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ALEXANDER MANSOUR

# FANTASY NOIR



*for* ORCHESTRA

FULL SCORE

ALEXANDER MANSOUR

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# FANTASY NOIR

FOR ORCHESTRA

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# FANTASY NOIR

## INSTRUMENTATION

- 1 Piccolo (doubling flute)
- 2 Flutes
- 3 Oboes
- 3 Clarinets in Bb
- 2 Bassoons
- 1 Contrabassoon
  
- 4 Horns in F
- 3 Trumpets in C
- 3 Trombones (2 tenor + 1 bass)
- 1 Tuba

Timpani (ordinary mallets + super ball rubber mallet)

### PERCUSSION 1:

Crotales, hi-hat, ride cymbal, maracas, snare drum, toms.

### PERCUSSION 2:

Vibraphone, tin cans, bass drum, tam-tam, kick drum.

### PERCUSSION 3:

Xylophone, temple blocks, bongos, medium cowbell, ratchet.

Harp

Piano

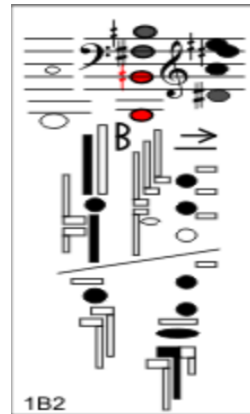
Strings

Score is in C

Approximate duration: 12 minutes

## PERFORMANCE NOTES

- When brass have written a "*percussive air sound*" reverse the mouth piece and strive for maximum volume.
- Multiphonics, when specified as so, can be random and dramatic - pitch is secondary to character. An exception is m. 101, where the bassoons should look to the below fingering:



- Pianists, percussionists, and bassists with an affinity for improvisation, especially within the jazz idiom, should feel free to ad. lib when the notation suggests. It is very much in the spirit of this music to take advantage of those moments to play virtuosically and uninhibited by the notes on the page. And in moments of a double time swing feel, for the kit player, feel free to play that time as you might naturally, with accents/fills beyond this earnest attempt to notate it.

- There is an opportunity at m. 298, should a group be interested, to trigger an electronic patch simulating vinyl crackle. This gives the impression of listening to a much older recording of a classic noir that the music echoes. Should that be of interest, the patch can be provided.
- Divisi amongst strings should split evenly into 2 unless otherwise specified. Several sections use a deeper, divisi per-stand system. In the case of uneven numbers (i.e. 3 Viola staves for 4 stands of players), delegate parts as evenly as possible (final stand each player takes one staff).
- When winds have a.3 but with only a diad written, the third player should defer to the higher voice.
- String glissandi should be deliberate and exaggerated, especially with use of triangle/square noteheads (indeterminate high note/indeterminate note along contour, respectively).

## PROGRAM NOTE

This piece was written in 2019-2020 for the USC Thornton Symphony. Growing up, the music of cinema surrounded me. It was one of my earliest introductions to music composed in the 20th century. Particularly, the music that came of Hollywood's "Golden Age" influenced me significantly. The composers employed such a variety of orchestration and harmony. Listening to these scores was my earliest introduction to many types of music; some scores that wielded the romantic lyricism of Wagnerian drama, other scores that brought extended techniques and dissonant crunches into motion pictures. As such, my output is undeniably and inseparably infused by a narrative drive, albeit one that is less programmatic in form as much as generally inspired by mood. This piece is my love letter to the scores of noir cinema, a music for the fog engulfed alleys and the cases afoot. It is certainly a send up and an homage to the genre, but also a departure from, reimagining what a *noir* can entail.

Thank you to my teacher Donald Crockett and his guidance with this piece.

Special thanks to artist Tom Shropshire for gracing the cover of this score with his art. For more of his work, visit [ShropshireArt.com](http://ShropshireArt.com).

# FANTASY NOIR

FOR ORCHESTRA

Alexander Mansour

Explosively,  $\text{♩} = 156$

The score is written for a full orchestra and includes the following parts:

- Piccolo:** Starts with a rest, then enters with a *ff* dynamic.
- Flute:** Features a melodic line with triplets and a *p* dynamic.
- Oboe:** Features a melodic line with triplets and a *mp* dynamic.
- Clarinet in B $\flat$ :** Features a melodic line with triplets and a *mp* dynamic, including a glissando marked "gliss. (think Gershwin!)".
- Bassoon:** Features a melodic line with triplets and a *mp* dynamic.
- Contrabassoon:** Features a melodic line with triplets and a *mp* dynamic.
- Horn in F 1 & 2:** Features a melodic line with triplets and a *mp* dynamic.
- Trumpet in C:** Features a melodic line with triplets and a *mp* dynamic.
- Trombone & Bass Trombone:** Features a melodic line with triplets and a *mp* dynamic.
- Tuba:** Features a melodic line with triplets and a *mp* dynamic.
- Timpani:** Features a melodic line with triplets and a *mp* dynamic.
- Vibraphone:** Features a melodic line with triplets and a *f* dynamic.
- Percussion 1:** Features a melodic line with triplets and a *mf* dynamic, including Hi-Hat and Ride Cymbal.
- Percussion 2:** Features a melodic line with triplets and a *f* dynamic, including Snare Drum.
- Percussion 3:** Features a melodic line with triplets and a *f* dynamic, including Ratchet Wheel (Cog Rattle) and Bongos.
- Harp:** Features a melodic line with triplets and a *mp* dynamic.
- Piano:** Features a melodic line with triplets and a *mp* dynamic, including a *marc* marking.
- Violin I:** Features a melodic line with triplets and a *ff* dynamic, including a *pizz.* marking.
- Violin II:** Features a melodic line with triplets and a *pp* dynamic.
- Viola I:** Features a melodic line with triplets and a *mf* dynamic, including a *pizz.* marking.
- Cello I:** Features a melodic line with triplets and a *mf* dynamic.
- Double Bass:** Features a melodic line with triplets and a *mf* dynamic.

