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### Wind and the Machine

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UNIVERSITY OF NORTHERN COLORADO

Greeley, CO

The Graduate School

THE WIND AND THE MACHINE

A Thesis Submitted in Partial Fulfillment  
Of the Requirements for the Degree of  
Master of Music

Rebecca A. Kephart

College of Performing and Visual Arts  
School of Music  
Department of Theory and Composition

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## ABSTRACT

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A single movement work for concert band, *The Wind and The Machine* draws upon Charles Ives and Igor Stravinsky for inspiration and formulaic process. Just as Ives uses in his Violin Sonata No. 3, *The Wind and The Machine* uses cumulative setting, a form that begins with the development of the theme and does not state the theme in full until near the end. Stravinsky's *Symphonies of Wind Instruments* is used for formulaic and orchestrational ideas.

*The Wind and The Machine* uses a recording made outside during a windy day at a busy intersection to dictate form and from which melodic and percussive ideas are drawn. *The Wind and The Machine* also makes use of counterpoint and ostinatos to create climactic events, much in the way of Ives. Thematic material is taken from songs written by the composer's grandfather emulating Ives in the use of previously existing material.

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## I. INTRODUCTION

Just as tonality has evolved in music over time, so has the form that shapes musical works. Various forms have been employed to give compositions structure and coherency. Each new generation of composers has tried to build upon existing forms to create a new way of organizing sound.

When Stravinsky wrote *Symphonies of Wind Instruments*, he wrote it intending not to follow typical Romantic era formal patterns. While still being influenced by Romantic ideas, Stravinsky appears to be more concerned with succession than with functional progression and has a tendency towards moment form where each section of the work is distinct.<sup>1</sup> Furthermore, it is evident that Stravinsky's goal in this piece was the sounding of the instruments together and his own aesthetic, rather than adhering to the romantic standards. He himself stated in regard to *Symphonies of Wind Instruments*:

I did not, and indeed could not, count on any immediate success for this work. It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual, which is unfolded in terms of short litanies between different groups of homogenous instruments.<sup>2</sup>

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<sup>1</sup> Kofi Agawu, *Music As Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 302.

<sup>2</sup> L. Somfai, "Symphonies of Wind Instruments: Observations on Stravinsky's Organic Construction," *Studia Musicologica Academiae Scientiarum Hungaricae* 1/4 (1972), 355.

Ives also invented his own forms, most notably cumulative setting. J. Peter Burkholder defines cumulative setting as “a variety of cumulative form, a thematic, non-repetitive form in which the principal theme is presented, not at the beginning as in traditional forms, but near the end, and is preceded, not followed, by its development.”<sup>3</sup> In most instances, the full statement of the theme uses a secondary theme that is used as support to the main theme, and also not fully stated until close to the end.<sup>4</sup> This form is used in several of his works, such as the third movement of his Violin Sonata No.3. In typical Ives fashion, the main theme quotes a hymn refrain, and is not stated until the very end of the movement. However, fragments of the theme, as well as a secondary theme, appear throughout the piece and lead to the dramatic final statement.

Cumulative setting may also be philosophical in nature. Henry and Sidney Cowell described Ives use of cumulative form as “He [felt] that music, like other truths, should never be immediately understood; there must always remain some further element yet to be disclosed.”<sup>5</sup>

*The Wind and the Machine* utilizes both of these formal ideas of Stravinsky and Ives as well as incorporating its own unique formal structure. To create the form and structure of the piece, a 15-minute audio recording was made of a four-way intersection on a windy day (see example 1). From this recording, seven

