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Of Barbed Wire and Red Roses--II: Suite for Large Brass Ensemble and Timpani (Full Score)

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Of Barbed Wire and Red Roses – II

Suite for Large Brass and Timpani

Op. 1b

1. Fughetta for Timpani
2. Fanfare for Four Trumpets, Three t-Trombones and b-Trombone
3. Interlude for Four Horns and Tuba
4. “Of Barbed Wire and Red Roses” for Thirteen Brass and Timpani

by

Emmanuel M. Dubois

1996

Acknowledgements

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An award from the Irving S. Gilmore Emerging Artist Grant Program, through the Arts Council of Greater Kalamazoo has funded the original recording of this Suite for Brass and Timpani.

It goes without saying that the months, even years, involved in composing this work have required the shared enthusiasm of my wife, Susie, to whom I dedicate this work in celebration of our 25th wedding anniversary.

Emmanuel M Dubois
November 1996

Kalamazoo, Michigan

Foreword

The suite *Of Barbed Wire and Red Roses—II* celebrates the triumph of understanding over hatred, of peace over war. The thirteen brass and timpani are grouped in choirs by movement:

1. Fughetta: Percussion
2. Fanfare: Cylindrical brass
3. Interlude: Conical brass
4. Of Barbed Wire and Red Roses--II: Tutti

The recitative-like two-part *Fughetta* symbolizes dialogue. The fugue subject is rhythmically similar to the first timpani motif of the last movement.

Fanfare is mainly homophonic and tonal, with contrasting rhythmic patterns reminiscent of East European folk music. This movement is meant to project joy.

In *Interlude*, by contrast, the mellow conical brass are somber. The building block of this contrapuntal movement is a three-note motif falling within the compass of a major second constantly reworked through augmentation, inversion, repetition or variation.

The last movement, *Of Barbed Wire and Red Roses—II*, is structurally more complex. It is a digression on the meaning of hatred and love.

The war (mm 1-50): War is the crudest form of communication. The motif for timpani (mm 1-4) expresses the rumbling of gunfire. The motif for brass tutti (mm 5-6) is a call to arms. This is followed by a short gesture (m 10) that comes back in slightly modified forms. The overall resulting stasis illustrates why some people want war: protagonists do not attempt to interact, their words remain unchanged, they repeat themselves. Dialogue is non-existent and war culminates in a chaotic climax (mm 30-35). This bellicose determination is then confirmed in a repetition (mm 46-48). After this stagnation, the futility of war becomes apparent and the previous war motifs alternate with the voice of peace.

The peace (mm 50-102): In the transition (mm 50-63), a portion of the gunfire motif itself is expanded (m 52, timpani and bass trombone) into one of the two themes (mm 54-56, trumpet #3) of the counterpoint episode (mm 69-102). The voices of peace have marshaled strength, and the counterpoint

expresses the dialogue between all factions. Here, also, the contrapuntal treatment personifies the exchange of opinions, the interaction with others. The climax of the suite is reached in mm 99-104.

The triumph of reason (mm 103-116): In the coda, the original war motifs are evoked and progressively rejected, symbolized by motifs no longer recognizable.

Techniques used in the last movement: As a constant reminder to the musicians of the mood shifts between war and peace, the elements related to war have accidentals written with sharps, while the sections evoking peace use flats. Nevertheless, the second motif (mm 5-6) is written with flats because this argument for war will eventually dissolve in the coda, a section that requires flats.

War elements are based mainly on a pentatonic scale (F sharp, G sharp, A, C sharp, D sharp), with frequent half-step alterations. The harmonic treatment of the war motif is essentially quartal and septal, while the counterpoint for peace is developed around the Dorian mode on G, in a stable and steady binary meter.

