

WHIRLWIND

FOR CONCERT BAND

JODIE BLACKSHAW

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

1 Full Score	4 Tuba
8 Flute	1 Double Bass
1 Oboe	1 Keyboard (opt.)
1 Bassoon	2 Drone (any bass instrument)
12 Bb Clarinet	2 Glockenspiel
3 Bb Bass Clarinet	2 Snare Drum (and Whirly)
5 Eb Alto Saxophone	2 Medium Tom (and Whirly)
2 Bb Tenor Saxophone	2 Bass Drum (and Whirly)
1 Eb Baritone Saxophone	2 Suspended Cymbal (and Whirly)
8 Bb Trumpet	2 Timpani
3 F Horn	
4 Trombone	
3 Euphonium B.C.	
2 Euphonium T.C.	

PRINTED ON ARCHIVAL PAPER



MANHATTAN BEACH MUSIC

1595 East 46th Street Brooklyn, New York 11234 Fax: 718/338-1151

World Wide Web: <http://www.manhattanbeachmusic.com> E-mail: mbnband@aol.com Voicemail: 718/338-4137

PROGRAM NOTES

A number of unusual musical devices are used in *Whirlwind*, which distinguish it from other young band repertoire. The use of soundscape sections at the beginning and end of the piece introduce students to cueing from a conductor, free time, and an increased aural awareness of other players' contributions to the work.

Through its simple structural concepts such as using only four notes and a repeated melody in unison or loosely canonically, the work encourages the young player to focus not on pitch and harmony, but rather, on sound, tone color, form and expression.

The theatrical nature created by the soundscapes and the unusual percussion -- handmade waterglass and rattle instruments, whirling tubes -- allows each student to listen, watch and contribute in order to understand what's happening. As a result, each student gains a sense of empowerment through belonging; the reason for playing in band.

Whirlwind is the First Prize Winner of The Frank Ticheli Composition Contest (Category 1 -- Beginning Band).

ABOUT THE SPECIAL INSTRUMENTS

And now, the star of our piece, the whirlies:

Do you already own a whirly? What is it? It is simply a length of corrugated (ribbed) irrigation hose (if you are offered a choice between the slotted and unslotted variety, you want the unslotted kind). This hose is similar to (but not quite the same as) the hose used in many above-ground swimming pools (the pool kind of hose is often a light blue color in the USA). However, the swimming pool kind of hose is made of a softer sort of plastic, and does not have as good a sound as hose made of a harder plastic. (The harder and better sounding hose is often a darker color, but not necessarily.) So, you are looking for a plastic irrigation hose that is made of a fairly hard plastic. By the way, at a pool supply, the "pressure hose" (also called "return hose") will probably sound better, as it is a stronger plastic. Plumbing supply shops should also carry the right kind of hose. But the diameter is of some importance (see later).

When we say that the hose is corrugated, we mean that it is ribbed around its diameter. You can easily see the ribbing, which looks like a series of adjacent rings around the hose.

How to tell whether the hose will sound good? If you thump the hose with your knuckle, it will resound with a "conk!" sound (at a specific pitch, its fundamental). If (and here, you will need room, both above head and all around you) you spin the hose overhead, it will begin to sing.

Why does it sing? This is a chance for you to integrate science into the music class. The singing (caused, as with all wind instruments, by vibrating air) has to do with the *Bernoulli Principle*. Suffice it to say that when you spin the hose, the end near you moves slowly, the far end moves more quickly, there is a difference in air pressure, and air is pulled through the hose by the difference in air pressure between the ends. (It's the same principle by which lift occurs in airplane wings: faster air vs. slower air.) Air flowing over ribbing equals vibrations, and sound.

The faster you spin the hose, the higher the pitch: you'll probably be able to hear the overtone series ascend as you increase the speed.

The sound is quite unearthly. It's a bit like a bass flute (although it also has vocal quality to it), and four whirlies together might be the sound of a flying saucer (as the pitches interact, the effect is eerie and beautiful).

