

Score

Concerto for Brass and Orchestra

*Commissioned by the Indianapolis Symphony, Krzysztof Urbanski;
Co-commissioned by the Eastern Connecticut Symphony Orchestra, Toshiyuki Shimada;
Evansville Philharmonic, Alfred Savia: Oklahoma City Philharmonic, Joel Levine;
and the Omaha Symphony, Thomas Wilkins*

*Dedicated to Krzysztof Urbanski, 7th Music Director of the ISO,
in memory of Linda DePue*

**by
James A. Beckel Jr.**

Orchestration for "Concerto for Brass and Orchestra"

Piccolo	3 Trumpets in C
2 Flutes (2nd Flute doubles on Piccolo)	(1st Trumpet doubles on Piccolo Trumpet in A)
2 Oboes	2 Tenor Trombones
English Horn	1 Bass Trombone
2 Bassoons	Tuba
2 Bb Clarinets	Timpani
Bass Clarinet	3 Percussion
* 4 Horns in F	Harp
Full Strings	

* (If the performing orchestra has an assistant horn they should be used in this piece, and from letter III to the end of the work they should double the 1st horn part.)

About James Beckel, Composer

James Beckel graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University. In addition to these responsibilities he has been a very active composer and arranger. Hal Leonard Music publishes several of his works. He was born in Marion, Ohio in 1948.

Many original works have been performed by several professional orchestras such as Minneapolis, Boston, St. Louis, Atlanta, Houston, Cincinnati, Baltimore, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Fort Wayne, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, New Mexico, Chautauqua, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Jacksonville, etc. His works have been broadcast nationwide via television and radio by groups including the Cincinnati Symphony, the Rochester Philharmonic, the Nashville Symphony, and the U.S. Coast Guard Band.

Beckel's works have been recorded by the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony. In addition, some of his works for band have been recorded by the Coast Guard Band, the Marine Band, and the DePauw University Band. Greg Hustis and members of the Dallas Symphony recorded The Glass Bead Game horn concerto for a CD released in November of 2004 and Velvet Brown recorded Concerto for Tuba and Percussion, which was released early in 2007. The Texas Horns recorded a work, Portraits of the American West, which was especially commissioned for a CD released in 2008.

Mr. Beckel has received many composition grants. He has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and was one of 50 composers chosen nationwide to be part of the Continental Harmony Project. Liberty for All was written for that commission from Composers Forum in 2000 and has been broadcast multiple times on national television with the Nashville Symphony performing. The Glass Bead Game: Concerto for Horn and Orchestra was nominated for a Pulitzer Prize. The Glass Bead Game was premiered by the Indianapolis Chamber Orchestra on November 10, 1997. Kent Leslie was the horn soloist. The Glass Bead Game is now available with orchestra, wind ensemble, piano, and chamber ensemble. The wind ensemble version of this concerto, written in 1999 was nominated for the Grawemeyer Award in that same year and was recorded by the DePauw University Band in 2000.

Liberty for All and another patriotic work entitled The American Dream were featured works on a national A&E TV broadcast in the summer of 2003 with the Nashville Symphony Orchestra. Over 27 million people watched that program. The band version of this work was completed in 2002 and the United States Coast Guard Band has released 10,000 copies of this work on one of their CD's. Mr. Beckel's Concerto for Tuba and Percussion was composed in 2003. One of many performances of this Tuba/Percussion Concerto occurred at the 2004 Indiana MENC Convention in Indianapolis. Another recent work by Mr. Beckel, Fantasy after Schubert, was premiered in September of 2004 by the Indianapolis Symphony with Mario Venzago conducting. It was commissioned for the ISO's 75th anniversary season.

Another work, a three-movement sonata for Trumpet and Organ was completed in 2005. Mr. Beckel has also written several works for brass choir and brass quintet. In June of 2006, James completed a commission by the Air Force Band of Flight for a narrated patriotic work entitled Gardens of Stone. Later that year, the Indianapolis Chamber Winds performed the world premiere of his work, Music for Winds, Percussion, and Piano. And in March of 2007 two more world premieres took place. The Indianapolis Symphony premiered Toccata for Orchestra and the Peaceful Valley Chamber players premiered a work for string quartet, percussion, and trombone entitled Musical Masque (for the Seasons). In 2014 Joe Alessi, principal trombonist with the New York Philharmonic, premiered the composer's "Concerto for Trombone and Orchestra" with the Gulf Coast Symphony.

Visit the composer's website at www.jimbeckelmusic.com. To hear Mr. Beckel's "In the Mind's Eye," Konzertstück for Horns and Orchestra, go to <http://www.instantencore.com/music/details.aspx?PId=5063993>

About the Work

The "*Concerto for Brass and Orchestra*" was written in 2014 to celebrate the Indianapolis Symphony's 7th Music Director, Krzysztof Urbanski. The work was commissioned by the Indianapolis Symphony and co-commissioned by the Eastern Connecticut Symphony Orchestra, Toshiyuki Shimada, Music Director; the Evansville Philharmonic, Alfred Savia, Music Director; the Oklahoma City Philharmonic, Joel Levine, Music Director; and the Omaha Symphony, Thomas Wilkins, Music Director. The premiere of this work occurs on March 20, 2015 with the Indianapolis Symphony with Maestro Krzysztof Urbanski conducting.

This work has two main components. The composition was composed to feature the brass section of a symphony orchestra. The work is also in memory of the ISO concertmaster's mother, Linda DePue, who died tragically when our concertmaster, Zach DePue, was only 6 years old. A melody that Zach DePue wrote as a child in dedication to his mother is included in this work. This adds a programmatic dimension to this concerto for brass and orchestra.

The first movement opens quietly, intending to reflect the loneliness that a child would feel at the loss of his mother at such a young age. The sadness and angst of such a loss is reflected in the harmonic language heard in the string section at the opening of this piece. The first entrance of the brass is also hushed and, when possible, meant to be played off stage as an echo of the memory of his deceased mother. The off stage component of this work is **not mandatory** and dynamics should be adjusted for the on or off stage performance of this musical section. The brass section might want to consider whisper mutes when performing on stage. Please note that exact timing durations have been entered in crucial measures of the score to help a conductor decide the feasibility of the brass players performing off stage in their particular concert hall. For example, there would be *1 minute and 20 seconds* for the brass to return to the concert stage after *measure 49*, etc. The dialogue between strings and brass continues and grows in intensity until the *L'istesso Tempo* at **letter E** where the orchestra rhythmically goes between 6/8, 3/4, 7/8, 9/8, and 2/4 replicating the unsettling course of events in DePue's early childhood. This leads into a fugue section at **letter H** where the listener first hears snippets of Zach DePue's childhood melody contrapuntally displayed in strings and woodwinds. This interplay increases in intensity to **letter J** where we now hear the brass section featured alone in an antiphonal setting not unlike what you might have heard at St. Mark's Cathedral in the time of composer Giovanni Gabrieli. The full orchestra eventually joins in with the brass to, at times, create a cheerful musical setting; but a horn call just before **letter U** transitions us back to Zach DePue's childhood theme still in a fugue-like setting at **letter U**, more sentimental in nature than at **letter H**. This fugue musically imitates the now distant memory of his mother. This more sentimental fugue section leads us back to the hush of the opening of this movement, **letter V**, where we for the first time hear DePue's childhood song played in its full original form by an off stage French horn. (Even if the brass section stays on stage for the entirety of this concerto's performance, it would be very effective to have the solo horn play **letter W** to the end of the 1st movement off stage. There is plenty of time, (*1 minute and 50 seconds*), for the 1st horn to return to the stage for their first entrance in the 2nd movement. The principal horn has *1 minute* to get to their off stage position after their last notes before this optional off stage solo. When using an assistant 1st horn this time could be obviously increased. The 1st movement should be *attacca* into the 2nd movement for the dramatic effect of the opening of the 2nd movement allowing only enough time for the final pizzicato to properly decay.

The 2nd movement is less programmatic in nature. This movement is more of an exhibition piece for the various sections of the brass. The dramatic opening of the second movement, however, is meant to reflect some of the anger that might be felt by a child whose parent has been taken from them at such a young age. This 2nd movement opening motive also acts as a cohesive component for the entire movement that is similar to a rondo form. From the beauty of the trumpet solo at **letter BB** entitled "*a child's prayer*," to a jovial tuba solo at **letter II**, followed by a comical (*Bartok-like*) trombone section feature at **letter JJ**, the soaring horn lines at **letter MM**, and the choir-like brass chorales at **letter LL** and **letter HH**, this movement is intended to showcase the many qualities of an orchestral brass section. Of course, the music beginning at **letter BB**, entitled "*a child's prayer*" through the flute solo at **letter EE** entitled "*a mother's love*" climaxing at *measure 430* represents the continued programmatic theme of the work.

The 3rd movement is more celebrative in nature. It is in part meant to reflect the great musical achievements that our concertmaster, Zach DePue, has accomplished in his life. We all owe much of our adult successes to the mentoring of loving parents. In another way this movement celebrates part of the human spirit, instilled in us perhaps by our parents, that encourages us to overcome hardships in life. In that vein the composer has decided to borrow a theme from his French horn concerto, "*The Glass Bead Game*." The *coronation march* theme from the final movement of that horn concerto is purposely referenced in the final movement of this concerto for brass and orchestra as a victory march. The composer has intentionally waited till the final movement to show off the grand and exciting music that can be created by the brass section of an orchestra. This movement begins with the euphoric sound of bells ringing taking us into a grand brass and orchestra fanfare marked "*An American Fanfare*" at **letter UU**. The music then briefly features each section of the brass before leading into a return to the quiet opening theme from the first movement at **letter FFF**. For the composer, programmatically this music returns us to the memories of parents long gone who stay with us in our memories even in their absence throughout our lives. This moment of reflection goes into an exhilarating race to the end of the work where a grand unison melody stated by the entire brass section victoriously concludes this "*Concerto for Brass and Orchestra*." It should be noted that this ending includes the use of Zach DePue's opening minor sixth interval to his childhood melody now heard in *measure 807* by the celli, bass, trombones, tuba, bassons, chimes, and bass clarinet. This minor 6th is now morphed into the major 3rd and tonic of our closing key, D major in this victorious ending and should be brought out in the orchestral texture of these closing measures.

Duration: 20 minutes

1st Movement - 8 minutes and 32 seconds
2nd Movement - 5 minutes and 45 seconds
3rd Movement - 5 minutes and 43 seconds

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Adagio tranquillo (♩ = c.50)

Mallets: Glock. *ppp*

Percussion: Tuned Crotales *pp* Played with a bow *let ring*

Harp: *ppp*

Violin I: *pppp* free bowing *tutti* (1/2 section enters) *pppp* (1/2 section enters)

Violin II: *pppp* (1/2 section enters) *tutti* free bowing *pppp*

Viola: *pppp* (1/2 section enters) free bowing *pppp*

Contrabass: *pppp non vibrato*

* It is recommended that the finger be placed on the finger board next to the string of the natural harmonic to greater secure the pitch since the note is sustained for such a long duration.

2 3 4 5 6

Timp.: soft mallet (deep, dark sound) *pp let ring*

Hp.: *pp*

Vln. I: *tutti* *ppp* *pppp*

Vln. II: *ppp* *pppp*

Vla.: *ppp* *pppp*

Vc.: *soli* with vibrato *free bowing* *pp appassionato* *mp* *pppp*

Cb.: *ppp* *pppp* *pp*

* upper A played as a harmonic until m. 23, lower A played natural

7 8 9 10 11 12 13 14

A When Possible-Off Stage Horn in Mute Stage Left

F Hn. 1&2 Mute * *a2* *pp*

When Possible-Off Stage Horn in Mute Stage Left

F Hn. 3&4 Mute * *pp*

When Possible-Off Stage Piccolo Trp. Stage Right (Piccolo Trp. in A, sounding a major 6th higher) * Open *espress.* *p*

When Possible-Off Stage Trumpet in Mute Stage Right St. Mute * *pp*

When Possible-Off Stage Trb. Stage Right St. Mute * *pp*

When Possible-Off Stage Trombone & Tuba Stage Right * Open *pp*

When Possible-Off Stage Trombone & Tuba Stage Right * Open *pp*

Off Stage Brass is Totally Optional Depending on the Concert Hall.

Hp. *p*

A

Vln. I *pppp* *with vibrato* *niente* *mp*

Vln. II *pppp* *with vibrato* *mp*

Vla. *pp* *with vibrato* *mp* *pp*

Vc. *pp* *Div.* *mp* *pp*

Cb. *pppp*

15 16 17 18 19 20 21 22

Time: 35 seconds

rattenuato (♩ = c. 48)

B *A tempo* (♩ = c. 50)

(death's door) soli with bass drum

* (1st foreshadow of Zach's childhood theme)

Timp. *p* soft mallet (deep, dark sound)

Mallets

Perc. Bass Dr. (death's door) soli with timpani *p* soft mallet (deep, dark sound)

Hp. *mf* *mp* *solo*

Glock.

rattenuato (♩ = c. 48)

B *A tempo* (♩ = c. 50)

Vln. I *mf* *ppp* *p* *fp* *ppp*

Vln. II *mf* *ppp* *p* *mp* *ppp*

Vla. *mf* *ppp* *p* *mp* *ppp*

Vc. *mf* *ppp* *p* *mp* *p* *mp* *ppp*

Cb. *p* *ppp* *mp* *ppp*

23 24 25 26 27 28 29 30

rattenuato (♩ = c. 48)

A tempo (♩ = c. 100) [♩ = c. 50]

Timp. *mp* soft mallet (deep, dark sound)

Mallets

Perc. Bass Dr. (with weight, death's blow) *mp* soft mallet (deep, dark sound)

Hp. *mf* *mp* *piu.f* (with weight, death's blow)

rattenuato (♩ = c. 48)

A tempo (♩ = c. 100) [♩ = c. 50]

Vln. I *mp* *espress.* *espress.* *ppp* *f* *violento*

Vln. II *mp* *mf* *ppp* *f* *violento*

Vla. *mp* *mf* *ppp* *f* *violento* *ff* (with weight, death's blow)

Vc. *mp* *mf* *ppp* *f* *violento* *ff* (with weight, death's blow)

Cb. *mp* *mf* *ppp* *f* *violento* *ff* (with weight, death's blow)

31 32 33 34 35 36 37

C

Picc. *f appassionato*

Fl. 1&2 *f appassionato*

Ob. 1&2 *f appassionato*

E. Hn. *f appassionato*

B♭ Cl. 1&2 *f appassionato*

Brass Section is Still Off Stage, when possible, depending on the Concert Hall.

