

SECOND'S THE BEST  
BY  
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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
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Accepted by the faculty of the  
Indiana University Jacobs School of Music  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

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# *Second's the Best*

for sinfonietta

George Nathan Stang

# Instrumentation

Flute

Oboe

B-flat Clarinet

Bassoon

F Horn

B-flat Trumpet

Trombone

Tuba

## Percussion I

Hi-Hat, Suspended Cymbal (shared), Medium Tam-tam, Bongos,  
Bass Drum (shared), Cabasa, Large Ratchet, Vibraphone

## Percussion II

Ride Cymbal, Suspended Cymbal (shared), Crash Cymbals, Congas,  
Bass Drum (shared), Triangle, Tambourine, 2 Woodblocks, Vibraslap

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

# Program Note

*Second's the Best* is a piece of many episodes cast in a single movement. The title refers both to this piece's being an exploration of the musical interval of a major second, and to the fact that the piece was the product of my second attempt to compose a dissertation work. The title is pulled from the familiar playground rhyme "First is the worst! Second is the best! Third is the one with a hairy chest!" (or "treasure chest!" –this last line has many variations.) The piece unabashedly features long-held musical loves of mine: snappy rhythms, cartoony jazz, elements of fugue, and a general lightheartedness and humor. The choice of a playground rhyme here is also meant to reflect the playfulness (and sometimes silliness) of this music.

Naturally, the number two features prominently in *Second's the Best*, with ideas often appearing twice, and pairs of instruments (and more often pairs of pairs!) playing an important role. Also characteristic of this music is its desire to never stay too long in the same place; it's always moving onto the next thing and only occasionally looking back.

The piece opens with a jaunty theme which introduces a rising major-second motif. This motif is the principal material of the piece and will appear many times, often with variations. After short solos are exchanged by the woodwinds, the brass enter imitating the opening material of the piece. The strings do the same shortly thereafter, and the music slows briefly as it accumulates, before a sudden transition to a faster tempo.

This new faster music sees the introduction of a more rhythmic variant of the main motif played by the strings. The strings dialogue with the woodwinds before their music is taken over by the brass, with cascading scales in the accompanying instruments. This leads into the first of two fugato sections in the piece, this one featuring the strings.

A short developmental passage follows this first fugato, seeing the woodwinds take up the rhythmic variant of the main motif before transitioning into the second fugato section. The brass dominate this part of the piece, occasionally escaping the rigidity of the fugue into jazzy flights of fancy.

Soon, the first passages of the faster music return, but with a bit more urgency. This music comes to a head and slows considerably, with the piano left alone wandering back to a recapitulation of the piece's opening. Soloistic moments for the violins and clarinet lead into the climactic section of *Second's the Best*, wherein the full ensemble plays a version of the original tune first exposed in the woodwinds. A (very!) short coda brings the piece to a speedy close.

*Second's the Best* was completed in Bloomington, Indiana, in March of 2018. It was first performed as part of the Society of Composers, Inc. National Student Composers Conference held at Indiana University in the same year.

The premiere of *Second's the Best* was given by the IU New Music Ensemble under the direction of David Dzubay on September 27<sup>th</sup>, 2018.



Transposed Score

# Second's the Best

for sinfonietta

G. Nathan Stang

Moderately fast. With humor ♩ = 120

The score is for a sinfonietta and includes the following parts:

- Flute:** *brITTLE*, *f*
- Oboe:** *brITTLE*, *f*
- B♭ Clarinet:** *brITTLE*, *f*
- Bassoon:** *mf*
- F Horn:** (Silent)
- C Trumpet:** *brITTLE w/mute*, *f*
- Trombone:** (Silent)
- Tuba:** (Silent)
- Percussion I:** Cabasa, *mf*
- Percussion II:** (Silent)
- Harp:** *mf*, *secco*, D C B♭1 E♭ F G♭ A
- Piano:** *mf*, *secco*
- Violin I:** *pizz.*, *f*
- Violin II:** *pizz.*, *f*
- Viola:** (Silent)
- Cello:** (Silent)
- Double Bass:** *pizz. secco*, *mf*