Emmanuel M Dubois
November 1996

To Susie, my Wife

I

Emmanuel Dubois

Fuguetta
for Timpani

Hard mallets. Play near the rim.
The upper voice a little bit more pronounced

Andante cantabile
como uno recitativo

(♩ = 70)

Timpani
(C, F, D, E^b)

1

mf *mf* *p*

ben marcato

5

mf *pp*

8

mf *f*

11

f *mf* *p* *f*

Timpani

14

ff *poco più mosso*

17

p *f* *tr* *tr* 2''

20

ten. *ff* *a tempo mosso* *ff* *ff*

23

f *p* *pp* *ral.* *p* *pp*

II

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Fanfare

for Four Trumpets in B Flat,
Three Tenor Trombones and Bass Trombone

1 *Giacoso* (♩=96) *ten.* *ten.*

Trumpet in B \flat

tenor Trombone

bass Trombone

f *mf* *mf* *ff*

ten. *ten.* *ten.* *ten.*

6

p *p* *mp* *mf*

ten. *ten.* *ten.* *ten.*

11

Andante (♩ = 64)

mf *f* *ff* *p*

mf *f* *ff* *p*

mf *f* *ff* *p*

mf *f* *ff*

17

più mosso *a tempo giocoso* (♩ = 96)

pp *p* *mf* *p* *f*

pp *p* *mf* *p* *f*

pp *mf* *mf* *f*

mf *f*

23 *poco ral.*

f *f* *f* *f* *f*

3:2 3:2 3:2 3:2

28 *a tempo giocoso* *meno mosso e grave* (♩ = 60)

mp *p* *mp* *p* *mp* *p* *legato* *p* *legato* *p* *legato*

34 *a tempo giocoso* *rit.* *a tempo*

f *mp* *p* *mf*
f *mp* *p* *mf*
f *mp* *p* *mf*
f *mp* *p* *mf*
f *mp* *p* *mf*

40 *poco più mosso e energico* (♩ = 100)

f *f* *f* *f* *p*
f *f* *f* *f* *p*
f *f* *f* *f* *p*
f *f* *f* *f* *mp* *p*
f *f* *f* *f* *mp*

46

p mp mf f ff

p mp mf f ff

p mp mf f ff

p mp mf f ff

mp mf f ff

52

Andante (♩ = 64)

p pp mf

p pp mf

p pp mf

p pp mf

p pp mf

pp mf

più mosso

58 *poco ral.* *mf* *p* *f* *ff* *mf* *a tempo giocoso*

Treble clef: *p*, *mf*, *f*, *ff*, *mf*
 Bass clef: *mf*, *mf*, *ff*, *mf*
 Bass line: *mf*, *mf*

63 *meno mosso* (♩ = 60) *a tempo giocoso*

Treble clef: *p*, *mf*, *mf*
 Bass clef: *mp*, *p legato*, *mf*
 Bass line: *p legato*, *mf*

69 *f* *rit.* *a tempo* *f*

f *mp* *p* *f* *f* *p* *f*

74 *cresc molto al fine* *fff* *fff* *fff* *fff*

cresc molto al fine *fff* *fff* *fff* *fff*

III

Interlude

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for Four Horns in F and Tuba

1 *Largo maestoso* (♩ = 58)

1 *mf* *f* *p* *p* *p*

Horn in F

2 *pp*

3

4 *p*

Tuba *mf* *f* *p*

5

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

p *mp* *mf*

p *mp* *mf*

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

pp *p* *mf*

10

Musical score for measures 10-14. The score consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass line. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some triplet-like patterns in the piano parts.

15

Musical score for measures 15-18. The score consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass line. The key signature has one sharp (F#). The dynamics are marked as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp* (pianissimo). The word "ten." (tension) is written above several notes, indicating a crescendo or sustained intensity. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns in the piano parts.

19

poco allargando

mp *poco allargando* *cresc. poco a poco* *f*
pp *mp* *poco allargando* *mf* *f*
mp *poco allargando* *cresc. poco a poco* *f*
mp *poco allargando*
poco allargando
mp *cresc. poco a poco* *f*

23

a tempo

mp *a tempo* *p* *f*
mp *a tempo* *p* *f* *f*
mp *a tempo* *p* *f*
mp *a tempo* *p* *mf* *f* *f*
mp *a tempo* *p* *mp* *mf* *f* *f*

28

Musical score for measures 28-33. The score consists of five staves: four for the piano (treble and bass clefs) and one for the bass line. Dynamics include *mf*, *f*, and *mp*. The key signature has one sharp (F#).

34

Musical score for measures 34-37. The score consists of five staves: four for the piano (treble and bass clefs) and one for the bass line. Dynamics include *mp*, *p*, *pp*, and *ppp*. Performance markings include *morendo* and *p*. The key signature has one sharp (F#).