F Hn. 1&2 *Senza sord.* *a2* *p* *mp* *pp* *p* *mp* *mf* *f*

F Hn. 3&4 *Senza sord.* *a2* *p* *mp* *pp* *p* *mp* *mf* *f*

A Picc. Trp. *Senza sord.* *mp* *mf* *pp* *mf* *f*

C Tpt. 2&3 *p* *mp* *p* *mp* *mf* *pp* *mp* *mf* *mp* *mf* *f*

(Piccolo Trp. in A, sounding a major 6th higher)

Tbn. 1&2 *Senza sord.* *a2* *p* *mp* *pp* *mp* *p* *mp* *mf* *pp*

B. Tbn. *p* *mp* *pp* *p* *pp*

Tuba *p* *mp* *pp* *mp* *mf* *pp*

Off Stage Brass is Totally Optional Depending on the Concert Hall.

Timp. *f*

Mallets *f* Glock.

Cym. *f* Piatti

Perc. *f* Bass Dr.

Hp. *f*

Vln. I *f appassionato*

Vln. II *f appassionato*

Vla. *niente* *f appassionato*

Vc. *niente* Pizz. *f*

Cb. *niente* Pizz. *f*

poco a poco accel.

Picc. *p*

Fl. 1&2 *p*

Ob. 1&2 *p*

E. Hn. *p*

Bsn. 1&2 *mp*

B♭ Cl. 1&2 *p*

F Hn. 1&2 *f* *p*

F Hn. 3&4 *f* *p*

A Picc. Trp. *f* *p* *f* *mp*

C Tpt. 2&3 *f* *p*

Tbn. 1&2 *f* *p*

B. Tbn. *f* *p*

Tuba *f* *p*

Mallets *dampen*

Perc. *dampen*

Hp. *f*

Vln. I *p* *f* *passionato*

Vln. II *p* *f* *passionato*

Vla. *p* *f* *passionato*

Vc. *f* *passionato*

Cb. *f* *passionato*

poco a poco accel.

* If necessary, the piccolo trumpet can play measures 46, 47, & 48 8va basso

D Allegro (♩ = c. 112)

Picc. *mf* < *poco f* > *p* < *mf*

Fl. 1&2 *mf* < *poco f* > *p* < *mf*

Ob. 1&2 *mf* < *poco f* > *p* < *mf*

E. Hn. *mf* > *p* < *mf*

Bsn. 1&2 *mf* > *p* < *mf*

B♭ Cl. 1&2 *mf* > *p* < *mf*

B. Cl. *mf* < *poco f* > *p* < *mf*

Timp. *p* < *subito pp*

Mallets Xylophone *p* < *mf* soft mallet (deep, dark sound)

Cym. Large Gong *p* < *mf* let ring

Perc. Snare Dr. *p*

Hp. *ff* < *p* < *mf*

D Allegro (♩ = c. 112)

Vln. I *ff* *subito pp* < *mf* *subito p* < *mp*

Vln. II *ff* *subito pp* < *mf* *subito p* < *mp*

Vla. *ff* *subito pp* < *mf* *subito p* < *mp*

Vc. *ff* *subito pp* < *mf* *mp*

Cb. *f* < *ff* *subito pp* < *mf*

50

51

52

53

54

Time: 2 minutes

Picc. *mf* *f* *ff* *f*

Fl. 1&2 *f* *ff* *f*

Ob. 1&2 *mf* *f* *ff*

E. Hn. *mf* *f* *ff*

Bsn. 1&2 *mf* *f* *ff*

B♭ Cl. 1&2 *mf* *f* *ff*

B. Cl. *f* *ff*

Timp. *ff dampen*

Mallets *ff*

Cym. *dampen*

Perc. *ff dampen*

Hp. *mf non gliss.* *f* *ff dampen*

Xylophone

Sn Dr. & Bass Dr.

E L'istesso (♩. = c. 112)

Vln. I *mf* *f* *ff* *f*

Vln. II *mf* *f* *ff* *f*

Vla. *mf* *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

Cb. *ff*

(♩=♩) (♩=♩) (♩=♩)

Picc. *marcato with separation* *subito ff* *f*

Fl. 1&2 *marcato with separation* *subito ff* *f* *a2*

Ob. 1&2 *f* *subito ff* *f* *a2*

E. Hn. *f* *subito ff* *f*

Bsn. 1&2 *f* *ff* *f* *a2*

B♭ Cl. 1&2 *marcato with separation* *a2* *subito ff* *f* *a2*

B. Cl. *f* *ff*

Timp. *f* *dampen*

Mallets *Xylophone* *ff*

Perc. *Snare Dr.* *f*

Hp. *f*

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *Pizz.* *ff* *Arco Div.* *f* *Div.*

Cb. *Div.* *ff*

F

Picc. (♩=♩) | | △ | | △ (♩=♩) (♩=♩) (♩=♩)

Fl. 1&2 (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Ob. 1&2 (♩=♩) (♩=♩) (♩=♩) (♩=♩)

E. Hn. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Bsn. 1&2 (♩=♩) (♩=♩) (♩=♩) (♩=♩)

B♭ Cl. 1&2 (♩=♩) (♩=♩) (♩=♩) (♩=♩)

B. Cl. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Timp.

Mallets

Perc.

Hp. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

F

Vln. I (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Vln. II (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Vla. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Vc. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Cb. (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Score for Concerto for Brass and Orchestra, page 13. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Baritone Clarinets 1 & 2, Bass Clarinet, Timpani, Mallets (Xylophone), Percussion (Snare and Bass Drums), Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is in 2/4 time, with a key signature of one sharp (F#). It features dynamic markings such as *ff*, *f*, *mf*, and *pp*, and performance instructions like "dampen" and "Arco". The page is numbered 76 through 83 at the bottom.

G

(♩ = ♩) (♩ = ♩) (♩ = ♩)

Picc. *mf* *f*

Fl. 1&2 *p* *ppp* *mf* *f* *a2*

Ob. 1&2 *p* *ppp* *mf* *f* *a2*

E. Hn. *mf* *f* *p* *ppp*

Bsn. 1&2 *mf* *poco f* *p* *dolce* *ppp*

B♭ Cl. 1&2 *mf* *mf* *poco f* *f* *p* *mp* *mf* *f*

B. Cl. *mf* *f* *p* *ppp*

Timp.

Mallets

Perc.

Hp. *p* *mp* *dampen*

Vln. I *mf* *mp* *mf* *f*

Vln. II *mf* *mp* *mf* *f*

Vla. *mp*

Vc. *mf* *f* *Pizz.* *mf* *f*

Cb. *mf* *f* *Pizz.* *mf* *f*

H L'istesso in 2 (♩ = c. 84)

(♩ = ♩)

Picc. *mf* *mf*

Fl. 1&2 *mf* *mp* *p* (2nd Flute dim. to niente) *mf*

Ob. 1&2 *p* *espress.* *mp*

E. Hn. *mp* niente *p* *espress.*

Bsn. 1&2 *mf* *p* *espress.* *mp*

B♭ Cl. 1&2 *mf* *p* *espress.* *mp* niente

B. Cl. *mf* *alla pizzicato* niente *p* niente *mp*

Timp.

Mallets Glock. *mp*

Perc.

Hp. *mf*

H L'istesso in 2 (♩ = c. 84)

(♩ = ♩)

Vln. I *mf* *simile*

Vln. II *mf* *simile*

Vla. *mf* *simile*

Vc. *mf* *Arco* *Div.*

Cb.

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

Timp.

Mallets

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

gradual cresc.

mp

niente

espress.

Glock.

Pizz.

Div.

Picc. *f* *mp* *mf*

Fl. 1&2 *f* *mp* *mf*

Ob. 1&2 *poco f* *f*

E. Hn. *f* *mp* *mf*

Bsn. 1&2 *poco f* *mp* *mf*

B♭ Cl. 1&2 *poco f* *f*

B. Cl. *poco f*

Timp.

Mallets

Perc.

Hp. *poco f*

Vln. I *poco f* *gradual cresc.* *sostenuto* *Div.*

Vln. II *poco f* *gradual cresc.* *sostenuto*

Vla. *poco f* *gradual cresc.* *sostenuto* *Div.*

Vc. *poco f* *gradual cresc.* *sostenuto*

Cb. *poco f* *Div.* *Arco*

I

Picc. *poco f* *piu f* *mf* *sfz p* *f*

Fl. 1 & 2 *poco f* *f* *mf* *sfz p* *f*

Ob. 1 & 2 *poco f* *piu f* *mf* *f* *mf*

E. Hn. *poco f* *f* *mf* *sfz p*

Bsn. 1 & 2 *poco f* *f* *mf* *f* *mf*

B> Cl. 1 & 2 *poco f* *piu f* *mf* *sfz p* *f*

B. Cl. *f* *mf* *f* *mf* *sfz p*

* When performing this work with off stage brass, the brass should now be back on stage except for the premiere in the Circle Theater where the brass will have assembled above the orchestra in the onstage seating, stage left for horns and stage right for the trumpets, trombones, and tuba.

F Hn. 1 & 2 *mf* *f molto sostenuto* *mf*

F Hn. 3 & 4 *mf* *f molto sostenuto* *mf*

C Tpt. 1 *mf* *f molto sostenuto* *mf*

C Tpt. 2 & 3 *mf* *f molto sostenuto* *mf*

Tbn. 1 & 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f*

Mallets *f* *ff* *Piatti*

Cym. *ff*

Perc. *f*

Hp. *ff* *gliss.*

Vln. I *f* *piu f* *ff pesante*

Vln. II *f* *piu f* *ff pesante*

Vla. *f* *piu f* *ff pesante*

Vc. *f* *piu f* *ff pesante*

Cb. *f* *piu f* *ff pesante*

A

Picc. *piu f pesante*

Fl. 1&2 *a2 piu f pesante*

Ob. 1&2 *a2 piu f pesante*

E. Hn. *f piu f pesante*

Bsn. 1&2 *a2 piu f pesante*

B♭ Cl. 1&2 *f piu f pesante*

B. Cl. *f piu f pesante*

F Hn. 1&2 *f mf piu f*

F Hn. 3&4 *f mf piu f*

C Tpt. 1 *f mf piu f*

C Tpt. 2&3 *f mf piu f*

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets *Xylophone 8va Bass Dr.*

Perc. *let ring let ring simile*

Hp. *ff*

Vln. I *Div. tremolo ff mf piu f pesante*

Vln. II *Div. tremolo ff mf piu f pesante*

Vla. *Div. tremolo ff mf piu f pesante*

Vc. *Div. tremolo ff molto sostenuto*

Cb. *ff molto sostenuto*

*(Cumulation of opening descending octave A's motive from the beginning of this work. To be played with great intensity)

J

Picc. *ff* *sharp release on D.B.

Fl. 1&2 *ff* *sharp release on D.B.

Ob. 1&2 *ff* *sharp release on D.B.

E. Hn. *ff* *sharp release on D.B.

Bsn. 1&2 *ff* *sharp release on D.B.

B♭ Cl. 1&2 *ff* *sharp release on D.B.

B. Cl. *ff* *sharp release on D.B.

F Hn. 1&2 *ff* *sharp release on D.B.

F Hn. 3&4 *ff* *sharp release on D.B.

C Tpt. 1 *ff* *sharp release on D.B. *p mp pp*

C Tpt. 2&3 *ff* *sharp release on D.B. *p mp p*

Tbn. 1&2 *ff* *sharp release on D.B. *p*

B. Tbn. *ff* *sharp release on D.B. *p*

Tuba *ff* *sharp release on D.B. *p*

Timp. *ff* hard sticks *fff* dampen dampen on D.B.

Mallets *ff* dampen on D.B.

Perc. *f* *piu f* *fff* dampen on D.B.

Hp. dampen on D.B.

Vln. I *ff* *sharp release on D.B.

Vln. II *ff* *sharp release on D.B.

Vla. *ff* *sharp release on D.B.

Vc. *ff* *sharp release on D.B.

Cb. *ff* *sharp release on D.B.

J

Musical score for measures 130-135. The score is for a brass section and includes parts for F Horns (1&2, 3&4), C Trumpets (1, 2&3), Trombones (1&2, B.), and Tuba. The key signature is B-flat major. The score features dynamic markings such as *mp*, *mf*, *pp*, *p*, and *mf*. There are also performance instructions like *a2* and *St. Mute*. The measures are numbered 130, 131, 133, and 135.

130

131

133

135

Musical score for measures 137-142. The score is for a brass section and includes parts for F Horns (1&2, 3&4), C Trumpets (1, 2&3), Trombones (1&2, B.), and Tuba. The key signature is B-flat major. The score features dynamic markings such as *mf*, *p*, *mp*, *p*, *mp*, *pp*, *mp*, and *mf*. There are also performance instructions like *a2*, *St. Mute*, and a box labeled **K**. The measures are numbered 137, 138, 139, 140, 141, and 142.

