

Transposing Score

Charlie Kreidler

Confetti Cannon

for orchestra

2025

chalk
sheep
publishing 

PROGRAM NOTE

Each year, millions of pounds of confetti are sold across the United States. While confetti dances and shimmers in the air for less than a minute, traditional confetti, made from metallic foil and plastics, can take nearly 1,000 years to decompose once it hits the ground.

This fleeting nature of confetti reminded me of how we engage with social media. Monoliths like *TikTok* and *Instagram Reels* are designed to capture our attention in brief, consistent bursts, evoking laughter, tears, or inspiration, only to move on to the next clip as quickly as the last one lands to the ground, discarded like confetti.

Confetti Cannon explores these ephemeral moments, creating sequences of celebration and dazzling, blinding storms of glitter, all embedded in constant tension, interruptions, and an accumulating sea of melting plastic. *Confetti Cannon* finishes with a glimmer of hope, inviting the audience to experience the orchestra stripped of the overbearing bells, whistles, and bombardments of artificial color, revealing the beauty of a lasting, simple, and sustainable string orchestra melody.

- Charlie Kreidler

INSTRUMENTATION

Piccolo
Flute
2 Oboes
2 Clarinets (Bb)
2 Bassoons

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

Timpani

Percussion
(3 players)

Player 1

Snare Drum + Crash Cymbal¹, Triangle, Bass Drum, Siren, Confetti
Cannon³

Player 2

Glockenspiel + Bell Tree², Bass Drum

Player 3

Ratchet, Tam-Tam, Vibraslap, Low Tom-Tom, Whistle, Flexatone,
Whip, Mark Tree

**Bass drum can be shared between players **

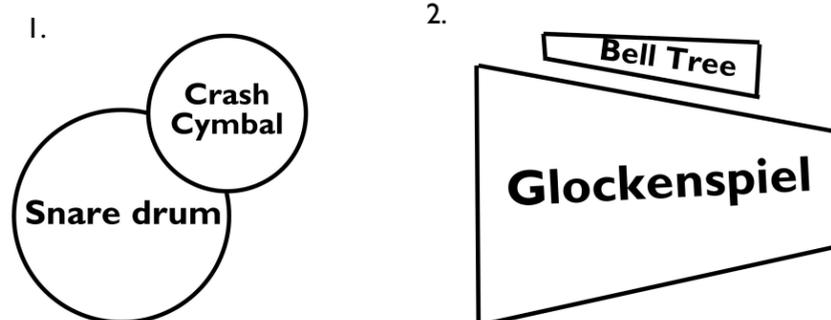
Piano (Dbl. Celesta)

**If Celesta is not available, piano may play celesta sections on piano 8va*

Harp

Strings (8.8.6.5.4 suggested)

PERCUSSION NOTES

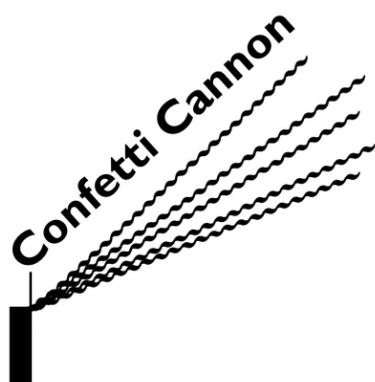


**Both the Snare + Crash Cymbal (1.) and Glockenspiel + Bell Tree (2.) must be set up close enough to play simultaneously. These setups are independent of each other.*

(Percussion notes cont. on next page)

PERCUSSION NOTES (CONT.)

3.



At the end of the piece (m. 197) the score calls for a *Confetti Cannon* (3.) to be fired off. The confetti inside the cannon must be biodegradable, such as shredded paper, rice paper, or dried flowers. Plastic confetti would go against the programmatic aspect of the piece and is not acceptable to use.

The cannon should be shot upwards and angled slightly towards stage right or left. To avoid confetti falling into unwanted places (e.g. the piano), shoot towards a less risky area of the stage.

If clean up and debris is a concern, the confetti may be replaced with colorful fabric or connected streamers that can be easily reused, retracted, and collected. If this route is taken, make sure the alternate material is able to suspend in the air for a decent amount of time, comparable to that of traditional confetti. *The inclusion of the Confetti Cannon can be optional*

DURATION

6 minutes

VERSION

April 25th, 2025

SCORE IS TRANSPOSING

Confetti Cannon

for orchestra

CHARLIE KREIDLER

2025

♩ = 128, Explosive!

Piccolo

Flute

Oboe 1
2

Clarinet (Bb) 1
2

Bassoon 1
2

Horn (F) 1
2

Horn (F) 3
4

Trumpet (C) 1
2

Trumpet (C) 3

Trombone 1
2

Bass Trombone

Tuba

Timpani D, A, B, F

Percussion 1 Snare Drum drum sticks to triangle Triangle

Percussion 2 Glockenspiel + Bell tree

Percussion 3 Ratchet

Piano (Celesta)

Harp

fast gliss from G4 all white notes

♩ = 128, Explosive!

