

Summer 1970

Outlines: An Original Composition for Concert Band

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235

OUTLINES
AN ORIGINAL COMPOSITION FOR CONCERT BAND

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education in Music

by
Bruce Albert Stephenson Hunter

1970

OUTLINES

by

Bruce Hunter

APPROVED FOR THE GRADUATE FACULTY

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TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Statement of the Problem	1
Purpose of the Composition	3
Definition of Terms	4
II. REVIEW OF LITERATURE	6
III. ANALYSIS OF THE COMPOSITION	8
IV. THE METHOD OF COMPOSING <u>OUTLINES</u>	12
V. SUMMARY	14
BIBLIOGRAPHY	15
APPENDIX. <u>OUTLINES</u> for Band	

CHAPTER I

INTRODUCTION

The literature for concert band, once mainly in the form of transcriptions from the orchestra, is now predominantly idiomatic and consequently possesses a much broader appeal. Many new and established composers are writing challenging works for school and college bands, though these works are outnumbered by the enormous bulk of band music of dubious aesthetic and educational value. The concert band now possesses the capability of being a vehicle for innovation. It has the potential to become an ideal reflector of the flashy, volatile, and super-cool second half of the century.

Statement of the Problem

There seems to be a somewhat perverse law at work which allows only the near-virtuoso band to participate in the innovations made possible by the rapidly expanding repertoire. The grade school or high school band, which consists of people keenly attuned to the present, is limited to the performance of standard works with only the rare excursion into twentieth century harmonies, forms, and styles. There are at least two reasons for this. One of

these reasons concerns the lack of breadth in musical tastes of directors of the grade school, high school, and college bands. The market, after all, is a fair reflector of the consumers' buying preferences. Another reason becomes obvious when one sees the complexity and technical difficulty of most of the new innovative scores for band. They are designed for the college and university bands. Only a very small number of compositions featuring pantonality, serial technique, chance music, or improvisation have filtered down to the school concert bands.

One species of concert band music is worthy of special attention because of its appeal to young people of all ages, and because of its promise in bringing about the fusion of progressive jazz and twentieth century mainstream music. Third Stream music, from its inception in 1957, has been associated with its main proponent, Gunther Schuller.

Schuller has successfully solved two of the most challenging problems of contemporary composition--the fusion of jazz with music descended from classical traditions and the preservation of rhythmic vitality and propulsion in a serial texture. His jazz or jazz-infected compositions do not employ the surface devices of popular and commercial jazz, but rather reflect its spirit and coloration in a new idiom created by the composer (6:1961).

Progressive compositional jazz is very close to Third Stream music in its promise to unite jazz and mainstream music, but it differs in two respects. Progressive compositional jazz does not have to be serially composed, and it may or may not contain an improvised section.

Third Stream music and progressive jazz are capable of setting and changing moods quickly. They are basically rhythmic in conception. These two characteristics help to make the music attractive to young listeners and performers.

Purpose of the Composition

The very small number of serious works for concert band in the progressive jazz idiom¹ prompted the author to compose one within the performance capabilities of the average high school band. In spirit, Outlines is a Third Stream composition. No drum set is used, and cymbal "rides" are rare and designed to be evocative. A quasi-improvisational section, patterned after the solo section in small group progressive jazz, occurs just before the final section of the composition. By precise definition, however, Outlines is not Third Stream music, because it is not a serial composition and it has no real improvisation section.

If one attempted to study the history of jazz through the study of music playable by and available to the average high school band, he might conclude that jazz was a frivolous medium which died in the late 1940's. Outlines was composed in the hope that future high school musicians will develop a more balanced view of music trends in the last half of the century.

¹See page 6 for a partial listing.

Definition of Terms

Atonality. Literally, the absence of tonality (1:62).

Pantonality. The inclusion of all tonalities (1:640).

Cymbal ride. A repeated rhythmic pattern performed on a suspended cymbal with a drum stick. Cymbal rides in varying ways and to various degrees have been an integral part of jazz since its early days.

Hemiola. Rhythmically, it is two rhythms in the ratio of 2:3. The hemiola in 6/8 alters the meter to 3/4 (3:179). In the Baroque era the hemiola often occurred in a triple meter, resulting in the sound of three large beats, i.e.:



Progressive compositional jazz. Progressive jazz, with its extended harmonies and involved counterpoint, grew out of the "bop," or "hot-jazz" of the late nineteen forties and fifties. Progressive jazz is often referred to as "cool," in reference to the introspective, subtle, and sophisticated treatment of its constituent elements. Small-group jazz compositions are rarely written down on

paper. They evolve in rehearsal or in performance. Big-band progressive jazz is composed, with sections of varying lengths devoted to individual solos. Big band compositional jazz is sometimes through-composed, leaving no room for solos.