137

138

139

140

141

142

F Hn. 1&2 *poco f* *pp* *mf* *pp*
 F Hn. 3&4 *poco f* *pp* *mp* *mf* *pp*
 C Tpt. 1 *mf* *pp*
 C Tpt. 2&3 *mf* *mf* *pp*
 Tbn. 1&2 *mf* *pp* *mp* *mf* *mp*
 B. Tbn. *mf* *pp* *mp* *mf* *mp*
 Tuba *mf* *pp* *p*

143 **144** **145** **146** **147** **148** **149** **150**

L (♩ = ♩)
 F Hn. 1&2 *mp* *mf* *mp* *f*
 F Hn. 3&4 *mp* *mf* *mp* *f*
 C Tpt. 1 Senza sord. *mf* *poco f* *f*
 C Tpt. 2&3 *a2* Senza sord. *mf* *poco f* *f*
 Tbn. 1&2 *pp* *poco f* *f*
 B. Tbn. *pp* *poco f* *f*
 Tuba *poco f* *f*

151 **152** **153** **154** **155** **156**

F Hn. 1&2 *piu f* *a2*

F Hn. 3&4 *piu f* *a2*

C Tpt. 1 *piu f* *mf* *ff*

C Tpt. 2&3 *piu f* *mf* *ff*

Tbn. 1&2 *piu f* *mf* *ff*

B. Tbn. *piu f* *ff*

Tuba *piu f* *ff*

157 158 159 160 161 162 163

M

F Hn. 1&2 *mf* *f* *a2*

F Hn. 3&4 *mf* *f* *a2*

C Tpt. 1 *mf* *f*

C Tpt. 2&3 *mf* *f*

Tbn. 1&2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

164 165 166 167 168 169

N (♩ = ♩)

Picc. *f*

Fl. 1&2 *f* angosciaménte (anguish) *p*

Ob. 1&2 *f* angosciaménte (anguish) *p*

E. Hn. *f* *piu f* *p* *f*

Bsn. 1&2 *f*

B♭ Cl. 1&2 *f*

B. Cl. *f*

F Hn. 1&2 *piu f* *ff* *p*

F Hn. 3&4 *piu f* *ff* *p*

C Tpt. 1 *piu f* *ff* *p*

C Tpt. 2&3 *piu f* *ff* *p*

Tbn. 1&2 *piu f* *ff* *p*

B. Tbn. *piu f* *ff* *p*

Tuba *piu f* *ff* *p*

Timp. *f* *p*

Mallets Glock. *f* angosciaménte (anguish)

Cym. *f*

Perc. Snare Dr. *f* *p*

Hp. *f* angosciaménte (anguish) dampen

N (♩ = ♩)

Vln. I *f* *simile* *gradual dim.* *mf*

Vln. II *f* *simile* *gradual dim.* *mf*

Vla. *f* *simile* *gradual dim.* *mf*

Vc. *f* *simile* *gradual dim.* *mf*

Cb. *f* *gradual dim.* *mf*

O

Picc. *mf* *p* *ff*

Fl. 1&2 *f* *mp* *ff*

Ob. 1&2 *mp* *ff*

E. Hn. *mp* *ff*

Bsn. 1&2 *mp* *ff*

B♭ Cl. 1&2 *mp* *ff*

B. Cl. *mp* *ff*

F Hn. 1&2 *p* *ff* *f*

F Hn. 3&4 *p* *ff* *f*

C Tpt. 1 *mf* *ff* *f*

C Tpt. 2&3 *mf* *ff* *f*

Tbn. 1&2 *p* *pp* *f* *a2*

B. Tbn. *p* *pp* *f*

Tuba *p* *pp* *f*

Timp. *ff dampen*

Mallets *ff* *Xylophone*

Cym. *ff dampen* *Piatti*

Perc. *ff dampen* *Snare Dr.*

Hp. *mf* *p* *ff*

O

Vln. I *p* *ff* *Div.*

Vln. II *p* *ff* *Div.*

Vla. *p* *ff* *Div.*

Vc. *p* *ff* *Div.*

Cb. *p* *ff* *Div.*

Picc.
 Fl. 1&2
 Ob. 1&2
 E. Hn.
 Bsn. 1&2
 B♭ Cl. 1&2
 B. Cl.
 F Hn. 1&2
 F Hn. 3&4
 C Tpt. 1
 C Tpt. 2&3
 Tbn. 1&2
 B. Tbn.
 Tuba
 Mallets
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

184 185 186 187 188 189

P

Picc. *f* *piu f* *ff*

Fl. 1&2 *f* *ff*

Ob. 1&2 *f* *ff*

E. Hn. *f* *ff*

Bsn. 1&2 *f* *piu f* *ff*

B♭ Cl. 1&2 *f* *piu f* *ff*

B. Cl. *f* *piu f* *ff*

F Hn. 1&2 *f* *piu f* *ff* *f* *mf*
(Hn. 2 remains *f*)

F Hn. 3&4 *f* *piu f* *ff* *f* *mf*
(Hn. 4 remains *f*)

C Tpt. 1 *f* *piu f* *ff* *f*

C Tpt. 2&3 *f* *piu f* *ff* *f* *mf*
(Trp.3 remains *f*)

Tbn. 1&2 *f* *f* *mf* *f*

B. Tbn. *f* *piu f* *f* *mf* *f*

Tuba *f* *piu f* *f*

P

Vln. I *f* *piu f* *ff* *mf* *ff*

Vln. II *f* *piu f* *ff* *mf* *ff*

Vla. *f* *piu f* *ff* *mf* *ff*

Vc. *f* *piu f* *ff* *mf* *ff*

Cb. *f* *piu f* *ff*

Pizz. Arco

Picc. *f* *sostenuto* *cantabile* *poco f*
 Fl. 1&2 *f* *mp* *f* *cantabile* *poco f*
 Ob. 1&2 *f* *mp* *f* *cantabile* *poco f*
 E. Hn. *f* *mp* *f* *cantabile* *poco f*
 Bsn. 1&2 *f* *cantabile* *poco f* *f*
 B♭ Cl. 1&2 *f* *mp* *cantabile* *f*
 B. Cl. *f* *cantabile*
 F Hn. 1&2 *f* *cantabile* *poco f*
 F Hn. 3&4 *mp* *f*
 C Tpt. 1 *cantabile* *poco f*
 C Tpt. 2&3 *f* *cantabile*
 Tbn. 1&2 *mp* *f* *cantabile*
 B. Tbn. *mp* *f* *cantabile*
 Tuba *mp* *f* *cantabile*
 Mallets *f* *Glock.*
 Hp. *f*
 Vln. I *cantabile* *Div.* *poco f*
 Vln. II *cantabile* *Div.* *poco f*
 Vla. *cantabile* *poco f*
 Vc. *mf* *ff* *cantabile* *poco f* *ff*
 Cb. *mf* *ff* *cantabile* *poco f* *ff*

(♩ = ♩) **Q**

Picc. *ff* *f*

Fl. 1&2 *ff* *f*

Ob. 1&2 *ff* *f*

E. Hn. *ff* *f*

Bsn. 1&2 *ff* *f*

B♭ Cl. 1&2 *ff* *f*

B. Cl. *ff* *f*

F Hn. 1&2 *ff* *f*

F Hn. 3&4 *ff* *f*

C Tpt. 1 *ff* *f* *leggiere* *a2* *solo*

C Tpt. 2&3 *ff* *f* *leggiere* *a2* *solo*

Tbn. 1&2 *ff* *f* *leggiere* *a2* *solo*

B. Tbn. *ff* *f* *leggiere* *a2* *solo*

Tuba *ff* *f* *leggiere* *a2* *solo*

Mallets *ff* *f*

Hp. *f* *dampen*

Vln. I *ff* *f* *V*

Vln. II *ff* *f* *V*

Vla. *ff* *f* *Pizz.* *Arco*

Vc. *ff* *f* *Div.* *Pizz.*

Cb. *ff* *f* *Div. Pizz.*

Picc. *poco f* *gradual dim.*
 Fl. 1&2 *poco f* *gradual dim.*
 Ob. 1&2 *poco f* *gradual dim.*
 E. Hn. *poco f*
 Bsn. 1&2 *poco f* *gradual dim.*
 B♭ Cl. 1&2 *poco f* *gradual dim.*
 B. Cl. *poco f* *gradual dim.*
 F Hn. 1&2 *poco f*
 F Hn. 3&4 *poco f*
 C Tpt. 1 *poco f*
 C Tpt. 2&3 *poco f*
 Tbn. 1&2 *poco f*
 B. Tbn. *poco f*
 Tuba *poco f*
 Mallets (Xylophone) *f* *poco f*
 Hp. *poco f* *mf* *dampen*
 Vln. I *ff* *f* *poco f* *gradual dim.*
 Vln. II *ff* *f* *poco f* *gradual dim.*
 Vla. *ff* *f* *poco f* *gradual dim.*
 Vc. *ff* *f* *poco f* *gradual dim.*
 Cb. *ff* *f* *gradual dim.*

R

Score for Concerto for Brass and Orchestra, page 31. The score includes parts for Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Bassoons 1&2, B♭ Clarinets 1&2, Bass Clarinet, French Horns 1&2 and 3&4, Trumpets 1, 2&3, Trombones 1&2, Bass Trombone, Tuba, Mallets, and Harp. The score is marked with a tempo of quarter note = 120 (♩ = 120) and a rehearsal mark 'R'. Dynamics range from *mf* to *pp*. Performance instructions include *cantabile*, *f dolce*, *solo*, *a2*, and *Pizz.*. The score is divided into measures 214 through 221.

214

215

216

217

218

219

220

221

S

Picc. *f* *piu f nobile* *sffz/mf*

Fl. 1&2 *mf* *f nobile* *sffz/mf*

Ob. 1&2 *mf* *f nobile* *sffz/mf* *ff nobile*

E. Hn. *piu f nobile* *sffz/mf*

Bsn. 1&2 *a2 soli* *piu f legato nobile* *sffz/mf*

B♭ Cl. 1&2 *mf* *piu f nobile* *sffz/mf*

B. Cl. *soli* *piu f legato nobile* *sffz/mf*

F Hn. 1&2 *f* *poco f* *ff nobile*

F Hn. 3&4 *poco f* *ff nobile*

C Tpt. 1 *piu f nobile* *sffz/mf*

C Tpt. 2&3 *piu f nobile* *sffz/mf*

Tbn. 1&2 *piu f nobile* *sffz/mf*

B. Tbn. *soli* *piu f legato nobile* *sffz/mf*

Tuba *soli* *piu f legato nobile* *sffz/mf*

Cym. *piu f*

Hp. *ff*

Vln. I *mf* *f nobile* *sffz/mf*

Vln. II *mf* *f nobile* *sffz/mf*

Vla. *mf* *f nobile* *sffz/mf* *ff nobile*

Vc. *Arco soli* *piu f legato nobile* *sffz/mf* *ff nobile*

Cb. *Arco soli* *piu f legato nobile* *sffz/mf*

222

223

224

225

226

227

228

229

T

Picc. *f* *mf dolce in legato* niente

Fl. 1&2 *poco f dolce* *mf legato* *pp*

Ob. 1&2 *sffz/ mp* *poco f dolce* *mf legato* *pp*

E. Hn. *f* niente *mf legato* *pp*

Bsn. 1&2 *f* niente *mf dolce in legato* *pp*

B♭ Cl. 1&2 *poco f dolce* *mf* *pp*

B. Cl. *f dolce in legato* *mf* *p* *pp*

F Hn. 1&2 *sffz/ mp*

F Hn. 3&4 *sffz/ mp* solo *mf dolce in legato*

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn. solo *mf dolce in legato* *pp*

Tuba

Mallets Glock. *mf dolce*

Hp. *f* *mf* *dolce in legato*

Vln. I *f* *mf* niente (1/2 section drops out)

Vln. II *f* *mf* niente (1/2 section drops out)

Vla. *sffz/ mp* *poco f dolce* *mf* *p* *pp* (1/2 section drops out)

Vc. *sffz/ mp* *f dolce in legato* *mf* *p* niente (1/2 section drops out)

Cb. *f dolce in legato* *mf* *p* niente (1/2 section drops out)

230

231

232

233

234

235

236

237

poco rit. **U Moderato sentimento** (♩ = c. 94)

Fl. 1&2
B♭ Cl. 1&2
F Hn. 3&4

poco rit. **U Moderato sentimento** (♩ = c. 94)

Vln. I
Vln. II
Vla.
Vc.

238 239 240 241 242 243

Picc.
Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
Vln. I
Vln. II
Vla.
Vc.
Cb.

244 245 246 247 248 249

poco a poco accel.

Picc. *niente* *f* *sharp release on D.B.

Fl. 1&2 *niente* *f* *sharp release on D.B.

Ob. 1&2 *f* *sharp release on D.B.

E. Hn. *niente* *f* *ff*

Bsn. 1&2 *mf* *ff*

B♭ Cl. 1&2 *f* *sharp release on D.B.

B. Cl. *mf* *ff*

Timp.

Mallets

Perc.

Hp. *f* *sharp release on D.B.

poco a poco accel.

Vln. I *f* *ff* *sharp release on D.B. for 1/2 of section that does not play

Vln. II *f* *ff* *sharp release on D.B.

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *mf* *f* *ff* Arco

V Adagio tranquillo (♩ = c.50)

Mallets

Perc.

Hp.

Glock.

Tuned Crotales

ppp

let ring

pp Played with a bow

ppp

V Adagio tranquillo (♩ = c.50)

Vln. I

Vln. II

Vla.

Cb.

(Front 3 Stands play) tutti

free bowing

pppp

* It is recommended that the finger be placed on the finger board next to the string of the natural harmonic to greater secure the pitch since the note is sustained for such a long duration.

(1/2 section enters)

free bowing

(1/2 section enters) tutti

free bowing

pppp

(1/2 section enters) free bowing

pppp

256

257

258

259

260

261

Hp.

Vln. I

Vln. II

Vla.

Vc.

Div.

Cb.

ppp

pppp

ppp

pppp

ppp

pppp

soli

with vibrato

free bowing

pp appassionato

mp

pppp

* upper A played as a harmonic until m. 275, lower A played natural

* ppp pppp

262

263

264

265

266

267

268

* Even when the brass section stays on stage for the opening of this work, the off stage component of this solo horn part should be consider, if possible. For the premiere in the Circle Theater the horn will now be on the 1st mezzanine.

W Off Stage Solo Horn when possible

F Hn. 1&2 *mf quasi recitative* *solo* *p*

Mallets *p* Glock.

Hp. *p* *solo*

Vln. I *pp* *fp*

Vln. II *pp* *fp*

Vla. *pp* *fp*

Vc. *pp* *fp*

Cb. *pp* *fp*

269 270 271 272 273 274 275

Time: 7 minutes 25 seconds

Timp. *p* soft mallet (deep, dark sound)

Mallets Glock.

Perc. Bass Dr. *p* soft mallet (deep, dark sound)

Hp. *mf* *f* *fff* *f* (with weight, death's blow softer than before)

Vln. I *ppp* *mf espress.* *ppp* *fff* *violento*

Vln. II *ppp* *mf espress.* *appassionato* *ppp* *fff* *violento*

Vla. *ppp* *mf espress.* *appassionato* *ppp* *fff* *violento* (with weight, death's blow)

Vc. *ppp* *mf espress.* *ppp* *fff* *violento* (with weight, death's blow)

Cb. *ppp* *mf espress.* *ppp* *fff* *violento* (with weight, death's blow)

276 277 278 279 280 281 282 283

Time: 7 minutes 51 seconds

Attacca

B

(♩ = ♩) 2+2+2

poco accel.

Picc. *pp* *solo* *mp*

Fl. 1&2 *pp* *solo* *dolce in legato* *mp*

Ob. 1&2 *pp* *solo* *dolce in legato* *mp*

E. Hn. *p*

Bsn. 1&2 *pp*

B♭ Cl. 1&2 *pp*

B. Cl. *pp*

* If possible, the horn solo should be off stage. For the premiere in the Circle Theater the horn will now be on the 1st mezzanine.

