

*Dedicated to those striving for peace and freedom
and to Artis L. Brewster, 1928 - 2008*

Facing The Rising Sun

**A Fantasy on the African-American Spiritual
*Let Us Break Bread Together***

By Craig Thomas Naylor

For Wind Ensemble/Symphonic Band

Duration - 7:00

Instrumentation

Not for Performance
Contact Craig Thomas Naylor
About Performing this Piece

Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2

Bb Clarinet 1, 2, 3
Bb Bass Clarinet
Eb Contra Alto Clarinet (opt.)

Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1, 2, 3
F Horn 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba

String Bass

Percussion – Conventional Western and Traditional West African
Celeste (or piano) + Dodompo or other small African Handbell
Timpani + Dodompo or other small African Handbell
Percussion 1 – Vibes, 3 African Dun Duns (or Tom Toms)
Percussion 2 – Crotales (or bells), Bells, Dodompo
Percussion 3 – Xylophone, Gankoqui
Percussion 4 – Marimba, Djembe
Percussion 5 – Triangle, Suspended Cymbal, Djembe
Percussion 6 – Bass Drum (+ optional large Dun Dun)

The names of the African percussion instruments change from region to region and it is OK to substitute similar instruments such as ashiko for djembe (even low conga drums will work) and tokei bells for dodompo.

Program Notes

Facing The Rising Sun is a fantasy on the lovely and important African American Spiritual, *Let Us Break Bread Together*.

Let us break bread together on our knees,
let us break bread together on our knees.
When I fall on my knees with my face to the rising sun,
O Lord, have mercy on me.

Not for Performance
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When I fall on my knees with my face to the rising sun,
O Lord, have mercy on me.

About Performing this Piece
Let us praise God together on our knees,
let us praise God together on our knees.
When I fall on my knees with my face to the rising sun,
O Lord, have mercy on me.

This song was one of the many spirituals used as a signal by slaves that an opportunity to join the Underground Railroad was approaching. "When I fall on my knees with my face to the rising sun" would be, for example, a signal that an opportunity for freedom from the shackles of slavery would occur at dawn or, for those living in certain parts of Missouri, that freedom lay to the east, in the direction of the rising sun, in Illinois. During the Civil Rights era, this song was one of the core Spirituals that symbolized the continuing struggle for freedom. Today, it is often used in Christian Communion worship and in gatherings, often of more than one denomination or of multiple religions, of those looking for a world united in togetherness. In this light, this arrangement is offered in hopes of all people and all religions finding a common bond in harmony and peace.

Artis L. Brewster was my junior high school band director in Santa Monica, California and was the first man to recognize and nurture my musical talent. In addition to solo and organization tasks he asked of me, I remember one time when he had a meeting that conflicted with a concert and he had me conduct the jazz ensemble that day. His trust in this then-fourteen-year-old young man was a pivotal part of my development as a man. He was always gracious, demanding, inspired a deep sense of personal integrity and social justice, and had a wonderful sense of humor. He was an amazing trumpet player who loved jazz. His teaching has a deep impact on me to this day.

Artis was my teacher in the late 1960s. He came from the South and returned there when he retired. When I reflect back on that time I consider it one of the miracles of life that an African American man, in the turbulent time of the 1960s, raised in the South, recognized and nurtured this talent of this white youth. He was my teacher ten years before the schools in the Southern town where I taught in the early 2000s desegregated. His graciousness and integrity make Artis one of the great inspirations of my life. He was a great man.