The score is in 4/4 time and consists of 8 measures. The key signature has one flat (B♭). The tempo is moderately fast with a humor, marked with a quarter note equal to 120 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *brITTLE* (staccato). The percussion part features a Cabasa. The harp part includes a *secco* (staccato) marking and a specific chord sequence: D C B♭1 E♭ F G♭ A. The string parts (Violin I, Violin II, Viola, Cello, Double Bass) are marked with *pizz.* (pizzicato) and *f* (forte). The piano part is marked with *mf* (mezzo-forte) and *secco* (staccato).

brief lift

5

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f*

C Tpt. *f* mute out

Tbn. *f*

Tuba

(Cabasa) *mf*

Perc. I *mf* *f* *f*

Woodblocks *f*

Perc. II *f*

Hp. *f*

Pno. *mf*

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *(Sul C)* *mf* *ff*

Vc. *mf*

D.B. *arco* *mf*

**A**

Fl. *schierz.*  
*mp* *p*

Ob. *schierz.*  
*mp* *mp*

B♭ Cl. *schierz.*  
*mp* *mp*

Bsn. *mp*

F Hn.

C Tpt. *schierz.*  
*mp*

Tbn. *p*

Tuba

Vibraphone  
w/medium cord  
motor off  
*senza cord.* *p* *p*

Perc. II

Hp. *mf*

Pno. *p* *p*

Vln. I *mf* *mf* *pizz.* *p*

Vln. II *mf* *pizz.* *p* *arco* *mf* *pizz.* *p*

Vla. *mf* *pizz.* *p* *arco* *mf* *pizz.* *p*

Vc. *mf* *pizz.* *p* *arco* *mf*

D.B.

13 [3 + 3 + 2]

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Perc. I (Vibraphone) Cabasa *f*

Perc. II (Woodblocks) *f*

Hp. *mf* *f*

Pno. *f*

Vln. I *arco* *mf* *f*

Vln. II *arco* *mf* *f*

Vla. *arco* *mf* *f* Sul C

Vc. *mf* *f*

D.B. *f*



20 *poco accel.* *solo*

Fl. *mf*

Ob. *ff*

B♭ Cl. *ff* *f* *mp*

Bsn. *f* *mp*

F Hn.

C Tpt. *f* *f*

Tbn.

Tuba

Perc. I

Perc. II (Sus. Cymbal) *f*

Hp.

Pno. *f* *f* *p*

Vln. I *ff*

Vln. II *ff* *ff*

Vla. *ff* *mf* *p* *from Cl.*

Vc. *f* *mf* *p* *from Bsn.*

D.B.

**B** A touch faster. Playful ♩ = 126

Fl. *mf* *f*

Ob. *p*

B♭ Cl. *p*

Bsn. *mf*

F Hn. *p* *p*

C Tpt. *mf*

Tbn. *p* *p*

Tuba *p*

Perc. I Bongos w/hands *p*

Perc. II Tambourine *p*

Hp.

Pno. *p* *mp*

Vln. I *p* *pizz.* *p*

Vln. II *p* *pizz.* *p*

Vla. *pizz.* *p* *p*

Vc. *pizz.* *p* *p*

D.B. *pizz.* *p* *p*

26

Fl. *mf*

Ob. *solo* *mf*

B♭ Cl. *p*

Bsn. *mf*

F Hn.