IV

Emmanuel Dubois

Of Barbed Wire and Red Roses--II
for Thirteen Brass and Timpani

Moderato (♩=84) Risoluto e deciso ma non allegro
1 (Tempo primo)

The score is for a brass ensemble and timpani. It consists of five systems of staves. The first four systems are for brass instruments: Horn in F (staves 1-2), Trumpet in C (staves 3-4), tenor Trombone (staves 5-6), and bass Trombone (staff 7). The fifth system is for Timpani (C, F, D, D#), which is written in a single staff. The music is in 3/4 time. The brass instruments play a melodic line starting in the fifth measure, marked 'a 2.' and 'ff'. The timpani part features a rhythmic pattern of eighth notes with accents, marked 'ff' and 'pp subito' with a crescendo hairpin. There are also triplet markings over the timpani notes.

11

Musical score for Hn, Tpt, t-Trb, b-Trb, Tb, and Timp. The score is in 3/4 time and features a key signature of one sharp (F#). The music is divided into four measures. The first measure is in 3/4 time, and the second measure is in 2/4 time. The third and fourth measures are in 3/4 time. The score includes dynamics such as *mf* and *f*, and articulation marks like *a 1.* and *a 2.*. The Timp part features triplet patterns. The Tpt part has a *f* dynamic in the first measure. The t-Trb part has *mf* and *f* dynamics. The b-Trb and Tb parts have *f* and *mf* dynamics. The Hn part has *mf* dynamics and *a 1.* articulation.

15

Hn

f *ff* *ff*

a 1. *a 2.*

Tpt

ff

t-Trb

f *ff* *ff*

b-Trb

f *ff* *ff*

Tb

f *ff* *ff*

Timp

f *ff*

18

Musical score for brass and percussion instruments, including Horns (Hn), Trumpets (Tpt), Trombones (t-Trb, b-Trb, Tb), and Timpani (Timp). The score is in 3/4 time and begins at measure 18. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The Horns part features a triplet in measure 20. The Trombone section includes an *a l.* (all) marking in measure 20. The Timpani part features a triplet in measure 20. The score concludes with a common time signature (C) in measure 21.

22

Musical score for Horns (Hn), Trumpets (Tpt), Trombones (t-Trb, b-Trb, Tb), and Timpani (Timp). The score is in common time (C) and features a 3/4 time signature change at the beginning of the second measure.

Horn (Hn): Treble clef. First measure: whole rest. Second measure: *f* (first alternative) melodic line. Third measure: whole rest. Fourth measure: *f* (first alternative) melodic line.

Trumpet (Tpt): Treble clef. First measure: *mp* (first alternative) melodic line. Second measure: whole rest. Third measure: whole rest. Fourth measure: *f* (first alternative) melodic line.

Trombone (t-Trb): Bass clef. First measure: *f* melodic line. Second measure: whole rest. Third measure: whole rest. Fourth measure: whole rest.

Trombone (b-Trb): Bass clef. First measure: whole rest. Second measure: whole rest. Third measure: whole rest. Fourth measure: *f* melodic line.

Tuba (Tb): Bass clef. First measure: *p* melodic line. Second measure: *p* melodic line. Third measure: *f* melodic line. Fourth measure: *f* melodic line with triplets.

Timpani (Timp): Bass clef. First measure: *mp* melodic line with triplet. Second measure: *f* melodic line with triplet. Third measure: *f* melodic line with triplet. Fourth measure: *f* melodic line with triplet.

26 *poco più mosso*

a 2.

Hn *poco più mosso* *f sempre*

a 2. *poco più mosso* *f sempre*

Tpt *a 1.* *poco più mosso* *f sempre*

a 2. *f poco più mosso* *f sempre*

t-Trb *poco più mosso* *f sempre*

b-Trb *poco più mosso* *f sempre*

Tb

Timp *poco più mosso*

29

Musical score for page 29, featuring Horns (Hn), Trumpets (Tpt), Trombones (t-Trb, b-Trb, Tb), and Timpani (Timp). The score is divided into three measures with changing time signatures: 3/4, 2/4, and 3/4. The key signature is one sharp (F#).

Hn (Horn): Measure 1: Rest. Measure 2: *f* (first ending), *a 2.* (second ending). Measure 3: *ff* (first ending), *ff* (second ending).