FANTASY NOIR

**A**  $\text{♩} = 148$   
 Menacing, meno mosso

Picc.  $f$   
 Fl.  $f$   
 Ob.  $f$  a.3  
 B♭ Cl.  $ff$   
 Bsn.  $f$  a.2  
 C. Bn.  $mp$   $f$   
 Hn. 1  $f$   
 Hn. 2  $f$   
 C Tpt.  $f$   
 Tbn.  $mp$   $fp$   $f$  a.2  
 B. Tbn.  $mp$   $fp$   $f$   
 Tuba  $mp$   $fp$   $f$   
 Timp.  $pp$   $f$   
 Vib.  $f$   $mf$   $f$   
 Perc. 1 [Hi-Hat]  $mf$   $f$  [Crash Cymbal]  
 Hp.  $f$   $mf$   
 Pno. hold down "root notes" with middle pedal, achieve resonance in m. 13.  $f$   $ff$   
 Vln. I off the string  $mp$   $f$   $f$  vicious  
 Vln. II  $f$   $f$  vicious  
 Vla. I arco gliss pont.  $mf$   $f$   $f$  vicious  
 Vc. I  $mp$   $fp$   $f$   $f$  vicious  
 D.B.  $mp$   $fp$   $f$   $ff$

16

Picc. -

Fl. *mp* *f* *mp* *mp*

Ob. *mp* *f* *mp* *mp*

B♭ Cl. *mp* *f* *mp* *mp*

Bsn. *fp* *f* *pp* *p* *p* *f*

C. Bn. *f* *p* *mf* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

C Tpt. *p* *mf* *p* *mf*

Tbn. *fp* *f* *p* *mf* *p* *f*

B. Tbn. *fp* *f* *p* *mf* *p* *f*

Tuba *f* *p* *mf* *p* *f*

Timp. *f*

Vib. *mf*

Perc. 1 *mp* (Ride Cymbal)

Perc. 2

Perc. 3

Hp. *mf*

Pno.

Vln. I *p* *mf* *mf* *ff*

Vln. II *p* *mf* *mf* *ff*

Vla. I *p* *mf* *mf* *ff*

Vc. I *p* *mf* *mf* *ff*

D.B. *p* *mf* *mf* *ff*

**B**

Fl. *n* *p* *mischievous* *solo*

Ob. *n* *p* *mischievous* *solo*

B♭ Cl. *n* *p* *mischievous* *solo*

Bsn. *pp* *mischievous* *solo* *p* *f* *a.2*

C Bn. *p* *f*

Tbn. *mp* *f* *gliss* *gliss* *gliss* *harmon mute, stem half out*

B. Tbn. *p* *f*

Tuba *p* *f*

Vib. *mp*

Perc. I

Hp. *p*

Pno. *p*

Vln. I *pizz.* *p* *f* *scratch tone, non.div*

Vln. II *pizz.* *p* *f* *scratch tone, non.div*

Vla. I *f* *scratch tone, non.div*

Vc. I *p* *f*

D.B. *p* *f*



29

Fl. *mp* *a.3*

Ob. *mp* *a.3*

B. Cl. *mp* *a.3*

Bsn. *mf espress.* *a.2*

C. Bn. *p* *f*

Hn. 1 *mp* *solo* *ff* *nasty*

Hn. 2 *mp* *solo* *ff* *nasty*

C Tpt. *p* *mp* *pp*

Tbn. *f* *mp* *gliss* *gliss* *gliss*

Trombone 2 *p* *gliss* *gliss* *gliss* *f*

B. Tbn. *ff* *p* *ff*

Tuba *ff* *p* *ff*

Vib. *mp* *Suspended Cymbal* *pp*

Perc. 1 *pp*

Hp. *mp*

Pno. *mp*

Vln. I *mp* *scratch tone, non div* *f*

Vln. II *mp* *scratch tone, non div* *f*

Vla. I *scratch tone, non div* *f*

Vc. I *p* *ff*

D.B. *p* *ff*

36

C

Picc. *mf*

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

Ob. *p* *a.3*

B♭ Cl. *pp* *mp* *mf* *a.2*

Bsn. *pp* *mp* *mf*

C. Bn.

Hn. 1 *pp* *p* *mf* *subito p* *mf*

Hn. 2 *mp* *p* *mf* *p* *mf*

Tbn. *pp* *ord* *gliss*

B. Tbn. *pp* *ord* *gliss*

Tuba *pp*

Vib. *mp*

Perc. 1 *ff* *Hi-Hat* *mp* *mf* *sim. closed* *Ride Cymbal*

Perc. 2 *mp* *Kick Drum*

Perc. 3 *mp* *Medium Cowbell* *mf*

Hp. *mp*

Pno. *mf*

Vln. I *pp* *mp* *mf con brio* *3*

Vln. II *pp* *mp* *pp leggiero*

Vla. I *pp* *mp* *pp leggiero* *gliss* *non-div*

Vc. I *pizz. solo* *p*

D.B. *f walk*

44

44

Picc. *mp* *f* *ff*

Fl. *mp* *f* *ff*

Ob. *mf*

B. Cl. *mp* *f* *mf* *f* *ff* *a.3 wail*

Bsn. *mf* *mf* *f*

C. Bn. *mf* *f*

Hn. 1 *p* *mf* *f* *f*

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

C. Tpt. *mp* *mf* *pp*

Tbn. *mp* *mf* *f* *f*

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

Tuba *mp* *mf* *f* *f*

Timp.

Perc. 1 *f* OR ad. lib fills as desired  
Snare Drum  
Bass Drum  
Toms  
Kick Drum

Perc. 2 *p* *f*

Perc. 3 *f*

Harp

Piano

Vln. I *ff*

Vln. II *espress.* *mf* *p* *mf* *f*

Vla. I *legato* *f*

Vc. I *f*

D.B. *p* *f*

49

Picc. *ff*

Fl. *ff*

Ob. *f con brio* *ff*

B♭ Cl. *f con brio* *ff*

Bsn. *f con brio*

C. Bn. *f con brio*

Hn. 1 *f con brio* *ff*

Hn. 2 *f con brio* *ff*

C Tpt. *f con brio* flutter

Tbn. *f con brio*

B. Tbn. *f con brio*

Tuba *f con brio*

Timp. *f con brio*

Xyl. *ff*

Perc. 1 *fp* Snare Rim Snare Drum *fp*

Perc. 2 Toms Kick Drum *f*

Harp. *f* gliss.

