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OF VARIEGATED SHADOWS

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Of Variegated Shadows is an original composition for wind ensemble. The purpose of the composition is to contribute a work to college level wind ensemble literature which employs established instrumental techniques and explores the various colors or timbres of the ensemble.

The work is a single movement of approximately 15 - 20 minutes duration. It is divided into three continuous sections, each reflecting a different character or mood. A transition couples the first and second sections and a coda concludes the composition with a brief return of the opening section.

Textures of the piece are transparent with an emphasis given to the blending of different colors in the ensemble. Instrumentation includes antique cymbals, vibraphone and tam-tam to add subtle shades of color. Thematic materials woven into the texture are linearly constructed as well as vertically layered and fragmented. There is no order or system in which pitches occur, although intervals used reflect the motivic structures in the work.

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INTRODUCTION

DISCUSSION AND ANALYSIS

Of Variegated Shadows is a single-movement composition for wind ensemble which comprises three contrasting sections and a coda. The compositional intent of the work, reflected in the title, is to mix and match the various colors or timbres of the ensemble. Some of these combinations are subdued and ethereal as those of the first section, whose slow tempo and emphasis on gradual changing thematic materials are the basis from which the remaining portions of the work are drawn and developed.

The transitional passage that follows introduces material taken from the second and third sections. Colors and pitch materials are blended but do not sustain a single mood or thematic idea.

The second section returns to and maintains the tempo and character of the first section by using similar pitch material and combinations of instruments. The motivic structures of the first section are connected to become longer phrases, while small ensembles of two or more instruments are highlighted to emphasize soloistic passages.

The third section is built on materials previously presented, but contrasts the first and second with the quickest tempo, most dissonant vertical pitch materials and rhythmic activity. The composition concludes by a gradual return to the mood and tempo of the first section. The overall form is illustrated below (see Figure 1).



Fig. 1--Overall Form.

CHAPTER I

SECTION BY SECTION ANALYSIS

Section I

Linear pitch material.--The pitch materials of the first section are derived from major and minor second intervals and their inversions. The initial use of these intervals occur in the principal four-note motive of the first section, played by the flutes, English horn and clarinets (see Figure 2).

C-score

♩ = ca. 60 Gently

The musical score is a C-score for Section I, featuring seven woodwind parts: Piccolo/Flute (1), Flute (2), Oboe, English Horn, Clarinet in B \flat (1), Bass Clarinet in B \flat , and Bassoon. The score is in 4/4 time with a tempo of approximately 60 beats per minute, marked 'Gently'. The key signature has one flat (B \flat). The Piccolo/Flute part begins with a dynamic of *p* and plays a four-note motive (G \flat , A \flat , B \flat , C) in the first measure, which is then sustained. The Flute part also begins with *p* and plays the same motive. The Oboe part enters in the second measure with a sustained note. The English Horn part enters in the second measure with a dynamic of *mp* and plays the same motive. The Clarinet in B \flat part enters in the second measure with a dynamic of *mp* and plays the same motive. The Bass Clarinet in B \flat part enters in the second measure with a dynamic of *mp* and plays the same motive. The Bassoon part enters in the second measure with a dynamic of *mp* and plays the same motive. The Piccolo part enters in the third measure with a dynamic of *mf* and plays a four-note motive (G \flat , A \flat , B \flat , C) in the first measure, which is then sustained. The Piccolo part also has a dynamic of *mf* in the second measure. The English Horn part has a dynamic of *mf* in the third measure. The Clarinet in B \flat part has a dynamic of *mf* in the third measure. The Bass Clarinet in B \flat part has a dynamic of *mf* in the third measure. The Bassoon part has a dynamic of *mf* in the third measure. The Piccolo part has a dynamic of *mf* in the fourth measure. The English Horn part has a dynamic of *mf* in the fourth measure. The Clarinet in B \flat part has a dynamic of *mf* in the fourth measure. The Bass Clarinet in B \flat part has a dynamic of *mf* in the fourth measure. The Bassoon part has a dynamic of *mf* in the fourth measure. The Piccolo part has a dynamic of *mf* in the fifth measure. The English Horn part has a dynamic of *mf* in the fifth measure. The Clarinet in B \flat part has a dynamic of *mf* in the fifth measure. The Bass Clarinet in B \flat part has a dynamic of *mf* in the fifth measure. The Bassoon part has a dynamic of *mf* in the fifth measure.

Fig. 2--Principal motive of Section I.

