

## NEDERLANDS

Dit knappe werk van de Singaporese componist Benjamin Yeo schetst een aantal prachtige indrukken van de schitterende fauna en flora van GONDWANA (of Gondwanaland). Enkele vreemde geluiden uit de natuur kondigen een spetterend allegro met veel slagwerk en flitsende maatwisselingen aan. Een mooie romantische melodie weerspiegelt de stilte in de natuur. Aan het einde van het werk komt het beginthema nog een keer terug, deze keer in een grootse monumentale instrumentatie.

## ENGLISH

This marvellous work by the Singaporean composer Benjamin Yeo outlines a number of beautiful impressions of the magnificent fauna and flora of Gondwana (or Gondwanaland). Some unusual sounds of nature announce a dazzling allegro with lots of percussion and swift time changes. A lovely romantic melody reflects the silence of nature. At the end of the work, the initial theme reappears, this time in a grand, monumental instrumentation.

## FRANÇAIS

Le supercontinent du Gondwana réunissait, il y a 500 millions d'années, l'Afrique, l'Amérique du Sud, l'Antarctique, l'Australie et l'Inde, la péninsule arabe, Madagascar, les grandes îles de Ceylan, de la Nouvelle-Zélande et de Tasmanie. On y trouvait une abondante flore et une jolie faune. Le compositeur singapourien, Benjamin Yeo, nous livre les secrets de la vie dans le sanctuaire du Gondwana, à travers des couleurs et des sons primitifs, une mélodie paisible, et un finale monumental qui amorce le démembrément du paléocontinent.

## DEUTSCH

Dieses kurze Werk vom singapurischen Komponisten Benjamin Yeo skizziert einige herrliche Eindrücke von der Flora und Fauna von Gondwana (oder Gondwanaland: der Superkontinent aus Südamerika, Afrika und Arabien, bevor die Kontinente auseinander drifteten). Ein paar fremdartige Laute aus der Natur kündigen ein spritziges Allegro mit viel Schlagzeug und schnelle Taktwechseln an. Ein schöne, romantische Melodie beschreibt die Ruhe in der Natur. Am Ende des Werkes kehrt das Anfangsthema noch einmal zurück, dieses Mal jedoch in einer großen, monumentalen Instrumentierung.

## ITALIANO

Gondwana è stato un supercontinente generatosi durante il Neoproterozoico dall'aggregazione dei frammenti del Pangea, un continente preesistente e scomparso nel Mesozoico. Dalla sua frammentazione sono nati gli attuali continenti dell'emisfero meridionale (Sudamerica, Africa, India, Antartide e Australia). Il compositore Benjamin Yeo, nativo di Singapore, ci racconta in musica i segreti della vita nel santuario di Gondwana attraverso una melodia piacevole e un finale monumentale.

FULL SCORE CONCERT BAND / HARMONIE

# AT THE BREAK OF GONDWANA

Benjamin YEO

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Meer informatie over de aanschaf van een volledige opname van dit werk vindt u op onze website:

For further details on how to obtain a full recording of this work, please visit our website:

Pour plus de détails sur la démarche à suivre afin d'obtenir une version intégrale de cette oeuvre,

veuillez consulter notre site:

Informationen, wie Sie eine vollständige Aufnahme dieses Werkes bekommen können, finden Sie auf  
unserer Website:

Per informazioni su come ricevere l'incisione integrale di questo brano, consultate il nostro sito web:

[www.beriato.com](http://www.beriato.com)