Tpt (Trumpet): Measure 1: *a 1.* (first ending), *f* (second ending). Measure 2: *a 2.* (first ending), *f* (second ending). Measure 3: *ff* (first ending), *ff* (second ending).

t-Trb (Tenor Trombone): Measure 1: Rest. Measure 2: Rest. Measure 3: *a 2.* (first ending), *ff* (second ending).

b-Trb (Baritone Trombone): Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.

Tb (Trombone): Measure 1: *f* (first ending), *f* (second ending). Measure 2: *f* (first ending), *f* (second ending). Measure 3: *ff* (first ending), *ff* (second ending).

Timp (Timpani): Measure 1: *f* (first ending), *f* (second ending). Measure 2: *f* (first ending), *f* (second ending). Measure 3: *ff* (first ending), *ff* (second ending).

32

Hn
cresc. *cresc.* *fff* *brassy*

Tpt
cresc. *cresc.* *fff* *f*

t-Trb
cresc. *cresc.* *fff*

b-Trb
ff *cresc.* *fff*

Tb
cresc. *cresc.* *fff*

Timp
tr *tr* *tr* *tr*
ff

36 Tempo primo

The musical score is arranged in a system with the following parts and staves:

- Hn (Horn):** Two staves. The top staff is a treble clef with a whole rest. The bottom staff is a treble clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#4, G4, A4) marked *p*.
- Tpt (Trumpet):** Two staves. The top staff is a treble clef with a whole rest. The bottom staff is a treble clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#4, G4, A4) marked *p*.
- t-Trb (Tenor Trombone):** Two staves. The top staff is a bass clef with a whole rest. The bottom staff is a bass clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#3, G3, A3) marked *p*.
- b-Trb (Baritone Trombone):** Two staves. The top staff is a bass clef with a whole rest. The bottom staff is a bass clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#3, G3, A3) marked *p*.
- Tb (Tuba):** One staff. Bass clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#3, G3, A3) marked *p*.
- Timp (Timpani):** One staff. Bass clef with a whole rest, then a first ending bracket labeled *a 1.* containing a triplet of eighth notes (F#3, G3, A3) marked *p*.

Additional markings include *Tempo primo* on each staff, *chiuso* for the Horn, and *sordino* for the Trombones. The score is in common time (C) and changes to 3/4 time at the first ending.

40

a 2. $\lceil 3 \rceil$

a 1.

Hn
Musical notation for Horns in C major, 4/4 time. The first staff (Hn 1) starts with a triplet of eighth notes (G4, A4, B4) marked *mp*. The second staff (Hn 2) is silent. At measure 3, both horns play a triplet of eighth notes (G4, A4, B4) marked *ff* with the instruction *a 1. aperto*.

Tpt
Musical notation for Trumpets in C major, 4/4 time. The first staff (Tpt 1) starts with a triplet of eighth notes (G4, A4, B4) marked *p*, then continues with a triplet of eighth notes (G4, A4, B4) marked *mp*. The second staff (Tpt 2) is silent. At measure 3, both trumpets play a triplet of eighth notes (G4, A4, B4) marked *ff* with the instruction *a 1. senza sordino*.

t-Trb
Musical notation for Tenor Trombones in C major, 4/4 time. The first staff (t-Trb 1) starts with a triplet of eighth notes (G3, A3, B3) marked *mp*, then continues with a triplet of eighth notes (G3, A3, B3) marked *f*. The second staff (t-Trb 2) is silent. At measure 3, both tenor trombones play a triplet of eighth notes (G3, A3, B3) marked *ff* with the instruction *senza sordino*.

b-Trb
Musical notation for Baritone Trombones in C major, 4/4 time. The first staff (b-Trb 1) is silent. The second staff (b-Trb 2) starts with a triplet of eighth notes (G3, A3, B3) marked *f*. At measure 3, both baritone trombones play a triplet of eighth notes (G3, A3, B3) marked *ff* with the instruction *senza sordino*.

Tb
Musical notation for Bass Trombones in C major, 4/4 time. The first staff (Tb 1) starts with a triplet of eighth notes (G3, A3, B3) marked *mp*, then continues with a triplet of eighth notes (G3, A3, B3) marked *f*. The second staff (Tb 2) is silent. At measure 3, both bass trombones play a triplet of eighth notes (G3, A3, B3) marked *ff*.