The order of pitches in this statement of the motive is d, c, b, a. In subsequent appearances the motive is manipulated according to conventional techniques. An example of this is in the trumpet and horn parts at measures 18-21 where the motive is presented in a retro-graded, transposed and durationally augmented form.

Vertical pitch materials.--The principal motive previously described is used vertically as well. Each pitch of the motive is introduced and sustained by different instruments for various durations (see Figure 2). This creates a layer of sound that gradually changes with each arriving or departing pitch. In addition to this gradual changing material, are chords which occur immediately and are altered frequently.

These three-note chords which appear first in the vibraphone (measure 3) and later in the trumpets (measure 11), are constructed from two pitches a fifth or fourth apart with added major or minor seconds to either pitch (see Figure 3).

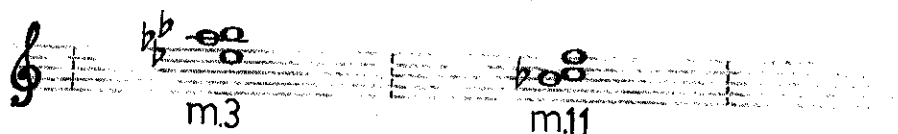


Fig. 3--Examples of the three-note chord

The trumpet and horns in measure 13 illustrate a variation in the construction of the chord. Borrowing material from the principal motive, the chord is built on a major and minor second (e, f, g).

Traditional chords with added tones are also used. The brass at measure 30 have an f major triad written with b-flat and f-sharp as added tones. This is to alter the triad and create dissonance while

allowing the performers an f major base from which to tune their specific pitches.

Section II

Linear and vertical pitch materials.--Both aspects of the pitch materials used in this section are taken entirely from those of the first. There are instances of stepwise motion used in the principal motive and intervals in the three-note chord (see Figures 2, 3).

Each instrumental part is designed soloistically to allow the performers a degree of expressiveness. The vertical simultaneities reflect a sparse texture, but are based on and employ intervals that create a balance of consonance and dissonance.

Section III

Linear pitch materials.--Two motives with concurring rhythmic structures represent the pitch materials in this section. The first is presented at the outset as the primary theme on which the following material is based and is identifiable by the use of a four sixteenth-note pattern. In the initial statement two minor seconds coupled by a fifth constitute the intervals of the motive. In the developing statement (measure 94), the same rhythmic pattern occurs, while the intervals of a minor third, sixth and fourth replace those used previously. This is a feature of this section in which intervallic and rhythmic structures are of equal prominence to allow a single component to develop while the other remains the same.

The second motive appears at measure 109 and employs major, minor and perfect intervals that alternate in size in no particular pattern

or direction. The accompanying rhythmic structure (the eighth-note triplet) and the intervals used are in a repetitive hocket style that thickens in texture and culminates in a large tutti at measure 125.

Vertical pitch materials.--This section utilizes much of the vertical techniques and materials which have preceded it and their use characterize the material of the composition. The three-note chords of the first section now appear in the woodwinds (measures 83-85) and continue throughout, using variations of the original intervallic structure. A major triad written in the brass at measure 115 uses an added tone to alter its intervallic content similar to the triads in the first section. The technique of sustaining pitches in the principal motive of the first section is also used here in the more rhythmically active motive of the third section. Finally, rhythmic structures are augmented durationally to vary and create interest in the restating of the basic motive. The composition culminates in a large tutti passage that is introduced in the trombones as a single pitch (measure 136) but quickly expands and thickens by accumulating additional pitches in ascending and descending motions similar to those used in previous motives.

CHAPTER II

FREQUENCY OF PITCH OCCURRENCE

A survey of pitch occurrence was taken to reveal emphasis placed on a particular pitch or key area (see Figure 4). A guideline in the counting of pitches was that there could be no more than one count of a particular pitch per measure.

The most noticeable aspect of the first section was an outlining of a prominent vertical structure, the three-note chord, that appeared in the survey as pitches which occurred most often.

The second section showed that most pitches appeared with similar frequency but no outstanding trend was revealed.

The third section, although highly chromatic, showed a similarity to the first section in terms of the frequency in occurrence of specific pitches. As in the first section, the intervals of the three-note chord were outlined.

