp*

Ob. 1 *mf* solo

Ob. 2 / Eng. Hn.

Bsn. 1 2 *mp* solo

Cl. 1 *pp pp mp ppp pp mp ppp pp mp mp*

Cl. 2 *pp pp mp ppp pp mp ppp pp*

Cl. 3 *pp pp mp ppp pp mp ppp pp*

B. Cl. 1 2 *pp pp mp ppp pp mp ppp pp*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

45

E

Hn. 1 *pp mp ppp mf ppp pp mp ppp*

Hn. 2 *pp mp ppp mp ppp pp mp ppp mp pp*

Hn. 3 *ppp pp mp ppp*

Hn. 4 *pp mp ppp pp mp ppp*

Tpt. 1 2 *pp* solo harmon mute (stem in)

Tpt. 3

Tbn. 1 2 *div.* 2 2 2 2 2 2 2 2 2 2

B. Tbn.

Euph. 1 2

Tba.

Db.

45

E

Pno.

Timp. *sim.* *sim.* *p*

Perc. 1 2 *Sus. Cym (soft yarn)* *pp mp*

Perc. 3

Perc. 4

52

FL 1 *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* To Picc.

FL 2 *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* < *pp* < *mp* < *ppp* To Picc.

Fl 3. / Picc. *Picc.* *mf*

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2 *mf*

T. Sax.

Bari. Sax.

52

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *a2* *2* *2* *2* *2* *solo* *2* *2* *2* *2* *a2*

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

52

Pno.

Timp. *sim.* *sim.* *sim.*

Perc. 1 *2* *2* *2* *2* *2* *2* *2* *2* *2* *2* *2*

Perc. 2

Perc. 3

Perc. 4

59 **F** ← ♩. = ♩ →

Extremely fluid, constantly growing, never too loudly!

Fl. 1, Fl. 2, Fl. 3 / Picc., Ob. 1, Ob. 2 / Eng. Hn., Bsn. 1, 2, Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, 2, A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax.

4 3 4

mp, *mf*, *p*, *tr*, *mp* 5, *mp*

p, *fp*, *mf*, *mp*, *fp*, *fp*

59 **F** ← ♩. = ♩ →

Extremely fluid, constantly growing, never too loudly!

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, 2, 3, Tbn. 1, 2, B. Tbn., Euph. 1, 2, Tba., Db.

4 3 4

pp, *pp*, *pp*, *pp*, *mf*, *mp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*

senza sord., *pp*, senza sord., *pp*, senza sord., *pp*, senza sord., *pp*, senza sord., *fp*, senza sord., *fp*, senza sord., *fp*, arco, *fp*

59 **F** ← ♩. = ♩ →

Extremely fluid, constantly growing, never too loudly!

Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

4 3 4

fp, *mp*, *p*, *mp*

5^{ma}, *loco*, *p*, *mp*

63

rit.

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

63

rit.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tba.
Db.

63

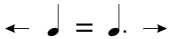
rit.

Pno.
Timp.
Perc. 1 (Vibraphone)
Perc. 2
Perc. 3
Perc. 4

2
4

2
4

2
4



FAREWELL TO SHADOWLANDS

68

G Broader; richer (♩. = 60)

3+2

Fl. 1 *fp* *p* *f*

Fl. 2 *fp* *p* *f* *ff* *mf* *f*

Fl. 3. / Picc. *fp* *f* *mf* *f*

Ob. 1 *fp* *p* *f* *mf* *f*

Ob. 2 / Eng. Hn. *fp* *f* *mf* *f*

Bsn. 1 2 *fp* *f*

Cl. 1 *f* *mp* *f* *mp*

Cl. 2 *f* *mp* *f* *mp*

Cl. 3 *mp* *f* *mp*

B. Cl. 1 2 *f* *mp* *f* *mp*

A. Sax. 1 *f* *f* *f*

A. Sax. 2 *f* *mf* *f* *mf* *f*

T. Sax. *pp* *f* *f*

Bari. Sax. *f*

68

G Broader; richer (♩. = 60)

Hn. 1 *pp* *f* *ff*

Hn. 2 *pp* *f* *ff*

Hn. 3 *pp* *f* *ff*

Hn. 4 *pp* *f* *ff*

Tpt. 1 2 *pp* *f* *ff*

Tpt. 3 *p* *f* *ff*

Tbn. 1 2 *p* *fp* *f*

B. Tbn. *fp* *f*

Euph. 1 2 *fp* *f*

Tba. *fp* *f*

Db. *fp* *f*

68

G Broader; richer (♩. = 60)

Pno. *f*

Timp. *fp* *fp*

Perc. 1 *f* *fp*

Perc. 2 *f* *fp*

Perc. 3 *f*

Perc. 4

73 $3+2$ poco rit.

