
APOTHEOSIS

KATHRYN SALFELDER

Program Listing:

Apotheosis (2018)

Kathryn Salfelder (b. 1987)

Program Note:

Apotheosis is deeply personal and emotional, perhaps more so than a program note can endure. Musically, the piece continues a recent trend in my music: embracing and incorporating quotations of Renaissance works. Here, I interweave highly-camouflaged fragments of Johannes Ockeghem's *Missa Mi-Mi* and *Ut hermita solus* with my own frenetic and thunderous gestures. Programmatically, the descriptions in the music (in chronological order: "Thunderous" - "Pounding on the Gates of Hell" - "Regrouping for a Second Attempt" - "Pounding Again - On Fire!" - "Pleading at the Gates of Hell") tell a narrative of desperately beseeching for the return of something or someone lost, much like the Orfeo story.

But this programmatic story is allegorical; the piece is not about Biblical Hell, nor is the title, "apotheosis" about literal ascension to deity. It is rather about the *internal* hell of repeatedly trying – and failing – to obliterate parts of oneself that one has deemed undesirable, in attempt to meet others' expectations. The apotheosis is the joy, beauty, and peace that come with being true to what *is*, rather than who one thinks one ought to be, finding the calm to listen, the strength to believe, and the courage to *be*.

My thanks to Duane Bierman, Director of Bands at the University of Nebraska – Kearney, for this rewarding collaboration. *Apotheosis* is commissioned by the Theta Mu Chapter of Tau Beta Sigma for the UNK Wind Ensemble, celebrating the 25th Anniversary of chapter installation of Tau Beta Sigma and Kappa Kappa Psi at the University of Nebraska at Kearney.

Performance Notes:

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

Grace notes occur on the beat.

Apotheosis may be performed one-on-a-part (except where noted below) or with additional performers at the conductor's discretion.

Performance time: c. 4'30"

Instrumentation

Piccolo	Bb Trumpet 1, 2 & 3
Flute 1 & 2 (min. 4 players)	F Horn 1, 2, 3 & 4
Oboe 1 & 2	Trombone 1 & 2
Bb Clarinet 1, 2 & 3 (min. 6 players)	Bass Trombone
Bb Bass Clarinet	Euphonium
Bassoon 1 & 2	Tuba
Contrabassoon	
Eb Alto Saxophone 1 & 2	String Bass
Bb Tenor Saxophone	Celesta
Eb Baritone Saxophone	Timpani

Percussion

- 1: Xylophone, Vibraphone
- 2: Marimba
- 3: Marimba
- 4: Bass Drum (shared w/Perc. 5), Glockenspiel, Chimes
- 5: Tam-Tam (large), Finger Cymbals, Bass Drum (shared w/Perc. 4), Slapstick

APOTHEOSIS

KATHRYN SALFELDER

Thunderous
♩ = 128-132

The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section consists of Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Clarinet in Bb 3, Bass Clarinet in Bb, Bassoon 1 & 2, and Contrabassoon. The brass section includes Alto Sax 1 & 2, Tenor Sax, Baritone Sax, Trumpet in Bb 1, 2, & 3, Horn in F 1 & 2, Horn in F 3 & 4, Trombone 1 & 2, Bass Trombone, Euphonium, and Tuba. The string section includes String Bass and Celesta. The percussion section includes Timpani, Percussion 1 (Xylophone), Percussion 2 (Marimba), Percussion 3 (Marimba), Percussion 4 (Bass Drum), and Percussion 5 (Tam-tam and Finger cymbals). The score features dynamic markings such as *fff*, *p*, and *ff*, and includes performance instructions like "piercing, with a strident tone" and "one player".

12

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Cb.
Ccl.
Timp.

17

Xyl.
Mar.
Mar.
Glock.
T-tam

18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
2
Hn. 3
4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Cb.
Ccl.
Timp.
Xyl.
Mar.
Mar.
Glock.
T-tam

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Glockenspiel
f

APOTHEOSIS

This page of the musical score, titled "APOTHEOSIS", contains measures 36 through 41. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Cymbal, Snare Drum, Maracas, Glockenspiel, and Bass Drum/Tam-tam. The score features a variety of dynamics, including fortissimo (fff), forte (f), mezzo-piano (mp), and fortissimo (ff). The woodwinds and brass play sustained notes with long slurs, while the percussion provides rhythmic accompaniment. The page number "6" is located in the top left corner, and the title "APOTHEOSIS" is centered at the top.

42 Pounding at the Gates of Hell

Picc. *ff sempre*

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 tutti *ff sempre*

Cl. 2 tutti *ff sempre*

Cl. 3 tutti *ff sempre*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Alto Sax. 1 *ff* piercing; focused, like a laser

Alto Sax. 2 *ff*

Ten. Sax. *ff* piercing; focused, like a laser

Bari. Sax. *ff*

Tpt. 1 *ff* piercing; focused, like a laser

Tpt. 2 *ff*

Tpt. 3 *ff*

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

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

Hn. 3 *f* *mf* *ff*

Hn. 4 *f* *mf* *ff*

Tbn. 1 *f* *mf* *ff*

Tbn. 2 *f* *mf* *ff*

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

Euph. *f* *mf* *ff*

Tba. *f* *mf* *ff*

Cb. *ff*

Timp. *ff*

42 Pounding at the Gates of Hell

Xyl.

