THERE ARE MORE OF THEM THAN US

A QUEER CONCERTO FOR 9 SAXOPHONES AND ORCHESTRA

BY MICHAEL WOLTERS

Instrumentation:

2 soprano saxophones
3 alto saxophones
2 tenor saxophones
2 baritone saxophones
(Saxophonists should wear
casual street wear.)

3 flutes (1 doubling piccolo)
3 oboes
2 clarinets
1 bass clarinet
2 bassoons
1 contrabassoon
3 horns
3 trumpets
3 trombones
tuba
4 percussion
piano
harp
violins 1
violins 2
violas
cellos
double basses
(Orchestral players should
wear black as usual.)

Percussion:
Timpani, Glockenspiel, Marimba, 4 Tubular Bells (d1, g1,a1, e2),
Alpine cow bell (the ones that cows wear around their necks
in the Alps),Pair of cymbals, 2 Suspended cymbals (large, small),
Bass drum, Snare drum, Crotales
Also a tray of (metal or other) objects that make a lot of noise when
it falls over in the first movement.

A note on the piece:

A few years ago I wouldn't have dreamed of labelling a piece as a "queer concerto" because I have always wanted to keep art and social-political issues separate. Over the years I have realised that it's impossible to separate them: everything that you write and put out there makes some sort of social-political comment. Every new violin concerto that is being produced comes with expectations and confirms the dominant rules of our Western music tradition and implies what is accepted and what isn't.
Last year I was invited to perform at FLUID festival in Birmingham, the first Queer Music festival in the UK, where the question was asked: what does queer sound like? This triggered a lot of questions for me. Is my work queer? Am I a queer artist? And to my surprise I came to the conclusion that "queer" is a very fitting word to describe my output and work process as well as my position in society and my outlook on life.

I'm a gay German artist who has been living in the UK since 1995. I grew up in a small village on the German-Dutch border, where I was constantly made aware of how to behave in society (i.e. the village). The social choices were church or sport. I did a bit of both because the worst thing you could do was to be different. It didn't matter whether you were gay or liked talking about philosophy, dress in a funny way (outside carnival season when you must dress funny) or didn't drink alcohol by the age of 15. Being different meant not being part of the community.
Obviously, I moved away as soon as I could and started my own way of doing things. I started to celebrate being different in my work. But then it all happened again: when I was studying music, people told me what not to do when composing. Not my teacher Chris Fox, who always supported every weird idea that I ran past him, but other lecturers, festival directors, fellow students, performers and random people with opinions. There was this obsession again that people have to tell you how to do your work and how to lead your life.
The whole legalising gay marriage debate was filled with straight people telling gay people that they shouldn't have what they have. And now in a pre-Brexit society inclusion is something that we suddenly have to fight for again. Wherever I turn there are people who tell you how to do things or how not to.

There are more of them than us deals with all this. I'm not "trying to say" anything and I don't have a message.
I'm not making big political statements or offering solutions. That's not my place (and I really can't stand art that tells you how to feel or what to think).
Instead I'm presenting a situation: There is an orchestra dressed in traditional black, seated in the way they traditionally sit and in front of them are a group of nine outsiders, 10% of the total number of people on stage. They are casually dressed instrumentalists who play saxophones, instruments that don't belong in an orchestra. Maybe one saxophone is occasionally admitted for a piece, but that's it!

The piece starts like a traditional piece of music, in fact, it is a traditional piece of music: *Largo* from Telemann's Quartet in D minor (TWV 43) arranged for saxes and orchestra. But the situation is not satisfying: it's quite dull and things go a bit wrong, so it's over very soon. This is followed by an energetic sax *Sequence* of the best that Baroque music has to offer: a chain of harmonies descending and ascending. The whole movement is framed by strings in drag, i.e. pretending to be guitars. We move on to a *Trio* where three different groups present three very different modes of expression: a polite group of wind instruments play through the fourth movement of Telemann's D minor Quartet while strings perform a slow continuous glissando. On top of this the saxophones introduce triads in a new quartertonal language. Also, with it being a trio, I have used percussion to precisely divide the movement recursively into threes. So, whether you like it or not, these three ways of music making coexist in the same highly structured world.
Now that the quartertonal language is established, the saxophones use it more freely in the funky number that is the fourth movement, *Polka with Choreography*. The soloists take centre stage, while the orchestra are reduced to what looks like emergency communication as players signal to each other with almost inaudible sonic results.
Finally, we arrive at the last movement, *Vivace*. We return to what we were trying to do at the beginning, only now that we have been through so much odd stuff together, it will be much more satisfying. There is another Telemann theme (from the second Fantasy for solo flute in A minor, my favourite when I was learning to play the flute as a child), harmonised, modulated and so on, you know, the way one composes "properly". This is interspersed with inappropriate scales by the whole orchestra in unison. As this is clearly not the right way to continue either, we change to something completely different and as the microtones reappear everyone settles on an enhanced, more inclusive version of a C major chord.

For many people the orchestra is the pinnacle of our Western music tradition. It represents what we have achieved in music. It can also be a stubborn body of people who all think that they're right. Like any advanced society, it comes with lots of rules and regulations that you are expected to accept and not question, however illogical they seem (Do we really need four horns and why is the third one so special?). For me, however, these rules are an invitation to play, to have fun with them and to highlight their questionable existence.
As an artist, I see it as my duty to ask questions. When you do that you expose established rules and systems. The artistic result therefore can't be "normal" in the sense that it doesn't adhere to norms. You end up with something that sits outside, something that asks you to address your attitude towards it, something queer.

Performance Notes for Part 4: Polka with Choreography
(This only concerns 45 of the orchestral players. The conductor conducts as normal and doesn't pay any attention to the choreography.)

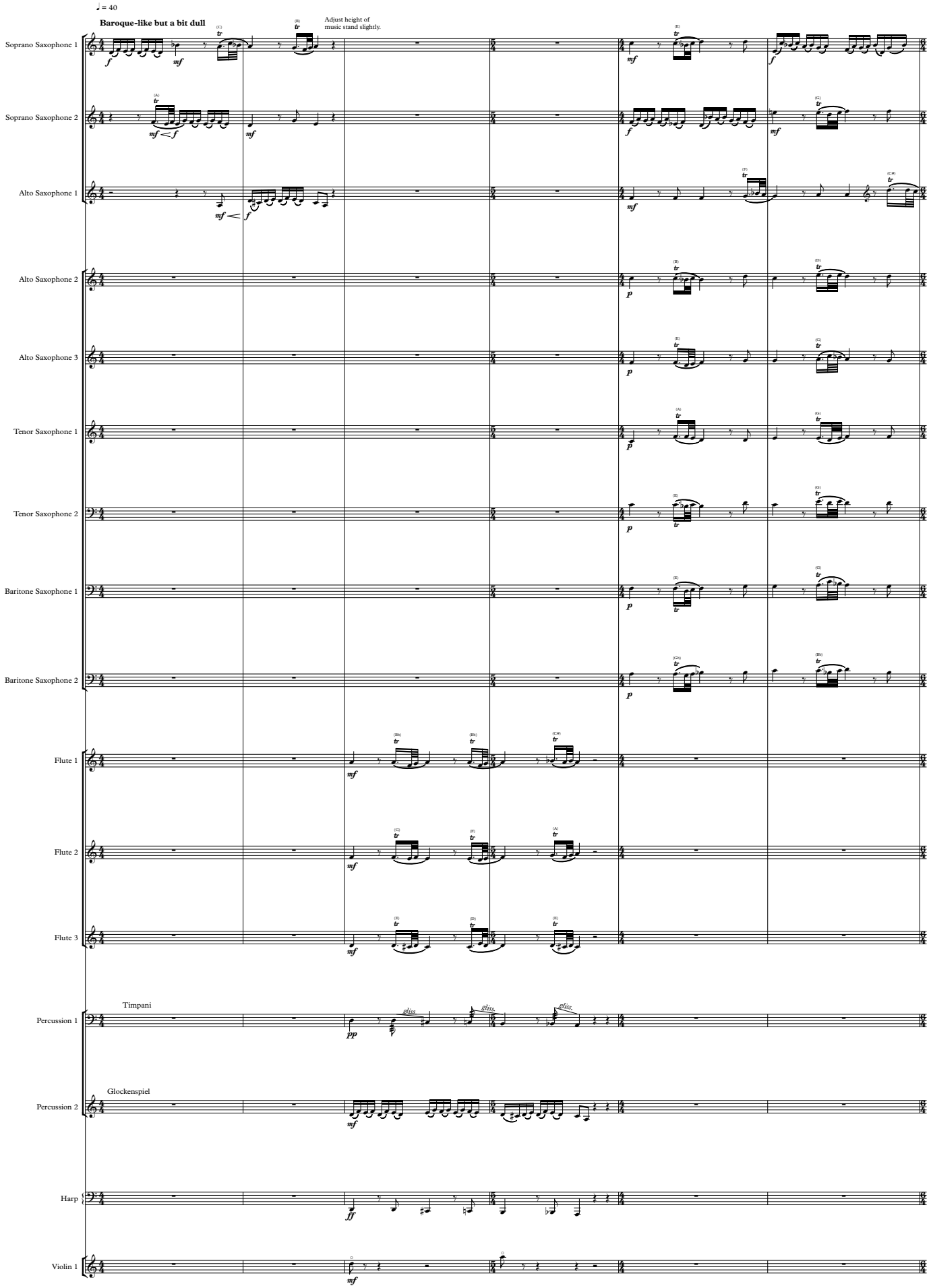
The Choreography
I have grouped 45 players in the orchestra into 15 groups of 3 players.
Each group consists of one player controlling the other two. E.g. in Group 1 Oboe 1 controls Percussion 3 and Flute 3. Everybody should familiarise themselves with their group members. Here is a complete list of the groups:

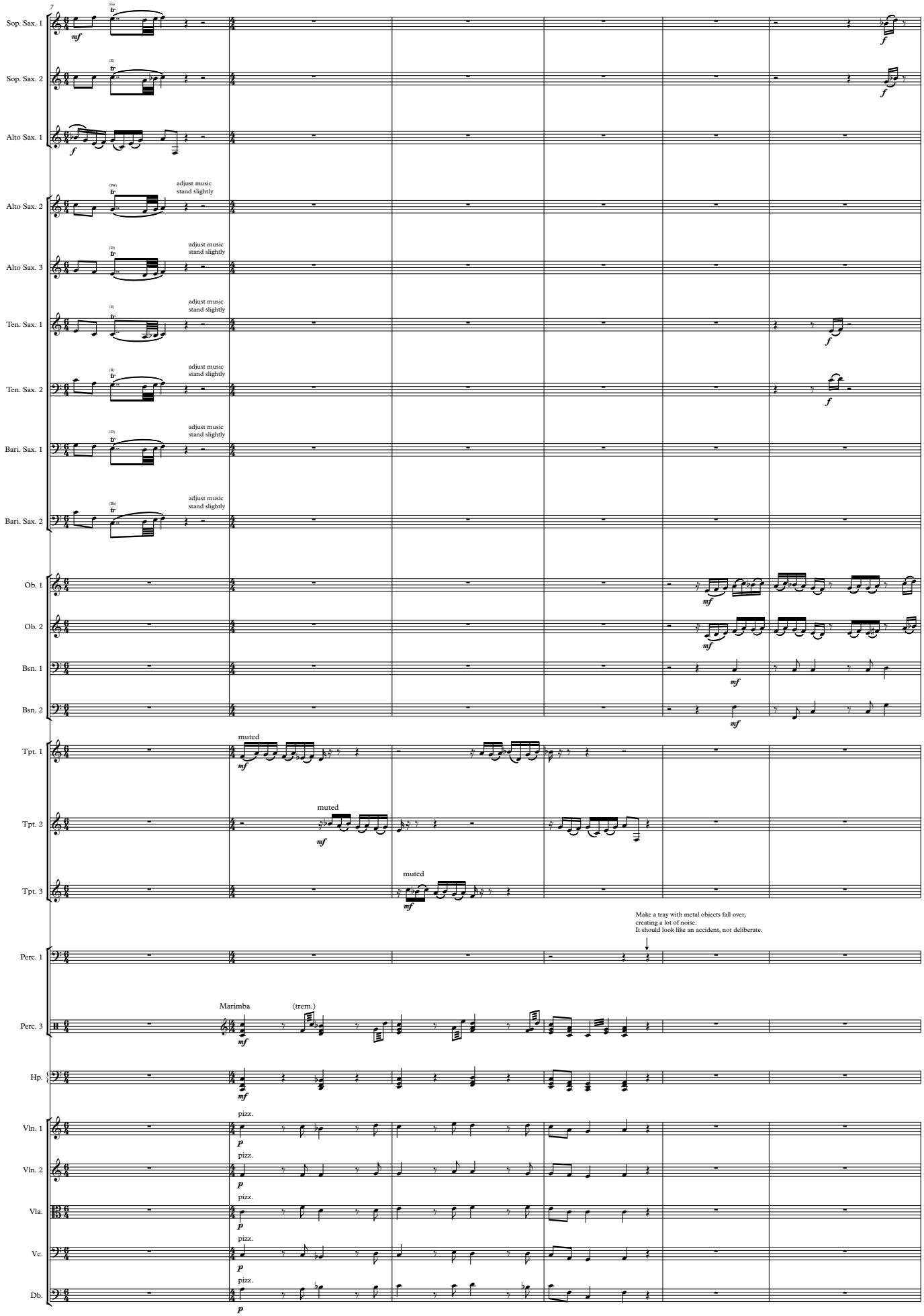
Group	Player 1 (controlling)	Player 2	Player 3
1	***Oboe 1***	*Percussion 3*	*Flute 3*
2	***Piano***	*Cello 4*	*Double Bass 1*
3	***Trombone 1***	*Bass Clarinet*	*Cello 2*
4	***Violin 2-5***	*Percussion 4*	*Trombone 3*
5	***Double Bass 2***	*Trombone 2*	*Horn 1*
6	***Viola 5***	*Bassoon 2*	*Horn 2*
7	***Contrabassoon***	*Violin 2-3*	*Cello 5*
8	***Flute 1***	*Violin 1-5*	*Viola 1*
9	***Double Bass 3***	*Oboe 2*	*Violin 1-4*
10	***Percussion 2***	*Violin 1-3*	*Violin 2-4*
11	***Horn 3***	*Cello 1*	*Percussion 1*
12	***Tuba***	*Flute 2*	*Violin 1-2*
13	***Violin 1-1***	*Trumpet 1*	*Oboe 3*
14	***Harp***	*Viola 6*	*Trumpet 3*
15	***Violin 2-2***	*Bassoon 1*	*Viola 4*

Whenever it says "Choreography" in your part, the following happens:
Players 2 and 3 have five different cells to play together. However, they don't choose which ones to play…that's up to Player 1 to decide:
The controlling player (player 1) picks a number between 1 and 5 and signals it clearly to the other players in their group by holding up their hand high and showing the number with their fingers (You might have to stand up so that the others can see you).
Player 1 signals like this for a few seconds and then gives a cue with the same raised hand for the players to start.
Player 1 then waits for between 2 and 8 seconds (it's up to them how long that period is and a second is as long as they think it is) before choosing another number and giving the next cue.
This continues for the duration of each choreography section. The resulting is extremely quiet and won't always be heard.

Every player must make sure that they're ready to (re-)join the conducted score if they are part of it.

1 Largo


♩ = 40
Baroque-like but a bit dull
Adjust height of music stand slightly.
Soprano Saxophone 1
Soprano Saxophone 2
Alto Saxophone 1
Alto Saxophone 2
Alto Saxophone 3
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone 1
Baritone Saxophone 2
Flute 1
Flute 2
Flute 3
Timpani
Percussion 1
Glockenspiel
Percussion 2
Harp
Violin 1


7
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
adjust music stand slightly
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Tpt. 1
Tpt. 2
Tpt. 3
muted
Make a tray with metal objects fall over, creating a lot of noise.
It should look like an accident, not deliberate.
Perc. 1
Perc. 3
Marimba
(trem.)
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.

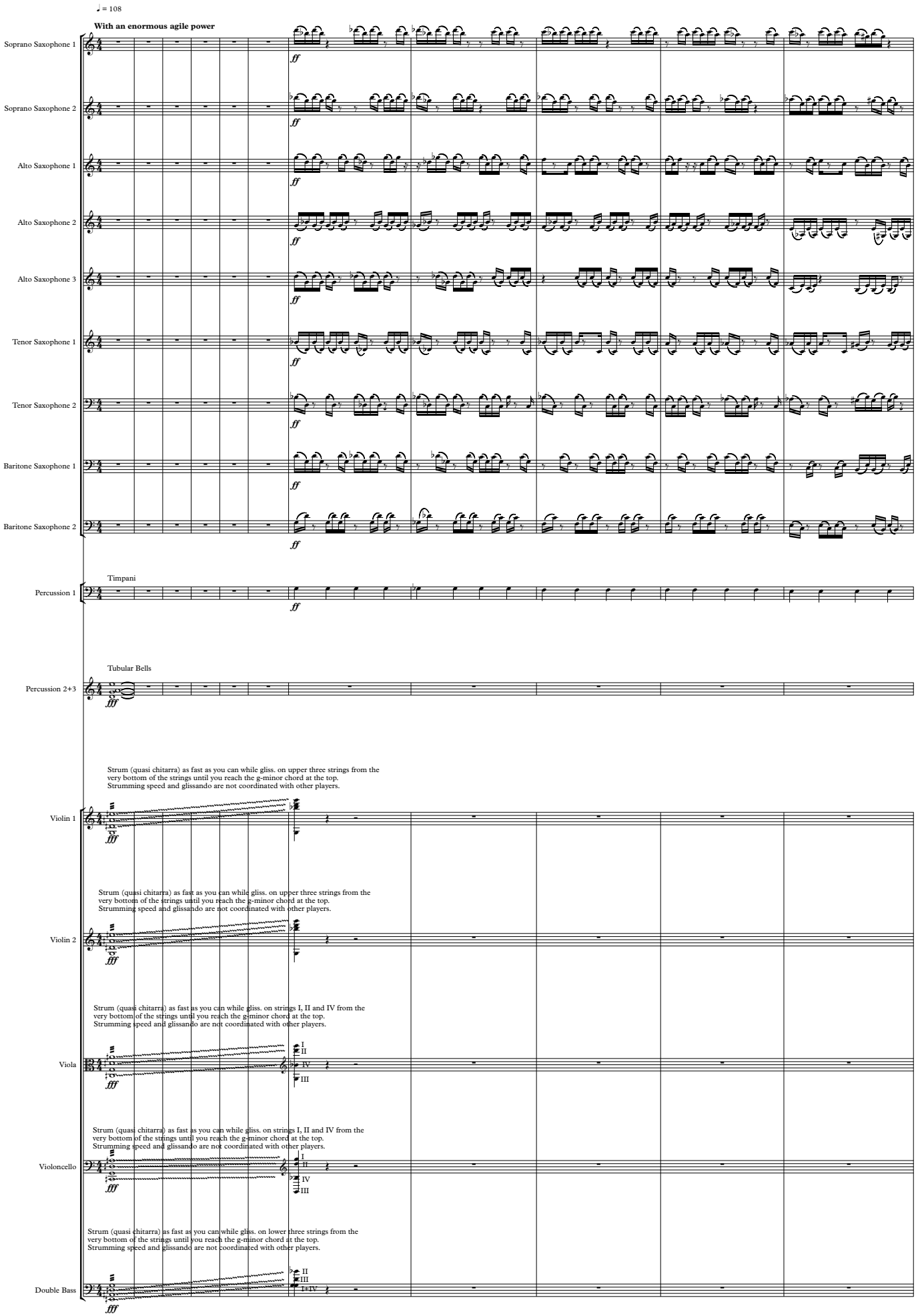
unusual amount of riterdando that also starts too early:
half the speed by the time you get to the last note.
molto rit.