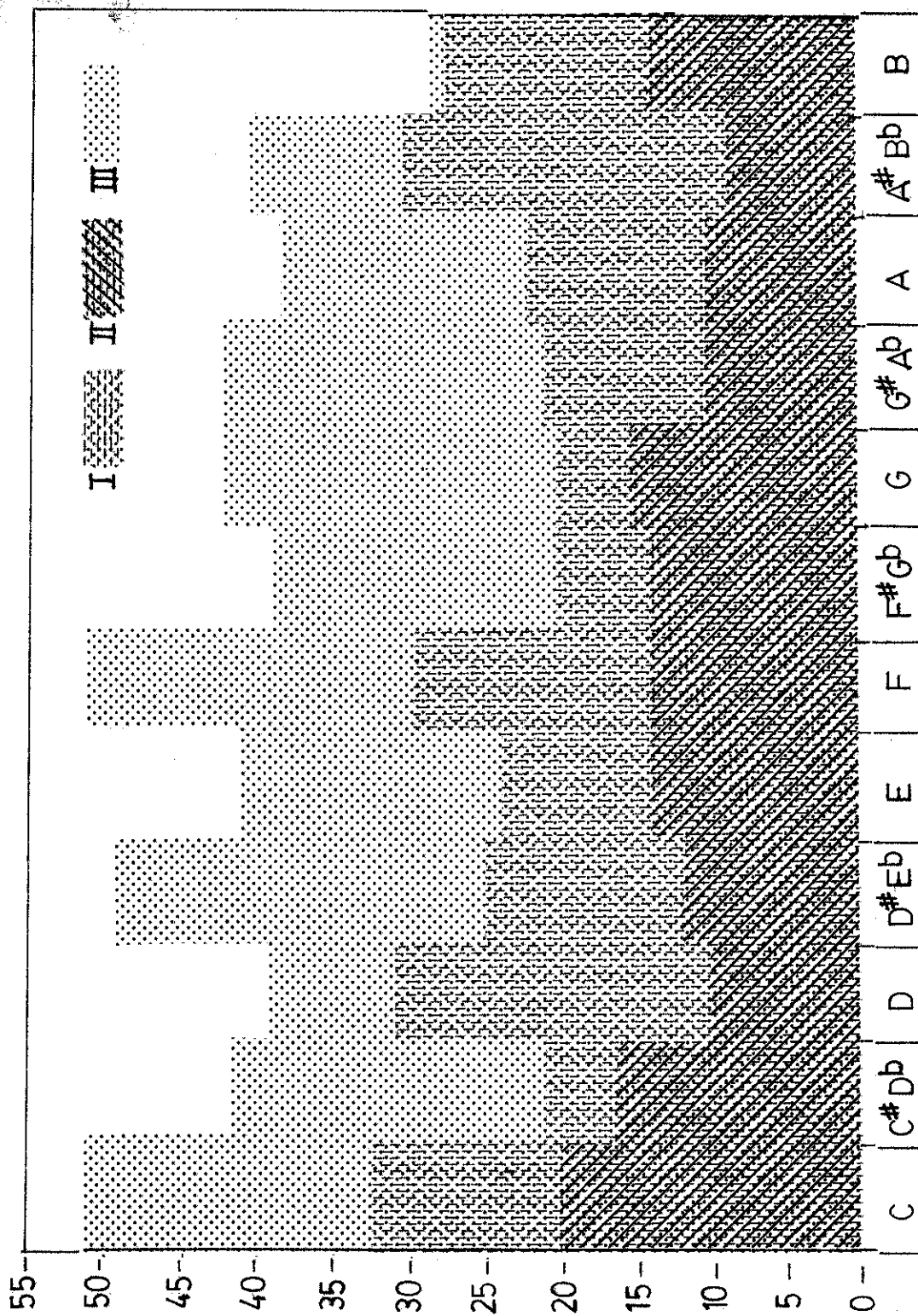


Fig. 4--Frequency of pitch occurrence

OF VARIEGATED SHADOWS

by

HAROLD Y. MITA

Of Variegated Shadows

C-Score

Harold Y. Mita

$\text{♩} = \text{ca. } 60$ Gently

Piccino/Flute 1
p *mf* *mf* *mf*

Flute 2
p *mf* *mf* *mf*

Oboe
mf *mf* *mf* *mf*

English Horn
mp *mf* *mf* *mf*

Clarinets in B \flat 1
mp *mf* *mf* *mf*

Clarinets in B \flat 3
mp *mf* *mf* *mf*

Bass Clarinet in B \flat
mp *mf* *mf* *mf*

Bassoon
pp *mf* *pp* *pp*

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpets in B \flat 1
mf *mf* *mf* *mf*