Serial music. A term which includes the twelve-tone or dodecaphonic system. Serialization can refer to an ordered use of musical elements other than pitch, such as rhythms and dynamics.

CHAPTER II

REVIEW OF LITERATURE

This review will be confined to Third Stream music and compositional progressive jazz playable by a high school concert band.

An Edward Benjamin Restful Music Commission in 1963 led to the publication of Gunther Schuller's Meditation (Associated Music Publishers, N.Y., 1965). This composition stands alone in the concert band repertoire as an example of Third Stream music. It is serially composed and definitely jazz-flavored. The solos, since there is no harmonic underpinning, are structured by mood and the imaginations of the soloists.

There are several progressive jazz compositions published by MJQ (Modern Jazz Quartet) and distributed by Sam Fox Publications:

Perception I	J. J. Johnson
The Queen's Fancy	John Lewis
Three Jazz Moods	John Lewis
Django	John Lewis
England's Carol	John Lewis
Jazz Tangents	David Ward-Steinman

Not all of these have improvising sections. Django is through-composed, but Jazz Tangents contains rather

extensive solos. The solos are solidly founded on a twelve measure blues chord-sequence.

The fact that the above compositions represent the very small number of mainstream/jazz works in the concert band repertoire does not, of course, indicate a need for more of them. However, on the basis of having prepared and performed Django with his high school band and of observing the reactions by both performers and audience, the author feels secure in the belief that there is a need for much more music in this style.

CHAPTER III

ANALYSIS OF THE COMPOSITION

Outlines is a multi-sectional work in one movement. The tempi of the successive sections are slow, fast, slow, medium tempo, fast, very fast. The melodies are modal and pan-tonal, and the harmonies are polytonal and added-tone chords. Instrumental ranges and technical demands were designed to be challenging to the average high school band. Outlines was rhythmically conceived and the rhythms were jazz inspired.

The introductory slow section states the melodic theme four times, in four different rhythms. This theme is an ascending sequence of the intervals M3, tone, semi-tone, and is played by the clarinets in the chalumeau register.

The image shows a musical score for the introductory slow section of the piece. It consists of three staves of music. The top staff is in treble clef and begins with a 'Slow' tempo marking. The middle staff is in bass clef and includes the instruction 'I espr.' (first clarinet, expressive). The bottom staff is in bass clef and provides a harmonic accompaniment. The music features a melodic line with a long, sweeping interval that spans across the staves, and a rhythmic accompaniment with a steady pulse.

The introduction, which ends with an allusion to the opening chords of Paul Creston's Northwest Suite, moves quickly into the fast section, a hemiola section with added-tone chords in the accompaniment (in two) and the melody (in three) in the Lydian mode. The melodic theme acquires, and holds, a new rhythm in this section. Melodic and harmonic variations occur within a rather strict rhythmic form, and are performed by the high, middle, and low instruments in that order. The overall key feeling is B flat. To close, a rapid succession of statements in eighth, quarter, eighth rhythm lead to the transitional chord, which is a dominant B flat with the lowered fifth as bass note (mm. 54-56). During this sustained tutti chord the percussion section ritards, and all instruments enter the fanfare in unison. These few measures are an indirect quote from Hugo Montenegro's Jazz Fanfare, written for Stan Kenton's Neophonic Orchestra. After four measures the unison breaks into an ordered conversation between various instrumental groupings. The harmonic scaffolding is tonal, bi-tonal, and tri-tonal. This section evolves into a short clarinet cadenza (m. 88), the contents of which foreshadow the upcoming section.

The format of this medium-tempo section is somewhat similar to that of the preceding one, in that the melodies are introduced singly. The difference is that the melodies are stacked into a three-voice counterpoint lasting

throughout the section. The trombones lead, with the trumpets entering eight measures later with a contrasting theme (m. 98). Upon entry of the third melody (m. 106), the previous two melodies are released into an eight measure development. The section closes with the triumphal return (m. 114) of the two original themes below a still-developing third melody. A short coda leads to a transitional chord built on F dominant seventh with the lowered fifth as bass note.

