

Limbus Infantium

for
flute, harp, piano,
and treble voice

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Text

*Misericors Christe, dona animo paradisum aeternum
a malo me tuere
a Satana me tuere
integer sum peccatorum
Christe, succurre mihi*

Merciful Christ, grant my soul eternal paradise
protect me from evil
protect me from Satan
I am pure of sin
help me Christ

Harp

Fingernail buzz: Fingernail placed lightly against string.

Thunder slap: Open hand to strike strings & bounce off letting strings resonate.

P.C. : Above the bridge pin.

Duration - 13mins

Limbus Infantium

(Children's Limbo)

Wayne Duncan

Lento ♩ = 50

Flute

Treble

Harp

Piano

5

Fl.

Tr.

Hp.

Pno.

9

Fl.

Tr.

Hp.

Pno.

poco

mp

mf

13

Fl.

Tr.

Hp.

Pno.

sempre poco vib

p simply

sim

p

p

loco

loco

17

Fl. *mp* *mf* *p*

Tr. *pp*
mi - - se - - -

Hp. *mp* *p* $\delta^{[w]}$

Pno. *mp* *p* $\delta^{[w]}$ 9 *p*
Led.

20

Fl. *mf* *p*

Tr. *mf* *p*
ri - - - - - cors mi - se - - -

Hp. *mp* $\delta^{[w]}$ *p*

Pno. $\delta^{[w]}$ *mp* *p* 9 *p*
Led.

23

Fl. *mp*

Tr. *mp* - ri - cors *p* Chri - -

Hp. *p*

Pno. *pp*

ped sempre pedal

26

Fl. *pp* *p* *pp*

Tr. *poco* *p*

Hp. *p* *pp* *8va*

Pno.

29

Fl. *p* *pp*

Tr. *mp* *p* *slow*
- ste, do - - - na

Hp. *p* 7

Pno. *p* *pp* 3 3 3 8^{va}

32

Fl. *mp* *pp*

Tr. *mp* *p* *poco f* *slow*
a - ni - mo pa - ra - - di - -

Hp. *pp* 7 8^{va} 9 *mp*

Pno. *p* *pp* 3 3 3 8^{va}

35

Fl. *poco f* *pp*

Tr. *mp*
sum ae

Hp. *mf* *mp*

Pno. *mf* *pp*

*

38

Fl. *mp* *p* **rall.** **Agitated** ♩ = 104

Tr. *pp*
-ter - num.

Hp. *mp* *p* +++++

Pno. *p* *mp*

42 flutter

Fl. *p* \leftarrow *mp*

Tr.

Hp. *mp* (approx pitch)

Pno. *mp* *p* \leftarrow *mp* *mf*

48

Fl. *mp* \leftarrow *mf* *mp* \leftarrow *mf*

Tr.

Hp. P.C. (high strings) *mp*
tap with f.nail on most resonant part of sound board

Pno. *mp* \leftarrow *mf* *mp* *mf*

52

Fl. *con poco vib*
pocof *f*

Tr.

Hp. *sim*
mf *f* *l.v.*

Pno. *f*
6 *3* *Red.*

56

Fl. *mp* *mf* *f*

Tr.

Hp. *mf* *f*

Pno. *mp* *p* *f*
5 *3* *Red.*

59

Fl.

Tr.

Hp.

Pno.

mp *p*

mp *p* *mf*

3

ped.

63

Fl.

Tr.

Hp.

Pno.

f *mf*

mf

ah

mp *mp*

p

sub

70

Fl. *mp*

Tr. *mp*

Hp.

Pno. *mp*

75

Fl. *ff* *mp* poco più mosso ♩ = 108

Tr.

Hp. *mp* *ff* *mf*

Pno. *ff* *mp* 8^{va} 1

78

Fl.

Tr.

Hp.

Pno.

Musical score for measures 78-81. The score is for Flute (Fl.), Trumpet (Tr.), Harp (Hp.), and Piano (Pno.). The Flute part has a melodic line with rests. The Trumpet part is silent. The Harp part has a complex melodic and harmonic accompaniment. The Piano part has a bass line with chords and rests.

82

Fl.

Tr.

Hp.

Pno.

Musical score for measures 82-85. The score is for Flute (Fl.), Trumpet (Tr.), Harp (Hp.), and Piano (Pno.). The Flute part has a melodic line with rests. The Trumpet part is silent. The Harp part has a complex melodic and harmonic accompaniment. The Piano part has a bass line with chords and rests.

86

Fl. *mf* *ff*

Tr.

Hp.

Pno. *mf* *ff*

90

Fl. *pp*

Tr.

Hp. *mf*

Pno. *mp* *Ped.*

95

Fl. *ff*

Tr.

Hp.

Pno. *ff*

100 flutter

Fl. *pp*

Tr.

Hp. *mf*

Pno. *mp*

105

Fl.