Pno. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. I *f*

Vcl. I *f*

D.B. *f*

54

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Bs. Cl. *mf* *p* *ff*

Bsn. *f* *p* *ff*

C. Bn. *f* *p* *ff*

Hn. 1 *fp* *ppp* *ff*

Hn. 2 *pp* *ff*

C Tpt. *p* *f* *n* *ppp* *p* *ff*

Tbn. *f* *p* *mf* *pp* *ff*

B. Tbn. *f* *pp* *ff*

Tuba *pp* *ff*

Timp. *p* *ff*

Xyl. *p* *ff*

Perc. 1 *Tam Tam*

Perc. 2 *mp* *f*

Pno. *ff* *n* *ff*

Vln. I *mf* *pizz.* *arco* *n* *ff*

Vln. II *mf* *pizz.* *arco* *n* *ff*

Vla. I *mf* *n* *pp* *ff*

Vc. I *f* *mp* *fp* *pp* *ff*

D.B. *f* *mp* *fp* *pp* *ff*

**D** Hazy and alluring, ♩ = 54

60

Fl. *p* *p* sound and breath simultaneously

B♭ Cl. *p*

C Tpt. *mp* *espress.* solo, with harmon mute

Perc. 2 or ad. lib free

Pno. ghost notes, hold with middle pedal *ff* or ad lib. *mf* *f* C-7

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. I *p* *pp*

Vc. I *mp* *p* *n* *pp* *p*

D.B. *mp* *p* *n*

S.D.B. *f* *ff* *f*

66

Fl. *mf* *n* *mf* solo

Ob. solo *mp* *f*

Bs. solo *a.2* *n*

Hn. 1 *p* *f* *n*

Hn. 2 *n* *mf*

2nd trumpet, non-mute *mf* *a.2, one mute, one ord*

Tbn. *p* *f* *n*

Vib. *mp*

Harp *mp*

Piano *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. I *p* *mp*

Vc. I *p* *mp*

D.B. *mp* *p* *mp*

**E** A bit more motion, ♩ = 72

♩ = 160, play 5x, growing more and more until F

FL. *p* a.2

Ob. *solo* *mp espress.* *mf* ENTER 4TH TIME

Bs. Cl. *p* a.2 a.3

Bsn. *p* a.2

Hn. 1 *mp* *mf* a.2

Hn. 2 *mf* ENTER 4TH TIME

C Tpt. *mf* ENTER 3RD TIME

Tbn. *pp* ENTER 2ND TIME

Trombone 2 *pp* ENTER 3RD TIME

B. Tbn. *pp* ENTER 4TH TIME

Tuba *pp*

Timp. *pp* ENTER 4TH TIME

Perc. 1 *mp* [Maracas] ENTER 3RD TIME

Perc. 2 *pp* [Tam Tam] ENTER 3RD TIME

Hp. *pp* *bisbigliando*

Pno. *pp*

Vln. I *p* *pp* *ppp* *ord* *ppp*

Vln. II *p* *pp* *ppp* *ord* *ppp*

Vla. I *p* *pp* *ord* *ord*

Vc. I *p* *pp* *ord* *ord* *non-div* *gliss* *pp* Inside seat switch to lower line 3rd TIME Outside seat switch 4th TIME

D.B. *p* ENTER 3RD TIME

Switch to this figure a) outside seat: 1st Time, b) inside seat, 2nd Time. Sustain previous whole note until time to switch.



FANTASY NOIR

**F** Brutally, ♩ = 156

Fl. *jet whistle*  
*a.3*  
*ff*  
*ugly, loud*  
*a.3*  
*multiphonic*  
*ff*  
*ugly, loud*  
*a.3*  
*multiphonic*  
*ff*  
*percussive air sound*  
*a.2*  
*ff*  
*percussive air sound*  
*ff*

Hn. 1 *ff*  
*f*  
 Hn. 2 *ff*  
*f*  
 Tbn. *ff*  
*f*  
 B. Tbn. *ff*  
 Tuba *ff*  
 Timp. *ff*  
 Xyl. *ff*  
 Vib.

Perc. 1 *Maracas* *mp* *Snare Rim* *fff* *pp* *p*  
 Perc. 2 *f* *f* *Tin Cans*

Hp.  
 Pno. *ff*  
*ff*

Vln. I *ff* *ff* *f* *mp* *p* *ff*  
*scratch tone, non.div*  
 Vln. II *ff* *ff* *f* *mp* *p* *ff*  
*scratch tone, non.div*  
 Vla. I *ff* *ff* *f* *mp* *p* *ff*  
*scratch tone, non.div*  
 Vc. I *ff* *f* *mp* *p* *ff*  
*scratch tone, non.div*  
 D.B. *ff* *f* *mp* *p* *pizz.*

85

Fl. *solo* *f* 3 a.2

Ob. *solo* *f* 3 a.2

B. Cl. *solo* *f* 3 a.2

Bsn. *f*

C. Bn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Vib. *f*

Perc. 1 *f*

Perc. 3 *f* Bongos *p* *f* *p* *f*

Hp. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vc. I *f*

D.B. *f*

89

Picc. *ff*

Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Tbn. *f*

Vib. *f*

Perc. 1 *ff* Snare Rim

Perc. 2 *ff* Tin Cans

Perc. 3 *ff* Medium Cowbell

Hp. *ff* strike strings with palm, gong effect

Pno. *ff* with elbow

Vln. I

Vln. II

Vla. I

Vc. I

D.B. *ff*

94

**Picc.** *sf* *agitato*

**Fl.** *sfz* *agitato*

**Ob.** *sfz* *agitato*

**B. Cl.** *sfz* *agitato*

**Bsn.**

**C. Bn.**

**Hn. 1** *espress.*

**Hn. 2** *espress.*

**C Tpt.** *a.3*

**Tbn.** *espress.*

**B. Tbn.**

**Tuba**

**Timp.**

**Vib.** *f*

**Perc. 1** **Ride Cymbal** *f*

**Perc. 2** **Kick Drum** *f*

**Perc. 3** **Bongos** *p* *f* **Medium Cowbell** *mf* *ff*

**Hp.**

**Pno.** *ff* *ff*

**Vln. I** *f*

**Vln. II** *f*

**Vla. I** *f*

**Vc. I** *f*

**D.B.**

100

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

Bs. Cl. *mp* *f*

Bsn. *f*

C. Bn. *ff* *mp*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

C. Tpt. *mf* *f*

Tbn. *mf* *f* *ff* *mp*

B. Tbn. *mf* *f* *ff* *mp*

Tuba *ff* *mp*

Timp. *f* *mp*

Vib. *f*

Perc. 1 *f* [Hi-Hat]

Perc. 2 *f* [Kick Drum] *fp* *ff* [Bass Drum]

Perc. 3 *p* *f* *p*

Pno. *f*

Vln. I *p* *ff* *mp*

Vln. II *p* *ff* *mp*

Vla. I *p* *ff* *mp*

Vcl. I *p* *ff* *mp*

D.B. *p* *ff* *mp* *pizz.* *arco*

106

Picc. *f* *mf* ugly, loud multiphonic

Fl. *f* *mf* ugly, loud multiphonic

Ob. *f* *mf* ugly, loud multiphonic

B♭ Cl. *mp* *mf*

Bsn. *mp*

C. Bn. *mp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. *mp* *pp*

Tbn. *pp*

B. Tbn. *mp*

Tuba *mp*

Perc. 1 *p* [Tin Cans]

Perc. 2 *mp* [Kick Drum]

Perc. 3 *f* *mp* [Medium Cowbell]

Hp.

