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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

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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.¹ 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.²

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

² 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.”³ 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.⁴ 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.”⁵

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

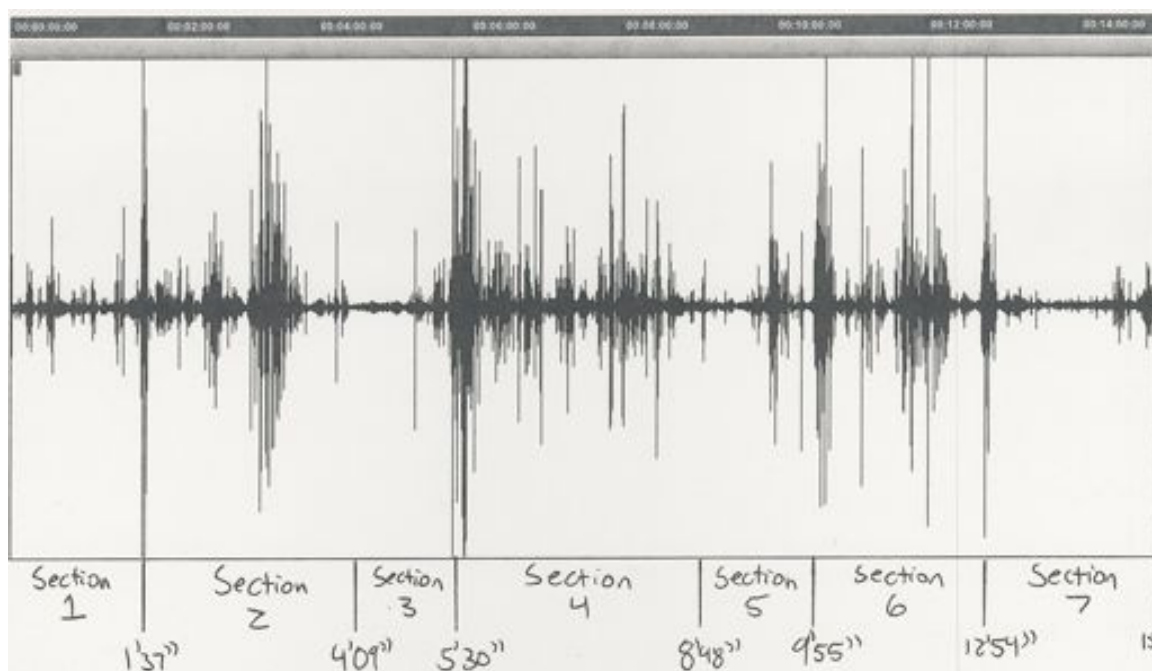
³ J. Peter Burkholder, *All Made of Tunes* (New Haven: Yale University Press, 1995), 137.

⁴ Ibid., 138.

⁵ 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.



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.⁷

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.⁸

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

⁷ Ibid., 343.

⁸ 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).

This musical score page displays measures 8 and 9 for a variety of wind instruments. The instruments listed on the left 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 score is written in 2/4 time with a key signature of one flat (B-flat). Measures 8 and 9 are marked with a repeat sign. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The woodwinds and brasses play a complex, layered texture, with many instruments having long, sustained notes that span across the measures.

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 image displays a musical score for four instruments: Viola, Viola, Violoncello, and Double Bass. The time signature is 3/4. The Double Bass and Violoncello parts feature a repeating ostinato pattern of two notes (B-flat and D) with a 3-measure rest, marked with a '3' and a bracket. The Viola parts show a more complex pattern of eighth and sixteenth notes.

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.



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 image shows a musical score for three instruments: Trombone, Bass Trombone, and Euphonium. The time signature is 6/4. The score spans measures 130 to 132. The Trombone part starts with a rest in measure 130, then plays a half note G2 in measure 131, and a half note G2 in measure 132. The Bass Trombone part starts with a rest in measure 130, then plays a half note F2 in measure 131, and a half note F2 in measure 132. The Euphonium part starts with a rest in measure 130, then plays a half note E2 in measure 131, and a half note E2 in measure 132. The notes are sustained across measures, creating a planing effect. Dynamic markings include *p* (piano) and *f* (forte).

