

# TWO MARIMBA REFLECTIONS

**Benoît Chantry**

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **4 / solo 5**

Duration / Tijdsduur / Durée / Dauer / Durata **7:30**

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**Tierolff for Band No. 28 "TWO MARIMBA REFLECTIONS"**

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### I N S T R U M E N T A T I O N

#### Concert Band

Full score	1
Marimba Solo	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Stringbass	1
Drumset	1
Percussion	1
Timpani	1
Mallets	1

### S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## TWO MARIMBA REFLECTIONS

### English:

Due to the growing demand of high quality repertoire for solo artists, the idea arose for a composition to be written by the Belgian composer and percussionist Benoît Chantry for marimba and concert band. This composition consists of 2 separate parts: The first part is lyrical and romantic that features the beautiful sound of the instrument. The second part has more modern characteristics and quickly progresses to a jazzy style with an incredible accompaniment from the band. The marimba solo artist will shine in this composition that will be enjoyed by the band and audience.

### Nederlands:

Door de steeds grotere vraag naar repertoire op topniveau voor solisten ontstond het idee om de Belgische componist en slagwerker Benoît Chantry een compositie te laten schrijven voor marimba en harmonieorkest. Deze compositie bestaat uit 2 verschillende delen: het 1<sup>e</sup> deel is het wat rustigere en romantische deel waarbij de prachtige klank van het instrument volledig tot zijn recht komt. Het 2<sup>e</sup> deel is moderner van karakter en gaat snel over naar een jazzy stijl met een schitterende begeleiding van het orkest. Een compositie waarin de marimba solist zal schitteren en waar het begeleidend orkest alsmede het publiek van zal genieten!

### Deutsch:

Wegen der immer wachsenden Nachfrage nach einem Spitzenrepertoire für Solisten, wurde der belgische Komponist und Schlagzeuger Benoît Chantry beauftragt, ein Stück für Marimba und Sinfonisches Blasorchester (Harmonieorchester) zu schreiben. Diese Komposition enthält zwei ganz verschiedene Teile. Der erste Teil ist ruhig und romantisch und demonstriert den wunderschönen Klang des Instrumentes. Der zweite Teil hat ein moderneres Charakter im Jazz Stil und enthält eine schöne Orchesterbegleitung. Eine prächtige Komposition, die das Können des Schlagzeugers durch seine Musikalität und Virtuosität in den Vordergrund rückt.

### Français:

A cause de la demande croissante d'un répertoire de très haut niveau pour solistes, nous avons eu l'idée de demander au compositeur et percussionniste belge Benoît Chantry d'écrire une composition pour marimba et orchestre d'harmonie. Celle-ci comprend deux parties complètement différentes. La première est tranquille et romantique et met la belle sonorité de l'instrument en valeur. La deuxième a un caractère plus moderne et passe rapidement au style jazzy avec un brillant accompagnement de l'orchestre. Voici une œuvre qui mettra le percussionniste en avant et qui plaira autant aux musiciens qu'au public.

## BENOÎT CHANTRY

### Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dichter bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17<sup>e</sup>. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijz van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.



### English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.

At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

### Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Exzellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

### Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

# TWO MARIMBA REFLECTIONS

Benoît Chantry

## 1. NORTH

Tenderly ( $\text{♩} = \pm 116$ )

5

Marimba

Flute 1

Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

C Euphonium

C Basses

String Bass

Timpani

Mallets

Drumset

Percussion

Temple blocks (low and medium, w/ soft mallets)  
*mp* Round sound, like marimba

1 2 3 4 5 6 7 8

Musical score for 'Two Marimba Reflections', page 2. The score is for a full orchestra and includes parts for Marimba (Mar.), Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (Eb Clar.), Clarinets (Clar. 1, Clar. 2, Clar. 3), E-flat Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F Hn. 1, F Hn. 2, F Hn. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Contrabass (C. B.), String Bass (Str. Bs.), Timpani (Timp.), Mallets (Mall.), Drums (Dr. S.), and Percussion (Perc.). The score is in 4/4 time and features dynamic markings such as *f*, *dim.*, *mf*, *mp*, *p*, and *cresc.*. The Marimba part has a melodic line with dynamics *f*, *dim.*, and *f*. The woodwinds and strings provide harmonic support with various textures and dynamics. The percussion includes a suspended cymbal and a snare drum.