Fl. 1 mf f mf f

Fl. 2 mf f mf f

Fl. 3. / Picc. mf f mf f

Ob. 1 mf f mf f

Ob. 2 / Eng. Hn. mf f mf f

Bsn. 1 fp f

Cl. 1 mp f mp

Cl. 2 mp f mp

Cl. 3 mp f mp

B. Cl. 1 mp f mp

B. Cl. 2 mp f mp

A. Sax. 1 mf f mf f

A. Sax. 2 mf f mf f

T. Sax. fp ff

Bari. Sax. f fp fp sfz

Hn. 1 fp ff fp ff

Hn. 2 fp ff fp ff

Hn. 3 fp ff fp ff

Hn. 4 fp ff fp ff

Tpt. 1 fp ff

Tpt. 3 ff

Tbn 1 fp ff fp ff

B. Tbn. f fp ff ff

Euph. 1 fp ff fp ff

Tba. fp ff fp ff

Db. fp ff fp ff

Pno. sfz sfz

8^{va}
Ped. ad lib unless noted

Timp. f fp sfz

Perc. 1 f

Perc. 2 (Crotales) f

Perc. 3 Sus. Cym. (soft yarn) pp f pp

Perc. 4 Bass Drum f

73 poco rit.

76 More distantly still; fading al fine (♩. = 55)

FL. 1 *ff*

FL. 2 *ff*

Fl. 3. / Picc. *ff*

Ob. 1 *ff*

Ob. 2 / Eng. Hn.

Bsn. 1 *pp*

Bsn. 2

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. 1 *pp*

B. Cl. 2 *pp*

A. Sax. 1 *ff*

A. Sax. 2

T. Sax. *pp*

Bari. Sax.

76 More distantly still; fading al fine (♩. = 55)

Hn. 1 *ff*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *ff*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db. *fp*

76 More distantly still; fading al fine (♩. = 55)

Pno. *pp* *secco* *(h)*

Timp. *ff*

Perc. 1 *pp*

Perc. 2 *pp* With violin bow *p*

Perc. 3 *f*

Perc. 4 *f* [Med China Cymbal] (crash, with snare stick) *(let decay)*

81

3+2

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

81

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db.

81

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

86

rit.

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1
solo; molto espress
p 2

Ob. 2 / Eng. Hn.
p p² molto espress.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.
pp 2

Bari. Sax.

86

rit.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

86

rit.

Pno.

Timp.

Perc. 1
2

Perc. 3
Glockenspiel (med. plastic)
pp

Perc. 4
Sus. Cym (soft yarn)
pp

92 ← ♩ = ♩ →

Suddenly much slower; singing (♩ = 65)

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

← ♩ = ♩ →

Suddenly much slower; singing (♩ = 65)

92

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db.

a2 breathe as seamlessly as possible

← ♩ = ♩ →

Suddenly much slower; singing (♩ = 65)

92

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

very resonant; outer edge

(with Perc. 4)

(with Piano)

To S. Bells Sleigh Bells

Small Triangle

III. The Triumph of the Witch

①

With a bit of motion; slightly agitated (♩=70)

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1 (Alto Saxophone)
A. Sax. 2
T. Sax.
Bari. Sax.

①

With a bit of motion; slightly agitated (♩=70)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Tba.
Db.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4 (Bass Drum)

①

With a bit of motion; slightly agitated (♩=70)

accel.

A Treacherous and irate! (♩=90)

7

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2 / Eng. Hrn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

5
4
4
5
8

sfz, *fff*, *p*, *molto*, *mp*, *molto*, *fff*

To Fl.

accel.

A Treacherous and irate! (♩=90)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Euph. 2
Tba.
Db.