Timp
Musical notation for Timpani in C major, 4/4 time. The first staff (Timp 1) starts with a triplet of eighth notes (G3, A3, B3) marked *mp*. The second staff (Timp 2) starts with a triplet of eighth notes (G3, A3, B3) marked *f*. At measure 3, the timpani play a triplet of eighth notes (G3, A3, B3) marked *ff*.

45 *più mosso* *a 2.* $\overbrace{3}$

Hn *più mosso* *a 2.* $\overbrace{3}$

Tpt *a 1.* *ff* *più mosso* $\overbrace{3}$

t-Trb *ff* *più mosso* $\overbrace{3}$

b-Trb *più mosso* *ff* $\overbrace{3}$

Tb *ff* *più mosso* $\overbrace{3}$

Timp *tr* *tr* *ff*

48 *ral.* Tempo primo *a l.* (♩ = 70) Andante cantabile (Tempo secundo)

Hn *ral.* Tempo primo *f* Tempo primo *p* Andante cantabile (Tempo secundo)

Tpt *ral.* *a l.* Tempo primo *f* Tempo primo Andante cantabile (Tempo secundo)

t-Trb *ral.* Tempo primo Andante cantabile (Tempo secundo)

b-Trb *ral.* Tempo primo *p* Andante cantabile (Tempo secundo)

Tb *ral.* Tempo primo *p* Andante cantabile (Tempo secundo)

Timp *tr^{ral.}* *tr* Tempo primo (♩ = 70) Andante cantabile (Tempo secundo)

52

Tempo primo

Hn
a l.
p

Tpt
Tempo primo

t-Trb
p

b-Trb
p
mf

Tb
p
mf

Timp
p

Tempo primo

58

poco rit

Hn
 Tpt
 t-Trb
 b-Trb
 Tb
 Timp

Musical score for measures 58-61. The score is written for Horns (Hn), Trumpets (Tpt), Trombones (t-Trb, b-Trb, Tb), and Timpani (Timp). The key signature is one sharp (F#) and the time signature is common time (C). The piece begins at measure 58 with a *poco rit* instruction. The Horns part starts with a fortissimo (*f*) dynamic, followed by a fortissimo fortissimo (*ff*) section. The Trumpets and Trombones parts feature first and second endings (a 1., a 2.) and dynamic markings of *f* and *ff*. The Trombone parts include a piano (*p*) dynamic. The Timpani part is marked with *f* and *ff*. The score concludes at measure 61 with a *poco rit* instruction.

62 *a 1.* Tempo secondo *a 1.*

Hn *a 1.* Tempo secondo *a 1.*

Tpt *f* Tempo secondo *a 1.* *mp* *a 1.*

t-Trb *a 2.* Tempo secondo *a 1.* *p*

b-Trb *f* Tempo secondo *p* *mp*

Tb *f* Tempo secondo *p* *mp*

Timp Tempo secondo *p* *p* *mp*

Detailed description of the musical score: The score is for measures 62-65 in 3/4 time. It features a key signature of one sharp (F#). The instruments are Horns (Hn), Trumpets (Tpt), Trombones (t-Trb, b-Trb, Tb), and Timpani (Timp). The music is marked 'Tempo secondo'. Dynamics include fortissimo (f), piano (p), and mezzo-piano (mp). Performance instructions include 'a 1.' and 'a 2.'. The Horns and Trumpets play melodic lines with accents. The Trombones play rhythmic patterns. The Timpani plays a rhythmic accompaniment.

68

a l. Tempo primo Tempo secundo

Hn *mf* Tempo primo Tempo secundo *p*

Tpt *mf* Tempo primo Tempo secundo *a l.* *mp* *p* *mp*

t-Trb *mf* Tempo primo Tempo secundo *a l.* *p* *mp*

b-Trb Tempo primo Tempo secundo *p*

Tb Tempo primo *p* Tempo secundo *p*

Timp Tempo primo Tempo secundo

74

Hn

p *ral.* *a 2.*

a 1. *p* *ral.* *cresc.* *poco* *a* *poco* *a 2.*

Tpt

p *a 1.* *p* *ral.* *cresc.* *a 1.* *poco* *a* *poco*

a 1. *p* *ral.* *cresc.* *poco* *a* *poco*

t-Trb

p *ral.* *cresc.* *poco* *a* *poco* *f poco*

a 1. *p* *ral.* *cresc.* *poco* *a* *poco* *a 2.*

b-Trb

p *ral.* *cresc.* *poco* *a* *poco*

ral. *cresc.* *poco* *a* *poco*

Tb

p *ral.*

Timpani

f *f*

81 Maestoso (♩ = 64)

Hn Maestoso (♩ = 64) *a 1.*

Tpt Maestoso (♩ = 64) *a 1.*

t-Trb Maestoso (♩ = 64) *a 2.*

b-Trb Maestoso (♩ = 64) *a 2.*

Tb Maestoso (♩ = 64) *ff*

Timp Maestoso (♩ = 64)