F Hn. 1&2 *mp* *quasi recitativo* *niente*

Off Stage Solo Horn when possible

* (For the ISO Circle Theater Performance, Assistant Principal horn, Rick Graef, will play the 2nd off stage call 1st Mezzanine Stage Left)

Timp.

Mallets *pp* *Glock.* *dampen*

Perc.

Hp. *pp* *dampen*

B

(♩ = ♩) 2+2+2

poco accel.

Vln. I *p*

Vln. II *p*

Vla. *ppp* *p*

Vc. *ppp* *Pizz.* *mp*

Cb. *ppp* *Pizz.* *mp*

284

285

286

287

288

289

290

Attacca

Time: 8 minutes 10 seconds

Movement II

Allegro agitato (♩ = c. 144)

Picc. *ff intrepido* *mf ff intrepido*

Fl. 1&2 *ff intrepido* *mf ff intrepido*

Ob. 1&2 *ff intrepido*

E. Hn. *ff intrepido*

Bsn. 1&2 *ff intrepido* *f* *ff*

B♭ Cl. 1&2 *ff intrepido*

B. Cl. *ff intrepido* *f* *ff*

Timp. *dampen* *ff intrepido* *dampen* *ff intrepido*

Mallets *ff intrepido*

Perc. *Sn Dr. & Bass Dr.* *dampen* *ff intrepido* *Snare Dr.* *Bass Dr.* *mp* *f* *dampen* *ff*

Hp. *ff intrepido* *dampen* *ff intrepido* *dampen*

** For the Circle Theater premiere the brass section should quietly come back on stage during this orchestra tutti. For most other performances the brass will already be onstage at this time.*

**When the horn solo from letter w is off stage, the 1st horn will return to the stage during this orchestral tutti*

Allegro agitato (♩ = c. 144)

Vln. I *frog* *ff intrepido* *Off* *mf ff intrepido*

Vln. II *frog* *ff intrepido* *Off* *mf ff intrepido*

Vla. *frog* *ff intrepido* *Off* *mf ff intrepido*

Vc. *Arco* *ff intrepido* *f* *ff intrepido*

Cb. *Arco* *ff intrepido* *f* *ff intrepido*

291 292 293 294 295 296 297 298

Time: 8 minutes 35 seconds

Y (*felt in one*)

Picc. *mp f legato*

Fl. 1&2 *mp f legato*

Ob. 1&2 *ff f legato*

E. Hn. *ff f legato*

Bsn. 1&2 *ff intrepido pp*

B♭ Cl. 1&2 *ff f legato a2*

B. Cl. *ff intrepido f legato*

Timp. *ff intrepido dampen*

Mallets *ff* Xylophone *8va*

Perc. *ff intrepido dampen*

Hp. *ff intrepido dampen*

Y (*felt in one*)

Vln. I *On sostenuto f legato*

Vln. II *On sostenuto f legato*

Vla. *On sostenuto f legato*

Vc. *ff intrepido f legato*

Cb. *ff intrepido f legato*

Picc. *mf* *pp* *f legato*

Fl. 1&2 *pp* *f legato*

Ob. 1&2 *pp* *f legato*

E. Hn. *pp* *f legato*

Bsn. 1&2 *f legato* *pp* *f*

B♭ Cl. 1&2 *pp* *f legato*

B. Cl. *mf* *pp* *f legato*

Timp.

Mallets

Perc.

Hp. *f*

Vln. I *pp* *f legato*

Vln. II *pp* *f legato*

Vla. *pp* *f legato*

Vc. *mf* *f* *pp* *f legato*

Cb. *mf* *f* *pp* *f legato*

306

307

308

309

310

311

312

(felt in three) Z

Picc. *3* *3* *3* *piu f* *ff intrepido*

Fl. 1&2 *3* *3* *3* *piu f* *ff intrepido*

Ob. 1&2 *3* *3* *3* *piu f* *ff* *f*

E. Hn. *piu f* *ff* *f*

Bsn. 1&2 *a2* *piu f* *ff*

B♭ Cl. 1&2 *3* *3* *3* *piu f* *ff* *f*

B. Cl. *piu f* *ff*

Timp. *ff intrepido*

Mallets *Xylophone* *f* *3* *3* *3* *piu f* *ff intrepido*

Perc. *Snare Dr.* *mf* *f* *Sn Dr. & Bass Dr.* *dampen* *ff intrepido*

Hp. *piu f* *ff intrepido* *dampen*

(felt in three) Z

Vln. I *Div. Marcato with separation* *3* *3* *3* *piu f* *frog* *ff intrepido* *On*

Vln. II *piu f* *ff intrepido* *On*

Vla. *piu f* *ff intrepido* *On*

Vc. *Marcato with separation* *piu f* *ff*

Cb. *Marcato with separation* *piu f* *ff*

Picc. *f legato* niente

Fl. 1&2 *f legato* niente

Ob. 1&2 *ff* *f legato* niente

E. Hn. *ff* *ppp*

Bsn. 1&2 *ff intrepido* *f* *p*

B♭ Cl. 1&2 *ff* *pp*

B. Cl. *ff intrepido* *f* *p*

Timp. *dampen* *ff intrepido*

Mallets *Glock.* *ff* *f*

Perc. *Sn Dr. & Bass Dr.* *dampen* *ff intrepido*

Hp. *ff intrepido* *dampen* *ff* *f*

Vln. I *ponticello tremolo* *ff* *natural non tremolo* *f*

Vln. II *ponticello tremolo* *ff* *natural non tremolo* *f*

Vla. *ponticello tremolo* *f* *ff* *f*

Vc. *ff intrepido* *Div.* *ponticello tremolo* *ff* *natural non tremolo* *piu f legato*

Cb. *ff intrepido* *mf* *piu f legato*

Picc. *p* **AA**
 Fl. 1&2 *p* *solo*
 Ob. 1&2 *p*
 E. Hn. *p*
 B♭ Cl. 1&2 *p*
 B. Cl. *solo* *mf* *niente*
 Timp. *mf* *p*
 Glock. *let ring*
 Mallets *mf* *mp* *dampen*
 Sus Cym. Swish with triangle beater
 Cym. *mp* *dampen*
 Perc. *f* *mf* *mp* *dampen*
 Bass Dr.
 Hp. *mf* *mp*
 Vln. I *mf* *p* *pp* *free bowing* **AA**
 Vln. II *mf* *p* *pp*
 Vla. *mf* *mp* *mf* *Pizz.* *Pizz.*
 Vc. *f* *mf* *mp* *pp*
 Cb. *f* *mf* *pp*

ritardando

Picc. *mf* < *poco f* niente

Fl. 1&2 *mp* *mf* *mp* (*mf*) niente *pp dolce*

Ob. 1&2 *mp* *mf* *mp* *pp* soli with glock. *pp dolce*

E. Hn. *mp* *mf* *mp* *pp* *mf* niente *pp dolce*

Bsn. 1&2 *mf* *poco f* *mp* *mf* < *poco f* niente

B♭ Cl. 1&2 *mp* *mf* *mp* (*mf*) niente

B. Cl. *mf* < *poco f* niente

Mallets Glock. *mf* let ring

Perc.

Hp. *p* *mf* *poco f* *mp* *p*

Vln. I *ritardando* niente

Vln. II niente

Vla. (Pizz.) *mp* *p* < *mp*

Vc. niente *p* < *mp*

Cb. niente

ritardando

BB **A tempo** (♩ = c. 144) "a child's prayer"

Picc. *p* *ppp*

Fl. 1&2 *pp* *p* *ppp*

Ob. 1&2 *pp* *(p)* *ppp*

E. Hn. *pp* *p* *ppp*

Bsn. 1&2 *pp* *ppp*

B♭ Cl. 1&2 *pp* *p* *ppp*

B. Cl. *p* *alla pizzicato*

C Tpt. 1 *mp* *placido* *solo*

Timp. *pp*

Mallets *Glock.* *mp* *dampen*

Cym. *Sus Cym. Swish with triangle beater* *let ring* *mp* *p* *dampen*

Perc. *Small Triangle* *p* *dampen*

Hp. *mp* *p* *let ring*

ritardando

BB **A tempo** (♩ = c. 144) "a child's prayer"

Vln. I *ppp*

Vln. II *ppp* *Arco*

Vla. *ppp*

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

350 351 352 353 354 355 356 357 358 359 360

Time: 9 minutes 58 seconds

Score for Concerto for Brass and Orchestra, page 47. The score includes parts for Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Bassoons 1&2, B♭ Clarinets 1&2, Bass Clarinet, Trumpet 1, Timpani, Mallets, Percussion, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows measures 361 through 370. Dynamics include *p dolce*, *pp*, *p*, *mp*, and *mf*. Performance markings include "Glock." and *p alla pizzicato*. Trills are indicated with "tr".

CC

Picc. *pp*

Fl. 1&2 *pp*

Ob. 1&2 *pp*

E. Hn. *pp*

Bsn. 1&2 *pp* *ppp*

B♭ Cl. 1&2 *pp* *ppp* *mp dolce in legato* *pp*

B. Cl. *pp* *ppp* *mp alla pizzicato*

F Hn. 1&2 *p dolce with solo trp.* *soli*

C Tpt. 1 *pp* *mp* *pp* *mp*

Timp. *ppp*

Mallets *mp soft mallet* Tuned Crotales

Perc.

Hp.

Vln. I *niente*

Vln. II *niente*

Vla. *niente*

Vc. *mp* Pizz.

Cb. *mp* Pizz.

CC

371 372 373 374 375 376 377 378 379 380

Time: 10 minutes 25 seconds

DD

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Perc.

Hp.

Detailed description: This block contains the musical notation for measures 381 through 389 for the brass and woodwind sections. The instruments listed are Flute 1&2, Flute 3&4, Clarinet 1, Clarinet 2&3, Trombone 1&2, Baritone Trombone, Tuba, Timpani, Mallets, Percussion, and Harp. The score includes dynamic markings such as *mf*, *pp*, *mp*, *p*, and *mf*, along with performance instructions like *espress.* and *a2*. A large watermark 'MUSIC' is visible across the score.

DD

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 381 through 389 for the string sections: Violin I, Violin II, Viola, Violoncello, and Contrabass. The notation includes dynamic markings such as *p* and *Pizz.* (pizzicato). A large watermark 'MUSIC' is visible across the score.

EE "A Mother's Love"

Picc. *solo (with vibrato)*

Fl. 1 & 2 *mp tranquillo* *mf*

Ob. 1 & 2 *mp tranquillo* *mf*

E. Hn. *triquillo* *mp* *mf* *ppp*

Bsn. 1 & 2

B♭ Cl. 1 & 2 *triquillo* *mp* *mf* *ppp* *mp tranquillo* *mf*

B. Cl. *pp* *ppp* *pp*

Timp. *let ring* *ppp* *let ring*

Hp. *p* *dampen*

Vln. I *pp tranquillo* *p*

Vln. II *pp tranquillo* *p*

Vla. *pp tranquillo* *p*

Vc. *pp tranquillo* *p*

Cb. *p tranquillo* *ppp* *p*

** all voices trill*

Div. a 3

Arco

390

391

392

393

394

395

396

397

398

FF

Fl. 1&2 *ppp*

Ob. 1&2 *ppp*

B♭ Cl. 1&2 *ppp*

B. Cl. *ppp*

F Hn. 1&2 *ppp* *2nd Hn. plays lead line with trps. in *mp*

F Hn. 3&4 *p* *tranquillo alla cappella dolce* *4th Hn. plays lead line with 2nd Trp.

C Tpt. 1 *mp* *tranquillo alla cappella dolce* *p* *1st Trp. plays lead line with 3rd Hn.

C Tpt. 2&3 *p* *tranquillo alla cappella dolce* *(mp)* *tranquillo alla cappella dolce* *p*

Tbn. 1&2 *p* *tranquillo alla cappella dolce*

B. Tbn. *p* *tranquillo alla cappella dolce*

Tuba *p* *tranquillo alla cappella dolce*

Hp. *let ring* *dampen* *mp*

Vln. I *ppp* *non trill*

Vln. II *ppp* *non trill*

Vla. *ppp*

Vc. *ppp* *Arco* *mp*

Cb. *ppp* *Pizz.* *mp*

FF

GG

Fl. 1&2 *solo* (with vibrato) *mp* *tranneillo* *mf* *mp* *tranneillo*

Ob. 1&2 *mp* *tranneillo*

E. Hn. *tranneillo* *mp* *mf* *pp*

Bsn. 1&2 *tranneillo* *mp* *mf* *pp*

B♭ Cl. 1&2 *pp* *ppp* *ppp*

B. Cl. *pp* *ppp* *p*

F Hn. 1&2 *ppp*

F Hn. 3&4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2&3 *ppp*

Tbn. 1&2 *ppp*

B. Tbn. *ppp*

Tuba *ppp*

Mallets *mp* *dampen*

Perc. *ppp* *let ring* *let ring*

Hp. *mf* *dampen* *mp*

Vln. I *pp* *tranneillo* *p*

Vln. II *pp* *tranneillo* *p*

Vla. *pp* *tranneillo* *p*

Vc. *mf* *pp* *tranneillo* *p*

Cb. *pp* *tranneillo* *ppp*

** all voices trill*

Div. a 3

Arco *Div. a 3*

mf *pp* *tranneillo* *ppp* *p*

(♩ = ♩) **HH** **Largo misterioso** (♩ = c.48)

Picc. *mf* *espress.* *mp* *mf*

Fl. 1&2 *ppp* *mf* *espress.*

Ob. 1&2 *ppp* *mf* *espress.* *a2*

E. Hn. *mf* *espress.*

Bsn. 1&2 *mf*

B♭ Cl. 1&2 *mf* *espress.*

B. Cl. *ppp* *mf*

F Hn. 1&2 *p* *mp* *p* *mp* *mf* *mp* *poco f*

F Hn. 3&4 *p* *mp* *p* *mp* *mf* *mp* *poco f*

C Tpt. 1 *p* *mp* *p* *mp* *mf* *espress.* *poco f*

C Tpt. 2&3 *p* *mp* *p* *mp* *mf* *poco f*

Tbn. 1&2 *p* *mp* *p* *mp* *p* *mf* *poco f*

B. Tbn. *p* *mp* *p* *mp* *mf* *poco f*

Tuba *p* *mp* *p* *mp* *mf* *mp* *poco f*

Mallets *mp* *mf*

Hp. *mp* *mf* *mf*

Senza sord. tranquillo alla cappella dolce

** 1st Hn. lead line with Hn. 3,4*

** 2nd Hn. plays lead line with Trp. 2*

** 2nd Trp. plays lead line with Hn. 2*

** 2nd Trombone brings out minor 6th, Zach's Theme*

1st trb. (mf)

Glock.