Mar. *ff*

Mar. *ff*

Glock.

B.D. dampen *ff* dampen

59

58

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

59

Xyl.

Mar.

Mar.

Glock.

B.D.

66

Picc. warmly, retreating *f* *pp*

Fl. 1 warmly, retreating *f* *pp*

Fl. 2 warmly, retreating *f* *pp*

Ob. 1 warmly, retreating *f* *pp* solo *mp*

Ob. 2 *mp* solo

Cl. 1 *pp* solo *mp*

Cl. 2 *pp*

Cl. 3

B. Cl.

Bsn. 1 warmly, retreating *f* *pp*

Bsn. 2 warmly, retreating *f* *pp*

Cbsn.

Alto Sax. 1 warmly, retreating *f* *pp*

Alto Sax. 2 warmly, retreating *f* *pp*

Ten. Sax.

Bari. Sax.

Tpt. 1 solo, in stand (like a distant horn) *mf* *mp*

Tpt. 2

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Cb. *p*

Timp.

69

Xyl.

Mar.

Mar.

Glock.

B.D.

75 Regrouping for a Second Attempt

74

Picc. *cantabile*

Fl. 1 *mp*

Fl. 2 *mp cantabile*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p cantabile tutti mp*

Cl. 2 *mp cantabile*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1 *p gently*

Bsn. 2 *p gently*

Cbsn. *p*

Alto Sax. 1 *pp distinctly and precisely*

Alto Sax. 2 *pp distinctly and precisely*

Ten. Sax. *pp distinctly and precisely*

Bari. Sax. *pp distinctly and precisely*

Tpt. 1 *pp*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *pizz p*

Timp.

75 Regrouping for a Second Attempt

Vib. *p*

Mar. *hard yarns mp*

Mar. *hard yarns mp*

Glock.

B.D. *Bass Drum dry, like "pizzicato" pp*

APOTHEOSIS

81

Picc.

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Vib.

Mar.

Mar.

Glock.

B.D.

89

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

89

Vib.

Mar.

Mar.

Glock.

B.D.

mp

APOTHEOSIS

95

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *mp* *mf* *f*

Bari. Sax. *mp* *mf* *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *f* *fp* *ff*

Hn. 2 *f* *fp* *ff*

Hn. 3 *f* *fp* *ff*

Hn. 4 *f* *fp* *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *ff*

Timp.

Vib.

Mar. *ff*

Mar. *ff*

Glock.

B.D. *fff*

Slapstick

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Detailed description of the musical score for measures 102-107. The score is for a full orchestra. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Cymbal and Timpani. The score shows complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). There are several accents and slurs. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score ends at measure 107.

Vib.

Mar.

Mar.

Glock.

B.D.

Detailed description of the musical score for measures 102-107 for the vibraphone, maracas, glockenspiel, and bass drum. The Vibraphone (Vib.) part is mostly silent, with a few notes in measure 107. The Maracas (Mar.) parts are also mostly silent. The Glockenspiel (Glock.) part is mostly silent. The Bass Drum (B.D.) part is mostly silent, with a few notes in measure 107. The score ends at measure 107.

110 Pounding Again - On Fire!

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *f* *tutti* *one player*

Tpt. 2 *f*

Tpt. 3 *f* *brassy*

Hn. 1 *open* *mf*

Hn. 2 *open* *mf*

Hn. 3 *open* *mf*

Hn. 4 *open* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Cb. *arco* *mf*

Timp. *mf*

110 Pounding Again - On Fire!

Vib. *f*

Mar. *f*

Mar. *f*

Chim. *f* Chimes (with chime mallets) "white note" gliss/scrape

B.D. *f*

117

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *f*

Cbsn. *f*

Alto Sax. 1 *f* piercing; focused like a laser

Alto Sax. 2 *f*

Ten. Sax. *f* piercing; focused like a laser

Bari. Sax.

Tpt. 1 *f* tutti

Tpt. 2 *f* piercing; focused like a laser

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f*

Tba. *f* *mf sub* *f sub*

Cb. *mf* *f sub*

Timp. *f* *gliss.* *p*

117

Vib. *f*

Mar. *f*

Mar.