5
4
4
5
8

fff, *ord.*, *ffz*, *pizz.*

* if one player, play bottom written pitch

accel.

A Treacherous and irate! (♩=90)

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

5
4
5
8

ff, *f*, *agg.*, *barbaric!*, *very dry tone; center of drum*

Concert Toms

13

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

13

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

13

Db.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

18

B

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

18

B

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

18

B

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

22

Fl. 1

Fl. 2

Fl. 3 / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

22

54

54

27

C

FL 1
FL 2
FL 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

27

C

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 3
Tbn 1
B. Tbn.
Euph. 1
Tba.
Db.

27

C

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

31

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

31

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

31

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

35

D Unsettled and distorted

*breathe as seamlessly as possible;
grace notes on beat*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 / Picc. *p*

Ob. 1 *p*

Ob. 2 / Eng. Hn. *mp* **English Horn** solo

Bsn. 1 *p*

Bsn. 2 *p* a2

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

35

D Unsettled and distorted

Hn. 1 *sf* *ff*

Hn. 2 *sf* *ff*

Hn. 3 *f* *sf* *ff*

Hn. 4 *f* *sf* *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff*

B. Tbn.

Euph. 1 *ff*

Euph. 2 *ff*

Tba.

Db. *ff*

35

D Unsettled and distorted

Pno. *ff*

Temp.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 **Sm. China** (med. yarn) *pp* *f* (l.v.)

Perc. 4 *ff*

3
4

3
4

3
4

FAREWELL TO SHADOWLANDS

41

E

(if one player, play top pitch)

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

4 3

41

E

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tba.
Db.

4 3

41

E

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

4 3

48

F

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3. / Picc. *p* *ff*

Ob. 1 *p* *ff*

Ob. 2 / Eng. Hn. *p* *ff* To Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

48

F

randomly articulate into mouthpiece without producing pitch; create a "tak-a-ta" clicking sound

Hn. 1 *pp* *mp* *mf*

Hn. 2 *mf* *f* *mf*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f* *fp* *ff*

B. Tbn. *f* *fp* *ff*

Euph. 1 *f* *fp* *ff*

Euph. 2 *f* *fp* *ff*

Tba. *fp* *ff*

Db. *fp* *ff*

48

F

Pno. *f* *ff*

Timp.

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3

Perc. 4

53

breathe as seamlessly as possible

Fl. 1 *p*

Fl. 2 *p*

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn. *mp* solo

Bsn. 1 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

3

4

4

53

Hn. 1 *f* *pp* *mp* *mf* *f* *n*

Hn. 2 *f* *pp* *mp* *mf*

Hn. 3 randomly articulate into mouthpiece without producing pitch; create a "tak-a-ta" clicking sound *pp* *mp* *mf* *f*

Hn. 4 *pp* *mp* *mf* *f*

Tpt. 1 2 solo open; *molto espress.* *mp* randomly articulate into mouthpiece without producing pitch; create a "tsk tsk" clicking sound

Tpt. 3 *pp* *mp* *mf*

Tbn 1 2 randomly articulate into mouthpiece without producing pitch; create a "tak-a-ta" clicking sound *pp* *mp* *mf* *f*

B. Tbn. *pp* *mp* *mf* *f*

Euph. 1 2 *pp* *mp* *mf* *f*

Tba.

3

4

4

sul pont.

53

Db. *pp*

Pno.

Timp. *fpp*

Perc. 1 **Vibraphone** soft yarn *p*

Perc. 2

Perc. 3 **Glockenspiel** solo; med. brass *p*

Perc. 4

3

4

4

59

(if one player, play top pitch)

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

59

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

poco a poco ord.

59

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Chimes

Tam-tam

let decay completely

65 **G accel.**

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Fl. 3. / Picc. *p* *f*

Ob. 1 *p* *f*

Ob. 2 / Eng. Hn. *p* *f*

Bsn. 1 *p* *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

B. Cl. 1 *f*

A. Sax. 1

A. Sax. 2

T. Sax. *f*

Bari. Sax. *f*

65 **G accel.**

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *p*

Hn. 4 *p* *p*

Tpt. 1

Tpt. 3

Tbn. 1 *f* *pp*

B. Tbn. *f*

Euph. 1 *f* *mp*

Tba. *f*

Db. *f*

65 **G accel.**

Pno. *mf*

Timp.

