0100007

Brandon Johnson (ASCAP)

Written for The Synesthesia Sinfonietta Orchestra in Southern California, Director Isaiah Castro.

TINGE

For Orchestra

Op. 2

Sample Score
Not Purchased

BMJ Music Publishing Co., LLC
3890 Orange Street P.O. Box 1122 Riverside, CA 92502

ABOUT THE COMPOSER:

BRANDON JOHNSON (1990) WAS BORN IN LOS ANGELES, CALIFORNIA AND GREW UP IN MORENO VALLEY, CALIFORNIA. THE INCEPTION OF HIS MUSICAL EDUCATION WAS MIDDLE SCHOOL BAND UNDER THE
NOW VAPA COORDINATOR OF MORENO VALLEY UNIFIED SCHOOL
DISTRICT, GREG SOLOMON. THERE HE PLAYED ALTO SAXOPHONE AND CONTINUED THROUGH HIGH SCHOOL AT CANYON SPRINGS. WHILE AT CANYON SPRINGS, BRANDON STARTED STUDYING PERCUSSION IN
THE CONCERT AND MARCHING BAND SETTINGS, AS WELL AS JAZZ.
AFTER GRADUATING HIGH SCHOOL IN 2008, HE WENT TO RIVERSIDE COMMUNITY COLLEGE TO PERFORM IN MARCHING BAND AND
WINTER DRUMLINE UNDER GARY LOCKE AND SEAN VEGA, WIND
ENSEMBLE UNDER THE DIRECTION OF KEVIN MAYSE, JAZZ UNDER THE DIRECTION OF JAMES ROCILLO AS WELL AS CONCERT PERCUSSION
AND COMPOSITION WITH STEVEN SCHMIDT. AT RCC HE WON A
WOODWIND QUINTET COMPOSITION CONTEST IN 2010. AFTER RCC, BRANDON TRANSFERRED TO CALIFORNIA STATE UNIVERSITY TO GET HIS BACHELOR'S DEGREE IN COMPOSITION UNDER DR. KENNETH
WALICKI, DR. PAMELA MADSEN, DR. ERIC DRIES AND DR. LLOYD
RODGERS (1942 - 2016).

WHILE IN COLLEGE, BRANDON ALSO PERFORMED WITH THE WORLD RENOWNED CONCORD BLUE DEVILS DRUM AND BUGLE CORPS. WITH THIS MARCHING EXPERIENCE, HE CURRENTLY TEACHES MARCHING
ENSEMBLES THROUGHOUT SOUTHERN CALIFORNIA. BRANDON IS THE
FOUNDER OF THE BMJ MUSIC PUBLISHING COMPANY, LLC
AND CURRENTLY RESIDES IN MORENO VALLEY, CA.

INSTRUMENTATION

PICCOLO
FLUTE
OBOE
ENGLISH HORN
B FLAT CLARINET (2) B FLAT
BASS CLARINET BASSOON
F FRENCH HORN (4)
B FLAT TRUMPET (3)
TROMBONE (2)
BASS TROMBONE
TUBA
PERCUSSION (4)
HARP
PIANO
VIOLIN I
VIOLIN II
VIOLA
CELLO
DOUBLE BASS

THE PERCUSSION INSTRUMENTATION AND NOTES

PERCUSSION 2 AND 3 ARE THE LARGEST SET UPS AND CAN BEHANDLED BY 1 - 2 PLAYERS EACH, TOTALING 4 - 6 PLAYERS.

PERCUSSION 1

TIMPANI (4)
GLOCKENSPIEL
SUSPENDED CYMBALMARK TREE
TRIANGLE
BRAKE DRUM

PERCUSSION 2

SNARE DRUM
HI-HAT
GONG
SANDPAPER BLOCKS
SUSPENDED CYMBAL
SPLASH CYMBAL
CRASH CYMBALS
BRAKE DRUM
LOW TOM

PERCUSSION 3

RAINSTICK
SLEIGH BELLS
CROTALES
CHINA CYMBAL
BONGOS
XYLOPHONE
FINGER CYMBALS
SUSPENDED CYMBAL
SLAPSTICK
RATCHET
TAMBOURINE

PERCUSSION 4

MOUNTED DRUM SET BASS DRUMRIDE CYMBAL
CONCERT BASS DRUM
TRIANGLE

ABOUT “TINGE”