Notes to the Conductor

m. 1 – 16 – mysterious, magical. Bring out the fragments of the melody (such as trombone in m. 10).
22 – 42 – low winds have a variation of the melody. This should be rather subdued yet prominent, floating out of the ensemble, like the voices of ancestors singing through time.
43 – 46 – eighth notes in trumpets, flutes, saxes – allow these to flow out of the instrument like water (avoid letting them become staccato).
Pickup to 50 – the melody, in chorale form, appears for the first time.
69 – 82 is a collage of sound (like a musical version of painting a watercolor wash). It should blend into one texture that allows the listener's ear to move around from part to part as something draws their attention.
75 – 82 – low winds begin to give definition to the collage. This definition becomes more pronounced and leads into the jazz section at 83.
83 – the winds are jazzy, syncopated. The percussion plays in a traditional West African style. The feeling here should have a natural flow, like a gospel choir swaying back and forth. The tempo should be determined by the ability of the percussion section and it is important to let them find their "groove" and fit the winds into this feeling.
106 – Jazz feeling ends. The percussion goes into a "highlife" rhythm (used for parties and celebrations) that should be very happy, crisp and snappy.
110 – 111 - highlife feeling changes abruptly back to the jazz rhythms. The bells are very different, giving this section a grounded, earthy feeling. The winds have a rising pattern, ascending from the earthy to the angelic, leading to the highlife feeling again in measure 113.
115 – 116 – the work relaxes in the trumpet and sax solos. A final choir of angels sings in measure 120, leading to the concluding chords and fading to silence in the clarinets.

All African percussion parts are standard and basic West African techniques. If the techniques are unfamiliar, a lesson or two with a traditional West African teacher is all your section should need. Many traditional players learn by rote, however, so there will need to be a "meeting of the minds" as the director or the percussionists sing or speak the lines to the teacher, who then demonstrates the technique used to play it. The names of the instruments change from region to region and it is OK to substitute similar instruments such as ashiko for djembe and tokei bells for dodomo. Even Western substitutions (like tom toms for djembe and dun dun) in a pinch.

Craig Thomas Naylor is an active composer with numerous commissions whose compositions have been played worldwide by ensembles ranging from elementary school band to the orchestral soundtrack for the IMAX film "To The Limit." His commissions include the Los Angeles Concert Orchestra, the Los Angeles Moravian Trombone

Choir, the Music Association of California Community Colleges, the Wind Ensembles of the Universities of Georgia, Idaho, California at Los Angeles, and numerous community college, high, middle and elementary school choirs, bands, and orchestras. He has received two of the NEA-sponsored Continental Harmony commission/residencies from the American Composers Forum.

Craig earned his Bachelors Degree in Music Education from Humboldt State University in Arcata, California and Masters and Doctorate degrees in Composition from the University of Southern California where he studied with Stephen Hartke, Morten Lauridsen, Frederick Lesemann, Robert Linn and Buddy Baker. He has been a fellow at the Aspen Music School where he studied with Michael Czajkowski. An active educator, Craig has taught in four states, all ages kindergarten through university graduate, and holds teaching certificates in California and Montana, where he was awarded an Individual Fellowship, the state Arts Council's recognition of high achievement.

Current information can be found on the web.

Facing The Rising Sun

Craig Thomas Naylor

With Mystery and Reverence ♩ = ca. 66

a tempo *a tempo*

Piccolo

Flute 1 *p*

Flute 2 *p*

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in B♭ 1 *mp*

Clarinet in B♭ 2 *p*

Clarinet in B♭ 3 *p*

Bass Clarinet *p*

E♭ Contra Alto Clarinet

Alto Saxophone 1 *p*

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 *p* *cup mute* *a tempo* *a tempo*

Trumpet 2 *p* *cup mute*

Trumpet 3

Horn in F 1-2

Horn in F 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Celeste *Piano sub OK* *a tempo* *a tempo*

+ *dodomo or other* Small African finger bell *p*

Timpani *F, Ab, C, Eb*

+ *Dodomo or other* African Finger Bell *Med. Slow Rotor Speed med. yarn*

Percussion 1 *p* *bring out f*

Vibes, Dun Duns Set (3) *opt. 8th...*

Percussion 2 *Crotales Sub Orch Bells OK* *for bell, Lv. for crotales*

Crotales, Orch Bells, Triangle

Percussion 3 *soft yarn*

Xylophone, Gankogui

Percussion 4 *Triangle*

Marimba, Djembe

Percussion 5 *Triangle, Sus. Cym., Djembe*

Percussion 6 *Bass Drum*

Double Bass

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About Performing this Piece

13 *rit.* $\text{♩} = \text{ca. } 60$ *Accel poco a poco* $\text{♩} = \text{ca. } 60$ 2+2+2+3

Picc.