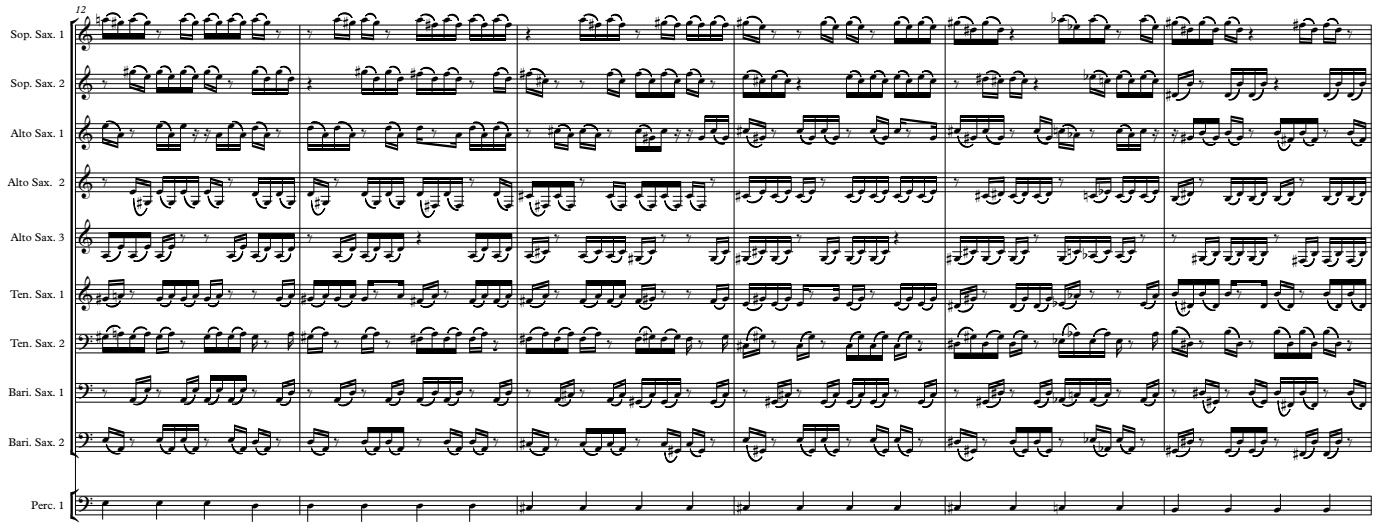
13

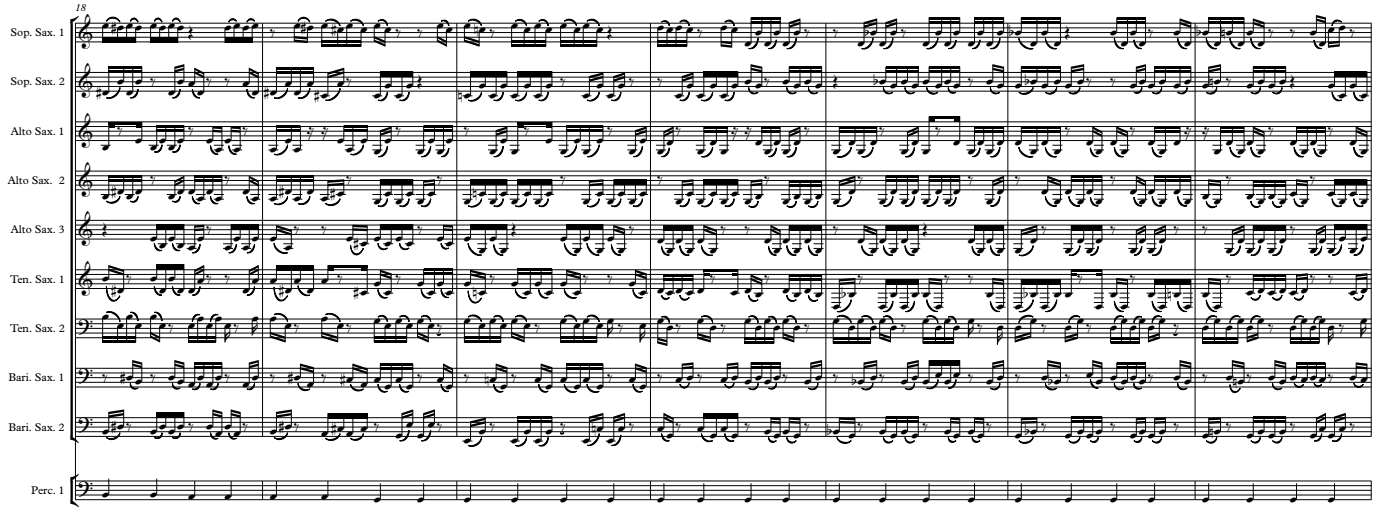
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Vln. 1
Vln. 2
Vla.
Vc.
Db.

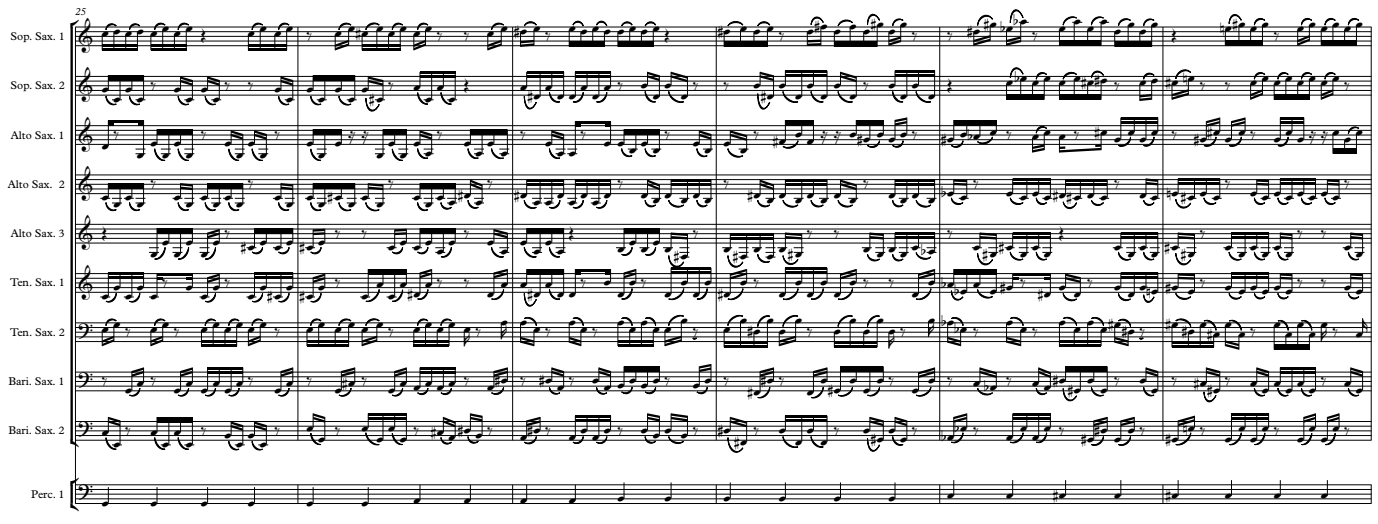
f *p* arco tr pizz.

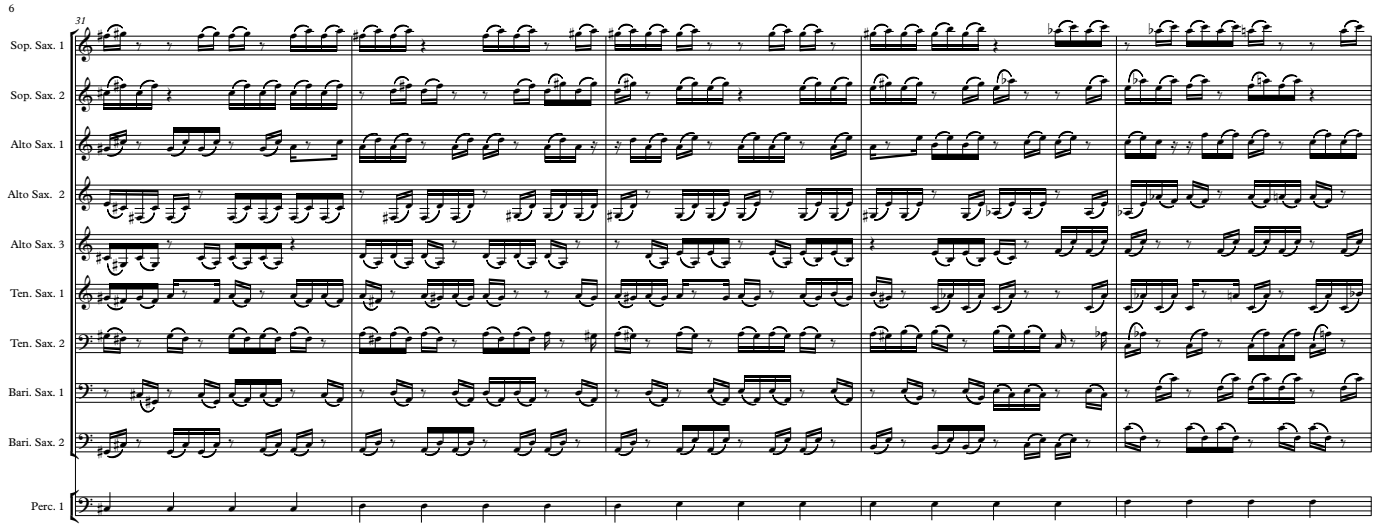
2 Sequence

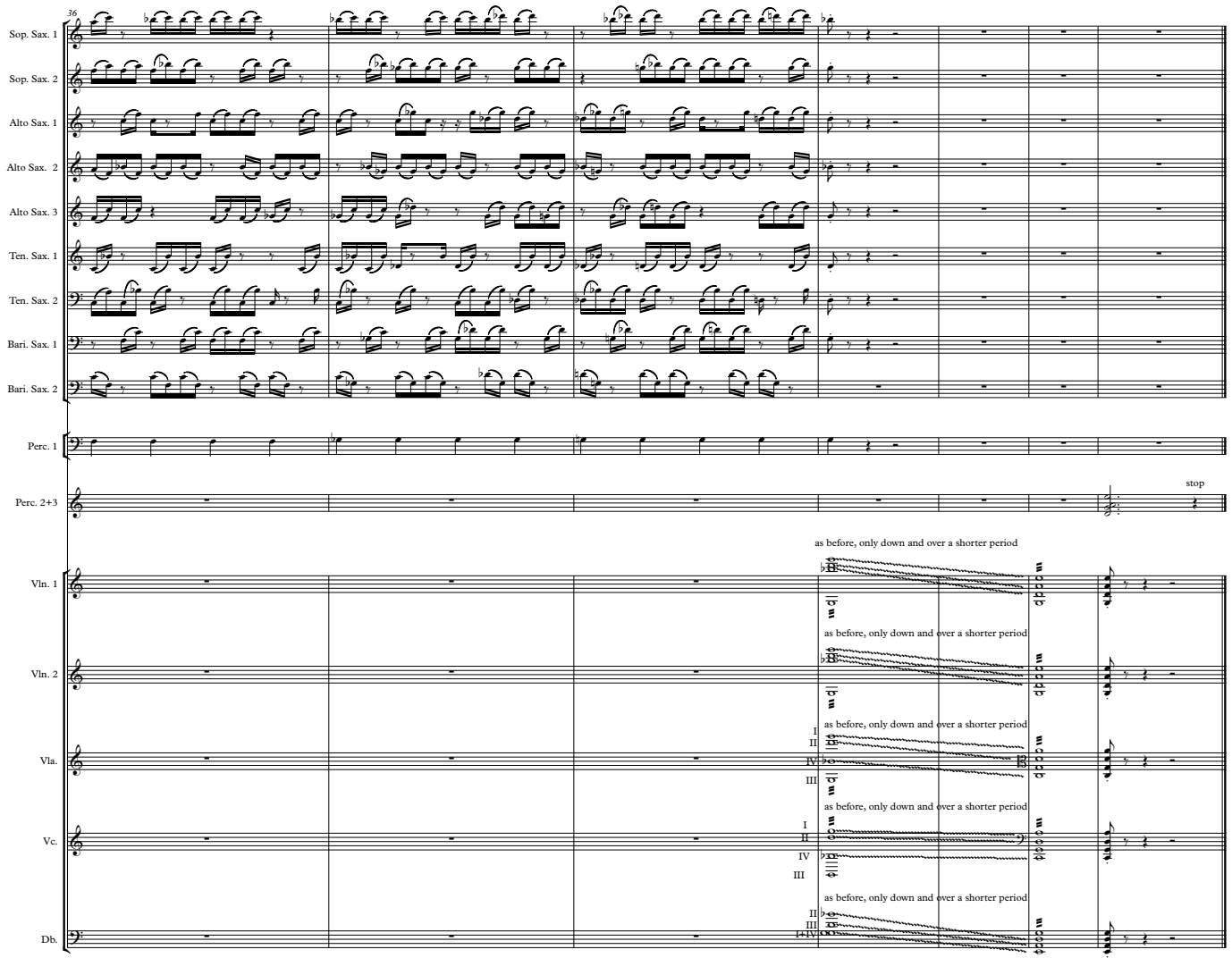

♩ = 108
With an enormous agile power
Soprano Saxophone 1
Soprano Saxophone 2
Alto Saxophone 1
Alto Saxophone 2
Alto Saxophone 3
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone 1
Baritone Saxophone 2
ff
Timpani
Percussion 1
Tubular Bells
Percussion 2+3
fff
Strum (quasi chitarra) as fast as you can while gliss. on upper three strings from the very bottom of the strings until you reach the g-minor chord at the top.
Strumming speed and glissando are not coordinated with other players.
Violin 1
Violin 2
Viola
Violoncello
Double Bass
I
II
III
IV
I+IV