The fast section features the percussion in alternation with other combinations of instruments, within a form which evolved with small-group progressive jazz. This form is normally found toward the end of a jazz number and is variously called the solo section or "trading fours" (or any number of measures). Until very recent years the solo section had a very strict harmonic underpinning, but in recent years it has evolved beyond the furthest harmonic extensions to a predominantly rhythmic exchange with atonal melodic contours over serial or pan-tonal harmonies. This section provides a unique opportunity for fun: an opportunity to use rhythms and harmonies which are related to the feel of the composition but which are too remote to introduce suddenly within the traditional framework of thematic development. Here, the unifying factors are the elements of rhythmic dialogue between the percussion and small instrumental combinations and the predominant feeling

of the B flat tonality. At m. 149 the "solos" are pulled together and altered slightly for the sake of the underlying harmony. This four measure recapitulation leads into a six measure solo by the percussion section (m. 153). The remainder of this section is a more conventional handling of thematic material, passed from group to group until, after a grand pause, it terminates in a single tutti statement F to B flat concert. A snare drum roll at m. 178 introduces the final section, which opens with a very fast clarinet solo. Four measures later the flute is added at the fourth with xylophone. The first part of this final section is very similar in format to the last part of the preceding section. There is an ongoing melodic, harmonic, and rhythmic logic, but the melody passes quickly from group to group until it finally ends with a pianissimo cymbal tap (m. 202).

From this point, the composition is a scored crescendo. The percussion section dominates to the end. Immediately following the cymbal tap the second and third clarinets begin an ascending scale built on the intervals TSTSTSTS. This is the harmonic scaffolding for all instruments as they enter group by group at four measure intervals to close the work.

CHAPTER IV

THE METHOD OF COMPOSING OUTLINES

To start the composition, the author first wrote a literary description, in much the same way a critic would write a review of a concert. This helped to focus on a central theme and mood and hence provide a foundation on which to build the work coherently. With the literary description as a guide, the work was then composed rhythmically. The melodic contours were conceived and sketched together with the rhythms. Although the author felt no obligation to adhere slavishly to the rhythmic and melodic outline, it remained largely unchanged in the finished composition. Composing a complete rhythmic outline and sketching the architecture of the melodies increased greatly the possibility of overall logic, contrast, and forward momentum of the composition.

The idea of composing the rhythms first is not a new idea to the well-known composers of this century. Paul Creston states:

In planning the rhythmic form of a large composition (suite, sonata, symphony, tone-poem, etc.) it will be found that proceeding from the general to the particular clarifies the conception (3:175).

Transforming the melodic contours into definite pitches was often a process of translation rather than an

act of composing. Often the rhythms narrowed the pitch possibilities down to one note only. In contrapuntal sections one melody was composed first and harmonized; then the remaining melodies were written. Since all melodies had been conceived with definite instruments in mind, the rhythms and pitches tended to be idiomatic. Scoring the composition, then, grew naturally out of the preceding steps.

CHAPTER V

SUMMARY

This thesis comprises an original composition for concert band and a covering paper. Outlines is a composition designed to be challenging to the average high school band. The rhythms are jazz-inspired, the melodies are modal and atonal, and the harmonies are tonal and polytonal.

The composition grew out of the belief that more innovations in band music should be within the performance capabilities of school students, in order that their willingness to expand their musical tastes may be sustained.

Outlines was first rehearsed on July 6, 1970, by the summer session band at Central Washington State College, in preparation for inclusion in a concert on July 15. The author felt that the composition was a musical success and that it fulfilled the function for which it was designed.

BIBLIOGRAPHY

BIBLIOGRAPHY

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Slow (♩ = c. 76)

OUTLINES

BRUCE HUNTER

5

Piccolo

Flute I
II

Oboe I
II

E♭ Clarinet

Bb Clarinets I
II
III

Alto Clarinet

Bass Clarinet

Bassoon I
II

Saxophones
Alto I
II
Tenor
Baritone

Bb Trumpets (Cornets)
I
II
III

Horn I
II
III
IV

Baritone

Trombones I
II
III

Basses I
II

Timpani (E♭-B♭)

SNARE DR.
PERCUSSION
BASJ DR.

DURATION: 5 min. 50 sec.

Fast (♩ = 152)

15

Piccolo

Flute

Oboe

Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophones

Tenor Saxophones

Baritone Saxophones

B♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

20

25

Piccolo

Flute

Oboe

B Clarinet

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophones

Tenor Saxophones

Baritone Saxophones

Bb Trumpets (Cornets)

Horn

Baritone Trombone

Trombone

Basses

Timpani

Percussion

f

più forte

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion



This musical score page, numbered 45, contains the parts for a woodwind and brass ensemble. The instruments listed on the left are: Piccolo, Flute, Oboe, Eb Clarinet, Bb Clarinets (two staves), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones, Tenor Saxophones, Baritone Saxophones, Bb Trumpets (Cornets), Horn, Baritone Trombone, Trombone, Basses, Timpani, and Percussion. The score is written in 4/4 time with a key signature of one flat. It features various musical notations including dynamics (e.g., *f*, *a2*, *p1*), articulation (accents, slurs), and phrasing. The woodwinds and saxophones have melodic lines with many slurs and accents, while the brass instruments play rhythmic patterns, often in chords. The percussion part includes timpani rolls and other rhythmic figures.