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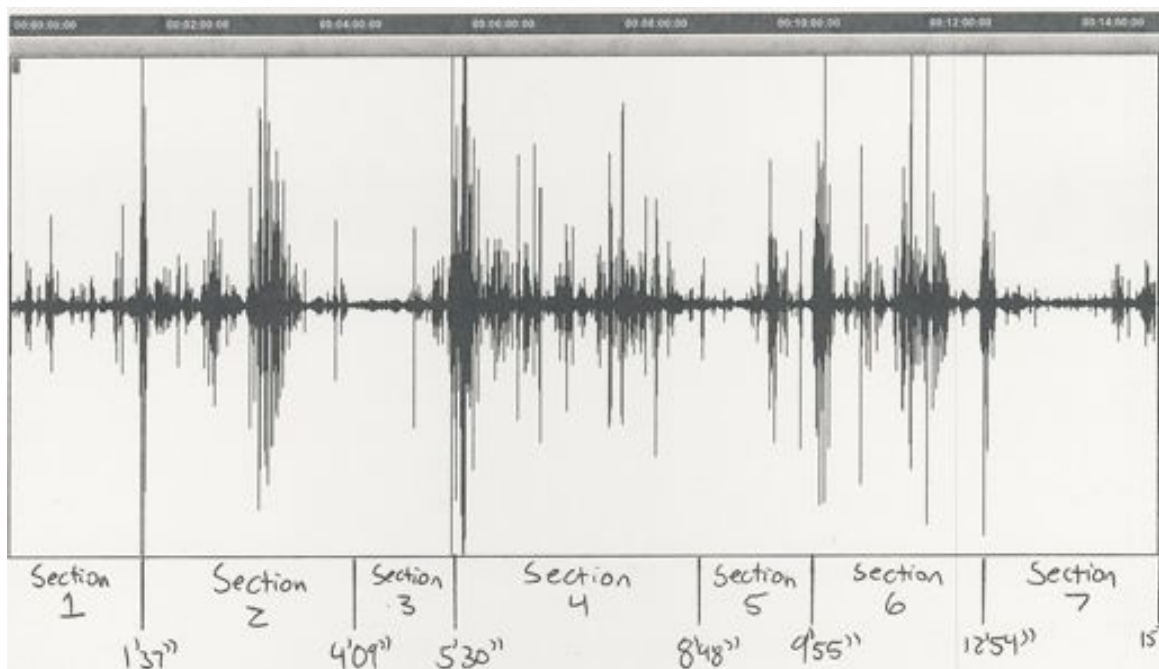
<sup>3</sup> J. Peter Burkholder, *All Made of Tunes* (New Haven: Yale University Press, 1995), 137.

<sup>4</sup> *Ibid.*, 138.

<sup>5</sup> *Ibid.*

sections were created based on the peaks and valleys of the audio file. This way of creating a form for a compositional piece has its own practical and philosophical implications. Basing the form on something as ephemeral as a 15-minute audio snapshot that will most likely never happen the same way again is much like music itself. Works are performed again and again, and while the notes may be on the page, they will never be played exactly the same way twice.

Also, the recording captured the sound of the wind blowing a diatonic C scale wind chime, the sound of cars stopping at the stop sign, and the effects of the wind on the trees and other objects. These recorded sounds were also taken into consideration with the development of the melody, harmony, and use of percussion.



Ex. 1: Audio file of recording of wind and cars used to create form for *The Wind and the Machine*

The first section is an introduction filled with *klangfarbenmelodie*, imitating the movement of the wind. The second section makes use of thematic fragments as well as ostinatos and is directly influenced by Ives' *Elegy to Our Forefathers*, the first movement of his *Orchestral Set No.2*. Then, a transitional third section leads to the climatic fourth section. This section is where the wind was the most raucous and the resulting music is directly influenced by the cacophony of Ives' *Calcium Light Night* as well as Stravinsky's *Symphonies of Wind Instruments*. The fifth section is another interlude leading into the full statement of the main theme in section six that is directly influenced by the third movement of Ives' *Violin Sonata No. 3* and its cumulative setting. The conclusion of the piece is a seventh-section coda that restates ideas found in the first section. The use of seven sections also results in an arch form. The first three sections lead up to a climatic fourth section that is followed by three more sections.



## II. ANALYSIS

### Melody

In the style of Ives, the melodic themes are quotes from previously existing material. The two primary themes are taken from the songs *Smile Baby Smile* and *Make My Dreams Come True*, written by Ernest Horvath, the composer's grandfather. In addition, the motive of *Do Re Me So* is often found in both the melody as well as the harmony. This is from a melody heard on the original recording of the wind as it moved a diatonic set of wind chimes.