12
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Perc. 1

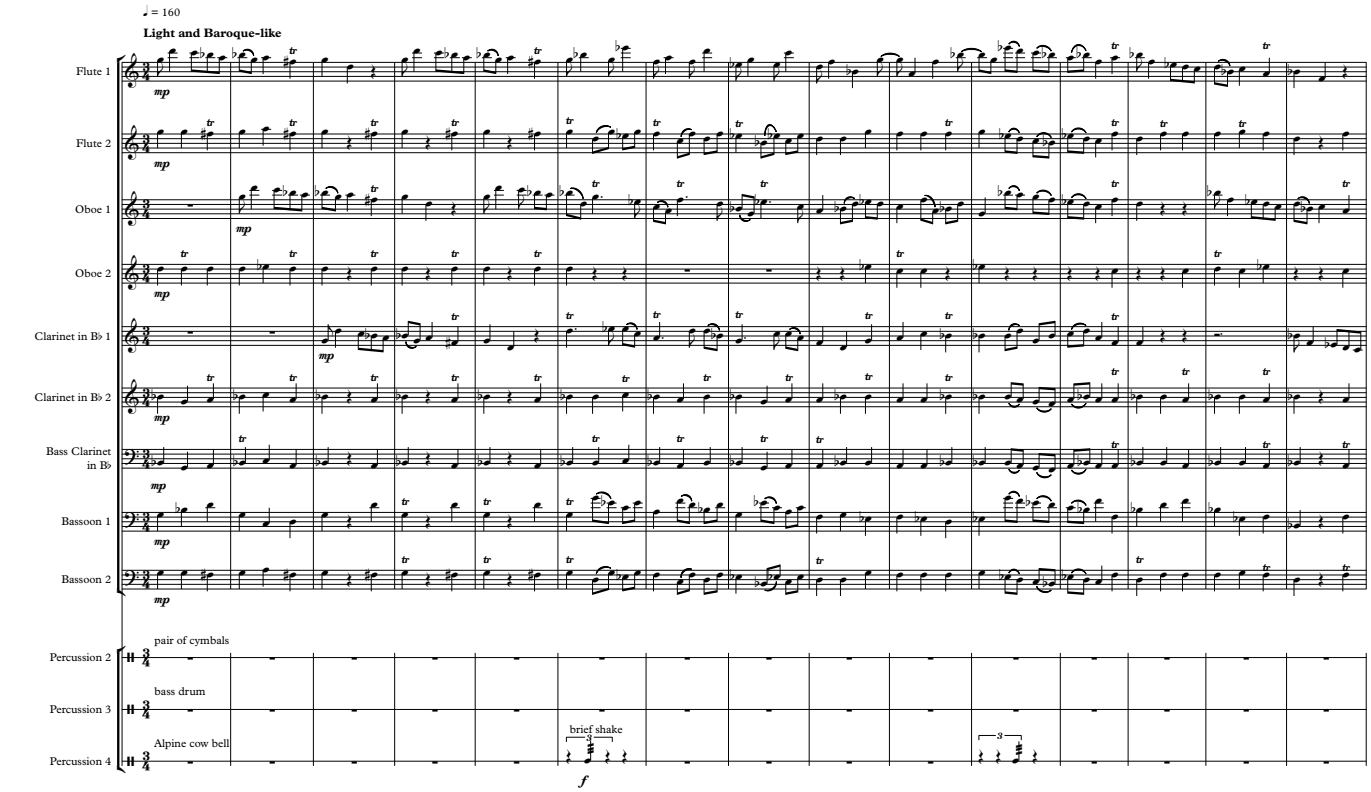

18
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Perc. 1

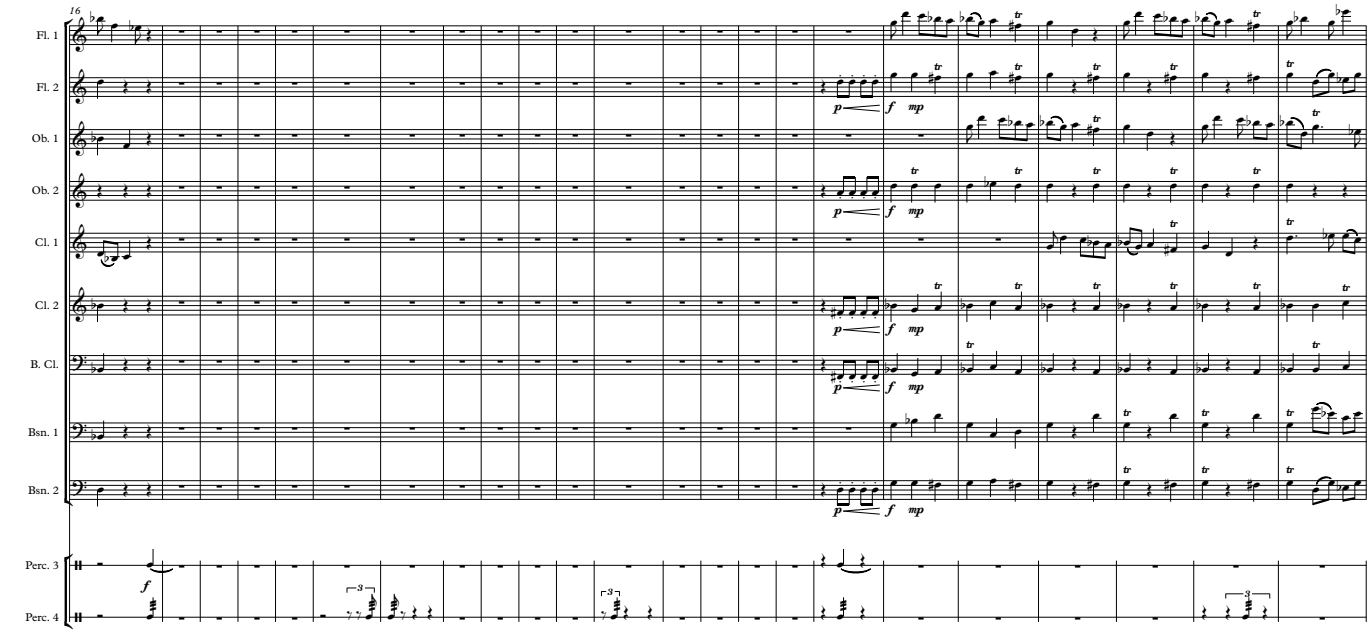

25
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Perc. 1

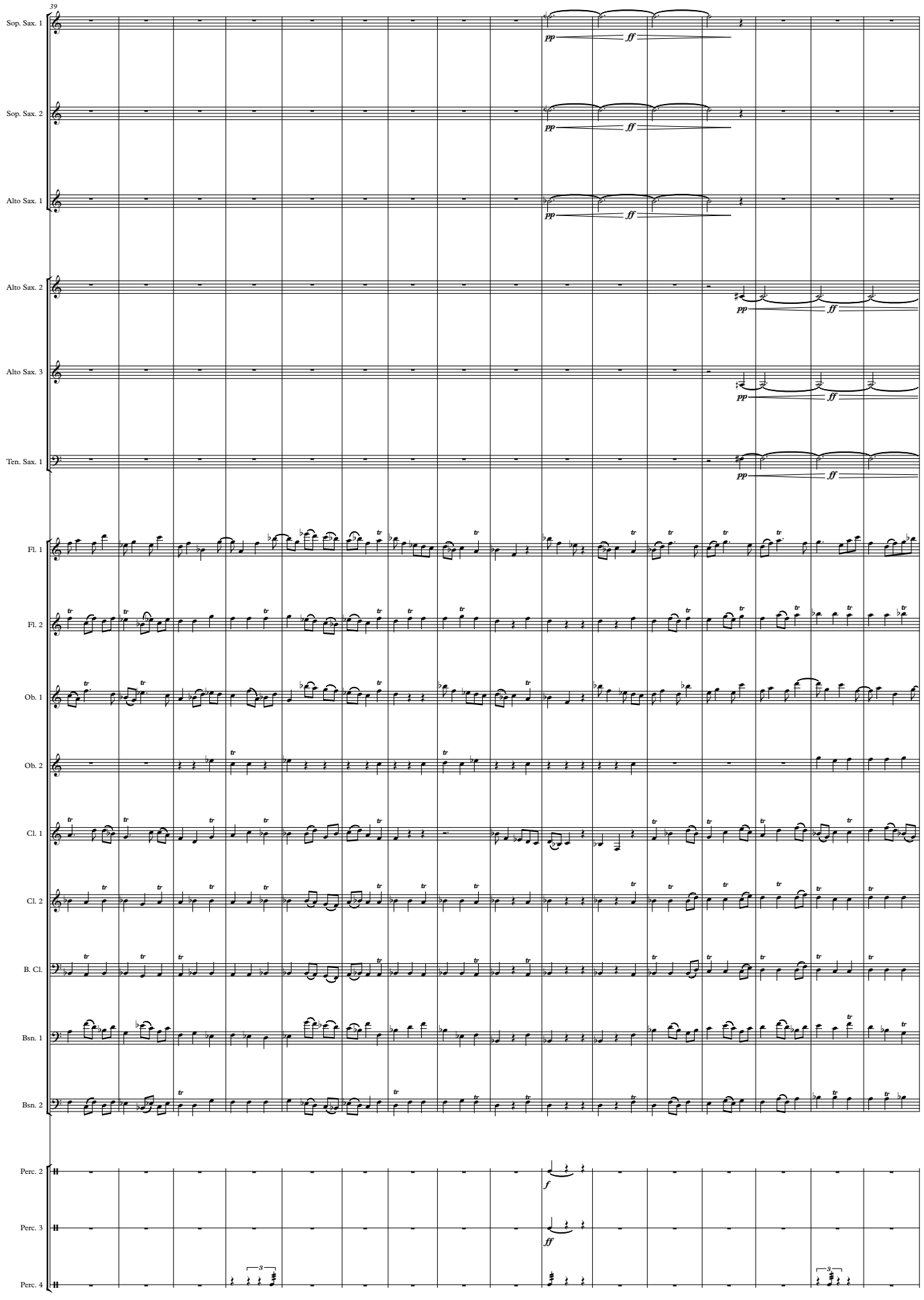

31
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Perc. 1

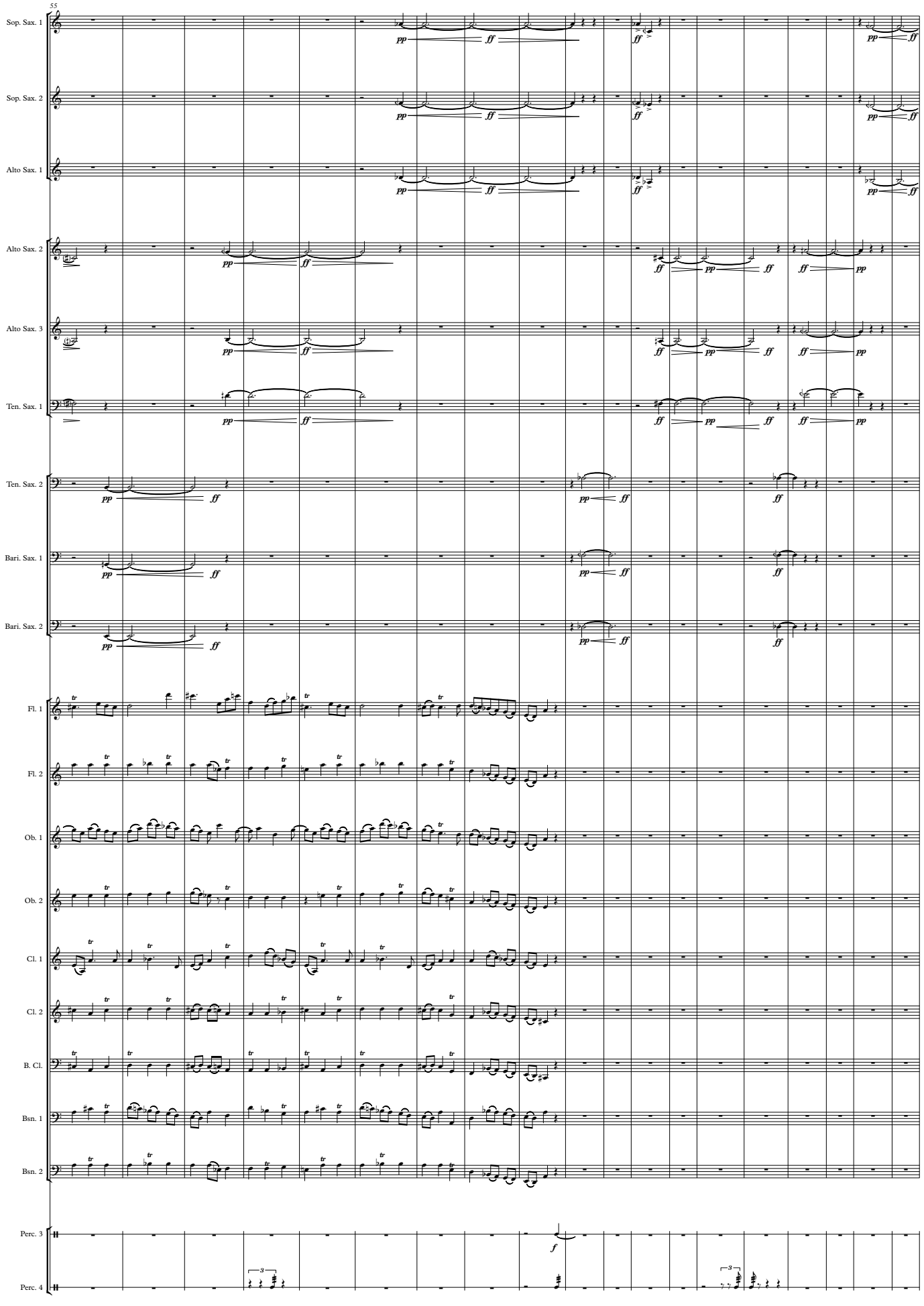

36
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Perc. 1
Perc. 2+3
stop
Vln. 1
as before, only down and over a shorter period
Vln. 2
as before, only down and over a shorter period
Vla.
I
II
IV
III
as before, only down and over a shorter period
Vc.
I
II
IV
III
as before, only down and over a shorter period
Db.
II
III
I+IV

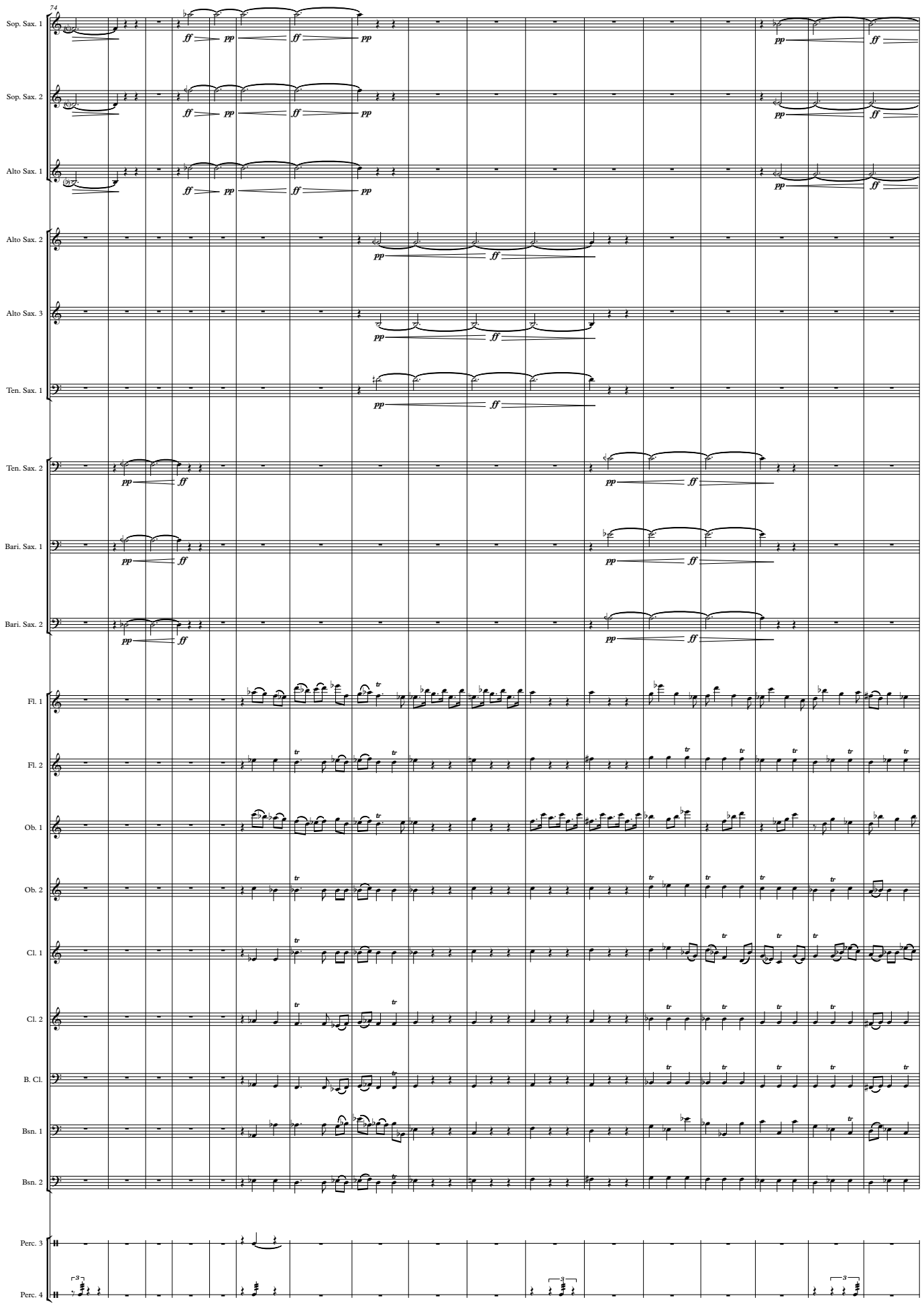
3 Trio

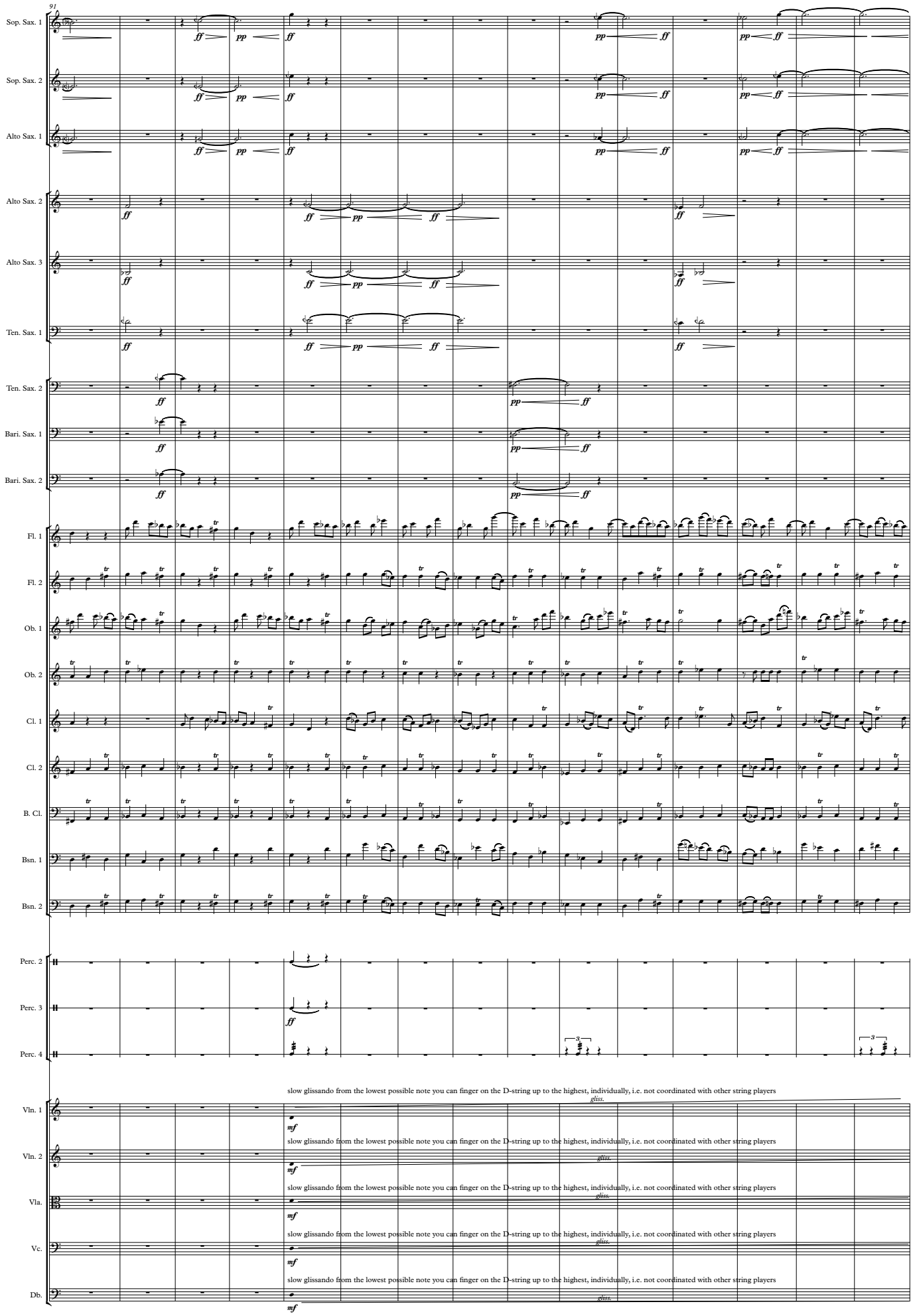

♩ = 160
Light and Baroque-like
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Percussion 2
Percussion 3
Percussion 4
pair of cymbals
bass drum
Alpine cow bell
brief shake
mp
f

