

Redline Tango

(2003)

John Mackey

Commissioned by the Brooklyn Philharmonic
Robert Spano, Music Director

Instrumentation

Piccolo
Flute 1, 2
Oboe 1,2
Clarinet in Eb
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon

4 French Horns
3 Trumpets (C)
2 Tenor Trombones
Bass Trombone
Tuba

Timpani

4 Percussionists

Player 1 : Marimba, Xylophone, Glockenspiel

Player 2 : 4 tom-toms, brake drum, finger cymbals

Player 3 : hi-hat, China cymbal, suspended cymbal, splash cymbal, 2 tom-toms

Player 4 : bass drum, brake drum, tam-tam

Piano

Harp

Strings

Percussion Key:

The diagram shows three staves of musical notation for percussion. Perc. 2 has notes for 4 toms, finger cymbals, and brake drum. Perc. 3 has notes for hi-hat (foot), 2 toms, suspended cymbal, splash cymbal, hi-hat (sticks), and China cymbal. Perc. 4 has notes for bass drum, brake drum, and tam-tam.

Staff	Instrument	Position
Perc. 2	4 toms	First four notes
Perc. 2	finger cymbals	Fifth note
Perc. 2	brake drum	Sixth note
Perc. 3	hi-hat (foot)	First note
Perc. 3	2 toms	Second and third notes
Perc. 3	suspended cymbal	Fourth note
Perc. 3	splash cymbal	Fifth note
Perc. 3	hi-hat (sticks)	Sixth note
Perc. 3	China cymbal	Seventh note
Perc. 4	bass drum	First note
Perc. 4	brake drum	Second note
Perc. 4	tam-tam	Third note

Performance materials are available for hire directly from the composer:

John Mackey
2106 Rockford Road
Los Angeles, CA 90039

requests@ostimusic.com

WWW.OSTIMUSIC.COM

PROGRAM NOTE

"Redline Tango" takes its title from the expression "*redlining* an engine," or pushing it to the absolute limit. The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity. After the "redline" comes the second section, the "tango," which is rather light but a bit demented, complete with a hint of klezmer. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

Duration : Approximately 9 minutes

Redline Tango was commissioned by the Brooklyn Philharmonic, Robert Spano, Music Director. This work received its premiere on February 21-22, 2003, at the Howard Gilman Opera House at the Brooklyn Academy of Music. Kristjan Jarvi conducted the world premiere performance.

Selected additional performances:

The Dallas Symphony, 2004, Dallas, Texas -- conducted by Andrew Litton

The Dallas Symphony, 2004, Vail Valley Music Festival, Vail, CO -- conducted by Andrew Litton

The Minnesota Orchestra, 2005 -- conducted by Andrew Litton

The Cabrillo Festival of Contemporary Music, Santa Cruz, California, 2005 -- conducted by Marin Alsop

The work was revised in January & May 2005.

This work was funded by grants from the Greenwall Foundation, and from the American Music Center's Margaret Fairbank Jory Copying Assistance Program.

ABOUT THE COMPOSER

John Mackey 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.

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, Singapore, 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, and that version has since received nearly 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the prestigious ABA/Ostwald Award from the American Bandmasters Association. The wind version has been recorded commercially on the Naxos label, performed by the University of Kansas Wind Ensemble.

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, 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 "Strange Humors," for the American Bandmasters Association, which premiered at the ABA convention in Richardson, Texas, in March 2006.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP, the American Music Center, the Mary Flagler Cary Charitable Trust, and the Greenwall Foundation. 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.ostimusic.com

Redline Tango

for Graham Parker

John Mackey

♩=132

The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The tempo is marked as ♩=132. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in E♭, Clarinet in B♭, Bass Clarinet, Bassoon, Contrabassoon, Horns 1 & 3, Horns 2 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1-4, Piano, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamic markings include *mf*, *f*, *mp*, and *p*. Performance instructions include *sul pont.* for Violin II and *hard mallets* for the Marimba. The score features complex rhythmic patterns, including sixteenth-note runs in the Violin I part and various woodwind and brass entries.

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cl.

Bs. Cl.