Pno.

Vln. I *f* *espress.* *mp* tutti arco

Vln. II *f* *espress.* *mp* tutti arco

Vla. I *f* *espress.* *mp* tutti arco

Vc. I *f* *espress.* *mp* tutti arco

D.B. *pizz.* *mp* *mp*

**Picc.** *ff*

**Fl.** *ff* percussive air sound *ff* *p* *a.2*

**Ob.** *ff* percussive air sound *ff* *p* *a.2*

**Bs. Cl.** *ff* *p* *a.2*

**Bsn.** *ff* *p*

**C. Bn.** *ff* *mf* *p*

**Hn. 1.** *ff* percussive air sound *ff* *ppp*

**Hn. 2.** *ff* percussive air sound *ff* *ppp*

**C. Tpt.** *ff* percussive air sound *ff*

**Tbn.** *ff* percussive air sound *ff*

**B. Tbn.** *ff* percussive air sound *ff*

**Tuba.** *ff* percussive air sound *ff*

**Temp.** *ff* *mf*

**Cri.** *ppp* bowed

**Perc. 2.** *ff*

**Perc. 3.** *f* *mf* *mp* Temple Block

**Hp.**

**Pno.** *ff* *ff* *p* vicious

**Vln. I.** *ff* *mf* *ff* *p* *ppp* arco

**Vln. II.** *ff* *mf* *ff* *p* *ppp* arco

**Vla. I.** *ff* *mf* *ff* *p* *ppp* arco

**Ve. I.** *ff* *mf* *p* *ppp*

**D. B.** *ff* *mf* *p* *ppp* pizz.

119

*rit.*

Picc. *f* *fp gently*  
 Fl. *f* *fp gently*  
 Ob. *f* *fp gently*  
 B♭ Cl. *f* *fp gently*  
 Bsn. *f* *fp gently*  
 Hn. 1 *mp*  
 Hn. 2 *mp*  
 C Tpt. *mp* solo, with harmon mute *pp*  
 Tbn. *mp*  
 Timp. *p* *pp* *ff*  
 Crt. *ff* *pp* *ff*  
 Perc. 2 *p* *mp* *Bass Drum*  
 Perc. 3 *n* *p* *mp* *Bass Drum*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. I *pp* *p* *gliss.*  
 Vc. I *pp* *p* *gliss. II.* *III.* *n*  
 D.B. *pp* *p* *IV.*

scrape head with super ball mallet.  
 play with swells and sudden spikes.  
 tune drum to A, try to activate the C#.



125

The musical score for Fantasy Noir, page 23, begins at measure 125. The orchestration includes the following instruments and parts:

- Picc.**: Piccolo, starting with a melodic line in the third measure.
- Fl.**: Flute, playing a rhythmic pattern with dynamics *sfz*, *p*, and *f*.
- Ob.**: Oboe, playing a melodic line with dynamics *sfz*, *p*, and *f*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *sfz*, *p*, and *f*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *sfz*, *p*, and *f*.
- C. Bn.**: Contrabass, playing a melodic line with dynamics *sfz*, *p*, and *f*.
- Hn. 1 & 2**: Horns 1 and 2, playing a melodic line with dynamics *pp* and *f*.
- C. Tpt.**: Trumpets, playing a melodic line with dynamics *f* and *n*.
- Tbn.**: Trombones, playing a melodic line with dynamics *f* and *n*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *f* and *n*.
- Tuba**: Tuba, playing a melodic line with dynamics *f* and *n*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *f* and *pp*.
- Crt.**: Cymbals, playing a rhythmic pattern with dynamics *pp* and *f*.
- Hp.**: Harp, playing a melodic line with dynamics *pp* and *ff*, including the instruction "bibbliando".
- Pno.**: Piano, playing a melodic line with dynamics *ff* and *fff*.
- Vln. I & II**: Violins I and II, playing a melodic line with dynamics *pp* and *p*.
- Via. I**: Viola, playing a melodic line with dynamics *pp* and *p*.
- Vc. I**: Violoncello, playing a melodic line with dynamics *pp* and *p*.
- D.B.**: Double Bass, playing a melodic line with dynamics *pp* and *p*.

129

This page of the musical score for "Fantasy Noir" contains rehearsal mark 129. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl., Ob., B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, C Tpt., Tbn., B. Tbn., Tuba, Timp., Vib., Crt., Perc. 3, Hp., Pno., Vln. I, Vln. I Desk 2, Vln. II, Vln. 2 Desk 2, Vln. 2 Desk 4, Vla. I, Vla. Desk 2, Vc. I, and D.B. The score features a variety of dynamic markings such as *pp*, *p*, *mf*, *f*, *mp*, *ff*, and *staccato*. There are also performance instructions like *lucy*, *staccato*, *pizz.*, and *arco*. The music includes complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic swells. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page concludes with a double bar line and a repeat sign.

134

Musical score for measures 134-137. The score includes parts for Timp., Crt., Perc. 1, Hp., and Pno. The Timp. part features a series of notes with dynamic markings *p*, *f*, *pp*, and *f*. The Crt. part has a *pp* dynamic. Perc. 1 includes a Hi-Hat and a *mp* dynamic. The Hp. part is marked *pp dolce*. The Pno. part features a *pp dolce* dynamic and a complex rhythmic pattern with triplets.



138

Musical score for measures 138-141. The score includes parts for Picc., Fl., Ob., B. Cl., Hn. 1, Timp., Hp., Pno., Vln. I, Vln. I Desk 2, Vln. II, Vln. 2 Desk 2, Vln. 2 Desk 4, Vla. I, Vla. Desk 2, and Vc. I. The Picc., Fl., Ob., and B. Cl. parts feature a *ff* dynamic. The Hn. 1 part has a *f* dynamic and a *pp* dynamic. The Timp. part has a *ff* dynamic. The Hp. part has a *p* dynamic. The Pno. part has a *p* dynamic. The Vln. I, Vln. I Desk 2, Vln. II, Vln. 2 Desk 2, and Vln. 2 Desk 4 parts have a *ff* dynamic. The Vla. I and Vla. Desk 2 parts have a *ff* dynamic. The Vc. I part has a *ff* dynamic and a *mf* dynamic. The score includes various dynamic markings such as *ff*, *mp*, *n*, *f*, *pp*, *p*, and *mf*.