THE MERRIAM-WEBSTER DICTIONARY DEFINITION OF THE WORD TINGE, AS A VERB, IS “TO COLOR WITH A SLIGHT SHADE OR STAIN.” THIS PIECE IS NAMED AFTER THAT VERB BECAUSE A SOMEWHAT TRADITIONAL, “CLASSICAL” ENSEMBLE HERE IS COLORED WITH MORE ECLECTIC SOUNDING MUSIC. FOR EXAMPLE, THE OPENING OF THE FIRST MOVEMENT ENTITLED NEW FIDELITY, INCORPORATES A SLOW HIP-HOP BEAT. LATER IN THIS MOVEMENT, UPRIGHT BASS, SWING RHYTHMS AND JAZZ HARMONIES ARE USED. MOVEMENT 3 ENTITLED FIVE STOMP, HAS SOME ROCK INFLUENCES COMING FROM THE PERCUSSION IN THE LAST SHOUT SECTION. THIS MOVEMENT ISN’T SO MUCH ECLECTIC AS MUCH AS IT HAS DRIVING TEMPOS AND BITONAL AMBITIOUSNESS. THE DEVIATION BRINGS BACK SOME THEMES FROM THE PREVIOUS MOVEMENTS, BUT QUICKLY TAKES A LEFT TURN TO CREATE NEW THEMES AND SOUNDSCAPES. THE ROCK INFLUENCE COMES BACK WITH TWO NOTE POWER CHORDS IN THE HARP, PIANO AND STRINGS AT THE ALTERNATING 12/8 - 9/8 SECTION. MOVEMENT II ENTITLED THE FRAMEWORK, IS DEEMED THE MOST IMPORTANT BECAUSE IT SERVED AS THE BASIS AND STANDARD TO HOW THE REST OF THE MOVEMENTS WERE THOUGHT OF AND CREATED.

THE WORK’S FIGURES, THEMES AND REHEARSAL NOTES

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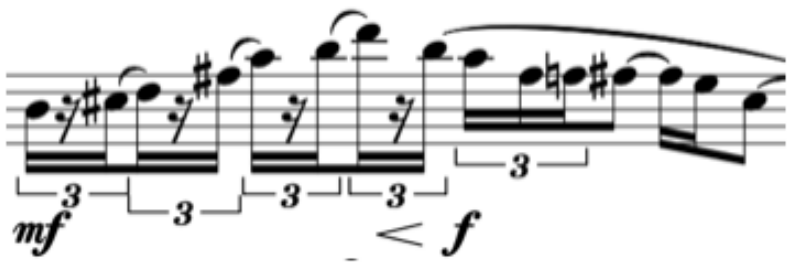
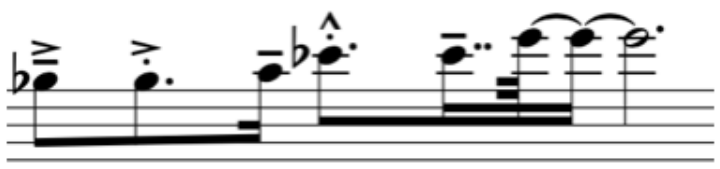
MOVEMENT I - “NEW FIDELITY”

“NEW FIDELITY” WAS INSPIRED BY THE LOW FIDELITY HIP-HOP, OR LOW-FI MUSIC IN GENERAL WHERE EXPERIMENTAL RECORDING TECHNIQUES WERE EXPLORED, AS WELL AS THE SAMPLING OF JAZZ MUSIC, IN SOME RECORDINGS. THIS MOVEMENT REVOLVES AROUND THE CHORDS (B UNISON NOTE) - F MAJ.7 - G (#11) - D/F#. IN THE INTRODUCTION, THE STRINGS PRESENT THESE CHORDS AND FRAGMENTS OF THE TWO MAIN MELODIES OF THE MOVEMENT. THE COMPLETE VERSION OF THE FIRST MELODY IS FOUND IN THE GLOCK. AND PIANO AT BAR 10 (OR THE A SECTION). THE B SECTION PRESENTS THE SECOND MELODY IN B MINOR. WE ALMOST HAVE A RONDO GOING, BUT BARS 28-38 IS AN INTERLUDE THAT RESTATES THE OPENING CHORDS. THE FOLLOWING B’ IS MORE OF A TRANSITION TO THE SHOUT SECTION AT BAR 44. THE SHOUT HAS REMNANTS OF THE A SECTION MELODY IN THE CLARINETS AT BAR 48 AND 49. THIS FRENZY AND FLOURISH IS HIGH ENERGY UNTIL WE GET TO THE CALM AT BAR 50. THIS IS A LENGTHENED A SECTION THAT GIVES A SURPRISINGLY COLORFUL B MAJ.7 ENDING. AS A RESULT IN FORM, WE HAVE : INTRO - A - B - INTERLUDE - B’ - SHOUT - A’.

♭

THE VIOLIN FIGURE BELOW IS A STRING MOTIF HEARD THREE TIMES IN THIS MOVEMENT (THE FIRST TIME IS FRAGMENTED). THE PERFORMERS SHOULD PLAY THIS LIGHT AND SMOOTH. IT'S ALSO IMPERATIVE THAT THE THIRD NOTE IN EACH SET OF TRIPLETS IS THE SAME RHYTHMIC VALUE AND INTERPRETATION AS THE FIRST NOTE. MOREOVER, THE FIRST NOTE SHOULD NOT AT ALL BLEED INTO OR THROUGH THE REST THAT IS ON THE SECOND PARTIAL.

THE TROMBONE RHYTHM BELOW, WHICH IS BAR 46, SHOULD BE THOUGHT OF AS A SWING FIGURE, ESPECIALLY THE DOUBLE - DOTTED 16TH GOING INTO THE 64TH NOTE.

