

GREAT UNCONFORMITY

for concert band (2017)

RYAN LINDVEIT

PERUSAL SCORE

NOT FOR PERFORMANCE

Commissioned by
Casteel High School Symphonic Band,
B. Drew Eary, director &
Orange County School of the Arts Symphonic Band,
Jeffrey de Seriere, director

PERUSAL SCORE
NOT FOR PERFORMANCE

GREAT UNCONFORMITY

for concert band (2017)

RYAN LINDVEIT

Instrumentation

Flute 1	B-flat Trumpet 1
Flute 2	B-flat Trumpet 2
Oboe	B-flat Trumpet 3
Bassoon	F Horn 1
B-flat Clarinet 1	F Horn 2
B-flat Clarinet 2	Trombone 1
Bass Clarinet	Trombone 2
E-flat Alto Sax 1	Euphonium
E-flat Alto Sax 2	Tuba
B-flat Tenor Sax	Timpani*
E-flat Baritone Sax	Percussion 1 (tambourine, hi-hat, splash cym.)
	Percussion 2 (tambourine, snare drum, sus. cym.)
	Percussion 3 (sus. cym., bass drum)
	Percussion 4 (bells, xylophone)
	Percussion 5 (vibraphone, chimes)

*The timpanist prepares one drum with an upside-down cymbal that should be bowed or, if no bow is available, rolled with soft yarn mallets.

Program Notes

When I stumbled upon the term *Great Unconformity* at a lookout point on the south rim of the Grand Canyon, I knew immediately that it needed to be the title for this piece. While an unconformity technically describes a gap in time of several hundred million years between rock strata, *Great Unconformity* is more broadly inspired by (1) the beauty and diversity of the American West and (2) the concert band as a metaphor for this beauty and diversity.

The landscapes of the West are both incredibly scenic and hostile, and the communities which have formed out of this shared confrontation with survival are remarkably diverse. The popular 20th-century view of the American West, inextricably linked to the cinematic Western, is of a place filled with conflict and hostility, where different kinds of people are constantly clashing in their pursuit of resources. By contrast, I view the unified variety (or, unconformity) of coexisting peoples and landscapes as the defining characteristic of the contemporary West.

The concert band, with its many types of instruments and sounds, is an especially apt metaphor for community and the value that comes from different kinds of people coming together to work towards a common goal. A band is not just a sound making machine; crucially, it is a diverse group of individual people who have banded together to make music. In one sense, musicians in a concert band need to be independent nonconformists who can play their parts by themselves, but in another sense they must conform to the tempo and mood and volume of the rest of the group in order for the musical outcome to be coherent and meaningful. Thus, a great band must be full of (un)conformists.

Great Unconformity was co-commissioned by Drew Eary and Jeffrey de Seriere for the Casteel High School Symphonic Band and the Orange County of the Arts Symphonic Band, respectively.

Performance Notes

Percussion 1 (tambourine, hi-hat, splash cymbal) should be placed stage left in the back, and Percussion 2 (tambourine, snare drum, suspended cymbal) should be placed stage right in the back. Percussion 3 (suspended cymbal, bass drum) should be placed in the center in the back. Percussion 4 & 5 may also optionally be placed in a “dueling” setup with Percussion 4 (bells, xylophone) placed stage right and Percussion 5 (vibraphone, chimes) placed stage left.

Total Duration: 6'

Parts and Score for Hire:
www.ryanlindveit.com

GREAT UNCONFORMITY

Desolate, mysterious ♩ = 72

The score is a transposed score for a symphonic band. It features 15 staves for woodwinds and brass, and 5 staves for percussion. The woodwinds include Flute 1 & 2, Oboe, Bassoon, Clarinet in B♭ 1 & 2, Bass Clarinet, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The brass includes B♭ Trumpet 1, B♭ Trumpet 2,3, Horn in F 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The percussion includes five different parts: Percussion 1 (tambourine, hi-hat, splash cymbal), Percussion 2 (tambourine, snare drum, sus. cymbal), Percussion 3 (sus. cymbal, bass drum), Percussion 4 (bells, xylophone), and Percussion 5 (vibraphone, chimes). The score includes various performance instructions such as 'blow air' sounds, dynamic markings (p, f, pp, mf), and specific techniques for the timpani and percussion.

PERUSAL SCORE
NOT FOR PERFORMANCE

GREAT UNCONFORMITY

2

10

Fl. 1 *pp* *stagger breath* *mp* *pp*

Fl. 2 *pp* *stagger breath* *mp* *pp*

Ob.

Bsn.