Lengte / Duration / Durée / Dauer : 8:50

Moeilijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad : 4

## CONCERT BAND

Full Score		
Piccolo	2	Extra partijen voor sommige landen /
C Flute 1	2	Additional parts for several countries /
C Flute 2	2	Extra pour des pays étrangères /
Oboe	2	Zusätzlich für das Ausland :
Bassoon	2	
Eb Clarinet	1	
Bb Clarinet 1	4	
Bb Clarinet 2	4	
Bb Clarinet 3	4	
Eb Alto Clarinet	1	
Bb Bass Clarinet	2	
Eb Alto Saxophone 1	2	
Eb Alto Saxophone 2	2	Eb Horn 1
Bb Tenor Saxophone	2	Eb Horn 2
Eb Baritone Saxophone	1	Bb Trombone 1 (F-key)
Bb Trumpet / Cornet 1	2	Bb Trombone 1 (G-key)
Bb Trumpet / Cornet 2	2	Bb Trombone 2 (F-key)
Bb Trumpet / Cornet 3	2	Bb Trombone 2 (G-key)
French Horn 1	2	Bb Trombone 3 (F-key)
French Horn 2	2	Bb Trombone 3 (G-key)
C Trombone 1	2	Bb Baritone / Euphonium (F-key)
C Trombone 2	2	Bb Baritone / Euphonium (G-key)
C Trombone 3	2	Eb Basses (F-key)
C Baritone	2	Eb Basses (G-key)
Bb Baritone / Euphonium (G-key)	2	Bb Basses (G-key)
C Basses	2	Bb Basses (G-key)
String Bass	2	
Timpani	1	
Mallet	1	
Percussion 1	2	
Percussion 2	2	
Percussion 3	2	
Percussion 4	2	
Percussion 5	2	

## HARMONIE

Eb Horn 1	2
Eb Horn 2	2
Bb Trombone 1 (F-key)	1
Bb Trombone 1 (G-key)	1
Bb Trombone 2 (F-key)	1
Bb Trombone 2 (G-key)	1
Bb Trombone 3 (F-key)	1
Bb Trombone 3 (G-key)	1
Bb Baritone / Euphonium (F-key)	2
Bb Baritone / Euphonium (G-key)	2
Eb Basses (F-key)	2
Eb Basses (G-key)	2
Bb Basses (G-key)	2
Bb Basses (G-key)	2

## Full score CONCERT BAND

Commissioned by the Ximen Secondary School Symphonic Band, Mr. Brando Tan, Music Director.

## AT THE BREAK OF GONDWANA

Benjamin YEO

*"Grandeur of Supercontinent"*  
Grandioso 1  $\text{♩} = 68$

Piccolo  
Flute 1, 2  
Oboe  
Bassoon  
E: Clarinet  
B: Clarinet 1  
B: Clarinet 2  
B: Clarinet 3  
E: Alto Clarinet  
B: Bass Clarinet  
E: Alto Sax. 1  
E: Alto Sax. 2  
B: Tenor Sax.  
E: Baritone Sax.

Grandioso 1  $\text{♩} = 68$

B: Trumpet 1  
B: Cornet 1  
B: Trumpet 2  
B: Cornet 2  
B: Trumpet 3  
B: Cornet 3  
F Horn 1  
F Horn 2  
C Trombone 1  
C Trombone 2  
C Trombone 3  
C Baritone  
C Basses  
String Bass  
Timpone (Low to High) F, Bb, Eb, G  
Timpani  
Mallet  
Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4  
Percussion 5

BMP1002454

A

Pic.  
Fl. 1, 2  
Ob.  
Bsn.  
E: Cl.  
B: Cl. 1  
B: Cl. 2  
B: Cl. 3  
E: A. Cl.  
B: Bc. Cl.  
E: A. Sx. 1  
E: A. Sx. 2  
B: T. Sx.  
E: B. Sx.  
B: Tpt. 1  
B: Crat. 1  
B: Tpt. 2  
B: Crat. 2  
B: Tpt. 3  
B: Crat. 3  
F Horn 1  
F Horn 2  
C Thru. 1  
C Thru. 2  
C Thru. 3  
C Bar.  
C Bass.  
String Bass.  
Timp.  
Malt.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

poco rit. ...