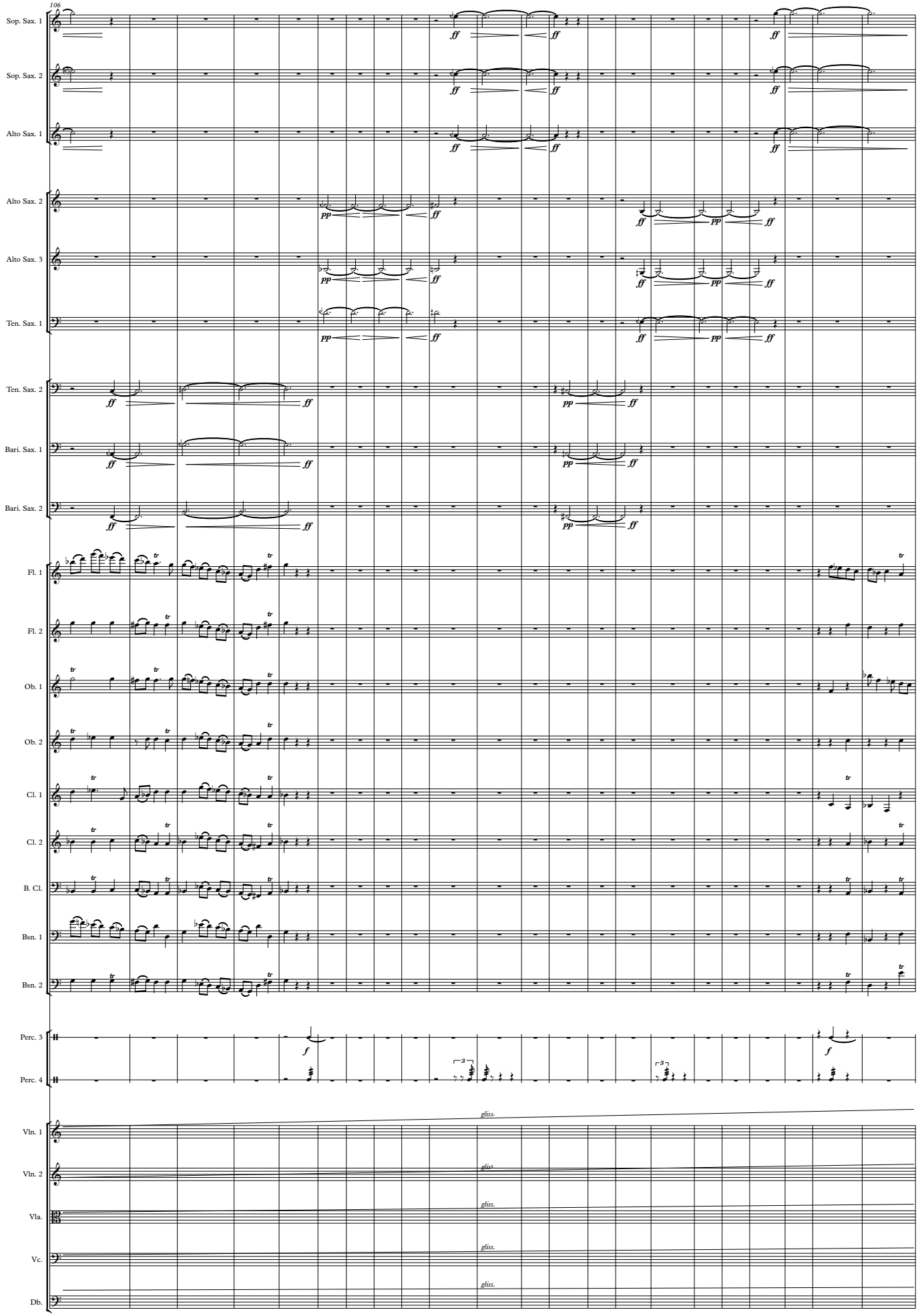

16
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 3
Perc. 4
p
f
mp

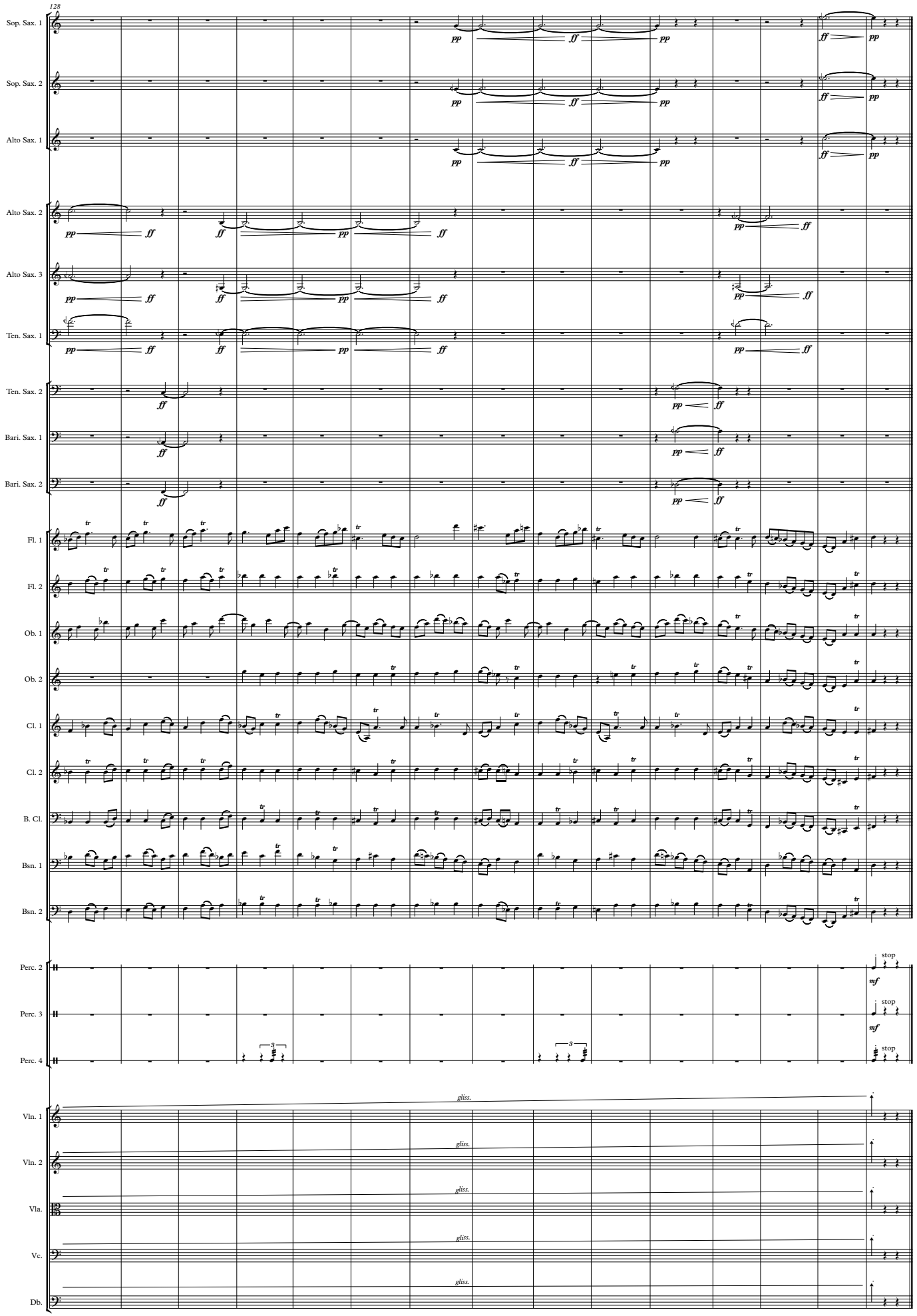

39
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 2
Perc. 3
Perc. 4
pp
ff
f
tr
3


55
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 3
Perc. 4
pp
ff
f
tr

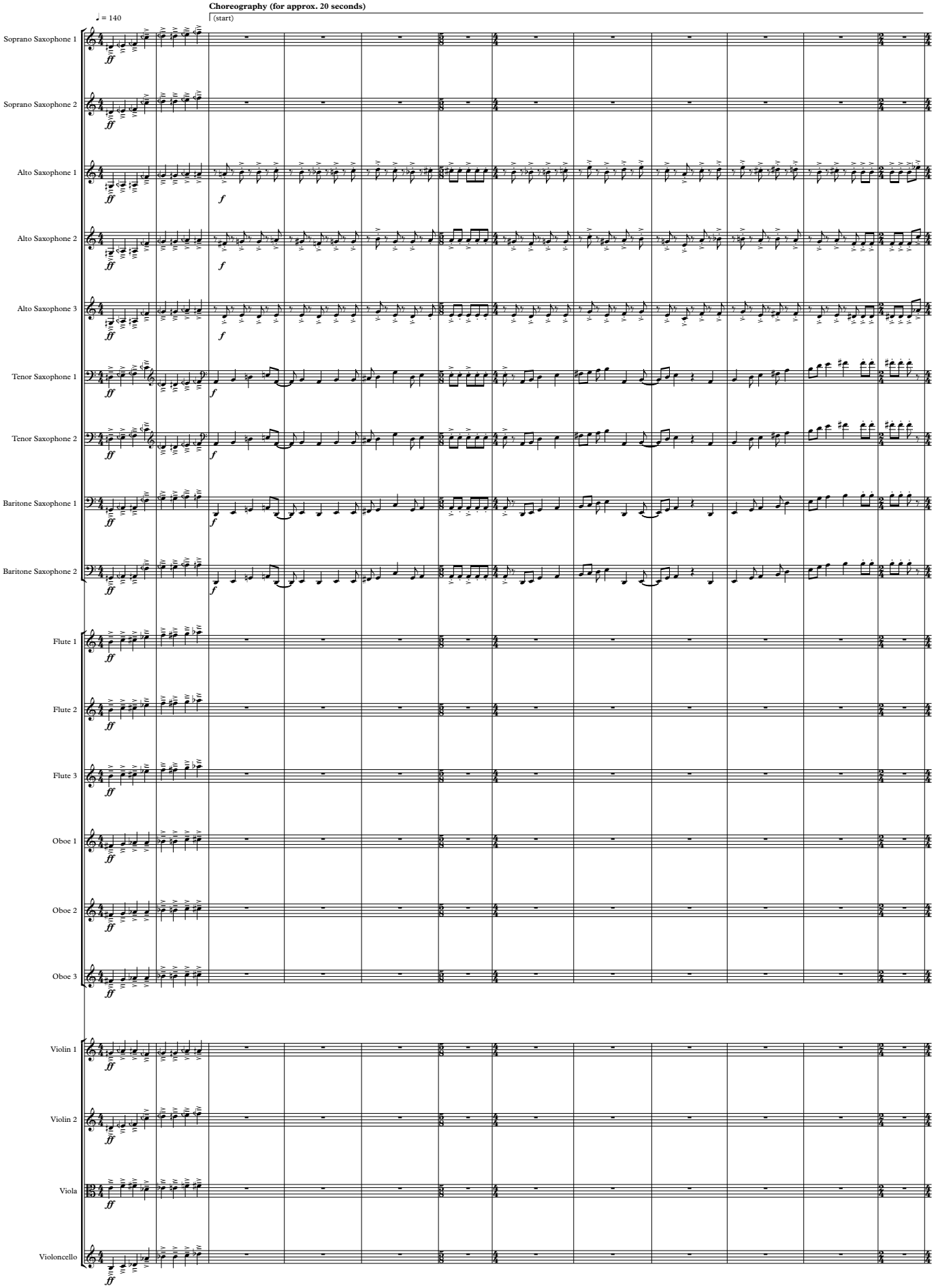

74
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 3
Perc. 4

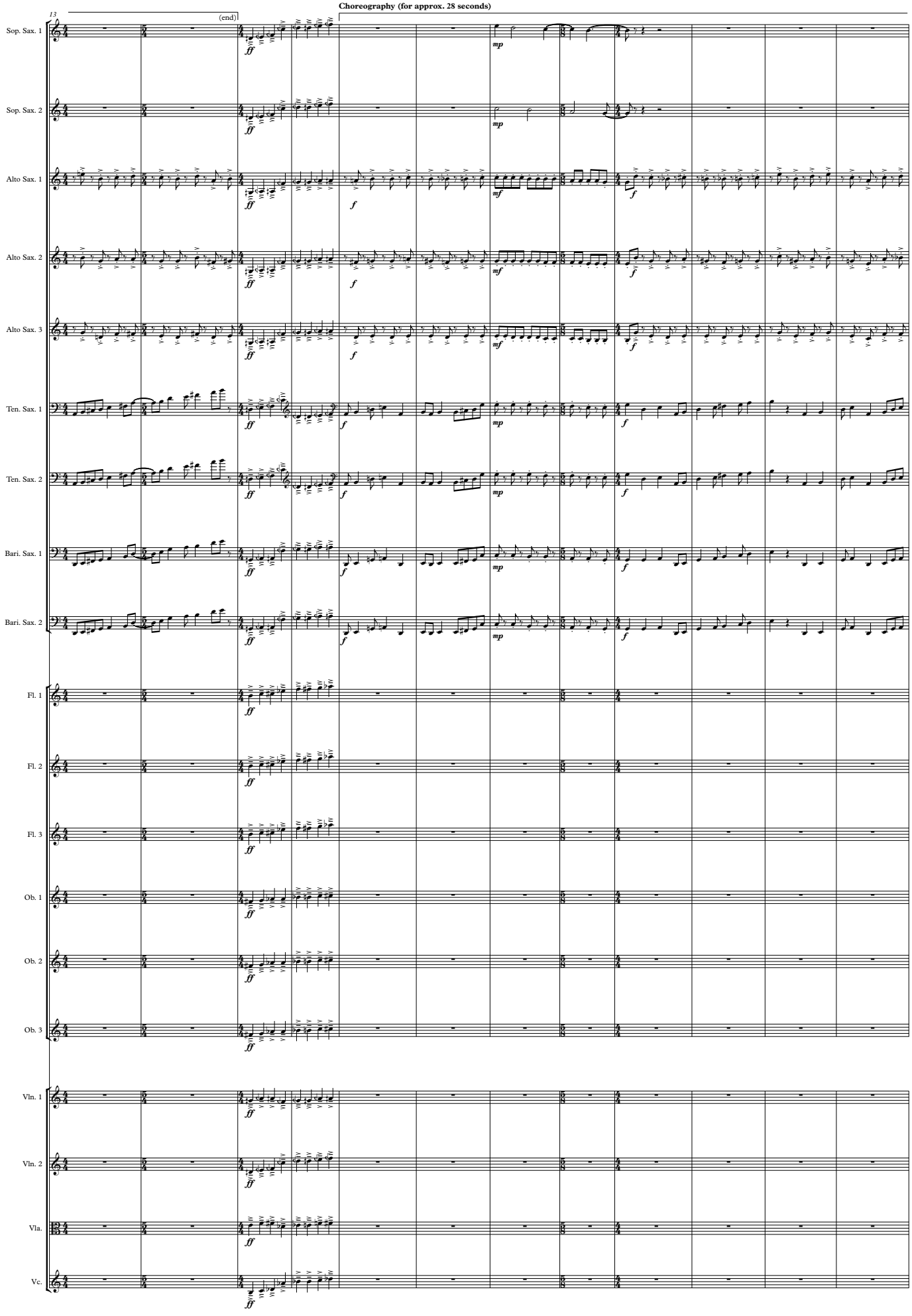

91
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 2
Perc. 3
Perc. 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
slow glissando from the lowest possible note you can finger on the D-string up to the highest, individually, i.e. not coordinated with other string players

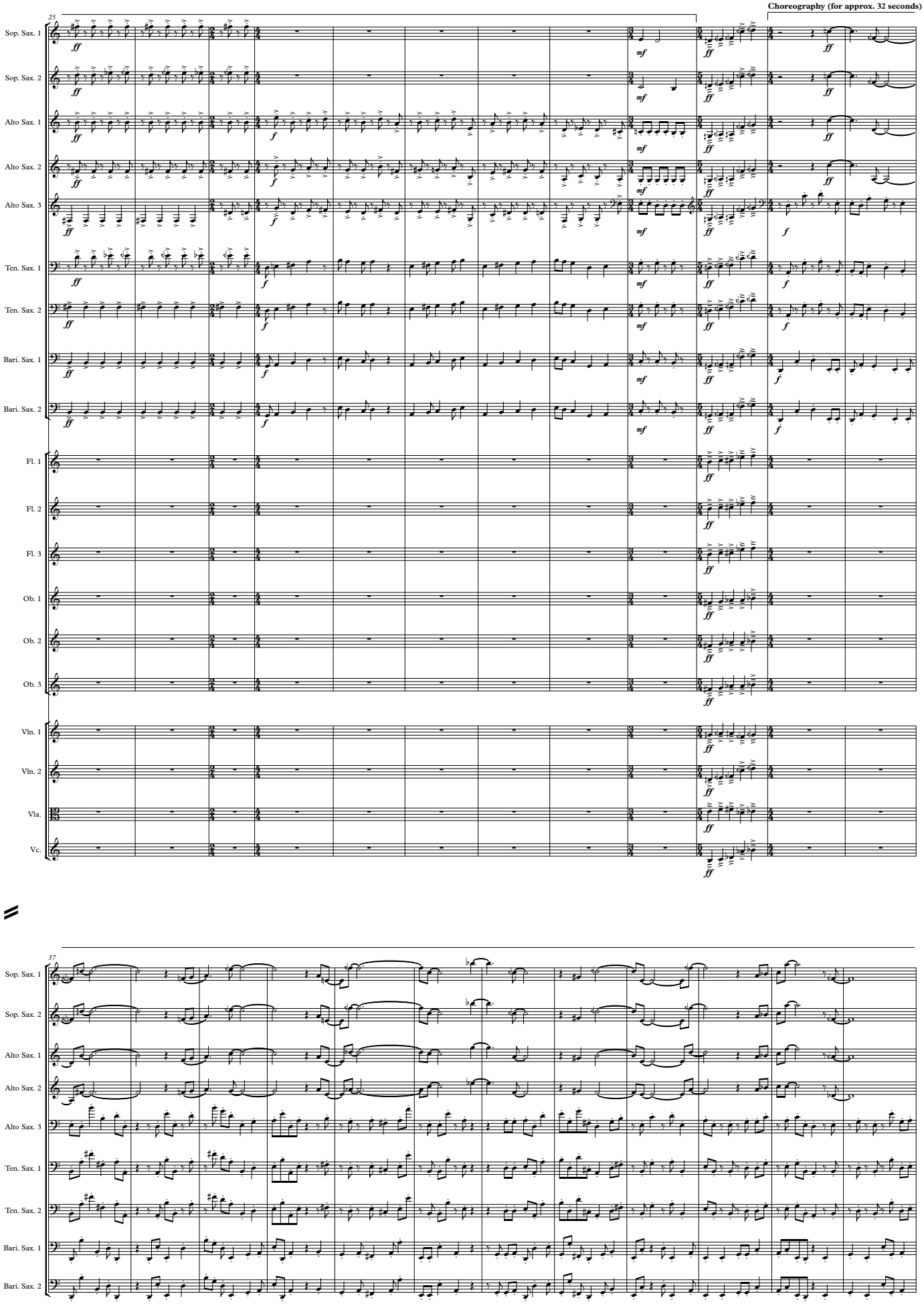

106
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 3
Perc. 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
gliss.