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6

(3.2)

9 ♩ = 118

Picc. *ff* *fp* *ff*

Fl. 1 *ff* *fff* *f* *p*

Ob. 1 *ff* *fcantabile* *p*

Cl. 1 *ff* *fcantabile* *p*

Bsn. 1 *ff* *fcantabile* *p*

Hn. 1 *ff* *p* *f* *fp* *f* *p* *mf* *sp*

Hn. 2 *ff* *p* *f* *fp* *f* *p* *mf* *sp*

Tpt. 1 *ff* *p* *f* *fp* *f* *p*

Tpt. 3 *p* *ff* *p* *ff* *fp* *f* *p*

Tbn. 1 *ff* *p* *f* *fp* *f* *p*

B. Tbn. *ff* *p* *f* *fp* *f* *p*

Tba. *ff* *p* *f* *fp* *f* *p*

Timp. *ff* *ppp* *fp* *p* *pp*

Perc. 1 (Triangle) *f* *p < f* *ff*

Perc. 2 (Glock.) *ff*

Perc. 3 (Suspended Cymbal) *ppp* *ff*

Pno. *ff*

Hp. *f*

(3.2)

9 ♩ = 118

Vln. I *ff* *unis.* *ff* *fcantabile* *p*

Vln. II *ff* *ff* *fcantabile* *p*

Vla. *ff* *ff* *fcantabile* *p*

Vc. *ff* *fp* *f* *ff* *fcantabile* *p*

Cb. *fp* *f* *fp* *p*

poco accel.

Picc. *ff* *f* *ff*

Fl. 1 *f* *mf* *f* *ff* *f* *ff*

Ob. 1 *f* *mf* *f* *ff* *mf* *f* *ff*

Cl. 1 *f* *mf* *f* *ff* *p* *f* *ff*

Bsn. 1 *f* *mf* *f* *ff* *p* *fp*

Hn. 1 *mf* *fp* *fp* *fp* *f* *f* *fp* *f*

Hn. 2 *mf* *fp* *fp* *fp* *f* *f* *fp* *f*

Tpt. 1 *fp* *fp* *fp* *f* *fp* *pp* *fp* *f*

Tpt. 2 *fp* *fp* *fp* *f* *fp* *pp* *fp* *f*

Tbn. 1 *p* *f* *fp* *f* *fp* *fp* *f*

B. Tbn. *f* *fp* *fp* *f*

Tba. *f* *fp* *fp* *p*

Timp. (tune D-E) *f*

Perc. 1 (Triangle) *p* *f* to snare drum

Perc. 2 (Glock.) *f* *ff*

Perc. 3 (Sus. Cymbal) *pp* *f*

Pno. *f* *f* *fp* *ff*

Hp. *f* *ff*

poco accel.

Vln. I *p* *f* *mf* *f* *sp soaring* *f* *mp* *ff*

Vln. II *p* *f* *mf* *f* *sp soaring* *f* *mp* *ff* *fp*

Vla. *p* *f* *mf* *f* *fp* *fp* *fp*

Vc. *p* *f* *fp* *f* *f* *fp* *fp* *fp*

Cb. *mf* *f* *p* *mf*

The score is divided into four measures, numbered 21, 22, 23, and 24 at the bottom. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with dynamics *f*, *pp*, *p*, *f*, *p*.
- Fl. 1**: Flute 1, playing a melodic line with dynamics *f*, *pp*, *p*, *f*, *p*.
- Ob. 1, 2**: Oboe 1 and 2, playing a melodic line with dynamics *f*, *pp*, *p*, *f*, *p*.
- Cl. 1, 2**: Clarinet 1 and 2, playing a melodic line with dynamics *f*, *pp*, *p*, *f*, *p*.
- Bsn. 1, 2**: Bassoon 1 and 2, playing a melodic line with dynamics *f*, *pp*, *p*, *f*, *p*.
- Hn. 1, 2, 3, 4**: Horns 1, 2, 3, and 4, playing a melodic line with dynamics *pp*, *f*, *p*, *mf*, *p*.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, playing a melodic line with dynamics *pp*, *f*, *p*, *mf*, *p*.
- Tbn. 1, 2**: Trombone 1 and 2, playing a melodic line with dynamics *pp*, *f*, *p*, *mf*, *p*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *pp*, *f*, *p*, *mf*, *p*.
- Tba.**: Tuba, playing a melodic line with dynamics *pp*, *fp*, *f*, *pp*.
- Timp.**: Timpani, playing a melodic line with dynamics *ppp*, *ppp*.
- S. D.**: Snare Drum, playing a melodic line with dynamics *pp*, *f*, *p*, *f*.
- Perc. 2**: Percussion 2, playing a melodic line with dynamics *pp*, *f*, *p*, *f*.
- Perc. 3**: Percussion 3 (Suspended Cymbal), playing a melodic line with dynamics *pp*, *f*, *p*, *f*.
- Pno.**: Piano, playing a melodic line with dynamics *p*, *f*, *p*, *f*.
- Hp.**: Harp, playing a melodic line with dynamics *p*, *mp*, *p*.
- Vln. I**: Violin I, playing a melodic line with dynamics *pp*, *mp*, *pp*, *mp*.
- Vln. II**: Violin II, playing a melodic line with dynamics *pp*, *mp*, *pp*, *mp*.
- Vla.**: Viola, playing a melodic line with dynamics *p*, *f*, *p*, *f*.
- Vc.**: Violoncello, playing a melodic line with dynamics *p*, *f*, *p*, *f*.
- Cb.**: Contrabass, playing a melodic line with dynamics *p*, *f*, *p*, *f*.

