

KRAKATOA

Kah Chun Wong

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **5-6**

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I N S T R U M E N T A T I O N

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
English Horn	1
Bassoon 1	1
Bassoon 2	1
Contrabassoon	1
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Bass Trombone	1
C Euphonium	2
B♭ Euphonium treble clef	3
C Bases 1-2	4
Stringbass	1
Percussion 1	1
Percussion 2	1
Percussion 3	1
Percussion 4	1
Percussion 5	1
Percussion 6	1

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S U P P L E M E N T A R Y P A R T S

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Bass Trombone bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Bass Trombone treble clef	1
B♭ Euphonium bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

KRAKATOA

English:

The volcanic eruption of Mount Krakatoa, situated off the west coast of Java (Indonesia), in 1883 was one of the deadliest disasters of the 19th century. The tone-poem is in three broad sections, and begins with an aleatoric prologue of woodwind solos evoking the memories of the lost, before the appearance of a more cheerful section representing the daily life of the coastal villagers. A reflective folk-like tune, with sombre foreshadowing of small seismic activity in the background, serves as closure to the first part of the work.

A percussive passage begins the next section, creating the tension of increasingly intense eruptions before arriving at a huge fugual section amidst the presence of a tsunami and pyroclastic surges, and ending with a final explosion that would have shattered the eardrums of survivors. The final part of the work is an elegy in memory of the cruel tragedy, before ending with an epilogue of a new active volcano replacing the former one, aptly named the "Child of Krakatoa". What does the future hold?

Nederlands:

De vulkaanuitbarsting van de Krakatoa, gesitueerd westelijk van de kust van Java (Indonesië), in 1883 was één van de meest dodelijke rampen van de 19^{de} eeuw. Dit symfonisch gedicht bestaat uit drie uitgebreide delen en begint met een aleatorische proloog van solo's door houtblazers welke de herinnering aan de slachtoffers oproepen. Daarna volgt een vrolijker deel dat het dagelijkse leven van de kustbewoners uitbeeldt. Een melodie klinkend als een volksliedje, met op de achtergrond wat lichte seismologische activiteit, sluit het eerste deel van de compositie af.

Het volgende deel begint met een passage voor slagwerk die de spanning van steeds sterkere vulkaanuitbarstingen uitbeeldt. Dit leidt naar een hevig fuga die een tsunami en hoog opschietende lava uitstortingen uitbeeldt. Het slotdeel van het werk is een elegie die aan de verschrikkelijke tragedie herinnert; waarna een epiloog volgt met een nieuwe vulkaan in werking die de vorige vervangt en terecht de naam "Het Kind van Krakatoa" kreeg. Wat zal de toekomst brengen?

Deutsch:

Der Vulkanausbruch von Krakatoa, westlich von der Küste von Java (Indonesien), in 1883 war eine der tödlichsten Katastrophen des 19. Jahrhunderts. Die gleichnamige Sinfonische Dichtung enthält drei ausgedehnte Teile und beginnt mit einem aleatorischen Prolog, mit Solostimmen für die Holzbläser, als Andenken an die Todesopfer. Auf diesen folgt ein heiterer Abschnitt, der das Alltagsleben der Küstenbewohner darstellt. Der erste Teil der Komposition schließt mit einer meditierenden Melodie, einem Volkslied ähnlich, im Hintergrund werden leichte Erdstöße spürbar.

Der nächste Teil beginnt mit einer Passage für Schlagzeug. Dadurch werden Vulkanausbrüche und ein gewaltiger Tsunami dargestellt. Letztendlich endet dieser Teil mit einer fulminanten Explosion. Im Schlussteil erklingt eine Elegie mit einem Epilog: Ein neuer Vulkan wird aktiv. Was wird die Zukunft bringen?

Français:

L'éruption du volcan Krakatoa de 1883, à l'Ouest de la côte de Java (Indonésie), fut l'une des catastrophes les plus meurtrières du 19^{ème} siècle. Le poème symphonique comprend trois grandes parties et débute par un prologue aléatoire avec des solos pour les bois qui évoquent le souvenir des victimes ; puis, il y a une partie plus joyeuse qui évoque la vie quotidienne des habitants des villages côtiers. Une mélodie méditative, dans le style d'un chant populaire, sur fond d'une sombre prévision de légers séismes, termine cette première partie.

