

# TWO MARIMBA REFLECTIONS

**Benoît Chantry**

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà

**4 / solo 5**

Duration / Tijdsduur / Durée / Dauer / Durata

**7:30**

Recording on / Opname op / Enregistrement sur /

Aufnahme auf / Registrazione su

**Tierolff for Band No. 28 "TWO MARIMBA REFLECTIONS"**

LMCD-12402

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**Concert Band**

Full score	1
Marimba Solo	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Stringbass	1
Drumset	1
Percussion	1
Timpani	1
Mallets	1

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Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## TWO MARIMBA REFLECTIONS

### English:

Due to the growing demand of high quality repertoire for solo artists, the idea arose for a composition to be written by the Belgian composer and percussionist Benoît Chantry for marimba and concert band. This composition consists of 2 separate parts: The first part is lyrical and romantic that features the beautiful sound of the instrument. The second part has more modern characteristics and quickly progresses to a jazzy style with an incredible accompaniment from the band. The marimba solo artist will shine in this composition that will be enjoyed by the band and audience.

### Nederlands:

Door de steeds grotere vraag naar repertoire op topniveau voor solisten ontstond het idee om de Belgische componist en slagwerker Benoît Chantry een compositie te laten schrijven voor marimba en harmonieorkest. Deze compositie bestaat uit 2 verschillende delen: het 1<sup>e</sup> deel is het wat rustigere en romantische deel waarbij de prachtige klank van het instrument volledig tot zijn recht komt. Het 2<sup>e</sup> deel is moderner van karakter en gaat snel over naar een jazzy stijl met een schitterende begeleiding van het orkest. Een compositie waarin de marimba solist zal schitteren en waar het begeleidend orkest alsmede het publiek van zal genieten!

### Deutsch:

Wegen der immer wachsenden Nachfrage nach einem Spitzenrepertoire für Solisten, wurde der belgische Komponist und Schlagzeuger Benoît Chantry beauftragt, ein Stück für Marimba und Sinfonisches Blasorchester (Harmonieorchester) zu schreiben. Diese Komposition enthält zwei ganz verschiedene Teile. Der erste Teil ist ruhig und romantisch und demonstriert den wunderschönen Klang des Instrumentes. Der zweite Teil hat ein moderneres Charakter im Jazz Stil und enthält eine schöne Orchesterbegleitung. Eine prächtige Komposition, die das Können des Schlagzeugers durch seine Musikalität und Virtuosität in den Vordergrund rückt.

### Français:

A cause de la demande croissante d'un répertoire de très haut niveau pour solistes, nous avons eu l'idée de demander au compositeur et percussionniste belge Benoît Chantry d'écrire une composition pour marimba et orchestre d'harmonie. Celle-ci comprend deux parties complètement différentes. La première est tranquille et romantique et met la belle sonorité de l'instrument en valeur. La deuxième a un caractère plus moderne et passe rapidement au style jazzy avec un brillant accompagnement de l'orchestre. Voici une œuvre qui mettra le percussionniste en avant et qui plaira autant aux musiciens qu'au public.

## BENOÎT CHANTRY

Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dichter bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17<sup>e</sup>. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijz van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.



English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.

At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Exzellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

# TWO MARIMBA REFLECTIONS

Benoît Chantry

## 1. NORTH

Tenderly ( $\text{♩} = \pm 116$ )

5

Marimba

Flute 1

Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

C Euphonium

C Basses

String Bass

Timpani

Mallets

Drumset

Percussion

Temple blocks (low and medium, w/ soft mallets)  
*mp* Round sound, like marimba

1 2 3 4 5 6 7 8

Musical score for 'TWO MARIMBA REFLECTIONS -'. The score is for a full orchestra and includes parts for Marimba (Mar.), Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinets (Clar. 1, Clar. 2, Clar. 3), Eb Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F Hn. 1, F Hn. 2, F Hn. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (C Euph.), Baritone (C Bs.), Str. Bass (Str. Bs.), Timpani (Timp.), Mallets (Mall.), Drums (Dr. S.), and Percussion (Perc.). The score spans measures 9 to 16. Dynamics include *f*, *dim.*, *mf*, *mp*, *p*, and *cresc.*. A 'Susp. Cymb.' is used in measure 15. The percussion part features a rhythmic pattern in measures 9-16.