Trumpets in B \flat 3
mf *mf* *mf* *mf*

Horns in F 1/3
mf *mf* *mf* *mf*

Horns in F 2/4
mf *mf* *mf* *mf*

Trombones (3) 1/2
mf *mf* *mf* *mf*

Tuba 3
mf *mf* *mf* *mf*

Antique Cymbals I
mf *mf* *mf* *mf*

Glockenspiel
mf *mf* *mf* *mf*

Art. Cym.
mf *mf* *mf* *mf*

Vibraphone II
mf *mf* *mf* *mf*

Tom-Toms (4)
mf *mf* *mf* *mf*

Cymbals (crash)
mf *mf* *mf* *mf*

Timpani III
mf *mf* *mf* *mf*

Tam-Tam
mf *mf* *mf* *mf*

Suspended Cymbal
mf *mf* *mf* *mf*

5 3

Picc. 1

Fl. 2

Ob.

Eng. Hrn.

1
Cla.

2
3

Bass Cl.

Bn.

Alt. Sax.

Ten. Sax.

Bari. Sax.

5

1
Tpt. 2

2
3

Hrn.

1
2
Tbn.

3
Tuba

5

Ant. Cym.

Vib.

Timp.

11

Picc. 1

Fl. 2

Ob.

Eng. Horn

1

Cl. 3

Bass Cl.

Bn.

Flute

loco

Alto Sax.

Ten. Sax.

Bari. Sax.

11

1

2

3

4

1

2

3

Tpts.

Horns

Trombs.

Tuba

11

Ant. Cym.

Vib.

Temp.

Tam Toms (4)

Suspended Cymbal

16

Fl. 1

Fl. 2

Ob.

Eng. Horn

Cl. 1

Cl. 2

Cl. 3

Bass Cl.

Bn.

Detailed description: This section of the score covers measures 16 through 20 for the woodwind and brass sections. It includes parts for Flute 1 and 2, Oboe, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, and Basset Horn. The music features various dynamics such as *f*, *mf*, *mp*, and *fz*, along with articulation marks and slurs. The Flute parts have some specific fingerings indicated above the notes.

Alto Sax.

Ten. Sax.

Bari. Sax.

Detailed description: This section covers measures 16 through 20 for the saxophone section. It includes parts for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features dynamics like *mf*, *fz*, *f*, *mp*, and *f*. The Tenor Saxophone part includes a *mf* dynamic and a *fz* dynamic.

16

1

2

3

Hms.

1

2

Tubns.

3

Tuba

Detailed description: This section covers measures 16 through 20 for the brass section. It includes parts for Horns (1, 2, 3), Trombones (1, 2, 3), and Tuba. The music features dynamics such as *f*, *mf*, *mp*, *fz*, and *f*. The Tuba part includes a *f p sub* dynamic marking.

Ant. Cym.

Vibe.

Timp.

Detailed description: This section covers measures 16 through 20 for the percussion section. It includes parts for Antenna Cymbal, Vibraphone, and Timpani. The music features dynamics like *mf*, *f*, and *mp*. The Vibraphone part includes some specific rhythmic patterns.

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21

Fls. 1

Fls. 2

Ob.

Eng. Hrn.

Cls. 1

Cls. 2/3

Bass Cl.

Bn.

Detailed description: This section of the score covers measures 21 through 25 for the woodwind and brass sections. It includes parts for Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2/3, Bass Clarinet, and Bassoon. The music features dynamic markings such as *f*, *mf*, *mp*, and *p*, along with various articulations and phrasing slurs. The woodwinds play melodic lines, while the brass instruments provide harmonic support.

Alto Sax.

Ten. Sax.

Bari. Sax.

Detailed description: This section of the score covers measures 21 through 25 for the saxophone section. It includes parts for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features dynamic markings such as *f* and *mf*, with phrasing slurs and articulations. The saxophones play melodic lines, contributing to the overall texture of the orchestration.

21

Trpts. 1

Trpts. 2/3

Hrns. 1/3

Hrns. 2/4

Trbn. 1/2

Tuba 3

Straight mute

St

Detailed description: This section of the score covers measures 21 through 25 for the brass section. It includes parts for Trumpets 1 and 2/3, Horns 1/3 and 2/4, Trombone 1/2, and Tuba. The music features dynamic markings such as *f*, *mf*, and *p*, along with articulations and phrasing slurs. The brass instruments play melodic and harmonic lines, with the tuba part including a triplet. The instruction "Straight mute" is noted for the trumpets.