The best-sounding hose is usually not the 1 1/2 inch variety, but the wider diameter hose (2 inches to 2 1/2 inches in diameter). The wider hose often "speaks" more easily. You should cut the hose into varying lengths (for different fundamental pitches), from about five feet to about seven feet.

We plan to upload a video of the composer playing a whirly on the Manhattan Beach Music website (www.ManhattanBeach-Music.com), so you can see and hear for yourself.

The waterglass chimes:

How to create: Fill various sized glass jars and/or tumblers with water. Create different sounds by varying the amount of water in each glass and size of container. Experiment with different types of glass containers, wine glasses work well, as do glass bowls.

To play: Gently hit glass with a teaspoon, or drop a large, smooth pebble into the water.

The rattles:

Some ideas:

1. Thread 5 old cassette tapes together with strong string;
2. Try a set of old (or new) keys on a large round key ring;
3. Use aluminum foil trays with a handful of rice or split peas or lentils.

To play: (1) & (2) hold by string/keyring and rattle high above your head; (3) Hold tray by the corner and gently swirl around the rice/split peas/lentils...

That concludes the home-made instruments. We need next to discuss the "drone," the purpose of which is to provide your young musicians with an anchor point. This will provide each player with the opportunity to listen to the long notes at the end of each phrase of the melody and attempt to match their intonation. The drone part can be played either by an electronic keyboard, bass string instrument with a bow (such as a 'Cello or Double Bass), or alternatively, you could use a didgeridoo pitched in A.

This drone part will not only provide a strong reinforcement of the tonic, but will surely also add a very interesting color and hence new dimension to your piece. If interested in using a didgeridoo pitched in A, they are available from Alex Murchison in Australia. See his website for purchases and playing tutorials: www.echotree.com.au; there are also shops in the USA that specialize in unusual instruments and sell didgeridoos, such as Lark in The Morning (www.larkinthemorning.com).

TEACHING THE MUSIC

Goal: To encourage all students to listen, not only to themselves, but to each other.

Focus on:

1. 3/4 time signature
2. Free time
3. Interpreting and understanding a conductor's cue.
4. Tone color: through percussion highlights and home made instruments.
5. Tonal centre: students are to match pitch with tonic drone at end of each phrase.
6. Texture: through round, solos, and soundscapes.
7. Minor key.
8. *mf* and *mp* and inviting students to create a difference between them.

Sections A, & I: Soundscape (Free time. Play on cue.)

The score represents an idea of how this section may sound. The notation of waterglass chimes and rattles is only meant as a guide. Although each entrance is notated by a single note, a single sound is not necessarily intended. A large section (e.g., clarinets) may have many players, each with a water-glass. The conductor should cue each section, and the players should stagger their entrances to produce the most interesting soundscape. This holds true equally for the rattles.

It is best if every band member has a home-made instrument (see discussion later on) and that each individual is cued to play at the conductor's discretion.

Section B: Solo with whirlies

Every instrument has the solo written in their part. (On the score, cue size notation is used in all parts.) This gives you the flexibility to select your own soloist, and if you prefer, you may choose more than one for different occasions. Here's how to go about it:

1. The conductor announces that students can try out for the solo.
2. Those keen to try out perform the melody for their peers in rehearsal. Not only is this a chance for the conductor to hear various players on their own, it is also an excellent performance opportunity for students in a relaxed, supportive environment. The students in the band hear the soloists and are welcome to become involved in the selection process (if the conductor wishes).
3. The conductor makes the final decision and chooses up to three soloists for the part and alternates between them for various performances. Not only will this change the color of Section B, it also provides a back-up if your all too important soloist is sick on the day of an important performance.

Section C: Soundscape

Once again the score is only meant as a guide. To achieve what is printed with ease simply:

1. encourage all students to learn the last phrase of the melody off by heart;
2. as with the home-made instruments, cue each individual to play the last phrase only;
3. each will hold the last note (breathing as they need to) until everyone has played; and

4. the conductor directs the ensemble to decresendo and to cease playing by measure 6.

Some questions you may have:

"I have a band of 75 members, if everyone plays the last phrase on their own it will go too long!"