C Tpt. *mute in*

Tbn. *p*

Tuba *p*

Perc. I (Bongos) *p*

Perc. II (Tambourine) *p*

Hp. *mf* D C B | E F# G# A#

Pno. *mf* *p*

Vln. I *arco* *mf*

Vln. II *mf*

Vla. *arco* *mf* *pizz.* *p*

Vc. *arco* *mf* *pizz.* *p*

D.B. *arco* *mf* *pizz.* *p*



30 C

Fl. *p* *mp*

Ob. *mf*

B. Cl. *p* *mp*

Bsn. *solo* *mf* *f* *p*

F. Hn. *p*

C. Tpt. *p*

Tbn. *p*

Tuba *p*

Perc. I *p* *p* Congas w/hands

Perc. II *p*

Hp. *p* secco

Pno. *p*

Vln. I *mp*

Vln. II *pizz.* *p*

Vla. *p* *arco* *p* *mp*

Vc. *p* *arco* *p* *mp* *pizz.* *p*

D.B. *p* *p*

33

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

(Bongos)

Perc. I

(Congas)

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*p*

36

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *mp* *mf* *f*

Bsn.

F Hn.

C Tpt. *mp* *mf* *f*

Tbn. *p* *mp*

Tuba *p* *mp*

Perc. I *mf*

Perc. II *mf* *mp* *mf*

Hp. *mf*

Pno.

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mf* *mp* *mf* *f*

D.B. *mf*

40

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I  
Sus. Cymbal  
w/med. yarn

Perc. II  
(Congas)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

muted out open

arco

**D** Suddenly more moderate ♩ = 112

44

Fl. *mf* *f*

Ob. *mp* *f*

B♭ Cl. *p* *f*

Bsn.

F Hn. *p* *mf* *bell-like*

C Tpt. *mf* *bell-like*

Tbn. *p* *mf* *bell-like*

Tuba *p* *mf*

Perc. I *Vibraphone* *pp* *mp* *motor on - med.* *mf* *con Sca.*

Perc. II *Sus. Cymbal* *p* *mf*

Hp. *mf*

Pno. *mf*

Vln. I *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

D.B. *mf*

\*



5/1

Fl. *f* *ff* *rit.*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

F Hn. *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Perc. I Medium Tam-tam *f*

Perc. II *mp* *f*

Hp. *f* *f*

Pno. *f* *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

----- (♩ = ~96)      Slower here. Heavy ♩ = 104

54

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I (Tam-tam) *ff*

Perc. II *f* Bass Drum

Hp. D C B I E F G# A *f*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*





60

Fl. *mf*

Ob. *playful*  
*mf*

B♭ Cl. *mp*  
*mf*  
*f*

Bsn. *mp*

F Hn.

C Tpt. *cant.*  
*f*

Tbn. *cant.*  
*f*

Tuba

Perc. I *Sus. Cymbal*  
*w/butt of stick on bell*  
*mp*

Perc. II

Hp. *in dialogue w/piano*  
*mp*  
D C B | E♭ F G | A  
*brilliant*  
*f*

Pno. *in dialogue w/harp*  
*mp*

Vln. I *f*

Vln. II *mp*  
*f*

Vla. *mp*  
*f*

Vc. *mp*  
*f*

D.B. *pizz.*  
*f*

63

Fl. *mf* *f* *mf*

Ob. *mf* *mp* *mf*

B♭ Cl. *mf* *mf* *f* *mp*

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

F Hn. - - -

C Tpt. - - - *f* *3*

Tbn. - - - *f*

Tuba - - -

Perc. I - - - *mp*

Perc. II - - -

Hp. - - - *mp*

Pno. - - - *mp* *mp*

Vln. I *f sub.* *mp*

Vln. II *f sub.* *mp*

Vla. *f*

Vc. - - -

D.B. - - -

66

**F**

Fl. *f* *mf* *f* *ff* *f*

Ob. *mf* *f* *f*

B♭ Cl. *mf* *ff* *f*

Bsn. *playful* *mf* *f* *f*

F Hn. *cant.* *f* *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I (Sus. Cymbal) *f* w/med. yarn *Sus. Cymbal* *ff*

Perc. II (Bass Drum) *f*

Hp. *mp* *f* D: C B♭ | E♭ F G A♭

Pno.