Bsn.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Xylophone

Bass Drum

f

a2.

ff

mp

pizz.

sul pont.

arco norm.

arco

mf

ff

8

2

Picc. *ff*
 Fls. *ff*
 Obs. *f* *ff*
 E♭ Cl. *f* *ff*
 B♭ Cl. *f* *ff*
 B♭ Cl. *ff*
 Bsn. *ff*
 Cbsn. *ff*
 Hn. 1 & 3 *p* *molto* *ff*
 Hn. 2 & 4 *p* *molto* *ff*
 Tpt. 1 *f* *ff*
 Tpt. 2 & 3 *f* *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. *f* *ff*
 Tba. *f* *ff*
 Timp. *ff* *f*
 Perc. 1 *mp* *molto* *f* *ff* *f* *mp* *ff* *Xylophone* *ff*
 Perc. 2 *f* *Toms med. hard felt*
 Perc. 3 *f*
 Perc. 4 *ff* *f* *f*
 Pno. *ff*
 Hp. *f* *ff*
 Vln. I *f* *mf* *ff* *pizz.* *mf* *f* *mf* *arco*
 Vln. II *ff* *p* *mp*
 Vla. *f* *mf* *ff* *f* *mp* *pizz.* *arco div.* *ff*
 Vc. *ff* *ff* *f*
 D.B. *ff* *arco* *ff*

This page of a musical score, page 21, features 21 staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *ff*, and *p*. The instruments are arranged as follows:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- E♭ Cl. (E-flat Clarinets)
- B♭ Cl. (B-flat Clarinets)
- Bs. Cl. (Bass Clarinets)
- Bsn. (Bassoons)
- Cbsn. (Contrabassoons)
- Hn. 1 & 3 (Horn 1 & 3)
- Hn. 2 & 4 (Horn 2 & 4)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 & 3 (Trumpets 2 & 3)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- B. Tbn. (Baritone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1 (Percussion 1, including Marimba)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Pno. (Piano)
- Hp. (Harpsichord)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as slurs, accents, and dynamic markings. The page number '21' is located in the bottom left corner, and the number '4' is centered at the bottom.

This page of a musical score, numbered 38, contains the following parts and markings:

- Picc.**: Piccolo part with *mf* and *cresc.* markings.
- Fl. 1 & 2**: Flute parts with *f* and *mf* markings.
- Ob. 1 & 2**: Oboe parts with *mf* and *cresc.* markings.
- Cl. (E.C., B.C., B.S.C.)**: Clarinet parts.
- Bsn.**: Bassoon part.
- Cbsn.**: Contrabassoon part.
- Hn. 1 & 3**: Horn part with *f* marking.
- Hn. 2 & 4**: Horn part.
- Tpt. 1 & 2**: Trumpet parts with *f* marking.
- Tbn. 1, 2, B. Tbn., Tba.**: Trombone parts.
- Timp.**: Timpani part.
- Perc. 1**: Percussion part with *mf* marking and **Xylophone** label.
- Perc. 2, 3, 4**: Percussion parts with rhythmic notation.
- Pno.**: Piano part with *mp*, *mf*, and *poco a poco cresc.* markings.
- Hp.**: Harp part with *f* marking.
- Vin. I & II**: Violin parts.
- Vla.**: Viola part.
- Vc.**: Violoncello part with *arco* and *f* markings.
- D.B.**: Double Bass part.

Picc. *p* *ff*
 Fl. 1 *p* *ff*
 Fl. 2 *p* *ff*
 Ob. 1 *sub. p*
 Ob. 2 *sub. p*
 E. Cl. *ff*
 B. Cl. *mf*
 Bs. Cl. *mf* *cresc.*
 Bsn. *mf* *cresc.*
 Cbsn. *mf* *cresc.*
 Hn. 1 & 3 *mp* *cresc.*
 Hn. 2 & 4 *mp* *cresc.*
 Tpt. 1 *f*
 Tpt. 2 & 3 *f*
 Tbn. 1 *f*
 Tbn. 2 *f* *brassy*
 B. Tbn. *f*
 Tba. *f*
 Timp. *mf*
 Perc. 1 *mf* *cresc.*
 Perc. 2 *mf* *cresc.*
 Perc. 3 *choke* *mf* *choke*
 Perc. 4 *mf*
 Pno. *sub. p* *cresc.*
 Hp. *sub. p* *ff*
 Vin. I *ff*
 Vin. II *p* *cresc.*
 Via. *mf*
 Vc. *mf*
 D.B. *mf*