A

<img alt="Musical score for the second page of the concert band score. It continues the musical arrangement with different sections of woodwinds, brass, and percussion. Measure 9 starts with woodwind entries followed by brass entries. Measures 10-11 show a rhythmic pattern of eighth and sixteenth notes. Measures 12-13 feature sustained notes and eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 feature sustained notes and eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 feature sustained notes and eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 feature sustained notes and eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 feature sustained notes and eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 feature sustained notes and eighth-note patterns. Measures 34-35 show eighth-note patterns. 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Measures 864-865 feature sustained notes and eighth-note patterns. Measures 866-867 show eighth-note patterns. Measures 868-869 feature sustained notes and eighth-note patterns. Measures 870-871 show eighth-note patterns. Measures 872-873 feature sustained notes and eighth-note patterns. Measures 874-875 show eighth-note patterns. Measures 876-877 feature sustained notes and eighth-note patterns. Measures 878-879 show eighth-note patterns. Measures 880-881 feature sustained notes and eighth-note patterns. Measures 882-883 show eighth-note patterns. Measures 884-885 feature sustained notes and eighth-note patterns. Measures 886-887 show eighth-note patterns. Measures 888-889 feature sustained notes and eighth-note patterns. Measures 890-891 show eighth-note patterns. Measures 892-893 feature sustained notes and eighth-note patterns. Measures 894-895 show eighth-note patterns. Measures 896-897 feature sustained notes and eighth-note patterns. Measures 898-899 show eighth-note patterns. Measures 900-901 feature sustained notes and eighth-note patterns. Measures 902-903 show eighth-note patterns. Measures 904-905 feature sustained notes and eighth-note patterns. Measures 906-907 show eighth-note patterns. Measures 908-909 feature sustained notes and eighth-note patterns. Measures 910-911 show eighth-note patterns. Measures 912-913 feature sustained notes and eighth-note patterns. Measures 914-915 show eighth-note patterns. Measures 916-917 feature sustained notes and eighth-note patterns. Measures 918-919 show eighth-note patterns. Measures 920-921 feature sustained notes and eighth-note patterns. Measures 922-923 show eighth-note patterns. Measures 924-925 feature sustained notes and eighth-note patterns. Measures 926-927 show eighth-note patterns. Measures 928-929 feature sustained notes and eighth-note patterns. Measures 930-931 show eighth-note patterns. Measures 932-933 feature sustained notes and eighth-note patterns. Measures 934-935 show eighth-note patterns. Measures 936-937 feature sustained notes and eighth-note patterns. Measures 938-939 show eighth-note patterns. Measures 940-941 feature sustained notes and eighth-note patterns. Measures 942-943 show eighth-note patterns. Measures 944-945 feature sustained notes and eighth-note patterns. Measures 946-947 show eighth-note patterns. Measures 948-949 feature sustained notes and eighth-note patterns. Measures 950-951 show eighth-note patterns. Measures 952-953 feature sustained notes and eighth-note patterns. Measures 954-955 show eighth-note patterns. Measures 956-957 feature sustained notes and eighth-note patterns. Measures 958-959 show eighth-note patterns. Measures 960-961 feature sustained notes and eighth-note patterns. Measures 962-963 show eighth-note patterns. Measures 964-965 feature sustained notes and eighth-note patterns. Measures 966-967 show eighth-note patterns. Measures 968-969 feature sustained notes and eighth-note patterns. Measures 970-971 show eighth-note patterns. Measures 972-973 feature sustained notes and eighth-note patterns. Measures 974-975 show eighth-note patterns. Measures 976-977 feature sustained notes and eighth-note patterns. Measures 978-979 show eighth-note patterns. Measures 980-981 feature sustained notes and eighth-note patterns. Measures 982-983 show eighth-note patterns. Measures 984-985 feature sustained notes and eighth-note patterns. Measures 986-987 show eighth-note patterns. Measures 988-989 feature sustained notes and eighth-note patterns. Measures 990-991 show eighth-note patterns. Measures 992-993 feature sustained notes and eighth-note patterns. Measures 994-995 show eighth-note patterns. Measures 996-997 feature sustained notes and eighth-note patterns. Measures 998-999 show eighth-note patterns. Measures 999-1000 feature sustained notes and eighth-note patterns.</p>

poco rit. ...