MOVEMENT II - "THE FRAMEWORK"

THIS SECTION OF THE PIECE IS, AS STATED EARLIER, IS DEEMED MOST IMPORTANT FROM A COMPOSITIONAL STANDPOINT. THIS WAS COMPOSED FIRST OUT OF ALL FOUR MOVEMENTS AND MY STARTING POINT WAS TO SIMPLIFY THE WAY I THOUGHT ABOUT COMPOSITION FOR THIS NEW PROJECT. I STARTED OFF WITH WRITING MELODY + CHORDS THAT CAN BE FOUND IN THE BRASS AT THE MAJESTIC, BAR 16. THE MELODY IS IN G AND A MAJOR, THE CHORDS UNDERNEATH ARE G - EM - D/F# - EM - A/E - C/E. THIS OF COURSE, SPUN OFF INTO OTHER IDEAS.

STARTING AT BAR 9, THE FIRST VIOLINS AND CROTALES GIVE FRAGMENTS THAT FORESHADOW THE TRUMPET MELODY THAT FOLLOWS. THE BEGINNING THROUGH BAR 15 CAN BE THOUGHT OF AS THE A SECTION. THE B SECTION IS THE BRASS MELODY + CHORDS WITH THE HORN'S ANSWER. BAR 23 STARTS THE A'. HERE, THE RHYTHMIC STRING MOTIF SUPPORTS THE FIRST CLARINET'S VERSION OF THE MELODY. FROM BAR 23, THROUGH THE VIOLIN'S

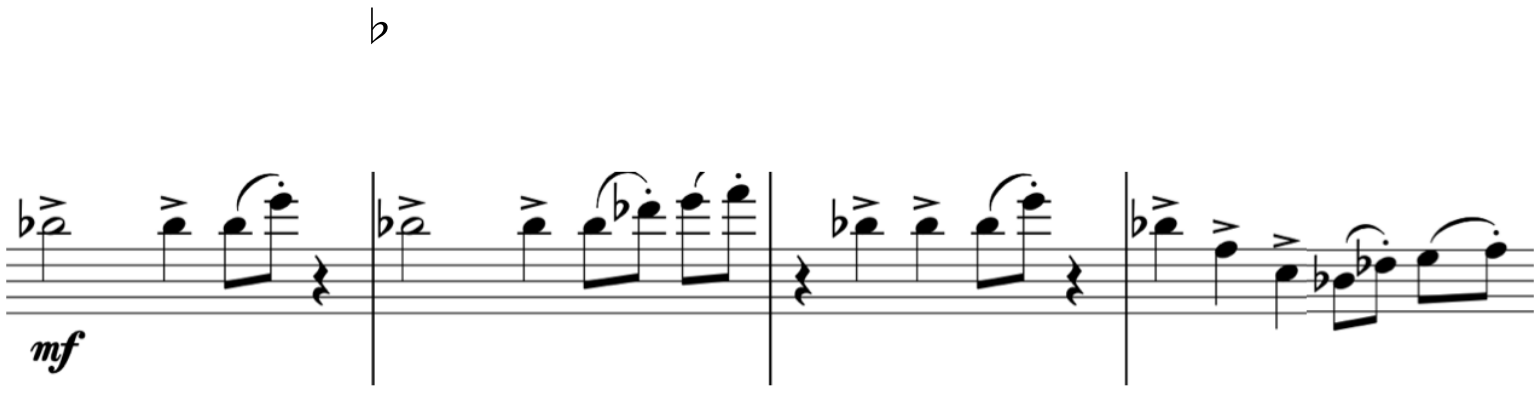
MELODY, ALONG WITH THE TRANSITION TO BAR 42 CAN ALL BE THOUGHT OF AS A'. B' WOULD BE BAR 42 TO 58. THE OUTRO USES BITS OF THE MELODY BEFORE A DELICATE ENDING. WE HAVE THE FORM A - B - A' - B' - OUTRO.

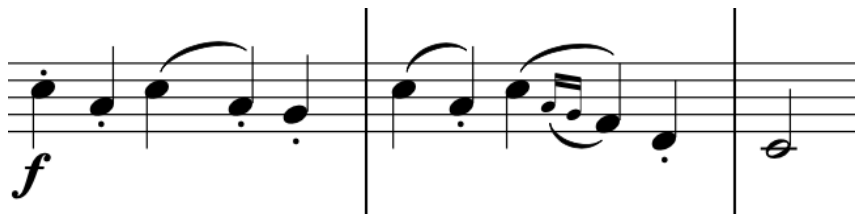
THE LAYERING IN OF IDEAS IN MOST OF THE A SECTION SHOULD CONTRAST THE B SECTION IN A LIGHT AND FINESSED WAY. THE B SECTION IS VERY BROAD, STRONG AND MAJESTIC IN NATURE. THE STRINGS HAVE THE MELODY TWICE, ONCE BY THEMSELVES AT BAR 30, THEN SECOND WITH THE BRASS AT B'. THE FIRST TIME, THEY SHOULD MATCH THE WOODWIND CHARACTER OF BEING LIGHT AND FINESSED;
FORTE, YES...BUT FINESSED. WHEN THEY JOIN THE BRASS THE SECOND TIME, THEY SHOULD BE MATCHING THAT BROADENED SOUND. THE TWO FRENCH HORN SOLIS AT BARS 14-15 AND 33-38 ARE BRIEF BUT GIVE THIS MOVEMENT SOME IDENTITY AND FLAVOR;
PLAYERS SHOULD LEAN INTO THESE IDEAS FOR CONTRAST. BARS 46 THROUGH 50 INCORPORATE EXPOSED WOODWIND LINES. THE PLAYERS SHOULD BE CONFIDENT AND PAY VERY CLOSE ATTENTION TO THE DETAILS OF ARTICULATION SO FIGURES CAN STAY CLEAR AND CRISP. THE MOMENT AFTER THE TRUMPET SOLO, THAT IS BAR 68,
THERE IS A LONE FRENCH HORN 1 THAT HOLDS THE G FOLLOWED BY THE FIRST VIOLIN SOLO. THIS MOMENT SHOULD DRAW THE AUDIENCE IN AND BE APPROACHED WITH DELICACY, RESTRAINT AND POISE. WHEN THE OTHER HORNS AND STRINGS COME IN, IT SHOULD FEEL VERY WARM AND SOOTHING. CONTINUE THIS DELICACY ALL THE WAY TO THE LAST NOTE, BUT STILL KEEP THE ENERGY.