Smile Baby Smile

The image shows two staves of musical notation for the song "Smile Baby Smile". The top staff is labeled "verse" and the bottom staff is labeled "refrain". Both staves are in 3/4 time. The verse begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. There is a quarter rest, followed by quarter notes: F4, E4, D4, C4. The refrain begins with a quarter note G4, followed by quarter notes: F4, E4, D4, C4. There is a quarter rest, followed by quarter notes: B3, A3, G3, F3. There is a quarter rest, followed by quarter notes: E3, D3, C3, B2.

Ex. 2: *Smile Baby Smile*, by Ernest Horvath, primary theme material<sup>6</sup>

Make My Dreams Come True

The image shows a single staff of musical notation for the song "Make My Dreams Come True", labeled "verse". The staff is in 6/8 time. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5. There is a quarter rest, followed by eighth notes: B4, A4, G4, F4. There is a quarter rest, followed by eighth notes: E4, D4, C4, B3. There is a quarter rest, followed by eighth notes: A3, G3, F3, E3. There is a quarter rest, followed by eighth notes: D3, C3, B2, A2. There is a quarter rest, followed by eighth notes: G2, F2, E2, D2. There is a quarter rest, followed by eighth notes: C2, B1, A1, G1. There is a quarter rest, followed by eighth notes: F1, E1, D1, C1. There is a quarter rest, followed by eighth notes: B0, A0, G0, F0. There is a quarter rest, followed by eighth notes: E0, D0, C0, B-1.

Ex. 3: *Make My Dreams Come True* by Ernest Horvath, secondary theme material

<sup>6</sup> Both the verse and refrain of *Smile Baby Smile* are similar periods, so only the antecedent phrase is shown.

The primary theme is the verse and refrain from *Smile Baby Smile*. While the verse is quoted early on, the full refrain is not stated until the sixth section, employing Ives' cumulative form.

The secondary theme, again using Ives' cumulative form, is stated early on and then used to support the main theme when it finally appears in section 6. In section 4, fragments of both songs are combined to create new motivic material. These motives are then imitated to create a cacophonous sound, just as Ives used imitation in his *Calcium Light Night* to achieve that effect. Ives wrote *Calcium Light Night* while attending Yale. He gradually layers fraternity songs on top of each other creating a raucous sound.<sup>7</sup>

Another important melodic technique used in *The Wind and the Machine* is imitation and layers of counterpoint. This is another device found in the works of Ives. As Ives developed his own musical style, with regard to counterpoint, J. Philip Lambert observed:

As Ives's compositional methods advance and diversify, the linear perspective becomes less answerable to vertical byproducts, and horizontal ideas not only become more independent of each other, but reveal constructional origins pointed toward highlighting their independence or even promoting conflicts within a dense texture.<sup>8</sup>

This is certainly at times the case in *The Wind and the Machine* and particularly evident in the climatic fourth section. Separate melodic lines and theme fragments are placed in imitation as well as occurring simultaneously in a variety of

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<sup>7</sup> Ibid., 343.

<sup>8</sup> J. Philip Lambert, "Ives and Counterpoint," *American Music* 9/2 (Summer, 1991), 120.

keys. Most of the melodic segments themselves do not adhere to a single tonal center, promoting their independence while still being related to the two main melodic themes. This creates a dense texture that is and the feeling of conflict that is directly Ivesian. The seemingly endless lines of counterpoint then give way to a tutti chord and homophonic texture that is reminiscent of Stravinsky's *Symphonies of Wind Instruments* (see example 4).

The image displays a page of a musical score for wind instruments, specifically measures 8 and 9. The score is arranged in a vertical column of staves, each labeled with an instrument name on the left. The instruments listed are: Flute 1, Flute 2,3, Oboe, English Horn, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Contrabassoon, Horn in F 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2,3, Trombone 1, Trombone 2,3, and Tuba. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The score is presented in a clean, black-and-white format, typical of a printed musical score.

