

Peter Meechan
Fragile Oasis

for Wind Orchestra

2013/4 rev. 2017

Duration: c16 minutes

Instrumentation

Piccolo, 2 Flutes, 2 Oboes (not doubling English Horn), 2 Bassoons

E♭ Clarinet, 4 Clarinets, Bass Clarinet,

2 Alto Saxophones (both doubling Soprano Saxophone), Tenor Saxophone, Baritone Saxophone

4 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, 2 Euphoniums, 2 Tubas

String Bass

Percussion (4 players):

Bass Drum, Bongos, Drum Set, Glockenspiel, Marimba, Suspended Cymbal,
Tam-tam, Timpani, Tubular Bells, Vibraphone, Xylophone

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Fragile Oasis

for Wind Orchestra

2013/14 rev. 2017

Duration: c16 minutes

Instrumentation

Piccolo, 2 Flutes, 2 Oboes (1st doubling English Horn), 2 Bassoons

E^b Clarinet, 4 Clarinets, Bass Clarinet

2 Alto Saxophones (both doubling Soprano Saxophone), Tenor Saxophone, Baritone Saxophone

4 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, 2 Euphoniums, 2 Tubas

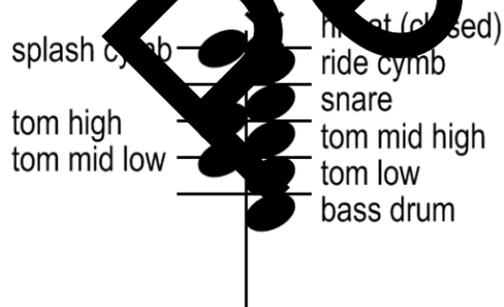
String Bass

Percussion (4 players): Bass Drum, Bongos, Drum Set, Glockenspiel, Maracas, Suspended Cymbal, Tam-tam, Timpani, Tubular Bells, Vibraphone, Xylophone

Performance notes

- Two fanfare positions should be used for rehearsal mark V, one left and one right. These are optional directions.
- At rehearsal mark W, the 1st and 2nd trumpets should be behind a tam-tam, playing in to the tam-tam. This will create a small reverb effect. The effect will be enhanced if a percussionist audibly “warming” the tam-tam.
- At the end of bar 394, percussion 2 and 3 should not cut off with the rest of the band, and should roll through the fetura

Drum Set Key



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Programme Note

Fragile Oasis is the name of a collective who describe themselves as "...a grass-roots participatory initiative that connects the shared perspective of astronauts from different countries and cultures with people on Earth, encouraging all to work together so that our planet is not only visibly beautiful, but beautiful for all".

Many involved in the project are astronauts on the International Space Station (I.S.S.), who post, on this website (<http://www.fragileoasis.org>) many different details of their experiments, photos from space, and some incredible video footage of our Earth.

One such time lapse video (a video made up of many still images) was posted on their website by astronaut Ron Garan (<http://www.fragileoasis.org/blog/2011/11/coming-back-down-to-our-fragile-oasis-2/>) in 2011. It is made up of images taken from the I.S.S. of what Garan described as "...a couple of laps around our Fragile Oasis before coming back down [to Earth]" and features all kinds of amazing views from space.

Each of the five sections of this work relate to an aspect of the video – either something literal or something more metaphorical. The opening section, *i: The lights from Above*, is a musical description of the view of the Aurora Australis from above the lights. The second section, *ii: The Storm from Above (part i)*, is also a musical portrayal of portions of the video clip – in this case the many lightning storms we see from above. The storms that are so powerful on Earth appear as small bolts of electricity dancing through the clouds.

The third section, *iii: Freya*, has its roots in personal family tragedy. The name Freya derives from a Norse goddess who was associated with both beauty and love, and in this central section I wanted to write music that not only acknowledged how fragile life itself is, but that every day of it counts and should be celebrated.

iv: The Storm from Above (part ii) is again a reference to the lightning storms, but also to the huge hurricanes we see in the video. It leads us to the final section, *v: The Oasis from Above* – a description of the size and grandeur of Earth, our Fragile Oasis.

Fragile Oasis is dedicated to Nannie Couson, my friendship.

The original wind orchestra scoring was completed in 2014, and was revised in 2017 with the editorial advice of Robert Ambrose whose support of this work I am eternally grateful for.