La seconde commence par un passage de percussion qui décrit des éruptions volcaniques de plus en plus fortes et qui mène vers une fugue vigoureuse au centre d'un tsunami avec déversements de lave ardente et se termine par une explosion qui aurait crevé les tympanes des survivants. La partie finale de la composition est une élégie qui évoque le souvenir de cette terrible tragédie ; puis, il y a un épilogue avec un nouveau volcan en activité qui remplace le précédent et porte, à juste titre, le nom de « Enfant de Krakatoa ». Que nous réserve l'avenir ?

KAH CHUN WONG

Nederlands:

Kah Chun Wong (als dirigent ook bekend als Jun Wong) is een jonge componist, geboren in 1986 en opgegroeid in Singapore. Aan het Peabody Instituut voor Muziek studeerde hij directie bij Gustav Meier en compositie bij Oscar Bettison, en hij beschouwt Jorma Panula en Ya-Hui Wang als zijn mentors. Momenteel dirigeert hij op het Yong Siew Toh Muziekconservatorium het studentensymfonieorkest en assisteert regelmatig bij producties van studenten. Als componist heeft hij in opdracht gewerkt voor het Philharmonic Winds-orkest, het symfonieorkest van het Millenia Instituut, Het Nationale Book Bestuur in Singapore, het NOMAD Kunst Festival, en recente hoogtepunten zijn onder andere wereldpremières tijdens het Internationale Saxophone Congress in Thailand, de Esplanade Concert Hall in Singapore en op het Yong Siew Toh Muziekconservatorium. Als dirigent heeft hij met verschillende harmonieorkesten gewerkt en werd hij onderscheiden met een studiebeurs van het WASBE om een directiestudie te starten bij Dr. Allan McMurray van de University of Northern Colorado. Zijn enthousiasme om de plaatselijke kunstsector te promoten, heeft in 2004 geleid tot het ontvangen van de Creative Arts onderscheiding van Raffles Junior College. Tussen 2007 en 2010 leidde zijn deelname aan de internationale festivals en masterclasses met Gunther Herbig, Esa-Pekka Salonen en Leif Segerstam tot gastdirecties bij het Carlos Chavez Jeugd Orkest (Mexico), de Filharmonie van het Cincinnati Muziekconservatorium, het Philharmonisch Orkest van Jena, het Liszt-Wagner Orchestra uit Budapest, het Singapore Sun Festival's Academies Festival Orchestra en het Philharmonisch kamerorkest uit St. Petersburg.



English:

Kah Chun Wong (also known as Jun Wong) is a young composer, born in 1986 and based in Singapore. He has studied conducting with Gustav Meier and composition with Oscar Bettison at the Peabody Institute of Music, and considers Jorma Panula and Ya-Hui Wang as his mentors. At the Yong Siew Toh Conservatory of Music, where he will graduate with a degree in composition, he is currently conductor of the Conservatory Sinfonia, and regularly assists in student productions. He has been commissioned as a composer by the Philharmonic Winds, the Millenia Institute Symphonic Band, the Singapore National Book Council, the NOMAD Arts Festival, and recent highlights include world premiere performances at the International Saxophone Congress in Thailand, the Esplanade Concert Hall in Singapore and at the Yong Siew Toh Conservatory of Music. As a conductor, he has worked with various wind bands and most notably, was awarded a scholarship by WASBE to attend a conducting course with Dr. Allan McMurray of the University of Northern Colorado. For his enthusiasm in promoting the arts in the local scene, he received the Creative Arts Award from Raffles Junior College in 2004. Between 2007 and 2010, his participation in international festivals and masterclasses with Gunther Herbig, Esa-Pekka Salonen and Leif Segerstam has led to opportunities in conducting with the Carlos Chavez Youth Orchestra (Mexico), the Cincinnati College-Conservatory of Music Philharmonia, the Jena Philharmonic Orchestra, the Liszt-Wagner Orchestra of Budapest, the Singapore Sun Festival's Academies Festival Orchestra and the St. Petersburg Chamber Philharmonic.