Perc. 1 **Toms** *subito p*

Perc. 2 **Toms** *subito p*

Perc. 3

Perc. 4

H Going awry... (♩ = 120)

71

3+2+2 3+2 3+2+2

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

H Going awry... (♩ = 120)

71

pick up bow

pick up bow

pick up bow

pick up bow

draw bow across top of music stand to achieve a horrific "screach"

draw bow across top of music stand to achieve a horrific "screach"

draw bow across top of music stand to achieve a horrific "screach"

draw bow across top of music stand to achieve a horrific "screach"

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

H Going awry... (♩ = 120)

71

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba
hard yarn

ff *p - molto* *ff*

75

3+2

(if one player: top pitches)

3+2+2

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

75

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

2

Tpt. 3

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Db.

75

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ppp

f

subito p

ff

f

subito p

f

subito p

f

subito p

f

subito p

p —molto— *ff*

FAREWELL TO SHADOWLANDS

80

3+2

3+2+2

3+2

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

80

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

place bow

80

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

(85)

FL. 1

FL. 2

FL. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

7

8

4

4

Horrifying!! Breathe only as necessary!!

ff **if one player, play the top written pitch

ff Ferocious and massive!

p

p

ff

ff

ff

ff

(85)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

7

8

4

4

J

ff

ff

ff

fp

fp

f

f

f

f

f

(85)

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

7

8

4

4

J

f

f

f

f

f

f

f

88

K Much too loudly!

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

88

K Much too loudly!

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

88

K Much too loudly!

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

90

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

90

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

90

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

92

Suddenly static (♩=60)

Attacca Movement IV

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

92

Suddenly static (♩=60)

Attacca Movement IV

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

92

Suddenly static (♩=60)

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

IV. Death Itself Working Backwards

① Mournful; dark and deep (♩ = 60)

A

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

① Mournful; dark and deep (♩ = 60)

A

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Flugelhorn
solo (senza sord.)
mournful and distant
p

① Mournful; dark and deep (♩ = 60)

A

Pno.

Timp.

Perc. 1
Vibraphone
(with bow until noted)

Perc. 2
Marimba
pp
(bow with contrabass bow until noted)

Perc. 3
pp
Marimba
bass marimba mallets

Perc. 4

16

B With a bit more angst...

Fl. 1

Fl. 2

Fl. 3 / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

solo; molto espress.

p

pp

n

16

B With a bit more angst...

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

ppp

16

B With a bit more angst...

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ppp

pp

29

C

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

ppp

pp

mf

p

solo; dolce

a2

dolce

n

p

29

C

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

pp

pp

pp

29

C

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

40

D Warm and rich, like the first rays of dawn

Fl. 1 *n mp n mp n mp n mp n mp n mp n*

Fl. 2 *n mp n mp n mp n mp n mp n mp*

Fl. 3 / Picc.

Ob. 1 *n mp n*

Ob. 2 / Eng. Hn. *solo p mp n p mp n p mp n (do not accent)*

Bsn. 1 *n mp ppp*

Bsn. 2

Cl. 1 *n*

Cl. 2

Cl. 3 *a2*

B. Cl. 1 *a2 p mp n*

B. Cl. 2 *pp mp mp*

A. Sax. 1

A. Sax. 2

T. Sax. *p mp n*

Bari. Sax. *ppp mp ppp*

40

D Warm and rich, like the first rays of dawn

Hn. 1 *mp mf p ppp*

Hn. 2 *mp mf p ppp*

Hn. 3 *mp mf p ppp*

Hn. 4

Tpt. 1 *solo (with Eng. Horn) p mp n*

Tpt. 2

Tpt. 3

Tbn. 1 *pp mp*

Tbn. 2

B. Tbn.

Euph. 1 *solo pp mp*

Euph. 2

Tba. *ppp mp*

Tba.

Db. *mp mp mp*

40

D Warm and rich, like the first rays of dawn

Pno.

Timp. *pp mp*

Perc. 1

Perc. 2 *Suspended Cymbal pp p*

Perc. 3

Perc. 4

53

rall.