Tr. **f**
pa - ra - di - sum

Hp. **pp**

Pno. **f** **mp**

Red.

109

Fl. **p** **mf**
poco meno mosso $\text{♩} = 104$
senza vib

Tr. **p** **mp**
ah

Hp. **mp** (approx pitch)

Pno. **mf** **mp**

115

Fl. *mf*

Tr. *mp* ah

Hp. *mp* (tap) *mp* *p* P.C. *p*

Pno. *p* *mp* *mp*

120

Fl. *f* *mp*

Tr. *mf* *p*

Hp. *mp*

Pno. *mp* *p* *mp* *p*

126 ♩ = 52

Fl.

Tr.

Hp.

Pno.

mp *f* *ff* *p* *ff* *pp*

l.v.

5

7

5

3

3

ff

ff

pp

ff

pp

129

Fl.

Tr.

Hp.

Pno.

mf *freely*

spoken

a ma - lo me tu - e - re a sa - ta - na me tu - e - re tu - e - re

pp

132

Fl.

Tr.

Hp.

Pno.

2nd ending

134

Fl.

Tr.
a ma - lo me tu - e - re


Hp.

Pno.

2nd ending

138

Fl. 


Tr. 


Hp. 

Pno. 

141

Fl. 

Tr. 

Hp. 

Pno. 

144

Fl.

Tr.

Hp.

Pno.

cont. bisb

146

Fl.

Tr.

Hp.

Pno.

150

Fl.

Tr.

mp spoken
(with sadness)
very free

Chri - ste, suc - cur - re mi - hi

Hp.

p

Pno.

p

154

Fl.

Tr.

Agitated ♩ = 104

Chri - ste, suc - cur - re mi - hi Chri - ste

Hp.

p

Pno.

p

8th

158 key clicks

Fl. *mp* *mp < f* *mp*

Tr.

Hp. *p* *f*

Pno. *pp* *mp* *pp < f* *mp*

mp *8va*

163

Fl. *p* *mp*

Tr.

Hp. *mp < mf* *mp* (tap) *p*

Pno. *mf* *p* *mp* *p*

Red. *5* *Red.* *Red.*

167 *poco rit.* *Tempo*

Fl. *mp* *p* *mp* *p* *mp* *f*

Tr. *mp*

Hp. *pp* *mp* *p*

Pno. *(p)* *mf mp* *mp > p* *p* *f* *p*

Red.

172 *poco rit.* *A tempo*

Fl. *mf* *f* *pp* *mp*

Tr.

Hp. *p* *mp* *p* *mp*

Pno. *mf* *mp* *p*

178

Fl. *mp* *p*

Tr.

Hp. *mp* *p* *sim* *mp*

Pno. *mp* *mp* *p*

Red.

182

Fl. *mp*

Tr.

Hp. *mp* C₅

Pno. *mp*

accel. ♩ = 120

185

Fl. *ff*

Tr.

Hp. *ff*

Pno. *ff*

Ped.

187 **Lento** ♩ = 50 *sempre senza vib*

Fl. *pp* *p* *pp*

Tr. *with resigned sadness* *poco*
mi - se - - - ri -

Hp. *p*

Pno. *p* *mp* *p* *mp* *p*
sempre pedal

8va

Ped.

191

Fl. *p* *pp* *mf* *mp* *pp*

Tr. *p* *mf*

cors Chri - - - - - ste

Hp. *mp* *pp* 9 3

Pno. *mp* *p* *mf* *mp* 3 8^{va}-7 3

194

Fl. *p* *pp* *mp*

Tr.

Hp. *p* *mp* *p* 7

Pno. *p* *mp* *mp* *p* 3 8^{va}1

197

Fl. *p*

Tr. *mp* (whisper, at high pitch) looking upward, then gradually bow head and close eyes by end of gliss
Chri - ste (indefinite low pitch)

Hp. *mf* *p* *pp* *pp*

Pno. *pp* *

201

Fl.

Tr.

Hp. *ppp*

Pno. *ppp*
gliss using back of fingernail inside piano on high strings
♩

Nocturne

for
brass sextet,
percussion,
recorded text

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Instrumentation

2 Trumpets in C (1 doubling Bb piccolo)

1 Horn in F

1 Trombone

1 Euphonium

1 Tuba

2 Percussion

(tam tam, large bass drum, 1 timpani, marimba
vibraphone, 2 bongos, 3 tuned gongs, suspended cymbal
snare drum, 4 tom toms, mark tree)

- The text is recorded onto 3 tracks of a cd. The 1st track is to be played followed by a 2 second pause before rehearsal mark 'A'. The 2nd track is to be played with the percussion following cues to synchronise with text. Rehearsal mark 'B' is to follow text immediately with no pause between. The 3rd and final track is played with percussion and low brass. As with the previous track, cues are marked to aid synchronisation of ensemble and text. Rehearsal mark 'C' is to follow text immediately with no pause between. The text is the most important element in these sections and the ensemble should always play below the volume of the text.
- The work is to be performed without expression, no vibrato unless marked otherwise.
- The following seating plan is recommended:

Percussion

Euphonium	Tuba
Horn	Trombone
1st Trumpet	2nd Trumpet

Text written by Wayne Duncan

Duration - 22mins

Nocturne

Wayne Duncan

Trumpet 1 in C

Trumpet 2 in C

Horn in F

Trombone

Euphonium

Tuba

Percussion

Recorded text: Track 1

Darkness. To most just a simple word, a mood, a state of being, the night sky but with no stars, no light nor guidance or reassurance, no direction, no sense, no life.