Vln. I *deflating* *f* *mp* *p* *f*

Vln. II *deflating* *f* *mf* *f*

Vla. *deflating* *f* *mp* *f*

Vc. *mp* *f* *f*

D.B. *ff*

69

Fl. *ff* *ff* *f* *ff* *ff*

Ob. *ff* *f* *ff*

B♭ Cl. *ff* *ff* *f* *ff* *ff*

Bsn. *ff* *f* *ff*

F Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I *f* *mf* *f*

Perc. II *f*

Hp. *ff* *f* *ff* D: A3 D: A3

Pno. *ff* *ff*

Vln. I *ff* *ff* *f* *ff* *ff*

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

Vla. *ff* *ff* *f* *ff* *ff*

Vc. *ff* *f* *ff*

D.B. *ff*



**G Fugato I**

75

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

damp

*mf*

*p*

*pp*

*mf*

*p*

*incisive*

*p*

*pizz.*

*pp*

78

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Pno. *p* *mp*

Vln. I *incisive* *mp* *mf* *p*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

81

Fl. *mf*

Ob. *mf*

Pno. *mp*

Vln. I *incisive* *mf* *mp*

Vln. II *mp* *mp*

Vla. *mp* *p* *p*

Vc. *mp* *p*

D.B. *mp*







**H**

Fl. *mf* *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp. *mf*

Pno. *mf*

Vln. I *f* *mf*

Vln. II *f* *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *mf*

91

Fl. *p*

Ob.

B. Cl. *pp*

Bsn. *pp*

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II Triangle *mp*

Hp. *f* *cheerful* *mp* *p*

Pno. *cheerful* *mf* *mp*

Vln. I *p*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *p*

D.B. *arco* *mp* *p*

94

Fl. *mp* *f*

Ob. *p* *mf*

B♭ Cl. *p* *pp* *mp*

Bsn. *p* *pp* *mp*

F Hn. *mf* *f* to the fore

C Tpt. *p* *mp* to the fore

Tbn.

Tuba *mf*

Perc. I

Perc. II

Hp. *p* *mf*

Pno. *pp* *mp*

Vln. I *p* *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *mp*

D.B. *mf*

97

Fl. *f*

Ob. *f*

B♭ Cl. *f* *mf* *mp*

Bsn. *f* *mf* *mf*

F Hn. *f*

C Tpt. *f* *grand* *ff* *f*

Tbn. *grand* *ff* *f* *f*

Tuba *f* *mf* *mf*

Perc. I

Perc. II

Hp. *mf* *mf*

Pno. *mf* *mf*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

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

100

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn. *grand*  
*f*

C Tpt. *mf*

Tbn. *mf*

Tuba *mp*

Perc. I Sus. Cymbal *p*

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mp*





**I** A tempo, but cautiously now ♩ = 132

This musical score page includes the following parts and dynamics:

- Flute (Fl.):** *mp* to *mf* to *p*
- Oboe (Ob.):** *mf* to *mf*
- B♭ Clarinet (B♭ Cl.):** *mp* to *mf* to *p*
- Bassoon (Bsn.):** *mf* to *mf*
- French Horn (F Hn.):** Rest
- Trumpet (C Tpt.):** Rest
- Trombone (Tbn.):** *p*
- Tuba:** *p*
- Percussion I (Perc. I):** Hi Hat, *p* to *mp*
- Percussion II (Perc. II):** Vibraslap, *mp*
- Harpsichord (Hp.):** *p*
- Piano (Pno.):** Rest
- Violin I (Vln. I):** Rest
- Violin II (Vln. II):** *mp*
- Viola (Vla.):** *p* to *mp*
- Violoncello (Vc.):** *mf* to *p*
- Double Bass (D.B.):** Rest

109

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

B♭ Cl. *p* *mf* *f*

Bsn. *mp* *mf* *f*

F Hn.

C Tpt.