E Resolute

F Skittering; joyful (♩ = 120)

FL 1
FL 2
Fl 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

53

rall.

E Resolute

F Skittering; joyful (♩ = 120)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

53

rall.

E Resolute

F Skittering; joyful (♩ = 120)

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

65

G

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Fl. 1: *pp*, *p*, *n*, *pp*, *mp*

Fl. 3. / Picc.: *pp*, *p*, *n*

Ob. 1: solo *pp*

Cl. 1: *lightly!*

Cl. 2: *p*, *lightly!*

Cl. 3: *pp*, *mp*

65

G

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Hn. 1: solo *pp*, *p*

Tbn. 1: solo cup mute *pp*, *p*

65

G

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 1: *pp*

Perc. 2: Marimba med. yarn *pp*

Perc. 3: Crotales (bowed) *pp*

Perc. 4: *p*

Vibraphone (bowed) *pp*

71 3+2

Fl. 1 *pp*

Fl. 2 *p* *n*

Fl. 3. / Picc. *p* *n*

Ob. 1 *p* *mp*

Ob. 2 / Eng. Hn.

Bsn. 1 *fp* *mf*

Bsn. 2

Cl. 1 *fp* *mf*

Cl. 2

Cl. 3 *pp*

B. Cl. 1 *fp* *mf*

B. Cl. 2

A. Sax. 1 *pp* **Alto Saxophone**

A. Sax. 2 *pp*

T. Sax.

Bari. Sax.

Hn. 1 *pp* *p* (stopped)

Hn. 2 *pp* *p*

Hn. 3

Hn. 4 *pp* *p*

Tpt. 1 *mp* *p* *mp*

Tpt. 2

Tpt. 3

Tbn. 1 (cup mute) *p* *mp* *p* *mp*

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db.

Pno. *fp* *mf*

Timp. *p*

Perc. 1

Perc. 2 *p*

Perc. 3 (l.v.)

Perc. 4 (l.v.) *pp* *mf* (l.v.)

2 5 4

4 8 4

75 **H** Growing in anticipation, but still holding back **I**

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3. / Picc.

Ob. 1 *n*

Ob. 2 / Eng. Hn. *mf*

Bsn. 1 *pp*

Bsn. 2 *p*

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1 *pp*

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax. *p*

75 **H** Growing in anticipation, but still holding back **I**

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3

Hn. 4 *pp* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *p* *mp*

Tbn. 2 *mp* *p* *mp*

B. Tbn.

Euph. 1

Euph. 2

Tba.

Db. *pp*

Tbn. 1 *senza sord.*

75 **H** Growing in anticipation, but still holding back **I**

Pno. *mp* *mf*

Timp. *p*

Perc. 1 *f* *mf*

Perc. 2

Perc. 3 *Glockenspiel* *pp*

Perc. 4

82

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

mf 3

mf

mf 3

To Ob.

mf 3

mf a2

mf a2

mf a2

f

82

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

(unstopped)

pp

(unstopped)

pp

mf (unstopped) *fp*

mf *fp*

mf *fp*

mf *fp*

82

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp

p

mp

mp

mp

pp

med. yarn
very dry; no pedal

88

J

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3. / Picc. *mf* [Flute]

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1 *subito p* *pp* *mp* solo *molto grazioso; delicately*

Cl. 2

Cl. 3 *subito p*

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

88

J

Hn. 1 *mp* solo *molto grazioso; delicately*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

88

J

Pno. *pp* *do not overtake flutes or mallets!*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

92

3+2

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

92

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

92

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

97 **K** Like glints of gold from the darkness...

Fl. 1 *sf mf*

Fl. 2

Fl. 3. / Picc.

Ob. 1 *mp*

Ob. 2 / Eng. Hn. *mp*

Bsn. 1 2

Cl. 1 *a2 lightly!! mp*

Cl. 2 *a2 lightly!! mp*

Cl. 3 *a2 lightly!! mp*

B. Cl. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

giocoso; lightly! grace notes on beat

mf

mf

97 **K** Like glints of gold from the darkness...

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 2 *Trumpet in Bb a2 mf*

Tpt. 3

Tbn. 1 2

B. Tbn.

Euph. 1 2

Tba.

Db.

97 **K** Like glints of gold from the darkness...