This page of a musical score contains parts for various instruments, including woodwinds, brass, percussion, piano, harp, and strings. The score is written in 3/4 time and spans measures 1880 to 1920. The woodwind section includes Piccolo, Flute (with first and second endings), Oboe, English Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 & 3, Horns 2 & 4, Trumpets 1 and 2 & 3, Trombones 1 and 2, Baritone, and Tuba. The percussion section includes four different percussion parts. The piano part features a complex rhythmic pattern with a 'div.' (divisi) marking. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics such as *fff*, *f*, *fp*, *p*, *mf*, and *mp* are used throughout. Performance instructions like 'percussively' and 'a 2.' are also present.

Picc. *mf*

Fis. *a 2.*

Obs. *mf*

Ev. Cl. *mf*

B. Cl. *mf*

Bs. Cl. *mf*

Bsn. *ff* *f* *ff*

Cbsn. *ff* *f* *ff*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Tbn. 1 *mf* *molto* *ff*

Tbn. 2 *mf* *molto* *ff*

B. Tbn. *mf* *molto* *ff*

Tba. *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 *mf*

Pno. *mf*

Hp. *f*

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *ff*

Vc. *ff*

D.B. *arco* *ff*

Picc. *flut.* *fp*

Fls. *ff* *f* *mf* *mp* *a 2.*

Obs. *ff*

E♭ Cl. *ff* *molto* *f* *ff*

B♭ Cl. *f*

Bs. Cl. *ff* *f*

Bsn. *ff* *molto* *ff*

Cbsn. *mf*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 *p*

Tbn. 2 *mf* *p*

B. Tbn. *p*

Tba.

Timp.

Perc. 1 *mf* *mp*

Perc. 2 *mf* *r.s.*

Perc. 3 *p* *ff*

Perc. 4 *mf*

Pno. *f* *mp* *8va*

Hp. *ff* *f* *8va*

Vin. I

Vin. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

66

12

Picc. *ff*

Fls. *ff* *a2.* *mf*

Obs. *ff*

E♭ Cl. *ff*

B♭ Cl. *ff*

Bs. Cl. *f* *ff*

Bsn. *f*

Cbsn. *mf* *f*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *f*

B. Tbn. *f* *flut.*

Tba. *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *ff* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *choke* *choke* *mp*

Perc. 4 *p* *f* *ff*

Pno. *ff*

Hp. *ff*

Vln. I *ff* *mp*

Vln. II *mf* *sul pont.*

Vla. *f*

Vc. *f* *div.* *pizz.*

D.B. *ff*

78

B

B

Picc.
 Fis.
 Obs.
 E♭ Cl.
 B♭ Cl.
 B♭ Cl.
 Bsn.
 Cbsn.
 Hn. 1 & 3
 Hn. 2 & 4
 Tpt. 1
 Tpt. 2 & 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 84, featuring various instruments and dynamic markings. The score is in 4/4 time and includes dynamic markings such as *f*, *ff*, *mp*, *p*, *molto*, *brassy*, *arco*, *pizz.*, *norm.*, and *sul pont.*. The score is divided into measures, with some measures containing first and second endings (1. and 2.).

Picc.