(C)

Picc. *f* *ff* *f* *ff*

Fl. 1 *f* *ff* *f* *ff*

Ob. 1 *ff* *fp* *ff*

Cl. 1 *f* *ff* *fp* *ff*

Bsn. 1 *fp* *f*

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

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

Tpt. 1 *pp* *p* *f* *p* *f* *p* *f*

Tpt. 2 *pp* *p* *f* *p* *f* *p* *f*

Tbn. 1 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Perc. 1 (Glockenspiel)

Perc. 2 *f* (white notes) l.v. over bar

Perc. 3

Cel. *f* Celesta

Hp.

Vln. I *gliss.* *ff* *cantabile* *mf* *ff*

Vln. II *gliss.* *ff* *cantabile* *mf* *ff* sul A

Vla. *gliss.* *mf* *ff cantabile* *mf* *ff*

Vc. *f* *p* *ff cantabile* *mf* *ff*

Cb. *f* *ppp*

32 Dancing in Air

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1
Whip
ff
(Glockenspiel)

Perc. 2
ff
Ratchet

Perc. 3

Cel.
f

Hp.

32 Dancing in Air

Vln. I
ppp
gliss. sim. gliss. gliss. sul pont. gliss.

Vln. II
pizz. *f* arco sul pont. *f* *p* *ppp* gliss.

Vla.
pizz. *mp* *f*

Vc.
pizz. *mp*

Cb.
one player
pizz. *pp* *f*

32 33 34 35 36

Picc. *fp* *f* *ff*

Fl. 1 *fp* *f* *ff*

Ob. 1 2

Cl. 1 2 *fp* *f* *ff*

Bsn. 1 2 *f* *ff*

Hn. 1 2 *fp*

Hn. 3 4 *fp*

Tpt. 1 2 *fp*

Tpt. 3 *fp*

Tbn. 1 2 *fp*

B. Tbn. *fp*

Tba. *fp*

Timp. *p* *ff*

(Whip) *ff*

(Glockenspiel) *ff*

(Ratchet) *f* *f*

Cel. *ff* cluster

Hp.

Vln. I *gliss.* *ord.* *arco.* *f* *ff*

Vln. II *sim.* *gliss.* *ord.* *arco.* *f* *ff*

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

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

Cb. *arco tutti* *p* *f* *pizz one player*

a2. flip a page in your part quickly back and forth (fluttering paper sound)

flip a page in your part quickly back and forth (fluttering paper sound)

flip a page in your part quickly back and forth (fluttering paper sound)

flip a page in your part quickly back and forth (fluttering paper sound)

flip a page in your part quickly back and forth (fluttering paper sound)

flip a page in your part quickly back and forth (fluttering paper sound)

Picc. 1
 Fl. 1
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2, 3, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1 (Whip) to snare drum
 Perc. 2 (Glockenspiel)
 Perc. 3 (Ratchet)
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for *Confetti Cannon* by Kreidler, showing staves for Piccolo, Flute 1, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Cello, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes various dynamics (mp, f, fp, pp, sf, p, ff, tutti, arco, pizz.) and performance instructions (gliss., flutter page, sim., natural gliss., div.). The piece is in 3/4 time and spans measures 42 to 48.

Pull back ♩ = 112

poco accel.

Musical score for woodwinds and percussion, measures 49-52. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombone 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.).

Measure 49: Picc. *f*; Fl. 1 *fp*; Ob. 1, 2 *fp*; Cl. 1, 2 *f*; Bsn. 1, 2 *ff*; Hn. 1, 2 *p*; Hn. 3, 4 *p*; Tpt. 1, 2 *p*; Tbn. 1, 2; B. Tbn.; Tba. *f*; Timp. *fp*.

Measure 50: Picc. *p*; Fl. 1 *fp*; Ob. 1, 2 *fp*; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2 *p*; Hn. 3, 4 *p*; Tpt. 1, 2 *pp*; Tbn. 1, 2; B. Tbn.; Tba. *f*; Timp. *f*.

Measure 51: Picc. *f*; Fl. 1 *f*; Ob. 1, 2 *f*; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2 *fp*; Hn. 3, 4 *fp*; Tpt. 1, 2 *f*; Tbn. 1, 2; B. Tbn.; Tba. *p*; Timp. *pp*.

Measure 52: Picc. *f*; Fl. 1 *f*; Ob. 1, 2 *f*; Cl. 1, 2; Bsn. 1, 2 *mf*; Hn. 1, 2 *fp*; Hn. 3, 4 *fp*; Tpt. 1, 2 *f*; Tbn. 1, 2; B. Tbn.; Tba. *mf*; Timp. *fp*.

Pull back ♩ = 112

poco accel.

Musical score for strings, measures 49-52. The score includes parts for Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 49: Vln. I *fp*; Vln. II *fp*; Vla. *ff*; Vc. *ff*; Cb. *f*.

Measure 50: Vln. I *fp*; Vln. II *fp*; Vla. *fp*; Vc. *fp*; Cb. *f*.

Measure 51: Vln. I *fp*; Vln. II *f*; Vla. *f*; Vc. *ppp*; Cb. *f*.

Measure 52: Vln. I *fp*; Vln. II *mp*; Vla. *mf*; Vc. *mf*; Cb. *f*.