The wind orchestra scoring was commissioned by a consortium of the following bands:

Agrupación Músico-Cultural "Las Musas" de Guadalupe (Murcia) – Dr. José Ibáñez Barrachina – *Spain*

Band of the Goldstream Guards – Major Darren Wolfendale – *UK*

Borge Musikkorps – Sverre Stakston Olsrud – *Norway*

The Brooklyn Wind Symphony – Jeff W. Ball, Artistic Director – *USA*

Dunshan Symphonic Wind Orchestra – Adrian Schneider – *China*

Koninklijke harmonie Ste. Cecilia Zele – Bart Picqueur – *Belgium*

Musikgesellschaft Emmen – Manuel Imhof – *Switzerland*

University of Saskatchewan Wind Orchestra – Dr. Darrin Oehlerking – *Canada*

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This page contains a musical score for a variety of instruments. The instruments listed on the left are: Picc., Fl. 1+2, Ob. 1+2, Bsn. 1+2, Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Sop. Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1+2, Tpt. 3+4, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph. 1+2, Tba. 1+2, S. Bass, Cym., Mar., Vib., and Dr. The score is written in a standard musical notation with a large diagonal watermark reading "Personal Use Only" across the center. The music includes various notes, rests, and articulation marks such as slurs and accents. The Cl. 1+2 part features a prominent sixteenth-note pattern with a '6' above it, indicating a sextuplet. The woodwind parts (Bsn., B. Cl., Sax., Tbn., Euph., Tba., S. Bass) are primarily composed of sustained notes with long slurs. The percussion parts (Mar., Vib., Dr.) provide a rhythmic accompaniment.

Musical score for various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Bass, Cymbals, Maracas, Vibraphone, and Drums. The score includes dynamic markings such as *mp* and *p cresc.* and features a large diagonal watermark reading "Perusal Use Only".

C

18

Picc. *mp cresc.* *mf* *pp*

Fl. 1+2 *p cresc.* *mf* *pp*

Ob. 1+2

Bsn. 1+2 *poco cresc.*

E♭ Cl.

Cl. 1+2 *poco cresc.* *p*

Cl. 3+4 *poco cresc.* *p*

B. Cl. *poco cresc.* *p*

Sop. Sax. 1 *mf*

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2 *mf* *pp*

Tpt. 3+4

Hn. 1+3 *pp*

Hn. 2+4 *pp*

Tbn. 1+2 *p*

B. Tbn. *p*

Euph. 1+2 *mf* *pp*

Tba. 1+2 *poco cresc.* *p*

S. Bass *poco cresc.* *p*

Cym.

Mar. *poco cresc.* *p*

Vib. *poco cresc.* *p*

Dr.

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42

Picc. *mf cresc. [balance with sop sax]*

Fl. 1+2 *mf cresc. [balance with sop sax]*

Ob. 1+2

Bsn. 1+2 *mf cresc.*

E♭ Cl. *mf cresc. [balance with sop sax]*

Cl. 1+2 *mp cresc.* *mf cresc.*

Cl. 3+4 *mp cresc.* *mf*

B. Cl. *mf cresc.*

Sop. Sax. 1

Alto Sax. 2 *mf cresc.*

Ten. Sax. *mf cresc.*

Bari. Sax. *mf cresc.*

Tpt. 1+2 *mp cresc.* *mf*

Tpt. 3+4

Hn. 1+3 *mf* *f* *mf cresc.*

Hn. 2+4 *mf* *f* *mf cresc.*

Tbn. 1+2 *mf cresc.*

B. Tbn. *mf cresc.*

Euph. 1+2 *mp cresc.* *mf*

Tba. 1+2 *mf cresc.*

S. Bass *mf cresc.*

Glock. *mf*

Mar. *mf cresc.*

Vib. *mf cresc.*

Dr. *mp cresc.* *mf cresc.*

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63

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2
mf cresc.

Cl. 3+4
mf cresc.

B. Cl.

Sop. Sax. 1

Alto Sax. 2

Ten. Sax.
mf cresc. - espress.

Bari. Sax.
f

Tpt. 1+2

Tpt. 3+4
mf cresc.

Hn. 1+3

Hn. 2+4
f

Tbn. 1+2
mf cresc.