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3 *Glockenspiel p*

Perc. 4

102

L

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn. *To Eng. Hn.*

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

102

L

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

102

L

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3 *To Crot.*

Perc. 4

108

M

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

108

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

(do not stop horn)
mp (stopped)

p

(stopped)
p

(stopped)
p

f harmon mute (stem in)
steady; unwavering

fp *pp*

mp *pp*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

108

M

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fp *pp*

fp *pp*

115

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

Alto Saxophone

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

115

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

115

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Vib.

120 **N** poco rit.

To Picc.

f *n* *mf* *mf* *mp*

To Ob.

mp *mf* *p* *mp*

extremely sweet and fluid

Fl. 1, Fl. 2, Fl. 3. / Picc., Ob. 1, Ob. 2 / Eng. Hn., Bsn. 1, 2, Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, 2, A. Sax. 1, A. Sax. 2, T. Sax., Bari. Sax.

120 **N** poco rit.

mf *mf* *mf* *mf* *p* *n* *n* *mf* *p* *mp*

extremely sweet and fluid

Hn. 1, Hn. 2 (ord.), Hn. 3 (ord.), Hn. 4 (ord.), Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, B. Tbn., Euph. 1, 2, Tba., Db.

120 **N** poco rit.

f *mf* *mf*

(with bow)

Crotales (with bow)

Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

125

O Sweetly; a bit majestic (♩ = 92)

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Fl. 3. / Picc. *mp* *pp*

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1 *poco maestoso* *mf*

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1 *n*

A. Sax. 2 *fp* *n*

T. Sax. *n*

Bari. Sax.

125

O Sweetly; a bit majestic (♩ = 92)

Hn. 1 *poco maestoso* *mf*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1
2

Tpt. 3

Tbn. 1
2 *p*

B. Tbn.

Euph. 1
2 *n*

Tba. *p*

Db. *p*

125

O Sweetly; a bit majestic (♩ = 92)

Pno. *f*

Timp.

Perc. 1 *mf* (with bow)

Perc. 2

Perc. 3 *mf* Crotales (with bow)

Perc. 4

133

P Tenderly

poco accel.

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1
(grow out of horn color)
n *f* *poco accel.*

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1
mp

Cl. 2
mp

Cl. 3

B. Cl. 1
2

A. Sax. 1
pp

A. Sax. 2
pp

T. Sax.

Bari. Sax.

133

P Tenderly

poco accel.

Hn. 1
pp *mf*

Hn. 2

Hn. 3
pp *mf*

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

B. Tbn.

Euph. 1
2
pp *mf* *pp* *mf* *pp*

Tba.
pp *mf* *pp* *mf* *pp* *mf* *pp*

Db.
pizz.
mp

133

P Tenderly

poco accel.

Pno.
p

Timp.

Perc. 1

Perc. 2

Perc. 3
med. plastic or light brass
p

Perc. 4

138

♩ = 110

rall.

♩ = 88

Fl. 1

Fl. 2

Fl. 3. / Picc.

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

138

♩ = 110

rall.

♩ = 88

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

138

♩ = 110

rall.

♩ = 88

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

143

Q Suddenly faster; with incessant energy and joy (♩ = 112)

Effervescently, lightly!

mp *growing, ever so slightly...*

mp *growing, ever so slightly...*

Piccolo *mp* *Effervescently, lightly!*

f

mf *pp*

mf *pp*

mp

mp

molto maestoso *mf*

mf *solo* *mf*

molto maestoso *mf*

143

Q Suddenly faster; with incessant energy and joy (♩^(stopped) = 112)

mp *mf* *(stopped)* *mp* *mf*

mp *mf*

mp *mf*

f *pp* *mp* *mf* *mp* *mf*

f *pppp* *mf* *solo* *mf*

f *arco* *p* *f*

143

Q Suddenly faster; with incessant energy and joy (♩ = 112)

p

mf

p

mp *mf* *mp*

pp *mp* *mp*

brass mallets *** Bass Drum* *Crotales*

Hi-hat (with sticks) *mp* *mf* *mp*

2
4

2
4

2
4

149

Fl. 1

Fl. 2

Fl. 3. / Picc. *growing, ever so slightly...*

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

149

Hn. 1 *mp* *f*

Hn. 2 *f* *mp* *mf* *mp* *mf*

Hn. 3

Hn. 4 *mf* *mf* *mp* *mf* *mp* *mf*

Tpt. 1 *f* *senza sord.*

Tpt. 3 *f* *senza sord.*

Tbn 1 *mp* *mf* *mp* *mf* *f*

B. Tbn. *driving, but not overbearing* *mf*

Euph. 1

Tba. *driving!* *mf*

Db. *driving!*

149

Pno.