Deutsch:

Kah Chun Wong (als Dirigent auch als Jun Wong gekannt) ist ein junger Komponist der 1986 in Singappore geboren wurde. Am Peabody Musikinstitut studierte er Orchesterdirektion mit Gustav Meier und Komposition mit Oscar Bettison. Jorma Panula und Ya-Hui Wang betrachtet er als seine Mentoren. Heutzutage dirigiert er das Studentensinfonieorchester am Yong Siew Toh Konservatorium und er assistiert den Studenten bei ihren Produktionen. Als Komponist wurde er vom Philharmonic Winds Blasorchester, vom Blasorchester des Millenia Instituts, vom National Book Rat in Singapore und von den NOMAD Festspielen beauftragt. Neulich gab es Welturaufführungen seiner Werke während des Internationalen Saxophonkongresses in Thailand, im Esplanade Konzertsaal in Singapore und am Yong Siew Toh Musikkonservatorium. Als Dirigent arbeitete er mit verschiedenen Blasorchestern und er erhielt ein Stipendium von WASBE um mit Allan Mc Murray der „University of Northern Colorado“ Orchesterdirektion zu studieren. Wegen seiner Begeisterung auf dem lokalen Kunstsektor Werbung zu machen erhielt er 2004 die „Creative Arts“ Auszeichnung vom Raffles Junior College. Zwischen 2007 und 2010 nahm er an internationalen Festivals und Meisterkursen mit Gunther Herbig, Esa-Pekka Salonen und Leif Segerstam teil. Er war Gastdirigent beim Carlos Chavez Jugendorchester in Mexiko, bei der Philharmonie des Musikkonservatoriums von Cincinnati, beim Philharmonischen Orchester von Jena, beim Liszt-Wagner Orchester in Budapest, beim Singapore Sun Festival's Academies Festival Orchester und beim Philharmonischen Kammerorchester in Sankt Petersburg.

Francais:

Kah Chun Wong (également connu comme chef d'orchestre sous le nom de Jun Wong) est un jeune compositeur, né en 1986 et qui a passé sa jeunesse à Singapour. Il a étudié la direction d'orchestre avec Gustav Meier et la composition avec Oscar Bettison à l'Institut de Musique Peabody ; il considère Jorma Panula et Ya-Hui Wang comme ses mentors. Actuellement, il dirige l'orchestre symphonique d'étudiants du Conservatoire de Musique Yong Siew Toh et il collabore régulièrement aux productions des élèves. En tant que compositeur, il a écrit sur commande de l'orchestre à vent « Philharmonic Winds », de l'orchestre d'harmonie de l'Institut Millenia, du Conseil National Book à Singapour et du Festival d'Art NOMAD. Parmi ses succès récents, citons des créations mondiales lors du Congrès International de Saxophones en Thaïlande, ainsi qu'à la salle de concert Esplanade à Singapour et au Conservatoire de Musique Yong Siew Toh. Comme chef d'orchestre, il a travaillé avec plusieurs orchestres d'harmonie et il a obtenu une bourse d'étude de la WASBE pour étudier avec Allan Mc Murray de l'Université du Colorado du Nord. Son enthousiasme pour promouvoir le secteur artistique local lui a valu la distinction 'Creative Arts' du Raffles Junior College. Entre 2007 et 2010, Kah Chun Wong a participé à plusieurs festivals internationaux et à des master class avec Gunther Herbig, Esa-Pekka Salonen et Leif Segerstam. Il a été chef invité de l'Orchestre de Jeunes Carlos Chavez au Mexique, la Philharmonie du Conservatoire de Musique de Cincinnati, l'Orchestre Philharmonique de Jena, l'Orchestre Liszt-Wagner de Budapest, le 'Singapore Sun Festival's Academies Festival Orchestra' et l'Orchestre de Chambre Philharmonique de Saint-Pétersbourg.

KRAKATOA

Kah Chun WONG (2010)

Decisivo con anima $\text{♩} = 84$

The score is for a concert band and includes the following instruments and parts:

- Piccolo
- Flute (1, 2)
- Oboe (1, 2)
- English Horn
- Bassoon (1, 2)
- Contrabassoon
- Eb Clarinet (1)
- Bb Clarinet (2, 3)
- Bb Bass Clarinet
- Eb Alto Saxophone (1, 2)
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- F Horn (1, 2, 3, 4)
- Bb Trumpet (1, 2, 3)
- Trombone (1, 2)
- Bass Trombone
- C Euphonium
- C Basses
- Double Bass
- Percussion 1 (Timp.)
- Percussion 2 (Xylo, S.D., f)
- Percussion 3 (Tam-Tam, f)
- Percussion 4
- Percussion 5 (Tub Bells, f)
- Percussion 6 (Glock, f)

Rehearsal mark [A] is located at the beginning of the fifth measure of the Piccolo part.