Ant. Cym.

Vib.

Timp.

Detailed description: This section of the score covers measures 21 through 25 for the percussion section. It includes parts for Antenna Cymbal, Vibraphone, and Timpani. The music features dynamic markings such as *f*, *mf*, and *mp*, with articulations and phrasing slurs. The percussion instruments provide rhythmic accompaniment and color to the orchestration.

27 Piccolo

1 Fls. *f* *mf* *mf* *mp* *mp*

2 Fls. *f* *mf* *mf* *mp* *mp*

Ob. *f* *mf* *mf* *mp* *mp*

Eng. Horn *f* *mf* *mf* *mp* *mp*

1 Cl. *f* *mf* *mf* *mp* *mp*

2/3 Cl. *f* *mf* *mf* *mp* *mp*

Bass Cl. *f* *mf* *mf* *mp* *mp*

Bn. *f* *mf* *mf* *mp* *mp*

Alto Sax. *f* *mf* *mf* *mp* *mp*

Ten. Sax. *f* *mf* *mf* *mp* *mp*

Bari. Sax. *f* *mf* *mf* *mp* *mp*

FLUTE

27

1 Trumpets *mf* *f* *mf* *sf* *mf*

2 Trumpets *mf* *f* *mf* *sf* *mf*

3 Trumpets *mf* *f* *mf* *sf* *mf*

1 Horns *mf* *f* *mf* *sf* *mf*

2 Horns *mf* *f* *mf* *sf* *mf*

3 Horns *mf* *f* *mf* *sf* *mf*

1 Trombones *mf* *f* *mf* *sf* *mf*

2 Trombones *mf* *f* *mf* *sf* *mf*

3 Trombones *mf* *f* *mf* *sf* *mf*

Tuba *mf* *f* *mf* *sf* *mf*

Ant. Cym. *mf* *f* *mf* *sf* *mf*

Vib. *mf* *f* *mf* *sf* *mf*

Time *mf* *f* *mf* *sf* *mf*

Open

Mute

suspended cymbals (3)

32

1 Fls. *mp* *mf* *mf* *f* *mf*

2 Fls. *mp* *mf* *mp* *mf* *mf*

Ob. *f* *mf* *mf*

Eng. Hrn. *f* *mf* *mf*

1 Cla. *mf* *mp* *mf* *mp*

2 Cla. *mf* *mp* *mf* *mp*

3 Cla. *mf* *mp* *mf* *mp*

Bass Cl. *f* *f* *mf* *mf* *mf*

Bn. *f* *f* *mf* *mf* *mf*

Ath Sax. *f* *mf* *mf*

Ten. Sax. *fp* *f* *mf* *f* *mf*

Bari. Sax. *f* *fp* *f* *mf* *f* *mf*

32

1 Trpts. *mf* *f* *f* *mf*

2 Trpts. *mf* *f* *f* *mf*

3 Trpts. *mf* *f* *f* *mf*

1 Hrn. *mf* *f* *mf* *mf* *mf*

2 Hrn. *mf* *f* *mf* *mf* *mf*

3 Hrn. *mf* *f* *mf* *mf* *mf*

1 Tbn. *f* *fp* *f* *mf* *f* *mf*

2 Tbn. *f* *fp* *f* *mf* *f* *mf*

3 Tbn. *f* *fp* *f* *mf* *f* *mf*

Suo. Cym. *mf* *mf* *mf* *mf* *vib.*

Tom. *f* *mf* *mf* *mf* *mf*

Timp. *f* *mf* *mf* *mf* *mf*

1 Fl. 1 *mp* 3

2 Fl. 2

Ob.

Eng. Horn

1 Cls. *mp* 3

2 3 Cls. *mp* 3

Bass Cl.

Bn.