MOVEMENT III - "FIVE STOMP"

THE BEGINNING OF "FIVE STOMP" IS THE FIRST TIME THE EXPOSED PIANO MOTIF IS PRESENT. THIS GETS VARIED IN THIS MOVEMENT AND THE NEXT. THESE PIANO FIGURES GLUE THESE LAST TWO MOVEMENTS TOGETHER AND SHOULD BE APPROACHED WITH SEAMLESS TRANSITIONS. THIS WILL DEFINITELY BE A CHALLENGE TO DO GOING FROM 70 BPM TO 210, HOWEVER. AS THE FORM GOES,
THERE ARE MANY SECTIONS AND SUBSECTIONS, BUT A GOOD BIRD'S EYE VIEW OF THIS PIECE'S FORM IS INTRO - A - TRANSITION (WITH SOME INTRO MATERIAL) - B - A'. IT CAN ALSO BE THOUGHT OF AS A LOOSE OVERTURE.

AFTER THE PIANO INTRO, THERE ARE ESSENTIALLY TWO BATTLING TONALITIES B MINOR (BLUES SCALE FIGURES) AND D MAJOR (PENTATONIC FIGURES). BELOW SHOWS THE BEGINNING FLUTE MELODY.



NEXT, WE HAVE THE D EXAMPLE FROM THE CELLO/BASS.

IT'S VITALLY IMPORTANT FOR THE WINDS AND STRINGS TO LISTEN BACK TO THE PERCUSSION FOR MOST OF THE PIECE BECAUSE OF THE QUARTER NOTES IN THE BASS DRUM. THESE QUARTER NOTE "STOMPS" ARE REALLY THE GLUE THAT HOLD THE FAST SECTIONS TOGETHER. THE REASON WHY I DIDN'T WRITE THIS IN 5/8 IS BECAUSE I WANTED A MORE STRAIGHT AHEAD FEEL. WHEN CONDUCTING THIS, KEEP YOUR PATTERNS SMALL, YET CLEAR. THE PERCUSSION IS DENSELY ORCHESTRATED AT TIMES AND IT'S EASY FOR THIS TO SLOW DOWN, EVEN AT THE 140 TEMPO. THE PERCUSSION NEEDS TO BE FOCUSED ON PLAYING IN TIME WITH AS MUCH PRECISION AS POSSIBLE. THIS SHOULD BE PRACTICED AT SLOWER TEMPOS IN REHEARSAL QUITE A FEW TIMES IN ORDER TO BUILD GOOD HABITS AND CONSISTENCY, AS THERE ARE A LOT OF SYNCOPATED FIGURES AND HEMIOLAS. THE FRENCH HORNS HAVE AN 8 OVER 5 HEMIOLA (7 NOTES + 1 REST [ACROSS THE 5/4 BAR LINES]). THIS TENDS TO RUSH, SO THE PLAYERS NEED TO HAVE A ROCK SOLID SUBDIVISION, WHICH THEY CAN GET FROM THE XYLO. THE MIDDLE, 140 TEMPO SECTION UTILIZES TRIPLET FIGURES SIMILAR TO MOVEMENT 1'S, SO THE SAME GUIDELINES APPLY.

.