Ex. 4: *Symphonies of Wind Instruments* (1947 version) mm. 8-9

## Ostinatos

Another compositional device of Ives and endless other composers is the use of ostinato. In *The Wind and the Machine*, an analysis of the ostinatos used in Ives' *An Elegy for our Forefathers* was done and then reinterpreted for new use, particularly the third section. In *An Elegy for our Forefathers*, Ives begins with a very simple ostinato in the double bass moving between two notes in a repeated rhythm. He then doubles this with the piano after a few measures. The cellos then enter with their own ostinato that is an isorhythm. It is interesting to note that while Ives uses a pattern of six notes in the cello, he only uses three different pitches. Ives then introduces two more ostinato lines in the violas. As the movement continues, Ives changes the ostinatos, especially rhythmically, to help move the music forward. However, the initial ostinato line in the double basses and piano never changes.

The musical score shows four staves for the instruments Viola, Viola, Violoncello, and Double Bass. The time signature is 3/4. The key signature has one flat (B-flat). The top two Viola staves play a rhythmic pattern of eighth notes. The Violoncello and Double Bass staves play a pattern of quarter notes with triplets. The key signature has one flat (B-flat).

Ex. 5: *Elegy For Our Forefathers*, mm. 13-15

These ostinato ideas were used in *The Wind and the Machine*, particularly in the second and fourth sections. The second section begins with the establishment of isorhythmic ostinato in the tuba (see example 6). The piano and contrabass clarinet then enter with a simpler six-note repeating rhythmic and melodic idea. The euphonium then enters with a 12-note repeated ostinato of its own that melodically consists of ideas found in the secondary theme.

The image shows two staves of musical notation for a tuba part. The top staff is labeled 'Tuba' and has a 4/4 time signature. It begins with a dynamic marking of 'mf'. The first measure contains a triplet of three eighth notes. This is followed by a five-measure phrase. The second staff continues the sequence with another triplet of three eighth notes, followed by a five-measure phrase, and then a triplet of three eighth notes.

Ex. 6: mm. 32-38, isorhythmic ostinato in the tuba, full talea shown

The fourth section begins with an ostinato in the clarinets and piano. Each pitch of the ostinato follows its own unique non-retrogradable beat sequence (see example 7). The variance of beat sequences for each pitch results in an overall non-repeating rhythm. The notes selected are taken from the main theme. Unlike the second section, this ostinato stands alone as chords and thematic fragments are played over it.

NOTE	BEAT SEQUENCE
D	3 3 2 1 2 3 3
F	2 1 1 1 1 2 1 2 1 1 1 1 2
C	1 1 1 1
B	6 5 4 3 2 3 4 5 6

Ex. 7: process used to create fourth section ostinato

### Harmony

An important part of the harmony in *The Wind and the Machine* is the use of pandiatonicism in chord clusters. Again, using ideas heard in diatonic windchimes, the chord cluster of do re mi is found particularly in section 4. The chord is found planing in the trombones and euphonium at measure 130 and continues for quite some time (see example 8). Pandiatonicism is found in other non-cluster harmonies as well. At measure 146, all the notes in the chord occur in the key of Ab major, but the note selections produce dissonance as Ab, Bb, and C notes are sounded simultaneously.

The musical score shows three staves: Trombone, Bass Trombone, and Euphonium. The time signature is 6/4. The notes are G2, A2, Bb2, C3, D3, E3, F3, G3. The notes are sustained across measures 130, 131, and 132. Dynamics are marked 'p' (piano) for the first and last notes of each staff.

Ex. 8: mm. 130-132, planing in the trombones and euphonium

## Percussion

Percussion choices were made with sounds of the wind and machines in mind. Brake drums were selected to represent the sounds of a car as they are a part of a car themselves. Swirling maracas are used to emulate the sound of the wind as it travels through trees and leaves. The upside-down Chinese cymbal on the timpani with the player randomly changing the pitch is also used to emulate the varying tone and pitch of the wind. The rhythm, dynamics, and pitch of the cymbal on the timpani and the swirling maracas is left up to the individual player. This is an aleatoric element reflective of the ephemeral philosophy of the piece. The tam tam and tubular bells represent the coming together of wind and mechanical or metallic sounds. While the attack has a metallic sound, the resonating sound sustains, much like the constant sound of the wind on a windy day.