Fl. 1 2+2+2+3

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Bc. Cl. 1

Bc. Cl. 2

Bc. Cl. 3

B. Cl.

E. C. Alto Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

rit. $\text{♩} = \text{ca. } 60$ *Accel poco a poco*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

rit. $\text{♩} = \text{ca. } 60$ *Accel poco a poco* 2+2+2+3

Cel.

Timp.

Perc 1 (Vibes, Dun Dun)

Perc 2 (Crot., Bells, Duduppo) *To Bells*

Perc 3 (Xyl., Gan.)

Perc 4 (Mar., Djem.)

Perc 5 (Tri., Sus. Cym., Djembe)

Perc 6 (B.D.)

D.B.

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19 $\text{♩} = \text{♩}$ 2+2+2+3 22 $\text{♩} = \text{ca. } 120$

Picc. mf mp

Fl. 1 mf mp

Fl. 2 mf mp

Ob. 1 p mf mp

Ob. 2 p mf mp

Bsn. 1 mf mp legato

Bsn. 2 mf mp legato

B.C. 1 mp

B.C. 2 mp

B.C. 3 p mf mp

B.C. mf mp

E. C-Alto Cl. mf mp legato

A. Sx. 1 p mf mp

A. Sx. 2 mp

T. Sx. mf mp legato

B. Sx. mf mp legato

Tpt. 1 mp mf mp mute out

Tpt. 2 p mf mp mute out

Tpt. 3 p mf mp mute out

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn. mf mp legato

Euph. mf mp legato If no fourth valve, tacet to measure 49

Tba. mf mp legato

Cel. p mp 2+2+2+3

Timp. mf mp

Perc 1 (Vibes, Dun Dun) mp soft cord

Perc 2 (Cro., Bells, Dodompo)

Perc 3 (Xyl., Gan.)

Perc 4 (Mar., Djem.)

Perc 5 (Tri., Sus. Cym, Djembe)

Perc 6 (B.D.)

D.B. mf legato v return bow as needed

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Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *mf* *mf* *f* *mp* *mf* *f*

Bn. 2 *mf* *mf* *f* *mp* *mf* *f*

B. Cl. 1 *mf* *mf* *f* *mp* *mf* *f*

B. Cl. 2 *p* *mf* *p*

B. Cl. 3 *p* *mf* *p*

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

E. C-Alto Cl. *mf* *mf* *f* *mp* *mf* *f*

A. Sax. 1

A. Sax. 2

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

B. Sax. *mf* *mf* *f* *mp* *mf* *f*

Tpt. 1 *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p*

Hn. 1-2 *p* *mf* *p* *mf* *p*

Hn. 3-4 *p* *mf* *p* *mf* *p*

Tbn. 1 *p* *mf* *p* *mf* *p*

Tbn. 2 *p* *mf* *p* *mf* *p*

B. Tbn. *mf* *mf* *f* *mp* *mf* *f*

Euph. *mf* *mf* *f* *mp* *mf* *f*

Tba. *mf* *mf* *f* *mp* *mf* *f*

Col. *mf* *mf* *f* *mp* *mf* *f*

Timp. *mf*

Perc 1 (Vibes, Dun Dun) *p* *mf* *p* *mf* *p*

Perc 2 (Crota, Bells, Dodomo) *mp* *mf*

Perc 3 (Xyl., Gan.)

Perc 4 (Mar., Djem.) *p* *mf* *p* *mf* *p*

Perc 5 (Tri., Sus. Cym., Djembe) *mp* *mf* *mp*

Perc 6 (B.D.)