9 10 11 12 13 14 15 16

Mar. *cresc.* *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf* *f* *dim.*

Eb Clar. *f*

Clar. 1 *fp*

Clar. 2 *fp*

Clar. 3 *fp*

Eb A. Clar. *fp*

Bs. Clar. *mf* *f* *dim.*

A. Sax. 1 *mf* *f* *dim.*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf* *f* *dim.*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

C Euph. *mf*

C Bs. *mf* *f* *dim.*

Su. Bs. *mf* *f* *dim.*

Temp. *mf*

Mall. Bells *mf*

Dr. S. *p* *mf*

Perc. *mf*

17

18

19

20

21

22

23

24

29 Allegro (♩ = 124)

Mar. *f* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn. *mp*

Eb Clar.

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Eb A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph. *mp*

C Bs. *mp* String Bass

Str. Bs. *mp*

Temp.

Mall.

Dr. S. *mf* snare off

Perc. *p* Triangle

25 26 27 28 29 30 31 32 33

Poco rit. 39 a Tempo

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Mar., Fl. 1, Fl. 2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Eb A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Str. Bs., Timp., Mall., Dr. S., and Perc. The score includes dynamic markings such as *p*, *mf*, and *mp*. Performance instructions include *Poco rit.* and *a Tempo*. A rehearsal mark '39' is placed above the Marimba staff. A 'Saxophone Alt.' is indicated for the saxophone parts. The Marimba part features a melodic line with a crescendo leading to a *mf* dynamic. The Bassoon part has a *p* dynamic. The Saxophone parts have a *p* dynamic. The Trumpet parts have a *mp* dynamic. The Horn parts have a *mp* dynamic. The Trombone parts have a *mp* dynamic. The Euphonium part has a *mp* dynamic. The String Bass part has a *p* dynamic. The Percussion part has a *p* dynamic. The score is divided into measures 34 through 43.



47

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

E♭ A. Clar.

B♭ Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Str. Bs.

Timp.

Mall.

Dr. S.

Perc.

44 45 46 47 48 49 50 51 52

100 a Tempo

Mar.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Eb A. Clar.  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C Euph.  
C Bsn.  
Str. Bass  
Timp.  
Mall.  
Dr. S.  
Perc.

100 101 102 103 104 105 106 107 108 109 110

Musical score for 'TWO MARIMBA REFLECTIONS'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mp*, *p*, *mf*, *f*, *dim.*, and *mp subito*. Performance instructions include *Rit.*, *a Tempo*, *Solo*, and *Tutti*. The Marimba part is prominent, starting with a *mp* dynamic and moving to *f* later in the piece. The woodwinds and strings provide harmonic support, with some instruments like the Oboe and Saxophones having solo passages. The percussion section includes Drums and Percussion, with a *mp* dynamic for the Temple block.

111 112 113 114 115 116 117 118 119 120 121

126

Mar. *mf* *cresc.* *mf*

Fl. 1 *mf* *+ Picc.* *mf*

Fl. 2 *mf* *mp*

Ob. *mf*

Bsn. *mf* *mf*

E♭ Clar. *mf* *p*

Clar. 1 *Obsc. mf* *mp*

Clar. 2 *mp*

Clar. 3 *mp*

E♭ A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1 *Solo mf* *Tutti mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *Mute Solo mf*

Tpt. 2

Tpt. 3

F Hn. 1 *mp*

F Hn. 2 *mp*

F Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C Euph. *mf* *mf* *mp*

C Bs. *mf* *mp*

Str. Bs. *mf* *mp*

Timp.

Mall. *Bells mf* *Chimes mp*

Dr. S.

Perc. *Triangle mp*

122

123

124

125

126

127

128

129

130

## 2. SOUTH

Allegro (♩ = 180)

The score is for a piece titled "2. SOUTH" in 4/4 time, marked Allegro with a tempo of 180 beats per minute. The Marimba part begins with a *ff* dynamic and a rhythmic pattern of eighth notes. The woodwind section, including Flute 1 and 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, 2, and 3, Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone 1 and 2, Bb Tenor Saxophone, and Eb Baritone Saxophone, enters in measure 3 with a *f* dynamic. The brass section, including Bb Trumpet 1, 2, and 3, F Horn 1, 2, and 3, Trombone 1, 2, and 3, and C Euphonium, remains silent. The percussion section, including C Basses, String Bass, Timpani, Mallets, Drumset (with Hi Hat), and Percussion (with Light shaker), enters in measure 3 with a *f* dynamic. The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

Mar. *mf*

Fl. 1 *f* *tr* *mp*

Fl. 2 *f* *tr* *mp*

Ob. *f* *tr* *mp*

Bsn. *mp*

Eb Clar. *f* *tr* *mp*

Clar. 1 *f* *tr* *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Eb A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2

T. Sax.

B. Sax. *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *mp*

C Bs. *f* *mp*

Su. Bs. *f* *mp*

Temp. *f*

Mall.