The inevitable night, is as cold as it has routinely shown its face since the very first sunset. But to me it was the terrifying nightmare, the hunter on an unrelenting journey pursuing my mind.

It has wisdom, it bided its time, it hid and waited while the warmth of the daylight protected me, but it was there, I saw it in the shadows as the day passed, its hunger grew, just you see.

I felt its presence, the deceitfulness as the shadows stretched longer. I sometimes saw it grinning as its awesome power pulsated, becoming ever stronger.

**In the mind of a young child, my mind, this beast will never rest, never grow tired.*

And as I wait for its coldness to once again arise, and I wait, and wait with unease at the setting of our bright star with tears in my eyes.

For as I lay alone in my bed at night, darkness's grip around my body grows tight.

My fears, my thoughts inside my mind are spinning, as I cower into a little ball under my sheets, knowing this is just the beginning.

* Adult's text, child's text

2" pause between text and **A**



A

Moderato ♩ = 108

1 Tpt. *pp* harmon mute, no stem

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc. *pp* Tam tam scrape along edge using wire brush

timp wooden stick *pp*

trem *v. slow*.....*mod.*.....*v. slow* trem *sim*

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* For clarity it is advised to use a C trumpet, the fingering on the Bb trumpet is less desirable

8

1 Tpt. *p* *p* *mp* *mp* *mp* *mp* *mp*

2 Tpt. *p* *mp* *mp* *mp* *mp* *mp*

Hn. *p* *mp* *p* *mp* *grad* *slow*

Tbn. *pp*

Euph.

Tba.

Perc. *pp* *pp* *pp*

tam tam

vibes, motor on

vibes beater

1 hand for timp other for vibes

triangle beater on edge of Lt

Tam tam

3

v.s. mod. v.s. v.s. mod. v.s. s. mod. s.

harmon mute no stem

mute

harmon mute, no stem

15

1 Tpt. *mf* *mp* *mp* *mp*

2 Tpt. *mp p* *mp* *mp* *mp* *mp* *pp*

Hn. *mp* *p* *mp* *grad*

Tbn. *mp*

Euph.

Tba.

Perc. *mp* *pp*

soft sticks

slow

(x)

s. mod. s. s. mod. s. v.s. mod. v.s.

22

1 Tpt. *s.....mod.....s* *p < mp* *mp* *< mf* *mf* *< mf* *p < mf* *mf* *s.....mod.....s*

2 Tpt. *p < mp* *mp* *< mf* *< mf* *< mf* *p < mf* *< mf* *< mf*

Hn. *p* *mf* *mf* *p*

Tbn. *p < mf* *p < mf*

Euph.

Tba.

Perc. *p* *mf* *mf*
wooden stick
pp *t.t.* *p < mp*



28

1 Tpt. *s.....mod.....s* *mp* *mp* *< mf* *mf* *< mf* *p* *mf* *s.....mod.....s*

2 Tpt. *< mp* *mp* *mp* *< mf* *< mf* *< mf* *< mf* *< mf*

Hn. *mp* *p* *mf* *mf* *p* *mp*

Tbn. *p < mf* *mf*

Euph.

Tba.

Perc. *sim p* *mf* *p* *mf*
pp

33

1 Tpt. *s.....mod.f.....s* *mf* *mp* *mp* *p* *mp*

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

Hn. *mf* *mp* *mp*

Tbn. *mf* *mf* *mp* *mp* *p*

Euph.

Tba.