D.B. *mf* *mf* *f* *mp* *mf* *f*

40

Picc. *mf* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Bsn. 1 *mp* *mf* *f* *p* *f*

Bsn. 2 *mp* *mf* *f* *p* *f*

B.Cl. 1 *mf* *p* *f*

B.Cl. 2 *mf* *p* *f*

B.Cl. 3 *mf* *p* *f*

B.Cl. *mf* *p* *f*

E♭-C-Alto Cl. *mp* *mf* *f* *p* *f*

A. Sx. 1 *p* *f*

A. Sx. 2 *p* *f*

T. Sx. *mf* *p* *fp*

B. Sx. *mp* *mf* *f* *f*

Tpt. 1 *mf* *p* *f*

Tpt. 2 *mf* *p* *f*

Tpt. 3 *mf* *p* *f*

Hn. 1-2 *mf* *p* *fp*

Hn. 3-4 *mf* *p* *fp*

Tbn. 1 *mf* *p* *fp*

Tbn. 2 *mf* *p* *fp*

B. Tbn. *mp* *mf* *f* *f*

Euph. *mp* *mf* *f* *f*

Tba. *mp* *mf* *f* *f*

Cel. *mp* *mf* *f* *f*

Timp. *ppp* *p* *f*

Perc 1 (Vibes, Dun Dun) *mf* *p* *f*

Perc 2 (Cro!, Bells, Dodomo) *mf* *p* *f*

Perc 3 (Xyl., Gan.) *mf* *p* *f*

Perc 4 (Mar., Djem.) *mf* *p* *f* *p*

Perc 5 (Tri., Sus. Cym., Djembe) *mf* *ppp* *f*

Perc 6 (B.D.) *ppp* *f*

D.B. *mp* *mf* *f* *f*

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About Performing this Piece

49 $\bullet = \bullet$ $\bullet = \text{ca. } 72$ 50

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bn. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff* *mp* *mf* *mf*

E♭ C-Alto Cl. *ff* *mp* *mf* *mf*

A. Sx. 1 *ff* *mp* *mf* *mf* *bring out*

A. Sx. 2 *ff* *mp* *mf* *mf*

T. Sx. *ff* *mp* *mf* *mf*

B. Sx. *ff* *mp* *mf* *mf*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1-2 *ff* *mp* *mf* *mf*

Hn. 3-4 *ff* *bring out*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

B. Tbn. *ff* *mp*

Euph. *ff* *mp*

Tba. *ff*

Cel. *ff*

Timp. *ff* *C to Bb*

Perc 1 (Vibes, Dun Dun) *ff*

Perc 2 (Crot., Bells, Dodomo) *ff*

Perc 3 (Xyl., Gan.) *ff*

Perc 4 (Mar., Djem.) *ff*

Perc 5 (Tri., Sus. Cym., Djembe) *ff*

Perc 6 (B.D.) *ff*

D.B. *ff*

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Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 E♭ C-Alto Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Cel.
 Timp.
 Perc. 1 (Vibes, Dun Dun)
 Perc. 2 (Crot., Bells, Dodomo)
 Perc. 3 (Xyl., Gan.)
 Perc. 4 (Mar., Djem.)
 Perc. 5 (Tri., Sus. Cym., Djembe)
 Perc. 6 (B.D.)
 D.B.

Site for Padmanabha
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 Award Performing Arts Press

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Picc. *f* *sub p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *sub p*