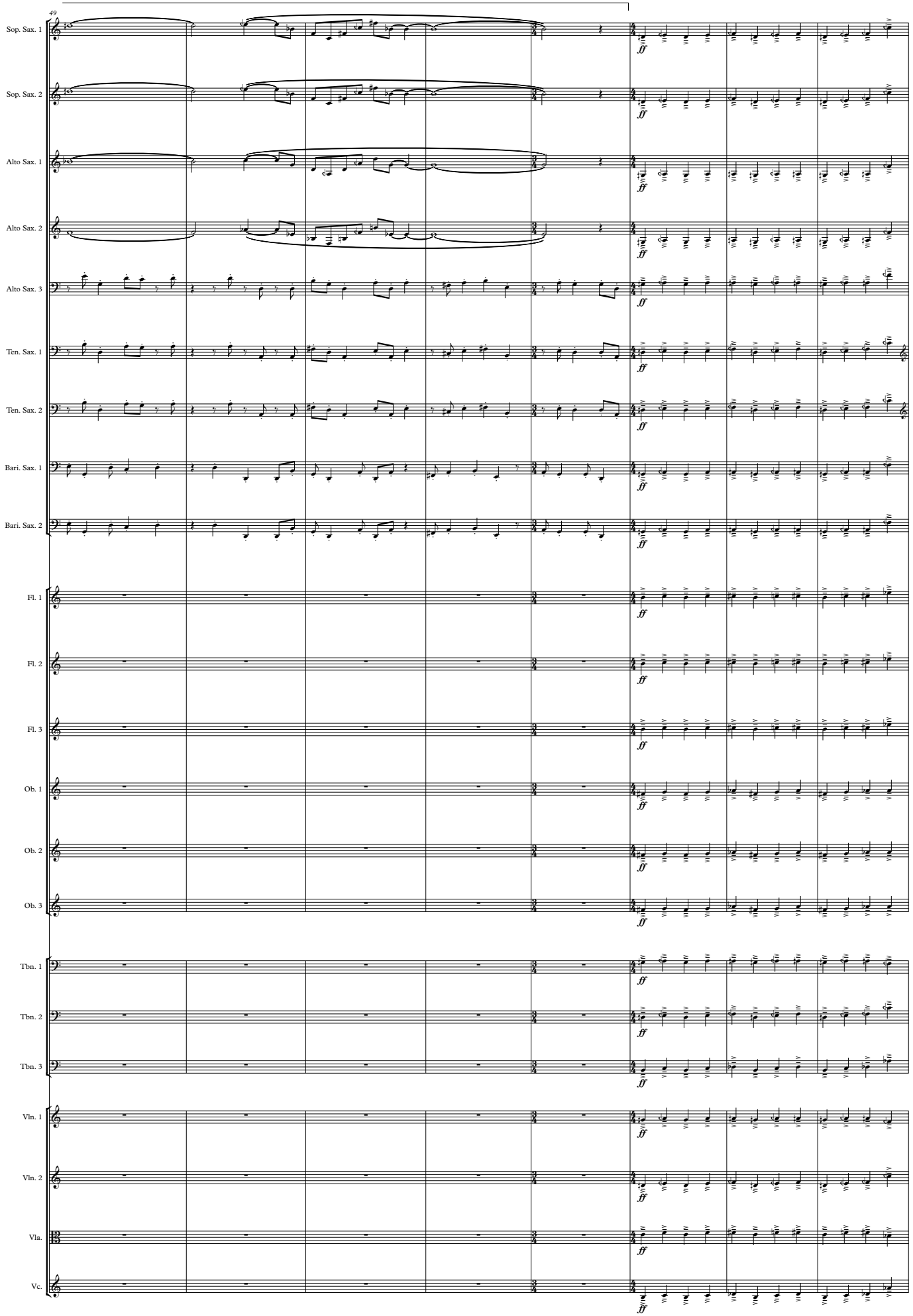

128
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Perc. 2
Perc. 3
Perc. 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp
ff
mf
stop
gliss.

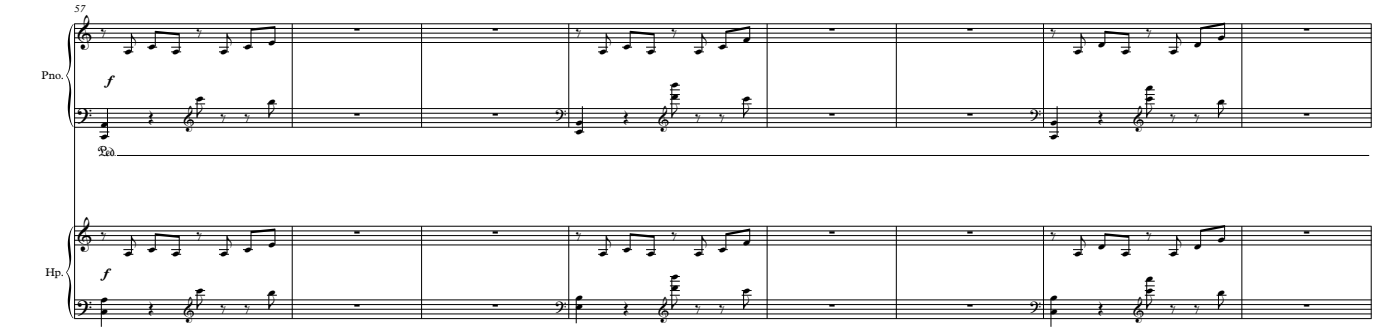
4 Polka with Choreography

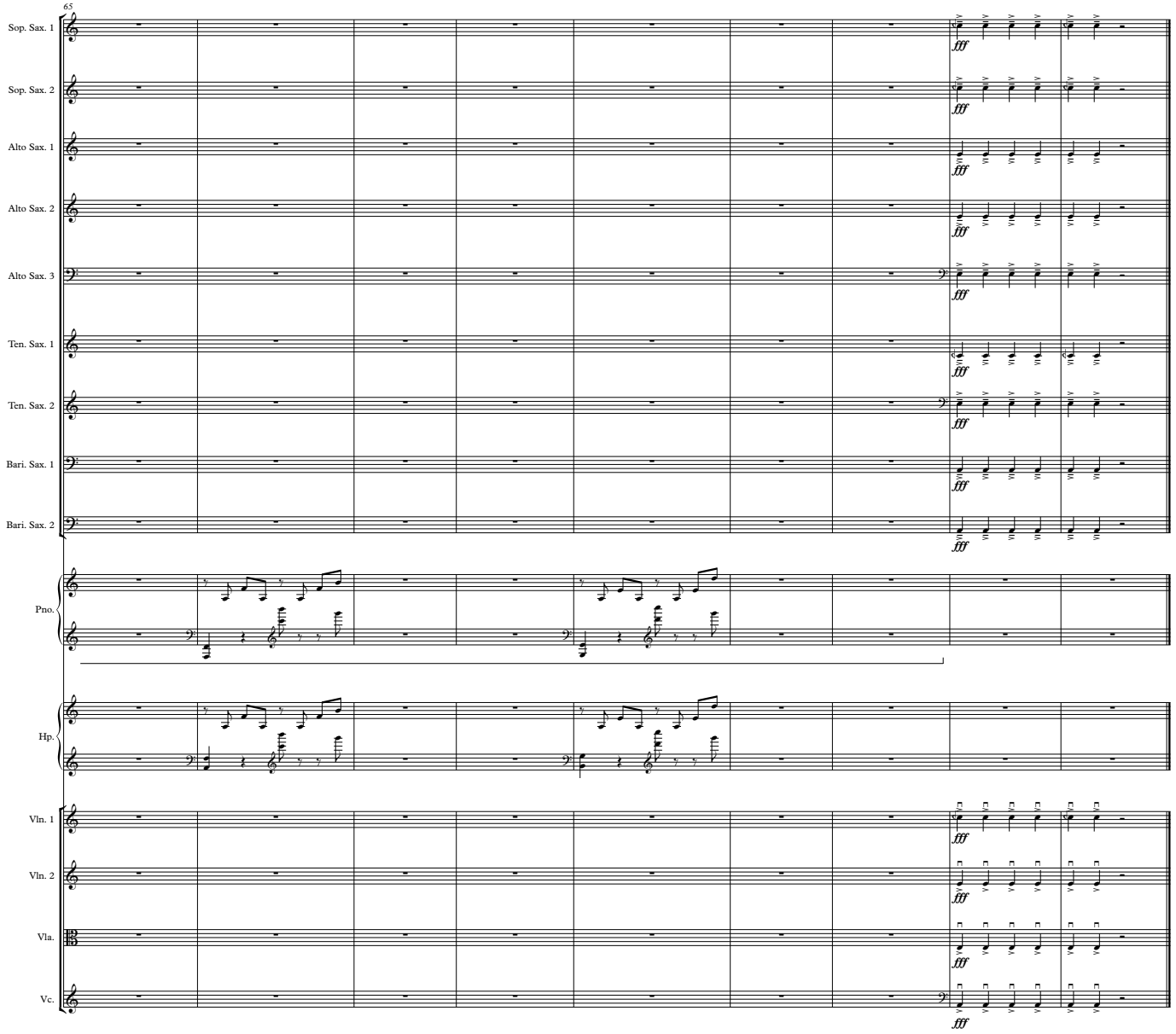



13
(end)
Choreography (for approx. 28 seconds)
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc.


Choreography (for approx. 32 seconds)
25
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc.
37
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2


49
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Tbn. 1
Tbn. 2
Tbn. 3
Vln. 1
Vln. 2
Vla.
Vc.
ff