53 a tempo ♩ =128, Singing

Musical score for measures 53-56, woodwind and percussion section. The score includes parts for Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-3, and Cymbals. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is a tempo with a quarter note equal to 128 beats per minute. The dynamics range from *ff* to *pp*. The woodwinds play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and glissandos. The percussion section includes a timpani roll and various percussive effects.

53 a tempo ♩ =128, Singing

Musical score for measures 53-56, string section. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is a tempo with a quarter note equal to 128 beats per minute. The dynamics range from *ff cantabile* to *fp*. The strings play melodic lines with various articulations and dynamics. The Violin I and II parts are marked *ff cantabile*. The Viola and Violoncello parts are marked *ff cantabile*. The Contrabasso part is marked *fp*.

This musical score is for the piece "Confetti Cannon" by Kreidler, presented as a transposing score. It spans measures 57 to 60. The score is arranged for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 3/4. The score features various dynamics such as *ff*, *f*, *p*, *fp*, and *gliss.*, along with performance markings like *a2* and *flz.*. The woodwind section includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1-4, Trumpet 1-3, and Trombone 1-3. The brass section includes Tuba and Timpani. The percussion section includes Percussion 1, 2, and 3 (with a Ratchet). The string section includes Violin 1 and 2, Viola, and Cello. The Harp part features a tremolo effect. The score is divided into four systems, with measures 57, 58, 59, and 60 clearly marked at the bottom.

62 poco rit.

62 poco rit.

Picc. *p* *ff* *ppp*

Fl. 1 *p* *ff* *p*

Ob. 1 *fp* *f*

Cl. 1 *p*

Bsn. 1 *ff brush* *p* *f*

Hn. 1 *fp* *ff* *pp*

Hn. 2 *fp* *ff* *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff brush* *p*

Tbn. 2 *ff brush* *p*

Tbn. 3 *ff brush* *p*

Tba. *p*

Timp.

Perc. 1 Snare drum *fp* *fp* *ff*

Perc. 2 (Glock. + Bell Tree) *fff* *l.v.*

Perc. 3 (Ratchet) *fff* *rhythm not exact* *f malfunctioning*

Pno. *ff* *cluster* *ff*

Hp.

62 poco rit.

62 poco rit.

Vln. I *fp* *ff* *ppp*

Vln. II *fp* *ff* *ppp*

Vla. *fp* *ff* *pp*

Vc. *fp* *ff* *pp*

Cb. *ppp* *f*

65 back to a tempo ♩ =128, Fragmented

Picc. -

Fl. 1 -

Ob. 1 2 -

Cl. 1 2 *fp* *ppp* *ppp*

Bsn. 1 2 *ff*

Hn. 1 2 *ff* *pp*

Hn. 3 4 *ff* *pp*

Tpt. 1 2 -

Tpt. 3 -

Tbn. 1 2 -

B. Tbn. -

Tba. -

Timp. *f*

Perc. 1 (Snare drum) solo *f* *pp* *fp* *pp* *mf* *fp* *ff* *fp*
to bass drum

Perc. 2 -

Perc. 3 to vibraslap & whistle *p*

Pno. *ff* *ff*

Hp. *fff* *ff*

65 back to a tempo ♩ =128, Fragmented

Vln. I ord. div. *pp* *mp* *p* *ff* *sp*

Vln. II sul d. *ppp* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.*

Vla. *pp* *mp* *p* *ff* *sp*

Vc. sul d. *ppp* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *ff* *ppp*

65 66 67 68 69

72

Picc.
 Fl. 1
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.

Timp.

Perc. 1
 Perc. 2
 Perc. 3
 (Snare)
 (Whistle)
 + Crash cymbal (cymbal = x notehead)
 Bass drum 2 soft large mallets
 Vibraslap

Pno.

Hp.

72

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 unis.
 gliss.
 I. (natural harmonic gliss)
 ppp

80

The musical score for page 80 includes the following parts and markings:

- Picc.**: *p* to *ff*
- Fl. 1**: *p* to *ff*
- Ob. 1 & 2**: *p* to *ff*
- Cl. 1 & 2**: *p* to *ff*; includes first and second endings.
- Bsn. 1 & 2**: *fp* to *f*
- Hn. 1 & 2**: *p* to *ff*; includes "straight mute" marking.
- Hn. 3 & 4**: *p* to *ff*
- Tpt. 1 & 2**: *p* to *ff*; includes "harmon mute (no stem)" marking.
- Tpt. 3**: *p* to *ff*
- Tbn. 1 & 2**: *ff* to *p*
- B. Tbn.**: *ff* to *p*
- Tba.**: *ff* to *p*
- Timp.**: *ff*
- Perc. 1**: (Snare drum + Crash cymbal) *fff* to *pp*
- Perc. 2**: (Bass drum) *p* to *mp*
- Perc. 3**: Whistle *p* to *fff* to *ppp*; Tom-Tom *fff* to *ppp*; includes "ready whistle" marking.
- Pno.**: *fff*
- Hp.**: string buzz *fff*; includes chord (E) $\begin{matrix} \text{III} \\ \text{II} \\ \text{I} \end{matrix}$
- Vln. I & II**: *p* to *ff*; includes *arco* marking.
- Vla.**: *p* to *ff*; includes *arco* marking.
- Vc.**: *p* to *ff*; includes *arco* marking.
- Cb.**: *ff* to *pp* to *mp* to *pp*