Ob. 2 *f* *p*

Bsn. 1 *mp* *f* *sub p*

Bsn. 2 *mp* *f* *sub p*

B. Cl. 1 *mp* *f* *sub p*

B. Cl. 2 *mp* *f* *sub p*

B. Cl. 3 *mp* *f* *sub p*

B. Cl. *mp* *f* *sub p*

E♭ C-Alto Cl. *mp* *f* *sub p*

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

A. Sax. 2 *mp* *f* *sub p*

T. Sax. *bring out* *mp* *f* *sub p*

B. Sax. *mp* *f* *sub p*

Tpt. 1 *mf* *f* *p*

Tpt. 2 *mf* *f* *p*

Tpt. 3 *mf* *f* *p*

Hn. 1-2 *mf* *f* *p*

Hn. 3-4 *bring out* *mp* *f* *sub p*

Tbn. 1 *mp* *f* *sub p*

Tbn. 2 *mp* *f* *sub p*

B. Tbn. *mp* *f* *sub p*

Euph. *mp* *f* *sub p*

Tba. *mp* *f* *sub p*

Cel. *mp* *f* *p*

Timp. *mp* *f* *p*

Perc 1 (Vibes, Dun Dun) *mp* *f* *p*

Perc 2 (Cro., Bells, Dodomo) *mp* *f* *p*

Perc 3 (Xyl., Gan.) *mp* *f* *p*

Perc 4 (Mar., Djem.) *mp* *f* *p*

Perc 5 (Tri., Sus. Cym., Djembe) *mp* *f* *p*

Perc 6 (B.D.) *mp* *f* *p*

D.B. *mp* *f* *sub p*

Not for Performance
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About Performing this Piece

67 *a tempo* *a tempo rit.* **69** ♩ = ca. 60

Picc. *mp* *mf*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *cresc. poco a poco to m. 82*

Ob. 2 *cresc. poco a poco to m. 82*

Bsn. 1

Bsn. 2

B.Cl. 1 *cresc. poco a poco to m. 82*

B.Cl. 2 *pp*

B.Cl. 3 *pp*

B.Cl. *p* *cresc. poco a poco to m. 82*

E♭ C-Alto Cl.

A. Sx. 1 *p* *cresc. poco a poco to m. 82*

A. Sx. 2 *p* *cresc. poco a poco to m. 82*

T. Sx. *p*

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 *p*

Hn. 3-4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cel. *mf*

Timp.

Perc 1 (Vibes, Dun Dun) *mf*

Perc 2 (Crot., Bells, Dodomo) *mf*

Perc 3 (Xyl., Gan.)

Perc 4 (Mar., Djem.)

Perc 5 (Tri., Sus. Cym., Djembe)

Perc 6 (B.D.)

D.B.

Not for Performance
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About Performing this Piece

73

Picc. *cresc. poco a poco to m. 82*

Fl. 1 *p cresc. poco a poco to m. 82*

Fl. 2 *p cresc. poco a poco to m. 82*

Ob. 1

Ob. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

B.C. 1 *mf cresc. poco a poco to m. 82*

B.C. 2 *p cresc. poco a poco to m. 82*

B.C. 3 *p cresc. poco a poco to m. 82*

B.C. 4 *mf cresc. poco a poco to m. 82*

E♭ C-Alto C

A. Sax. 1 *mf cresc. poco a poco to m. 82*

A. Sax. 2

T. Sax. *cresc. poco a poco to m. 82*

B. Sax.

Tpt. 1 *Not for Performance*

Tpt. 2 *Contact Craig Thomas Naylor*

Tpt. 3 *About Performing this Piece*

Hn. 1-2 *cresc. poco a poco to m. 82*

Hn. 3-4 *cresc. poco a poco to m. 82*

Tbn. 1 *p cresc. poco a poco to m. 82*

Tbn. 2 *p cresc. poco a poco to m. 82*

B. Tbn.

Euph. *mf cresc. poco a poco to m. 82*

Tba. *mf cresc. poco a poco to m. 82*

Cel. *mf cresc. poco a poco to m. 82*

Timp. *mf cresc. poco a poco to m. 82*

Perc 1 (Vibes, Dun Dun) *cresc. poco a poco to m. 82*

Perc 2 (Crot., Bells, Dodomo) *mf cresc. poco a poco to m. 82*
slight pedal for resonance with clarity

Perc 3 (Xyl., Gan.) *mf*

Perc 4 (Mar., Djem.) *cresc. poco a poco to m. 82*

Perc 5 (Tri., Sus. Cym., Djembe)