(♩ = ♩) **HH** **Largo misterioso** (♩ = c.48)

Vln. I *ppp* *non trill* *mf* *espress.*

Vln. II *ppp* *non trill* *mf* *espress.*

Vla. *ppp* *mf* *espress.*

Vc. *ppp* *mf* *espress.*

Cb. *ppp*

poco a poco ritardando.....

(♩ = ♩)

poco f *f* *piu f* *ff*

Picc.

Fl. 1&2 *a2* *poco f* *f* *piu f* *ff*

Ob. 1&2 *poco f* *f* *piu f* *ff*

E. Hn. *poco f* *f* *piu f* *ff*

Bsn. 1&2 *poco f* *f* *piu f* *ff*

B♭ Cl. 1&2 *a2* *poco f* *mf* *f* *piu f* *ff*

B. Cl. *f* *piu f* *ff*

F Hn. 1&2 *f* *piu f* *ff*

F Hn. 3&4 *f* *piu f* *ff*

C Tpt. 1 *f* *piu f* *ff*

C Tpt. 2&3 *f* *marcato sostenuto* *piu f* *ff*

Tbn. 1&2 *a2* *f* *marcato sostenuto* *piu f* *ff*

B. Tbn. *f* *piu f* *marcato sostenuto* *ff*

Tuba *f* *piu f* *ff*

Timp. *f* *piu f* *ff*

Mallets *poco f* *f* *piu f* *ff*

Cym. *f* *piu f* *ff*

Perc. *f* *piu f* *ff*

Hp. *poco f* *f* *piu f* *ff*

quick to xylophone *Xylophone*

Piatti

Bass Dr.

espress. *f* *piu f* *ff*

poco a poco ritardando.....

Div. *f* *piu f* *ff*

Vln. I *poco f* *f* *piu f* *ff*

Vln. II *poco f* *f* *piu f* *ff*

Vla. *poco f* *f* *piu f* *ff*

Vc. *poco f* *f* *marcato sostenuto* *piu f* *ff*

Cb. *f* *piu f* *ff*

Allegro agitato (♩ = c. 144)

II

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Cym.

Perc.

Hp.

dampen

ff

Choke

Bass Dr.

Snare Dr.

Bass Dr.

f

mp

f

ff

dampen

f

ff

dampen

f

ff

dampen

f

ff

solo

f

Allegro agitato (♩ = c. 144)

II

Vln. I

Vln. II

Vla.

Vc.

Cb.

frog

On

On

On

f

ff

Div.

Div.

f

ff

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

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

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

E. Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

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

B \flat Cl. 1&2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

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

F Hn. 1&2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

F Hn. 3&4 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

C Tpt. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

C Tpt. 2&3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tbn. 1&2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

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

Tuba $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
pif *f* *pif*

Timp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
dampen *dampen* *dampen*

Mallets $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Xylophone *f*

Perc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Sn Dr. & Bass Dr. *f* *dampen* *dampen* *dampen*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc. *solo* *mf* *mf* *mp*

Fl. 1&2 *mp*

Ob. 1&2 *mp*

E. Hn.

Bsn. 1&2 *mp leggiero* *mf* *mp*

B♭ Cl. 1&2 *mp*

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1 *mp*

C Tpt. 2&3 *mp*

Tbn. 1&2 *mp leggiero* *mf* *mp*

B. Tbn. *mp leggiero* *mf* *mp*

Tuba

Timp.

Mallets

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mf mp f mp mf ff*

Fl. 1&2 *mf mp f mp mf ff*

Ob. 1&2 *mf mp f mp mf ff*

E. Hn. *mf mp f mp mf ff*

Bsn. 1&2 *mf mp f mp mf ff*

B♭ Cl. 1&2 *mf mp f mp mf ff*

B. Cl. *mf mp f mp mf ff*

F Hn. 1&2 *mf mp f mp mf ff*

F Hn. 3&4 *mf mp f mp mf ff*

C Tpt. 1 *mf mp f mp mf ff*

C Tpt. 2&3 *mf mp f mp mf ff*

Tbn. 1&2 *mf mp f mp mf ff*

B. Tbn. *mf mp f mp mf ff*

Tuba *ff f ff*

Timp. *mf mp dampen f dampen mp ff dampen*

Mallets *Xylophone mf mp f mp mf ff*

Perc. *Sn Dr. & Bass Dr. mf mp dampen f dampen f ff dampen*

Hp. *f ff dampen*

Vln. I *mf mp f mp mf ff*

Vln. II *mf mp f mp mf ff*

Vla. *mf mp f mp mf ff*

Vc. *mf mp f mp mf ff*

Cb. *mf mp f mp mf ff*

JJ

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

457 458 459 460 461 462 463

solo
f 3 3
Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2
gliss.
piu f 5
ff

B. Tbn.
glissando
piu f
glissando
ff 5

Tuba

Timp.
mf

Mallets
Xylophone
f 3 3

Perc.
Snare Dr.
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.
Div.
f

KK

Picc. *mf* *f* *mf* *ff* *f* *mf*

Fl. 1&2 *mf* *f* *mf* *ff* *f* *mf*

Ob. 1&2 *mf* *f* *mf* *ff* *f* *mf*

E. Hn. *mf* *f* *mf* *ff* *f* *mf*

Bsn. 1&2 *mf* *f* *mf* *ff* *f*

B♭ Cl. 1&2 *mf* *f* *mf* *ff* *f* *mf*

B. Cl. *mf* *f* *mf* *ff* *f*

F Hn. 1&2 *mf* *f* *mf* *ff* *piu. f* *f*

F Hn. 3&4 *mf* *f* *mf* *ff* *f*

C Tpt. 1 *mf* *f* *mf* *ff* *f*

C Tpt. 2&3 *mf* *f* *mf* *ff* *f*

Tbn. 1&2 *ff* *mf* *mf* *f*

B. Tbn. *ff* *mf* *f*

Tuba *mf* *f* *mf* *ff* *f*

Timp.

Mallets *f*

Perc. *mf* *f* *f* *mf*

Vln. I *mf* *f* *mf* *ff* *f*

Vln. II *mf* *f* *mf* *ff* *f*

Vla. *mf* *f* *mf* *ff* *f*

Vc. *mf* *f* *mf* *ff* *f*

Cb. *mf* *f* *mf* *ff* *f*

KK

Picc. *f* *mf* *f* *mf* *piu f*

Fl. 1&2 *f* *mf* *f* *mf* *piu f*

Ob. 1&2 *f* *mf* *f* *mf* *piu f*

E. Hn. *f* *mf* *f* *mf* *piu f*

Bsn. 1&2 *mf* *f* *mf* *piu f*

B♭ Cl. 1&2 *f* *mf* *f* *mf* *piu f*

B. Cl. *mf* *f* *mf* *f* *mf* *piu f*

F Hn. 1&2 *a2* *mf* *f* *mf* *piu f*

F Hn. 3&4 *mf* *f* *a2* *mf* *f* *mf* *piu f*

C Tpt. 1 *mf* *f* *mf* *f* *mf* *piu f*

C Tpt. 2&3 *mf* *f* *mf* *f* *mf* *piu f*

Tbn. 1&2 *a2* *mf* *f* *mf* *f* *mf* *piu f* *ff*

B. Tbn. *mf* *f* *mf* *f* *mf* *piu f* *ff*

Tuba *mf* *f* *mf* *f* *mf* *piu f* *ff*

Timp.

Mallets

Perc. *mf* *f* *mf* *f* *mf* *f*

Vln. I *mf* *f* *mf* *f* *mf* *piu f*

Vln. II *mf* *f* *mf* *f* *mf* *piu f*

Vla. *mf* *f* *mf* *f* *mf* *piu f*

Vc. *mf* *f* *mf* *f* *mf* *piu f*

Cb. *mf* *f* *mf* *f* *mf* *piu f*

LL

Picc. *f* *piu f* *ff*

Fl. 1&2 *f* *piu f* *ff*

Ob. 1&2 *f* *piu f*

E. Hn. *f* *piu f*

Bsn. 1&2 *f* *piu f*

B^b Cl. 1&2 *f* *piu f*

B. Cl. *f* *piu f*

C Tpt. 1 *mf* *poco f* *f*

C Tpt. 2&3 *mf* *poco f* *f*

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets *ff*

Perc. *mf* *piu f* *f*

Hp. *f* *piu f* *ff*

Vln. I *f* *piu f* *ff*

Vln. II *f* *piu f* *ff*

Vla. *f* *piu f* *ff*

Vc. *f* *piu f* *ff*

Cb. *f* *piu f* *ff*

St. Mute

Tambourine

Xylophone

Div.

484 485 486 487 488 489

MM

Picc. *f* *mf* *mp* *f*

Fl. 1&2 *f* *mf* *mp* *f*

Ob. 1&2 *mf*

E. Hn. *mf*

Bsn. 1&2 *mf* (2nd Bsn. *ala pizzicato*) *mp* *mf*

B♭ Cl. 1&2 *mf*

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

F Hn. 1&2 *f* *legato* *soli*

F Hn. 3&4 *f* *legato* *soli*

C Tpt. 1 *mp* *p*

C Tpt. 2&3 *mp* *p*

Tbn. 1&2 *mp* *p*

Tuba *f* *legato* *blend with horns*

Timp. *pp* *leggiero with cello, bass pizz. (Let cello/bass dominate)*

Mallets *f* *Xylophone*

Perc. *mp* *p* *Tambourine*

Hp. *f* *mp* *f*

Vln. I *f* *mf* *mp* *f*

Vln. II *f* *mf* *mp* *f*

Vla. *f* *f* *legato* *soli with hns.*

Vc. *f* *Pizz.* *mp* *mf*

Cb. *f* *Pizz.* *mp* *mf*

490 491 492 493 494 495

Picc. *piu f* *mp* *mp* *f*

Fl. 1&2 *piu f* *mp* *mp* *f*

Ob. 1&2 *mf* *mf* *mf* *f*

E. Hn. *mf* *mf* *mf* *f*

Bsn. 1&2 *mf* *mp* *mf* *f*

Bs. Cl. 1&2 *mf* *mp* *mf* *f*

B. Cl. *mf* *mp* *mf* *f*

F Hn. 1&2 *mp* *f legato* *f legato* *f*

F Hn. 3&4 *mp* *f legato* *f legato* *f*

C Tpt. 2&3 *p* *p* *p* *f*

Tbn. 1&2 *p* *p* *p* *f*

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

Tuba *blend with flutes* *f legato* *f legato* *f*

Timp. *mp* *p* *p* *f*

Mallets *piu f* *Tambourine* *Xylophone* *f*

Perc. *p* *p* *p* *f*

Hp. *f* *f* *f* *f*

Vln. I *piu f* *mp* *mp* *f*

Vln. II *piu f* *mp* *mp* *f*

Vla. *mp* *f legato* *Pizz.* *Arco*

Vc. *piu f* *mp* *Pizz.* *f*

Cb. *piu f* *mp* *Pizz.* *f*

Picc. *piu f* *mf* *f* *f*
 Fl. 1&2 *piu f* *mf* *f* *f*
 Ob. 1&2 *mf* *mf* *f*
 E. Hn. *mf* *mf* *f*
 Bsn. 1&2 *mf* *mp* *mf* *f*
 B♭ Cl. 1&2 *mf* *mf* *f*
 B. Cl. *mf* *mp* *mf* *f*
 F Hn. 1&2 *mp* *f legato* *mp* *f*
 F Hn. 3&4 *mp* *f legato* *mp* *f*
 C Tpt. 2&3 *mp* *mf*
 Tbn. 1&2 *mp* *mf*
 B. Tbn. *mp* *mf*
 Tuba *mp* *f legato* *mp* *f*
 Timp. *mp* *pp* *mp*
 Mallets *piu f* *f*
 Perc. *mp* *mf*
 Hp. *f*
 Vln. I *piu f* *mf* *f* *f*
 Vln. II *piu f* *mf* *f* *f*
 Vla. *mp* *f legato* *mp* *f*
 Vc. *piu f* *mp* *mf* *f*
 Cb. *f* *mp* *mf* *f*

St. Mute *blend with flutes*
 Tambourine
 Xylophone
 Pizz.
 Arco

502 503 504 505 506 507

Score for Concerto for Brass and Orchestra, page 67. The score is divided into two systems, each starting with a rehearsal mark 'NN'.

System 1 (Measures 508-513):

- Woodwinds:** Piccolo (mf), Flutes 1 & 2 (mf), Oboes 1 & 2 (mf), English Horn (mf), Bassoons 1 & 2 (mf), Baritone Clarinet 1 & 2 (mf), Bass Clarinet (mf), French Horns 1 & 2 (mf), French Horns 3 & 4 (mf), Cor Anglais 2 & 3 (mp, St. Mute blend with flutes), Trombones 1 & 2 (mp), Bass Trombone (mp), Tuba (mf), Timpani (p), Mallets (mf), Percussion (mp, Tambourine).
- String Ensemble:** Violins I (mf), Violins II (mf), Viola (mf), Violoncello (mf, Pizz.), Contrabass (mf, Pizz.).
- Percussion:** Xylophone (f).

System 2 (Measures 508-513):

- Woodwinds:** Piccolo (mf), Flutes 1 & 2 (mf), Oboes 1 & 2 (mf), English Horn (mf), Bassoons 1 & 2 (mf), Baritone Clarinet 1 & 2 (mf), Bass Clarinet (mf), French Horns 1 & 2 (mf), French Horns 3 & 4 (mf), Cor Anglais 2 & 3 (mp, St. Mute blend with flutes), Trombones 1 & 2 (mp), Bass Trombone (mp), Tuba (mf), Timpani (p), Mallets (mf), Percussion (mp, Tambourine).
- String Ensemble:** Violins I (mf), Violins II (mf), Viola (mf), Violoncello (mf, Pizz.), Contrabass (mf, Pizz.).
- Percussion:** Xylophone (f), Arco.

Rehearsal marks 'NN' are located at the beginning of each system. Measure numbers 508, 509, 510, 511, 512, and 513 are printed at the bottom of the page.