50

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Timpani

Percussion

rit.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

chimes



Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Chimes

Cymbals

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Chimes

Cymbals

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
Alto
Tenor
Baritone

E♭ Trumpets
(Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion
S.D.
P.D.

chimes

cymbals

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophones

Tenor Saxophones

Baritone Saxophones

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Cadenza freely

pp cresc f

1. solo

1. solo

1. solo

1. solo

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
Alto
Tenor
Baritone

B♭ Trumpets
(Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
Alto
Tenor
Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Detailed description: This is a page of a musical score, page 95, for a large ensemble. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinets (indicated by a brace), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), E♭ Trumpets (Cornets), Horn, Baritone, Trombones, Basses, Timpani, and Percussion. The Trombone part is the only one with visible musical notation, including notes, rests, and dynamic markings like 'p' and 'f'. The other parts are mostly empty staves with a few notes, suggesting they are playing a sustained or simple accompaniment. The page number '95' is in a box at the top center.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Timpani

Percussion

S.D.

B.D.

rim-cake

p

Detailed description of the musical score: This is a page of a musical score for a full orchestra, numbered 100. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, E♭ Clarinets, Alto Clarinet, Bass Clarinet, and Bassoon. The saxophone section includes Alto, Tenor, and Baritone. The brass section includes E♭ Trumpets (Cornets), Horn, Baritone, Trombone, and Basses. The percussion section includes Timpani and Percussion. The E♭ Trumpets (Cornets), Baritone, and Trombone parts have musical notation starting in the second measure, including dynamics like 'f' and 'p'. The Percussion part has a handwritten note 'rim-cake' and a dynamic 'p'. The score is written in a single system with four measures.



Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion
f, D, B.D.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

This musical score is for a symphony orchestra, featuring a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Eb Clarinet, Bb Clarinets (two staves), Alto Clarinet, Bass Clarinet, and Bassoon. The saxophone section consists of Alto, Tenor, and Baritone. The brass section includes Bb Trumpets (Cornets), Horn, Baritone, Trombones (three staves), and Basses. The percussion section includes Timpani and Percussion (S.D. and G.D.). The score is written in a common time signature and features a key signature of one flat. The music is characterized by melodic lines with slurs and ties, and dynamic markings such as *f* (forte) and *a2* (second ending). The Piccolo part has a trill-like flourish at the end. The Horn part has a section labeled "same notes" with a fermata. The Percussion part has a section labeled "S.D." and "G.D." with a fermata. The overall texture is dense and melodic.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophones

Tenor Saxophones

Baritone Saxophones

E♭ Trumpets (Cornets)

Horn

Baritone Trombones

Trombones

Basses

Timpani

Percussion

This page of a musical score contains the following parts and markings:

- Piccolo:** Includes dynamic markings *tu* and *tu* above the staff.
- Flute:** Includes dynamic marking *tu* above the staff.
- Oboe:** Includes dynamic marking *tu* above the staff.
- E♭ Clarinet:** Standard notation.
- B♭ Clarinets:** Standard notation.
- Alto Clarinet:** Standard notation.
- Bass Clarinet:** Includes dynamic marking *f cresc.* below the staff.
- Bassoon:** Includes dynamic marking *f cresc.* below the staff.
- Saxophones:**
 - Alto:** Includes dynamic marking *f cresc.* below the staff.
 - Tenor:** Includes dynamic marking *f cresc.* below the staff.
 - Baritone:** Includes dynamic marking *f cresc.* below the staff.
- E♭ Trumpets (Cornets):** Standard notation.
- Horn:** Standard notation.
- Baritone:** Standard notation.
- Trombones:** Standard notation.
- Basses:** Includes dynamic marking *f cresc.* below the staff.
- Timpani:** Includes dynamic marking *cresc.* below the staff.
- Percussion:** Standard notation.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophones

Tenor Saxophones

Baritone Saxophones

E♭ Trumpets (Cornets)

Horn

Baritone Trombones

Trombones

Basses

Timpani

Percussion

Detailed description of the musical score: The score is for page 130 of a symphonic work. It features a large woodwind section with multiple staves for Piccolo, Flute, Oboe, E♭ Clarinet, E♭ Clarinets, Alto Clarinet, Bass Clarinet, and Bassoon. The woodwinds play a melodic line starting in the second measure, with dynamic markings of *f*. The saxophone section (Alto, Tenor, Baritone) enters in the fourth measure with a rhythmic pattern, also marked *f*. The brass section includes E♭ Trumpets (Cornets), Horn, Baritone Trombones, Trombones, and Basses. The E♭ Trumpets and Horns have a melodic line starting in the fourth measure, marked *f* and *div.*. The Trombones and Basses provide harmonic support with chords and rhythmic patterns, marked *f*. The Percussion part features a steady rhythmic pattern throughout the page.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Triangle

sup. cym.
B.D.

p

f

Tri.