You may follow these guides for different sized ensembles:

A group of 25 students or less - everyone plays the last phrase on their own;

A group of 26-50 students—pair off the students to play together on cue;

A group of 51+ students—create teams of 3-5 students and elect a leader of each team. All leaders are standing up from the beginning. The conductor cues them to sit and then counts in the team they are the leader of, they play the last phrase together;

A group of 100+ students—you must be kidding, please get a life!

Why Concert A minor?

Many beginning band pieces are in common time and are based on Concert B flat, Concert E flat or Concert F major.

Whirlwind not only introduces 'new' ears to the haunting sounds of a minor key, it also introduces flautists and oboists to E natural! Experience has shown that many students on these instruments think that the 'B' and 'E' they play are the 'natural' ones (simply because flat keys dominate virtually all beginner band methods and charts). It can be very confusing for these players in their second or even third year of playing when they are finally introduced the real 'B natural' or 'E natural' (and quite a surprise to the Director!).

Whether we like to admit it or not, many percussionists can go through their entire band life without ever learning to read pitch. *Whirlwind* allows all of your percussionists to learn

the melody on melodic instruments with the rest of the band without the need for confusing sharps and flats (the 'black' keys).

A minor also allows any string players that you have at your school to get involved!

"I don't have the time to teach my band all of these new notes!"

You won't have to! It's all been done for you. On the Manhattan Beach Music website you will find the score and parts to 'Know your stuff' and best of all, it's a free download! The exercises have been composed carefully to introduce all students to the different rhythmic patterns and note combinations used in the *Whirlwind* melodic line. Once they can play all of the exercises in 'Know you Stuff' they will have no trouble playing all of *Whirlwind*.

You can be assured that EVERY student in your band will be able to:

play ALL of the notes in the melody;

play them in different combinations;

UNDERSTAND the different rhythmic patterns used;
feel comfortable with triple meter.

When students think a piece is easy, they love it! It boosts their self esteem and they are prepared for new challenges.

Hence....

Confident & happy students = a confident & happy band = a confident & happy Band Director!

JODIE BLACKSHAW
CANBERRA, AUSTRALIA

A Soundscape

Free time. Play on cue.

WHIRLWIND

FOR CONCERT BAND

JODIE BLACKSHAW

no more than 40"

Flute: Waterglass chime let ring

Oboe: Home-made rattle

Bassoon: Waterglass chime let ring

B♭ Clarinet: Waterglass chime let ring

B♭ Bass Clarinet: Home-made rattle

NOTE: Rattles and waterglass chimes should blend and not compete with the sound of the whirries. See preface of score for construction tips and performance technique. Although each entrance is notated by a single note, a single sound is not necessarily intended. A large section (e.g., clarinets) may have many players, each with a waterglass. The conductor should cue each section, and the players should stagger their entrances to produce the most interesting soundscape. This holds true equally for the rattles. Therefore, this page is not to be interpreted literally, but should be seen as a graphic representation of a sparse soundscape created at your discretion.

E♭ Alto Saxophone: Waterglass chime let ring

B♭ Tenor Saxophone: Waterglass chime let ring

E♭ Baritone Saxophone: Home-made rattle

B♭ Trumpet: Waterglass chime let ring

F Horn: Waterglass chime let ring

Trombone: Home-made rattle

Euphonium: Home-made rattle

Drone: Home-made rattle

Double Bass: Waterglass chime let ring

Keyboard (optional): Waterglass chime let ring

DRONE: The drone part (always playing concert A) may be played by an electronic keyboard, bass stringed instrument, brass bass instruments, or (for an indigenous Australian sound) a didgeridoo in A.

Glockenspiel

PERFORMANCE NOTE TO CONDUCTOR AND PERFORMER: Make sure you allocate sufficient space between each Whirly player and the rest of the band so that Whirlies can be spun without contacting objects or persons. Spin Whirly vertically, beside you, (like a lasso) or horizontally above you (like a helicopter roter). Band members construct their Whirlies from 2-inch to 2½-inch diameter plastic corrugated hose (see preface).