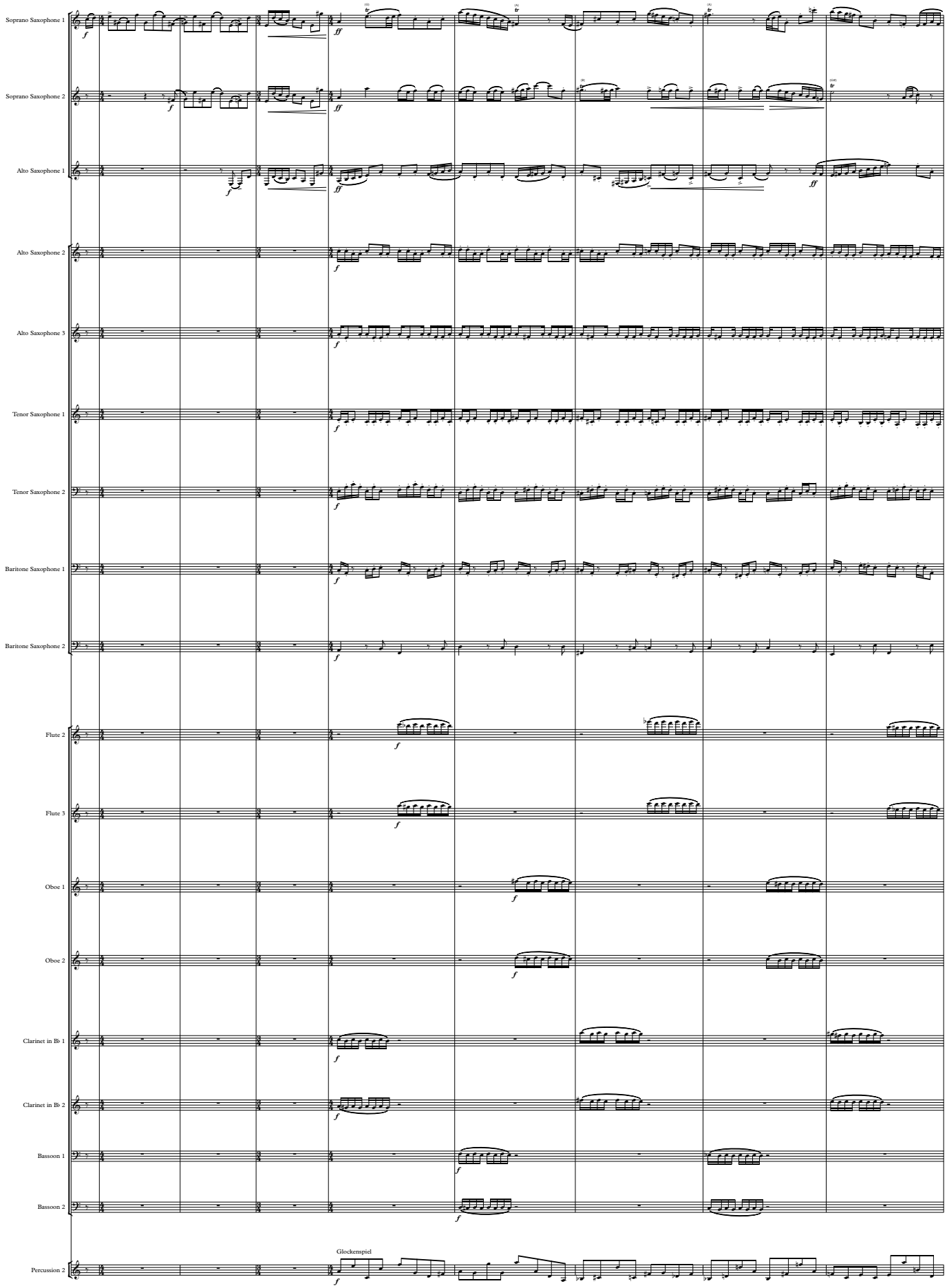

57
Pno.
f
Hp.
f

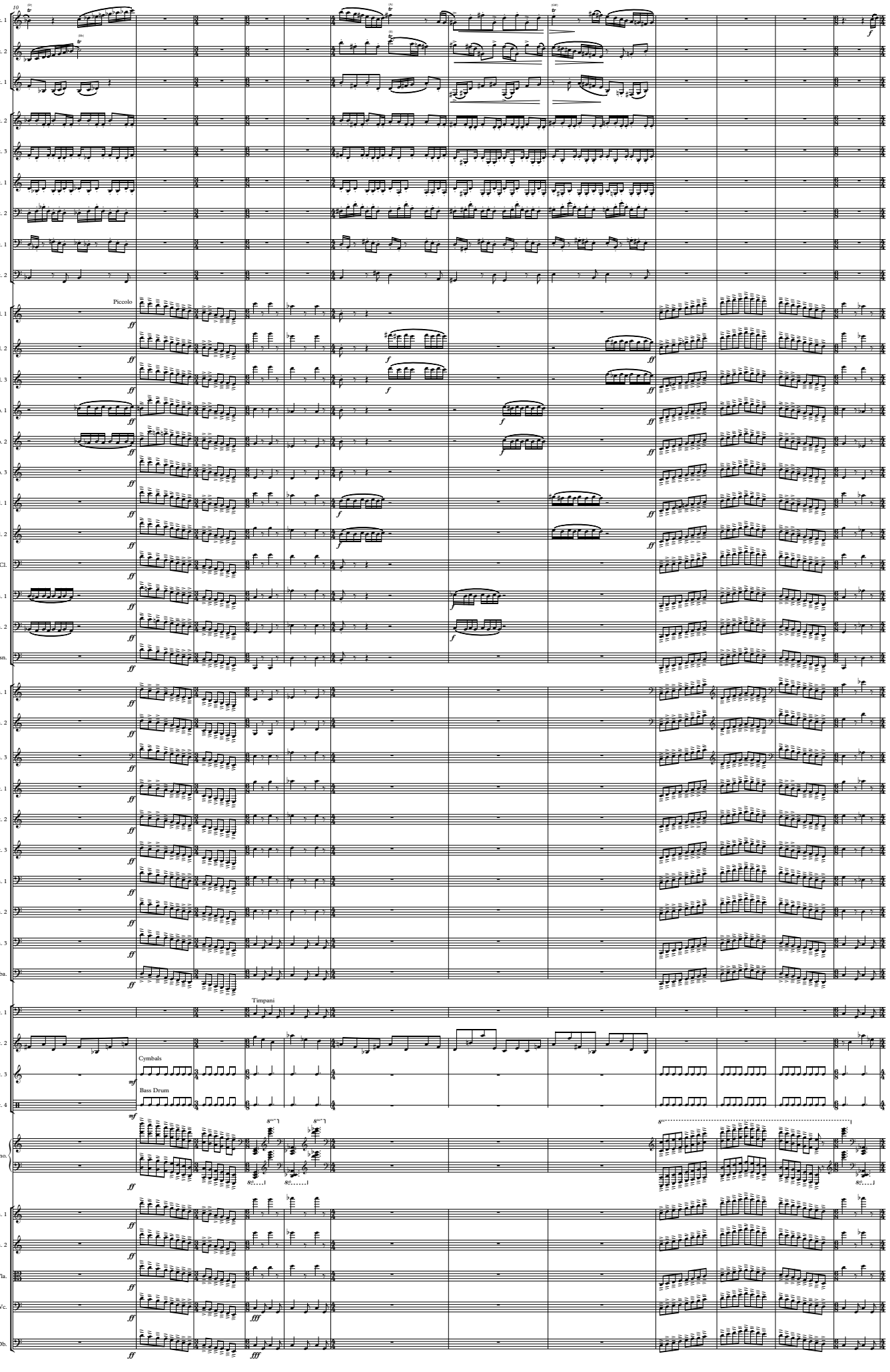

65
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
fff

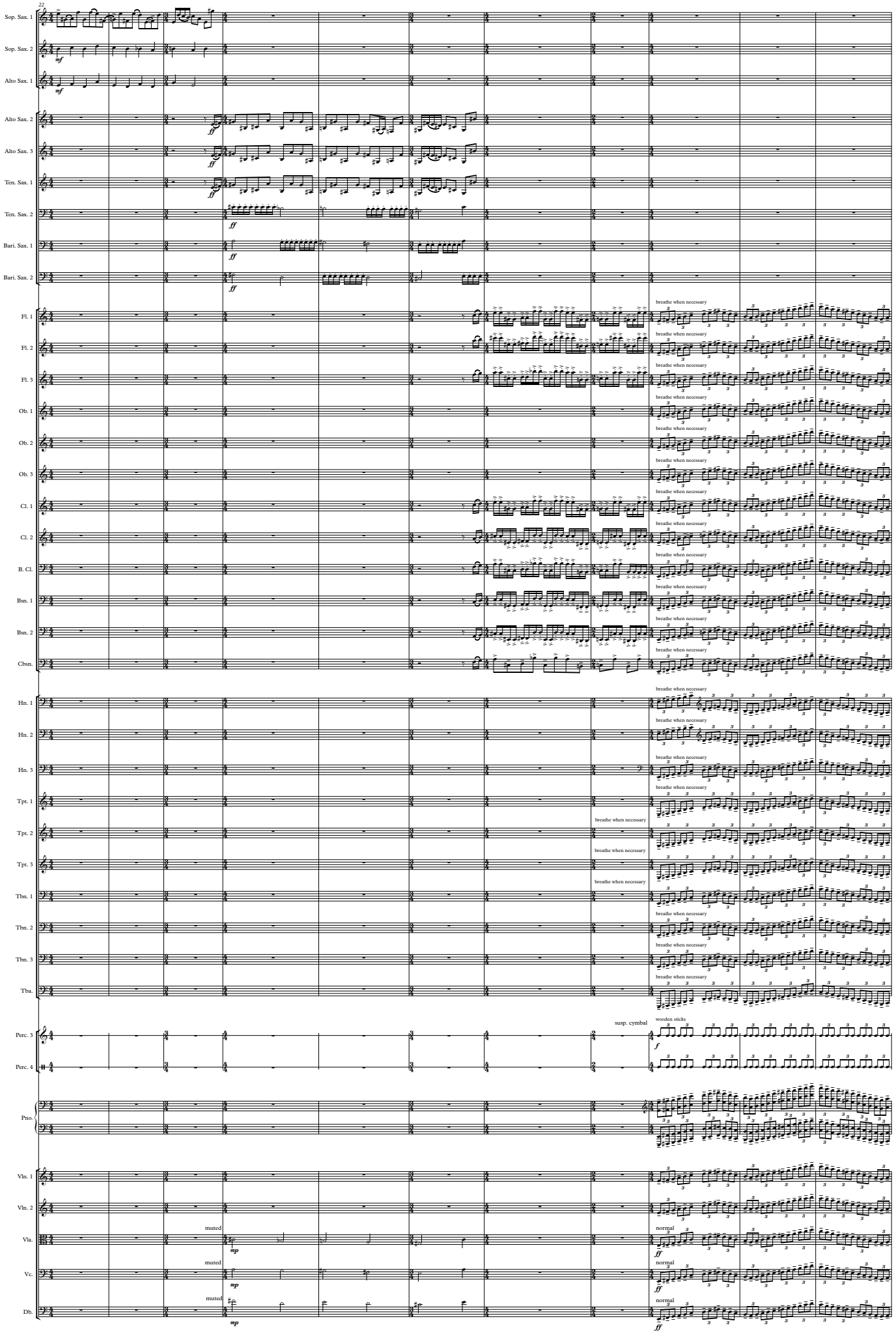
5 Vivace

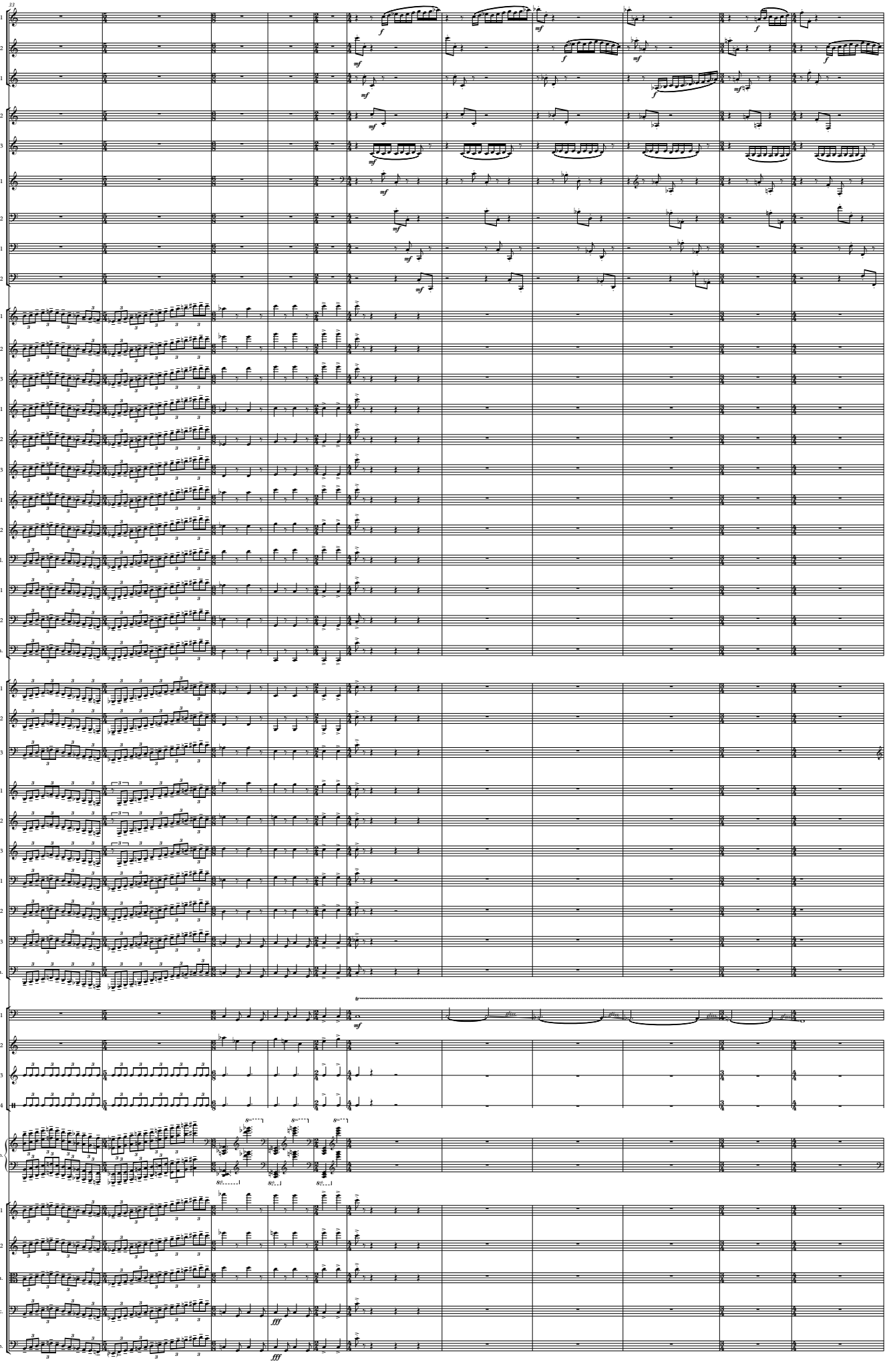
♩ = 110

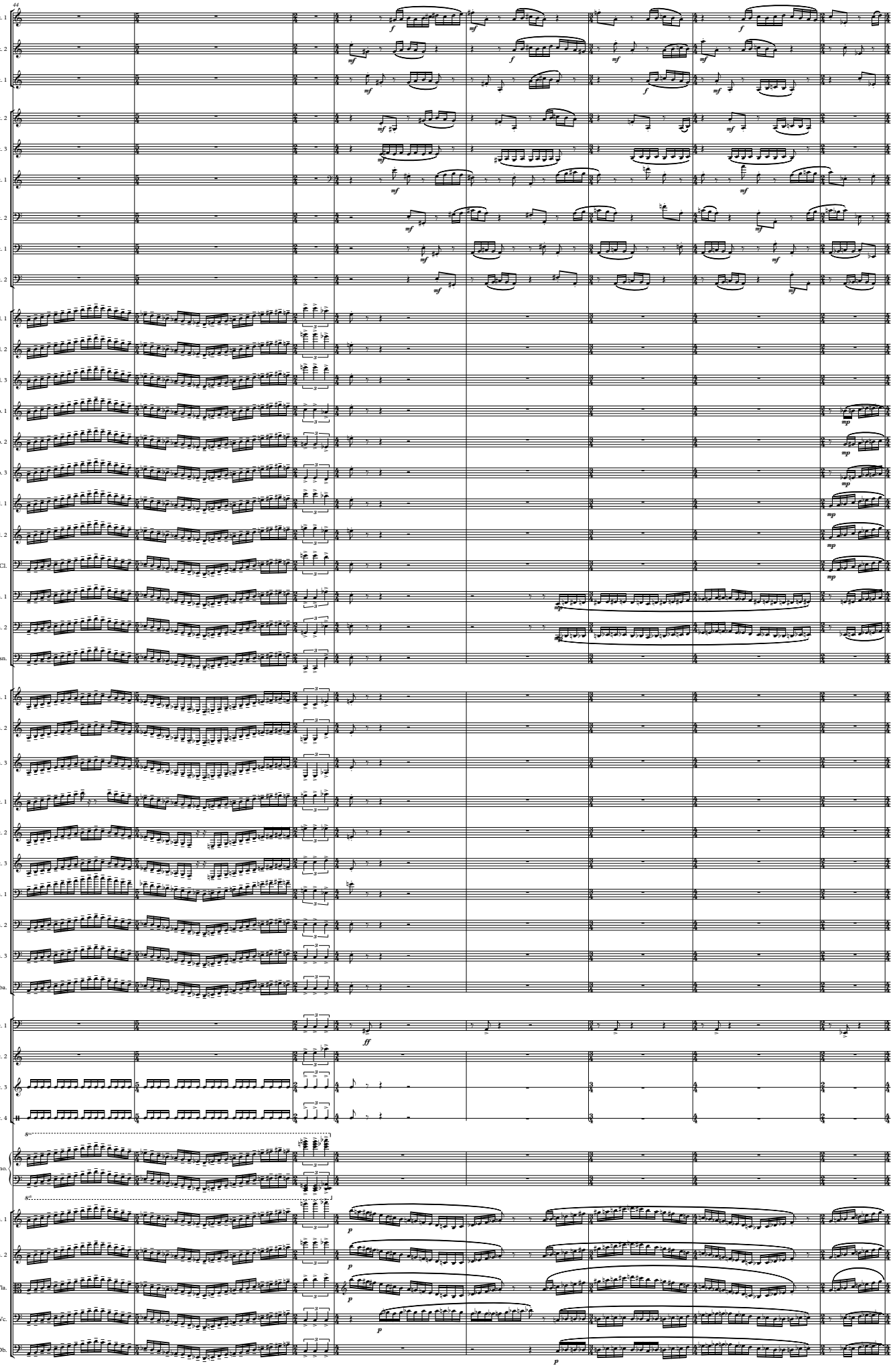
With exuberance (sometimes a Baroque one, sometimes one that's all about going all out to enjoy life)

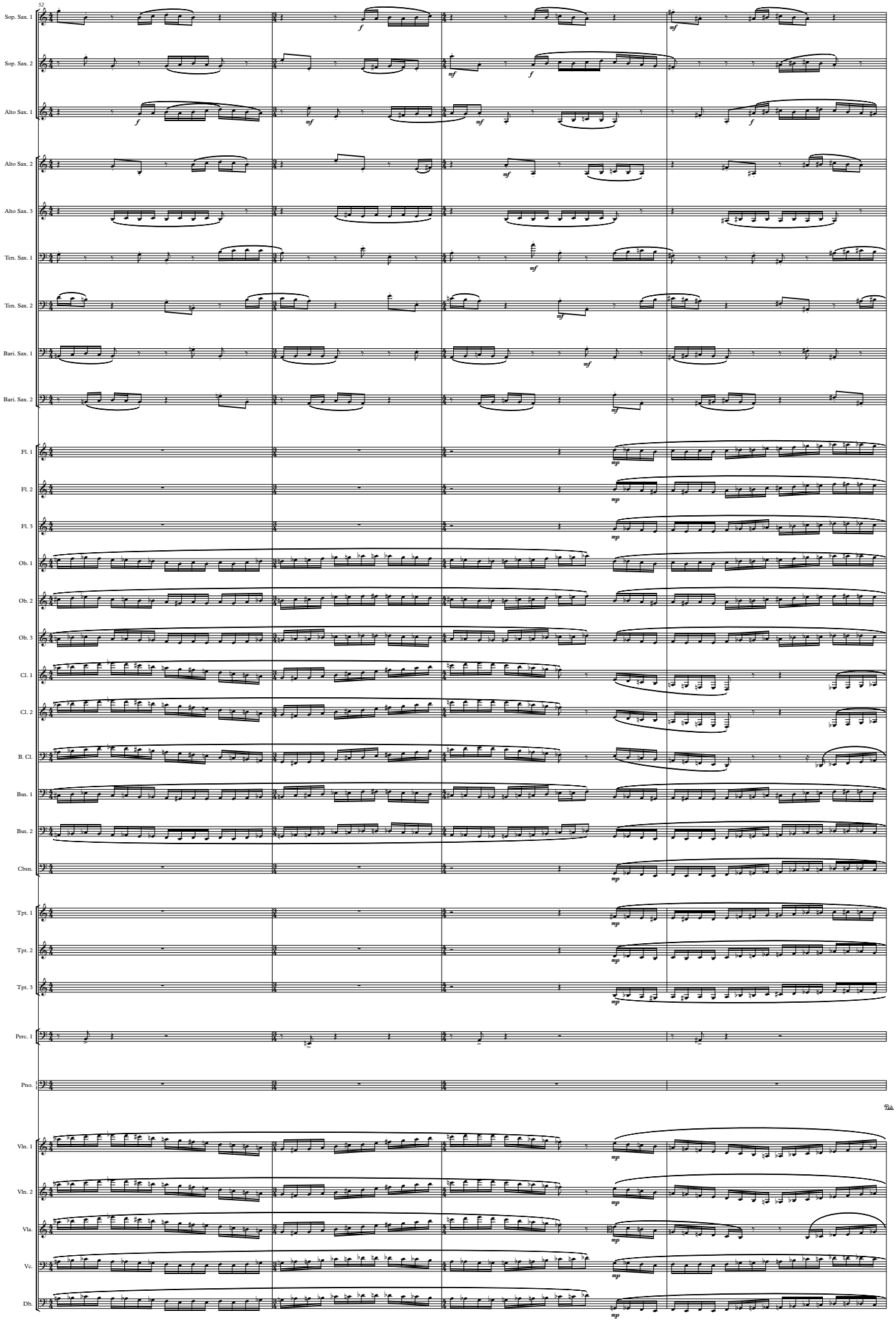


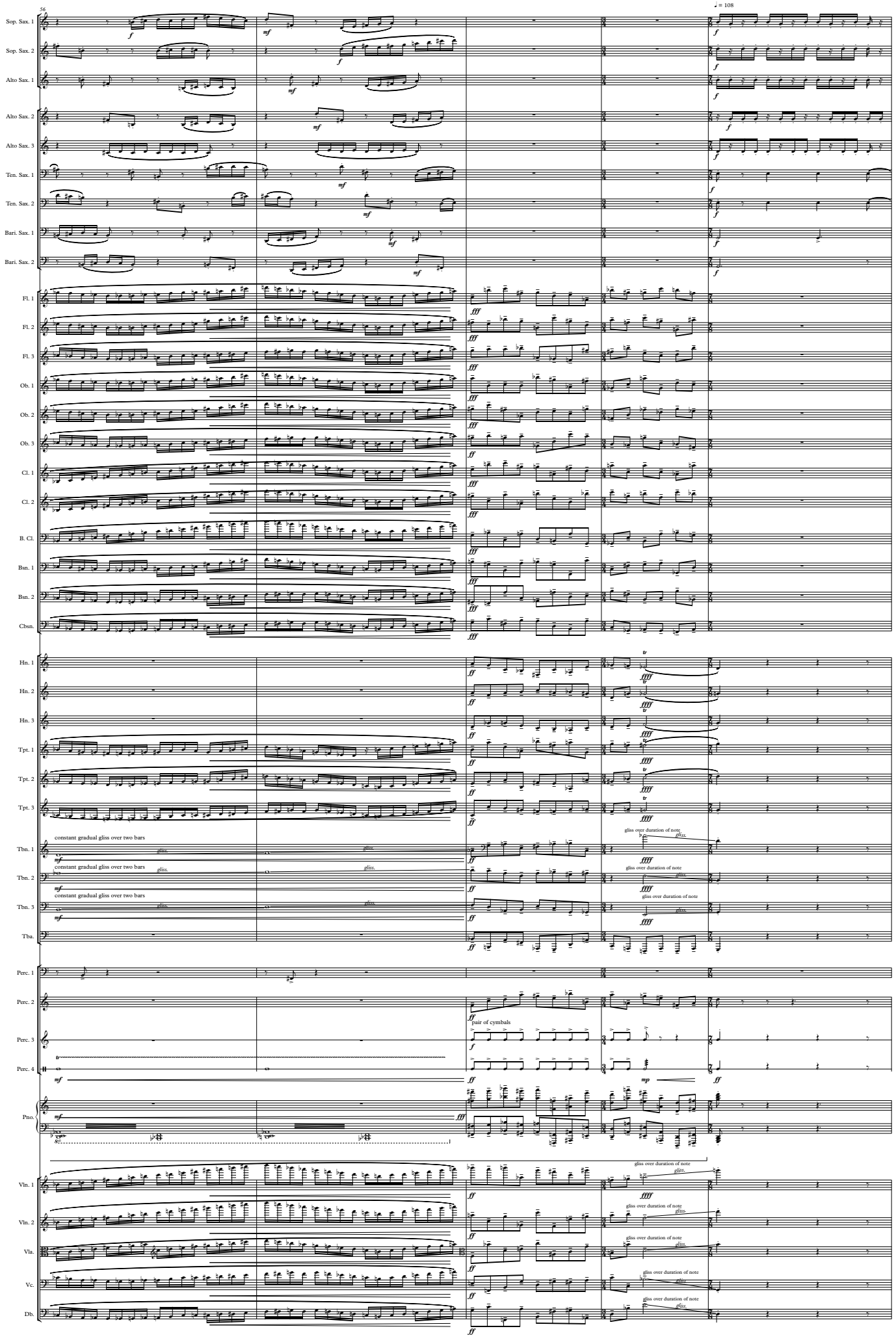

Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Piccolo
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timpani
Perc. 1
Perc. 2
Cymbals
Perc. 3
Bass Drum
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