84 Relentless

Picc. *ff* 6 *flz.*

Fl. 1 *ff* 6 *flz.* a2. jet whistle *ff*

Ob. 1 *ff* 6 *flz.*

Ob. 2 *ff* 6 *flz.*

Cl. 1 *f* 1. *fp*

Cl. 2 *f* *fp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *p* *flz.* *fff* nasty

Hn. 2 *p* *flz.* *fff* nasty

Hn. 3 *p* *flz.* *fff* nasty

Hn. 4 *p* *flz.* *fff* nasty

Tpt. 1 *p* *flz.* *fff* nasty

Tpt. 2 *p* *flz.* *fff* nasty

Tpt. 3 *p* *flz.* *fff* nasty

Tbn. 1 *p* *flz.* *fff* nasty

Tbn. 2 *p* *flz.* *fff* nasty

B. Tbn. *p* *flz.* *fff* nasty

Tba. *p* *flz.* *fff* nasty

Timp.

Perc. 1 (Snare + Crash Cymbal) *ppp* *fff* (crash cymbal) *f* *fp* *ff* *pp*

Perc. 2

Perc. 3 *ff* (tom-tom) *ff* *p* *ff* to flexatone

Pno. *ff* *ff* 3 *ff*

Hp. *ff* natural gliss. *ff* *ff*

84 Relentless

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

Vln. II *fp* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Vla. *fp* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Vc. *pp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cb. *ff* *fp* *f*

The score is divided into three systems, each containing multiple staves for different instruments. The first system includes Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Tuba, and Timpani. The second system includes Snare drum, Bass drum, Whistle, and Flexatone. The third system includes Piano, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *p*, *f*, *ff*, *fff*, *mf*, and *fp*. It also includes performance instructions like *flz.*, *heavy clusters*, *ff harsh*, *gliss.*, *any high pitch*, *any high touch 4 harmonic*, *ord.*, *cut off!*, and *sul E*. The time signature changes from 2/4 to 3/4 and back to 2/4.

94 Brightening

Musical score for measures 94-97, parts 1-10. The score includes parts for Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, Tympani, Snare Drum, Bass Drum, Whistle, and Tom-tom. The score is marked with various dynamics such as *fp*, *f*, *ff*, *mf*, *p*, *pp*, *ppp*, *f bite*, and *p cresc.*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *f*, *fp*, *ff*, *mf*, *p*, *pp*, *ppp*, *f bite*, and *p cresc.*. The score is divided into measures 94, 95, 96, and 97.

94 Brightening

Musical score for measures 94-97, parts 11-15. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with various dynamics such as *f*, *ff*, *fff*, *fp*, *p*, and *ppp*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *f*, *ff*, *fff*, *fp*, *p*, and *ppp*. The score is divided into measures 94, 95, 96, and 97.

Picc. *f* *ff* *f* *flz.* *mf* *ff* *p*
 Fl. 1 *f* *ff* *f* *ff* *a2. jet whistle* *ff*
 Ob. 1 *f* *p* *f* *pp* *mf* *ff* *p*
 Ob. 2 *f* *p* *f* *pp* *mf* *ff* *p*
 Cl. 1 *p* *f* *pp* *mf* *ff* *p*
 Cl. 2 *p* *f* *pp* *mf* *ff* *p*
 Bsn. 1 *p* *f* *pp* *mf* *ff* *p*
 Bsn. 2 *p* *f* *pp* *mf* *ff* *p*
 Hn. 1 *ff* *ff* *ff*
 Hn. 2 *ff* *ff* *ff*
 Hn. 3 *ff* *ff* *ff*
 Hn. 4 *ff* *ff* *ff*
 Tpt. 1 *ff* *f*
 Tpt. 2 *ff* *f*
 Tpt. 3 *ff*
 Tbn. 1 *ff* *f* *open* *ff*
 Tbn. 2 *ff* *f* *open* *ff*
 Tbn. 3 *ff* *ff*
 Tba. *p* *ff* *p* *ff*
 Timp. *ff*
 Perc. 1 (Snare drum) *f* *fp* *ff* *pp* *ff* *fp* *ff* *ff* *+ cymbal*
 Perc. 2 (Bass drum) *ff* *to glock. + bell tree*
 Perc. 3 (Whistle) *fp* *f* *fp* *ff* *ff* *fp* *ff*
 Perc. 4 (Tenor drum) *ff* *ff*
 Pno. *ff* *fff hard*
 Hp. *ff*
 Vln. I *fff*
 Vln. II *fff*
 Vla. *fff*
 Vcl. *fp* *f* *fff*
 Cb. *p* *mf* *p* *pp*