Snare Drum (snare off): Whirly

Medium Tom: Whirly *mf*

Bass Drum: Whirly *mf*

Suspended Cymbal: Whirly *f*

Timpani

Copyright ©2006 Manhattan Beach Music
1595 East 46th Street — Brooklyn, NY 11234
All Rights Reserved. Printed and Engraved in the U.S.A.

ISBN 1-59913-024-6 (complete set) ISBN 1-59913-025-4 (conductor score)

Purchase music, download free MP3's, view scores and more at www.ManhattanBeachMusic.com

B Solo with whirlies

NOTE TO CONDUCTOR: The melody appearing at rehearsal letter B is played by a single person. You, the conductor, should decide who is best suited to play this solo melody (it appears in all the parts). If there is more than one player in your band who deserves this honor, you can pick a different soloist for each performance.

Like a whirlwind: slowly — getting faster — then slowly again

FL *mp smooth and gentle*

Ob. *mp smooth and gentle*

Bsn. *mp smooth and gentle*

B♭ Cl. *mp smooth and gentle*

B♭ Bass Cl. *mp smooth and gentle*

E♭ Alto Sax. *mp smooth and gentle*

B♭ Ten. Sax. *mp smooth and gentle*

E♭ Bar. Sax. *mp smooth and gentle*

B♭ Tpt. *mp smooth and gentle*

F Hn. *mp smooth and gentle*

Tbn. *mp smooth and gentle*

Euph. *mp smooth and gentle*

Tuba *mp smooth and gentle*

D.B. *mp smooth and gentle*

Kbrd. *mp smooth and gentle*

Drum

Glock. *mp smooth and gentle*

Sn. Dr.

Med. Tom

Bass Dr.

Sus. Cym.

Timp.

C Soundscape NOTE TO CONDUCTOR: Cue players approximately as shown (see preface).

3 Play melody on cue and hold last note

Fl. *mf* clingingly

Ob. *mf* clingingly

Bsn. *mf* clingingly

Bb Cl. *mf* clingingly

Bb Bass Cl. *mf* clingingly

Eb Alto Sax. *mf* clingingly

Bb Ten. Sax. *mf* clingingly

Eb Bar. Sax. *mf* clingingly

Bb Tpt. *mf* clingingly

F Hn. *mf* clingingly

Tbn. *mf* clingingly

Euph. *mf* clingingly

Tuba *mf* clingingly

D.B. *mf* clingingly

Kbrd. *mf* clingingly

Drone *mp* on cue

Glock. let ring

Sn. Dr. to Snare Drum

Med. Tom to Medium Tom

Bass Dr. to Bass Drum

Sus. Cym. to Suspended Cymbal

Timp.

Drone should be played by more than one player. If using brass bass instruments, always use at least two to maintain the drone as a continuous sound. The drone will provide the band with a stable pitch for intonation. (Electronic keyboard, bass stringed instrument, or didgeridoo in A may be used if available.)

D Andante con moto (♩ = 96)

4 5 6 7 8 9 10 11 12 13 14

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpt.

F Hn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock. *f*
brass or hard plastic mallets
let ring let ring always let ring

Sa. Dr.

Med. Tom

Bass Dr. *mp*
soft mallets
mp gently rumble

Sus. Cym. *mf*
Scrape a coin from crown to edge of cymbal in one motion
always let ring

Timp. *mf*
L R L R R L R

15 16 17 18 19 20 21 22

Fl.

Ob.

Bsn.

Bb Cl.

Bb Bass Cl.

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpt.

F Hn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock.

Su. Dr.

Med. Tom

Bass Dr.

Sus. Cym.

Trap.

