

Strange Humors

(2006)

John Mackey

Commissioned by the American Bandmasters Association

Instrumentation

Piccolo
Flute 1,2
Oboe
English Horn
Bassoon 1,2
Contrabassoon

Clarinet in Eb (strongly preferred, but alternate Bb Clarinet 3 part is provided)
2 Clarinets in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb

Soprano Sax (strongly preferred, but alternate Alto Sax 2 part is provided)
Alto Sax
Tenor Sax
Baritone Sax

4 Trumpets in Bb
4 French Horns
3 Trombones (Bass Trombone preferred for Trombone 3)
Euphonium
Tuba

Percussion, 5 players:
Player 1 : Djembe *
Player 2 : Bass Drum (or a very deep hand drum to reinforce bass tone of djembe) **
Player 3 : Vibes & Snare Drum
Player 4 : Marimba
Player 5 : Xylophone, Crotales, Suspended Cymbal

Double Bass

One player per part is preferred.

Play cues only if absolutely necessary. Original parts are strongly preferred.

* Djembe player may be placed outside of the percussion section, somewhere more visibly prominent and featured. Although the traditional "soloist position" is probably too "gimmicky," the player may be seated in the front row, still within the standard footprint of the ensemble.

** Can also be substituted with a second -- much larger (and substantially deeper in pitch) -- djembe or other hand drum, playing only bass tones.

"Strange Humors" was commissioned by the American Bandmasters Association. The work received its world premiere on March 1, 2006, at the 72nd Convention of the American Bandmasters Association in Richardson, Texas, performed by the Baylor Wind Ensemble, conducted by Richard Floyd.

Score revision 10/17/06.

Performance materials available for sale directly from the composer:

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PROGRAM NOTE

The young composer John Mackey has turned heads throughout the concert world in recent years, winning composition awards and prestigious orchestral commissions around the world. His *Redline Tango*, a piece that merges distinctly American and Latin cultural musical traditions, has become tremendously popular, having received several orchestral performances. Its transcription for wind ensemble caused Mackey's popularity to explode, particularly among collegiate wind band directors, who have commissioned a handful of new works for wind ensemble -- with more, undoubtedly, to come.

Strange Humors represents another of Mackey's works that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

-- PROGRAM NOTE WRITTEN BY JACOB WALLACE

ABOUT THE COMPOSER

John Mackey (born 1973) holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance, and he has focused on that medium for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; New York's City Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team. (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. Mr. Mackey made a new version of the work for wind ensemble in 2004 -- Mackey's first work for winds -- and that version has since received many dozens of performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making Mackey the youngest composer ever to receive the honor.

Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, the Vail Valley Music Festival, the Juilliard School's Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include "Turbine," commissioned by the Southeastern Conference Band Directors Association, and a saxophone concerto, commissioned by a consortium led by the Dallas Wind Symphony.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2005; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, and 2000). He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League *Music Alive!* Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently, he was again selected as a *Music Alive!* Composer In Residence, a position he held during the 2004-2005 season with the Seattle Youth Symphony Orchestra.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in Los Angeles. He encourages you to visit his website to learn more about his music: www.ostmusic.com

Strange Humors

for Richard Floyd

A

John Mackey

$\text{♩} = 76$ circa, very free

English Horn
sultry
mf

English Horn
sultry
mf

English Horn
(if alto sax played at beginning)
mf

English Horn
sultry
mf

very little vibrato
(scoop up to B, dirty)
mf

fade in and out randomly, never exceeding *pp*.
out-of-sync with other players, varying amount of cresc. and dim.
con sord.

pppp *pp*

fade in and out randomly, never exceeding *pp*.
out-of-sync with other players, varying amount of cresc. and dim.
con sord.

pppp *pp*

**motor on,
slow vibrato**

slowly, completely freely, ad lib, out of tempo.
Don't follow conductor. Vary time between bows.

bowed

pp

³sa
Irregular grouping of fast notes, like a broken tremolo.
The notes should be secco, ad lib, grouped by pauses of varied lengths
between them. Think of fast Morse code.
very hard mallets

pp

$\text{♩} = 76$ circa, very free

rit.

B ♩=120-128 Strictly in time

Picc.

Fl.

Ob.

E. Hn.

Bsn.

C. Bn.

English Horn
(only if bassoon is playing English horn cues, but has difficulty with this note)

p subito *f*

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Cb. Cl.

p subito *f*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p subito *f*

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

pp *f*

rit.