**G** Tender,  $\text{♩} = 56$

FL. *solo*  
*p* *mf*

Bs. Cl. *solo*  
*p* *mf*

Hn. 1 *mp* *express.*

Crt.

Hp. *p* *mp*

Pno. *p* *pp*

Vln. 1 *solo*  
*p cantabile*

Vln. 1 Desk 2 *pp* *p*

Vln. 1 Desk 3 *pp* *tasto* *pont.* *tasto* *p*

Vln. 1 Desk 4 *pp* *p*

Vln. II *pp* *tasto* *p*

Vln. 2 Desk 2 *pp* *tasto* *p*

Vln. 2 Desk 3 *pp* *tasto* *p*

Vln. 2 Desk 4 *pp* *tasto* *p*

Vla. I *pp* *mf* *pp* *mf* *pp*

Vla. Desk 2 *pp* *mf* *pp* *f* *p* *express.*

Vla. Desk 3 *pp* *mf* *pp* *mf*

Vc. I *tutti.* *II* *mp* *express.* *mf*

D.B. *pizz.* *p*

147

This page of the musical score for "Fantasy Noir" contains measures 147 through 150. The score is arranged for a large orchestra and includes the following parts:

- Fl.** (Flute): Measures 147-150, featuring a melodic line with triplets and accents.
- Ob.** (Oboe): Measures 147-150, with a solo passage starting in measure 149 marked *p* and *pp*.
- B♭ Cl.** (Bass Clarinet): Measures 147-150, playing a melodic line with a *n* (natural) marking.
- Hrn. 1** (Horn 1): Measures 147-150, playing a melodic line with triplets.
- Timp.** (Timpani): Measures 147-150, providing a rhythmic accompaniment.
- Hp.** (Harp): Measures 147-150, playing a sustained chordal texture marked *p*.
- Pno.** (Piano): Measures 147-150, playing a melodic line marked *mf dolce*.
- Vln. I** (Violin I): Measures 147-150, playing a melodic line with a *p* dynamic and a *pont.* (ponticello) marking.
- Vln. I Desk 2, 3, 4** (Violin I Desks): Measures 147-150, playing a melodic line with a *p* dynamic and a *pont.* marking.
- Vln. II** (Violin II): Measures 147-150, playing a melodic line with a *p* dynamic.
- Vln. 2 Desk 2, 3, 4** (Violin II Desks): Measures 147-150, playing a melodic line with a *p* dynamic.
- Vla. I** (Viola I): Measures 147-150, playing a melodic line with a *p* dynamic.
- Vla. Desk 2, 3** (Viola Desks): Measures 147-150, playing a melodic line with a *mp* dynamic.
- Ve. I** (Violoncello I): Measures 147-150, playing a melodic line with a *p* dynamic.

The score includes various musical notations such as triplets, accents, dynamics (*p*, *pp*, *mf*, *mp*), and performance markings like *pont.* and *n*.

**H** More motion, shocking  $\downarrow = 96$

**Fl.** *mp* *a.2* *mp* *solo* *f*

**Ob.** *f* *ppp* *a.2* *mf*

**B. Cl.** *ppp* *a.2* *mf*

**Bsn.** *ff* *ppp* *mf*

**C. Bn.** *ff*

**Hn. 1** *mute* *pp* *p* *pp*

**Hn. 2** *mute* *pp* *p*

**C. Tpt.** *mute* *pp* *p*

**Tbn.** *ff* *mute* *sloppy* *p*

**B. Tbn.** *ff*

**Tuba** *ff*

**Timp.** *stopped* *ff*

**Xyl.** *f*

**Vib.** *mp* *p*

**Perc. 1** *Temple Block* *Snare Rim* *ff* *Toms* *Ride Cymbal* *mf*

**Perc. 3**

**Pno.** *ff* *f*

**Vln. I** *ord* *pp*

**Vln. II** *ord* *pp*

**Vla. I** *ord* *pp*

**Vc. I** *mf* *icy*

**D.B.** *arco* *mf* *icy*

156

The musical score for page 29 of 'Fantasy Noir' begins at measure 156. The instrumentation includes Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Contrabass, Horns 1 & 2, Trumpets, Trombones, Tuba, Xylophone, Vibraphone, Cymbals, Percussion 1 & 2, Piano, Violin I & II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings ranging from *pp* to *ff*. The woodwinds and strings play melodic lines, while the percussion provides a driving, rhythmic accompaniment. The piano part features dense chordal textures and arpeggiated figures. The overall mood is dark and intense, characteristic of the 'Fantasy Noir' style.

//

161

Free - Quasi Cadenza

FL *mf* *ff*

B♭ Cl. *a.2* *p* *mf*

Bsn. *p* *mf* *ff*

C. Bn. *ff*

Hn. 1 *solo* *ff* *ff*

Hn. 2 *ff* *ff*

C. Tpt. *solo, with harmon mute* *p* *f*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Crt. *arco* *pp*

Perc. 2 *Tam Tam* *Bass Drum* *p* *f*

Hp. *f* *p*

Pno. *f* *ff*

D.B. *pizz. solo* *tutti.* *ff*





*molto rit.* *rit.*

Picc. *f* *mp dolce*

Fl. *f* *solo*

Ob. *f* *p*

Bs. Cl. *f* *p*

Bsn. *p* *f* *p*

C. Bn. *p* *f*

Hn. 1 *pp* *f* *mp*

Hn. 2 *pp* *f*

C Tpt. *pp* *ff*

Tbn. *f* *mp* *n*

B. Tbn. *f* *mp* *n*

Tuba *f*

Timp. *pp* *ff*

Vib. *ff* *mp*

Harp *ff* *mf*

Piano *ff* *mf dreamy*

Vln. I *f* *mp dolce*

Vln. II *f* *p dolce*

Vla. I *pp* *f* *p dolce*

Vla. Desk 2 *f* *p dolce*

Vc. I *f* *p dolce*

D.B. *f* *p dolce*

*Smo*

178 Free, approx 10-15 seconds

a.2 stagger breathing as needed

Fl.

a.2 stagger breathing as needed

Ob.

a.3 stagger breathing as needed

B♭ Cl.

a.2 stagger breathing as needed

Bsn.

create a hazy cloud of sound with pitches from this set.  
feel free to abstract both rhythm and dynamic in filling the space.