B. Tbn.
mf cresc.

Euph. 1+2
f *p* *f*

Tba. 1+2
mf cresc.

S. Bass
mf cresc.

Cym.

Mar.

Vib.

Dr.

PERUSAHAAN USE ONLY

H

A tempo

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Cym.

Mar. (Marimba)

Vib. (Vibes)

Dr.

pp, *p*, *mp*, *f*, *sfz*

6

Alto Saxophone 1

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89

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Cym.

Mar.

Vib.

Dr.

mp cresc.

f

ff

f

ff

f

ff

Glockenspiel

Musical score for orchestra and percussion, measures 95-100. The score includes staves for Picc., Fl. 1+2, Ob. 1+2, Bsn. 1+2, Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1+2, Tpt. 3+4, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph. 1+2, Tba. 1+2, S. Bass, Glock., Mar., Vib., and Dr. The score features various musical notations including dynamics (mf, f), articulation (accents), and performance instructions (mf, f). A large diagonal watermark 'Perusal Use Only' is overlaid on the score.

101

Score for Percussion Instruments:

- Picc.
- Fl. 1+2
- Ob. 1+2
- Bsn. 1+2
- E♭ Cl.
- Cl. 1+2
- Cl. 3+4
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1+2
- Tpt. 3+4
- Hn. 1+3
- Hn. 2+4
- Tbn. 1+2
- B. Tbn.
- Euph. 1+2
- Tba. 1+2
- S. Bass
- Glock. (Bass Drum)
- Mar.
- Vib.
- Dr.

Dynamic markings: *mf cresc.*, *f cresc.*, *cresc.*

Performance markings: *mf cresc.*, *f cresc.*, *cresc.*

Rehearsal marks: 6, 3

107

Picc. *f cresc.*

Fl. 1+2 *ff* 6 6 6

Ob. 1+2 *ff* 6

Bsn. 1+2 *ff*

E♭ Cl. *f cresc.* *f*

Cl. 1+2 *ff* 6 6 6

Cl. 3+4 *ff* 6 6 6

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1+2 *f*

Tpt. 3+4 *f*

Hn. 1+3 *ff* 6

Hn. 2+4 *ff* 6

Tbn. 1+2 *ff*

B. Tbn. *ff*

Euph. 1+2 *ff* 6

Tba. 1+2 *ff*

S. Bass *ff*

B. D. *ff*

Mar. *ff*

Vib. *ff* 6 6

Dr. *ff*

PERUSAHAAN SAHAJAYA

ii: The Storm from Above (part i)

118 $\text{♩} = c.144$

M

Picc. *f* *mf*

Fl. 1+2 *f*

Ob. 1+2 *mf*

Bsn. 1+2

E♭ Cl. *mf*

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2 *mf* *mute*

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Bongos *mp* *f* *mp* *f* *mp*

Cym. *f*

Vib.

Dr. *mf* *ride cymb*

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127

Picc. *f* *ff* *mp cresc.* *f*

Fl. 1+2 *f* *ff* *mp cresc.* *f*

Ob. 1+2 *f*

Bsn. 1+2 *mf*

E♭ Cl. *f* *ff* *mp cresc.* *f*

Cl. 1+2 *mp cresc.* *f*

Cl. 3+4 *mp cresc.*

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2 *f* *ff* *f* [mute]

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2 [mute] *mf*

B. Tbn. *mf*

Euph. 1+2

Tba. 1+2 *mf*

S. Bass *mf* pizz.

Bongos *f* *mf*

Cym. *f* Marimba

Vib. *f* Glockenspiel

Dr. *f* *mf*

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142

Picc. *f*

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax.

Bari. Sax. *f*

Tpt. 1+2

Tpt. 3+4

Hn. 1+3 *f*

Hn. 2+4 *f*

Tbn. 1+2 *f*

B. Tbn.

Euph. 1+2 *f*

Tba. 1+2 *f*

S. Bass *f*

Bongos

Mar. *f*

Glock.