Perc. *mf* *p* *pp*



38

1 Tpt. *s.....mod.f.....s* *mp* *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mp* *mf*

2 Tpt. *mp* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. *mf* *mp* *mf* *p*

Tbn. *p* *mp* *mf* *mp* *mf* *p*

Euph. *p* *mute*

Tba. *p* *mute*

Perc. *p* *mf* *scrape along edge* *mp* *strike with side of fist*

43 *s-mod-s* *s-mod-s* *s-mod-s* *s-mod-s* flutter

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

2 Tpt. 6 *p* *mp* *mp* 5 *pp* *mp* *mf* flutter *mf* *f*

Hn. 3 *mp* 5 *pp* 3 *mp* 5 *mf* 3 *mf*

Tbn. *mp* *mp* 6 *mp* *mp* 3 *mp* *mf* 3

Euph. *mf* *p*

Tba. *mf* *p*

Perc. *p* *timp* *Reo* *pp*



49

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

2 Tpt. *f* *f* *mf* *f* *f* *f* *f* *mf* *mp* *mf*

Hn. flutter 3 *f* 3 *f* 3 *f* 3 *f* 3 *mf* *mp*

Tbn. flutter *mf* *f* *mf* *f* *mf* *f* *mf* *f* *f*

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

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

Perc. long scrape along edge *mp* *f* strike with fist *mp* * # - 3/4 sharp † - 1/4 sharp tri. beater *mp* 5 *mf* fist

54

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

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

Hn. *mf* *mf* *mf* *p* *mp*

Tbn. *mp* *mf* *mf* *p* *slow*

Euph. *mp* *f* *p*

Tba. *mp* *f* *p*

Perc. *to marimba*



59

1 Tpt. *p*

2 Tpt. *p*

Hn. *p*

Tbn. *slow* *pp* *senza sord.* *pp* *p*

Euph. *pp* *p* *senza sord.*

Tba. *pp* *p* *senza sord.*

Perc. *Marimba* *p* *cresc poco a poco*

62

1 Tpt. *6*

2 Tpt. *5* *6* *5*

Hn. *5*

Tbn. *3* *3* *3*

Euph. *3* *3* *3*

Tba. *3* *3* *3*

Perc.

mp *mp* *p* *mf* *p*

mp *mp* *p* *mf* *p*

mp *mp* *p* *mf* *p*



64

1 Tpt. *6* gradually take out mute

2 Tpt. *6* *5* gradually take out mute

Hn. *5* gradually take out mute

Tbn. *3* *3* *3* *slow*

Euph. *3* *3* *3*

Tba. *3* *3* *3*

Perc.

mp

mp

mp

pocof *mp* *f* *mp* *f* *mp*

pocof *mp* *f* *mp* *f* *mp*

pocof *mp* *f* *mp* *f* *mp*

66 senza sord.

1 Tpt. *f* piercing
senza sord.

2 Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Perc. *f*



69

1 Tpt.

2 Tpt. *sfmf*

Hn. *sfmf*

Tbn. *sfmf*

Euph. *sfmf*

Tba. *sfmf*

Perc.

72

1 Tpt. *harmon mute* *grad* *p* *mf* *p*

2 Tpt. *harmon mute* *grad* *mp* *mf*

Hn. *mf*

Tbn. *p* *mf* *mf*

Euph. *p* *mf*

Tba. *p* *mf* *mf*

Perc.

75

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

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

Hn.

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

Euph. *mf* *mf* *mf* *mf* *mf*

Tba. *flutter* *ff* *p*

Perc.

78

1 Tpt. *p* *mp* *p*

2 Tpt. *p* *p* *mp* *p*

Hn. *mp* *fmp*

Tbn. *mp* *mp* *pp* *mp* *pp* *fmp*

Euph. *mp* *mp* *mp* *mp* *pp* *fmp*

Tba. *f*

Perc. *mf*

82

1 Tpt. *lip gliss up 1/4 tone, at random no more than 3 times p/bar*

2 Tpt. *senza sord.* *f* *fmp* *mf* *p* *mf* *mf* *mf* *mp*

Hn. *p* *mf* *p* *mf* *p* *mf* *mf* *p* *mf* *p* *mp*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf* *p*

Euph. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p*

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

Perc. *mp*

86

1 Tpt. *senza sord.* *trem*
p *mf*

2 Tpt. *mp* *pp* *p* *mf*

Hn. *p* *mp* *p* *mp* *p*

Tbn. *mp* *pp* *pp* *mf*

Euph. *mf* *p* *mp* *p* *st. mute* *p* *mf*

Tba. *st. mute* *p* *mf*

Perc. *p* *opt 8%*



90

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

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

Hn. *mf* *p*

Tbn. *p*

Euph. *p*

Tba. *p*

Perc. *mp*

s.....mod.....s.v. slow.....mod.....v. slow v. slow.....mod.....v. slow v. slow.....slow.....v. slow

95 *v. slow* *slow* *v. slow*

1 Tpt. *mp* *p*

2 Tpt. *mp* *p* *mp* *p*

Hn. *p* *mp* *mp* *mp* *p*

Tbn. *senza sord.* *mp*

Euph. *senza sord.* *p* *mp*

Tba. *mp*

Perc. *p* *mp*



100 ♩ = 60

1 Tpt. *slow* *half valve* *no defined pitch* *ppp*

2 Tpt. *slow* *half valve* *no defined pitch* *ppp*

Hn. *slow* *half valve* *no defined pitch* *ppp*

Tbn. *ppp*

Euph. *slow* *half valve* *no defined pitch* *ppp*

Tba. *senza sord.* *no buzz, just blow air into instrument* *all valves depressed* *p* *mf* *p* *mp*

Perc. *t.t.* *soft t.t. stick* *hit on edge of rim* *p* *to marimba*

Recorded text: Track 2

1 Tpt.
2 Tpt.
Hn.
Tbn.
Euph.
Tba.

My mother got angry when I ran to her, but my words, my fear,
the grip of my small hands on her comforting body did little to
sympathise her with my distress. 'Go to bed!' she said, 'your just
playing the fool, this being scared of the dark is nonsense, would
you like me to tell your friends at school?'