Tbn. *mp*

Tuba *mp*

Perc. I (Hi Hat) *mp* *mf*

Perc. II (Vibraslap) *mf*

Hp. *mp*

Pno. *mf* *8va sweetly*

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *p* *arco* *mp* *p* *mf*

Vc. *pizz.* *p* *arco* *mp* *mf*

D.B. *pizz.* *p* *mp*

112

Fl. *mp*

Ob. *f* *pp*

B♭ Cl. *mp* *mf* *schierz.*

Bsn. *f* *mf* *schierz.*

F Hn.

C Tpt. *pp* w/mute *pp* mute out

Tbn.

Tuba

Perc. I *mp*

Perc. II

Hp.

Pno. *pp*

Vln. I *p*

Vln. II *mp* *p* *pp* *pizz.* *arco* *p* *mp*

Vla. *pp* *pizz.*

Vc. *p* *pizz.*

D.B. *p*

115

*schierz.*

Fl. *mf* *f*

Ob. *mf* *f* *mp*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

F Hn.

C Tpt.

Tbn.

Tuba

(Hi Hat)

Perc. I *mf* *mp* *mf*

Perc. II

Hp.

Pno. *mf* *mf*

Vln. I

Vln. II *p* *mf*

Vla. *mp* *mf* *mp*

Vc. *p* *mf* *mp*

D.B. *p* *mf*

118

Fl. *mf* *f* *f* *ff*

Ob. *mf* *f* *f*

B♭ Cl. *mf* *f* *f* *ff*

Bsn. *mf* *f* *f* *ff*

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I *mp* *mf* *mf*

Perc. II

Hp.

Pno. *f* *f* *ff*

Vln. I *mf* *f* *f*

Vln. II *f* *ff*

Vla. *mf* *ff*

Vc. *f* *mf* *mf* *ff*

D.B. *f* *f* *ff*

121

Fl. *ff* *ff* *f*

Ob. *ff* *f* *ff* *ff* *f*

B♭ Cl. *ff* *f* *ff* *ff* *f* *ff*

Bsn. *f* *ff* *ff* *f* *ff*

F Hn. -

C Tpt. *ff* open

Tbn. -

Tuba -

Perc. I (Hi Hat) *f* *f* *f* *ff*

Perc. II -

Hp. -

Pno. *f* *f*

Vln. I *ff* *f* *f* *pizz.*

Vln. II *f* *f* *pizz.*

Vla. *f* *f* *pizz.*

Vc. *f* *f* *arco* *pizz.*

D.B. *f* *ff*

**J** Fugato II. Suddenly more deliberate ♩ = 108

Fl. *ff* *f* *mp* *mp*

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

B♭ Cl. *f* *mf* *mp* *mp*

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

F Hn. - - - - -

C Tpt. - - - - -

Tbn. *pompous* *f*

Tuba *pompous* *ff* *f* *mf*

Perc. I - - - - -

Perc. II *Ride Cymbal* *p* *p*

Hp. - - - - -

Pno. *ff* *f*

Vln. I *ff* *p* (pizz.) *mp*

Vln. II *ff* *p* (pizz.) *mp*

Vla. *ff* *mp*

Vc. *ff* *f* *mp* *mp*

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

127 *poco accel.*-----

Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn.

C Tpt. *f* *pompous* *ff*

Tbn. *gliss.* *mf* *mf*

Tuba

Perc. I

Perc. II (Ride Cymbal) *p* *p* *mp* *mp*

Hp.

Pno.

Vln. I *mp* *mf* *mf*

Vln. II *mp* *mf* *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*



130  $\text{♩} = \text{♩}$  A touch faster  $\text{♩} = 116$ ,  $\text{♩} = \text{♩}$

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt. *solo*

Tbn. *f*

Tuba *f*

Perc. I

Vibraphone motor off

*mf* *secco* *mf*

Perc. II *mf*

Hp.