AT THE BREAK OF GONDWANA - 2

17

**B** Più mosso  $\text{♩} = 76$

Picc.

FL 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl.

B. Bc. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

**B** Più mosso  $\text{♩} = 76$

**C**

B. Tpt. 1  
B. Crat. 1

B. Tpt. 2  
B. Crat. 2

B. Tpt. 3  
B. Crat. 3

Horn 1

Horn 2

C Thm. 1

C Thm. 2

C Thm. 3

C Bar.

C Bass.

String Bass.

Tim.

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

**E** *Meno mosso*  $\text{♩} = 68$       *molto rit. ....*

**F** *Misterioso Tempo Rubato*  $\text{♩} = 58 - 62$

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

FL 1, 2

Ob.

Bsn. *rolo* *pif*

All (tell C to D)  
*p* stagger breath

Opt. Repeat note pattern from sparse to dense

E. CL

B. CL 1 *mp*

B. CL 2 *mp*

B. CL 3 *mp*

E. A. CL

B. Bb. CL

(tell D to E)  
*p* stagger breath

E. A. Sx. 1 *mp*

E. A. Sx. 2 *mp*

B-T. Sx. *over bow, rito*

E. B. Sx.

**E** *Meno mosso*  $\text{♩} = 68$       *molto rit. ....*

**F** *Misterioso Tempo Rubato*  $\text{♩} = 58 - 62$

B-Tpt. 1  
B-Crat. 1

B-Tpt. 2  
B-Crat. 2

B-Tpt. 3  
B-Crat. 3

F Horn 1

F Horn 2

C Thbn. 1 *mp*

C Thbn. 2 *mp*

C Thbn. 3 *mp*

All (tell C to D)  
*p* con sord., stagger breath

C Bar. *mf*

C Bass. *mf*

String Bass.

Tap body of instrument with wood of bow in random

Timp.

Mall.

Perc. 1

Perc. 2 *p* Random noise. Cymb. scrape with cobra/triangle buster

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *mf*

Tum-tum across noisemaker

Hit drum rim with drum stick in random

2020 (how at the edge of tom-tom)

*"Break-up of Australia and Antarctica"*

**G** Presto con fuoco!  $\text{♩} = 160 - 168$

**H**

Picc.

FL 1, 2

Ob.

Bsn.

E- CL

B- CL 1

B- CL 2

B- CL 3

E- A. CL

B- Bb. CL

E- A. Sx. 1

E- A. Sx. 2

B- T. Sx.

E- B. Sx.

**G** Presto con fuoco!  $\text{♩} = 160 - 168$

**H**

con sord. (cap mute)  $\text{d} \text{f}$  (Remove mute)

con sord. (cap mute)  $\text{m} \text{f}$

F Horn 1

F Horn 2

C Thn. 1

C Thn. 2

C Thn. 3

C Bar.

C Bass.

String Bass.

Tim.

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

49 (2+2+3) (3+3) (2+2+3)

Picc. (2+2+3) (3+3) (2+2+3)

Fl. 1, 2 (2+2+3) (3+3) (2+2+3)

Oboe (2+2+3) (3+3) (2+2+3)

Bassoon (2+2+3) (3+3) (2+2+3)

E. CL. (2+2+3) (3+3) (2+2+3)

Bc. CL. 1 (2+2+3) (3+3) (2+2+3)

Bc. CL. 2 (2+2+3) (3+3) (2+2+3)

Bc. CL. 3 (2+2+3) (3+3) (2+2+3)