But she didn't understand it's not just a fear, something that's
easily overcome, it's a phobia, a disease of my mind that unscrewed
my sanity undone.

The darkness's servants obeyed its command like foot soldiers of
the night. Those terrifying *monsters that live under my bed serve
their master well as they play their little game running in and out
of my head.*

*And the strange floating faces looking down laughing at me, circle
like starving vultures waiting to feed.*

*It is then that my body takes control with a mind of its own, a chain
of events that begin with the shivers from head to toe.*

*No matter how much I want to move, to scream, and hide my
eyes from what I fear, the trembling brings the
monsters ever near.*

Sweat beaded on my burning forehead and ran down my cheek
like a tear from my mind. If only I could have moved,
escaped and left that room behind.

But the heat, thumping and pain in my head grew worse, pounding
harder and harder like some sort of punishing curse.

Then after a while I started to get dizzy, the room starts to spin,
and I realised then I had let the monsters in.

=====

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=====

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=====

♩ = 60
(cue) 'My mother got angry...'

marimba play groups A-E in random order, with 4-5" pause between each group. Stop on next cue & pause until vibes entry.

(cue) 'The darkness's servants...'

(cue) 'Those terrifying monsters'

vibes motor on

3" 3" 2" 2" 4x accel----- rit 3"

mp > p mp > p mp > p pp 6 mp p mp pp

(cue) '...cheek like a tear from my mind'

Play timp notes before each group allowing 2" pause between timp - group, and group - timp. Each group to be played on marimba observing group order and transpositions.

timp same sticks

A D E C

mp at pitch minor 9th higher than written Perfect 5th higher than written Augmented 11th higher than written

B

107 ♩ = 88

1 Tpt. *pp* *mf* *ff* st. mute

2 Tpt. *pp* *mf* *ff* st. mute

Hn. *pp* *mp* *pp* *mp* *p* st. mute

Tbn. *p* *f* *ff* senza sord. *p*

Euph. *pp* *mp* *pp* *mp* *p* *f* *ff* st. mute

Tba. *pp* *mp* *pp* *mp* *pp* *p*

Perc. 2 bongos hard sticks *p*



118

1 Tpt.

2 Tpt.

Hn. *mp* *p* *mp* *p*

Tbn. *mp* *p* *mp* *p*

Euph.

Tba. *mp* *p* *mp* *p*

Perc. tam tam *p* *mp* triange beater *p* *mp*

126

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

mp

p

mp

mp secco

p

mp

mp

st. mute



130

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

mp secco

p

p

mp

p

p

p

tr. beater

t.t.

p

134

1 Tpt. *st. mute*
mp secco *p*

2 Tpt. *mp* *p*

Hn. *mp*

Tbn. *mp*

Euph. *mp* *p*

Tba. *mp*

Perc. *p* *mp*
scrape along edge



137

1 Tpt. *mp*

2 Tpt. *mp*

Hn. *p* *mp*

Tbn. *p* *mp*

Euph. *mp* *p*

Tba. *p* *mp*

Perc. *mp* *p* *mp*
use bongo sticks on t.t.

140

1 Tpt. *p*

2 Tpt. *p*

Hn. *p*

Tbn. *p*

Euph. *mp*

Tba. *p*

Perc. *p*



143

1 Tpt. *mp* *p*

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

Hn. *mf*

Tbn. *mf*

Euph. *p* *mf*

Tba. *mf*

Perc. *p* *mp*

146

1 Tpt. *mf* *mp* *mf*

2 Tpt. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Euph. *mp*³ *mf*

Tba. *mp* *mf*

Perc. *mp* *mf*

Detailed description: This page of a musical score covers measures 146, 147, and 148. It features seven staves: 1st Trumpet, 2nd Trumpet, Horn, Trombone, Euphonium, Tuba, and Percussion. The 1st and 2nd Trumpets play a melodic line with dynamics *mf*, *mp*, and *mf*. The Horn and Trombone parts are mostly sustained notes with dynamics *mp* and *mf*. The Euphonium and Tuba parts feature triplet patterns with dynamics *mp*³ and *mf*. The Percussion part has a triplet pattern with dynamic *mp* and some melodic fragments with dynamics *mp* and *mf*. A double bar line is present at the end of measure 148.