## Orchestration

The orchestration of *The Wind and the Machine* comes from ideas found in Stravinsky's *Symphonies of Wind Instruments* as well as guidelines given in Nikolai Rimsky-Korsakov's *Principles of Orchestration*. For example, at measure 66 a five-note chord is used. Stravinsky's main chords in *Symphony of Wind Instruments* are also five-note chords. So, when voicing and orchestrating the chord at measure 66, the Stravinsky voicing and instrumentation is matched as closely as possible (see example 4).

Rimsky-Korsakov states, "A chord scored for full brass doubled by the same chords scored for full woodwind (in pairs) produces a magnificent and uniform



tone.”<sup>9</sup> At measure 128, as well as several other places in *The Wind and the Machine*, the trumpets have a chord that is doubled in the clarinets. Also, the flutes and trombones as well as the horns and saxophones are paired. As Rimsky-Korsakov describes, the woodwinds soften the brass, creating a more uniform sound.<sup>10</sup> He also cautions with octave doubling that “...it is advisable to double in octaves any melody situated in the extremely high or low compass...thus the piccolo will be doubled by the flute, oboe, or clarinet.”<sup>11</sup> This is taken into consideration in several places like measure 253 where a high piccolo line is doubled by the flutes an octave below.

Ex. 9: mm. 253-254

<sup>9</sup> Nikolai Rimsky-Korsakov, *Principles of Orchestration*, [1922], Edited by Maximilian Steinberg, Translated by Edward Agate. New York: Dover Publications, 1964, 33.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid., 50.

### III. CONCLUSION

Ives and Stravinsky were innovative in the development of musical styles. They found their own way of composition in every aspect, particularly form. Through cumulative and moment forms, new creative ideas are given the opportunity to come to the forefront and philosophical ideas can be communicated. Ives used cumulative setting to represent his belief that music, like other truths, takes time to be understood. Stravinsky used moment form to challenge the status quo and to write something according to his own aesthetic. *The Wind and the Machine* is indebted to these great masters of composition and also tries to add ideas to the creation of formal structure derived from seemingly random sonic events captured in an arbitrary recording.

Choices were certainly made relating to this formal structure derived from naturally occurring sound. The introduction and coda of *The Wind and The Machine* are much the same. This is due to the composer's choice to have some semblance of symmetry in the piece. Sections were also created based on the idea of symmetry since there are seven sections with the fourth being the most important. This is due to the philosophy of the composer that things are often in the end as they were in the beginning.

It could be concluded that using an arbitrary sound recording would result in an uncommon form. However, the recording revealed the dynamic flow of the

sound of the wind to be very similar to the dynamic ebb and flow of a great number of musical works. There are peaks and valleys, which echo chaos and release. Even though the recording was made at random, the visual of the audio file reveals that natural sound has moments of loud and quiet. The formal structure of *The Wind and The Machine*, as well as the musical choices made particularly with regards to dynamics, is a reflection of this observation.

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APPENDIX

Musical Score

*The Wind and the Machine*

*The Wind and The Machine*

For Concert Band

Composed by  
Rebecca Kephart

Instrumentation:

Piccolo

2 Flutes

2 Oboes

2 Bassoons

3 Clarinets in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

3 Trumpets in Bb

4 French Horns in F

2 Trombones

1 Bass Trombone

Euphonium


2 Tubas

Double Bass

Piano

Glockenspiel

Tubular Bells

1 Timpani pitched to 1 Timpani with Chinese  
cymbal placed on head upside down

Percussion 1:

hi brake drum

low brake drum

hi maracas

Percussion 2:

tam tam

low maracas

Percussion 3:

windchimes

snare drum

## Glossary of Terms:

l.v.: let vibrate



w/Timpani: player is to roll with timpani mallets on an upside down Chinese cymbal placed on top of the timpani. The player should vary the pitch with the timpani pedal and also vary dynamics and speed of roll.



w/Maracas: player is to swirl both maracas and vary dynamics and speed of swirl. The intention is to emulate the sound of the wind as it rustles leaves.