B

Picc. *f appassionato*

Fl. 1 *f appassionato*

Fl. 2 *f appassionato*

Ob. 1 *f appassionato*

Ob. 2 *f appassionato*

Eng. Hn. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Eb Clar. *f appassionato*

Clar. 1 *f appassionato*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f appassionato*

B. Sax. *f*

F. Hn. 1 *ff*

F. Hn. 2 *ff*

F. Hn. 3 *ff*

F. Hn. 4 *ff*

Tpt. 1 *f energico* *piu f*

Tpt. 2 *f energico* *piu f*

Tpt. 3 *f energico* *piu f*

Tbn. 1 *f*

Tbn. 2 *f*

Bs. Tbn. *f*

C. Euph. *mp* *mf* *f appassionato*

C. Bs. *f*

Db. Bs. *f*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *mp* *f*

Perc. 4 *f* *mp* *f*

Perc. 5

Perc. 6

This page contains the musical score for measures 16 through 24. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), E-flat Clarinet (Eb Clar.), Clarinet (Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), French Horn (F. Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Contrabassoon (C. Euph.), Contrabass (C. Bs.), Double Bass (Db. Bs.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *mp*, *ff*), and articulation marks. The percussion parts include specific instructions like "B.D." (Bass Drum) and "Sus. Cymb." (Suspended Cymbal). The measures are numbered 16 through 24 at the bottom of the page.

Senza Mizura
(Oblique Solo)

Rit. -----

Tranquillo ♩ = 58

Picc. *mf* freely, like a bird
 Fl. 1 *mp*
 Fl. 2 *mp*
 Ob. 1
 Ob. 2
 Eng. Hn. *pp*
 Bsn. 1 *pp*
 Bsn. 2 *pp*
 C. Bsn. *pp*
 Eb Clar. 1
 Clar. 2
 Clar. 3
 Bs. Clar. *pp*
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax. *p*
 B. Sax. *p*
 F Hn. 1
 F Hn. 3
 F Hn. 2
 F Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Bs. Tbn.
 C Euph.
 C Bs. *Solo*
 Db. Bs. *mf*
 Perc. 1
 Perc. 2 *Xylo.*
 Perc. 3 *Vibra. (with Pedal and Motor always on)*
 Perc. 4 *mf*
 Perc. 5 *L.V.*
 Perc. 6 *mp*
mf

25

26

27

28

29

30

31

32

Poco accel. ----- Poco più mosso $\text{♩} = 66$

40 41 42 43 44 45 46

Poco rit. ----- [E] Tempo Primo ♩ = 58

The score is for measures 47 through 53. It features a variety of instruments including Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Bassoon (1 and 2), Contrabassoon, Eb Clarinet (1), Clarinet (2 and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, French Horn (1, 3, and 4), Trumpet (1, 2, and 3), Trombone (1 and 2), Bass Trombone, C Euphonium, C Bass, Double Bass, and six different Percussion parts (Perc. 1-6). The score includes dynamic markings such as *p*, *mp*, *mf*, and *p dolce*. A 'Solo' section is marked for the Eb Clarinet and C Euphonium starting in measure 50. The tempo changes from 'Poco rit.' to 'Tempo Primo' at measure 49. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Poco rit. ----- Senza Mizura Grave $\text{♩} = 66$

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

Offstage Solo
mf very freely, like a recitative
ppp

1

Bsn.

2

C. Bsn.

E♭ Clar.

1

Clar. 2

3

B♭ Clar.

1

A. Sax.

2

T. Sax.

B. Sax.

1

3

F Hn.

2

4

1

Tpt. 2

3

1

Tbn.

2

B♭ Tbn.

mf sharply and very brassy!
mf sharply and very brassy!
mf sharply and very brassy!

C. Euph.

C B♭.

Db. B♭.

Perc. 1

mf *p* *mp*

Perc. 2

p B.D. as much resonance as possible *p* *mp* *mf* *ff* *mf* *ff*

Perc. 3

fp

Perc. 4

Tam-Tam
pp *f*

Perc. 5

Sus. Cymb. Bow across edge *mf*

Perc. 6

Sus. Cymb. Bow across edge *mf*

54 55 56 57 58 59 60 61 62

Play any note from the selection loudly with accents as a result of overblowing, and with random entrances.