B ♩=120-128 Strictly in time

Djib.

B.D.

Vibes

Mba.

Perc.

D.B.

fff *p*

mallets

acc. *sim.*

Sus. Cymbal

ppp *f*

Picc.

Fl.

Ob.

E. Hn.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Djb.

B.D.

Vibes

Mba.

Perc.

D.B.

1.

mf

Bassoon

mf

mf

ff *f*

mp

pp

C

Picc. *pp* solo

Fl. *pp*

Ob.

E. Hn.

Bsn. *mp*

C. Bn. *mp*

E♭ Cl.

B♭ Cl. 1 *mf* Soprano Sax

B♭ Cl. 2

Bs. Cl. *mp* Contrabassoon

Cb. Cl.

S. Sax *mf*

A. Sax

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Djib. *mf*

B.D. bowed

Vibes *mf*

Mba.

Perc. *mf* Crotales bowed

D.B.

Picc.
Fl.
Ob.
E. Hn.
Bsn.
C. Bn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2-4
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Djb.
B.D.
Vibes
Mba.
Perc.
D.B.

D

Picc.
Fl.
Ob.
E. Hn.
Bsn.
C. Bn.

E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
Cb. Cl.

Bass Clarinet
Bass Clarinet

S. Sx.
A. Sx.
T. Sx.
B. Sx.

B♭ Tpt. 1
B♭ Tpt. 2-4
Hn. 1, 2
Hn. 3, 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

gliss full quarter-note
IV — VII

D

Djib.
B.D.
Vibes.
Mba.
Perc.
D.B.

E

Picc.
 Fl.
 Ob. *mf*
 E. Hn. *mp*
 Bsn.
 C. Bn.

E♭ Cl.
 B♭ Cl. 1 *f*
 B♭ Cl. 2
 Bs. Cl. *mp*
 Cb. Cl.

S. Sx. *mp*
 A. Sx. *f*
 T. Sx. *mp*
 B. Sx.

B♭ Tpt. 1
 B♭ Tpt. 2-4
 Hn. 1,2
 Hn. 3,4
 Tbn. 1 *fp*
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba

E

Djb. *mp*
 B.D.
 Vibes *mf*
 Mba. *mf*
 Perc.
 D.B. *mp*
 play upper octave (small noteheads) only if instrument doesn't have a low C extension

F

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

E. Hn. *ff*

Bsn. *ff*

C. Bn.

E♭ Cl. *ff*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bs. Cl. *ff*

Cb. Cl.

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

F

Djib. *ff*

B.D. *mp*

Vibes. *to xylophone*

Mba.

Perc.

D.B.

G

H

Picc. Fl. Ob. E. Hn. Bsn. C. Bn.

E. Cl. B. Cl. 1 B. Cl. 2 Bs. Cl. Cb. Cl.

S. Sax. A. Sax. T. Sax. B. Sax.

B. Tpt. 1 B. Tpt. 2-4

Hn. 1, 2 Hn. 3, 4

Tbn. 1 Euphonium Tbn. 2 Tbn. 3 Euph. Tuba

legato as little breath break as possible

G

H

Djb. B.D. Vibes Mba. Perc.

D.B.

Picc. Fl. Ob. E. Hn. Bsn. C. Bn. E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2-4 Hn. 1, 2 Hn. 3, 4 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba Djib. B.D. Vibes Mba. Xylo. D.B.

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

ad lib gliss. *bend pitch down*

very hard mallets Xylophone

I

Picc. *f* 5

Fl.

Ob. *f*

E. Hn. *f*

Bsn. *mf* *f* *f*

C. Bn. *mf* *f* *f*

E. Cl.

B♭ Cl. 1 *f* scoop up to each pitch - like a cackle

B♭ Cl. 2 *f* scoop up to each pitch - like a cackle

Bs. Cl. *f*

Cb. Cl. *mf* *f* *f*

S. Sax. *f* bend pitch down

A. Sax. *f* bend pitch down

T. Sax. *f* bend pitch down

B. Sax. *f*

B♭ Tpt. 1 con sord : straight *f* bend pitch down *sfz* *f*

B♭ Tpt. 2-4 *mp* *f* stopped until indicated otherwise bend pitch down *sfz* *f*

Hn. 1,2 *f* stopped until indicated otherwise bend pitch down

Hn. 3,4 *f* bend pitch down

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

I

Djb. *f*

B.D. *mp* *f*

Vibes

Mba.