Transposed Score

The Wind and The Machine

Rebecca Kephart

$\text{♩} = 72$  Wistful

Piccolo

Flute 1 & 2

Oboe 1 & 2

Bassoon 1 & 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Bass Clarinet in B $\flat$

Contrabass Clarinet in B $\flat$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Horn in F 1 & 2

Horn in F 3 & 4

Trombone 1 & 2

Bass Trombone

Euphonium

Tuba 1 & 2

Double Bass

Piano

Glockenspiel

Tubular Bells

Timpani

Percussion 1

Percussion 2

Percussion 3

7

Picc. *mf* *p*

Fl. 1, 2 *p*

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2 *mp* *pp*

Cl. 3

B. Cl. *mp* *mf* *pp*

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4 *pp*

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

13

Picc. *mp* *mf* *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2

Cl. 1 *mf*

Cl. 2

Cl. 3

B. Cl. *mp* *mp*

Cb. Cl.

Sop. Sax.

A. Sax. *mp*

T. Sax. *mp* *mf* *mp*

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2 *mp*

Hn. 3, 4 *pp*

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp. *pp* *mp*

Perc. 1

Perc. 2

Perc. 3

19 A

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*a2*

*p*

*p*

*mp* 5 3

*p*

*mf*

*p*

*p*

*mf*

*pp* *mp*

25

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

musical notation including dynamics (*p*, *mf*, *mp*), articulation (*solo*), and performance instructions (trills, triplets, slurs).

31 **B** ♩ = 100 Moderate

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*p*

*mp*

tam tam, always l.v.

37

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

a2

f

a2

f

solo

low and hi brake drums , hard plastic mallets

mp

43

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

musical notation including rests, notes, slurs, and articulation marks like *solo* and *f*.



**C**

49

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

55

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

62

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

67

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*dim.*

*p*

*dim.*

*p*

*f*

73 **D**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*a2*

*mf*

*3*

*p*

*solo*

*p*

79

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

85

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*mp*

The musical score for page 85 is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flutes 1 and 2. The woodwind section includes Oboes 1 and 2, Bassoons 1 and 2, three Clarinets (1, 2, 3), Bass Clarinet, and Contrabass Clarinet. The saxophone section consists of Soprano, Alto, Tenor, and Baritone saxophones. The brass section includes three Trumpets, four Horns (1, 2, 3, 4), two Trombones, Euphonium, and two Tubas. The low brass section features a Double Bass. The keyboard section includes Piano. The percussion section includes Glockenspiel, Tubular Bells, and three different Percussion parts. The score is written in a key signature of one flat and a 4/4 time signature. The first measure of the Oboe 1 part is marked with a piano (*p*) dynamic, and the first measure of the Alto Saxophone part is marked with a mezzo-piano (*mp*) dynamic. The score is divided into six measures across the page.

91

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*mp*

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 91 at the top left. It contains 28 staves, each labeled with an instrument or section. The instruments listed are Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, Tubas 1 and 2, Double Bass, Piano, Glockenspiel, Tubular Bells, Timpani, and three different Percussion parts. The score shows musical notation for several instruments. The Bassoon 1, 2 staff has a dynamic marking of *p* and a slur over a note. The Horn 3, 4 staff has a dynamic marking of *mp* and a slur over a note. The Trombone 1, 2 staff has a dynamic marking of *mp* and a slur over a note. The rest of the staves are mostly empty, indicating that those instruments are silent for this section.



96 **E**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Temp.

Perc. 1

Perc. 2

Perc. 3

103

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mf*

109

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. *mf*

T. Sax.

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2 *a2* *mf*

Hn. 3, 4

Tbn. 1, 2 *mf*

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B. *Red.*

Timp.

Perc. 1

Perc. 2

Perc. 3

115

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*solo*

*mf*

*mf*

121

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*solo*

*mf*

127 **F** ♩=120 A Bit Faster

Picc. *p*

Fl. 1, 2 *p*<sub>a2</sub>

Ob. 1, 2 *p*

Bsn. 1, 2 *p*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *p*

A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*<sub>a2</sub>

Tbn. 1, 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. 1, 2 *p*

Db. *p*

Pno. *mp*

Glock. *p*

Tub. B. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* tam tam, always l.v.

Perc. 3 *p* snare drum snares on *mf*

133

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

137

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Cb. Cl.

Sop. Sax. *mf*

A. Sax.

T. Sax. *mf*

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. 1, 2 *f*

Db.