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

Triangle

145

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

susp. cym. p cresc.

This musical score is for a full orchestra, starting at measure 150. The instruments and their parts are as follows:

- Piccolo:** Rests throughout the section.
- Flute:** Part I. Starts with a dynamic of *f*. The melody consists of eighth and sixteenth notes, ending with a *ff* dynamic.
- Oboe:** Rests throughout the section.
- E♭ Clarinet:** Rests throughout the section.
- B♭ Clarinets:** Part I. Starts with a dynamic of *f*. The melody is similar to the flute part, ending with a *ff* dynamic.
- Alto Clarinet:** Rests throughout the section.
- Bass Clarinet:** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Saxophones:**
 - Alto:** Part I. Starts with a dynamic of *f*. The melody features some chromaticism, ending with a *ff* dynamic.
 - Tenor:** Rests throughout the section.
 - Baritone:** Rests throughout the section.
- B♭ Trumpets (Cornets):** Starts with a dynamic of *f*. The part is more rhythmic, ending with a *ff* dynamic.
- Horn:** Part I. Starts with a dynamic of *f*. The part is rhythmic, ending with a *ff* dynamic.
- Baritone:** Rests throughout the section.
- Trombones:** Part I. Starts with a dynamic of *f*. The part is rhythmic, ending with a *ff* dynamic.
- Basses:** Part I. Starts with a dynamic of *f*. The part is rhythmic, ending with a *ff* dynamic.
- Timpani:** Rests throughout the section.
- Percussion:** Cymbal part starts with a dynamic of *f*, playing a rhythmic pattern of eighth notes.

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
Alto
Tenor
Baritone

E♭ Trumpets
(Cornets)

Horn

Baritone

Trombone

Basses

Timpani

Percussion
cymbal

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

f *susp.* *p* *cresc.* *decresc.*



Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

triangle

Very Quickly
(♩. = c. 120)

180

185

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion

1. solo

f

a2

f

All

xylophone



This musical score page, numbered 190, features the following instruments and parts:

- Piccolo:** Melodic line with slurs and accents.
- Flute:** Melodic line with slurs and accents.
- Oboe:** Melodic line with a dynamic marking of *f* and a *a2* marking.
- E♭ Clarinet:** Rested.
- B♭ Clarinets:** Two parts with melodic lines, dynamic markings of *f*, and *decrease* markings.
- Alto Clarinet:** Melodic line with a dynamic marking of *f* and a *lower* marking.
- Bass Clarinet:** Melodic line with a dynamic marking of *f*.
- Bassoon:** Melodic line with a dynamic marking of *f*.
- Saxophones:** Alto, Tenor, and Baritone parts, all with dynamic markings of *f*.
- Trumpets (Cornets):** Two parts with *st. mte* markings and a dynamic marking of *f*.
- Horn:** Melodic line with a dynamic marking of *f* and *a2* markings.
- Baritone:** Melodic line with a dynamic marking of *f*.
- Trombone:** Rested.
- Basses:** Rested.
- Xylophone:** Melodic line with a dynamic marking of *f*.
- Percussion:** Melodic line with a dynamic marking of *f*.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

xylophone

Percussion

f

ff

mf

p

lightly

Timpani

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

1^o solo

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

S.D.
B.D.

cymbals

pp

p

pp

cresc. poco a poco

ff

cresc. poco a poco

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Drumset

mf cresc. a poco a poco

mf cresc. a poco a poco

mf cresc. a poco a poco

mf cresc. a poco a poco

mp cresc.

Piccolo

Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Timpani

Percussion

f cresc. a poco a poco

mf cresc. a poco a poco

mf cresc. a poco a poco

p cresc.

This page of an orchestral score covers measures 225 through 228. The instruments are arranged as follows from top to bottom: Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinets (two staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), E♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, Timpani, and Percussion. The score features a variety of musical notations including dynamics such as *ff*, *cresc. a poco a poco*, and *pp*, as well as articulation marks like accents and slurs. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support with sustained notes and dynamic swells.

Piccolo

Flute

Oboe

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn

Baritone

Trombones

Basses

Timpani

Percussion