Picc. *mf*

Fl. 1&2 *mf*

Ob. 1&2 *mf*

E. Hn. *mf*

Bsn. 1&2 *mf* *mp* *(mf)*

B♭ Cl. 1&2 *mf*

B. Cl. *mf* *mp*

F Hn. 1&2 *mp* *f*

F Hn. 3&4 *mp* *f*

C Tpt. 1 *mp* *blend with flutes* *mp* *Senza sord.* *mf*

C Tpt. 2&3 *mp* *mp* *Senza sord.* *mf*

Tbn. 1&2 *mp* *St. Mute* *mp* *Senza sord.* *mf*

B. Tbn. *mp* *Senza sord.* *mf*

Tuba *mp* *f*

Timp. *p* *pp* *p*

Mallets *mf*

Perc. *mp* *Tambourine* *mp*

Hp. *f*

Vln. I *mf* *f* *f*

Vln. II *mf* *f* *f*

Vla. *mp* *f*

Vc. *mf* *(Pizz.)* *mp* *mf*

Cb. *mf* *(Pizz.)* *mp* *mf*

00

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

poco f

f

Senza sord.

Xylophone

Tambourine

Pizz.

00

520 521 522 523 524 525

2+2+2

poco a poco ritardando

Picc. *ff* *(sffz/mp)* *ff* *(sffz/mp)*

Fl. 1&2 *a2* *ff* *(sffz/mp)* *ff* *(sffz/mp)*

Ob. 1&2 *ff* *(sffz/mp)* *ff* *(sffz/mp)*

E. Hn. *ff* *(sffz/mp)* *ff* *(sffz/mp)*

Bsn. 1&2 *sffz/mp* *sffz/mp* *ff* *sffz/mp* *ff*

B♭ Cl. 1&2 *ff* *(sffz/mp)* *ff* *sffz/mp*

B. Cl. *f* *sffz/mp* *sffz/mp*

F Hn. 1&2 *ff* *(sffz/mp)*

F Hn. 3&4 *ff* *(sffz/mp)*

C Tpt. 1 *sffz/mp* *sffz/mp* *ff*

C Tpt. 2&3 *ff* *(sffz/mp)* *(sffz/mp)*

Tbn. 1&2 *ff* *(sffz/mp)* *f*

B. Tbn. *f* *ff*

Tuba *f* *sffz/mp*

Timp. *mp* *mf*

Mallets *Xylophone* *piu f*

Perc. *Tambourine* *piu f*

Hp. *f* *ff*

Vln. I *ff* *(sffz/mp)* *ff* *(sffz/mp)*

Vln. II *ff*

Vla. *ff*

Vc. *f* *Pizz.* *Arco* *ff*

Cb. *f* *Pizz.* *Arco* *sffz/mp*

(♩ = ♩) ----- (♩ = ♩) **PP** **Maestoso** (♩ = c.65)

Picc. *sfz/mf* *tr* *ff*

Fl. 1&2 *sfz/mf* *tr* *ff*

Ob. 1&2 *sfz/mf* *tr* *ff*

E. Hn. *sfz/mp* *tr* *ff*

Bsn. 1&2 *ff*

B♭ Cl. 1&2 *sfz/mf* *tr* *ff*

B. Cl. *ff*

F Hn. 1&2 *ff* *sol* *f nobile*

F Hn. 3&4 *ff* *sol* *f nobile*

C Tpt. 1 *sfz/mp* *ff* *a2 sol* *f nobile*

C Tpt. 2&3 *sfz/mp* *ff* *sol* *f nobile*

Tbn. 1&2 *ff* *sol* *f nobile*

B. Tbn. *sol* *f nobile*

Tuba *ff* *f nobile*

Timp. *f* *dampen*

Mallets *sfz/mf* *tr* *ff*

Perc. *f* *ff* *Sn Dr. & Bass Dr.*

Hp. *dampen*

(♩ = ♩) ----- (♩ = ♩) **PP** **Maestoso** (♩ = c.65)

Vln. I *sfz/mf* *tr* *ff*

Vln. II *sfz/mf* *tr* *ff*

Vla. *sfz/mf* *tr* *ff*

Vc. *Div.* *V* *ff*

Cb. *Div.* *V* *ff*

Picc. *f* *piu f nobile molto sostenuto*

Fl. 1&2 *f* *piu f nobile molto sostenuto*

Ob. 1&2 *a2 f* *piu f nobile molto sostenuto*

E. Hn. *f* *piu f nobile molto sostenuto*

Bsn. 1&2 *a2 f* *piu f nobile molto sostenuto*

B♭ Cl. 1&2 *f* *piu f nobile molto sostenuto*

B. Cl. *f* *piu f nobile molto sostenuto*

F Hn. 1&2 *f* *piu f nobile molto sostenuto*

F Hn. 3&4 *f* *piu f nobile molto sostenuto*

C Tpt. 1 *f* *piu f nobile molto sostenuto*

C Tpt. 2&3 *f* *piu f nobile molto sostenuto*

Tbn. 1&2 *a2 f* *piu f nobile molto sostenuto*

B. Tbn. *f* *piu f nobile molto sostenuto*

Tuba *f* *piu f nobile molto sostenuto*

Timp. *f* *piu f*

Mallets *f* *piu f nobile*

Cym. *Piatti* *piu f nobile*

Perc. *Bass Dr.* *piu f nobile*

Hp. *gliss.* *f* *piu f nobile*

Vln. I *f* *piu f nobile molto sostenuto*

Vln. II *f* *piu f nobile molto sostenuto*

Vla. *f* *piu f nobile molto sostenuto*

Vc. *f* *piu f nobile molto sostenuto*

Cb. *f* *piu f nobile molto sostenuto*

poco rit. **QQ** **Allegro agitato** (♩ = c. 144)

Picc.

Fl. 1&2

Ob. 1&2
2nd oboe lead line with hn.3 & viola 2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2
3rd hn. lead line with oboe 2 & viola 2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Cym. **Piatti**

Perc. **Bass Dr.**

Hp.

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido dampen

ff intrepido

ff intrepido dampen

ff intrepido

ff intrepido dampen

ff intrepido dampen

poco rit. **QQ** **Allegro agitato** (♩ = c. 144)

Vln. I

Vln. II

Vla.

Vc.

Cb.

frog

ff intrepido

frog

ff intrepido

frog

ff intrepido

ff intrepido

ff intrepido

ff intrepido

ff intrepido

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

ff

a2

On

Bass Dr.

ff dampen

Div.

sf

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Movement III

Allegro moderato giocoso (♩ = c. 126)

Picc. *mp*

Fl. 1&2 *p* *mp*

Ob. 1&2 *pp* *p* *a2*

E. Hn. *pp* *p*

Bsn. 1&2 *mp*

B♭ Cl. 1&2 *pp* *p* *a2* *mp*

B. Cl. *mp*

Timp.

Mallets *pp* *dampen*

Cym. *pp* *dampen*

Perc. *pp* soft rawhide mallet *dampen*

Hp. *pp* *alla bell tones* *mp* *dampen*

Allegro moderato giocoso (♩ = c. 126)

Vln. I *pp* *Pizz.*

Vln. II *pp* *Pizz.*

Vla. *pp* *Pizz.*

Vc. *pp* *Pizz.*

Cb. *pp* *Pizz.*

Picc. *mf* *f* *playful* *p*
 Fl. 1&2 *mp* *mf* *f/mf* *p*
 Ob. 1&2 *mp* *mf* *f* *playful* *p*
 E. Hn. *mp* *mf* *f* *playful* *p*
 Bsn. 1&2 *mp* *f* *playful* *p*
 B♭ Cl. 1&2 *mf*
 B. Cl. *mp* *f/mf* *solo*
 Timp.
 Mallets *mf*
 Cym. *mf* *p*
 Perc. *mf*
 Hp. *mf*
 Vln. I (Pizz.) *mp* *mf*
 Vln. II (Pizz.) *mp* *mf*
 Vla. (Pizz.) *mp* *mf*
 Vc. (Pizz.) *mp* *mf*
 Cb. (Pizz.) *mp* *mf*

556

557

558

559

560

561

562

563

RR

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

p *leggiero*

p *dampen*

Glock.

Medium Triangle

Chimes

(Pizz.)

Div.

564

565

566

567

568

569

570

571

SS

solo obbligato

Picc. *mf espress.* *mp*

Fl. 1&2 *mp* *mf*

Ob. 1&2 *mp* *mf*

E. Hn. *mp* *mf*

Bsn. 1&2 *mf*

B> Cl. 1&2 *mp* *mf*

B. Cl. *mf* *poco f*

F Hn. 1&2 *mf* *poco f* *mf* *poco f*

F Hn. 3&4 *mf* *poco f* *mf* *poco f*

C Tpt. 1 *mf* *poco f* *mf* *poco f*

C Tpt. 2&3 *mf* *poco f* *mf* *poco f*

Tbn. 1&2 *mf*

B. Tbn. *mf*

Tuba *mf* *poco f*

Timp. *mf* dampen

Mallets *mf* *poco f*

Cym. *mf*

Perc. *mf*

Hp. *mf* *poco f*

Vln. I *mf espress.* *mp*

Vln. II *mf* *poco f*

Vla. *mf* *poco f*

Vc. *mf* *poco f*

Cb. *mf* *poco f*

SS

Arco soli obbligato with piccolo

TT

Picc. *poco f* *f* *mf*

Fl. 1&2 *poco f* *f*

Ob. 1&2 *poco f* *f*

E. Hn. *poco f* *f*

Bsn. 1&2 *poco f* *f* *piu f* *f*

B♭ Cl. 1&2 *poco f playful* *f* *piu f* *f*

B. Cl. *f* *piu f* *f*

F Hn. 1&2 *mf* *poco f* *f*

F Hn. 3&4 *mf* *poco f* *f*

C Tpt. 1 *mf* *poco f* *f*

C Tpt. 2&3 *mf* *poco f* *f*

Tbn. 1&2 *poco f* *mf* *poco f* *piu f* *f*

B. Tbn. *poco f* *mf* *f* *f*

Tuba *f* *piu f* *f*

Timp. *poco f dampen* *f*

Mallets *mf* *dampen* *f*

Cym. *Medium Triangle* *dampen* *f*

Perc. *Chimes* *poco f* *dampen* *f*

Hp. *dampen* *f*

TT

Vln. I *poco f legato* *f* *mf* *f legato*

Vln. II *poco f legato* *f* *mf* *f legato*

Vla. *poco f legato* *f* *mf* *f legato*

Vc. *(Pizz.)* *f* *piu f* *Pizz.* *f*

Cb. *(Pizz.)* *f* *piu f* *f*

Picc. *piu f*
 Fl. 1&2 *piu f*
 Ob. 1&2 *piu f*
 E. Hn. *piu f*
 Bsn. 1&2 *piu f*
 B♭ Cl. 1&2 *piu f*
 B. Cl. *piu f*
 F Hn. 1&2 *poco f* *f* *piu f*
 F Hn. 3&4 *poco f* *f* *piu f*
 C Tpt. 1 *poco f* *f* *piu f*
 C Tpt. 2&3 *poco f* *f* *piu f*
 Tbn. 1&2 *f* *piu f*
 B. Tbn. *f* *piu f*
 Tuba *piu f*
 Timp. *dampen*
 Mallets *Glock.* *Medium Triangle* *Chimes* *C major gliss.* *piu f*
 Cym. *piu f*
 Hp. *piu f*
 Vln. I *Div.*
 Vln. II *Div.*
 Vla. *Div.*
 Vc. *Arco* *piu f*
 Cb. *Arco* *piu f*

UU "An American Fanfare"

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. *Piatti* *let ring*

Perc. *Sn Dr. & Bass Dr.*

f *a2* *poco f* *f* *mf* *pp* *mf* *f* *mf* *f* *poco f* *f*

UU "An American Fanfare"

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *f* *poco f* *f* *poco f* *f*

VV

Picc. *mp* *f* *piu f* *f* *mp* *f*

Fl. 1&2 *mp* *f* *piu f* *f* *mp* *f*

Ob. 1&2 *mp* *f* *piu f* *f* *mp* *f*

E. Hn. *mp* *f* *piu f* *f* *mp* *f*

Bsn. 1&2 *piu f* *f* *piu f* *f* *mp* *f*

B♭ Cl. 1&2 *mp* *f* *piu f* *f* *mp* *f*

B. Cl. *piu f* *f* *piu f* *f* *mp* *f*

F Hn. 1&2 *mp* *f* *mp* *f*

F Hn. 3&4 *mp* *f* *mp* *f*

C Tpt. 1 *f* *mp* *f*

C Tpt. 2&3 *f* *mp* *f*

Tbn. 1&2 *mf* *f* *mp* *f*

B. Tbn. *mf* *f* *mp* *f*

Tuba *piu f* *ff* *f* *mp* *f*

Timp. *piu f* *ff* *f* dampen *f*

Cym. *f* *let ring*

Perc. *piu f* *ff* *f*

Hp. *f* *piu f*

Vln. I *mp* *f* *piu f* *f* *mp* *f*

Vln. II *mp* *f* *piu f* *f* *mp* *f*

Vla. *mp* *f* *piu f* *f*

Vc. *piu f* *ff* *mp* *f*

Cb. *piu f* *ff* *mp* *f*

VV

The musical score for page 84 includes the following parts and markings:

- Picc.**: Piccolo, 2/4 time, dynamics *f* and *mp*.
- Fl. 1&2**: Flutes 1 and 2, 2/4 time, dynamics *f* and *mp*, includes *a2* marking.
- Ob. 1&2**: Oboes 1 and 2, 2/4 time, dynamics *f* and *mp*, includes *a2* marking.
- E. Hn.**: English Horn, 2/4 time, dynamic *f*.
- Bsn. 1&2**: Bassoons 1 and 2, 2/4 time, dynamic *f*.
- B♭ Cl. 1&2**: Bass Clarinets 1 and 2, 2/4 time, dynamic *f*, includes *a2* marking.
- B. Cl.**: Clarinet in B-flat, 2/4 time, dynamic *f*.
- F Hn. 1&2**: First Horns 1 and 2, 2/4 time, dynamics *mf*, *f*, *f*, *mf*, *f*.
- F Hn. 3&4**: First Horns 3 and 4, 2/4 time, dynamics *mf*, *f*, *f*, *mf*, *f*.
- C Tpt. 1**: Trumpets in C 1, 2/4 time, dynamic *f*.
- C Tpt. 2&3**: Trumpets in C 2 and 3, 2/4 time, dynamic *f*.
- Tbn. 1&2**: Trombones 1 and 2, 2/4 time, dynamic *f*.
- B. Tbn.**: Trombone in B-flat, 2/4 time, dynamic *f*.
- Tuba**: Tuba, 2/4 time, dynamic *f*.
- Timp.**: Timpani, 2/4 time, dynamic *f*.
- Cym.**: Cymbals, 2/4 time.
- Perc.**: Percussion, 2/4 time, includes *dampen* marking.
- Hp.**: Harp, 2/4 time, includes *dampen* marking.
- Vln. I**: Violins I, 2/4 time, dynamics *f* and *mp*.
- Vln. II**: Violins II, 2/4 time, dynamics *f* and *mp*.
- Vla.**: Viola, 2/4 time, dynamics *f* and *mp*.
- Vc.**: Violoncello, 2/4 time, dynamic *f*.
- Cb.**: Contrabass, 2/4 time, dynamic *f*.