Pno. *f*

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3



142

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*f*

3

3

3

145

Picc. *f*

Fl. 1, 2 *mf*

Ob. 1, 2

Bsn. 1, 2 *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl. *f*

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2 solo

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2 *f*

Db.

Pno. *ff*

Glock. *mf*

Tub. B. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3





159

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

163

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*p*

*a2*

*a3*

167

Picc. *mp* **G** *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Bsn. 1, 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Cb. Cl. *p*

Sop. Sax. *p*

A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1, 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. 1, 2 *p*

Db. *p*

Pno.

Glock.

Tub. B. *mp*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

171

Picc. *cresc.* *f*

Fl. 1, 2 *cresc.* *f* *a<sup>2</sup>*

Ob. 1, 2 *cresc.* *f* *a<sup>2</sup>*

Bsn. 1, 2 *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. 2 *cresc.* *f*

Cl. 3 *cresc.* *f*

B. Cl. *cresc.* *f*

Cb. Cl. *cresc.* *f*

Sop. Sax. *cresc.* *f*

A. Sax. *cresc.* *f*

T. Sax. *cresc.* *f*

Bari. Sax. *cresc.* *f*

Tpt. 1 *cresc.* *f*

Tpt. 2 *cresc.* *f*

Tpt. 3 *cresc.* *f*

Hn. 1, 2 *cresc.* *f*

Hn. 3, 4 *cresc.* *f*

Tbn. 1, 2 *cresc.* *f*

B. Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tba. 1, 2 *cresc.* *f*

Db. *cresc.* *f*

Pno. *cresc.* *f*

Glock. *cresc.* *f*

Tub. B. *cresc.* *f*

Timp. *cresc.* *f*

Perc. 1 *cresc.* *f*

Perc. 2 *cresc.* *f*

Perc. 3 *cresc.* *f*





179

Picc. *cresc.* *f* *p* *cresc.*

Fl. 1, 2 *cresc.* *f* *p* *cresc.*

Ob. 1, 2 *cresc.* *f* *p* *cresc.*

Bsn. 1, 2 *cresc.* *f* *p* *cresc.*

Cl. 1 *cresc.* *f* *p* *cresc.*

Cl. 2 *cresc.* *f* *p* *cresc.*

Cl. 3 *cresc.* *f* *p* *cresc.*

B. Cl. *cresc.* *f* *p* *cresc.*

Cb. Cl. *cresc.* *f* *p* *cresc.*

Sop. Sax. *cresc.* *f* *p* *cresc.*

A. Sax. *cresc.* *f* *p* *cresc.*

T. Sax. *cresc.* *f* *p* *cresc.*

Bari. Sax. *cresc.* *f* *p* *cresc.*

Tpt. 1 *cresc.* *f* *p* *cresc.*

Tpt. 2 *cresc.* *f* *p* *cresc.*

Tpt. 3 *cresc.* *f* *p* *cresc.*

Hn. 1, 2 *cresc.* *f* *p* *cresc.*

Hn. 3, 4 *cresc.* *f* *p* *cresc.*

Tbn. 1, 2 *cresc.* *f* *p* *cresc.*

B. Tbn. *cresc.* *f* *p* *cresc.*

Euph. *cresc.* *f* *p* *cresc.*

Tba. 1, 2 *cresc.* *f* *p* *cresc.*

Db. *cresc.* *f* *p* *cresc.*

Pno. - - - - -

Glock. - - - - -

Tub. B. - - - - -

Timp. *cresc.* *f* - - - - -

Perc. 1 - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - -

182

**H**

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Sop. Sax. **H** *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. 1, 2 *f*

Db. *f*

Pno.

Glock.

Tub. B. *f*

Timp. *f*

Perc. 1 *pp* *ff* *pp* *pp* *ff* *pp* *pp*

Perc. 2

Perc. 3

187

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

193 **I** ♩=60 Slow

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

solo

solo

*p*

*p*

*p*

199

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

windchimes l.v.