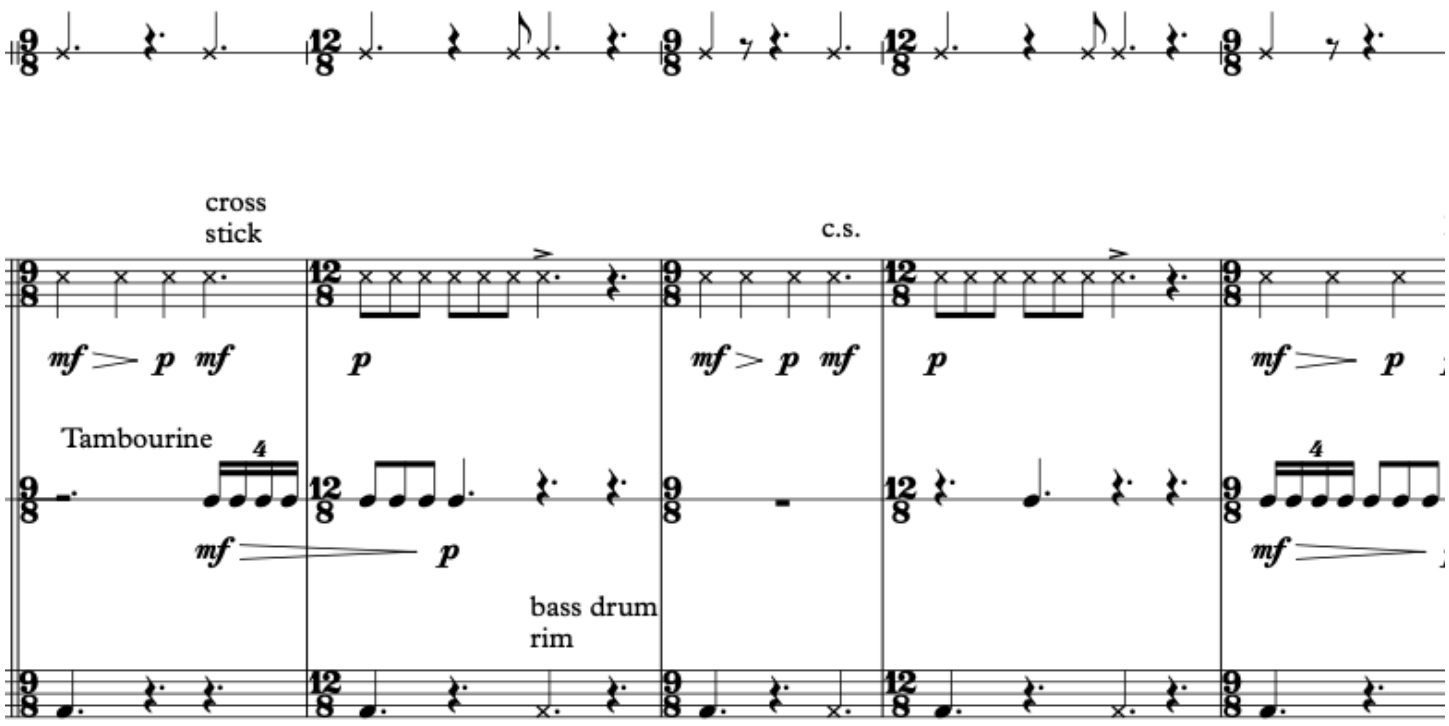
THE CLIMAX OF THE B SECTION ARE THE THREE CHORDS FROM BAR 111 THROUGH 115. THINK OF EACH CHORD BEING MORE INTENSE THAN THE LAST. WE SHOULD BE HIGHLY EXPRESSIVE ON THE FORTEPIANO AND FEEL FREE TO STRETCH ITS LENGTH TO CREATE AN EMOTIONAL MOMENT.

WHEN BACK AT THE 210 TEMPO, BAR 141 INTRODUCES THE BRASS SHOUT FIGURES THAT COME BACK LATER. THESE SHOULD BE EXCITING BUT NOT OVERPLAYED. THE BATTLE OF THE TWO TONALITIES MENTIONED BEFORE COME TO AN END WHEN THE D MAJOR MOTIF IS FULLY DEVELOPED BY THE STRINGS STARTING AT BAR 149. THIS SHOULD BE PLAYED SWEETLY, THEN THE BRASS INTRUDES WITH SOME DISSONANCE; THIS SIGNALS GOING BACK TO B ♭. THE PIANO HAS IT'S OWN FUN, LIGHT AND SYNCOPATED FIGURE NOT HEARD ANYWHERE ELSE, THEREFORE IT SHOULD STAY UNDERNEATH THE WOODWIND DUEL. IMAGINE A COMPING PIANO IN JAZZ.THE ENDING SHOUT SECTION IS THE 4/4 VERSION OF THE BLUES SCALE FIGURES ALONG WITH THE BRASS PUNCHES UNDERNEATH.

MOVEMENT IV - "THE DEVIATION"

THE CONCLUDING MOVEMENT OF THIS PIECE STARTS OFF WITH MATERIAL FROM THE FIRST. AFTER THE VIRTUOSIC VIOLIN SOLO, THE PIANO FIGURE FROM THE PREVIOUS MOVEMENT IS DEVELOPED. THIS TIME, THE STRINGS JOIN IN BEFORE A GRAND PAUSE, WHICH CONCLUDES THE A SECTION. FROM "WITH FORCE" TO "COPASETIC", A

JARRING TRANSITION ENSUES. THIS JARRING IMPACT SHOULD BE A
SURPRISE TO THE AUDIENCE, UTILIZING VARIOUS COLORS, TIMBRES AND UNIQUE SOUNDSCAPE. THIS DIES DOWN TO THE “COPASETIC”
BAR 31. 31 THROUGH 69 IS THE B SECTION. THIS SECTION IS UNIQUE AGAINST THE REST OF THE PIECE BECAUSE OF ITS IRREGULAR
POCKET 4 BEATS + 3 BEATS. IT’S IMPERATIVE TO EMBRACE THE
TRANSITION BARS THAT ARE 15/8 AND 18/8 AS WELL. SIMILAR TO THE PREVIOUS MOVEMENT, IT’S HELPFUL THAT THE PERCUSSION IS AT
THE FOREFRONT OF THE GROOVE AND TIMING BECAUSE OF HOW THE PARTS INTERLOCK, LIKE A PUZZLE. THESE PARTS AS A COMPOSITE,
FUNCTION AS THE FACTOR THAT MAKES THIS SECTION FEEL THE WAY IT SHOULD.