Mar. *cresc.* *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf* *f* *dim.*

Eb Clar. *f*

Clar. 1 *fp*

Clar. 2 *fp*

Clar. 3 *fp*

Eb A. Clar. *fp*

Bs. Clar. *mf* *f* *dim.*

A. Sax. 1 *mf* *f* *dim.*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf* *f* *dim.*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

C Euph. *mf*

C Bs. *mf* *f* *dim.*

Su. Bs. *mf* *f* *dim.*

Temp. *mf*

Mall. Bells *mf*

Dr. S. *p* *mf*

Perc. *mf*

17 18 19 20 21 22 23 24

29 Allegro (♩ = 124)

Mar. *f* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn. *mp*

Eb Clar.

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Eb A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph. *mp*

C Bs. *mp* String Bass

Str. Bs. *mp*

Temp.

Mall.

Dr. S. *mf* snare off

Perc. *p* Triangle

25 26 27 28 29 30 31 32 33

Poco rit. 39 a Tempo

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Mar. (Marimba): Features a melodic line with dynamics *mf* and *f*.
- Fl. 1, Fl. 2 (Flutes): Resting.
- Ob. (Oboe): Resting.
- Bsn. (Bassoon): Features a melodic line with dynamics *p* and *mp*.
- Eb Clar. (E-flat Clarinet): Resting.
- Clar. 1, Clar. 2, Clar. 3 (Clarinets): Features a melodic line with dynamics *p* and *mp*.
- Eb A. Clar. (E-flat Alto Clarinet): Features a melodic line with dynamics *p* and *mp*.
- Bs. Clar. (Bass Clarinet): Features a melodic line with dynamics *p* and *mp*.
- A. Sax. 1, A. Sax. 2 (Alto Saxophones): Features a melodic line with dynamics *p* and *mp*. Includes the instruction "Saxophone Alto 1".
- T. Sax. (Tenor Saxophone): Resting.
- B. Sax. (Baritone Saxophone): Features a melodic line with dynamics *p* and *mp*.
- Tpt. 1, Tpt. 2, Tpt. 3 (Trumpets): Features a melodic line with dynamics *mp* and the instruction "Mute".
- F Hn. 1, F Hn. 2, F Hn. 3 (French Horns): Features a melodic line with dynamics *mp*.
- Tbn. 1, Tbn. 2, Tbn. 3 (Trombones): Resting.
- C. Euph. (C euphonium): Features a melodic line with dynamics *mp*.
- C. Bs. (C Bass): Features a melodic line with dynamics *p* and *mp*. Includes the instruction "String Bass".
- Str. Bs. (String Bass): Features a melodic line with dynamics *p* and *mp*. Includes the instruction "pizz.".
- Temp. (Timpani): Resting.
- Mall. (Mallets): Resting.
- Dr. S. (Drum Set): Resting.
- Perc. (Percussion): Features a melodic line with dynamics *p*.



Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

E♭ A. Clar.

B♭ Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Str. Bs.

Timp.

Mall.

Dr. S.

Perc.

44 45 46 47 48 49 50 51 52

100 a Tempo

Mar.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Eb A. Clar.  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C Euph.  
C Bsn.  
Str. Bass  
Timp.  
Mall.  
Dr. S.  
Perc.

100 101 102 103 104 105 106 107 108 109 110

Musical score for "Two Marimba Reflections" (Part 13). The score includes parts for Marimba (Mar.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Eb Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1 (F Hn. 1), French Horn 2 (F Hn. 2), French Horn 3 (F Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Contrabass (C. Euph.), C Bass (C. Ba.), String Bass (Str. Bs.), Snare Drum (Timp.), Mallets (Mall.), Drums (Dr. S.), and Percussion (Perc.).

Key performance instructions include: *Rit.* (Ritardando) at measure 116, *a Tempo* (return to tempo) at measure 116, *Solo* for Oboe at measure 114, and *Tutti* for various instruments at measure 120. Dynamic markings range from *p* (piano) to *f* (forte). Specific performance notes include "mp subito" for strings and "arco subito" for string bass at measure 120.