Fl. 1

Fl. 2

Obs.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

Picc. *ff* *fff*
 Fl. I *ff* *fff*
 Fl. 2 *ff* *fff*
 Ob. 1 *ff* *fff*
 Ob. 2 *ff* *fff*
 E♭ Cl. *ff* *fff*
 B♭ Cl. *ff* *fff*
 Bsn. *ff*
 Cbsn. *ff*
 Hn. 1 & 3 *f* *cresc.* *fff*
 Hn. 2 & 4 *f* *cresc.* *fff*
 Tpt. 1 *f*
 Tpt. 2 & 3 *f*
 Tbn. 1 *brassy ff* *ff* *ff* *ff* *fff* *flut.*
 Tbn. 2 *f* *ff* *ff* *ff* *fff* *flut.*
 B. Tbn. *ff* *fp* *fff*
 Tba. *fff*
 Timp. *mf* *cresc.* *fff* *fff*
 Perc. 1 *fff*
 Perc. 2 *f* *mp* *f* *mp* *fff*
 Perc. 3 *choke f* *choke mf* *gradually less choke --* *(no choke)* *choke fff*
 Perc. 4 *ff* *mf* *fff* *mp*
 Pno. *ff* *chromatic palm clusters* *ff*
 Hp. *S_{ped}*
 Vin. I *f* *sul pont.* *fff*
 Vin. II *f* *div.* *sul pont.* *fff*
 Vla. *f* *fff*
 Vc. *ff* *ff*
 D.B. *ff* *ff*

This page of a musical score, numbered 108, contains the following parts and markings:

- Picc.**: Piccolo, starting with a *ff* dynamic.
- Fls.**: Flute, starting with a *f* dynamic.
- Obs.**: Oboe, starting with a *f* dynamic.
- Ei. Cl.**: E-flat Clarinet, starting with a *ff* dynamic.
- Bi. Cl.**: B-flat Clarinet, starting with a *ff* dynamic.
- Bs. Cl.**: Bass Clarinet, starting with a *ff* dynamic.
- Bsn.**: Bassoon, starting with a *ff* dynamic.
- Cbsn.**: Contrabassoon, starting with a *ff* dynamic.
- Hn. 1 & 3**: Horns 1 and 3, starting with a *f* dynamic and a *fp* dynamic.
- Hn. 2 & 4**: Horns 2 and 4, starting with a *fp* dynamic.
- Tpt. 1**: Trumpet 1, starting with a *ff* dynamic.
- Tpt. 2 & 3**: Trumpets 2 and 3, starting with a *f* dynamic.
- Tbn. 1**: Trombone 1, starting with a *ff* dynamic.
- Tbn. 2**: Trombone 2, starting with a *ff* dynamic.
- B. Tbn.**: Baritone Trombone, starting with a *ff* dynamic.
- Tba.**: Tuba, starting with a *f* dynamic.
- Timp.**: Timpani, starting with a *f* dynamic.
- Perc. 1**: Percussion 1 (Xylophone), starting with a *fff* dynamic.
- Perc. 2**: Percussion 2, starting with a *ff* dynamic.
- Perc. 3**: Percussion 3, starting with a *ff* dynamic.
- Perc. 4**: Percussion 4, starting with a *p* dynamic.
- Pno.**: Piano, starting with a *f* dynamic.
- Hp.**: Harp, starting with a *f* dynamic.
- Vln. I**: Violin I, starting with a *ff* dynamic.
- Vln. II**: Violin II, starting with a *f* dynamic.
- Vla.**: Viola, starting with a *ff* dynamic.
- Vc.**: Violoncello, starting with a *ff* dynamic.
- D.B.**: Double Bass, starting with a *ff* dynamic.

Picc.
 Fls.
 Obs.
 E. Cl.
 B. Cl.
 B. S. Cl.
 Bsn.
 Cbsn.
 Hn. 1 & 3
 Hn. 2 & 4
 Tpt. 1
 Tpt. 2 & 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *fff*, *mf*, *mp*, *f*, *p*, *as dry as possible*, *choke*, *to marimba*

Picc.
 Fls.
 Obs.
 E♭ Cl.
 B♭ Cl.
 B♭ Cl.
 Bsn.
 Cbsn.
 Hn. 1 & 3
 Hn. 2 & 4
 Tpt. 1
 Tpt. 2 & 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

This page of a musical score, page 139, features a variety of instruments including Piccolo, Flute, Oboe, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Piano, and Harp. The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, *mf*, *mp*, and *pp*. It also contains performance instructions like *1.*, *div.*, *pizz.*, *solo*, and *tutti*. The piano part includes a *Sra.* (Soprano) line with a dashed line indicating a melodic line. The harp part includes a *Sra.* line and a *G^b* marking. The woodwinds and brass parts feature complex rhythmic patterns and melodic lines. The percussion parts include a xylophone part and four other percussion staves with rhythmic notation. The string parts include violin I and II, viola, and double bass, with various articulations and dynamics.