Dr. S. *f*

Perc. *mf*

7 8 9 10 11 12

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Eb A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bs.

Str. Bs.

Timp.

Mall.

Dr. S.

Perc.

13 14 15 16 17 18

21

This page of a musical score, titled "Two Marimba Reflections", covers measures 19 through 24. The score is arranged for a large orchestra and includes parts for Marimba (Mar.), Flute 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), Eb Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), French Horn 1, 2, and 3 (F. Hn. 1, F. Hn. 2, F. Hn. 3), Trombone 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Contrabassoon (C. Euph.), Contrabass (C. Bs.), Subcontrabass (Su. Bs.), Timpani (Timp.), Mallets (Mall.), Snare Drum (Dr. S.), and Percussion (Perc.). The Marimba part begins in measure 21 with a *f* dynamic and a melodic line. The woodwinds and strings provide accompaniment, with many parts starting in measure 21 at a *mf* dynamic. The percussion parts, including the snare drum and mallets, play a rhythmic pattern throughout the measures. The score is written in a key signature of two flats and a common time signature.

19

20

21

22

23

24



This musical score is for the piece "Two Marimba Reflections". It features a large orchestral ensemble and a marimba. The score is divided into measures 25 through 30. The instruments listed on the left are: Mar. (Marimba), Fl. 1, Fl. 2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Eb A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Str. Bs., Timp., Mall., Dr. S., and Perc. The Marimba part begins in measure 25 with a *cresc.* marking and continues through measure 30. The orchestral parts for measures 25-28 are marked *cresc.*, while measures 29-30 are marked *ff*. The woodwinds and strings enter in measure 29 with a *f* dynamic. The percussion parts, including the snare drum and cymbals, play a rhythmic pattern throughout the piece. The score is written in a key signature of two flats and a common time signature.

25

26

27

28

29

30

This page contains the musical score for measures 31 through 37 of the piece "Two Marimba Reflections". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Mar. (Marimba), Fl. 1, Fl. 2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Eb A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Sur. Bs., Timp., Mall., Dr. S. (Drum Set), and Perc. (Percussion). The score begins at measure 31 and ends at measure 37. A rehearsal mark "34" is placed above the Marimba staff at the start of measure 34. The Marimba part features a melodic line with dynamics ranging from *f* to *mp*. The woodwinds and brasses provide harmonic support, with many parts playing sustained chords or moving lines. The percussion section includes a steady pattern of tom-toms and a rhythmic pattern of claves. The overall texture is dense and rhythmic.

31

32

33

34

35

36

37

Mar.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Eb A. Clar.  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C Euph.  
C Bs.  
Sur. Bs.  
Timp.  
Mall.  
Dr. S.  
Perc.

*mp*  
*mf*  
*mp*  
*mf*  
*p*  
*p*  
*Mute*  
*p*  
*Mute*  
*p*  
*Obvc*  
*mp*  
*p*  
*p*  
*p*  
*p*

38

39

40

41

42

43

44

Mar. *cresc.* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. *mp* *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mp* *mf*

Clar. 2 *mp* *mf*

Clar. 3 *mp* *mf*

Eb A. Clar. *mp* *mf*

Bs. Clar. *mp* *cresc.*

A. Sax. 1 *mp* *cresc.*

A. Sax. 2 *mp* *cresc.*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1 *mp* *cresc.*

Tbn. 2 *mp* *cresc.*

Tbn. 3

C Euph.

C Bs. *mp* *cresc.*

Str. Bs. *mp* *cresc.*

Timp.

Mall. *mp*

Dr. S.

Perc.

102

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Eb A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bs.

Sr. Bs.

Temp.

Mall.

Dr. S.

Perc.

100 101 102 103 104 105 106

112 Poco più mosso (♩ = 184)

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Eb A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Sr. Bs.

Timp.

Mall.

Dr. S.

Perc.

107 108 109 110 111 112 113 114

Xylophone

H.Hat

Slapstick

Bongos

Tam-tam

Mar. *ff*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *f*

E♭ Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

E♭ A. Clar. *mf*

Bs. Clar. *f*

A. Sax. 1 *cresc.*

A. Sax. 2 *cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

C Euph. *cresc.*

C Bs. *f*

Str. Bs. *f*

Timp. *f*

Mall.

Dr. S. *mf*

Perc. *mf*

Susp. Cymb. *mf*

119

115

116

117

118

119

120

Mar.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Eb A. Clar.  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C Euph.  
C Bs.  
Str. Bs.  
Timp.  
Mall.  
Dr. S.  
Perc.

121 122 123 124 125 126 127