*p*

*mp*

205

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

211 J ♩=132 Energetic

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *p*

Bsn. 1, 2 *mf*

Cl. 1 *solo* *p*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3



217

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

223

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

229

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

235

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *f* *dim.* *mp*

Bsn. 1, 2 *f* *mp*

Cl. 1 *f* *dim.* *mp*

Cl. 2 *f* *dim.* *mp*

Cl. 3 *f* *dim.* *mp*

B. Cl. *f* *mp*

Cb. Cl. *f* *mp*

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *a2* *mp*

B. Tbn. *mp*

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

241

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

247

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

253

Picc. *f* *3*

Fl. 1, 2 *f* *3*

Ob. 1, 2

Bsn. 1, 2 *f* *a2*

Cl. 1 *f* *3*

Cl. 2 *f* *3*

Cl. 3 *f* *3*

B. Cl.

Cb. Cl. *f*

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f* *a2*

Hn. 1, 2 *f*

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score, numbered 67, contains measures 253 through 256. The score is arranged in a standard orchestral format with woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Soprano, Alto, Tenor, and Baritone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Euphonium, and Tubas 1 and 2. The percussion section includes Drum Set (Perc. 1, 2, 3), Glockenspiel, Tubular Bells, and Timpani. The score features various musical notations such as triplets, dynamics (f), and articulation (accents). The Piccolo and Flutes 1 and 2 play a triplet of eighth notes in the first measure. The Clarinets 1, 2, and 3 play a triplet of eighth notes in the second measure. The Bassoons 1 and 2 play a triplet of eighth notes in the third measure. The Trumpets 1, 2, and 3 play a triplet of eighth notes in the fourth measure. The Horns 1, 2, 3, and 4 play a triplet of eighth notes in the fifth measure. The Trombones 1 and 2 play a triplet of eighth notes in the sixth measure. The Euphonium and Tubas 1 and 2 play a triplet of eighth notes in the seventh measure. The Drum Set plays a triplet of eighth notes in the eighth measure. The Glockenspiel, Tubular Bells, and Timpani play a triplet of eighth notes in the ninth measure. The Percussion 1, 2, and 3 play a triplet of eighth notes in the tenth measure.

259

Picc.  
Fl. 1, 2  
Ob. 1, 2  
Bsn. 1, 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Sop. Sax.  
A. Sax.  
T. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1, 2  
Hn. 3, 4  
Tbn. 1, 2  
B. Tbn.  
Euph.  
Tba. 1, 2  
Db.  
Pno.  
Glock.  
Tub. B.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3



265

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*pff*

*p*

*p*

*p*

*p*

*p*

271 K

Picc. *f*

Fl. 1, 2

Ob. 1, 2 *f* a2

Bsn. 1, 2 *f*

Cl. 1 *f*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1, 2 *f* a2

Hn. 3, 4

Tbn. 1, 2 *f*

B. Tbn.

Euph.

Tba. 1, 2 *f*

Db. *f*

Pno.

Glock. *f*

Tub. B.

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3

277

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 71, measures 277-281, features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones) and brasses (Trumpets, Horns, Trombones, Euphonium, Tubas, Double Bass) are active. The woodwinds and saxophones play melodic lines, while the brasses provide harmonic support. The percussion section (Piano, Glockenspiel, Tuba, Timpani, and three Percussion parts) provides a rhythmic foundation. The score includes dynamic markings such as *mf* and *f*, and various musical notations including slurs, accents, and rests.

283

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

289

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

295

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

301 L

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

307

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*



313

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

low and hi brake drum, i.v., hard plastic mallets

*mf*

319

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

325

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

331

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

**M**

337 *♩=72 Wistful*

Picc. *mp*

Fl. 1, 2 *solo*

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mp*

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax. *mp*

Tpt. 1 *solo mp*

Tpt. 2 *mp*

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

343

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

solo

*mp*

*mp*

*mp*

*mp*

solo

*mp*

349

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

355

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Sop. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. 1, 2 *f*

Db.

Pno.

Glock.

Tub. B.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*



361

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*p*

solo

solo

windchimes, l.v.

367

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2

Bsn. 1, 2

Cl. 1 solo

Cl. 2

Cl. 3

B. Cl. *pp*

Cb. Cl.

Sop. Sax.

A. Sax. *pp*

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2 *pp* solo

Hn. 3, 4

Tbn. 1, 2 *pp* solo

B. Tbn. *pp*

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

373

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

*pp*

*mp*

*pp*

5

3