WW

Score for Concerto for Brass and Orchestra, page 85. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet, French Horns 1 & 2 and 3 & 4, Trumpets in C 1 and 2 & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Cymbals, Percussion, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *f*, *sfz*, and *piu f*, along with performance instructions like "let ring" and "Div. Arco". A large watermark "IMMEDIATE MUSIC" is overlaid on the score.

XX

Musical score for Concerto for Brass and Orchestra, page 86, measures 634-642. The score is arranged in a standard orchestral layout with parts for Piccolo (Picc.), Flutes 1 & 2 (Fl. 1&2), Oboes 1 & 2 (Ob. 1&2), English Horn (E. Hn.), Bassoons 1 & 2 (Bsn. 1&2), Clarinet in B-flat 1 & 2 (B♭ Cl. 1&2), Clarinet in B-flat (B. Cl.), French Horns 1 & 2 (F Hn. 1&2), French Horns 3 & 4 (F Hn. 3&4), Trumpets 1 (C Tpt. 1), Trumpets 2 & 3 (C Tpt. 2&3), Trombones 1 & 2 (Tbn. 1&2), Baritone (B. Tbn.), Tuba, Timpani (Timp.), Cymbals (Cym.), Percussion (Perc.), and Harp (Hp.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *piu f*, *f*, *mf*, and *f*. Performance instructions include *tr* (trills), *a2*, *dampen*, and *let ring*. The key signature is one flat, and the time signature changes from 3/4 to 2/4. The section is marked with a double bar line and the Roman numeral XX.

Picc. *f* ³ *a2*

Fl. 1&2 *f* ³ *a2*

Ob. 1&2 *f* ³ *a2*

E. Hn. *f* ³ *a2*

Bsn. 1&2 *piu f* *f* *a2* *f* ³ *f*

B \flat Cl. 1&2 *f* ³ *f*

B. Cl. *piu f* *f* *f* ³ *f*

F Hn. 1&2 *a2* *f* *piu f* *f* ³ *f*

F Hn. 3&4 *a2* *f* *piu f* *f* ³ *f*

C Tpt. 1 *f* *piu f* *f* ³ *f*

C Tpt. 2&3 *f* *piu f* *f* ³ *f* *a2*

Tbn. 1&2 *piu f* *f* *f* ³ *f*

B. Tbn. *piu f* *f* *f* ³ *f*

Tuba *piu f* *f* *f* ³ *f*

Timp. *piu f* *f* *f* ³ *f*

Cym. *f* **Piatti** *let ring*

Perc. *f* *f* ³ *f*

Hp. *piu f* *dampen*

Vln. I *f* *V*

Vln. II *f* *V*

Vla. *f* *V*

Vc. *piu f* *f* *Div.* *V*

Cb. *piu f* *f* *Div.* *V*

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

Fl. 1&2 *f* *mp* *f* *ff*

Ob. 1&2 *f* *mp* *f* *ff*

E. Hn. *f* *mp* *f* *ff*

Bsn. 1&2 *f* *mp* *f* *ff*

B♯ Cl. 1&2 *f* *mp* *f* *ff*

B. Cl. *f* *mp* *f* *ff*

F Hn. 1&2 *ff*

F Hn. 3&4 *ff*

C Tpt. 1 *ff*

C Tpt. 2&3 *ff*

Tbn. 1&2 *mf* *ff*

B. Tbn. *mf* *ff*

Tuba *mf* *ff*

Timp. *f* *ff* dampen

Cym. *piu f*

Perc. *piu f* *ff* dampen

Hp. *f* dampen

Vln. I Div. *f* *mp* *f* *ff*

Vln. II Div. *f* *mp* *f* *ff*

Vla. Div. *f* *mp* *f* *ff*

Vc. *f* *mp* *f* *ff*

Cb. *mf* *mp* *f* *ff*

1st Hn. plays lead line with Trp.3

Trp.3 plays lead line with 1st Hn.

Piatti let ring

Sn Dr. & Bass Dr.

poco rit.

Picc. *mf* *piu f*

Fl. 1&2 *mf* *piu f*

Ob. 1&2 *mf* *piu f*

E. Hn. *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

Bsn. 1&2 *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

B♭ Cl. 1&2 *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

B. Cl. *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

F Hn. 1&2 *mf* *piu f*

F Hn. 3&4 *mf* *piu f*

C Tpt. 1 *sol* *f* *sol* *piu f*

C Tpt. 2&3 *f* *piu f*

Tbn. 1&2 *f* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

B. Tbn. *f* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

Tuba *f* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

Timp. *f* *(Quarter note triplet sets up new 6/8 tempo)

Cym.

Hp. *mf* *piu f* *gliss.* 12

Vln. I *mf* *piu f*

Vln. II *mf* *piu f*

Vla. *mf* *piu f*

Vc. *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

Cb. *mf* *piu f* *(Quarter note triplet sets up new 6/8 tempo)

YY Allegro (♩. = c. 112)

Picc. *ff* *f* *ff*

Fl. 1&2 *ff* *f* *ff*

Ob. 1&2 *ff* *f* *ff*

E. Hn. *ff* *f* *ff*

Bsn. 1&2 *ff* *f* *ff*

B♭ Cl. 1&2 *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

Tbn. 1&2 *ff* *f* *ff* *sol*

B. Tbn. *ff* *f* *ff* *sol*

Tuba *ff* *f* *ff* *sol*

Timp. *ff* *dampen* *ff*

Mallets *ff* *Xylophone* *ff*

Perc. *ff* *dampen* *ff* *Sn Dr. & Bass Dr.*

Hp. *ff* *dampen* *ff* *dampen*

YY Allegro (♩. = c. 112)

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

670

671

672

673

674

675

676

ZZ

Picc.
 Fl. 1&2
 Ob. 1&2
 E. Hn.
 Bsn. 1&2
 B♭ Cl. 1&2
 B. Cl.
 F Hn. 1&2
 F Hn. 3&4
 C Tpt. 1
 C Tpt. 2&3
 Tbn. 1&2
 B. Tbn.
 Tuba
 Timp.
 Mallets
 Perc.
 Xylophone
 Sn Dr. & Bass Dr.

ZZ

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Div.
 Div.

677

678

679

680

681

682

683

684

685

686

ritardando

Picc. *piu f*

Fl. 1&2 *piu f*

Ob. 1&2 *piu f*

E. Hn. *piu f*

Bsn. 1&2 *piu f*

B♭ Cl. 1&2 *piu f*

B. Cl. *piu f*

F Hn. 1&2 *a2 soli f sonare*

F Hn. 3&4 *a2 soli f sonare*

C Tpt. 1 *p f subito p*

C Tpt. 2&3 *mp quasi horn f subito p*

Tbn. 1&2 *piu f f subito p*

B. Tbn. *piu f f subito p*

Tuba *piu f f subito p*

Timp. *f piu f mf*

Mallets *f piu f mf*

Perc. *f piu f*
Sn Dr. & Bass Dr.

Hp. *f subito p mf*

ritardando

Vln. I *piu f f subito p*

Vln. II *piu f f subito p*

Vla. *piu f f subito p*

Vc. *piu f f subito p*

Cb. *piu f f subito p*

687

688

689

690

691

692

693

694

695

AAA A tempo (♩. = c. 112)

Picc. *f* *mf*

Fl. 1&2 *f* *pp*

Ob. 1&2 *f* *pp*

E. Hn. *f* *p*

Bsn. 1&2 *f* *p* *mp*

B> Cl. 1&2 *f* *pp*

B. Cl. *f* *mp* *mf*

F Hn. 1&2 *f* *mp*

F Hn. 3&4 *f* *pp* *mf*

C Tpt. 1 *f* *pp*

C Tpt. 2&3 *f* *mf*

Tbn. 1&2 *f* *pp* *mp*

B. Tbn. *f* *pp* *mf*

Tuba *f* *mf*

Timp. *f* *mp*

Mallets *f* *p* *mp*

Perc. *pp* *p* *mp*

Hp. *f* *p* *mp*

AAA A tempo (♩. = c. 112)

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *pp* *mf*

Vc. *f* *p* *mp* *mf*

Cb. *f* *mp* *mf*

(begin trill slow and gradually increase speed of the trill)

BBB

Picc. *f* *piu f* *mf*

Fl. 1&2 *f* *ff* *mf*

Ob. 1&2 *f* *ff* *mf*

E. Hn. *f* *ff* *mf*

Bsn. 1&2 *f* *ff* *mf* *a2*

B♭ Cl. 1&2 *f* *ff* *mf* *a2*

B. Cl. *f* *ff* *mf*

F Hn. 1&2 *f* *piu f* *mf* *a2*

F Hn. 3&4 *f* *piu f* *mf* *a2*

C Tpt. 1 *f* *piu f*

C Tpt. 2&3 *f* *piu f*

Tbn. 1&2 *mf* *f* *piu f* *mf*

B. Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *mf* *piu f dampen*

Mallets (Xylophone) *f* *piu f*

Perc. *f* *piu f dampen* (Sn Dr. & Bass Dr.)

Hp. *f* *ff*

BBB

Vln. I *f* *ff* *mf* *Div.* *V*

Vln. II *f* *ff* *mf* *Div.* *V*

Vla. *f* *ff* *mf* *Div.* *V*

Vc. *f* *ff* *mf* *Div.* *V*

Cb. *f* *ff* *mf* *Div.* *V*

Score for Concerto for Brass and Orchestra, page 95. The score includes parts for Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Bassoons 1&2, B♭ Clarinets 1&2, Bass Clarinet, French Horns 1&2 and 3&4, Trumpets 1, 2&3, Trombones 1&2, Bass Trombone, Tuba, Timpani, Mallets (Xylophone), Cymbals (Large Gong), Snare Drum, Percussion, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *mf*, *mp*, and *with defiance*. Performance instructions include *with defiance*, *soft mallet (deep, dark sound)*, and *p*. A large watermark "Jim Beckel Music" is overlaid on the page.

poco a poco accel. (♩ = c. 116)

Picc. *f* 5 *gradual cresc.* 5 *a2* 5

Fl. 1&2 *f* 5 *gradual cresc.* 5 5 5

Ob. 1&2 *f* 4 *gradual cresc.* 5 *a2* 5

E. Hn. *f* 5 *gradual cresc.* 4 4 4

Bsn. 1&2 *f* 5 *gradual cresc.* 5 5 5

B♭ Cl. 1&2 *f* *a2* 5 *gradual cresc.* 5 5 5

B. Cl. *f* 5 5 5

F Hn. 1&2 *f*

F Hn. 3&4 *f*

C Tpt. 1 *f*

C Tpt. 2&3 *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f* *pp*

Mallets *f*

Cym. *f* *Large Gong* *mf* *let ring* *dampen*

Perc. *f*

Hp. *f* *non gliss.* 8 *gradual cresc.* 8 8 8

poco a poco accel. (♩ = c. 116)

Vln. I *f* 5 *gradual cresc.* 5 5 5

Vln. II *f* 4 *gradual cresc.* 4 4 4

Vla. *f* 5 *gradual cresc.* 5 5 5

Vc. *f* 5 *gradual cresc.* 5 5 5

Cb. *f*

CCC L'istesso (♩ = c. 116)

----- (♩ = ♩)

Picc. *ff* *f* *gradual cresc.*

Fl. 1&2 *ff* *f* *gradual cresc.*

Ob. 1&2 *ff* *f* *gradual cresc.*

E. Hn. *ff* *mf* *gradual cresc.*

Bsn. 1&2 *ff* *mf* *gradual cresc.*

B♭ Cl. 1&2 *ff* *f* *gradual cresc.*

B. Cl. *ff* *f* *mf* *gradual cresc.*

F Hn. 1&2 *ff* *f* *gradual cresc.*

F Hn. 3&4 *ff* *f* *gradual cresc.*

C Tpt. 1 *f* *gradual cresc.*

C Tpt. 2&3 *f* *mf* *gradual cresc.*

Tbn. 1&2 *f* *mf* *gradual cresc.*

B. Tbn. *f* *mf* *gradual cresc.*

Tuba *f* *mf* *gradual cresc.*

Timp. *f*

Mallets *f* *mf* Glock.

Cym. *f* *mf* Medium Triangle

Perc. *f* *mf* Chimes

Hp. *ff* *f* *mf* *alla bell tones*

CCC L'istesso (♩ = c. 116)

Vln. I *ff* *f* *gradual cresc.*

Vln. II *ff* *f* *gradual cresc.* Div.

Vla. *ff* *f* *gradual cresc.*

Vc. *ff* *mf* *gradual cresc.* Pizz.

Cb. *f* *mf* *gradual cresc.* Div. Pizz.

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto sostenuto

mf

f

dampen

Glock.

Medium Triangle

Chimes

Arco

Div.