E. A. CL. (2+2+3) (3+3) (2+2+3)

Bb. Bb. CL. (2+2+3) (3+3) (2+2+3)

E. A. Sx. 1 (2+2+3) (3+3) (2+2+3)

E. A. Sx. 2 (2+2+3) (3+3) (2+2+3)

B. T. Sx. (2+2+3) (3+3) (2+2+3)

E. B. Sx. (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 1 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 1 (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 2 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 2 (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 3 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 3 (2+2+3) (3+3) (2+2+3)

F Horn 1 (2+2+3) (3+3) (2+2+3)

F Horn 2 (2+2+3) (3+3) (2+2+3)

C Thn. 1 (2+2+3) (3+3) (2+2+3)

C Thn. 2 (2+2+3) (3+3) (2+2+3)

C Thn. 3 (2+2+3) (3+3) (2+2+3)

C Bar. (2+2+3) (3+3) (2+2+3)

C Bass. (2+2+3) (3+3) (2+2+3)

String Bass. (2+2+3) (3+3) (2+2+3)

Timpani (2+2+3) (3+3) (2+2+3)

Mallet. (2+2+3) (3+3) (2+2+3)

Perc. 1 (2+2+3) (3+3) (2+2+3)

Perc. 2 (2+2+3) (3+3) (2+2+3)

Perc. 3 (2+2+3) (3+3) (2+2+3)

Perc. 4 (2+2+3) (3+3) (2+2+3)

Perc. 5 (2+2+3) (3+3) (2+2+3)

**J**

Picc. (2+2+3) (3+3) (2+2+3)

Fl. 1, 2 (2+2+3) (3+3) (2+2+3)

Oboe (2+2+3) (3+3) (2+2+3)

Bassoon (2+2+3) (3+3) (2+2+3)

E. CL. (2+2+3) (3+3) (2+2+3)

Bc. CL. 1 (2+2+3) (3+3) (2+2+3)

Bc. CL. 2 (2+2+3) (3+3) (2+2+3)

Bc. CL. 3 (2+2+3) (3+3) (2+2+3)

E. A. CL. (2+2+3) (3+3) (2+2+3)

Bb. Bb. CL. (2+2+3) (3+3) (2+2+3)

E. A. Sx. 1 (2+2+3) (3+3) (2+2+3)

E. A. Sx. 2 (2+2+3) (3+3) (2+2+3)

B. T. Sx. (2+2+3) (3+3) (2+2+3)

E. B. Sx. (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 1 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 1 (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 2 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 2 (2+2+3) (3+3) (2+2+3)

Bb. Tpt. 3 (2+2+3) (3+3) (2+2+3)

Bb. Crst. 3 (2+2+3) (3+3) (2+2+3)

F Horn 1 (2+2+3) (3+3) (2+2+3)

F Horn 2 (2+2+3) (3+3) (2+2+3)

C Thn. 1 (2+2+3) (3+3) (2+2+3)

C Thn. 2 (2+2+3) (3+3) (2+2+3)

C Thn. 3 (2+2+3) (3+3) (2+2+3)

C Bar. (2+2+3) (3+3) (2+2+3)

C Bass. (2+2+3) (3+3) (2+2+3)

String Bass. (2+2+3) (3+3) (2+2+3)

Timpani (2+2+3) (3+3) (2+2+3)

Mallet. (2+2+3) (3+3) (2+2+3)

Perc. 1 (2+2+3) (3+3) (2+2+3)

Perc. 2 (2+2+3) (3+3) (2+2+3)

Perc. 3 (2+2+3) (3+3) (2+2+3)

Perc. 4 (2+2+3) (3+3) (2+2+3)

Perc. 5 (2+2+3) (3+3) (2+2+3)

**J**

Tune: F to low G, C, F to D, G, D, G

57

(3+3) (2+2+3) K A little more intense ! (3+3) (2+2+3)

Picc.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl.