Picc. *f*
 Fls.
 Obs. *mf*
 E♭ Cl. *mf*
 B♭ Cl. *mf*
 B♭ Cl. *ff*
 Cbsn. *f*
 Hn. 1 & 3 *ff*
 Hn. 2 & 4
 Tpt. 1 *f*
 Tpt. 2 & 3 *f*
 Tbn. 1 *f* *molto*
 Tbn. 2 *f* *molto*
 B. Tbn. *f* *molto*
 Tba. *ff*
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *mf*
 Perc. 3 *f*
 Perc. 4 *f* *mf* *cresc.*
 Pno. *mf*
 Hp. *f*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *mf*
 Vc. *mf*
 D.B. *arco* *f* *mp* *mf*

158

Picc. *cresc. molto*

Fls. *cresc. molto*

Obs. *fff* *ppp*

E♭ Cl. *cresc. molto* *fff*

B♭ Cl. *fff*

Bs. Cl. *cresc. molto* *fff*

Bsn. *cresc. molto* *ppp*

Cbsn. *cresc. molto* *fff*

Hn. 1 & 3 *fff*

Hn. 2 & 4 *ff* *fff*

Tpt. 1 *fff*

Tpt. 2 & 3 *ff* *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *fff*

Timp. *f* *fff*

Perc. 1 *fff*

Perc. 2

Perc. 3 *ff* *fff*

Perc. 4

Pno. *ff* *fff*

Hp. *mp*

Vin. I *cresc. molto* *fff*

Vin. II *cresc. molto* *fff*

Vla. *cresc. molto* *fff* *solo pp*

Vc. *cresc. molto* *fff* *solo pp*

D.B. *cresc. molto* *fff*

but a little slower, poco rubato

poco rit.

E ♩=52 Tango, somewhat freely

Picc. Fis. Obs. E♭ Cl. B♭ Cl. B♭ Cl. Bsn. Cbsn. Hn. 1 & 3 Hn. 2 & 4 Tpt. 1 Tpt. 2 & 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Hp.

mp
mp
fff bells up! *tr*
f *mf*
p
p
p
p
mf

milk it; pseudo-Klezmer style

con sord. - harmon, half-stem
p
con sord. - harmon, half-stem
p

mp

E ♩=52 Tango, somewhat freely

Vln. I Vln. II Vla. Vc. D.B.

f arco solo richly, rubato
3 3
pizz. div.
mp arco
p
tutti *mp* *pizz.*
p *mp* *pizz.*
pp *mp* *p*

mp arco
pp

poco rit.

a tempo

Picc. Fls. Obs. E♭ Cl. Bs. Cl. Bs. Cl. Bsn. Cbsn. Hn. 1 & 3 Hn. 2 & 4 Tpt. 1 Tpt. 2 & 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Hp. Vln. I Vln. II Vla. Vc. D.B.

Musical score for orchestra, including woodwinds, brass, percussion, piano, harp, and strings. The score is divided into sections by tempo: *poco rit.* and *a tempo*.

Key performance instructions include:

- mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte)
- heavily*, *arco*, *pizz.*, *div.*, *tutti*, *schmaltzy*, *(scoop)*
- Dynamic markings like *mf* and *mp* are placed below notes.
- Articulation marks like *1.*, *2.*, *3.* are placed above notes.
- Phrasing slurs and breath marks are used throughout.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings. The woodwinds and strings have complex rhythmic patterns, while the brass and percussion provide harmonic support. The piano and harp parts are more melodic and harmonic in nature.