Timp. *pp* *mp* *driving!*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *Bass Drum* *Crotales* *mf* *f*

Perc. 4 *mf*

154

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

driving, but not overbearing
mf

a2
f

f

f

f

154

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Tba.
Db.

(unstopped)
mf *f* *mf*

(unstopped)
mf *f*

(unstopped)
mf *f*

driving, but not overbearing
mf *f*

senza sord.
a2
f

molto rall.

154

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

p *mf*

pp

Bass Drum

158

♩ = 72 **R** Suddenly broader; epic! Majestic! (♩ = 92)

Fl. 1, Fl. 2, Fl. 3. / Picc., Ob. 1, Ob. 2 / Eng. Hn., Bsn. 1 & 2, Cl. 1, Cl. 2, Cl. 3, B. Cl. 1 & 2, A. Sax. 1 & 2, T. Sax., Bari. Sax.

158

♩ = 72 **R** Suddenly broader; epic! Majestic! (♩ = 92)

Hn. 1-4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, B. Tbn., Euph. 1 & 2, Tba., Db.

158

♩ = 72 **R** Suddenly broader; epic! Majestic! (♩ = 92)

Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

165

S Soaring, with great passion

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

165

S Soaring, with great passion

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

165

S Soaring, with great passion

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

169

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3. / Picc. *mf*

Ob. 1

Ob. 2 / Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1
2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

169

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
2

Tpt. 3

Tbn 1
2

B. Tbn.

Euph. 1
2

Tba.

Db.

169

Pno.

Timp. *mp* *f*

Perc. 1

Perc. 2

Perc. 3 [Chimes]

Perc. 4

172

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

172

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Tba.
Db.

172

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

175

T

Fl. 1
Fl. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

175

T

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 3
Tbn. 1
B. Tbn.
Euph. 1
Tba.
Db.

175

T

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

178

FL. 1
FL. 2
Fl. 3. / Picc.
Ob. 1
Ob. 2 / Eng. Hn.
Bsn. 1
2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
2
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

molto rall.

fff

178

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Euph. 1
2
Tba.
Db.

molto rall.

fff

178

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

molto rall.

ff

pp — molto — fff

fff

Tam-tam

Bass Drum

ff

fff

ABOUT THE COMPOSER

Grant Fonda (b. 1985) is an emerging composer originally from Coarsegold, California who has an extensive catalogue of compositions ranging from large-scale orchestral works to miniatures for solo percussion and woodwinds. He has been a finalist in the 2011 Transatlantyk Instant Composer Competition (part of the Transatlantyk Film and Music Festival, Poznan, Poland), one of thirty internationally-selected applicants. Fonda's *Redemption Rising* for percussion ensemble earned him a spot as a finalist for the Sinquefield Prize in Composition, and he has received honorable mention in the University of Aberdeen New Music Prize Competition for his string quintet *Five Horses*. Fonda has received numerous commissions from universities, high schools, religious institutions, and various individuals throughout the United States, and is active in composing new works for percussion. Grant is also active and successful as a musicologist, exploring relationships between 21st century fine art and film music. Most recently, his work comparing the film scores of Duke Ellington and Alexandre Desplat was selected to be included in the 2012 Music and the Moving Image Conference, held at the NYU Steinhardt School of Music in June 2012.

Fonda holds degrees from The Master's College (B.M. 2010), where he studied with Richard Pressley and Stephen Johnson, and The University of Missouri-Columbia (M.M. 2012), where he studied with W. Thomas McKenney, Stefan Freund, and Julia Gaines. He has also been selected for masterclasses with award-winning composers Armando Bayolo, Andrew List, John Mackey, and Christopher Young, and the Grammy-award winning **eighth blackbird** ensemble.