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

Percussion

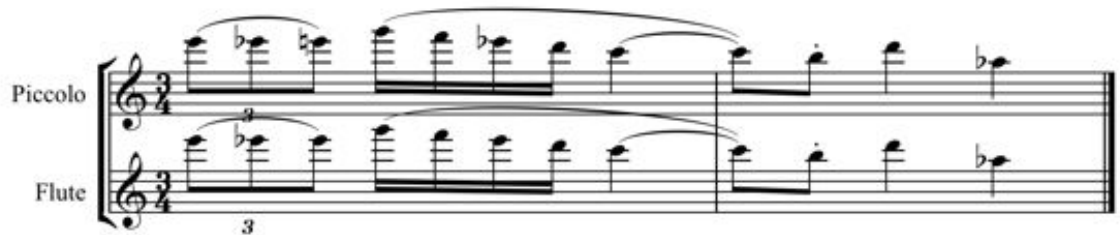
Percussion choices were made with sounds of the wind and machines in mind. Brake drums were selected to represent the sounds of a car as they are a part of a car themselves. Swirling maracas are used to emulate the sound of the wind as it travels through trees and leaves. The upside-down Chinese cymbal 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.”⁹ 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.¹⁰ 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.”¹¹ 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

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

¹⁰ Ibid.

¹¹ 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.

$\text{♩} = 72$ Wistful

Piccolo

Flute 1 & 2

Oboe 1 & 2

Bassoon 1 & 2

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 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.

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

pp

mf

pp

p

pp

pp

13

Picc. *mp* *mf* *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2

Cl. 1

Cl. 2 *mf*

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

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

mp

solo

mf

pp

mp

B $\text{♩} = 100$ Moderate

31

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

low and hi brake drums , hard plastic mallets

mp

f

a2

f

a2

f

solo

3

3

5

3

3

3

f

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

49 **C**

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Bsn. 1, 2 -

Cl. 1 -

Cl. 2 - *f* *a2*

Cl. 3 - *f*

B. Cl. - *f*

Cb. Cl. - *f*

Sop. Sax. - *f*

A. Sax. -

T. Sax. - *f*

Bari. Sax. -

Tpt. 1 - *f* *a3*

Tpt. 2 - *f* *a2*

Tpt. 3 - *f* *a3*

Hn. 1, 2 -

Hn. 3, 4 -

Tbn. 1, 2 - *f*

B. Tbn. -

Euph. - *f*

Tba. 1, 2 - *f* *pizz.* *3* *5* *3*

Db. - *f*

Pno. - *f* *3* *3*

Glock. -

Tub. B. - *mf*

Timp. - *mf* *200* *200*

Perc. 1 - *mf*

Perc. 2 -

Perc. 3 -

35

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

62

Picc. *f*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*
a2

Bsn. 1, 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Sop. Sax. *mf*

A. Sax. *mf*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. 1, 2 *mf*

Db. *mf*

Pno. *f*

Glock. *f*

Tub. B. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

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

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

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

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

96

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.

W/upside down Chinese cymbal, randomly vary pitch and dynamic w/ped.

hi maracas stirring both varying speed and dynamics, accent on downbeat

low maracas stirring both varying speed and dynamics, accent on downbeat

windchimes, always l.v.

Perc. 1

Perc. 2

Perc. 3

103

Picc. *mf*

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

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.

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

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

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. a^2

Fl. 1, 2 p a^2

Ob. 1, 2 p

Bsn. 1, 2 p

Cl. 1 p mp

Cl. 2 p mp

Cl. 3 p mp

B. Cl. mf 3 3 mp

Cb. Cl.

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 a^2 p

Tbn. 1, 2 p

B. Tbn. p

Euph. p

Tba. 1, 2 p

Db. p

Pno. mp

Glock.