Picc. *f* *mf* 6
 Fls. *f*
 Obs.
 E♭ Cl. *ff* *tr* 9 *fff* *bells up!* *norm.* 6
 B♭ Cl. *fff* *bells up!* *norm.* *mp*
 Bs. Cl.
 Bsn.
 Cbsn. *f* *ff*
 Hn. 1 & 3 *mp*
 Hn. 2 & 4 *mp*
 Tpt. 1 (Harmon) *mp*
 Tpt. 2 & 3 *mp*
 Tbn. 1 *mf* *mp*
 Tbn. 2 *mp* 3
 B. Tbn. *mp* 3
 Tba. *mp*
 Timp.
 Perc. 1 **Marimba** *mf*
 Perc. 2 *mf*
 Perc. 3
 Perc. 4
 Pno. *S^{no}*
 Hp. *ff*
 Vln. I *tutti* *ff* 3
 Vln. II *arco* *ff* *pizz. div.* *mp* *arco* *f* *div. pizz.*
 Vla. *arco*
 Vc. *arco* *mf* *pizz. div.* *mp* *arco* *mf* *pizz. div.* *arco* *3*
 D.B. *3*

Picc.

Fis. *a2.* *f*

Obs. *f* *1.*

Ev. Cl.

B. Cl. *f* *3*

Bs. Cl. *f* *3*

Bsn.

Cbsn. *f* *f*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 *mf* *3*

Tpt. 2 & 3

Tbn. 1

Tbn. 2 *p*

B. Tbn. *p* *mf*

Tba.

Timp.

Perc. 1 *Xylophone* *mf*

Perc. 2

Perc. 3

Perc. 4 *mf*

Pno. *mp* *f* *S^{no}*

Hp. *f* *S^{no}* *f*

Vln. I

Vln. II *arco* *ff* *f* *div.* *mp* *f*

Vla. *mf* *div.* *f*

Vc. *f* *pizz. div.*

D.B. *mf* *f*

Picc. *f* *tr* *G*
 Fls.
 Obs.
 E♭ Cl. *bells up!* *ff* *tr* *G*
 B♭ Cl.
 Bs. Cl.
 Bsn.
 Cbsn. *f*
 Hn. 1 & 3 *mf*
 Hn. 2 & 4 *mf*
 Tpt. 1 *f* *molto* *mf*
 Tpt. 2 & 3 *f* *molto* *mf*
 Tbn. 1 *f*
 Tbn. 2 *f*
 B. Tbn.
 Tba.
 Timp.
 Perc. 1 *Glockenspiel* *mp*
 Perc. 2 *mp*
 Perc. 3
 Perc. 4
 Pno. *mf* *mf* *3*
 Hp. *mf* *f* *mf* *f*
 Vln. I *arco* *richly, rubato* *solo* *f* *pizz. div.* *bend pitch down at end* *mf* *tutti*
 Vln. II *mp*
 Vla. *p* *solo* *f* *mf*
 Vc. *arco* *div. pizz.* *mp* *f* *mf*
 D.B. *mp* *mf*

poco accel. (back to original tempo)

H Tempo I

Picc. *fff*
 Fls. *fff* a 2. *mf*
 Obs.
 E♭ Cl. *norm.* *f* *cresc.* *fff*
 B♭ Cl. *fff*
 Bs. Cl.
 Bsn. *cresc.*
 Cbsn. *cresc.* *ff* *fff*
 Hn. 1 & 3 *cresc.* *ff*
 Hn. 2 & 4 *cresc.* *ff* a 2.
 Tpt. 1 *senza sord.* *f* *fff* *f*
 Tpt. 2 & 3 *senza sord.* *f* *fff* *f*
 Tbn. 1 *cresc.* *brassy* *ff* *fff*
 Tbn. 2 *cresc.* *brassy* *ff* *fff*
 B. Tbn. *cresc.* *brassy* *ff* *fff*
 Tba. *cresc.* *ff* *fff*
 Timp. *cresc.* *ff*
 Perc. 1 *ff*
 Perc. 2 *f* *fff*
 Perc. 3 *pp* *poco a poco cresc.* *mp*
 Perc. 4 *fff*
 Pno. *fff*
 Hp. *Sub 2* *Sub 1* (all 1, except G₂)
 Vin. I *ff* *mp* *Tempo I*
 Vin. II *ff* *sul pont.* *mf*
 Vla. *fff*
 Vc. *div. Δ* *unis.* *fff*
 D.B. *pizz.* *div.* *fff*

Picc.

Fls.

Obs.

Cl. E.

Cl. B.

Cl. Bs.