Chim. (clearly strike this note) *f*

B.D. *f*

124

Picc. *f sub* *cantabile*
 Fl. 1 *cantabile*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Cl. 1 *cantabile*
 Cl. 2 *cantabile*
 Cl. 3 *ff*
 B. Cl. *mf*
 Bsn. 1
 Bsn. 2
 Cbsn.
 Alto Sax. 1 *f* *piercing; focused like a laser*
 Alto Sax. 2 *f*
 Ten. Sax. *f* *piercing; focused like a laser*
 Bari. Sax. *f*
 Tpt. 1 *tutti* *solo, cantabile* *mf*
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1 *piercing; focused like a laser*
 Tbn. 2 *f*
 B. Tbn. *mf*
 Euph. *mf*
 Tba.
 Cb. *mf*
 Timp. *f*
 Vib. *cantabile* *f*
 Mar. *f*
 Mar. *f*
 Chim. *f*
 T-tam *Tam-tam* *mf*

131

Picc.

Fl. 1

Fl. 2 *cantabile*

Ob. 1 *bell up*

Ob. 2 *bell up ff*

Cl. 1

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

Bsn. 1

Bsn. 2 *ff*

Cbsn.

Alto Sax. 1

Alto Sax. 2 *ff*

Ten. Sax.

Bari. Sax.

Tpt. 1 *tutti*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2 *piercing, focused like a laser*

B. Tbn.

Euph.

Tba.

Cb.

Timp. *f sub*

131

Vib.

Mar.

Mar.

Chim. *Glockenspiel*

B.D. *Bass Drum*

145

150 Pleading at the Gates of Hell

to Flute 1

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* a shadow *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* distinctly chattering *mp*

Cl. 2 *pp* distinctly chattering *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1 *mp* solo, espressivo

Alto Sax. 2 *p* espressivo

Ten. Sax. *p* espressivo

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 2

Hn. 3 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *mf*

Timp. *mf-p*

145

150 Pleading at the Gates of Hell

l.v.

Vib. *mf*

Mar. *mf*

Mar. *mf*

Glock.

B.D. *mf*

APOTHEOSIS

152 a shadow

pp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1
2

Hn. 3
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

mp

p

Timp.

mp-p

p-pp

Vib.

Mar.

Mar.

Glock.

B.D.

mp

p

162

160

Fl. 1 *p*

Fl. 2 distinctly chattering *mf*

Ob. 1 *p*

Ob. 2

Cl. 1 *n*

Cl. 2 *n*

Cl. 3 distinctly chattering *mp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 solo, espressivo *mf*

Tpt. 3

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *pp*

Cel.

Timp. *pp*

162

Vib. *p*

Mar. *p*

Mar. *p*

Glock. Chimes hard yarn mallets *mf*

B.D. *pp*

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Vib.

Mar.

Mar.

Chim.

B.D.

mp

p

n

mf

pp

semplice

mp sub semplice

mp semplice

195 Apotheosis

Fl. 1 *pp* *sempre* stagger breathe as needed

Fl. 2 *pp* *sempre*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *pp* *sempre* stagger breathe as needed

Cl. 3 *pp* *sempre*

B. Cl. *p* *espressivo* *mp*

Bsn. 1 *p* *espressivo* *mp*

Bsn. 2

Cbsn.

Alto Sax. 1 *n*

Alto Sax. 2 *n*

Ten. Sax. *n*

Bari. Sax. *n*

Tpt. 1 *ppp* *cup mute* *n*

Tpt. 2 *ppp* *cup mute* *n*

Tpt. 3 *ppp* *cup mute* *n*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *ppp* *cup mute* *n*

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *p* *espressivo* *mp*

Cel. *pp* *sempre* 5 3 3 3

Timp.

195 Apotheosis

Vib.

Mar.

Mar.

Chim. *mp* Finger cymbals

B.D. *pp*

219

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1 *mp* open solo, warmly *f* warmly

Tpt. 2 *mf* open

Tpt. 3 *mf*

Hn. 1 warmly *mf*

Hn. 2 warmly *mf*

Hn. 3 warmly *mf*

Hn. 4 warmly *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf* (no cresc.)

Cb. *mf* (no cresc.)

Cel. *non cresc.*

Timp. *mp*

221

Vib. *ov* *dpv* *f*

Mar. *f*

Mar.

Glock. *mf* Chimes (w/felt chime mallet)

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

APOTHEOSIS

(one player to picc.)

This page of the musical score for 'Apotheosis' contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, Tuba, and Cymbals. The percussion section includes Timpani, Vibraphone, Chimes (with an optional chime mallet), and Tam-tam. The score features a variety of dynamics such as *f*, *ff*, *fp*, *mp*, and *ff*, along with performance instructions like 'tutti, open', 'cup mute', and 'open'. The page number 31 is located in the top right corner.

APOTHEOSIS

236

Picc. *ff* *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Alto Sax. 1 *fff*

Alto Sax. 2 *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Euph. *fff*

Tba. *fff*

Cb. *fff*

Cel. *fff* *gliss.* *obss.*

Timp. *fff* dampen

B.D. *mp* *ff* *mf* *fff* dampen

T-tam *mp* *ff* *mf* *fff* dampen