Tub. B.

Timp. p

Perc. 1 tam tam, always l.v.

Perc. 2 snare drum snares on mf

Perc. 3 p

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.

Temp.

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.

A. Sax.

T. Sax. *mf*

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. 1, 2

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

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* Tba. 1

Db.

Pno. *ff*

Glock. *mf*

Tub. B. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The page is numbered 150 in the top left corner. The instruments listed on the left side of the page are: 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, and Perc. 3. The score is written in 4/4 time, and the key signature is one flat (B-flat major or D minor). The music is arranged in a standard orchestral format, with woodwinds and strings in the front, brass in the middle, and percussion at the back. The page shows measures 145 through 150. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The piano part is written in a grand staff, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The percussion part includes a variety of instruments, including timpani, tubular bells, and various percussion instruments.

155

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

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

f

p

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

3

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.

Perc. 1

Perc. 2

Perc. 3

171

Picc. *cresc.* *f*

Fl. 1, 2 *cresc.* *f* *a2*

Ob. 1, 2 *cresc.* *f* *a2*

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*

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

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

Glock. *cresc.* *f* *p* *cresc.*

Tub. B. *cresc.* *f* *p* *cresc.*

Timp. *cresc.* *f* *p* *cresc.*

Perc. 1 *cresc.* *f* *p* *cresc.*

Perc. 2 *cresc.* *f* *p* *cresc.*

Perc. 3 *cresc.* *f* *p* *cresc.*

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*

H

Sop. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

H

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

rit.

193 **I** ♩=60 Slow

Picc. *solo*

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 *solo*

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

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.

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

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *p*

Bsn. 1, 2

Cl. 1 *solo*

Cl. 2 *p*

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

♩=132 Energetic

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

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

f

g

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 contains measures 253 through 258. The instrumentation includes 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 Bell, Tom-tom, and three Percussion parts. Measures 253-255 feature woodwinds and strings with triplets and a forte dynamic. Measures 256-258 show a more active brass and woodwind section with various articulations and dynamics, including a forte dynamic and a second octave marking (a2) for the Bassoon and Trumpet 3. The Piano part features a complex rhythmic pattern in measures 256-258.

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

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.

Sop. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp* *a2*

Hn. 1, 2 *f*

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

mf

mf

mf

mf

The musical score for page 71, measures 277-282, features a variety of instruments. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, and Contrabass Clarinet) and reeds (Soprano, Alto, Tenor, and Baritone Saxophones) are active in measures 277-281. The brass section (Trumpets 1, 2, & 3, Horns 1, 2, 3, & 4, Trombones 1 & 2, Baritone Trombone, Euphonium, and Tuba 1 & 2) and the percussion section (Double Bass, Piano, Glockenspiel, Tubular Bell, Timpani, and three Percussionists) are active in measures 277-282. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

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

3

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

Measure 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327.

Measure 326: 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327.

Measure 327: 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327.

Measure 328: 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327. Perc. 1 has a triplet of eighth notes.

Measure 329: 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327.

Measure 330: 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. Cl. 1 and Cb. Cl. have eighth notes. Cl. 1 has a slur over measures 326-327.

33/

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

337

M

♩=72 Wistful

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

solo

mp

mp

349

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Bsn. 1, 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Sop. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. 1, 2 *mp*

Db. *mp*

Pno. *mp*

Glock. *mp*

Tub. B. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

355

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

361

Picc. *p*

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 *p*

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 solo

Hn. 3, 4

Tbn. 1, 2 solo

B. Tbn.

Euph.

Tba. 1, 2

Db.

Pno.

Glock.

Tub. B.

Timp.

Perc. 1

Perc. 2

Perc. 3 windchimes, l.v.

367

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Bsn. 1, 2

Cl. 1 solo

Cl. 2

Cl. 3

B. Cl.

Cb. Cl. *pp*

Sop. Sax.

A. Sax. *pp*

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2 *pp* solo

Hn. 3, 4 *pp*

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