111 112 113 114 115 116 117 118 119 120 121

126

Mar. *mf* *cresc.* *mf*

Fl. 1 *mf* *+ Picc.* *mf*

Fl. 2 *mf* *mp*

Ob. *mf*

Bsn. *mf* *mf*

E♭ Clar. *mf* *p*

Clar. 1 *Obsc. mf* *mp*

Clar. 2 *mp*

Clar. 3 *mp*

E♭ A. Clar. *mp*

B♭ Clar. *mp*

A. Sax. 1 *Solo mf* *Tutti mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *Mute Solo mf*

Tpt. 2

Tpt. 3

F Hn. 1 *mp*

F Hn. 2 *mp*

F Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C Euph. *mf* *mf* *mp*

C Bs. *mf* *mp*

Str. Bs. *mf* *mp*

Timp.

Mall. *Bells mf* *Chimes mp*

Dr. S.

Perc. *Triangle mp*

122

123

124

125

126

127

128

129

130

## 2. SOUTH

Allegro (♩ = 180)

The score is for a piece titled "2. SOUTH" in 4/4 time, marked Allegro with a tempo of 180 beats per minute. The Marimba part begins with a *ff* dynamic and a rhythmic pattern of eighth notes. The woodwind section, including Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1 & 2 & 3, Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone 1 & 2, Bb Tenor Saxophone, and Eb Baritone Saxophone, enters in measure 3 with a *f* dynamic. The brass section, including Bb Trumpet 1 & 2 & 3, F Horn 1 & 2 & 3, Trombone 1 & 2 & 3, and C Euphonium, also enters in measure 3. The percussion section, including C Basses, String Bass, Timpani, Mallets, Drumset (with Hi Hat and Light shaker), and Percussion, enters in measure 3. The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

Mar. *mf*

Fl. 1 *f* *tr* *mp*

Fl. 2 *f* *tr* *mp*

Ob. *f* *tr* *mp*

Bsn. *mp*

Eb Clar. *f* *tr* *mp*

Clar. 1 *f* *tr* *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Eb A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *mp*

C Bs. *f* *mp*

Su. Bs. *f* *mp*

Temp. *f*

Mall.

Dr. S. *f*

Perc. *mf*

7 8 9 10 11 12

This page contains the musical score for measures 13 through 18 of the piece "Two Marimba Reflections". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Marimba (Mar.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), Eb Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), French Horns 1, 2, and 3 (F. Hn. 1, F. Hn. 2, F. Hn. 3), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), C Euphonium (C Euph.), C Bass (C Bs.), Stripped Bass (Str. Bs.), Timpani (Timp.), Mallets (Mall.), Drums (Dr. S.), and Percussion (Perc.).

The score begins in measure 13 with the Marimba playing a rhythmic pattern. The woodwinds and strings enter in measure 14. The brass section, including trumpets, French horns, and trombones, enters in measure 15. The percussion section, including drums and mallets, enters in measure 16. The score concludes in measure 18 with a final cadence. Dynamic markings such as *mp* (mezzo-piano) and *f* (forte) are used throughout to indicate volume levels. The Marimba part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

13

14

15

16

17

18

21

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Mar. (Marimba), Fl. 1, Fl. 2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Eb A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Sur. Bs., Timp., Mall., Dr. S., and Perc. The score spans measures 19 to 24. The Marimba part begins in measure 21 with a *f* dynamic. The woodwinds and strings enter in measure 21 with a *mf* dynamic. The saxophones enter in measure 21 with a *f* dynamic. The brass instruments enter in measure 21 with a *f* dynamic. The percussion instruments enter in measure 21 with a *f* dynamic. The score concludes in measure 24.

19

20

21

22

23

24



This musical score is for the piece "Two Marimba Reflections" and covers measures 25 through 30. The instrumentation includes a Marimba (Mar.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), E-flat Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), French Horns 1, 2, and 3 (F Hn. 1, F Hn. 2, F Hn. 3), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), C Euphonium (C Euph.), C Bass (C Bs.), Stripped Bass (Str. Bs.), Timpani (Timp.), Mallets (Mall.), Snare Drum (Dr. S.), and Percussion (Perc.).