Snares off
med. hard yarn mallets

mf

mp

mf

L R L R L R L R L R L R L R L R (continue sticking pattern)

L R R (continue sticking pattern)

E Two-part round

Musical score for "E Two-part round" featuring various instruments. The score is divided into two main sections: Group 1 (measures 24-27) and Group 3 (measures 28-29). The instruments and their parts are as follows:

- Fl.:** Measures 24-29, *mf*. Group 1 (24-27), Group 3 (28-29).
- Ob.:** Measures 24-29, *mf*. Group 1 (24-27), Group 3 (28-29).
- Bsn.:** Rests throughout.
- Bb Cl.:** Rests throughout.
- Bb Bass Cl.:** Rests throughout.
- Eb Alto Sax.:** Measures 28-29, *mp*. Group 3.
- Bb Ten. Sax.:** Measures 28-29, *mp*. Group 3.
- Eb Bar. Sax.:** Rests throughout.
- Bb Tpt.:** Measures 24-29, *mf*. Group 1 (24-27), Group 3 (28-29).
- F Hn.:** Measures 28-29, *mp*. Group 3.
- Tbn.:** Measures 28-29, *mp*. Group 3.
- Euph.:** Measures 28-29, *mp*. Group 3.
- Tuba:** Rests throughout.
- D.B.:** Rests throughout.
- Kbrd.:** Rests throughout.
- Drone:** Sustained notes throughout.
- Glock.:** Measures 24-29, *mp*. Group 1 (24-27), Group 3 (28-29).
- Sa. Dr.:** Measures 24-29, *mp*. Group 1 (24-27), Group 3 (28-29).
- Med. Tom.:** Rests throughout.
- Bass Dr.:** Measures 24-29, *mp*. Group 1 (24-27), Group 3 (28-29).
- Sus. Cym.:** Measures 24-29, *mp*. Group 1 (24-27), Group 3 (28-29).
- Timp.:** Measures 24-29, *mp*. Group 1 (24-27), Group 3 (28-29).

30 31 32 33 34 35 36

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpt.

F Hn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock.

Sn. Dr.

Med. Tom

Bass Dr.

Sus. Cym.

Timp.

mp *mf*

37 38 39 40 41 42 43

Fl.

Ob.

Bsn.

Bb Cl.

Bb Bass Cl.

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

Eb Tpt.

F Hrn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock.

Sn. Dr.

Med. Tom.

Bass Dr.

Sus. Cym.

Titr.

mf

mp

mf

med. hard mallets

mf

F Percussion solo

44 45 46 47 48 49 50 51

Fl.
Ob.
Bsn.
Bb Cl.
Bb Bass Cl.
Eb Alto Sax.
Bb Ten. Sax.
Eb Bar. Sax.
Bb Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock. *let ring* *always let ring*
Sn. Dr. *f*
Med. Tom. *f*
Bass Dr. *f*
Sus. Cym. *f*
Timp. *mp*

G Four-part round

52 53 54 55 56 57 58

Fl. *f* Group 1

Ob. *f* Group 1

Bsn. *f* Group 2

B♭ Cl. *f* Group 2

B♭ Bass Cl. *f* Group 2

E♭ Alto Sax. *f* Group 3

B♭ Ten. Sax. *f* Group 3

E♭ Bar. Sax. *f* Group 3

B♭ Tpt. *f* Group 1

F Hn. *f* Group 3

Tbn. *f* Group 3

Euph. *f* Group 3

Tuba *f* Group 3

D.B.

Kbrd.

Drone

Glock. *f*

Sn. Dr. *f* LRLRL L R LRLRL R LRLR let ring

Med. Tom. *f* LRLRL L R LRLRL R LRLR let ring

Bass Dr. *f* Centre of drum LRLRL L R Centre of drum LRLRL R LRLR let ring

Sus. Cym. *f* L R L R LRLRL L R LRLRL L R R let ring

Timp. *f* L R L R LRLRL L R R L R L

59 60 61 62 63 64 65 66

Fl.

Ob.

Bsn.

Bb Cl.

Bb Bass Cl. *Group 4*

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax. *Group 4*

Bb Tpt.

F Hn.

Tbn.

Euph.

Tuba *Group 4*

D.B. *Group 4*

Kbrd. *f* *Play 2 octaves lower than written*

Drone *Group 4* *f* *Play melody if pitches are available*

Glock.

Sn. Dr.

Med. Tom.

Bass Dr.

Sus. Cym.