Vib.

*p*

create a hazy cloud of sound with pitches from this set.  
feel free to abstract both rhythm and dynamic in filling the space.

Hp.

*p*

play with this figure on an infinite loop.  
feel free to accelerate/decelerate musically with vibes/harp.

Pno.

*p*

Vln. I

*p*

Vln. II

*p*

Vla. I

*p*

Vc. I

*p*

D.B.

*p*

J Still, ♩ = 120

Fl. *ppp* *fp* *pp* *fp*

Ob. *ppp* *fp* *pp* *mf*

B♭ Cl. a.2 *ppp* *fp* *pp* *fp*

Bsn. *ppp* *fp* *pp*

Hn. 1 *ppp* *fp* *pp*

C Tpt. a.3 *ppp* *f* *mp* *mf*  
 mute gliss

Tbn. *ppp* *mp*

Vib. *n*

Perc. 1 *pp* *f* *n* *ff*  
 Ride Cymbal Snare Rim Temple Block Suspended Cymbal

Perc. 3 *mf* *f*

Hp. *n*

Pno. *n*

Vln. I *ppp* *fp* *pp* *fp*

Vln. II *ppp* *fp* *pp*  
 arco non-div

Vla. I *ppp* *fp* *pp* *mp*  
 tasto gliss

Vc. I *ppp* *fp* *pp*

accel.

189

Picc. *ff*

Fl. *ff* *fp* *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *p*

C. Bn. *p*

Hn. 1 *f* *fp*

Hn. 2 *f* *fp*

C Tpt. *f*

Tbn. *f*

B. Tbn. *ff* vicious *p*

Tuba *ff* vicious *p*

Timp. *ff* vicious *p*

Crt. *ff*

Perc. 2 *pp* [Tam Tam]

Perc. 3 *mf* [Temple Block]

Pno. *ff* vicious *f* *mf* *mf* *p*

Vln. I *pp* *mp* *fp* *ff* *subito p*

Vln. II *pp* *mp* *ff* *subito p*

Vla. I flautando *pp* *mp* *ff* *subito p* II. III. IV. III.

Vc. I *pp* *mp* *ff* *subito p*

D.B. *ff* vicious *f* *mf* *ff* *pizz.*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bs. Cl. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *mp*

Tbn. *mp*

Timp. *mp*

Crt.

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

Pno.

Vln. I *f appassionato*

Vln. II *f appassionato*

Vla. I *f appassionato*

Vc. I *arco*

D.B. *p*

Hi-Hat

Bass Drum

Medium Cowbell

This page contains the musical score for measures 199 through 202 of the piece "Fantasy Noir". The score is arranged for a full orchestra and includes the following parts:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- B♭ Cl.** B-flat Clarinet
- Bsn.** Bassoon
- C. Bn.** Contrabassoon
- Hn. 1 & 2** Horns
- C. Tpt.** C Trumpet
- Tbn.** Tenor Trombone
- B. Tbn.** Baritone Trombone
- Tuba**
- Timp.** Timpani
- Perc. 1** Snare Rim
- Perc. 2** Tin Cans
- Perc. 3**
- Pno.** Piano
- Vln. I & II** Violins
- Vla. I** Viola
- Vc. I** Violoncello
- D.B.** Double Bass

The score features various musical notations including dynamics such as *sp*, *ff*, *f*, *mf*, and *gliss*. It also includes performance instructions like *tr* (trill) and *gliss* (glissando). The percussion parts are specifically labeled with "Snare Rim" and "Tin Cans". The score is written in a 4/4 time signature and includes a key signature change from one flat to two flats between measures 200 and 201.





213

Fl. *mp* *a.2*

Ob. *mp* *a.2*

B♭ Cl. *mp* *a.2*

Bsn. *p* *mf* *pp < p* *f* *a.2*

C. Bn. *p* *mf* *f*

Hn. 1 *mf* *f* *mf* *f* *stopped*

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

C Tpt. *mf* *f* *pp* *n* *mf* *f*

Tbn. *mf* *f* *mf* *f* *con sord (straight)*

B. Tbn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vib.

Hp.

Vln. I *mp* *mf* *mf* *pizz.* *ff* *arco*

Vln. II *mf* *mf* *mf* *mp < >* *ff*

Vla. I *mp* *f*

Vc. I *mf* *f*

D.B. *mf* *f*

219

Picc. *f* *ff* *subito p*

Fl. a.2 *f* *ff* *subito p*

Ob. a.2 *f* *ff* *subito p*

B. Cl. a.2 *f* *ff* *subito p*

Xyl. *mf*

Perc. 1 *mp* *f* (Ride Cymbal)

Perc. 2 *mf* *pp* *f* (Bass Drum)

Perc. 3 *f* (Medium Cowbell)

Pno. *f* *mp*

Vin. I *f* *ff* *mp* (arco)

Vin. II *f* *ff* *mp*

Vla. I *f* *ff*

Vc. I *f* *ff*

D.B. *f* *ff*

225

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bs. Cl. *f* *p* *f* *p* *mf*

Bsn. *p* *f* *p* *mf*

C. Bn. *f*

Hn. 1 *f*

Hn. 2 *f*

C. Tpt. *f*

Tbn. *mp* *ff* *mp* *f*

B. Tbn. *mp* *ff* *mp* *f*

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

Xyl.