B♭ Cl. 1 *p* *pp* *mp* *pp*

B♭ Cl. 2 *p* *pp* *mp* *pp*

B. Cl.

A. Sx. 1 *mf* *solo* *< sf*

A. Sx. 2

T. Sx.

B. Sx.

8 9 10 11 12 13 14

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *sf* *mf* *cal.* *tutti*

B♭ Tpt. 2,3 *p* *f* *pp* *p*

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

Hn. 2 *p* *f* *pp* *mp*

Tbn. 1 *p* *f* *pp* *p*

Tbn. 2 *p* *f* *pp* *p*

Euph. *p* *f* *pp* *p*

Tuba *p* *f* *pp* *p*

Timp. *p* 3 3

Perc. 1 *p* *f* *raise as you cresc.*

Perc. 2 *pp* *scrape* *f* *scrape*

Perc. 3

Glk.

Vib.

GREAT UNCONFORMITY

26

Fl. 1 *mp* *mf* *mp* *mf*

Fl. 2 *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *p* *mp*

B♭ Cl. 1 *mp* *mf* *p* *mp*

B♭ Cl. 2 *mp* *mf* *p* *mp*

B. Cl. *mp* *mf* *p* *mp*

A. Sx. 1 *mp* *mf* *p* *mp* *p mp*

A. Sx. 2 *mp* *mf* *p* *mp*

T. Sx. *mp* *mf* *p* *mp*

B. Sx. *mp* *mf* *p* *mp*

22 23 24 25 26 27 28

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *mf* *mp* *mf* *mp*

B♭ Tpt. 2,3 *mp* *mf* *p* *f* *pp*

Hn. 1 *mp* *mf* *p* *f* *pp*

Hn. 2 *mp* *mf* *p* *f* *pp*

Tbn. 1 *mp* *mf* *p* *f* *pp*

Tbn. 2 *mp* *mf* *p* *f* *pp*

Euph. *mp* *mf* *p* *f* *pp*

Tuba *mp* *mf* *p* *f* *pp*

blow air ('sh' sound)

pick up mallets

3 3

Perc. 1 *mp* *mf* *p* *f*

Perc. 2 *mp* *mf* *p < f* *p* *f*

Perc. 3 *mp* *f*

Glk. *mp* *mf* *mp*

Vib. *mp* *mf* *mp*

34

rit. a tempo

Poco più mosso ♩ = 80

Fl. 1 *mp* *mf* *mp* *f* *mp*

Fl. 2 *mp* *mf* *mp* *f* *p*

Ob. *mp* *mf* *mp* *f* *p*

Bsn. *mp* *mf*

Bs. Cl. 1 *mp* *mf* *mp* *f* *p*

Bs. Cl. 2 *mp* *mf* *mp* *f* *p*

B. Cl. *mp* *mf*

A. Sax. 1 *mf* *mp* *mf* *mp* *f* *p*

A. Sax. 2 *mp* *mf* *p*

T. Sax. *mp* *mf* *p*

B. Sax. *mp* *mf* *p*

B^b Tpt. 1 *mf* *mp* *mf* *mp* *f*

B^b Tpt. 2,3 *mf* *mp* *f*

Hn. 1 *mf* *mp* *f* *mp*

Hn. 2 *mf* *mp* *f* *mp*

Tbn. 1 *mf* *mp* *f*

Tbn. 2 *mf* *mp* *f*

Euph. *mf* *mp* *f*

Tuba *mp* *f*

Timp.

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *mf* (gentle)

Glk.

Vib.

PERUSAL SCORE NOT FOR PERFORMANCE

rit. 42 ♩ = 76

rall. 46 Adventurous ♩ = 160

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Glk.

Vib.

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

41 42 43 44 45 46 47

PERUSAL SCORE

NOT FOR PERFORMANCE

bass drum

to XYLOPHONE

GREAT UNCONFORMITY

52

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f* solo

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

A. Sx. 1 *mp*

A. Sx. 2

T. Sx.

B. Sx.

48

PERUSAL SCORE

49

50

51

52

53

NOT FOR PERFORMANCE

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf*

Perc. 3

Glk.

Vib.

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

54 PERUSAL SCORE 55 56 57 58 59

NOT FOR PERFORMANCE

B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.
Vib.

GREAT UNCONFORMITY

61

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

60

61

62

63

64

65

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.
Vib.

71

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

66 67 68 69 70 71

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.
Vib.

66 67 68 69 70 71

GREAT UNCONFORMITY

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.
Vib.