Dr. *mp* snare - light sticks

149

Picc. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Fl. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Ob. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Bsn. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

E♭ Cl. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Cl. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Cl. 3+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

B. Cl. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Alto Sax. 1 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Alto Sax. 2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Ten. Sax. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Bari. Sax. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tpt. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tpt. 3+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Hn. 1+3 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Hn. 2+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tbn. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

B. Tbn. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Euph. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tba. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

S. Bass $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Bongos $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Mar. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Glock. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Dr. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

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

Xylophone *f*

157

Picc. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Fl. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Ob. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Bsn. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

E♭ Cl. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Cl. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Cl. 3+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

B. Cl. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Alto Sax. 1 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *f p*

Alto Sax. 2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *f p*

Ten. Sax. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *f p*

Bari. Sax. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *fp cresc.*

Tpt. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *mf ff dim. f p*

Tpt. 3+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *mf dim. f p*

Hn. 1+3 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *f p*

Hn. 2+4 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Tbn. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

B. Tbn. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *fp*

Euph. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *f p*

Tba. 1+2 $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *fp cresc.*

S. Bass $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *fp*

Bongos $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Mar. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

Xyl. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$ *mf ff dim. f*

Dr. $\frac{6}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{9}{16}$

P

164

Picc. *mf*

Fl. 1+2 *mf*

Ob. 1+2

Bsn. 1+2

E♭ Cl. *mf*

Cl. 1+2 *mf*

Cl. 3+4 *mf*

B. Cl. *mf*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *mf*

Tpt. 1+2 *ff*

Tpt. 3+4 *ff*

Hn. 1+3 *ff*

Hn. 2+4

Tbn. 1+2

B. Tbn. *f*

Euph. 1+2 *ff*

Tba. 1+2 *mf*

S. Bass *mf*

Bongos *mf*

Mar. *mf*

Xyl. *f*

Dr. *mf* (ride cymb)

PERUSAHAAN USE ONLY

Q

173

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2

Bsn. 1+2

E♭ Cl. *ff*

Cl. 1+2 *ff*

Cl. 3+4 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1+2 *ff* open

Tpt. 3+4 *ff* open

Hn. 1+3

Hn. 2+4

Tbn. 1+2 *ff* open

B. Tbn. *ff*

Euph. 1+2

Tba. 1+2 *ff*

S. Bass *ff*

Bongos *ff*

Mar. *ff*

Xyl.

Dr. *ff*

R

181

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Mar.

Xyl.

Dr.

mp

arco

mp

Bass Drum - small sticks

p

toms - use contour as guide

ad lib

mp

S

189

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2 *mp*

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2 *mp*

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Mar. *mp*

Mar. *mp* (Marimba)

Dr.

T

197

Picc. *f*

Fl. 1+2 *f*

Ob. 1+2 *f*

Bsn. 1+2 *f*

E♭ Cl. *f*

Cl. 1+2 *f*

Cl. 3+4 *f*

B. Cl. *f*

Alto Sax. 1

Alto Sax. 2

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1+2

Tpt. 3+4

Hn. 1+3 *f*

Hn. 2+4

Tbn. 1+2 *f*

B. Tbn. *f*

Euph. 1+2 *f*

Tba. 1+2 *f*

S. Bass *f*

B. D. *f*

Mar. *f*

Mar. *f*

Dr. *f*

204

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Mar.

Mar.

Dr.

U

211

Picc. *mp cresc.*

Fl. 1+2 *mp cresc.*

Ob. 1+2 *mp cresc.*

Bsn. 1+2

E♭ Cl. *mp cresc.*

Cl. 1+2 *mp cresc.*

Cl. 3+4 *mp cresc.*

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4 *mp cresc.*

Hn. 1+3 *mp cresc.*

Hn. 2+4 *mp cresc.*

Tbn. 1+2 *p cresc.*

B. Tbn. *p cresc.*

Euph. 1+2 *p cresc.*

Tba. 1+2 *fp*

S. Bass *fp*

B. D. *fp* *cresc.*

Mar. *mp cresc.* Xylophone

Mar. *fp* *cresc.*

Dr.

220 **V** ♩ = c.120

Picc. *f cresc.* *ff*

Fl. 1+2 *f cresc.* *ff*

Ob. 1+2 *ff*

Bsn. 1+2 *ff*

E♭ Cl. *f cresc.* *ff*

Cl. 1+2 *f cresc.* *ff*

Cl. 3+4 *f cresc.* *ff*

B. Cl. *ff*

Sop. Sax. 1 *ff* **Soprano Saxophone 1** **Fanfare position left**

Sop. Sax. 2 *ff* **Soprano Saxophone 2** **Fanfare position right**

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1+2 *ff*

Tpt. 3+4 *ff*

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tbn. 1+2 *ff*

B. Tbn. *ff*

Euph. 1+2 *ff*

Tba. 1+2 *ff*

S. Bass *ff*

B. D. *ff*

Xyl. *ff*

Mar. *ff*

Dr. **Bongos** *ff*

REUSE ONLY

much slower - free

227

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Sop. Sax. 1

Sop. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Xyl.