Xylo.

D.B.

J

Picc. *fff*

Fl. *fff* *flut.* *sfz* *fff* *flut.* *sfz* *fff* *a 2* *ff*

Ob. *fff* *fff* *fff* *fff*

E. Hn. *fff* *fff* *fff* *fff*

Bsn. *fff* *fff* *fff* *fff*

C. Bn. *fff* *fff* *fff* *fff*

E♭ Cl. *fff* *fff* *fff* *fff*

B♭ Cl. 1 *fff* *fff* *fff* *fff*

B♭ Cl. 2 *fff* *fff* *fff* *fff*

Bs. Cl. *fff* *fff* *fff* *fff*

Cb. Cl. *fff* *fff* *fff* *fff*

S. Sx. *fff* *fff* *fff* *fff*

A. Sx. *fff* *fff* *fff* *fff*

T. Sx. *fff* *fff* *fff* *fff*

B. Sx. *fff* *fff* *fff* *fff*

B♭ Tpt. 1 *fff* *fff* *fff* *fff* *fff* *fff*

B♭ Tpt. 2-4 *fff* *fff* *fff* *fff* *fff* *fff*

Hn. 1, 2 *fff* *fff* *fff* *fff* *fff* *fff*

Hn. 3, 4 *fff* *fff* *fff* *fff* *fff* *fff*

Tbn. 1 *f* *fff* *fff* *fff* *fff* *fff*

Tbn. 2 *f* *fff* *fff* *fff* *fff* *fff*

Tbn. 3 *fff* *fff* *fff* *fff* *fff* *fff*

Euph. *fff* *fff* *fff* *fff* *fff* *fff*

Tuba *fff* *fff* *fff* *fff* *fff* *fff*

J

Djb. *ff* *fff* *mp* *fff* *deadstroke*

B.D. *fff* *fff* *fff* *fff*

Vibes. *fff* *fff* *fff* *fff*

Mba. *fff* *fff* *fff* *fff*

Xylo. *fff* *fff* *fff* *fff*

D.B. *pizz.* *fff* *fff* *fff* *fff*

flut. **K**

Picc. *fp* *molto*

Fl.

Ob.

E. Hn. *molto* *fff* *ff*

Bsn. *molto* *ff*

C. Bn.

E♭ Cl. *fp* *molto* *flut.*

B♭ Cl. 1 *fp* *flut.* *Bass Clarinet* *ff* *gliss.*

B♭ Cl. 2 *fp* *flut.* *ff* *gliss.*

Bs. Cl. *ff* *gliss.*

Cb. Cl.

S. Sax. *molto*

A. Sax.

T. Sax. *ff* *gliss.*

B. Sax.

B♭ Tpt. 1 *biting* *fff*

B♭ Tpt. 2-4 *biting* *fff*

Hn. 1, 2 *fff* 1.

Hn. 3, 4 *fff* 3. *gliss lasts full duration*

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

Tbn. 2 *p* *f* *p* *f* *ff*

Tbn. 3 *f* *ff*

Euph.

Tuba

Djb. *deadstroke* *fff* *f* *mp* **K**

B.D. *f* *mp*

Vibes *fff* *Snare rim shots*

Mba. *ff*

Xylo. *ff*

D.B.

Picc. *mf*

Fl. *mf*

Ob. *ff* *mf*

E. Hn. *ff* *mf*

Bsn. *f* *mf* 1.

C. Bn. *mf*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff* *mp* *cresc.* *mf*

Cb. Cl. *mf*

S. Sx. *ff* *mp*

A. Sx. *ff* *mp*

T. Sx. *ff*

B. Sx. *ff*

B. Tpt. 1

B. Tpt. 2-4

Hn. 1, 2

Hn. 3, 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

Euph. *p*

Tuba

Djib. *mp*

B.D. *pp*

Vibes *mf*

Mba. *mf*

Perc.

D.B. *arco* *mp* *cresc.* *mf*

M

Picc.
 Fl.
 Ob.
 E. Hn.
 Bsn.
 C. Bn.
 E. Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl.
 C♭ Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2-4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Dj.
 B.D.
 Vibes
 Mba.
 Perc.
 D.B.