THE C SECTION IS 70 THROUGH 123. THIS SECTION SETS UP AN
EXPLOSIVE FLOURISH OF A CLIMAX OF THE PIECE BY SETTING UP TWO MINIATURE CLIMAXES IN CONJUNCTION WITH THE DRIVING 8TH NOTES FIGURES; FIRST SET UP BY THE TIMPANI. THE FIRST SMALL
CLIMAX IS AT BARS 93 AND 94; THE MIDDLE WOODWINDS, HORNS
AND TRUMPETS PLAY TRIPLET FIGURES INTO A BRIEF DISSONANCE.
PAY CLOSE ATTENTION TO THE SUDDEN PIANO DYNAMICS AFTER
THIS FOR ANOTHER BUILD. THE NEXT CLIMAX IS BAR 106, THE WHOLE ENSEMBLE IS PLAYING AT THIS POINT BUT SHOULD STILL NOT BE FULL OUT. BAR 110 IS THE HUGE ARRIVAL OF THE ENTIRE PIECE. THE
MELODY IN THE HIGH WOODWINDS AND STRINGS SHOULD SORE AND COUNTER MELODY IN THE TRUMPETS AND CLARINETS SHOULD BE
AUDIBLE, RIGHT UNDERNEATH. THE UNISON FRENCH HORNS AT BAR 121 SHOULD BE A LOT OF FUN AND DRAMATIC FOR THE PERFORMERS, AS THIS IS THE LAST CRY OUT AT FORTISSIMO. BARS 124 THROUGH

129 IS A TRANSITION THAT CALMS THE PIECE DOWN, RESULTING IN THIS MOVEMENT'S A' SECTION. AS A RESULT IN FORM, WE HAVE A -TRANSITION - B - C - TRANSITION 2 - A'
OTHER REMARKS
THE FOUR MOVEMENTS OF THIS PIECE ARE VERY DISTINCT, SUCH
THAT THEY COULD BE THEIR OWN STAND ALONE PIECES. WHAT WILL GIVE THESE MOVEMENTS MORE OF A SENSE OF CONNECTION IS TO MAKE SURE THE PERFORMERS PAY CLOSE ATTENTION TO STYLE AND ARTICULATIONS. MOREOVER, MAKE SURE THEY CAN MAKE MENTAL CONNECTIONS TO RHYTHMS ACROSS MOVEMENTS; THERE ARE VARIATIONS ON TRIPLET RHYTHMS THROUGHOUT.

BRANDON JOHNSON

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Written for The Synesthesia Sinfonietta Orchestra in Southern California, Director Isaiah Castro.

TINGE
I. New Fidelity

Brandon Johnson

Steadily (♩. = 70)

Piccolo
Flute
Oboe
English Horn
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Bassoon

F Horn 1
F Horn 2
F Horn 3
F Horn 4
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Timp. soft mallets

Percussion 1
(Timp. FBCEb, Glock., Sus., Mark Tree)

p

Concert Snare
cross stick

Percussion 2
(Concert Snare, Hi-Hat, Gong)

mp

Percussion 3
(Rainstick, Sleigh Bells, Crotales)

Mounted Bass Drum

Percussion 4
(Mounted Drum Set Bass, Ride Cymbal)

mp

Harp

Piano

Steadily (♩. = 70)

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Sample Score
Not Purchased

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9

10

15

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

f

Hn.

Hn.

Hn.

Hn.

mf

mp *mf* > *p*

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Perc. 1

Glockenspiel

p *mf*

Perc. 2

(Sn.)

add sizzle
Hi-Hat

Perc. 3

Rain Stick

Perc. 4

(Bass Dr.)

bass with
ride cym.

Hp.

Pno.

mp

Ped. Ped.

sim.

10

15

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pizz.

mf

19

16

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Sus.
(sn. + h.h.)
Sleigh Bells
(b.d.)

19

28

23

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timpani
Perc. 1
(h.h)
Perc. 2
(s.bells)
Perc. 3
(b.d.)
Perc. 4
Gong
Crotales
dome
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
senza vibrato
arco

33

39

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

(sn. + h.h)
stick on stick
Ride Cym. + B.D.
normale

Sample Score
Not Purchased

42

44

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Sus.

Timpani

med. hard mallets

Perc. 1

Snare + Hi-Hat

Perc. 2

Sleigh Bells

Perc. 3

(ride + b.d.)

(shoulder)

dome

Perc. 4

Hp.

gliss.

B♭

Pno.

44

normale

Vln. 1

Vln. 2

Vla.

Vc.

Db.

47

50

rit. ♩=60

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff *fp* *mf* *p* *mp* *f*

4:6

gliss.

Cup Mute

(timp.) Sus. Mark tree

(h.h.) (s.bells) (ride + b.d.)

cross stick

E♭ F♯ G♯ B♮

50

rit. ♩=60

8

54

56

rit.

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc.1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
mf
mp

Glockenspiel

(h.h.)
(s.bells)
(b.d.)