72 73 74 75 76 77 78

PERUSAL SCORE
NOT FOR PERFORMANCE

mf
f *mf*
f *mf*
f *mf*

This page of the musical score, titled "GREAT UNCONFORMITY" and numbered "15", contains parts for various instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, 3, Horns 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes three Percussion parts, Xylophone, and Vibraphone. The score is written in a key signature of one flat (B-flat major/D minor) and features a complex, multi-measure rhythmic structure with time signatures of 4/4, 3/4, and 2/4. Dynamics such as *f*, *mp*, and *mf* are indicated throughout. A large red watermark "PERUSAL SCORE" is overlaid across the middle of the page, and "NOT FOR PERFORMANCE" is written in red across the bottom section.

GREAT UNCONFORMITY

102

This musical score page, numbered 16, is for the piece 'Great Unconformity'. It covers measures 98 through 103. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts start in 4/4 time with a melody in G major. At measure 99, the time signature changes to 3/4. At measure 100, it changes to 4/4. At measure 101, it changes to 2/4. At measure 102, it changes to 3/4. At measure 103, it returns to 4/4. Dynamics range from *mp* to *f*.
- Oboe (Ob.):** Similar to the flutes, with dynamics from *mp* to *f*.
- Bassoon (Bsn.):** Provides harmonic support, with dynamics from *f* to *mf*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.):** B♭ Cl. 1 and 2 play in G major, while B. Cl. plays in E major. Dynamics range from *mp* to *f*.
- Saxophones (A. Sx. 1, A. Sx. 2):** Both play in E major. Dynamics range from *mp* to *f*.
- Trumpets (T. Sx., B. Sx.):** Both play in E major. Dynamics range from *f* to *mf*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2,3):** B♭ Tpt. 1 and 2,3 play in G major. Dynamics range from *mp* to *f*.
- Horns (Hn. 1, Hn. 2):** Hn. 1 plays in G major, Hn. 2 in E major. Dynamics range from *f* to *mf*.
- Trombones (Tbn. 1, Tbn. 2):** Both parts are silent throughout the passage.
- Euphonium (Euph.):** Plays in E major, with dynamics from *mf* to *f*.
- Tuba (Tuba):** Plays in E major, with dynamics from *mf* to *f*.
- Timpani (Timp.):** Silent throughout.
- Drums (Perc. 1, Perc. 2, Perc. 3):** Perc. 1 has a rhythmic pattern of eighth notes and sixteenth notes. Perc. 2 and 3 are silent.
- Xylophone (Xyl.):** Silent throughout.
- Vibraphone (Vib.):** Plays a steady eighth-note accompaniment in E major.

A large red watermark 'PERUSAL SCORE' is overlaid across the middle of the page, and 'NOT FOR PERFORMANCE' is overlaid across the bottom section.

This page of the musical score for "Great Unconformity" includes parts for the following instruments: Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2,3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Xyl., and Vib. The score is in 4/4 time and features dynamic markings such as *mp*, *mf*, *p*, and *mf*. A large red watermark "PERUSAL SCORE" is overlaid across the middle of the page, and "NOT FOR PERFORMANCE" is written in red across the bottom section. Measure numbers 104, 105, 106, 107, 108, and 109 are indicated at the bottom of the first system.

GREAT UNCONFORMITY

112

Fl. 1 *f* *mf*

Fl. 2 *mp* *f* *mf*

Ob. *mp* *f* *mf*

Bsn. *f* *mf*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

110 111 112 113 114 115

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2,3 *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 *f* *mf* SNARE DRUM

Perc. 2 *mf*

Perc. 3 *mf*

Xyl.

Vib. *f*

This page of the musical score, titled "GREAT UNCONFORMITY" and numbered "19", contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinet in Bb 1 and 2, Clarinet in Bb, Saxophone Alto 1 and 2, Saxophone Tenor, and Saxophone Baritone. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2 and 3, Horn 1 and 2, Trombone 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, Percussion 3, Xylophone, and Vibraphone. The score is in 3/4 time and features dynamic markings such as *f* (forte) and *p sub.* (pianissimo). A large red watermark "PERUSAL SCORE" is overlaid across the middle of the page. Measure numbers 116, 117, 118, 119, and 120 are indicated at the bottom of the woodwind section. Performance instructions for the Timpani part include "Place cymbal upside down on timpani head & bow." and "Use pedal to alter the pitch. Rhythm is approximate." with a triplet of notes.