Mar.

Bongos

English Horn 1

Fanfare position left free

mf espress. poco cresc.

f

*play behind tam-tam (percussionist may be required to inaudibly "warm" the tam-tam through this section)

*create reverb effect (let each note ring)

*in dynamic order

*shortest duration of echo

*keep original tempo for 16ths

[*fff*]

Vibraphone - bowed

ff - balance with tam-tam trumpets

Vibraphone - bowed

ff - balance with tam-tam trumpets

PERUSSAI USE ONLY

238

Picc.

Fl. 1+2

Eng. Hn.

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Sop. Sax. 1

Sop. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Vib.

Vib.

Bongos

f

mf

mf

This page contains a musical score for 238 measures. The score is for a full orchestra and includes parts for Piccolo, Flutes 1+2, English Horn, Bassoons 1+2, Clarinets in E-flat, Clarinets 1+2, Clarinets 3+4, Bass Clarinet, Soprano Saxophone 1, Soprano Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1+2, Trumpets 3+4, Horns 1+3, Horns 2+4, Trombones 1+2, Bass Trombone, Euphonium 1+2, Tubas 1+2, Sub Bass, Bongos, and two Vibraphone parts. The music is in 2/4 time. A large watermark 'Perusal Use Only' is overlaid diagonally across the page. The Soprano Saxophone 1 part has a dynamic marking of *f* and the Soprano Saxophone 2 part has a dynamic marking of *mf*. A circled 'X' is in the top right corner.

Z

fast - rall. poco a poco

Y

249

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Sop. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Vib.

Vib.

Bongos

Fanfare position right
1. accel....
mp 3 3 3 p

Fanfare position left
1 - solo
mf

1+2 (solo)
mp 3 3 3 pp

Fanfare position right

mf

fff

1.
p

p

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AA iii: Freya
♩ = c.72 with rubato

260

Picc.

Fl. 1+2

Ob. 1+2
[Oboe 1 + 2 (onstage)]
much slower - deliberate
fff *pp*

Bsn. 1+2

E♭ Cl.

Cl. 1+2
[onstage]
p

Cl. 3+4
p

B. Cl.

Alto Sax. 1
[Alto Saxophone 1] [onstage]
p (blend with clarinets)

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2
much slower - deliberate
pp

Tpt. 3+4

Hn. 1+3
1. - solo
mf *espress.*

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

B. D.

Vib.
[Vibraphone - soft mallets]
p

Bongos

276

Picc. *mf* solo fl1

Fl. 1+2 *mf* solo (cued in solo fl 2)

Ob. 1+2 *mf* onstage

Bsn. 1+2 *mp*

E♭ Cl.

Cl. 1+2 *mf* *mp*

Cl. 3+4 *mf* *p*

B. Cl. *mp*

Alto Sax. 1 *mf* *p* onstage *mf* *dim.* *mp*

Alto Sax. 2 *mf* onstage *mf* *dim.* *mp*

Ten. Sax. *mf*

Bari. Sax. *mp*

Tpt. 1+2 *mf* onstage *mf* *dim.*

Tpt. 3+4 *mf* *dim.*

Hn. 1+3 *f* *p*

Hn. 2+4 *mf* *dim.* *mp*

Tbn. 1+2

B. Tbn. *mf* *dim.*

Euph. 1+2 *p*

Tba. 1+2 *mf* *dim.* 1. *mp*

S. Bass

B. D.

Vib. *mf* *dim.* *mp* Marimba

Vib. *mf* *dim.* *mp* Tubular Bells

Bongos

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305

Picc. *mf cresc.*

Fl. 1+2 *mp cresc.*

Ob. 1+2 *mp cresc.*

Bsn. 1+2 *mp cresc.*

E♭ Cl. *mf cresc.*

Cl. 1+2 *mf* *f* *p* *mf cresc.*

Cl. 3+4 *mp cresc.*

B. Cl. *mp cresc.*

Alto Sax. 1 *mp cresc.*

Alto Sax. 2 *mp cresc.*

Ten. Sax. *mp cresc.*

Bari. Sax. *mp cresc.*

Tpt. 1+2

Tpt. 3+4

Hn. 1+3 *mp cresc.*

Hn. 2+4 *mp cresc.*

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2 *mp cresc.*

S. Bass

Timp. *(tr)*

Mar.