149

1 Tpt. *mp* *mf*

2 Tpt. *mp* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Euph. *mp*³ *mf*

Tba. *p* *mf*

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

Detailed description: This page of a musical score covers measures 149, 150, and 151. It features the same seven staves as the previous page. The 1st and 2nd Trumpets play a melodic line with dynamics *mp* and *mf*. The Horn and Trombone parts are sustained notes with dynamics *p* and *mf*. The Euphonium and Tuba parts feature triplet patterns with dynamics *mp*³ and *mf*. The Percussion part has a triplet pattern with dynamic *mp* and melodic fragments with dynamics *mf*, *mp*, *mf*, and *mp*. A double bar line is present at the end of measure 151.

152

1 Tpt. *mp* *poco f*

2 Tpt. *mp* *poco f*

Hn. *mp* *poco f*

Tbn. *mp* *poco f*

Euph. *mp* *poco f*

Tba. *mp* *poco f*

Perc. *mp* *f* *mp* *mf*

155

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

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

Hn. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Euph. *mf* *mf* *f*

Tba. *mp* *f* *mp*

Perc. *mp* *f* *mp* *mf*

158

1 Tpt. *mf* < *f* *mf* < *f* *mf* < *f* *f* senza sord.

2 Tpt. *mf* < *f* *mf* < *f* *mf* < *f* *f* senza sord.

Hn. *mf* *f* *mf* < *f* *mp*

Tbn. *mf* *f* *mf* < *f* *mp*

Euph. *mf* < *f* *mf* < *f* *mf* < *f* *f* senza sord.

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

Perc. *mp* < *mf* *mp* < *mf* *mp* < *mf* *f*



162

1 Tpt.

2 Tpt.

Hn. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Euph.

Tba. *mf* *f* *mf*

Perc.

165

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

f

f

flutter

f

f

f

f

f



168

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

ff

ff

f

ff

ff

ff

ff

sus cym

ff

171

1 Tpt. *fff*

2 Tpt. *fff*

Hn. *fff*

Tbn. *fff*

Euph. *fff*

Tba. *fff*

Perc. *mf* < *fff* *pp*



meno mosso ♩ = 76

176

1 Tpt. *mp* st. mute

2 Tpt. *mp* st. mute

Hn. *mp* con sord. flutter *p* < *ff* *mp*

Tbn. *mp* st. mute flutter *p* < *ff* *mp*

Euph. *p* con sord.

Tba.

Perc. *ff* at previous tempo 3 tuned gongs *p*

179 poco accel.

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

p *ff* *mp*

flutter

p

mute

p



182

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

p *ff* *sfz* *sfz* *p* *ff*

p *ff* *sfz* *sfz* *p* *ff*

3

5

3

3

185 $\text{♩} = 88$

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

sfz *mp*

sfz *mp*

senza sord.
mp

3



188

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

ff *mp*

ff *mp*

mf

senza sord.
mp *mf*

mf *mp* *mf*

4 tom toms
hard sticks
mp

191

1 Tpt. *ff* *mp*

2 Tpt. *ff* *mp*

Hn.

Tbn. senza sord *mp* *pocof*

Euph. *mp* *poco* *mp* *poco*

Tba. *poco* *mp* *pocof* *mp* *poco*

Perc.

194

1 Tpt. *ff*

2 Tpt.

Hn.

Tbn. *mp* *pocof*

Euph. *mf*

Tba. *mp* *pocof* *mf*

Perc. *mf*

196

1 Tpt. *mp* *ff* *mp*

2 Tpt. *ff* *mp* *ff* *mp*

Hn.

Tbn. *mf* *f* *mp* *poco f* *mp* *mf* *poco*

Euph. *f* *mf* *poco*

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

Perc.



198

1 Tpt. *ff* *mp* *p*

2 Tpt. *ff* *mp* *p*

Hn. senza sord. *mp* *f*

Tbn. *poco* *f* *mf*

Euph. *poco* *f* *mf*

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

Perc.

200

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

This musical score block covers measures 200 and 201. It features six staves: 1 Tpt., 2 Tpt., Hn., Tbn., Euph., and Tba. The Percussion part is at the bottom. The music is in a key with one flat and a 4/4 time signature. Measures 200 and 201 are marked with a forte (*f*) dynamic. The brass instruments play rhythmic patterns, with the Horns and Trombones having more complex melodic lines. The Percussion part consists of a steady eighth-note pattern.



202

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

This musical score block covers measures 202 and 203. It features six staves: 1 Tpt., 2 Tpt., Hn., Tbn., Euph., and Tba. The Percussion part is at the bottom. The music continues in the same key and time signature. Measures 202 and 203 are marked with a forte (*f*) dynamic. The Horns and Trombones play more complex melodic lines, while the other brass instruments and percussion continue with their rhythmic patterns.