Gong
wi/tri. beater

3

TINGE
II. The Framework

Brandon Johnson

With Delicacy (♩ = 115)

9

Piccolo
Flute
Oboe
English Horn
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
Bassoon
F Horn 1
F Horn 2
F Horn 3
F Horn 4
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Percussion 1 (Timp. EGBbA, Sus.)
Percussion 2 (Snare, Sandpaper Blocks, Splash, Hand Crash Cyms.)
Percussion 3 (Crotales, Sus., China)
Percussion 4 (Concert Bass, Ride, Triangle)
Harp
Piano
Violin 1
Violin 2
Viola
Violoncello
Double bass

Snare
snares off

Crotales

pizz.

div.

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13

16 **Majestic**

23

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Sandpaper Blocks
Sus.
Perc. 3
Crotales
Concert Bass
Ride
Perc. 4
Hp.
Pno.

16 **Majestic**

23

pizz.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

25

33

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(timp.)
(s.paper)
(crot.)
(b.d.)
Snare (off)
(w/ride)
arco
pizz.

35

42

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

timp.
Sus.
Gong
Sus.
ride
dome
(b.d.)
arco
arco
arco
gliss.

46

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Sus.
Perc. 2
Hand Cyms.
Perc. 3
Crotales
Perc. 4
(b.d.)
Hp.
Pno.
46
Vln. I
Vln. II
Vla.
Vc.
Cb.

58

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Timpani
Sus.
Timpani
Splash
sus. mall.(or felt)
China
(ride)
shoulder
(b.d.)

Sample Score
Not Purchased

63

64

69

rit.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Solo

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timpani

Perc. 1

Perc. 2

Crotales

Perc. 3

Triangle

Perc. 4

Hp.

Pno.

64

69

rit.

Solo

tutti

Vln. I

Vln. II

Vla.

Vc.

pizz.

Cb.

TINGE
III. Five Stomp

Brandon Johnson

Down - Tempo (♩ = 70) accel. 5 Very Fast, But With A Tight Pocket (♩ = 210) 9

Piccolo
Flute
Oboe
English Horn
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
Bassoon
F Horn 1
F Horn 2
F Horn 3
F Horn 4
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Percussion 1 (Timp. EBbCA, Glock., Triangle, Sus., Mark Tree)
Percussion 2 (Snare, Hi-Hat, Splash, Brake Drum, Crash Cyms.)
Percussion 3 (Bongos, Xylo., Finger Cyms., China, Sus., Crotales)
Percussion 4 (Drum set Bass, Ride, Concert Bass)
Harp
Piano
Violin 1
Violin 2
Viola
Violoncello
Double Bass

mf

Drum set Bass

mp

f

mp

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11

15

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Bongos

(b.d.)

Tutti

15

21

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(timp.)
Glock.
open Hi-Hat
+ Snare
(snares on)
sim.
(sn.)
stick on
stick shot
rim
hits
(bong.)
(b.d.)
gliss.
pizz.

30

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

cup mute
choke
Timpani
Splash chokes
Brake Drum
arco

39

40

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Sample Score
Not Purchased

h.h + sn.
(h.h.)
Glockenspiel
(bong.)
Xylophone
(b.d.)
senza vibrato
pizz.
arco

47

51

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *p* *mp*

stick on stick
rim
Splash
gliss.

55

60

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Sus.
strike

Perc. 1

(spl.)

(sn. + spl.)

Perc. 2

cross stick

Perc. 3

ride
with
shaft

(b.d. + ride)

Perc. 4

Hp.

Pno.

60

Vln. I

Vln. II

Vla.

normale

Vc.

normale

Db.

64

72

♩ = 105

♩ = 70

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf
mp
f
ff
open
(h.h.)
China
normale
8va
Ped.

74

Moving (♩ = 140)

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

p < mf > p mf > p

mf p cresc. Solo f mp mf p mf

p cresc. gliss. f

p cresc. gliss. f

mp f

Mark Tree mp

strike low end

Finger Cymbals

Ride w/sus. mallets p mp

mf gliss.

Ped. Ped.

78

Moving (♩ = 140)

pizz. mf

p < mf > p mf > p

p < mf > p mf > p

86

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *mp* arco

98

99

103

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Tutti
Timpani
Crotales
gliss.

Sample Score
Not Purchased

107

117

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Solo

crash cymbals

sus. cym.

Ride w/sus. mall.

118

126

molto rit. ♩=210

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

cup mute

gliss.

snare
cross stick
+ h.h.

(sn. + h.h.)

(b.d.)

(b.d.)

126

molto rit. ♩=210

132

141

♩=210

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

rim
Bongos
(b.d.)
open
pizz.

144

149

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timpani

Perc. 1

chokes

Perc. 2

China
w/sticks

Bongos
(w/sticks)

Perc. 3

Perc. 4

Hp.

Pno.

149

Vln. I

Vln. II

Vla.

Vc.

Db.

155

156

𝅗𝅥=𝅗𝅥 **rit.** ♩=95

162

♩=210

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Triangle

(h.h)

stick
on stick (h.h.)

Finger Cymbals

(b.d.)

pizz.

arco

Sample Score
Not Purchased

167

172

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Timpani
(+ loose h.h.)
rim
(b.d.)
B♮

172

179 180 185

Picc. Fl. Ob. Eng. Hn. Cl. Cl. B. Cl. Bsn.