Pno. *mf*

*lh like a walking bass*

Vln. I *arco* *mf*

Vln. II (pizz.) *mf*

Vla. *arco* *mf*

Vc. (pizz.) *mf*

D.B. *f*

134

Fl. *mf* *mf* *mf*

Ob. *mf* *mf* *mf*

B♭ Cl. *mf* *mf*

Bsn.

F Hn. *mf* *mf*

C Tpt. *ff* *f*

Tbn. *mf* *mf*

Tuba

Perc. I (Vibraphone) *mf*

Perc. II (Ride Cymbal)

Hp.

Pno. *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B. (pizz.) *mf* *mp*

**K** Deliberately again, in 4. Straight eighths ♩ = 108

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

F. Hn. *pompous* *f* *mf*

C. Tpt. *(don't cover horn!)* *mf* *f* *mf*

Tbn.

Tuba *f*

Perc. I

Perc. II *mp* *mp*

Hp.

Pno.

Vln. I *pizz.* *mf* *mf*

Vln. II *pizz.* *mf* *mf*

Vla.

Vc. *(pizz.)* *mf* *mf* *mf* *f*

D.B. *mf* *mf*

141 *poco accel.* ----- *Faster again* ♩ = 116, ♩♩ = ♩<sup>3</sup>

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn. *f*

C Tpt. *f* *fall-off*

Tbn. *f* *ff* *solo* *laughing*

Tuba *mf* *f*

Perc. I (Vibraphone) *mf*

Perc. II (Ride Cymbal) *mp* *mf*

Hp.

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* (pizz.)

Vc. *mf*

D.B. *mf* *f*

145

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn. *mf*

C Tpt. *mf*

Tbn. *f*

Tuba

Perc. I *mf*

Perc. II

Hp.

Pno. *mf*

Vln. I *mf* arco

Vln. II

Vla. *mf* arco

Vc.

D.B.











166

Fl. *p sub.* ————— *f* *ff*

Ob. *p sub.* ————— *f* *ff*

B<sup>♭</sup> Cl. *p sub.* ————— *f* *ff*

Bsn. *p sub.* ————— *f* *ff*

F Hn. *p sub.* ————— *f* *ff* *ff*

C Tpt. *p sub.* ————— *f* *ff* *ff*

Tbn. *p sub.* ————— *f* *ff* *ff*

Tuba *p sub.* ————— *f* *ff*

(Large Ratchet) *p sub.* ————— *f* *ff*

Perc. I

Perc. II (Ride Cymbal) *f*

Hp.

Pno. *p sub.* ————— *f* *f* rh

Vln. I *p sub.* ————— *f* *f*

Vln. II *p sub.* ————— *f* *f*

Vla. *p sub.* ————— *f* *f*

Vc. *p sub.* ————— *f* *ff*

D.B. *p sub.* ————— *f* *f* pizz.

170 *poco rit.* *rit.* ----- (♩ = 88)

Fl. *f*

Ob. *f*

B♭ Cl. *f* *mf freely*

Bsn. *f* *mf*

F Hn. *ff*

C Tpt. *ff* *mute in*

Tbn. *ff*

Tuba *ff*

Perc. I

Perc. II *mf* *mp* *p*

Hp.

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B. *mf*

**M**  $\text{♩} = \text{♪}$  Enough foolishness! In 4 again. Straight eighths  $\text{♩} = 116$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.:** *mp*
- Ob.:** *mp*, *mf*
- B♭ Cl.:** *p*, *mp*
- Bsn.:** *mp*
- F Hn.:** *mp*
- C Tpt.:** *mp*, w/mute
- Tbn.:** *mp*
- Tuba:** *p*
- Perc. I:** Cabasa, *p*
- Perc. II:** Woodblocks, *mp*
- Hp.:** *mf*
- Pno.:** *mp*
- Vln. I:** *p*, *mp*
- Vln. II:** *p*, *mp*
- Vla.:** *p*, *pizz.*
- Vc.:** *p*, *mp*
- D.B.:** *p*, arco