Musical score for page 136, featuring various instruments including Piccolo, Flute, Oboe, Horns, Clarinets, Saxophones, Trombones, Euphonium, Tuba, Djembe, B.D., Vibes, Mba, Percussion, and Double Bass. The score includes dynamic markings such as *mp*, *ff*, *p*, *f*, *cresc.*, and *mf*, along with performance instructions like "play upper octave as indicated if preferred pitch is unavailable on instrument" and "play bottom octave if using bass trombone".

Picc.

Fl.

Ob.

E. Hn.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1.2

Hn. 3.4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Djb.

B.D.

Vibes.

Mba.

Perc.

D.B.

senza sord.

con sord : straight

deadstroke

mp

mf

ff

pp

fff

f

ppp

1.

3.

2.

(b)

N

Picc. *ff*
 Fl. *ff*
 Ob. *f*
 E. Hn. *f*
 Bsn. *f*
 C. Bn. *f*
 E. Cl. *ff*
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 Bs. Cl. *ff* random fast chromatic run down
 Cb. Cl. *ff* random fast chromatic run down
 S. Sx. *f*
 A. Sx. *f*
 T. Sx. *f* random fast chromatic run down
 B. Sx. *ff* Trombone I scoop
 B♭ Tpt. 1 *f* fall
 B♭ Tpt. 2-4 *f* fall
 Hn. 1, 2 *f*
 Hn. 3, 4 *f*
 Tbn. 1 *f* scoop
 Tbn. 2 *fff* gliss lasts full duration *ff*
 Tbn. 3 *fff* gliss lasts full duration
 Euph. *f*
 Tuba *fff*
 Djb. *f* *fff*
 B.D. *f*
 Vibes *ff* Snare rim shots
 Mba. *fff* choke
 Perc. *fff*
 D.B. *ff* slap fingerboard near bridge (dead stroke) *fff*

Picc.

Fl.

Ob.

E. Hn.

Bsn.

C. Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Djb.

B.D.

Vibes.

Mba.

Perc.

D.B.

163

O

Picc. *a 2* random fast chromatic run down

Fl. *ff* random fast chromatic run down

Ob. random fast chromatic run down

E. Hn. random fast chromatic run down

Bsn. *mf*

C. Bn. *mf*

E♭ Cl. random fast chromatic run down

B♭ Cl. 1 random fast chromatic run down

B♭ Cl. 2 random fast chromatic run down

Bs. Cl. random fast chromatic run down

Cb. Cl. *mf*

S. Sax. random fast chromatic run down

A. Sax. random fast chromatic run down

T. Sax. random fast chromatic run down

B. Sax. random fast chromatic run down

B♭ Tpt. 1 fall

B♭ Tpt. 2-4 fall

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. (♯)

Tuba *mf*

Djb. deadstroke *mf*

B.D. *p*

Vibes *mf*

Mba.

Perc.

D.B. *mf*

con sord : straight
ff
con sord : straight
ff

Picc. *mf* *ff*

Fl.

Ob. *f* *ff*

E. Hn. *f* *ff*

Bsn. *mf cresc.* *ff*

C. Bn. *mf cresc.* *ff*

E♭ Cl. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

Bs. Cl. *mf cresc.* *ff*

Cb. Cl. *mf* *ff*

S. Sx. *mp* *ff*

A. Sx. *mp* *ff*

T. Sx. *mp* *ff*

B. Sx. *mf cresc.* *ff*

B. Tpt. 1 1, 2 *mp* *ff*
3, 4 *mp* *ff*
con sord : straight

B. Tpt. 2-4 3, 4 *mp* *ff*

Hn. 1, 2 *mf* *ff*

Hn. 3, 4 *mf* *mp* *ff*
a 2

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Tbn. 3 Bass Trombone only *mf* *mp* *ff*
(tenor or bass)

Euph. *mf* *mp* *ff*

Tuba *mf* *mp* *ff*

Djb. *p subito* *ff*

B.D.

Vibes *pp* *mf cresc.* *f*

Mba. *mf cresc.* *f*

Perc. *pppp* *f*

D.B. *mf* *ff*

P

Picc. *a 2*
 Fl.
 Ob.
 E. Hn.
 Bsn.
 C. Bn.
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 Bs. Cl.
 Cb. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2-4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Dj. b.
 B. D.
 Vibes
 Mba.
 Xylophone
 D. B.

Dynamics: *p*, *mf*, *ff*, *sfz*, *fff*
 Performance instructions: *senza sord.*, *flut. lip.*