103 Like the beginning

Picc. *f* *ord. flz.* *ff*

Fl. 1 *f* *ff*

Ob. 1 *a2* *f* *ff* *f* *fp* *1.*

Ob. 2 *f* *ff* *f* *fp* *pp* *f* *fp* *2.* *1.*

Cl. 1 *a2* *f* *ff* *f* *fp* *pp* *f* *fp*

Cl. 2 *f* *ff* *f* *fp* *pp* *f* *fp*

Bsn. 1 *f* *ff* *f* *fp* *pp* *f* *fp* *2.* *p*

Bsn. 2 *f* *ff* *f* *fp* *pp* *f* *fp* *2.* *p*

Hn. 1 *p* *fff* *pp*

Hn. 2 *p* *fff* *pp*

Hn. 3 *p* *fff* *pp*

Hn. 4 *p* *fff* *pp*

Tpt. 1 *fp* *ff*

Tpt. 2 *f* *fp* *ff*

Tpt. 3 *f* *fp* *ff*

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

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

B. Tbn. *f* *fff* *p*

Tba. *fp* *pp*

Timp. (tune A-G#) *mf* *pp*

Perc. 1 (Snare drum) *fp* *pp* *ff*

Perc. 2 Glockenspiel + Bell tree *L.v.* *fff* *blinding* *p*

Perc. 3 (Whistle) *fp* *pp* *f* *p* *To T. D.* *To Cym.* *to sus cymbal* *remove whistle from mouth*

Perc. 3 (Tenor Drum) *fp* *pp* *ff*

Pno. *fff* *hard* *p*

Hp. *fff* *f*

103 Like the beginning

Vln. I *ff* *heavy vibrato* *ord. vib.* *p* *heavy vibrato* *ord. vib.*

Vln. II *ff* *f* *p* *heavy vibrato* *ord. vib.* *fp*

Vla. *ff* *f* *p* *heavy vibrato* *ord. vib.* *f* *fp*

Vc. *ff* *f* *p* *heavy vibrato* *f*

Cb. *ff* *ppp*

Pull back! ♩ = 90

accel

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *fp* *mf* *ff* *a2* *ff*

Cl. 1 *fp* *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Hn. 3 *pp* *f*

Hn. 4 *pp* *f*

Tpt. 1 *f* *a2*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp* *ff* *fp*

Tba. *fp* *ff* *fp*

Timp. *ff* *fp*

Perc. 1 (Snare drum) *p*

Perc. 2 (Glockenspiel) *f* to bass drum

Perc. 3 Suspended Cymbal *ppp*

Pno. *f* *fff*

Hp.

Pull back! ♩ = 90

accel

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

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

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

Vc. *pp* *f* *ff* *fp* *ord. vib*

Cb. *fp* *ff* *fp*

111 ♩ = 110 Sweet and slower than before

Musical score for measures 110-111. The score includes parts for Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Snare drum, Percussion 2 & 3, Piano, and Harp. The tempo is marked as ♩ = 110, and the mood is 'Sweet and slower than before'. The score features various dynamics such as *fff*, *f*, *pp*, *mp*, *mf*, *fp*, and *ff*. Performance instructions include *f cantabile*, *gliss.*, and *arco.*. The key signature is one sharp (F#) and the time signature is 3/4.

111 ♩ = 110 Sweet and slower than before

Musical score for measures 110-111, featuring Violin I & II, Viola, Violoncello, and Contrabass. The tempo is marked as ♩ = 110, and the mood is 'Sweet and slower than before'. The score features various dynamics such as *fff*, *f*, *pp*, and *mp*. Performance instructions include *f cantabile* and *arco.*. The key signature is one sharp (F#) and the time signature is 3/4.

The musical score is a transposing score for a full orchestra and percussion. It includes staves for Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-3 (Snare, Bass Drum, Cymbal), Piano, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into four systems, each corresponding to a page number: 114, 115, 116, and 117. Dynamics range from piano (pp) to fortissimo (ff).

a tempo
♩ = 128

121 Morphing

Musical score for woodwinds, brass, and percussion. The score is divided into four measures: 118, 119, 120, and 121. The instruments include Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1, 2, 3, and 4, Trumpet 1, 2, and 3, Trombone 1 and 2, Baritone Trombone, Tuba, Timpani, Snare drum, Bass drum, and Piano. Dynamics range from *pp* to *ff*. The score shows a transition from a 3/4 time signature to a 4/4 time signature at the start of measure 119.

a tempo
♩ = 128

121 Morphing

Musical score for strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) for measure 121. The strings play a sustained chord with a heavy vibrato effect. Dynamics range from *pp* to *ff*. The score includes a *heavy vibrato* instruction with a wavy line symbol.

(tr)

Picc. *f* *p* *f*

Fl. 1 (tr) *f* *p* *f*

Ob. 1 *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f*

Cl. 1 *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f*

Bsn. 1 *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f*

Hn. 1 *f* *pp* *ff* *p*

Hn. 2 *f* *pp* *ff* *p*

Hn. 3 *f* *pp* *ff* *p*

Hn. 4 *f* *pp* *ff* *p*

Tpt. 1 *p* *f* *pp*

Tpt. 2 *p* *f* *pp*

Tpt. 3

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

B. Tbn. *f* *pp*

Tba. *p* *fp*

Timp. (G#-A)

Perc. 1 (Snare drum) *p* *f*

Perc. 2 (Bass drum) *f* to glock. + bell tee

Perc. 3

Pno. *f* *p* *f* *p*

Hp.