B. B. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1  
B. Crat. 1

B. Tpt. 2  
B. Crat. 2

B. Tpt. 3  
B. Crat. 3

F Horn 1

F Horn 2

C Thn. 1

C Thn. 2

C Thn. 3

C Bar.

C Bass.

String Bass.

Tim.

Malt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

64

(3+3) (2+2+3) L (3+3) (2+2+3) M (3+3)

Picc.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl.

B. B. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1  
B. Crat. 1

B. Tpt. 2  
B. Crat. 2

B. Tpt. 3  
B. Crat. 3

F Horn 1

F Horn 2

C Thn. 1

C Thn. 2

C Thn. 3

C Bar.

C Bass.

String Bass.

Tim.

Malt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(3+3) N Subito Misterioso

Picc. *p* (from slow to fast)

FL. 1, 2 *p* (from slow to fast)

Ob. *p* (from slow to fast)

Bsn. *f*

E. CL. *p* (from slow to fast)

Bb. CL. 1 *p* (from slow to fast)

Bb. CL. 2 *p* (from slow to fast)

Bb. CL. 3 *p* (from slow to fast)

E. A. CL. *p* (from slow to fast)

Bb. Bb. CL. *p* (from slow to fast)

E. A. Sx. 1 *p* (from slow to fast)

E. A. Sx. 2 *p* (from slow to fast)

B. T. Sx. *p* (from slow to fast)

E. B. Sx. *p* (from slow to fast)

*p* (from slow to fast)

(3+3) N Subito Misterioso

Bb. Tpt. 1 *p* (from slow to fast)

Bb. Crat. 1 *p* (from slow to fast)

Bb. Tpt. 2 *mf* (Remove mute)

Bb. Crat. 2 *mf* (Remove mute)

Bb. Tpt. 3 *mf* (Remove mute)

Bb. Crat. 3 *mf* (Remove mute)

F Horn 1 *p* (Open)

F Horn 2 *p* (Open)

C Thbn. 1 *p* (Open)

C Thbn. 2 *p* (Open)

C Thbn. 3 *p* (Open)

C Bar. *p* (Open)

C Bass. *p* (Open)

String Bass. *p* (Open)

Timp. *p* (Tune: low G, C to Bb, D to Eb, high G)

Mallt. *p* (soft)

Perc. 1 *p* (ad lib., quasi octave splashing on the shore Ocean Drum)

Perc. 2 *p* (ad lib., quasi octave splashing on the shore Ocean Drum)

Perc. 3 *p* (ad lib., quasi octave splashing on the shore Ocean Drum)

Perc. 4 *p* (ad lib., quasi octave splashing on the shore Ocean Drum)

Perc. 5 *p* (ad lib., quasi octave splashing on the shore Ocean Drum)

Wind Chimes

Ho-ho-ho

Crash Cymbals

Tambourine

Whip

Tamtam

Crash Cymbals

Impressions of the Natural Bridge and the Gap

Adagio, Calmato e Expressivo  $\text{♩} = 52$



"Fateful Tragedy"