Detailed description: This system contains the first six staves of the score. The Flute 1 staff begins with a triplet of eighth notes marked *mp*. The Oboe staff has a dynamic marking of *f*. The Clarinet 1 staff has a dynamic marking of *mp* and a triplet. The Bass Clarinet staff has dynamic markings of *mp*, *mf*, and *f*. The Bassoon staff has dynamic markings of *mf* and *f*. The English Horn staff has a dynamic marking of *f*. The Flute 2 staff has a dynamic marking of *f* and a triplet. The Oboe staff has a dynamic marking of *f*. The Clarinet 2 and 3 staffs have dynamic markings of *f* and a triplet. The Bass Clarinet staff has dynamic markings of *f* and a triplet. The Bassoon staff has dynamic markings of *f* and a triplet. The English Horn staff has a dynamic marking of *f*. The Flute 1 staff has a dynamic marking of *f* and a triplet. The Flute 2 staff has a dynamic marking of *f* and a triplet. The Oboe staff has a dynamic marking of *f* and a triplet. The Clarinet 1 staff has a dynamic marking of *f* and a triplet. The Clarinet 2 and 3 staffs have dynamic markings of *f* and a triplet. The Bass Clarinet staff has a dynamic marking of *f* and a triplet. The Bassoon staff has a dynamic marking of *f* and a triplet. The English Horn staff has a dynamic marking of *f* and a triplet. The Flute 1 staff has a dynamic marking of *f* and a triplet. The Flute 2 staff has a dynamic marking of *f* and a triplet. The Oboe staff has a dynamic marking of *f* and a triplet. The Clarinet 1 staff has a dynamic marking of *f* and a triplet. The Clarinet 2 and 3 staffs have dynamic markings of *f* and a triplet. The Bass Clarinet staff has a dynamic marking of *f* and a triplet. The Bassoon staff has a dynamic marking of *f* and a triplet. The English Horn staff has a dynamic marking of *f* and a triplet.

Alto Sax.

Tenor Sax.

Bari. Sax.

Detailed description: This system contains the last three staves of the first system. The Alto Saxophone staff has dynamic markings of *mf*, *f*, and *f*. The Tenor Saxophone staff has dynamic markings of *mf* and *f*. The Baritone Saxophone staff has dynamic markings of *f* and a triplet.

1 Trpts.

2 3 Trpts.

1 3 Hrns.

2 4 Hrns.

1 2 Trbn.

3 Tuba

Detailed description: This system contains the next four staves of the score. The Trumpet 1 staff has dynamic markings of *f* and *az f*. The Trumpet 2 and 3 staffs have dynamic markings of *f* and *az f*. The Horn 1 and 3 staffs have dynamic markings of *mf*, *f*, and *az*. The Horn 2 and 4 staffs have dynamic markings of *mf*, *f*, and *az*. The Trombone 1 and 2 staffs have dynamic markings of *f* and *az*. The Tuba staff has dynamic markings of *f* and *az*. The Trumpet 1 staff has dynamic markings of *f* and *az f*. The Trumpet 2 and 3 staffs have dynamic markings of *f* and *az f*. The Horn 1 and 3 staffs have dynamic markings of *f* and *az*. The Horn 2 and 4 staffs have dynamic markings of *f* and *az*. The Trombone 1 and 2 staffs have dynamic markings of *f* and *az*. The Tuba staff has dynamic markings of *f* and *az*.

cus. cym.

Vib.

Timpani

Detailed description: This system contains the last three staves of the score. The Cymbals staff has dynamic markings of *mp* and *mf*. The Vibraphone staff has dynamic markings of *mp* and *mf*. The Timpani staff has dynamic markings of *f* and *mf*. The Cymbals staff has dynamic markings of *mp* and *mf*. The Vibraphone staff has dynamic markings of *mp* and *mf*. The Timpani staff has dynamic markings of *f* and *mf*.

43 *Picc.*

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bass Cl.
Bn.

Alto Sax.
Ten. Sax.
Bari. Sax.

Detailed description: This system contains the first six staves of the score. The Flute parts (1 and 2) feature melodic lines with dynamics ranging from *mp* to *f*. The Clarinet parts (1 and 2) and Bassoon part have similar melodic lines. The Saxophone parts (Alto, Tenor, Bari) provide harmonic support with sustained notes and some melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

Alto Sax.
Ten. Sax.
Bari. Sax.

Detailed description: This system continues the saxophone parts from the previous system. The Alto Saxophone part has a melodic line with dynamics *mp* and *f*. The Tenor Saxophone part has a similar melodic line. The Bari Saxophone part provides a bass line with sustained notes and some melodic movement.

43

Trpts. 1
Trpts. 2
Horns 1
Horns 2
Horns 3
Tbns. 1
Tbns. 2
Tuba 3

Detailed description: This system contains the brass section staves. The Trumpets (1 and 2) and Horns (1, 2, and 3) parts feature melodic lines with dynamics *mp*, *mf*, and *f*. The Trombones (1 and 2) and Tuba parts provide harmonic support with sustained notes and some melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

Cus. cym.
Tomt.
Timp.