[F]

Picc.
 1
 2
 Ob.
 1
 2
 Eng. Hn.
 Bsn.
 1
 2
 C. Bsn.
 Eb Clar.
 1
 Clar. 2
 3
 Bs. Clar.
 A. Sax.
 1
 2
 T. Sax.
 B. Sax.
 F Hn.
 1
 3
 2
 4
 Tpt.
 1
 2
 3
 Tbn.
 1
 2
 Bs. Tbn.
 C. Euph.
 C Bsn.
 Db. Bsn.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 63 64 65 66 67 68

This page of the musical score, page 70, features a variety of instruments. The woodwinds include Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Eb Clarinet, Clarinet 2 and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Flute Horns 1, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Bass Trombone, and Euphonium. The percussion section includes Cymbals, Bass Drum, Snare Drum, and six different types of Percussion (Perc. 1-6). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *mf*, *p*, and *mp*. A 'Tutti' marking is present in the Eb Clarinet and Clarinet 2 parts. The page is numbered 70 at the bottom center.

Accel.

Agitato con fuoco $\text{♩} = 92$

This page contains the musical score for pages 72, 73, 74, and 75 of a symphony. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), English Horn (Eng. Hn.), Bassoons (Bsn. 1 and 2, C. Bsn.), Eb Clarinet (Eb Clar. 1), Clarinets (Clar. 2 and 3), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1 and 2, T. Sax., B. Sax.), French Horns (F. Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1 and 2, Bs. Tbn.), Euphonium (C. Euph.), Contrabass (C. Bs.), Double Bass (Db. Bs.), Percussion 1-6 (Perc. 1-6), and Tamm-Tam. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *p*, *f*, and *ff*. The tempo is marked 'Agitato con fuoco' with a quarter note equal to 92 beats per minute. The key signature is one sharp (F#). The score is divided into measures across the four pages, with page numbers 72, 73, 74, and 75 clearly visible at the bottom of each respective section.

The score is for a large orchestra and includes the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Bsn. 1, 2
- C. Bsn.
- Eb Clar. 1, 2
- Clar. 2, 3
- Bs. Clar.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- F. Hn. 1, 2, 3, 4
- Tpt. 1, 2, 3
- Tbn. 1, 2
- Bs. Tbn.
- C. Euph.
- C. Bs.
- Db. Bs.
- Perc. 1, 2, 3, 4, 5, 6
- Timp.

Key musical features include:

- Trills: *tr* (All notes to be trilled at the semi-tone)
- Dynamics: *f*, *ff*, *mf*, *mp*, *f p*, *f p*
- Tempo/Performance: *energico con bravura*
- Sectional Markings: S.D.
- Rehearsal Mark: **G**

M (♩ = ♩)

Accel. - - - - -

This page contains the musical score for measures 123 through 132. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), English Horn (Eng. Hn.), Bassoons (Bsn. 1, 2, and C. Bsn.), Eb Clarinet (Eb Clar. 1), Clarinets (Clar. 2 and 3), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1 and 2, T. Sax., B. Sax.), French Horns (F. Hn. 1, 3, and 4), Trumpets (Tpt. 1, 2, and 3), Trombones (Tbn. 1 and 2, Bs. Tbn.), Euphonium (C. Euph.), Contrabass (C. Bs.), Double Bass (Db. Bs.), and Percussion (Perc. 1-6). The score includes various musical notations such as dynamics (mp, mf, f, ff, cresc.), articulation (accents), and performance instructions (Accel.). The key signature is one flat (Bb) and the time signature is 4/4. The score concludes with a double bar line at measure 132.

Alla Breve $\text{♩} = 84$ [N]

133 134 135 136 137 138 139 140 141 142 143 144

Picc. Rit. ----- (♩ = 58)

1

Fl. 2

1

Ob. 2

Eng. Hn.