Vln. I ord. vib. *pp* *p* *f*

Vln. II ord. vib. *pp* *p* *f*

Vla. ord. vib. *pp* *p* *f*

Vc. ord. vib. *p* *f* *fp*

Cb. *p* *f* *fp*

122 123 124 125

(A) (C)

Picc. *ff* *f* *ff*

Fl. 1 *ff* *f* *ff*

Ob. 1 *ff* *mp* *ff*

Cl. 1 *ff* *f* *ff*

Bsn. 1 *ff* *fp*

Hn. 1 *ff* *pp*

Hn. 3 *ff* *pp*

Tpt. 1 *ff shimmer* *pp* *p* *f* *p*

Tpt. 3 *ff shimmer* *pp* *p* *f* *p*

Tbn. 1 *ff* *pp*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Perc. 1 Glockenspiel

Perc. 2 *f* *mp*

Perc. 3 *fff roaring*

Cel.

Hp.

Vln. I *ffp* *gliss.* *ff* *cantabile*

Vln. II *ffp* *gliss.* *ff* *cantabile*

Vla. *mf* *gliss.* *fff cantabile*

Vc. ord. *f* *p* *fff cantabile*

Cb. unis. *p* *f* *fff cantabile*

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *fp* *ff*

Cl. 1 *ff*

Bsn. 1 *f*

Hn. 1 *p* *f*

Hn. 3 *p* *f*

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

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

Tbn. 1 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1 **Whip**

Perc. 2 (Glockenspiel) *f* *ff* l.v. over bar

Perc. 3

Cel. *f* *f* *p*

Hp. *f*

Vln I., Vln II, Vla:
 ad. lib. touch 4 harmonic glissandi. Do
 not sync with other players

Vln. I *mf* *ff* *f* *p* *f* *gliss.* *gliss.* *gliss.*

Vln. II *mf* *ff* *f* *p* *f* *gliss.* *gliss.* *gliss.*

Vla. *mf* *ff* *f* *p* *f* *gliss.* *gliss.* *gliss.*

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

Cb. *ppp* *p*

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp. (B-C)

Perc. 1
2 (Glockenspiel)
3

Cel.

Hp.

Vln. I
II

Vla.

Vc.

Cb.

f *ff* *p* *fp* *f* *ff* *p* *ff* *p* *ff*

ord.

ord.

ord.

unis.

1. *p*

(2.)

(2.)

mf *ff* *p* *p*

This page contains the musical score for measures 142 through 147. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a *fflurry* 6 in measure 142.
- Fl. 1**: First flute, playing a *p* part in measure 142 and a *fflurry* 6 in measure 143.
- Ob. 1, 2**: Oboes, with the first oboe playing a *a2* part in measure 144.
- Cl. 1, 2**: Clarinets, with the first clarinet playing a *a2* part in measure 144.
- Bsn. 1, 2**: Bassoons, with the first bassoon playing a *1.* part in measure 144.
- Hn. 1, 2, 3, 4**: Horns, with the first and third horns playing a *a2 open* part in measure 144.
- Tpt. 1, 2, 3**: Trumpets, with the first trumpet playing a *a2 open* part in measure 144.
- Tbn. 1, 2**: Tenor trombones, with the first tenor trombone playing a *a2 open* part in measure 144.
- B. Tbn.**: Baritone trombone, with the first baritone trombone playing a *a2 open* part in measure 144.
- Tba.**: Tuba, with the first tuba playing a *a2 open* part in measure 144.
- Timp.**: Timpani, with the first timpani playing a *a2 open* part in measure 144.
- Perc. 1**: Percussion 1, playing a *(Whip)* part in measure 142.
- Perc. 2**: Percussion 2, playing a *(Glockenspiel)* part in measure 142.
- Perc. 3**: Percussion 3, playing a *(Whip)* part in measure 142.
- Cel.**: Cymbals, playing a *p* part in measure 142 and a *ff* part in measure 143.
- Hp.**: Harp, playing a *ff* part in measure 144.
- Vln. I, II**: Violins, playing a *f* part in measure 142 and a *fp* part in measure 144.
- Vla.**: Viola, playing a *f* part in measure 142 and a *fp* part in measure 144.
- Vc.**: Violoncello, playing a *mp* part in measure 142 and a *pp* part in measure 144.
- Cb.**: Double bass, playing a *mp* part in measure 142 and a *pp* part in measure 144.

The score includes various dynamic markings such as *p*, *f*, *ff*, *fp*, and *mp*, as well as articulation marks like accents and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4 throughout the page.

(2.3)

The musical score is divided into two systems. The first system covers measures 148 to 150, and the second system covers measures 150 to 151. The key signature changes from one flat to two flats at the beginning of measure 150. The time signature is 4/4. The score includes various dynamics and performance instructions. The woodwind section (Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2) has a melodic line starting in measure 148. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent, with a final *ff* chord in measure 150. The percussion section includes a whip in measure 148, a Glockenspiel in measure 149, and a bass drum in measure 150. The strings (Violin I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment. The harp plays a sustained chord in measure 148 and a descending scale in measure 150. The score concludes in measure 151 with a *fff* dynamic.