Detailed description: This system contains the percussion staves. The Cymbals part has a rhythmic pattern with dynamics *mf* and *f*. The Tom-toms part has a rhythmic pattern with dynamics *mf* and *f*. The Timpani part has a rhythmic pattern with dynamics *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

48

Picc. 1

Fl. 2

Ob.

Eng. Horn

Cl. 1

Cl. 2

Bass Cl.

Bn.

Flute

loco

Alto Sax.

Ten. Sax.

Bari. Sax.

48

1

2

3

1

2

3

Tpts.

Hrn.

1

2

3

Ttrns.

Tuba

Sus. Cym.

Tamt.

Tamt.

stick

mallet

54

1 Fls. 2 Fls.

Ob.

Eng. Hrn.

1 Cls. 3 Cls.

Bass Cl.

Bn.

Detailed description: This system of the score covers measures 54 to 57. It includes parts for two Flutes (1 and 2), Oboe, English Horn, two Clarinets (1 and 3), Bass Clarinet, and Basset Horn. The music is in 4/4 time. Flutes 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Oboe and English Horn play a similar line but with a half note G4. Clarinets 1 and 3 play a more active line with eighth and sixteenth notes. Bass Clarinet and Basset Horn play a bass line with quarter notes. Dynamics include *p*, *f*, and *mp*. There are some accidentals (sharps) in the upper staves.

Alto Sax.

Ten Sax.

Bari. Sax.

Detailed description: This system covers measures 54 to 57 for the saxophone section. It includes Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Alto Saxophone part has a melodic line with triplets. Tenor and Baritone Saxophones play a rhythmic accompaniment with triplets and quarter notes. Dynamics include *mp* and *mf*.

54

1 Trpt. 2 Trpt.

1 Hrn. 2 Hrn.

1 Trbn. 2 Trbn. 3 Trbn.

Tuba

Detailed description: This system covers measures 54 to 57 for the brass section. It includes Trumpets (1 and 2), Horns (1 and 2), Trombones (1, 2, and 3), and Tuba. The Trumpets and Horns play a melodic line with some triplets. Trombones and Tuba play a rhythmic accompaniment with triplets and quarter notes. Dynamics include *mp* and *mf*.

Sub. Cym.

Vib.

Trmp.

Detailed description: This system covers measures 54 to 57 for the percussion section. It includes Substituted Cymbal, Vibraphone, and Tom-tom. The Substituted Cymbal and Vibraphone play a melodic line with eighth notes. The Tom-tom part is mostly rests. Dynamics include *mp*.

60

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mf* 3

Eng. Horn. *f*

Cls. 1 *mp*

Cls. 2/3 *mp*

Bass Cl. *mp* 3

Bar. *mp* 3

Alto Sax. *f*

Ten. Sax. *f*

Bar. Sax. *mp*

60

Trpts. 1 *f*

Trpts. 2/3 *mf*

Horns 1/3 *mf* 3

Horns 2/4 *mf* 3

Tribns. 1 *f*

Tribns. 2 *mf*

Tuba 3 *mf*

60

Sus. Cym. *mp*

Tomt. *mp*

Tamt. *mp*

66

1 Fls.

2 Fls.

ob.

Bsn.

1 Cls.

2 Cls.

Bass Cl.

Tr.

Alto Sax.

Ten. Sax.

Bar. Sax.

Detailed description: This section of the score covers measures 66 through 71. The Oboe (ob.) and Bassoon (Bsn.) parts feature melodic lines with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The Clarinet (Cls.) parts have a *mf* marking. The Bass Clarinet (Bass Cl.) and Trumpet (Tr.) parts show a dynamic shift from *mf* to *p* (piano). The Alto Saxophone (Alto Sax.) part has a triplet marking. The Tenor Saxophone (Ten. Sax.) and Baritone Saxophone (Bar. Sax.) parts are mostly blank.

66

1 Trpts.

2 Trpts.

3 Trpts.

1 Hrns.

2 Hrns.

3 Hrns.

1 Tbrns.

2 Tbrns.

3 Tbrns.

Tuba

Sus. cym.

Tomt.

Timp.

Detailed description: This section of the score covers measures 72 through 77. The Trumpet (Trpts.) parts feature a melodic line with a *f* (forte) dynamic marking. The Horn (Hrns.) parts have a *mf* (mezzo-forte) marking. The Trombone (Tbrns.) and Tuba parts are mostly blank. The Percussion section, including Suspended Cymbal (Sus. cym.), Tom-toms (Tomt.), and Timpani (Timp.), is also blank.