176

Fl. *p* *mf*

Ob. *mp* *mf* *f*

B♭ Cl. *mf* *mf*

Bsn. *mf* *mf*

F Hn. *p*

C Tpt. *mf*

Tbn. *p*

Tuba *mp*

Perc. I *mp*

Perc. II *mf* *mp*

Hp. *mp* *mf*

Pno. *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. arco *mp* *mf* pizz. *mp*

Vc. *mp* *mf*

D.B. pizz. *mf* arco *mp*

Steadily building poco a poco accel. - -

179

Fl. *mp* *mf* *mf*

Ob. *mf* *mf* *mf*

B♭ Cl. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

F Hn. *mf* *mp*

C Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tuba

Perc. I (Cabasa) *mf* *mf*

Perc. II (Woodblocks) *f*

Hp. *mf*

Pno.

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f*

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

Vc. *mf* *f* *f* *mf*

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

--- (♩ = 120) ---

182

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

F Hn.

C Tpt.

Tbn. *mp*

Tuba *mp*

Perc. I Sus. Cymbal *pp* *p*

Perc. II

Hp. *mf*

Pno. *mp*

Vln. I *f*

Vln. II *f* *mp*

Vla. *f* *p* *mp* *mf*

Vc. *f* *p* *mp* *mp*

D.B.

--- (♩ = 126) ---

184

Fl. *p*

Ob. *p*

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

Bsn. *mf* *f* *mf*

F Hn. *mf* *fp*

C Tpt. *mf* *fp*

Tbn. *mf* *f* *mp*

Tuba *mf* *mp*

Perc. I *mp* *mf* *pp* *choke*

Perc. II *fp* *Bass Drum*

Hp.

Pno. *p cresc.*

Vln. I *mf* *f* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *mp*

D.B. *mf* *mp*



(8<sup>va</sup>) **N** Energized. As before ♩ = 132

Fl. *ff* *mp* *mf*

Ob. *ff* *mp* *mf*

B♭ Cl. *ff* *mf* *mp*

Bsn. *ff* *mf* *mp*

F Hn. *ff*

C Tpt. *ff* *f*

Tbn. *ff* *f*

Tuba *ff*

Perc. I *f* *mp* Hi Hat

Perc. II *f*

Hp. *mp*

Pno. *ff* *mp* *mp*

Vln. I *f* *f* *mp*

Vln. II *f* *f* *mp*

Vla. *f* *f* *mp*

Vc. *ff* *f*

D.B. *ff*



192

Fl. *mf* *f* *mf* *mf*

Ob. *mf* *mp* *mf*

B<sup>b</sup> Cl. *mf* *f* *mp* *mf*

Bsn. *mf* *f* *mp*

F Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba

Perc. I *mp*

Perc. II

Hp. *mp* *mp*

Pno. *mp* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.



198

Fl. *ff* *ff* *f* *ff* *ff*

Ob. *ff* *ff*

B♭ Cl. *ff* *ff* *f* *ff* *ff*

Bsn. *ff* *ff*

F Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I *f* *mf* *f*

Perc. II *f*

Hp. *ff* *f* *ff* B♭ E♭ B♭ E♭

Pno. *ff* *ff*

Vln. I *ff* *ff* *f* *ff* *ff*

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

Vla. *ff* *ff* *f* *ff* *ff*

Vc. *ff* *f* *ff*

D.B. *ff*





207

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

(Tam-tam)

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*mf*

*f*

*sf*

*f*

let ring

7

3

5

3





212 *accel.*-----

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno. *mp* *gradually more animated* *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.



218

Fl. *mf* < *f* *f*

Ob. *mf* < *f* *f*

B♭ Cl. *mf* < *f* *mf* *f*

Bsn. *mf* *f* *f*

F Hn. *f*

C Tpt. *mf* < *f* *f*

Tbn. *f*

Tuba *mf*

Perc. I (Cabasa) *mf*

Perc. II Woodblocks *f*

Hp. *mf*

Pno. *f* *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *f* arco



224 **Q** A touch faster ♩ = 126

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I  
Bongos  
(Sus. Cymbal)  
Triangle

Perc. II

Hp.