Perc. 1 Hi-Hat *f* Snare Drum *f*

Perc. 2 Bass Drum *p* *f* Tin Cans *f*

Perc. 3 Bongos *f*

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. I *f* *pizz.* *arco* *mf*

Vc. I *p* *f* *p* *f* *mf*

D.B. *p* *f* *p* *f*



L

Picc. *ff* jet whistle percussive air sound a.2 *mf* *fp* *f*

Fl. *ff* Noisy, buzzy multiphonic percussive air sound a.2 *mf* *p* *f*

Ob. *ff* Noisy, buzzy multiphonic percussive air sound a.2 *mf* *mp* *f*

B♭ Cl. *ff* Noisy, buzzy multiphonic percussive air sound a.2 *mf* *mp* *f*

Bsn. *ff* Noisy, buzzy multiphonic percussive air sound *mp* *mf* *f*

C. Bn. *ff* Noisy, buzzy multiphonic percussive air sound *mp* *mf* *f*

Hn. 1 *ff* percussive air sound *ff* percussive air sound *mf*

Hn. 2 *ff* percussive air sound *ff* percussive air sound *f*

C Tpt. *ff* percussive air sound *ff* percussive air sound *mf*

Tbn. *ff* percussive air sound *ff* percussive air sound

B. Tbn. *ff* percussive air sound *ff* percussive air sound

Tuba *ff* percussive air sound *ff* percussive air sound

Vib. *mp* *mf*

Perc. 1 *ff* Snare Rim Ride Cymbal *mp* *mf*

Perc. 2 *ff*

Perc. 3 *mf* Temple Block *mf*

Hp. *mf*

Pno. *ff* *fff* vicious *mf* *ff* *f*

Vln. I *ff* *ff* *p* *mf* *f* II. slow gliss  
n

Vln. II *ff* *ff* *p* *mf* *f* III. slow gliss  
n

Vla. I *ff* *ff* *p* *mf* *f* slow gliss  
n

Vc. I *ff* *ff* *p* *mf* *f* slow gliss  
n

D.B. *ff* *ff* *p* *mf* *f* slow gliss  
n

242

Bsn. *ff*  
 Hn. 1 *f*  
 Hn. 2  
 C Tpt. *ff*  
 Vib. *f* *p* Temple Block *mf* *p*  
 Perc. 3 *p*  
 Hp. *f* *pp*  
 Pno. *mp* *pp*  
 Vln. I *ff* *p* *dolce* *mf* *p* *mp*  
 Vln. II *ff* *p* *dolce* *mf* *p* *mp*  
 Vla. I *ff* *p* *dolce* *mf* *p* *mp*  
 Vc. I *ff* *p* *dolce* *mf* *p* *mp*  
 D.B. *ff* *p* *mf* *p*

248 <sup>a.2</sup>

Fl. *p* <sup>a.2</sup> *mp* *p* *mf*

Ob. *mp* *p*

B. Cl. *p* *mp* *mf* <sup>a.3</sup>

Bsn. *mp legato espress.*

Hn. 1 *ppp* *mp* *mp legato espress.*

Hn. 2 *ppp* *mp*

C Tpt. *ppp* *mp*

Tbn. *ppp* *mp*

Vib. *p*

Perc. 1 [Maracas] *p* *mf*

Pno. *mf*

Vln. I *pp* *mp* *p* *mf*

Vln. II *pp* *mp* *p* *mf*

Vla. I *pp* *mp* *p* *mf*

Vc. I *pp* *mp* *p* *mf*

D.B. *pp* *mp* *mf*

M

255

Picc. *f* *mf* *ff* *f*  
 Fl. *f* *mf* *ff* *f*  
 Ob. *f* *mf* *ff* *f*  
 B♭ Cl. *f* *mf* *ff* *f*  
 Bsn. *f*  
 C. Bn. *f*  
 Hn. 1 *mf* *fp* *ff* *f bold*  
 Hn. 2 *mf* *fp* *ff* *mp* *ff*  
 C Tpt. *pp* *ff* *fp* *ff* *f bold* shake  
 Tbn. *f* *mp* *ff*  
 B. Tbn. *f* *mp* *ff*  
 Tuba *f* *mp* *ff*  
 Timp. *f*  
 Xyl. two stick trem. gliss *ff*  
 Perc. 1 Snare Drum *fp* *ff* *mp* Ride Cymbal Snare Drum  
 Perc. 2 Bass Drum *ff* Toms Kick Drum  
 Perc. 3 Medium Cowbell *ff*  
 Pno. *ff* *ff*  
 Vln. I *fp* *f* *ff appassionato*  
 Vln. II *fp* *f* *ff appassionato*  
 Vla. I *f* *f*  
 Vc. I *f* *pizz.* *f*  
 D.B. *f*



261

Picc. *fff* *espress.*

Fl. *fff* *espress.*

Ob. *p* *ff*

B♭ Cl. *ff* *shake*

Bsn. *p* *ff*

C. Bn. *ff*

Hn. 1 *p* *ff* *subito p* *f*

Hn. 2 *p* *ff* *subito p* *f*

C Tpt. *ff* *shake*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Perc. 1 *fp* *ff* *ff*

Perc. 2 *fp* *ff*

Perc. 3 *f*

Pno. *ff*

Vln. I *mp* *fff* *espress.*

Vln. II *mp* *fff* *espress.*

Vla. I *mp* *mf* *fff* *espress.* *arco*

Vc. I *ff*

D.B. *ff* *gliss.*





Musical score for measures 278-283. The score includes parts for Horns 1 and 2, C Trumpet, Percussion 3, Violin 1 (Solo), Violin 1 Desk 2, Violin 1 Desk 3, and Violin 1 Desk 4. The music features a change in time signature from 3/4 to 3/8. Dynamics include *mf*, *p*, and *f*. A *solo* marking is present for the Violin 1 part.



Musical score for measures 283-288. The score includes parts for Flute, Oboe, Bass Clarinet, Piano, Violin 1 (Solo), Violin 1 Desk 2, Violin 1 Desk 3, Violin 1 Desk 4, Violin II, Violin 2 Desk 2, Violin 2 Desk 3, Viola II, Viola III, Viola IV, and Violoncello III. The music features a change in time signature from 3/8 to 3/4. Dynamics include *f*, *mp*, *pp*, *ff*, *p*, and *ff*. A *solo* marking is present for the Violin 1 part. There are also markings for *a.2* and *b.* for the woodwinds, and *pont* for the Viola II part.





301

Pic

Fl

Ob

B♭ Cl

Bsn

C. Bsn

Hn. 1

Hn. 2

C Tpt

Tbn

B. Tbn

Tuba

Timp

Perc. 1

Perc. 2

Perc. 3

Pno

Vln. I

Vln. I Desk 2

Vln. I Desk 3

Vln. I Desk 4

Vln. II

Vln. 2 Desk 2

Vln. 2 Desk 3

Vln. 2 Desk 4

Vla. I

Vla. II

Vla. III

Vla. IV

Vla. V

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

D.B.