The score begins with a Marimba part in measure 25, marked *cresc.*. The woodwinds and brass sections enter in measure 26, with many parts marked *cresc.*. In measure 27, the Trumpets 1 and 2 parts are marked *mf*. Measure 28 features a dynamic shift to *f* for many instruments. Measure 29 is marked *ff* for the Marimba and *f* for the woodwinds and brass. Measure 30 continues with *f* dynamics. The Marimba part in measure 30 shows a complex rhythmic pattern with many sixteenth notes.

Musical score for "Two Marimba Reflections" (measures 31-37). The score includes parts for Marimba, Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinets (Clar. 1, Clar. 2, Clar. 3), Eb Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F. Hn. 1, F. Hn. 2, F. Hn. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (C. Euph.), Basses (C. Bs., Sur. Bs.), and Percussion (Timp., Mall., Dr. S., Perc.). The Marimba part features dynamics of *f*, *ff*, and *mf*. The woodwinds and strings play *ff* chords in measures 31-33, then transition to *p* in measure 34. The percussion includes Claves and Tom-toms in measure 34, and a *mp* drum pattern in measure 34.

31

32

33

34

35

36

37

Mar.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Eb A. Clar.  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bs.  
Sur. Bs.  
Timp.  
Mall.  
Dr. S.  
Perc.

*mp*  
*mf*  
*mp*  
*mf*  
*p*  
*p*  
*Mute*  
*p*  
*Mute*  
*p*  
*Obvc*  
*mp*  
*p*  
*p*  
*p*  
*p*

38

39

40

41

42

43

44

Mar. *cresc.* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. *mp* *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mp* *mf*

Clar. 2 *mp* *mf*

Clar. 3 *mp* *mf*

Eb A. Clar. *mp* *mf*

Bs. Clar. *mp* *cresc.*

A. Sax. 1 *mp* *cresc.*

A. Sax. 2 *mp* *cresc.*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1 *mp* *cresc.*

Tbn. 2 *mp* *cresc.*

Tbn. 3

C Euph.

C Bs. *mp* *cresc.*

Str. Bs. *mp* *cresc.*

Timp.

Mall. *mp*

Dr. S.

Perc.

93

94

95

96

97

98

99

102

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Eb A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bs.

Sub. Bs.

Temp.

Mall.

Dr. S.

Perc.

100 101 102 103 104 105 106

112 Poco più mosso (♩ = 184)

Mar.

Fl. 1

Fl. 2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Eb A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Sr. Bs.

Timp.

Mall.

Dr. S.

Perc.

107 108 109 110 111 112 113 114

Xylophone

H Hat

Slapstick

Bongos

Tam-tam

Mar. *ff*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *f*

E♭ Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

E♭ A. Clar. *mf*

B♭ Clar. *f*

A. Sax. 1 *cresc.*

A. Sax. 2 *cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

C Euph. *cresc.*

C B♭ *f*

Str. B♭ *f*

Timp. *f*

Mall.

Dr. S. *mf*

Perc. *mf*

Susp. Cymb. *mf*

119

115

116

117

118

119

120

This page of a musical score, numbered 32, features a large orchestral ensemble and a marimba. The instruments listed on the left include Marimba (Mar.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), E♭ Alto Clarinet (Eb A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), French Horns 1, 2, and 3 (F. Hn. 1, F. Hn. 2, F. Hn. 3), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Contrabass (C. B.), Double Bass (Str. B.), Timpani (Timp.), Mallets (Mall.), Drums (Dr. S.), and Percussion (Perc.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It includes various dynamic markings such as *ff*, *f*, *mf*, and *p*, as well as performance instructions like *tr* (trills) and *Div.* (divisi). The Marimba part is prominent, with a *ff* dynamic at the beginning of the page. The orchestral parts provide harmonic support and texture, with some instruments like the Trombones and French Horns playing sustained chords. The percussion section includes a *mf* Clashed Cymbal. The page is numbered 121 through 127 at the bottom.