Bsn.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

223

37

230

38

Picc. *mf* *cresc.* *cresc.* *ff*

Fl. I *mf* *cresc.* *ff*

Fl. 2 *mf* *cresc.* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

E. Cl. *ff*

B. Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1 & 3 *mf* *cresc.* *f* *cresc.*

Hn. 2 & 4 *mf* *cresc.* *f* *cresc.*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Tbn. 1 *mf* *f* *f* *brassy ff* *flut.*

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

B. Tbn. *f* *brassy ff*

Tba. *ff*

Timp. *mf* *cresc.*

Perc. 1 *mf* *cresc.*

Perc. 2

Perc. 3 *f* *choke* *choke* *gradually less choke* *mf*

Perc. 4 *ff* *mf*

Pno. *f* *ff*

Hp. *mf* *cresc.* *f*

Vin. I *mf* *cresc.* *f*

Vin. II *cresc.* *(sim. stac.)* *f*

Vla. *mf* *cresc.* *f*

Vc. *f* *ff*

D.B. *f* *ff*

242

40

Picc. *f*

Fis.

Obs.

Ev. Cl.

B. Cl.

Bs. Cl.

Bsn.

Cbsn.

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno. *ff*

Hp. *8^{va}*

Vln. I *f* *ff*

Vln. II *f* *ff* *div.*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Picc. *mf*

Fis.

Obs. *mf*

Es. Cl. *mf*

B. Cl. *mf*

Bs. Cl.

Bsn.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Tbn. 1 *f* *molto* *ff*

Tbn. 2 *f* *molto* *ff*

B. Tbn.

Tba. *ff*

Timp. *mf* *ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf* *f*

Pno. *mf*

Hp. *f*

Vln. I *tutti* *ff* *div.* *solo sul pont.*

Vln. II *div.*

Vla. *altri* *sul pont.* *solo* *f* *solo*

Vc. *solo* *sul pont.* *solo* *altri*

D.B. *arco*

Picc.
 Fls.
 Obs.
 E♭ Cl.
 B♭ Cl.
 Bs. Cl.
 Bsn.
 Cbsn.
 Hn. 1 & 3
 Hn. 2 & 4
 Tpt. 1
 Tpt. 2 & 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

K

Picc. *ff*
 Fis. *ff* *a 2.*
 Obs. *ff* *a 2.*
 E♭ Cl. *ff*
 B♭ Cl. *ff*
 B♭ S. Cl. *fff*
 Bsn. *ff*
 Cbsn. *ff*
 Hn. 1 & 3 *ff*
 Hn. 2 & 4 *ff*
 Tpt. 1 *ff*
 Tpt. 2 & 3 *ff*
 Tbn. 1 *ff* *brassy bells up!* *fff*
 Tbn. 2 *ff* *brassy bells up!* *fff*
 B. Tbn. *ff* *brassy bells up!* *fff*
 Tba. *ff* *fff*
 Timp. *ff*
 Perc. 1 *fff* *Xylophone*
 Perc. 2 *f*
 Perc. 3 *f*
 Perc. 4 *ff*
 Pno. *ff* *fff*
 Hp. *ff* *fff*
 Vln. I *tutti norm.* *f* *ff*
 Vln. II *f*
 Vla. *norm.* *div.* *ff*
 Vc. *arco norm.* *fff* *ff*
 D.B. *ff*

Picc. *mp* *ff*

Fls. *mp* *ff*

Obs. *mf*

Es. Cl. *mf* *mf*

Bs. Cl. *mf* *mf*

Bs. Cl. *fff* *ff* *mf*

Bsn. *fff* *ff*

Cbsn. *f*

Hn. 1 & 3 *f* *mp*

Hn. 2 & 4 *mp*

Tpt. 1

Tpt. 2 & 3

Tbn. 1 *norm.* *f* *mf* *f* *molto* *bells up!*

Tbn. 2 *norm.* *mf* *f* *molto* *bells up!*

B. Tbn. *norm.* *f* *ff* *f* *molto*

Tba.

Timp.

Perc. 1 *mf* *ff*

Perc. 2 *ff*

Perc. 3 *f* *mp*

Perc. 4

Pno. *f* *f*

Hp. *ff* *ff*

Vin. I *f*

Vin. II *f*

Vla. *div.* *ff* *div.*

Vc. *fff* *ff* *arco*

D.B. *arco*

Picc.