DDD

Picc. *f* *piu f* *f*

Fl. 1&2 *f* *piu f* *f*

Ob. 1&2 *f* *piu f* *f*

E. Hn. *f* *piu f* *f*

Bsn. 1&2 *f* *piu f* *f*

B♭ Cl. 1&2 *f* *piu f* *f*

B. Cl. *f* *piu f* *f*

F Hn. 1&2 *f* *mf* *f* *piu f*

F Hn. 3&4 *f* *mf* *f* *piu f*

C Tpt. 1 *piu f*

C Tpt. 2&3 *a2* *piu f*

Tbn. 1&2 *a2* *piu f*

B. Tbn. *f* *piu f*

Tuba *f* *piu f*

Mallets *Glock.*

Cym. *Medium Triangle*

Perc. *Chimes*

Hp. *f*

Vln. I *f* *mf* *f* *mf* *f* *piu f*

Vln. II *f* *mf* *f* *mf* *f* *piu f*

Vla. *f* *mf* *f* *mf* *f* *piu f*

Vc. *f* *Pizz.* *piu f*

Cb. *f* *Pizz.* *piu f*

DDD

EEE

Picc. *f* *gradual cresc. molto sostenuto*

Fl. 1&2 *f* *gradual cresc. molto sostenuto*

Ob. 1&2 *f* *gradual cresc. molto sostenuto*

E. Hn. *f* *molto sostenuto gradual cresc.*

Bsn. 1&2 *f* *molto sostenuto gradual cresc.*

B♭ Cl. 1&2 *f* *gradual cresc. molto sostenuto*

B. Cl. *f* *molto sostenuto gradual cresc.*

F Hn. 1&2 *mf* *a2* *molto sostenuto gradual cresc.*

F Hn. 3&4 *mf* *a2* *molto sostenuto gradual cresc.*

C Tpt. 1 *mf* *f* *mf*

C Tpt. 2&3 *mf* *a2* *f* *molto sostenuto gradual cresc.*

Tbn. 1&2 *mf* *f* *gradual cresc. molto sostenuto*

B. Tbn. *f* *molto sostenuto gradual cresc.*

Tuba *f* *molto sostenuto gradual cresc.*

Mallets *dampen*

Cym. *Medium Triangle dampen*

Perc. *Chimes dampen*

Hp. *dampen*

EEE

Vln. I *mf* *f* *gradual cresc. molto sostenuto*

Vln. II *mf* *f* *gradual cresc. molto sostenuto*

Vla. *mf* *f* *Arco gradual cresc. molto sostenuto*

Vc. *f* *molto sostenuto gradual cresc.*

Cb. *f* *molto sostenuto gradual cresc.*

soli with cello, bass, harp

Picc. *ff* *mp*

Fl. 1&2 *ff* *mf*

Ob. 1&2 *ff* *mf* *p*

E. Hn. *ff* *f* *mp*

Bsn. 1&2 *ff* *f* *mf* *p*

B♭ Cl. 1&2 *ff* *f* *p*

B. Cl. *ff* *mp*

F Hn. 1&2 *ff* *mf* *f*

F Hn. 3&4 *ff* *mf*

C Tpt. 1 *f* *ff* *f* *p*

C Tpt. 2&3 *ff* *mp*

Tbn. 1&2 *ff* *mp*

B. Tbn. *ff* *mp*

Tuba *ff* *mp*

Hp. *mp* *soli with cello, bass, piccolo*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mp* *soli with harp, bass, piccolo*

Cb. *ff* *mp* *soli with cello, harp, piccolo*

molto sostenuto

Div.

V

737

738

739

740

poco a poco ritardando ----- (♩ = c. 90)

Picc. *niente*
 Fl. 1&2 *pp*
 Ob. 1&2
 E. Hn. *pp*
 Bsn. 1&2
 B♭ Cl. 1&2
 B. Cl. *pp*
 F Hn. 1&2 *p*
 F Hn. 3&4 *p*
 C Tpt. 1
 C Tpt. 2&3
 Tbn. 1&2
 B. Tbn.
 Tuba
 Hp.
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp* *mp appassionato* *soli*
 Cb. *pp*

FFF Adagio tranquillo (♩ = c.50)

accel. into new tempo

Picc. *solo* *pp calmato*

Fl. 1&2 *solo* *pp calmato* *pp dolce soli with 2nd oboe* *pp dolce soli with 2nd flute*

Ob. 1&2 *pp dolce*

E. Hn. *ppp*

Bsn. 1&2 *p*

B♭ Cl. 1&2 *p*

B. Cl. *solo* *ppp* *pp misterioso*

F Hn. 1&2 *ppp*

F Hn. 3&4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2&3 *ppp*

Tbn. 1&2 *ppp*

B. Tbn. *ppp*

Tuba *ppp*

Timp. *ppp*

Mallets *ppp* *let ring*

Perc. *pp* *Played with a bow*

Hp. *ppp* *p*

FFF Adagio tranquillo (♩ = c.50)

* It is recommended that the finger be placed on the finger board next to the string of the natural harmonic to greater secure the pitch since the note is sustained for such a long duration.

accel. into new tempo

Vln. I *pppp* *free bowing*

Vln. II *pppp* *free bowing*

Vla. *pppp* *free bowing*

Vc. *mf* *pppp* *non vibrato* *free bowing* *Div.*

Cb. *pppp* *non vibrato* *free bowing* *Div.*

(♩ = ♩) **GGG** Allegro Spirito (♩ = c. 132)

Picc. *fff* *sharp release on down beat alla breath attack

Fl. 1&2 *fff* *sharp release on down beat alla breath attack

Ob. 1&2 *fff* *sharp release on down beat alla breath attack

E. Hn. *fff* *sharp release on down beat alla breath attack *mf*

Bsn. 1&2 *fff* *sharp release on down beat alla breath attack *mf*

B♭ Cl. 1&2 *fff* *sharp release on down beat alla breath attack *mf*

B. Cl. *fff* *sharp release on down beat alla breath attack *mf*

F Hn. 1&2 *fff* *sharp release on down beat alla breath attack *mp* *mf*

F Hn. 3&4 *fff* *sharp release on down beat alla breath attack *mp* *mf*

C Tpt. 1 *fff* *sharp release on down beat alla breath attack *mp* *mf*

C Tpt. 2&3 *fff* *sharp release on down beat alla breath attack *mp* *mf*

Tbn. 1&2 *fff* *sharp release on D.B. *mp* *mf*

B. Tbn. *fff* *sharp release on D.B. *mp* *mf*

Tuba *fff* *sharp release on D.B. *mp* *mf*

Timp. *f* dampen

Mallets dampen

Hp. *fff* dampen

(♩ = ♩) **GGG** Allegro Spirito (♩ = c. 132)

Vln. I *fff* *sharp release on down beat alla breath attack change bow on D.B.

Vln. II *fff* *sharp release on down beat alla breath attack change bow on D.B.

Vla. *fff* *sharp release on down beat alla breath attack change bow on D.B. Pizz. *mf*

Vc. *fff* *sharp release on down beat alla breath attack change bow on D.B. Pizz. *mf*

Cb. *fff* *sharp release on down beat alla breath attack change bow on D.B. *mf*

soli with xylophone **HHH**

Picc. *mf* *poco f*

Fl. 1&2 *a2 mf*

Ob. 1&2 *a2 mf*

E. Hn.

Bsn. 1&2 *alla pizzicato* *a2 alla pizzicato*

B♭ Cl. 1&2 *alla pizzicato*

B. Cl. *alla pizzicato*

F Hn. 1&2

F Hn. 3&4

Timp.

Mallets **Xylophone** *mf soli with piccolo*

Perc.

Hp. *mf*

HHH

Vln. I *Pizz. mf*

Vln. II *Pizz. mf*

Vla. *Pizz. mf*

Vc. *(Pizz.)*

Cb. *(Pizz.)*

Score for Concerto for Brass and Orchestra, page 107. The score includes parts for Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Bassoons 1&2, Clarinets Bb 1&2, Bass Clarinet, French Horns 1&2 and 3&4, Timpani, Mallets, Percussion, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is in 12/8 time and features dynamic markings such as *poco f*, *f*, and *f molto sostenuto*. Performance instructions include "Marcato with separation" for the strings and "Xylophone" for the mallets.

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B>Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets
Xylophone

Cym.

Perc.
Snare Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *ff*, *div.*, *solo*

III

Picc. **2nd Flute plays piccolo 2 part*

Fl. 1&2

Ob. 1&2 *f sostenuto*

E. Hn. *f*

Bsn. 1&2 *f*

B♭ Cl. 1&2 *f*

B. Cl. *f*

F Hn. 1&2 *f sostenuto* ** All Brass Stand to end of work*

F Hn. 3&4 *f sostenuto* ** All Brass Stand to end of work*

C Tpt. 1 *f sostenuto* ** All Brass Stand to end of work*

C Tpt. 2&3 *f sostenuto* ** All Brass Stand to end of work*

Tbn. 1&2 *f sostenuto* ** All Brass Stand to end of work*

B. Tbn. *f* ** All Brass Stand to end of work*

Tuba *f* ** All Brass Stand to end of work*

Timp. *mf* *f* *mf* *f* *mf*

Mallets *Xylophone* *f*

Cym.

Perc. *Snare Dr.* *mf* *f* *mf* *f* *mf*

Hp. *f*

III

Vln. I *f Marcato with separation*

Vln. II *f Marcato with separation*

Vla. *f Marcato with separation*

Vc. *f Marcato with separation*

Cb. *f*

Picc. *piu f*

Fl. 1&2 **2nd Flute plays piccolo 2 part*

Ob. 1&2 *piu f*

E. Hn. *piu f*

Bsn. 1&2 *piu f*

B♭ Cl. 1&2 *piu f*

B. Cl. *piu f*

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn. *piu f*

Tuba

Timp. *f*

Mallets *Xylophone* *piu f*

Cym. *Piatti* *f*

Perc. *Snare Dr.* *f*

Hp.

Vln. I *Div.* *piu f*

Vln. II *Div.* *piu f*

Vla. *Div.* *piu f*

Vc. *piu f*

Cb.

JJJ

Picc. *ff* *f*

Fl. 1&2 **2nd Flute plays piccolo 2 part*

Ob. 1&2 *ff* *f*

E. Hn. *ff* *f*

Bsn. 1&2 *ff* *f*

B> Cl. 1&2 *f*

B. Cl. *piu f* *f*

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn. *ff* *f*

Tuba *ff* *f*

Timp. *f* *mf* *f* *mf* *f*

Mallets *ff* *f*

Xylophone

Cym.

Perc. *f* *mf* *f* *mf* *f* *mf*

Snare Dr.

Hp. *f*

JJJ

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

Picc. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Fl. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Ob. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

E. Hn. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Bsn. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

B♭ Cl. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

B. Cl. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

F Hn. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

F Hn. 3&4 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

C Tpt. 1 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

C Tpt. 2&3 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Tbn. 1&2 *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

B. Tbn. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Tuba *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Timp. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Mallets *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Perc. *f* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Harp *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Vln. I *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Vln. II *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Vla. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Vc. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

Cb. *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f* *p* *mf* *piu f*

KKK

Picc. *ff* *a2* *ff* *ff*
 *2nd Flute plays piccolo 2 part

Fl. 1&2 *ff* *ff*

Ob. 1&2 *ff* *a2* *ff* *ff*

E. Hn. *ff* *ff*

Bsn. 1&2 *ff* *ff* *ff* *ff* *f* *nobile sostenuto*

B♭ Cl. 1&2 *ff* *ff* *ff* *ff* *f* *nobile sostenuto*

B. Cl. *ff* *ff* *ff* *ff* *f* *nobile sostenuto*

F Hn. 1&2 *f* *nobile sostenuto stagger breathing*

F Hn. 3&4 *f* *nobile sostenuto stagger breathing*

C Tpt. 1 *f* *nobile sostenuto stagger breathing*

C Tpt. 2&3 *f* *nobile sostenuto stagger breathing*

Tbn. 1&2 *f* *a2* *f* *nobile sostenuto stagger breathing*

B. Tbn. *f* *nobile sostenuto*

Tuba *f* *nobile sostenuto*

Timp. *f* *dampen* *f* *dampen*

Mallets *ff* *ff*

Perc. *f* *Sn Dr. & Bass Dr.* *f* *dampen*

Hp. *ff* *dampen*

KKK

Vln. I *ff* *ff*

Vln. II *ff* *Div.* *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *Div.* *ff* *ff* *f* *nobile sostenuto*

Cb. *ff* *Div.* *ff* *ff* *f* *nobile sostenuto*

ritardando

Poco meno mosso (♩. = c. 124)

Picc. *2nd Flute returns to flute from piccolo*

Fl. 1&2

Ob. 1&2

E. Hn.

Bsn. 1&2

B♭ Cl. 1&2

B. Cl.

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Mallets

Cym.

Perc.

Hp.

mf

ff

subito f

piu f

schalltrichter auf

2nd hn, non trill

4th hn, non trill

Glock.

Platti

Chimes

(Bring out, Zach's Theme)

ritardando

Poco meno mosso (♩. = c. 124)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.

ff

subito f

gradual cresc.

piu f

gradual cresc.

802

803

804

805

806

807

Picc. *no breath*, *ff*, *fff*
 Fl. 1 & 2 *no breath*, *ff*, *fff*
 Ob. 1 & 2 *no breath*, *ff*, *fff*
 E. Hn. *no breath*, *ff*, *fff*
 Bsn. 1 & 2 *ff*, *marcato with separation*, *fff*
 B♭ Cl. 1 & 2 *no breath*, *ff*, *fff*, **release just before beat 3*, *solì with bass, celli, & timp*
 B. Cl. *no breath*, *ff*, *fff*, **release just before beat 3*, *marcato with separation*, *solì with bass, celli, & bsns*
 F Hn. 1 & 2 *no breath*, *ff*, *fff*, **release just before beat 1*
 F Hn. 3 & 4 *no breath*, *ff*, *fff*, **release just before beat 1*
 C Tpt. 1 *no breath*, *ff*, *fff*, **release just before beat 1*
 C Tpt. 2 & 3 *no breath*, *ff*, *fff*, **release just before beat 1*
 Tbn. 1 & 2 *ff*, *fff*, **release just before beat 3*
 B. Tbn. *ff*, *fff*, **release just before beat 3*
 Tuba *ff*, *fff*, **release just before beat 3*
 Timp. *ff*, *marcato with separation*, *fff*, *solì with bass, celli, & bsns*, *p*, *fff*, *dampen*
 Mallets *ff*, *fff*, *Xylophone*
 Perc. *ff*, *fff*, **dampen before beat 3*, *Snare Dr.*, *p*, *fff*, *Sn Dr. & Bass Dr.*, *dampen*
 Hp. *ff*, *fff*, *gliss.*, *16*, *dampen*
 Vln. I *molto sostenuto*, *ff*, *fff*, **release just before beat 1*, *Div. a 3*
 Vln. II *molto sostenuto*, *ff*, *fff*, **release just before beat 1*, *Div. a 3*
 Vla. *molto sostenuto*, *ff*, *fff*, **release just before beat 1*, *Div. a 3*
 Vc. *ff*, *marcato with separation*, *fff*, **release just before beat 3*, *solì with bass, bsns, & timp*
 Cb. *ff*, *marcato with separation*, *fff*, **release just before beat 3*, *solì with celli, bsns, & timp*