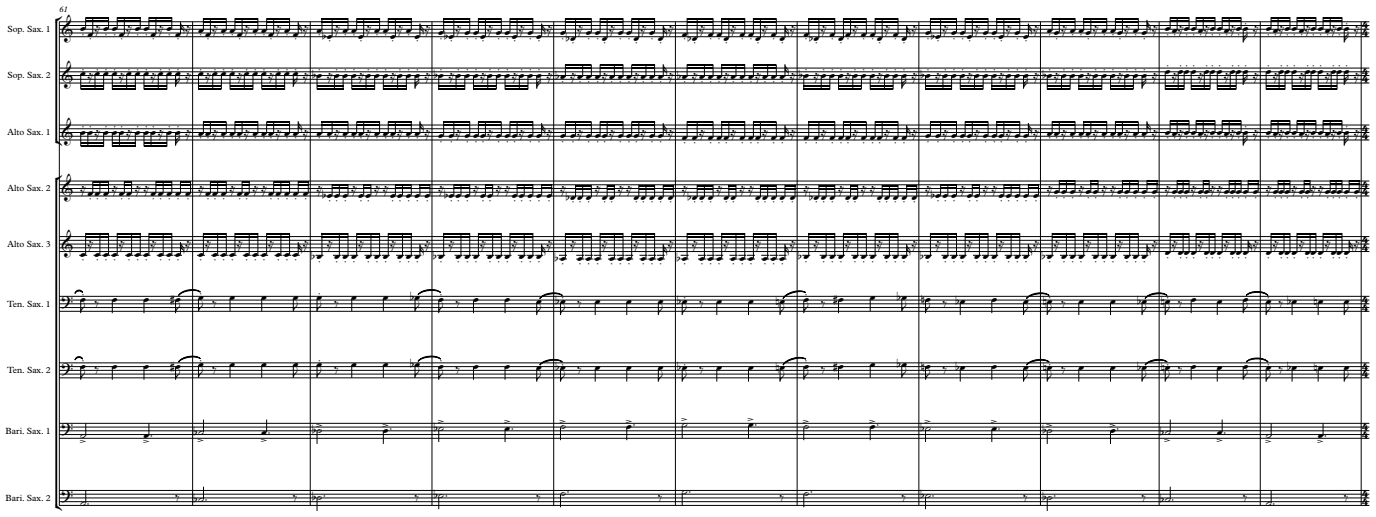

22
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 3
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
ff
mp
f
breathe when necessary
susp. cymbal
wooden sticks
muted
normal

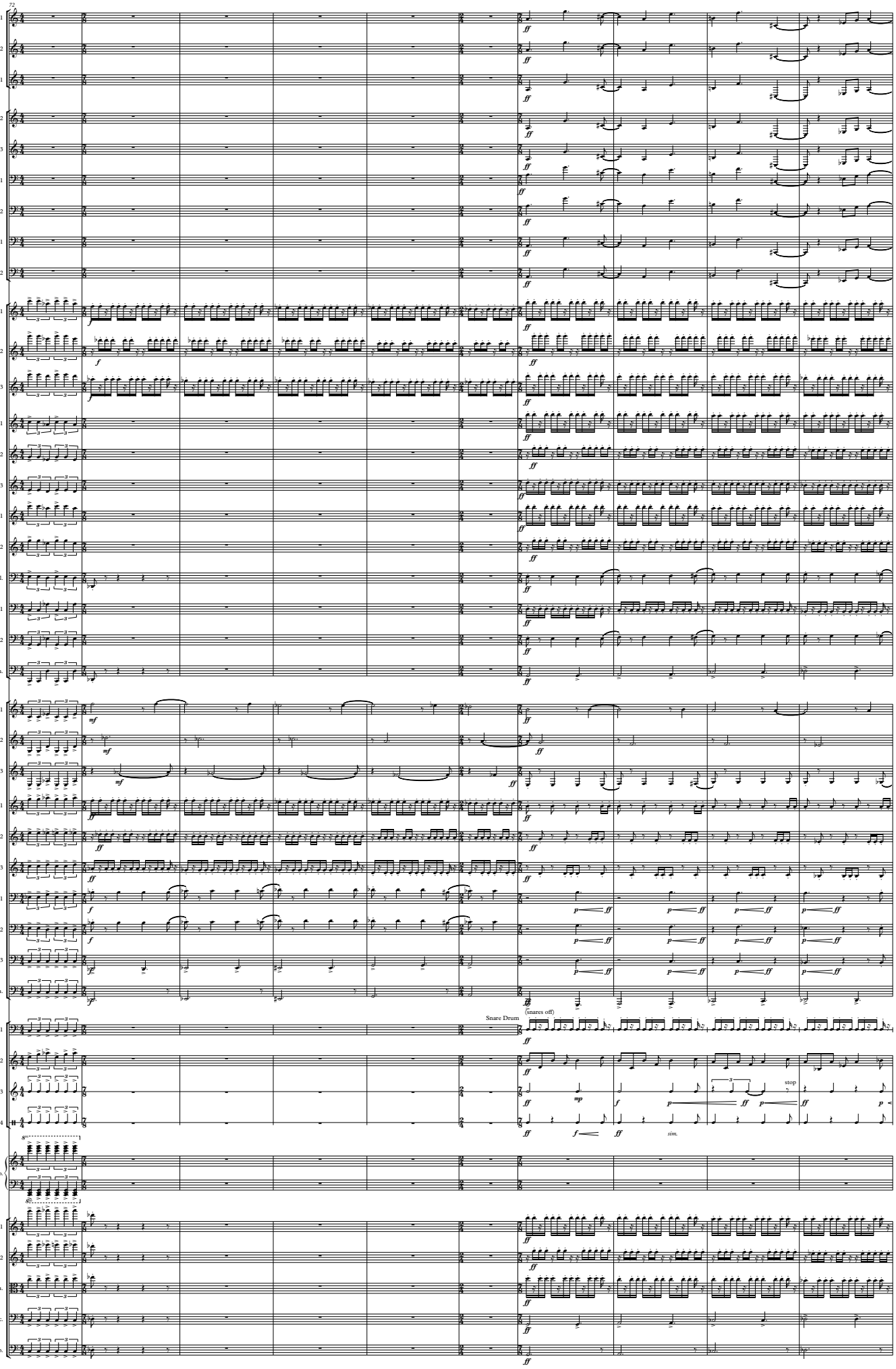

33
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

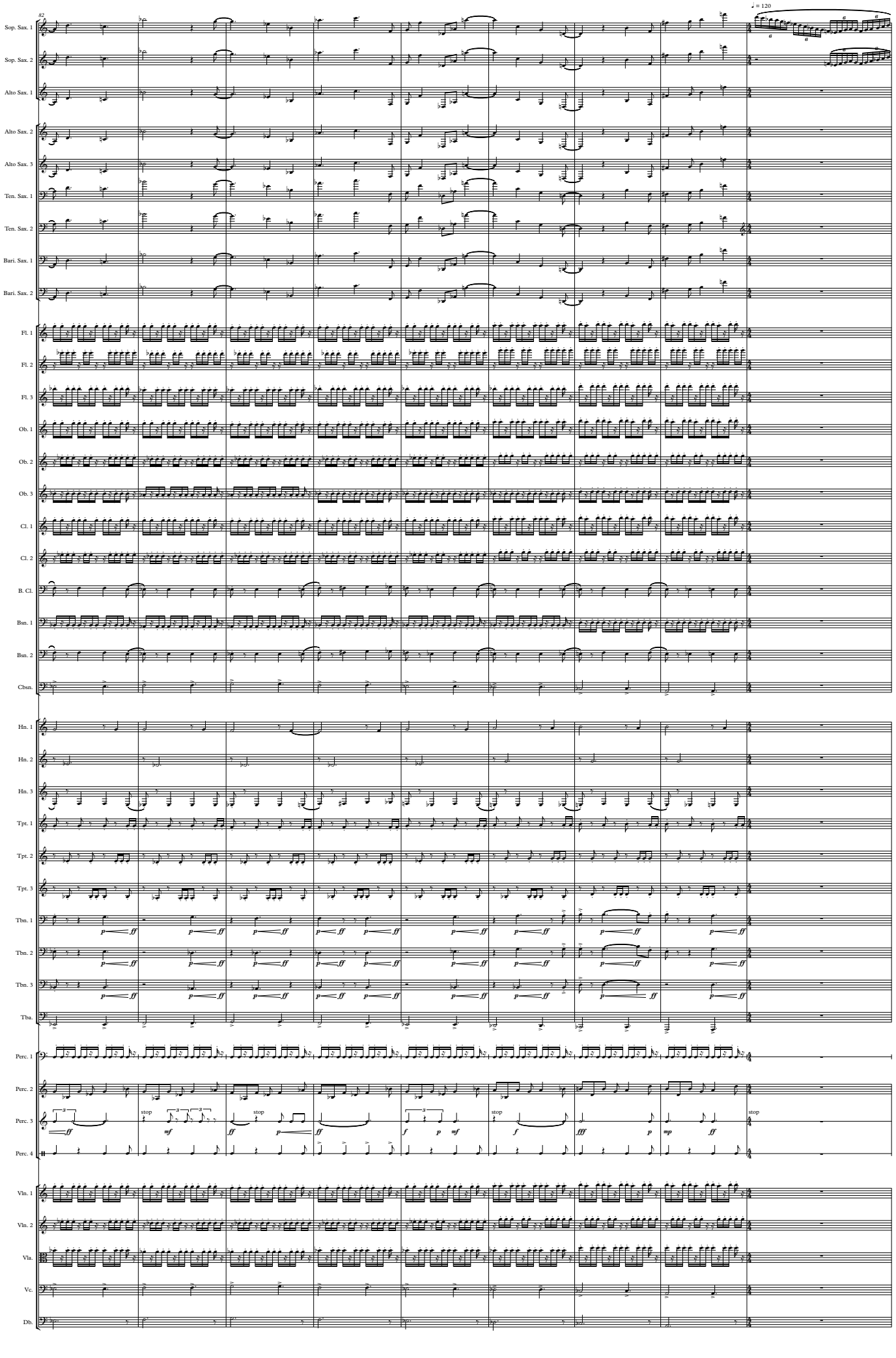

44
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

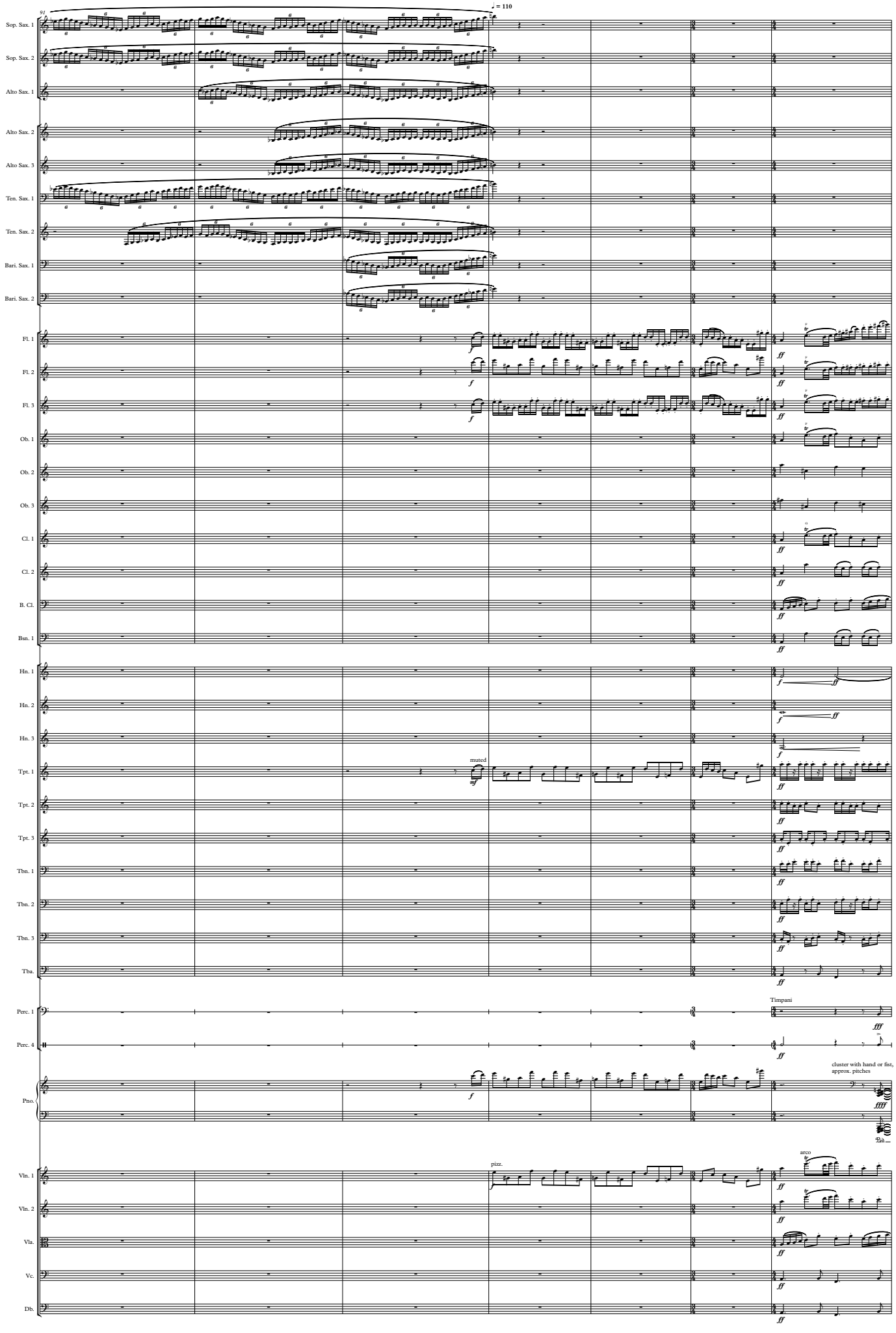

52
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Perc. 1
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

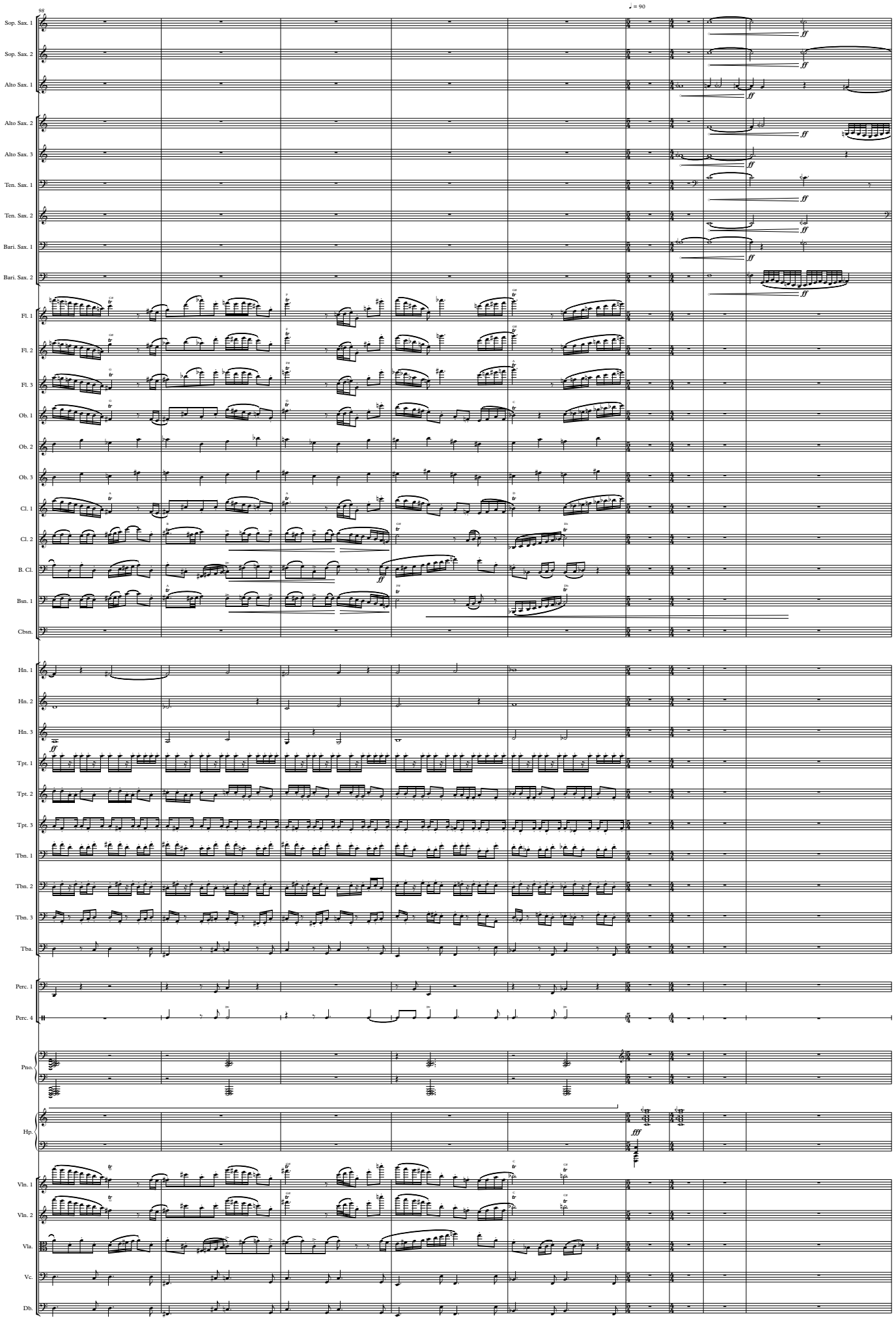

56
♩ = 108
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
constant gradual gliss over two bars
gliss over duration of note
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pair of cymbals
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