Picc. *ff*

Fls. *f* *ff*

Obs.

E♭ Cl. *ff*

B♭ Cl.

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. 1 & 3 *mp* *f* *ff*

Hn. 2 & 4 *mp* *f* *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Tbn. 1 *ff* *brassy*

Tbn. 2 *f* *ff* *brassy*

B. Tbn. *f* *ff* *brassy*

Tba.

Timp.

Perc. 1

Perc. 2 *f* *mp* *f* *take brake drum beater in other hand*

Perc. 3

Perc. 4 *ff*

Pno. *f*

Hp. *ff*

Vin. I *f* *ff* *cresc. molto*

Vin. II *f* *ff* *cresc. molto*

Vla. *f* *ff* *cresc. molto*

Vc. *f* *cresc.* *ff* *cresc. molto*

D.B. *f* *cresc.* *arco* *ff* *cresc. molto*

accel & cresc!

$\text{♩} = 52$

poco rit.

Picc. *cresc. molto*
 Fis. *cresc. molto*
 Obs. 1. *ff* *cresc. molto* 2. *ppp*
 E. Cl. *cresc. molto*
 B. Cl. *ff* *cresc. molto* *ppp*
 Bs. Cl. *cresc. molto*
 Bsn. *cresc. molto* *ppp*
 Cbsn. *cresc. molto*
 Hn. 1 & 3 *cresc. molto* *fff*
 Hn. 2 & 4 *ff* *cresc. molto* *fff*
 Tpt. 1 *cresc. molto* *fff*
 Tpt. 2 & 3 *a 2.* *ff* *cresc. molto* *fff*
 Tbn. 1 *cresc. molto* *fff*
 Tbn. 2 *cresc. molto* *fff*
 B. Tbn. *cresc. molto* *fff*
 Tba. *fff*
 Timp. *ff* *fff*
 Perc. 1 *ff* *cresc. molto* *fff* Glockenspiel *mp*
 Perc. 2 *ff* *cresc. molto* *fff*
 Perc. 3 *ff* *cresc. molto* *fff*
 Perc. 4 *ff* *cresc. molto* *fff*
 Pno. *ff* *cresc. molto* *fff* *8va* *15va* *Sub.*
 Hp.

accel & cresc!

$\text{♩} = 52$

poco rit.

Vln. I *fff* *div.*
 Vln. II *fff*
 Vla. *fff*
 Vc. *fff* *pizz.* *p*
 D.B. *fff* *pizz.* *p*

Picc. *ff* *cresc. molto* *tr*

Fls. *ff* *cresc. molto* *a 2.* *tr*

Obs. *ff* *cresc. molto* *a 2.*

E♭ Cl. *ff* *cresc. molto* *(b)* *tr*

B♭ Cl. *ff* *cresc. molto* *tr*

Bs. Cl. *ff* *cresc. molto*

Bsn. *ff* *cresc. molto*

Cbsn. *ff* *cresc. molto*

Hn. 1 & 3 *ff* *cresc. molto* *1.* *a 2.*

Hn. 2 & 4 *ff* *cresc. molto* *2.* *a 2.*

Tpt. 1 *ff* *cresc. molto*

Tpt. 2 & 3 *ff* *cresc. molto*

Tbn. 1 *brassy ff* *cresc. molto*

Tbn. 2 *brassy ff* *cresc. molto*

B. Tbn. *brassy ff* *cresc. molto*

Tba. *ff* *cresc. molto*

Timp. *ff* *cresc. molto*

Perc. 1 *Xylophone ff* *cresc. molto*

Perc. 2 *ff* *cresc. molto*

Perc. 3 *ff* *cresc. molto*

Perc. 4 *ff* *mf* *ff* *fff* *cresc. molto*
use hard plastic beater on tam-tam

Pno. *ff* *cresc. molto* *8va*

Hp. *fff* *8va*

Vin. I *ff* *cresc. molto*

Vin. II *ff* *cresc. molto*

Vla. *ff* *cresc. molto*

Vc. *arco ff* *cresc. molto*

D.B. *arco ff* *cresc. molto*