Timp. L R R (continue sticking pattern)

This page of a musical score is for a large ensemble, likely a symphony or concert band. It covers measures 67 through 74. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bb Clarinet (Bb Cl.), Bb Bass Clarinet (Bb Bass Cl.), Eb Alto Saxophone (Eb Alto Sax.), Bb Tenor Saxophone (Bb Ten. Sax.), Eb Baritone Saxophone (Eb Bar. Sax.), Bb Trumpet (Bb Tpt.), F Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Keyboard (Kbrd.), Drone, Glockenspiel (Glock.), Snare Drum (Sn. Dr.), Medium Tom (Med. Tom), Bass Drum (Bass Dr.), Suspended Cymbal (Sus. Cym.), and Timpani (Timp.). The score is written in a key signature of one sharp (F#) and a common time signature (C). Measures 68, 69, 70, 71, 72, 73, and 74 are marked with measure numbers. Dynamic markings include *f* (forte) and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance instructions like *pp* (pianissimo) and *mf* (mezzo-forte) in the Glockenspiel part.

75 76 77 78 79 80 81 82

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Bb Cl. *mf* *mp*

Bb Bass Cl. *f* *mf*

Eb Alto Sax. *f* *mf* *mp*

Bb Ten. Sax. *f* *mf* *mp*

Eb Bar. Sax. *f* *mf*

Bb Tpt. *mf* *mp*

F Hrn. *mf* *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tuba *f* *mf*

D.B. *f* *mf*

Kbrd. *f* *mf*

Drone *f* *mf*

Glock. *mf*

Sn. Dr. *n* *mp* creep in

Med. Tom *n* *mp* creep in

Bass Dr.

Sus. Cym.

Timp. *mf*

83 84 85 86 87 88 89 90

Fl.

Ob.

Bsn.

Bb Cl.

Bb Bass Cl.

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpt.

F Hn.

Tbn.

Euph.

Tuba.

D.B.

Kbrd.

Drum.

Glock.

Sn. Dr.

Med. Tom.

Bass Dr.

Sus. Cym.

Timp.

mp

Solo Clar.: do not play this tied note, prepare for solo

Solo Tpt.: do not play this tied note, insert mute and prepare for solo

Roll on outer edge of cymbal with mallets opposite each other *mp*

H Solo with echo

Like a whirlwind: slowly — getting faster — then slowly again

91 92 93

Fl.

Ob.

Bsn.

B♭ Cl. *Solo*
mf

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpt. *Solo*
straight mute
mp echo Solo Clar. and match its Tempo changes

F Hn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock.

Sa. Dr.

Med. Tom

Bass Dr.

Sus. Cym. (dim. when Tpt. enters) let ring to Whirly

Timp. *mp*

L R R L

Place suspended or ride cymbal upside down in centre of largest timpani

Place mallets either side of cymbal and roll on cymbal. Whilst doing so, move Timp. pedal up and down as notated.

Fl.

Ob.

Bsn.

Bb Cl.

Bb Bass Cl.

Eb Alto Sax.

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpt.

F Hu.

Tbn.

Euph.

Tuba.

D.B.

Kbrd.

Drone.

Glock.

Sn. Dr.

Med. Tom.

Bass Dr.

Sus. Cym.

Timp.

mp

n *mp*

creep in

I Soundscape

Free time. Play on cue.

94

Fi. Waterglass chime let ring

Ob. Home-made rattle

Bsn. Waterglass chime let ring

Bb Cl. Waterglass chime let ring

Bb Bass Cl. Home-made rattle

Eb Alto Sax. Waterglass chime let ring

Bb Ten. Sax. Waterglass chime let ring

Eb Bar. Sax. Home-made rattle

Bb Tpt. Waterglass chime let ring

F Hn. Waterglass chime let ring

Tbn. Home-made rattle

Euph. Home-made rattle

Tuba. Home-made rattle

D.B. Waterglass chime let ring

Kbrd. Waterglass chime let ring

Drone. Home-made rattle

Glock.

Sn. Dr. " " " "

Med. Tom. " " " "

Bass Dr. let ring

Sus. Cym. " " " "

Timp. End roll. Let ring.