204 (st. mute)

1 Tpt. *ff* piercing

2 Tpt. (st. mute) *ff*

Hn.

Tbn.

Euph.

Tba. *mf* *f*

Perc. *f*



206

1 Tpt.

2 Tpt. *mf* *f*

Hn.

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Perc.

208 (1st t.o.) **3x**

1 Tpt. (1st t.o.)

2 Tpt. (1st t.o.)

Hn. *rall* *accel*

Tbn. *f* *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Perc. (1st t.o.) *ff*

sus cym
soft sticks

p *ff* l.v.

210

1 Tpt. st. mute, metal

2 Tpt. st. mute, metal

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Perc.

sim tempo & dynamics

212

1 Tpt. *pp*

2 Tpt. *pp*

Hn. *f* *p* *ffmp* *ff*

Tbn. *f* *p* *ffmp* *ff*

Euph. *f* *p* *ffmp* *ff*

Tba. *f* *p* *ffmp* *ff*

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

accel *rall* *accel* *rall* *accel* *rall*



215

1 Tpt. *p*

2 Tpt. *p*

Hn.

Tbn.

Euph. *p* *f* *mp*

Tba. *p* *f* *mp*

Perc. *p*

no buzz, just blow air into instrument with flutter tongue, all valves depressed

no buzz, just blow air into instrument with flutter tongue, all valves depressed

219 *poco piu mosso*
♩ = 96

1 Tpt. *mf* *p* *pp* *mp*

2 Tpt. *mf* *p* *pp* *mp*

Hn.

Tbn.

Euph. *sim, non flutter* *pp* *mp*

Tba. *sim* *pp* *mp*

Perc. *p* *mp* *mf*

snare drum
snares off



223

1 Tpt. *p* *ff*

2 Tpt. *p* *ff*

Hn.

Tbn.

Euph. *pp* *st. mute* *sim with flutter* *ff*

Tba. *pp* *st. mute* *sim with flutter* *ff*

Perc. *ff*

Recorded text: Track 3

Like waves of infantry the powers of the darkness marched.
 They sensed their victory was near, the trophy within their grasp.
 And as I looked along my body I saw their momentum through my veins,
 my heartbeat growing faster, the dark energy maintains.
It's relentless, irresistible.
 I gasped for air as if it was my last, it's so hard to breathe,
 their drummers beating out a rhythm that tightened
 and started to squeeze.
 Finally they made their charge, soldiers with bayonets
 fixed stabbing in my stomach, like an ulcer,
 cramping me.
 Jabbing and jabbing my resistance was finally gone, I had succumbed,
 I was theirs now, *the hunter and his army of shadows have won.*

1 Tpt. _____

2 Tpt. _____

Hn. _____

Tbn. $\text{♩} = 60$ (cue) 'Like waves of...'
 (2nd t.o) st. mute $p < mp < mp < mp$ (2nd time) (cue) 'it's relentless...'
 f mp

Euph. (2nd t.o) st. mute $p < mp < mp < mp$ (2nd time) f mp

Tba. (2nd t.o) st. mute $p < mp < mp < mp$ (2nd time) f mp

Perc. mp f $mf > mp$ timp s.d. sticks 9 10 $pp < mp < mf$



(cue) 'finally they made their charge...'

Tbn. mf p

Euph. mf p

Tba. mf p

Perc. p f s.d. sticks 9 3 5 soft sticks p
 sus cym secco mp

C

with fire ♩ = 108

227

1 Tpt. *f* *brilliantly* *senza sord.* 6

2 Tpt. *f* *brilliantly* *senza sord.* 6

Hn.

Tbn.

Euph.

Tba.

Perc. *p*

* to stand at opposite end of stage
from other trumpet (as far as poss.)



231

1 Tpt. 6 *p* *ff* *f* 6 *p* *ff*

2 Tpt. 6 *p* *ff* *f* 6 *p* *ff*

Hn.

Tbn.

Euph.

Tba.

Perc.

235

1 Tpt. *ff* resolute

2 Tpt. *ff* resolute

Hn.

Tbn.

Euph.

Tba.

Perc.



240

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

244

1 Tpt. *f* 3

2 Tpt. *mp* *mf* *f* 3

Hn.

Tbn.

Euph.

Tba.

Perc.



246

1 Tpt. *p* *ff*

2 Tpt. *p* *ff*

Hn. *pp* senza sord.

Tbn. *pp* senza sord.

Euph. *pp* senza sord.

Tba. *pp* senza sord.

Perc. *pp*

250

1 Tpt. *f* *mf*

2 Tpt. *f* *mf*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Perc.



253

1 Tpt. *ff* *f*

2 Tpt. *ff* *f*

Hn. *p* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Perc. *mp*

257

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.



260

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

262

2 trumpets to return to seats in ensemble

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.



più mosso

♩ = 124

268

1 Tpt.

2 Tpt.

Hn. con sord. p

Tbn.