Pno.

Vln. I  
duet w/vln. II  
mf  
sweetly  
mf

Vln. II  
duet w/vln. I  
mf  
mf  
sweetly

Vla.

Vc.

D.B.  
pizz.  
p

227

Fl. *p* *mf* *p*

Ob. *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

F Hn.

C Tpt.

Tbn.

Tuba

Perc. I *p* *p* *mp* *p* Sus. Cymbal *pp*

Perc. II *p*

Hp. *p*

Pno. *p* *mp* *p*

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla.

Vc.

D.B. *p* *mp* *p*

230

Fl. *mp*

Ob. *p* *mp*

B♭ Cl. *solo* *mp* *mf* *teasing* *mp* *p* *mp*

Bsn.

F Hn. *p*

C Tpt.

Tbn. *p*

Tuba *p*

Perc. I (Sus. Cymbal) *p* Bongos *p* *mp* Tambourine *p*

Perc. II *p*

Hp.

Pno. *ppp* *p* *p*

Vln. I *p* *pizz.* *p*

Vln. II *p* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *p* *p*



Tempo I ♩ = 120

233

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *f* *mp* *mf*

Bsn. *mf*

F Hn. *p*

C Tpt. *p* *mp* *mp* *mf*

Tbn. *p*

Tuba *p*

Perc. I *p* *mf*

Perc. II *p*

Hp. *p* *mp*

Pno. *mp* *mf* *mf*  
*obtrusive rh* *lh* *lh* *sim.*

Vln. I *p* *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

D.B.





rit. ----- S Broader ♩ = 100

242

Fl. *f* *fff*

Ob. *f* *fff*

B♭ Cl. *f* *fff*

Bsn. *fff*

F Hn. *ff* *fff*

C Tpt. *ff* *fff*

Tbn. *ff* *fff*

Tuba *f* *fff*

Perc. I (Sus. Cymbal) *mf* *fff*

Perc. II *mf* *fff*

Hp. *mf* *fff* let ring

Pno. *f* *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *f* *fff*

Vc. *f* *fff*

D.B. *f* *fff*

245 <sup>8<sup>va</sup></sup>

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I *ff*

Perc. II *f*

Hp. *f*

D C B I E R G A

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Suddenly very fast ♩ = 144

248 (8<sup>va</sup>)

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*<sup>3</sup>

B♭ Cl. *ff* *f*

Bsn. *ff* *f*

F Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I damp (Bass Drum) *ff* secco *f*

Perc. II choke Woodblocks *mf*

Hp. *ff* *ff*  $\emptyset$

Pno. *f*

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

250

Fl. *ff* *f* *fff*

Ob. *ff* *f* *fff*

B♭ Cl. *f* *fff*

Bsn. *ff*

F Hn. *ff* *fff*

C Tpt. *ff* *fff*

Tbn. *ff*

Tuba *ff*

Perc. I *f*

Perc. II *f* *mf* *f*

Hp. *ff*  
DCB·|E·FGA

Pno. *ff* *ff*

Vln. I *ff* *fff*

Vln. II *ff* *fff* *fff*

Vla. *ff* *ff* *ff*

Vc. *ff*

D.B. *ff*

253

Fl. *ff* *ff* 5

Ob. *ff* *ff* 5

B. Cl. *ff* 5

Bsn. *ff* *ff* 5

F Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. I (Bass Drum) *ff* solo

Sus. Cymbal *ff* *ff* choke

Perc. II *p* *ff*

Hp. *ff* let ring

Pno. *ff*

Vln. I *ff* *ff* 7

Vln. II *ff* *ff* 7

Vla. *ff* V

Vc. *ff* V

D.B. *ff* V