1

Bsn. 2

C. Bsn.

f *mf* *mp* *p*

E♭ Clar. 1

Clar. 2 3

Bs. Clar. *f* *mf* *mp* *p* *p* *p*

1

A. Sax. 2

T. Sax.

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

1

F Hn. 3 2 4 *f*

1

Tpt. 2 *f*

3 *f*

1

Tbn. *f*

2 *f*

Bs. Tbn. *f*

C. Euph. *f*

C. Bs. *f*

Db. Bs. *f* *mf* *mp* *p* *p* *p*

Perc. 1 *f*

Perc. 2 *mp*

Perc. 3 L.V. *pp*

Perc. 4 L.V. *pp* L.V. *pp*

Perc. 5 *f* *mf* *mp* *p* Sus. Cymb. *pp* *mf*

Perc. 6 L.V. *pp*

145 146 147 148 149 150 151 152 153 154 155 156 157

P

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Bsn.

2

C. Bsn.

E♭ Clar.

1

Clar. 2

3

Bs. Clar.

1

A. Sax.

2

T. Sax.

B. Sax.

1

3

F Hn.

2

4

1

Tpt.

2

3

1

Tbn.

2

Bs. Tbn.

C Euph.

C Bs.

Db. Bs.

Bass Tom

Perc. 1

(with Marching Bass Drum Mallet)

Perc. 2

Perc. 3

Acro

Perc. 4

Bow across edge

Perc. 5

Sus. Cymb.

Bow across edge

Perc. 6

like a hymn

ppp like a hymn

ppp like a hymn

ppp like a hymn

ppp

like a hymn

ppp

pp < *p*

pp < *mp*

p

mp

p

p

p

p

158 159 160 161 162 163 164 165 166 167 168 169

Q

Rit. Decisivo con anima $\text{♩} = 84$

Picc. *p* *f* *ff* *mf*

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

2 Fl. *p* *f* *ff* *mf*

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

2 Ob. *f* *ff* *mf*

Eng. Hn. *f* *ff* *mf*

1 Bsn. *fp* *ff* *mp*

2 Bsn. *fp* *ff* *mp*

C. Bsn. *fp* *ff* *mp*

E♭ Clar. *p* *f* *ff* *mf*

1 Clar. *f* *ff* *mf*

2 Clar. *f cantabile* *ff* *mf*

3 Clar. *f cantabile* *ff* *mf*

Bs. Clar. *f cantabile* *ff* *mf*

1 A. Sax. *f cantabile* *ff* *mp*

2 A. Sax. *f cantabile* *ff* *mp*

T. Sax. *f cantabile* *ff* *mp*

B. Sax. *f cantabile* *ff* *mp*

1 F. Hn. *f cantabile* *ff* *ff*

3 F. Hn. *f cantabile* *ff* *ff*

2 F. Hn. *f cantabile* *ff* *ff*

4 F. Hn. *f cantabile* *ff* *ff*

1 Tpt. *mp cantabile* *ff* *pp*

2 Tpt. *mp cantabile* *ff* *pp*

3 Tpt. *mp cantabile* *ff* *pp*

1 Tbn. *fp* *ff* *mp*

2 Tbn. *fp* *ff* *mp*

Bs. Tbn. *fp* *ff* *mp*

C. Euph. *f cantabile* *ff* *ff*

C. Bs. *fp* *ff* *ff*

Db. Bs. *mf* *ff* *ff*

Perc. 1 *mf* *mf* *f*

Perc. 2 *mf* *f* *f*

Perc. 3 *mf* *f* *f*

Perc. 4 *mf* *f* *f*

Perc. 5 *p* *mf* *f*

Perc. 6 *mf* *f* *f*

Tam-Tam *f*

Tub. Bells *f*

Glock. *mf*

mp

This page contains the musical score for measures 183 through 190. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Eb Clarinet (Eb Clar.), Clarinet 2 (Clar. 2), Bass Clarinet (Bs. Clar.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), French Horn (F. Hn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Contrabassoon (C. Euph.), Contrabassoon (C. Bs.), Double Bassoon (Db. Bs.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), and Percussion 6 (Perc. 6). The score includes various musical notations such as dynamics (e.g., *mp*, *mf*, *f*, *pp*, *f con bravura*, *f energetico*), articulation (accents, slurs), and performance instructions (e.g., *con bravura*). A rehearsal mark 'R' is placed above the Piccolo staff at the beginning of measure 185. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

Poco rit.

199 200 201 202 203 204 205 206

T Allarg. $\text{♩} = 72$ A tempo $\text{♩} = 84$

207 208 209 210 211 212 213 214

- KRAKATOA -