Euph.

Tba.

Perc. ff dim poco a poco p

275

1 Tpt. *st. mute* *trem*
p

2 Tpt. *st. mute*
p

Hn.

Tbn. *st. mute*
p

Euph. *st. mute*
p

Tba.

Perc. *ff* *dim poco a poco* *p*



282 *senza sord.*

1 Tpt. *p < f*

2 Tpt. *senza sord.*
p < f

Hn. *senza sord.*
p < f

Tbn. *senza sord.*
p < f

Euph. *p*

Tba. *st. mute*
p

Perc. *ff* *dim poco a poco*

287

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

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

Hn. *p < f* *p < f* *p < f* *p < f*

Tbn. *p < f* *p < f* *p < f* *p < f* *p*

Euph. *p < f* *p < f* *p < f* *p*

Tba. *p < f* *p < f* *p < f* *p*

Perc. *p* *ff*

291

1 Tpt. *p < f* *p* *ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff*

2 Tpt. *p < f* *p* *ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff*

Hn. *p < f* *p < ff* *p* *ff*

Tbn. *p < f* *p < f* *p* *ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff*

Euph. *p < f* *p < f* *p < ff* *p* *flutter* *ff*

Tba. *p < f* *p < f* *p < ff* *p* *flutter* *ff*

Perc. *dim poco a poco* *p* *ff*

297 con sord. *p* *leggiere* 3

1 Tpt. *p* *leggiere* 3

2 Tpt. *p* *leggiere* 3

Hn. *p* *mf*

Tbn. con sord. *p* *leggiere* 3

Euph. *p* *mf*

Tba. *p* *mp* *p* *mp* *p* *mp* *p*

Perc. *mp*

300

1 Tpt. *pp*

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

Hn. *p* *mf* *p*

Tbn. *p* *mp* *p* *mp* *p* *mp*

Euph. *p* *mp* *p*

Tba. *p* *mp* *p* *mp*

Perc. snares off *mp* *p*

304

1 Tpt. *pp*

2 Tpt. *pp*

Hn. *pp* *mp* *pp*

Tbn. *pp*

Euph. *pp* *mp* *pp*

Tba. *pp* *p* *mp* *p* *pp*

Perc. *pp* *p* *mp* *p* *pp*



308

1 Tpt. *f*

2 Tpt. *f*

Hn. *ff* piercing

Tbn. *f*

Euph. *ff* piercing

Tba. *ff* piercing

Perc. *pp* *timp* *ff*

312

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.



317

more intense ♩ = 128

2 + 2 + 3 to piccolo trumpet

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

tom toms

senza sord

323 piccolo trumpet (sounding pitch) senza sord con vib

1 Tpt. *ff* ritualistic

2 Tpt. senza sord *p* *mp* *sfz*

Hn. *mp* *sfz*

Tbn. *mp* *sfz*

Euph. *mp* *sfz*

Tba. *mp*

Perc.



328

1 Tpt. 6

2 Tpt. *sfz* *sfz*

Hn. *sfz* *sfz*

Tbn. *sfz* *sfz*

Euph. *sfz* *sfz*

Tba. *sfz* *sfz*

Perc.

334

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

sfz

sfz

sfz

sfz

sfz

sfz



338

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

slow

ff

ff

ff

ff

ff

sfz

ff

341 to C trumpet

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

sfz

Mark tree

p gentle rustle

relentless ♩ = 136

C trumpet

347

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

ff

ff

ff

ff

ff

ff

timp soft sticks

ff

351

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

354

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

accel.

ff *ff* *ff*

harmonic lip gliss *pp* *ff*

as high as poss

fff

pp *ff* *pp* *ff*

harmonic lip gliss *fff*

as high as poss

soft stick

pp

357 $\text{♩} = 156$ Steadier $\text{♩} = 116$

1 Tpt. $\text{♩} = 156$

2 Tpt. $\text{♩} = 156$

Hn. $\text{♩} = 116$

Tbn. $\text{♩} = 156$

Euph. $\text{♩} = 156$

Tba. $\text{♩} = 156$

Perc. $\text{♩} = 156$

ff

mp

f

mp

f

mp

f

mp

f

vibes motor on

p

362

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

pp

mp

mp

p

mp

mp

367

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

p

ppp < *mp*

pp

pp

pp

pp

pp



375

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

con sord, senza vib

no attack

p

con sord.

p

no attack

pp

pp

pp

p

no attack

pp

p

no attack

soft stick on rim

t.t.

p < *mp*

385

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

p

p

p

p

gong

p

no attack

p



394

menacing ♩ = 88

con sord.

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Perc.

long

con sord.

long

con sord.

slow

con sord.

niente

long

con sord.

long

con sord.

long

long

bongo

hard sticks

p

b.drum

soft sticks

p < mp

pp

scrape along edge using wire brush

t.t.

pp