**Solemn and Reflective**  $\text{♩} = 58$

102 CHORUS (Concert Pitch)

Picc.  $\text{♩} = \text{♩}$

Fl. 1, 2  $\text{♩} = \text{♩}$

Ob.  $\text{♩} = \text{♩}$

Bsn.  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

E. Cl.  $\text{♩} = \text{♩}$

One player  $\text{♩} = \text{♩}$

B. Cl. 1  $\text{♩} = \text{♩}$

One player  $\text{♩} = \text{♩}$

B. Cl. 2  $\text{♩} = \text{♩}$

One player  $\text{♩} = \text{♩}$

B. Cl. 3  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

E. A. Cl.  $\text{♩} = \text{♩}$

B. Bb. Cl.  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

E. A. Sx. 1  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

E. A. Sx. 2  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

B. T. Sx.  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

E. B. Sx.  $\text{♩} = \text{♩}$

**Solemn and Reflective**  $\text{♩} = 58$

One player only con sord. (Cup muted)  $\text{♩} = \text{♩}$

B. Tpt. 1  $\text{♩} = \text{♩}$

B. Crat. 1  $\text{♩} = \text{♩}$

One player only con sord. (Cup muted)  $\text{♩} = \text{♩}$

B. Tpt. 2  $\text{♩} = \text{♩}$

B. Crat. 2  $\text{♩} = \text{♩}$

One player only con sord. (Cup muted)  $\text{♩} = \text{♩}$

B. Tpt. 3  $\text{♩} = \text{♩}$

B. Crat. 3  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

F Horn 1  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

F Horn 2  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

C Thru. 1  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

C Thru. 2  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

C Thru. 3  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

C Bar.  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

C Bass.  $\text{♩} = \text{♩}$

String Bass.  $\text{♩} = \text{♩}$

Timp.  $\text{♩} = \text{♩}$

Malt.  $\text{♩} = \text{♩}$

CHORUS (Concert Pitch)

Perc. 1  $\text{♩} = \text{♩}$

Perc. 2  $\text{♩} = \text{♩}$

Perc. 3  $\text{♩} = \text{♩}$

Perc. 4  $\text{♩} = \text{♩}$

Perc. 5  $\text{♩} = \text{♩}$

\*CHORUS: May be sung at any comfortable octave

AT THE BREAK OF GONDWANA - 15

**poco accel.** **T With a little more motion**  $\text{♩} = 64$

112 **rif. ...**

Picc.  $\text{♩} = \text{♩}$

Fl. 1, 2  $\text{♩} = \text{♩}$

Ob.  $\text{♩} = \text{♩}$

Bsn.  $\text{♩} = \text{♩}$

El. Clarinet  $\text{♩} = \text{♩}$

B. Cl. 1  $\text{♩} = \text{♩}$

B. Cl. 2  $\text{♩} = \text{♩}$

B. Cl. 3  $\text{♩} = \text{♩}$

E. A. Cl.  $\text{♩} = \text{♩}$

B. Bb. Cl.  $\text{♩} = \text{♩}$

E. A. Sx. 1  $\text{♩} = \text{♩}$

E. A. Sx. 2  $\text{♩} = \text{♩}$

B. T. Sx.  $\text{♩} = \text{♩}$

E. B. Sx.  $\text{♩} = \text{♩}$

**poco accel.** **T With a little more motion**  $\text{♩} = 64$

B. Tpt. 1  $\text{♩} = \text{♩}$

B. Crat. 1  $\text{♩} = \text{♩}$

B. Tpt. 2  $\text{♩} = \text{♩}$

B. Crat. 2  $\text{♩} = \text{♩}$

B. Tpt. 3  $\text{♩} = \text{♩}$

B. Crat. 3  $\text{♩} = \text{♩}$

Horn in F  $\text{♩} = \text{♩}$

Horn in F  $\text{♩} = \text{♩}$

Trombone  $\text{♩} = \text{♩}$

Trombone  $\text{♩} = \text{♩}$

Trombone  $\text{♩} = \text{♩}$

C Bar.  $\text{♩} = \text{♩}$

Tuba  $\text{♩} = \text{♩}$

String Bass.  $\text{♩} = \text{♩}$

Timp.  $\text{♩} = \text{♩}$

Malt.  $\text{♩} = \text{♩}$

Percussion  $\text{♩} = \text{♩}$

Perc. 1  $\text{♩} = \text{♩}$

Perc. 2  $\text{♩} = \text{♩}$

Perc. 3  $\text{♩} = \text{♩}$

Perc. 4  $\text{♩} = \text{♩}$

Perc. 5  $\text{♩} = \text{♩}$

Tune: low G to low F, C, D to high F, high G

AT THE BREAK OF GONDWANA - 16