Detailed description of the musical score: The score is for measures 81-84. It features five main parts: Horn (Hn), Trumpet (Tpt), Tenor Trombone (t-Trb), Bass Trombone (b-Trb), and Tuba (Tb). The Timpani (Timp) part is at the bottom. The key signature has one flat (B-flat). The tempo is Maestoso with a quarter note equal to 64 beats. Dynamics include forte (f) and fortissimo (ff). The Horn and Trumpet parts have first endings (*a 1.*) in measure 84. The Tenor Trombone and Bass Trombone parts have second endings (*a 2.*) in measure 84. The Tuba part has a fortissimo (*ff*) dynamic in measure 84. The Timpani part has a simple rhythmic pattern.

88

88

cresc. *molto* *ff* *a 2.* *a 2.* *allargando*

Hn

cresc. *molto* *ff* *allargando*

Tpt

cresc. *molto* *ff* *allargando*

cresc. *molto* *ff* *allargando*

t-Trb

a 2. *f* *f* *allargando*

cresc. *f* *ff* *allargando*

b-Trb

f *f* *allargando*

Tb

f *allargando*

Timp

ff *ff* *allargando*

Detailed description: This page of a musical score, numbered 88, features a brass section and timpani. The Horns (Hn) and Trumpets (Tpt) are in the treble clef, while the Trombones (t-Trb, b-Trb, Tb) and Timpani (Timp) are in the bass clef. The score is divided into six measures. The first measure shows a crescendo for all brass instruments. The second measure is marked 'molto' and 'a 2.' (second ending). The third measure is marked 'ff' (fortissimo). The fourth measure is marked 'a 2.' and 'ff'. The fifth measure is marked 'a 2.' and 'ff'. The sixth measure is marked 'allargando' (ritardando). The timpani part is mostly silent, with a final flourish in the last measure marked 'ff'.

95

brassy
a 2.

Hn

Tpt

t-Trb

b-Trb

Tb

Timp

fff *fff* *fff* *brassy* *fff*

ff *ff* *ff* *ff*

a l.

f *f* *ff* *ff*

Tempo primo

a l.

Hn

Tpt

t-Trb

b-Trb

Tb

Timp

The musical score is arranged in a standard orchestral layout. It features six staves for brass instruments and one for percussion. The brass instruments are grouped as follows: Horns (Hn) in two staves, Trumpets (Tpt) in two staves, Tenor Trombones (t-Trb) in two staves, Baritone Trombone (b-Trb) in one staff, and Tuba (Tb) in one staff. The percussion part (Timp) is on the bottom staff. The score is in 3/4 time and consists of 101 measures. The first three measures are marked with accents (^) and fortissimo (ffff) dynamics. From measure 4 onwards, the tempo is marked 'Tempo primo'. The Horns part includes a first ending ('a l.') starting in measure 4. The Horns part has dynamics of *f* and *p subito*. The Trumpets and Tenor Trombones parts are marked *ffff* and 'Tempo primo'. The Baritone Trombone part is marked *mf* and *p*. The Tuba part is marked *ffff*. The Timpani part is marked 'Tempo primo' and 'Soft mallets', with triplets of eighth notes in measures 8, 9, 10, and 11.

106 *morendo e ral. al fine*

Hn

p *morendo e ral. al fine*

a l.

Tpt

p *morendo e ral. al fine*

pp

t-Trb

p *morendo e ral. al fine*

pp

b-Trb

morendo e ral. al fine

pp

Tb

p

pp

Timp

p *morendo e ral. al fine*

pp

3 3

111

a l.

Hn

pp

ppp

Tpt

a l.

pp

ppp

t-Trb

a l.

pp

ppp

b-Trb

pp

ppp

Tb

Timp

tr

tr

tr

tr

tr

tr

dim.

ppp

pppp