Hn. Hn. Hn. Hn.

Tpt. Tpt. Tpt.

tutti

Tbn. Tbn. B. Tbn. Tba.

Sus. Timpani

Perc. 1

(sn.) loose h.h.

Perc. 2

(xy.)

Perc. 3

(b.d. + ride)

Perc. 4

Hp. Pno.

arco arco arco arco arco

Vln. I Vln. II Vla. Vc. Db.

186

189

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

mp

ff

Brake Drum

Snare (on)

Hand muffled rim shot

Splash

china

china + sus.

sus choke

Concert Bass

gliss.

TINGE
IV. The Deviation

Brandon Johnson

Slower than before (♩. = 60) | **4** **A little faster** (♩ = 70) | **10**

Piccolo
Flute
Oboe
English Horn
Clarinet 1
Clarinet 2
B♭ Bass Clarinet
Bassoon

F Horn 1
F Horn 2
F Horn 3
F Horn 4
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Percussion 1
(Timp. FlbCA, Sus., Brake Drum, Glock., Mark Tree)

Sus.

pp *mp*

Percussion 2
(Crash Cyms., Snare, Low Tom, Splash, Hi-Hat, Gong)

Percussion 3
(Slapstick, Crotales, Ratchet, Tambourine, Sus.)

Percussion 4
(Triangle, Concert Bass, Drum Set Bass, Ride)

Harp

Slower than before (♩. = 60) | **4** **A little faster** (♩ = 70) | **10**

Piano

Violin 1
Violin 2
Viola
Violoncello
Double Bass

mf *mp* *f* *p*

solo

gliss.

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11

16

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Crotales
Triangle
tutti
pizz.

Sample Score
Not Purchased

20

23

With Force (♩. = 162)

G.P.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Hn.

Tpt.

harmon mute
stem out

(1/2 step trill)

Tpt.

harmon mute
stem out

Tpt.

harmon mute
stem out

Tbn.

Tbn.

B. Tbn.

Tba.

Timpani

sus.
strike

Perc. 1

Crash Cyms.

Perc. 2

snares off

Ratchet

Perc. 3

concert bass
and ride

drum set
bass

Perc. 4

Hp.

23

With Force (♩. = 162)

G.P.

Pno.

(pizz.)

arco

Vln. 1

arco

Vln. 2

Vla.

Vc.

Db.

29

31 Copasetic

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Brake Drum

snares off
rim
cross stick
c.s.
on the head
(rim)
c.s.

Tambourine

(bd)
bass drum
rim

31 Copasetic

38

38

46

Picc.

Fl.

Ob.

mp

f

mp

mf

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

mf

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Perc. 1

(brake)

mp pp

mp pp

mp pp

Glockenspiel

mp

Perc. 2

(sn.)

c.s.

c.s.

c.s.

snares on

p

mf p mf

p

mf p mf

p

mf p mf

4

Perc. 3

(tamb.)

p

Perc. 4

(bd)

ride

Hp.

38

46

Pno.

mf

mf

Vln. 1

Vln. 2

Vla.

p

mf

Vc.

mf

Db.

mf

47

48

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Cup Mute
Tpt.
Cup Mute
Tpt.
Cup Mute
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Brake Drum
Glockenspiel
Perc. 2
(hh)
cross stick
snare
c.s.
Perc. 3
(tamb.)
Perc. 4
(dome)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Sample Score
Not Purchased

55

56

60

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Sus.
Brake Drum
(hh)
(tamb.)
Tom
Crotales
open
gliss.

64

70

♩=162

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timpani
Perc. 1
rim
(tom)
Perc. 2
(crot.)
Perc.3
ride with wood
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f fp ff p mf mp pp sfffz

Sus.
stop sound
(cb)
Slapstick
gliss.
Ped.

73

77

80

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Crash Cyms.

Perc. 2

Tambourine

Perc. 3

Perc. 4

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Cup Mute Solo

stick on stick

cross stick

rim

(drum set bd)

rim

rim

mf

mp

p

pp

f

84 **84** **88**

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Xylophone
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

93

95

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

tutti
open

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timpani

Perc. 1

gong

Perc. 2

Ratchet

Perc. 3

Xylophone

Ride with sus. mallets

Triangle

Perc. 4

Hp.

95

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

104

110

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

gliss.

Sus. Choke
w/drumstick

Timpani

Tom

Gong

(spl.)

China

Crotales

(bd)

110

113

molto rit. ♩=76

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff
mf
mp
f
p
sfz

Mark tree
Crash Cyms.
Slapstick
crot.
China
w/soft mall.
Concert
Bass
gliss.

123

124

130

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
M.tree
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Timpani
soft mall.

Crotales

sus.

pizz.

arco

gliss.

131

♪=♪

rit.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Perc. 1

Sus.

pp

mp

Glockenspiel

p

Perc. 2

Perc 3

Crotales

p

Perc. 4

Hp.

p

♪=♪

rit.

Pno.

Vln. 1

mp

f

p

Vln. 2

mp

f

p

Vla.

mp

f

p

Vc.

mp

f

p

Db.

mp

f

p