Perc 6 (B.D.) *hard beater*
mf cresc. poco a poco to m. 82

D.B. *mf cresc. poco a poco to m. 82*

Ab to G

84

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
E. C-Alto Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Cel.
Timp.
Perc 1 (Vibes, Dun Dun)
Perc 2 (Cro., Bells, Dodolompo)
Perc 3 (Xyl., Gam.)
Perc 4 (Mar., Djem.)
Perc 5 (Tri., Sus. Cym., Djembe)
Perc 6 (B.D.)
D.B.

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legato

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 E♭ C-Alto Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Cel.
 Timp.
 Perc 1 (Vibes, Dun Dun)
 Perc 2 (Crot., Bells, Dodomo)
 Perc 3 (Xyl., Gan.)
 Perc 4 (Mar., Djem.)
 Perc 5 (Tri., Sus. Cym., Djembe)
 Perc 6 (B.D.)
 D.B.

arco

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 About Performing this Piece

B♭ to C

99

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

B. Cl. 3 *mf* *f*

B. Cl. *mf* *f*

E♭ C-Alto Cl. *mf* *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Cel. *f*

Timp. *mf* *f*

(Vibes, Dun Dun) Perc 1 *f*

Perc 2 (Crot., Bells, Dodomo) *f*

Perc 3 (Xyl., Gan.) *f*

Perc 4 (Mar., Djem.) *f*

Perc 5 (Tri., Sus. Cym., Djembe) *f*

Perc 6 (B.D.) *f*

D.B. *mf* *f*

104

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bn. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

E. C. Alto Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cel.

Timp.

Perc 1 (Vibes, Dun Dun)

Perc 2 (Crot., Bells, Dodomo)

Perc 3 (Xyl., Gan.)

Perc 4 (Mar., Djem.)

Perc 5 (Tri., Sus. Cym., Djembe)

Perc 6 (B.D.)

D.B.

To Celeste

vibes mal. cord



In 3

Picc. *mp* *cresc.*
 Fl. 1 *mp* *cresc.*
 Fl. 2 *mp* *cresc.*
 Ob. 1 *mp* *cresc.*
 Ob. 2 *mp* *cresc.*
 Bsn. 1 *mp* *cresc.*
 Bsn. 2 *mf* *cresc.*
 B.Cl. 1 *mp* *cresc.*
 B.Cl. 2 *mp* *cresc.*
 B.Cl. 3 *mp* *cresc.*
 B.Cl. *mp* *cresc.*
 E♭ C-Alto Cl. *mf* *cresc.*
 A. Sx. 1 *mp* *cresc.*
 A. Sx. 2 *mf* *cresc.*
 T. Sx. *mf* *cresc.*
 B. Sx. *mp* *cresc.*
 Tpt. 1 *mp* *cresc.*
 Tpt. 2 *mp* *cresc.*
 Tpt. 3 *mp* *cresc.*
 Hn. 1-2 *mp* *cresc.*
 Hn. 3-4 *mp* *cresc.*
 Tbn. 1 *mp* *cresc.*
 Tbn. 2 *mp* *cresc.*
 B. Tbn. *mf* *cresc.*
 Euph. *mf* *cresc.*
 Tba. *mf* *cresc.*
 Cel. *mf* *cresc.*
 Timp. *p* *cresc.*
 Perc 1 (Vibes, Dun Dun) *mp* *cresc.*
 Perc 2 (Crot., Bells, Dodompo) *p* *cresc.*
 Perc 3 (Xyl., Gan.) *p* *cresc.*
 Perc 4 (Mar., Djem.) *p* *cresc.*
 Perc 5 (Tri., Sus. Cym., Djembe) *p* *cresc.*
 Perc 6 (B.D.) *p* *cresc.*
 D.B. *mf* *cresc.*

Not for Performance
Contact Craig Thomas Naylor
About Performing this Piece