Tam Tam

Bass Drum

Bongos

shaka

*p* *f* *sf* *sff* *subito p*

305

This page of the musical score for "Fantasy Noir" (page 54, rehearsal mark 305) features a variety of instruments and dynamic markings. The woodwind section includes Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Cor Anglais 1 & 2, Trumpet, Trombone, and Tuba. The brass section includes Horns 1 & 2, Trumpets, Trombones, and Tubas. The string section includes Violins I & II, Violas I, Violas II, Violas III & IV, Violas V, and Double Basses. The percussion section includes Snare Drum, Bass Drum, and Medium Cowbell. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), *f* *romantic*, *f* *espress.*, and *ppp* (pianississimo). The tempo is 4/4. The score is divided into three systems, with the first system starting at rehearsal mark 305. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The percussion part includes a Snare Drum, Bass Drum, and Medium Cowbell, with dynamics ranging from *mf* to *ff*. The strings play a melodic line, with dynamics ranging from *f* to *ff*. The woodwinds play a melodic line, with dynamics ranging from *f* to *ff*. The brass section includes Horns 1 & 2, Trumpets, Trombones, and Tubas, with dynamics ranging from *f* to *ff*. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), *f* *romantic*, *f* *espress.*, and *ppp* (pianississimo). The tempo is 4/4. The score is divided into three systems, with the first system starting at rehearsal mark 305. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The percussion part includes a Snare Drum, Bass Drum, and Medium Cowbell, with dynamics ranging from *mf* to *ff*. The strings play a melodic line, with dynamics ranging from *f* to *ff*. The woodwinds play a melodic line, with dynamics ranging from *f* to *ff*. The brass section includes Horns 1 & 2, Trumpets, Trombones, and Tubas, with dynamics ranging from *f* to *ff*. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), *f* *romantic*, *f* *espress.*, and *ppp* (pianississimo). The tempo is 4/4. The score is divided into three systems, with the first system starting at rehearsal mark 305.





**Q** Free Time

Heavy, ♩ = 56

a.2

Fl.

Ob.

Bs. Cl. *solo cadenza, ad lib if desired*  
*f* *fp < sf* *pp*  
*wonky, unpredictable, and terribly irresponsible*  
*highest possible pitch, squawk and fall*

Hn. I  
*p* *n*

Vib.  
*pp* *n*

Crt.  
*p* *n*  
 allow rhythm to naturally abstract,  
 feel free to change order of pitches, responding  
 musically to clarinet solo

Vln. I  
*pp* *n* Mute off *f*

Vln. II  
*pp* *n* Mute off *f*

Vla. I  
*pp* *n* Mute off

Vc. I  
*pp* *n* Mute off *pp*

D.B.  
*pp* *n* Mute off *pp*

TAPE FADES *n*

**R**

*accec.*

Fl. *ppp* *pp* *mp* *f*

Ob. *a.2* *pp* *mp*

B. Cl. *a.2* *ppp* *mp*

Bsn. *a.2* *pp* *p* *pp* *p* *mp* *mf* *ff*

C. Bn. *mp* *mf* *ff*

Hn. 1 *solo* *p* *a.2* *ppp* *p* *mp* *mf* *ff*

Hn. 2 *ppp* *p* *mp* *mf* *ff*

C. Tpt. *a.3* *p* *mf* *ff*

Tbn. *ppp* *p* *ppp* *p* *mp* *mf* *ff*

B. Tbn. *ppp* *p* *mp* *mf* *ff*

Tuba *mp* *mf* *ff*

Timp. *n* *f*

Perc. 1 *Snare Roll* *ppp* *p*

Perc. 2 *Bass Drum* *ppp* *f*

Vln. I *mp* *mp* *f*

Vln. II *p* *mp* *f*

Vla. I *pp* *p* *ppp* *mp* *f*

Vc. I *p* *mp* *f*

D.B. *p* *mp* *f*

338

Manic, ♩ = 160

Picc. *f* *mp* *f*

Fl. *f* *mp* *f*

Ob. *mp* *f*

Bs. Cl. *mp* *f*

Bsn. *ff*

C. Bn. *ff*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

C. Tpt. *mp* *f*

Tbn. *ff* harmon mute, stem half out *ord* *fp* *f*

B. Tbn. *ff* harmon mute, stem half out *ord* *fp* *f*

Tuba *fp* *f*

Timp. *f*

Xyl. *f*

Crt. *f*

Pno. *f*

Vin. I *pizz.* *f* *arco* *pp* *f* non div.

Vin. II *pizz.* *f* *arco* *pp* *f*

Vla. I *pp* *f*

Vc. I *mf* *f*

D.B. *mf* *f*

346

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bs. Cl. *mf* *f*

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

C. Bn. *mp* *ff* *f* *ff*

Hn. 1 *mp* *ff* *f* *ff*

Hn. 2 *mp* *ff* *f* *ff*

C. Tpt. *mp* *ff* *f* *ff*

Tbn. *mp* *ff* *f* *ff*

B. Tbn. *mp* *ff* *f* *ff*

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

Xyl. *mf*

Perc. 1 Snare Rim Toms Snare Drum *p* *ff*

Perc. 2 Tin Cans *f* *p* *ff*

Perc. 3 Medium Cowbell *p* *ff*

Harp *f*

Piano *f* with the forearm, think Cowell

Vln. I *f* *pp* *ff*

Vln. II *f* *pp* *ff*

Vla. I *f* *pp* *f* *ff*

Vc. I *f* *pp* *f* *ff*

D.B. *f* *mp* *f* *ff*

Picc. *f* *ff* *ff* *ff*

Fl. *f* *ff* *ff* *ff*

Ob. *f* *ff* *ff* *ff*

Bv. Cl. *f* *ff* *ff* *ff*

Bsn. *f* *ff* *ff* *ff*

C. Bn. *f* *ff* *ff* *ff*

Hn. 1 *f* *mf* *ff* *ff*

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

C. Tpt. *f* *f* *ff* *ff*

Tbn. *f* *mf* *ff* *ff*

B. Tbn. *f* *mf* *ff* *ff*

Tuba *f* *mf* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Xyl. *ff* *ff* *ff* *ff*

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

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

Pno. *ff* *ff* *ff* *ff*

Vln. I *f* *ff* *ff* *ff* *ff* *ff*

Vln. II *f* *ff* *ff* *ff* *ff* *ff*

Vla. I *f* *ff* *ff* *ff* *ff* *ff*

Vc. I *f* *ff* *ff* *ff* *ff* *ff*

D.B. *f* *ff* *ff* *ff* *ff* *ff*

Hi-Hat *mp* *ff* *ff* *ff*

Ride Cymbal *ff* *ff* *ff* *ff*

Ratchet Whirl (Cog Rattle) *ff* *ff* *ff* *ff*

Bass Drum *ff* *ff* *ff* *ff*

Detaché

Ritardando