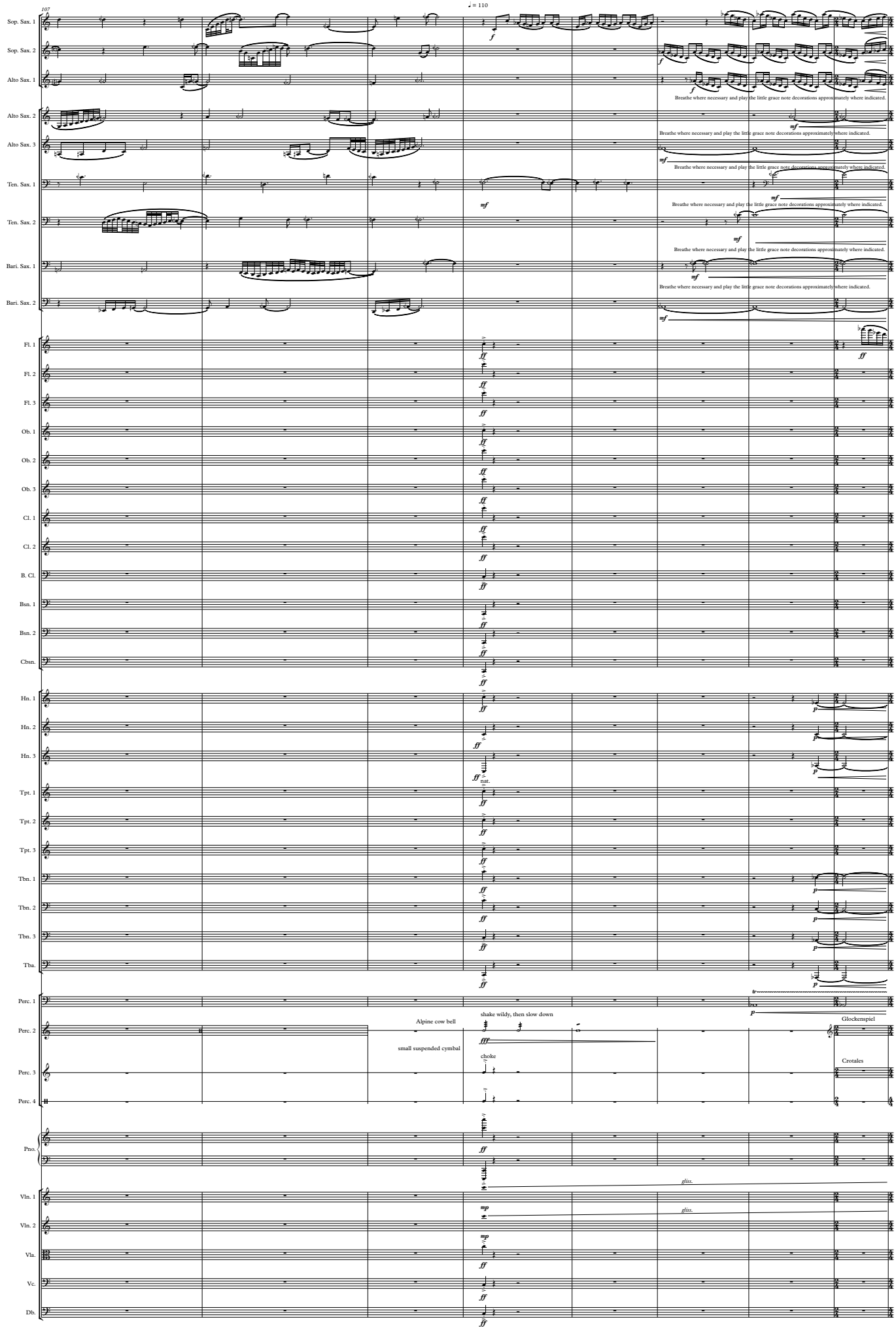

61
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2

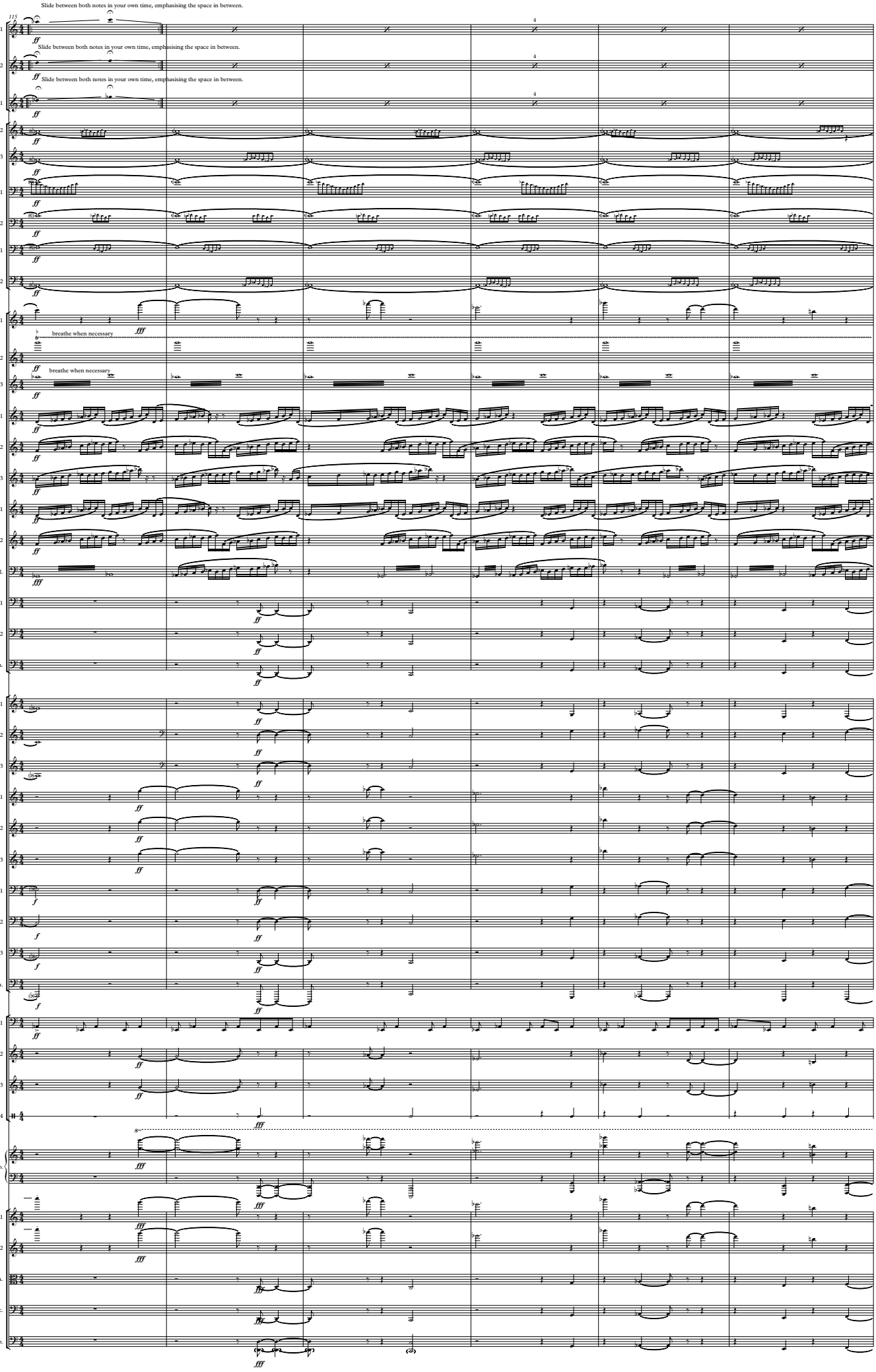

72
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Snare Drum
(snares off)
stop
sim.

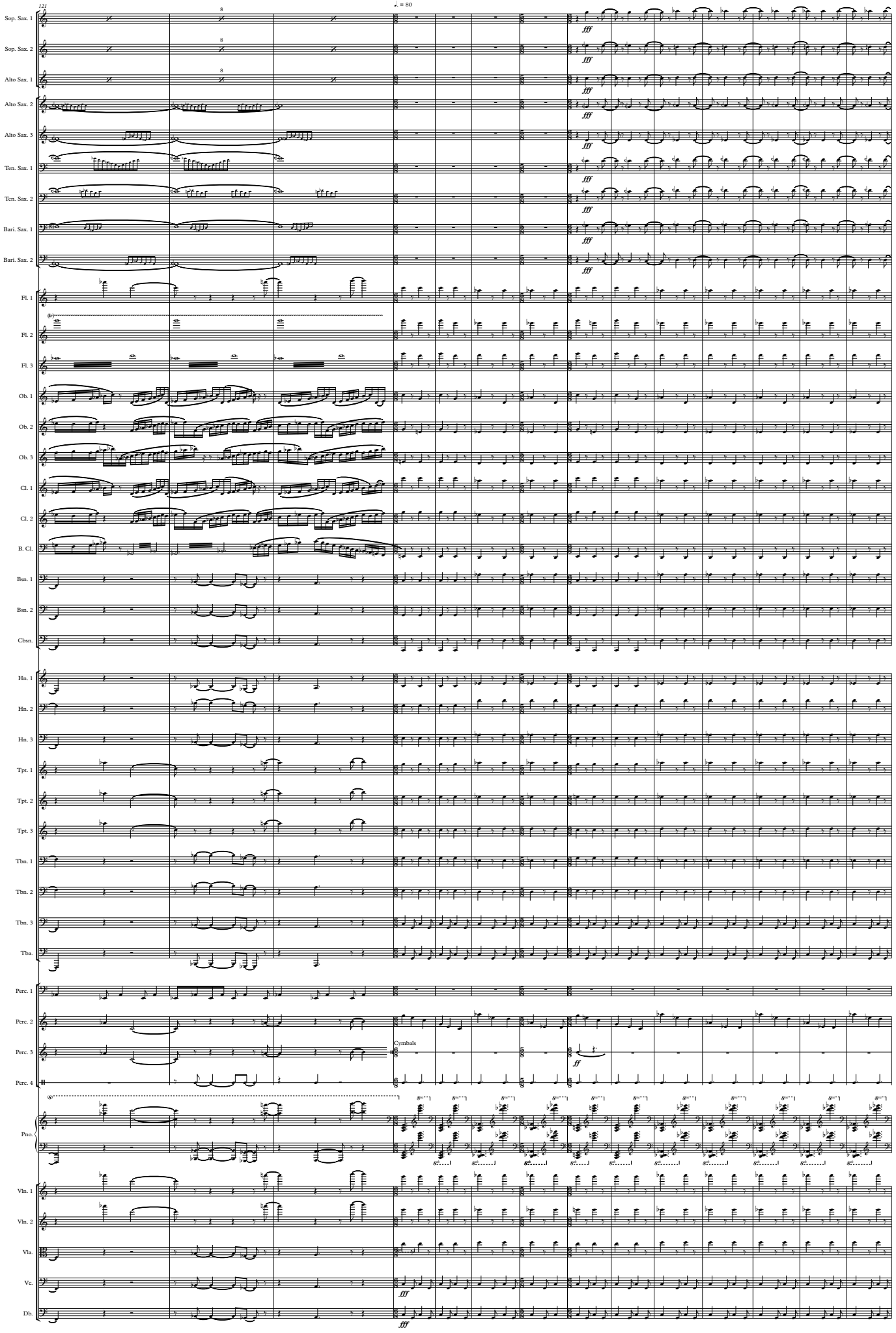

82
♩ = 120
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
stop

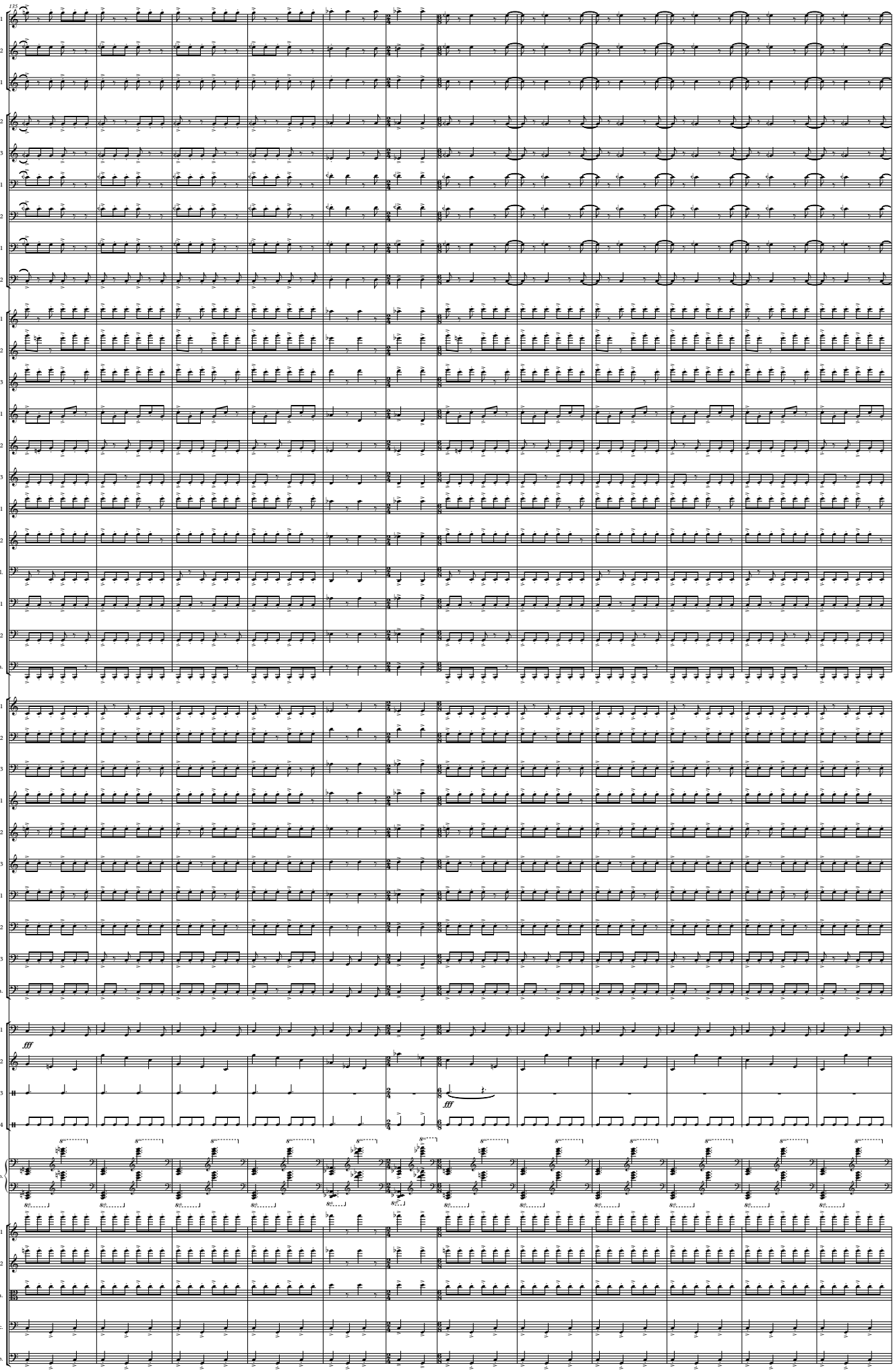

91
♩ = 110
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
muted
Timpani
cluster with hand or fist, approx. pitches
pizz.
arco

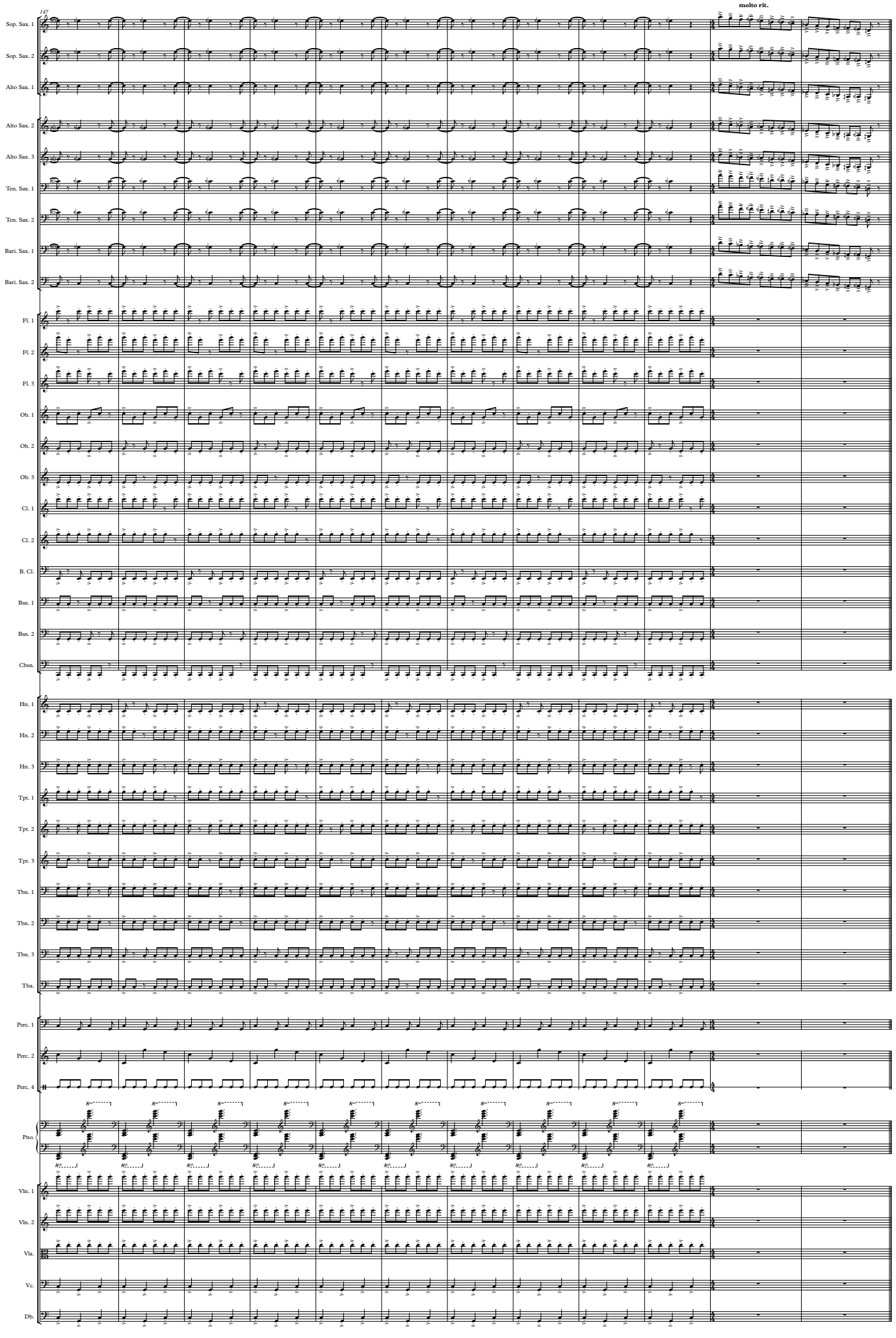

98
♩ = 90
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 4
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


107
♩ = 110
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Breathe where necessary and play the little grace note decorations approximately where indicated.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
nat.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Alpine cow bell
small suspended cymbal
shake wildly, then slow down
choke
Glockenspiel
Crotales
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
gliss.


115
Slide between both notes in your own time, emphasising the space in between.
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
breathe when necessary
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


121
♩. = 80
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Cymbals
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
fff
ff


135
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
fff
Perc. 2
Perc. 3
fff
Perc. 4
Pno.
8va
Vln. 1
Vln. 2
Vla.
Vc.
Db.


147
molto rit.
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Alto Sax. 3
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 4
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.