121

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

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

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

Bsn. *f* *fp*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f* *fp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f* *fp*

B. Sax. *f* *fp*

B♭ Tpt. 1 *f*

B♭ Tpt. 2,3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f* *fp*

Tbn. 2 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Timp. pick up mallets

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Glk. *f* *mp* *f* *mp* *f*

Vib. *f* *mp* *f* *mp* *f*

PERUSAL SCORE NOT FOR PERFORMANCE

121 122 123 124 125 126

130

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

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

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

Bsn. *f* *fp*

B♭ Cl. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B♭ Cl. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *f* *fp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f* *fp*

B. Sax. *f* *fp*

127 128 129 130 131 132

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *f*

B♭ Tpt. 2,3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f* *fp*

Tbn. 2 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *p* *f*

Glk. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vib. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

GREAT UNCONFORMITY

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

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

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

Bsn. *f* *fp*

B♭ Cl. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B♭ Cl. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *f* *fp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f* *fp*

B. Sax. *f* *fp*

133 134 135 136 137 138

NOT FOR PERFORMANCE

B♭ Tpt. 1 *f*

B♭ Tpt. 2,3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f* *fp*

Tbn. 2 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* *f*

Glk. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vib. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

142

Fl. 1 *mp* *f* *mp* *f* *p* *mf* *p* *mf*

Fl. 2 *mp* *f* *mp* *f* *p* *mf*

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

Bsn. *f* *p*

B♭ Cl. 1 *mp* *f* *mp* *f* *p*

B♭ Cl. 2 *mp* *f* *mp* *f* *p*

B. Cl. *f* *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *f* *mp*

B. Sx. *f* *p*

139 140 141 142 143 144

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2,3 *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Euph. *f* *mp*

Tuba *f* *p*

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

Glk. *mp* *f* *mp* *f*

Vib. *mp* *f* *mp* *f*

This musical score page, numbered 24, is for the piece 'Great Unconformity'. It features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2,3), Horns (Hn. 1, Hn. 2), Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3), Glockenspiel (Glk.), and Vibraphone (Vib.). The score is divided into measures 145 through 150. A large red watermark 'PERUSAL SCORE' is overlaid across the middle of the page, and another red watermark 'NOT FOR PERFORMANCE' is overlaid on the lower section. The music includes dynamic markings such as *p*, *mf*, and *mp*, and features various musical notations like slurs, accents, and articulation marks.

This page of the musical score, titled "GREAT UNCONFORMITY", is page 25. It features a large, semi-transparent red watermark that reads "PERJUSAL SCORE" and "NOT FOR PERFORMANCE" across the center. The score is arranged in a standard orchestral format with the following parts and dynamics:

- Flutes (Fl. 1, Fl. 2):** Dynamics range from *p* to *mf*.
- Oboe (Ob.):** Dynamics range from *p* to *f*.
- Bassoon (Bsn.):** Dynamics range from *p* to *f*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Dynamics range from *p* to *f*.
- Bass Clarinet (B. Cl.):** Dynamics range from *p* to *f*.
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.):** Dynamics range from *p* to *f*.
- Brass (B♭ Tpt. 1, B♭ Tpt. 2,3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tuba):** Dynamics range from *p* to *f*.
- Timpani (Timp.):** Indicated by a rest symbol.
- Percussion (Perc. 1, Perc. 2, Perc. 3):** Perc. 1 has rests; Perc. 2 has a *p* to *f* dynamic; Perc. 3 has a *pp* to *f* dynamic.
- Glockenspiel (Glk.):** Dynamics range from *p* to *mf*.
- Vibraphone (Vib.):** Dynamics range from *p* to *f*.

Measure numbers 151, 152, 153, 154, and 155 are marked at the bottom of the page.

157

Fl. 1 *f*

Fl. 2 *f*

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1 *f*

A. Sx. 2

T. Sx.

B. Sx.

PERUSAL SCORE

156 157 158 159 160

NOT FOR PERFORMANCE

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1

Hn. 2

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba

Timp.

TAMBOURINE

Perc. 1 *f*

Perc. 2

Perc. 3

Glk. *f*

Vib.

This page of the musical score includes the following instruments and parts:

- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2,3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Glk.
- Vib.

The score features dynamic markings such as *f* and *p sub.* across various measures. Measure numbers 161, 162, 163, and 164 are indicated at the bottom of the first system. A large red watermark reading "PERJUSAL SCORE" and "NOT FOR PERFORMANCE" is overlaid on the score.

165

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

165 166 167 168 169 170

PERUSAL SCORE

NOT FOR PERFORMANCE

B♭ Tpt. 1 *f*

B♭ Tpt. 2,3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp. *fp* *f*

Perc. 1 *f* SPLASH CYMBAL

Perc. 2 *ff* rimshot

Perc. 3 *f*

Glk.

Chm.

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Glk.
Chm.

PERUSAL SCORE
NOT FOR PERFORMANCE

171 172 173 174 175 176

p \leftarrow *mf*

GREAT UNCONFORMITY

179

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2,3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Glk.
Chm.

177 178 179 180 181 182

PERUSAL SCORE

NOT FOR PERFORMANCE

f *p* *f* *p* *f*