Tub. B.

Bongos *[Sus Cym]*

Perusal Use Only

314

Picc.

Fl. 1+2 *f*

Ob. 1+2 *f*

Bsn. 1+2 *f*

E♭ Cl.

Cl. 1+2 *f*

Cl. 3+4 *f*

B. Cl. *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1+2 *ff*

Tpt. 3+4 *ff*

Hn. 1+3 *f*

Hn. 2+4 *f*

Tbn. 1+2 *ff*

B. Tbn. *f*

Euph. 1+2 *f*

Tba. 1+2 *f*

S. Bass *f*

Timp. *f*

Glock. *f* [Glockenspiel]

Tub. B. *f*

Cym. *f*

Perusal Use Only

316

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Glock.

Tub. B.

Cym.

f

FF

318

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Glock.

Tub. B.

Cym.

Perusal Use Only

320

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Glock.

Tub. B.

Cym.

ff

f

tr

This page contains the musical score for 'Fragile Oasis' (v2.06), starting at measure 322. The score is arranged for a large symphony orchestra and includes the following parts:

- Picc.
- Fl. 1+2
- Ob. 1+2
- Bsn. 1+2
- E♭ Cl.
- Cl. 1+2
- Cl. 3+4
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1+2
- Tpt. 3+4
- Hn. 1+3
- Hn. 2+4
- Tbn. 1+2
- B. Tbn.
- Euph. 1+2
- Tba. 1+2
- S. Bass
- Timp.
- Glock.
- Tub. B.
- Cym.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large, diagonal watermark reading 'Perusal Use Only' is overlaid across the center of the page.

324

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Glock.

Tub. B.

Cym.

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Musical score for orchestra and woodwinds, measures 326-328. The score includes parts for Piccolo (Picc.), Flutes (Fl. 1+2), Oboes (Ob. 1+2), Bassoons (Bsn. 1+2), E♭ Clarinet (E♭ Cl.), Clarinets (Cl. 1+2, Cl. 3+4), Bass Clarinet (B. Cl.), Alto Saxophones (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets (Tpt. 1+2, Tpt. 3+4), Horns (Hn. 1+3, Hn. 2+4), Trombones (Tbn. 1+2, B. Tbn.), Euphonium (Euph. 1+2), Tuba (Tba. 1+2), and Cymbals (Cym.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fmp* and *p cresc.*. A large watermark "Perusal Use Only" is overlaid on the score.

iv: The Storm From Above (part ii)

HH ♩ = c.144 (♩ = ♩)

329

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Glock.

Tub. B.

Cym.

1. solo - free

pp *espress.*

pp

pp

f

f

pp

mp

pp

p

Bass Drum

Drum Set

f

339

Picc. *mf*

Fl. 1+2 *mf*

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2 *mf*

Cl. 3+4

B. Cl.

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

B. D. *mf* Bongos

Xyl.

Dr. *ad lib fill* *sub. mf*

Perusal Use Only

346

Picc. *mf*

Fl. 1+2 *mf* 1+2

Ob. 1+2 *mf*

Bsn. 1+2 *mf*

E♭ Cl. *mf*

Cl. 1+2 1+2

Cl. 3+4 *mf*

B. Cl.

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4 *mf*

Tbn. 1+2 *mf*

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Bongos

Xyl.

Dr.

352

Picc. *cresc.*

Fl. 1+2 *cresc.*

Ob. 1+2 *cresc.*

Bsn. 1+2 *mf cresc.*

E♭ Cl. *cresc.*

Cl. 1+2 *cresc.*

Cl. 3+4 *cresc.*

B. Cl. *mf cresc.*

Alto Sax. 1 *cresc.*

Alto Sax. 2 *cresc.*

Ten. Sax. *mf cresc.*

Bari. Sax. *mf cresc.*

Tpt. 1+2 *mf cresc.*

Tpt. 3+4

Hn. 1+3 *mf cresc.*

Hn. 2+4 *cresc.*

Tbn. 1+2 *cresc.*

B. Tbn. *mf cresc.*

Euph. 1+2 *mf cresc.*

Tba. 1+2 *mf cresc.*

S. Bass *mf cresc.*

Timpani *mf cresc.*

Bongos

Xyl.