152 Pull back (♩ =120)

Grandiose! ♩ =128

Picc. *ff* flying

Fl. 1 *ff* regal *ff* flying

Ob. 1 2 *ff* regal

Cl. 1 2 *ff* regal *ff* flying

Bsn. 1 2 *ff* regal

Hn. 1 2 *ff* regal a2 open

Hn. 3 4 *ff* regal a2 open

Tpt. 1 2 *ff* regal open

Tpt. 3 *ff* regal open

Tbn. 1 2 *ff* regal open

B. Tbn. *ff* regal open

Tba. *ff* regal

Timp. *ff*

Perc. 1 (Bass Drum)

Perc. 2 (Glockenspiel + Bell Tree) *fff* explosive! *f* Tam-Tam *p* to ratchet *ff*

Perc. 3 *ff*

Cel. *f* *ff*

Hp. natural gliss *fff*

152 Pull back (♩ =120)

Grandiose! ♩ =128

Vln. I *pp* *gliss.* *f* *ff* flying

Vln. II *pp* *gliss.* *f* *ff* flying

Vla. *pp* *gliss.* *f* *ff*

Vc. *pp* *gliss.* *f* *ff*

Cb. *ff*

(3.2)

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1 (Bass drum)

Perc. 2 (Glock + Bell Tree)

Perc. 3

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(A-Ab)

to siren

l.v.

157 158 159 160

Suspended in air (♩ = 100)

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *p* *fff*

Hn. 2 *p* *fff*

Hn. 3 *p* *fff*

Hn. 4 *p* *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Tim. *f* *ppp*

Perc. 1 *p* *f*

Perc. 2 (Glock.) *ppp*

Perc. 3 (Ratchet) *fff*

to Tam-tam w/ triangle beater *p* *ff*

Cel. *ff* *to piano*

Hp. *ff*

Suspended in air (♩ = 100)

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *ff*

Vc. *gliss*

Cb. *ff*

Snap back! (♩ = 128) 167 Melting Plastic (rit. poco a poco)

Picc. *fp* *pp*

Fl. 1 *fp* *p*

Ob. 1 *fp* *pp*

Cl. 1 *fp* *ppp* *p* *mp*

Bsn. 1 *fp* *pp*

Hn. 1 *fp* *pp* *ppp*

Hn. 2 *fp* *pp* *ppp*

Tpt. 1 *fp* *pp* *ppp*

Tpt. 2 *fp* *pp* *ppp*

Tpt. 3 *fp* *pp* *ppp*

Tbn. 1 *ff* *fff* *pp* *ppp*
gliss down very slowly, ending note is not important

Tbn. 2 *ff* *fff* *pp* *ppp*
gliss down very slowly, ending note is not important

Tba. *fff* *fp* *ppp*

Tim. (D-A) *f* *pp* *decresc.*

Perc. 1 (Siren) *pp*

Perc. 2 (Glock. + bell tree) *fff*

Perc. 3 Tam-Tam with triangle beater *fff* *Piano* *p* *pp* *p*
with soft mallets to mark tree

Pno. *ff*

Hp. *fff* thunder glissando l.v.

Snap back! (♩ = 128) 167 Melting Plastic (rit. poco a poco)

Vln. I heavy vib. free bow *fff* *ppp* *mp*

Vln. II heavy vib. free bow *fff* *ppp* *mp*

Vla. heavy vib. free bow *fff* *ppp* *mp*

Vc. heavy vib. free bow *fff* *ppp* *mp*

Cb. *fff* *ppp*

cont. rit. poco a poco (to ♩ = 80) → (♩ = 80)

Picc. *mp* *p* *ppp*

Fl. 1

Ob. 1
2

Cl. 1
2 *pp* *ppp*

Bsn. 1
2 *pp* *p* *ppp*

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

B. Tbn.

Tba.

Timp. *pppp*

Perc. 1 (Siren) *mf* (to confetti cannon) let siren bleed into 177 *(ppp)*

Perc. 2

Perc. 3

Pno. to celesta

Hp.

cont. rit. poco a poco (to ♩ = 80) → (♩ = 80)

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *ppp* *mp* one player

177 Slowest and sweetest (♩ = 85)

Fl. 1

Perc. 2 (Glock.) l.v. *p*

Cel. *pp* Celesta

Hp. l.v. till end *pp*

177 Slowest and sweetest (♩ = 85)

Vln. I *f cantabile*

Vln. II *f cantabile*

Vla. *f cantabile*

Vc. *f cantabile*

Cb. tutti *f*

177 178 179 180 181 182



Perc. 2 (Glock.)

Cel. *mp* *mf* *mp*

Hp.

Vln. I *sp* *mf* *sp*

Vln. II *sp* *f* *pp* *unis.*

Vla. *p* *div.* *mf* *p* *unis.*

Vc. *p* *mp* *p*

183 184 185 186 187 188

189 rit. poco a poco (to ♩ = 30)

(Glock.)

Perc. 2 *p cresc.*

Cel. *mf cresc.*

Hp. *mf cresc.*

189 rit. poco a poco (to ♩ = 30)

Vln. I *mf decresc.*

Vln. II *mf decresc.*

Vla. *mf decresc.*

Vc. *mf decresc.*

189 190 191 192 193



(♩ = 30)

(Confetti cannon)

Perc. 1

Perc. 2 (Glock.)

Perc. 3

Cel.

Hp.

Confetti Cannon

hold until silent and all confetti has fallen

to broom and dust pan.

fff

Mark Tree gliss full length

l.v.

f

(♩ = 30)

Vln. I

Vln. II

Vla.

Vc.

hold until silent and all confetti has fallen

ppp

mf

ppp

mf

ppp

n

ppp

n

ppp

n

194 195 196 197 198