Dr. *cresc.*

PER USE ONLY

355

Picc. *f*

Fl. 1+2 *f*

Ob. 1+2 *f*

Bsn. 1+2 *f*

E♭ Cl. *f*

Cl. 1+2 *f*

Cl. 3+4 *f*

B. Cl. *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1+2 *f*

Tpt. 3+4 *f*

Hn. 1+3 *f*

Hn. 2+4 *f*

Tbn. 1+2 *f*

B. Tbn. *f*

Euph. 1+2 *f*

Tba. 1+2 *f*

S. Bass *f*

Timp. *f*

Bongos *f*

Xyl. (Xylophone) *f*

Dr. *f*

359

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Bongos

Xyl.

Dr.

LL

poco accel

363

Picc. $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1+2 $\frac{2}{4}$ $\frac{3}{4}$

Ob. 1+2 $\frac{2}{4}$ $\frac{3}{4}$

Bsn. 1+2 $\frac{2}{4}$ $\frac{3}{4}$

E♭ Cl. $\frac{2}{4}$ $\frac{3}{4}$

Cl. 1+2 $\frac{2}{4}$ $\frac{3}{4}$

Cl. 3+4 $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$

Alto Sax. 1 *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Alto Sax. 2 *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Ten. Sax. *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Bari. Sax. $\frac{2}{4}$ $\frac{3}{4}$

Tpt. 1+2 *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Tpt. 3+4 *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Hn. 1+3 $\frac{2}{4}$ $\frac{3}{4}$

Hn. 2+4 $\frac{2}{4}$ $\frac{3}{4}$

Tbn. 1+2 *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

B. Tbn. $\frac{2}{4}$ $\frac{3}{4}$

Euph. 1+2 *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Tba. 1+2 *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

S. Bass *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Timp. $\frac{2}{4}$ $\frac{3}{4}$

Bongos $\frac{2}{4}$ $\frac{3}{4}$

Xyl. *mp cresc.* *mf cresc.* $\frac{2}{4}$ $\frac{3}{4}$

Dr. *f* $\frac{2}{4}$ $\frac{3}{4}$

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372

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

Bongos

Xyl.

Dr.

fp *f* *fp* *f* *fp* *f*

Tam-tam

tr

ad lib

f

Perusal Use Only

377

Picc.

Fl. 1+2

Ob. 1+2

Bsn. 1+2

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph. 1+2

Tba. 1+2

S. Bass

Timp.

T.-t.

Xyl.

Dr.

rall.

This page contains the musical score for the Percussion section of the piece 'Fragile Oasis'. It features 17 staves, each labeled with a specific instrument or group of instruments. The staves are: Picc., Fl. 1+2, Ob. 1+2, Bsn. 1+2, Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1+2, Tpt. 3+4, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph. 1+2, Tba. 1+2, S. Bass, Timp., T.-t., Xyl., and Dr. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading 'PERUSSAL USE ONLY' is overlaid across the entire score. At the top of the page, there is a measure number '382' and a tempo marking 'rall.'. The word 'cresc.' is used frequently throughout the score to indicate increasing volume. Some staves have a '6' written below them, likely indicating a sixteenth note. The percussion parts include complex rhythmic patterns, including sixteenth-note runs and rests.

QQ

a tempo (♩ = c.116) rall.

392

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2 *ff*

Bsn. 1+2 *ff*

E♭ Cl. *ff*

Cl. 1+2 *ff*

Cl. 3+4 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1+2 *ff*

Tpt. 3+4 *ff*

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tbn. 1+2 *ff*

B. Tbn. *ff*

Euph. 1+2 *ff*

Tba. 1+2 *ff*

S. Bass *ff*

Timp. *ffp*

T.-t. *ff*

B. D. *ff*

Dr. *ff*

no break (tam-tam and bass drum)

damp

no break (tam-tam and bass drum)

ad lib