72

Fl. 1 *f* *mf*

Fl. 2 *mf*

ob.

Eng. Horn.

Cl. 1

Cl. 2/3

Bassoon

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

72

Trpts. 1 *mp* *mf* *f*

Trpts. 2/3 *f*

Horns 1 *mf* *mf* *f*

Horns 2 *mf* *f*

Trombs. 1 *mf* *f*

Trombs. 2 *mf* *f*

Tuba 3 *mf* *f* 3. Tuba

Suo. Cym.

Tamrt.

Timp.

1 Fls. *f*

2 *f* 3

Ob.

Eng. Hrn. *mf*

1 Cls. *f* 3

2 3

Bass Cl.

Bn. *mf*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Detailed description: This block contains the musical score for measures 78 through 81. It includes staves for Flutes (1 and 2), Oboe, English Horn, Clarinets (1 and 2/3), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The notation includes various rhythmic values, dynamics such as *f* and *mf*, and articulation marks like accents and slurs. A triplet of eighth notes is indicated in the second flute part in measure 80.

1 Tripts.

3

1 Hrn. *mf* 1

3 2 4

1 2

3 Tuba

Sus. cym. c.

Tomt.

Timp.

Detailed description: This block contains the musical score for measures 78 through 81 for the percussion section. It includes staves for Triangles (1 and 3), Horns (1, 2, 3, and 4), and Tubas (1, 2, and 3). The notation shows rhythmic patterns and dynamics such as *mf*. A first ending bracket is present in the first horn part in measure 80. The bottom of the page shows staves for Suspended Cymbal, Tom-toms, and Timpani, which are currently empty.

Picc.

1 Fls.

2 Fls.

Ob.

Eng. Hrn.

1 Clo.

2/3 Clo.

Bass Cl.

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1 Trpts.

2/3 Trpts.

1 Hrn.

2/4 Hrn.

1 Tibns.

2 Tibns.

3 Tibns.

Sus. Cym.

Tomt.

Timp

Picc. 1
Fl. 2
ob.
Eng. Hrn.
1 Cls.
2 3 Cls.
Bass Cl.
Bri.
AHO Sax.
Ten. Sax.
Bari. Sax.

mf
f
mf
f
mf
mf
mf

1 Trpts.
2 Trpts.
Hrn.
1 2 3 Tibna.
Tuba
Sus. Cym.
Tomt.
Timp.

mf
f
mf
mf
mf
mf
mf
mf
mf
mf

Picc. 1
Fl. 2
Ob.
Eng. Horn
1
Cl. 2/3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.

95
Trpt. 1
2/3
Horn 1/3
2/4
Tuba 1
2
3
Sur. Cym.
Tomt.
Timp.

100

Picc. 1

Fl. 2

Ob.

Eng. Hrn.

1

Cls.

2

3

Bass Cl.

Bnz.

Alto Sax.

Ten. Sax.

Bari. Sax.

100

1

2

3

Hrns.

1

2

3

Tuba

Bus. Cym.

stick

mallet

Tamt.

Temp.

picc. 1

Fl. 2

Ob.

Eng. Horn

Cl. 1

Cl. 2/3

Bass Cl.

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1

2/3

Hrn.

1

2

3

Tuba

Sus. Cym.

1

Tomt.

1/2

3/4

Timp.

Flute 1 *FLUTE* *loco* *mf*

Flute 2 *mf*

Oboe *mf*

English Horn

Clarinet 1 *mf*

Clarinet 2/3 *f*

Bass Clarinet *f*

Bassoon *f*

Alto Saxophone *f*

Tenor Saxophone *bo*

Bari Saxophone

Trumpet 1 *f*

Trumpet 2/3 *mf*

Horn 1 *mf*

Horn 2/4 *mf*

Trombone 1/2 *f*

Tuba *f*

Stick *stick*

Tom-tom

Timpani *mf*

1. Fls.

2. Ob.

Engg. Horn.

1. Clo.

2. Bass Cl.

Brr.

Detailed description: This block contains the first system of the musical score, covering measures 115 to 120. It includes parts for Flutes (1 and 2), Oboe, English Horn, Clarinets (1 and 2), Bass Clarinet, and Baritone. The notation features various dynamics such as *f* (forte) and *mf* (mezzo-forte), along with articulation marks like accents and slurs. The woodwinds play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns.

A Ho. Sax.

Ten. Sax.

Bari. Sax.

Detailed description: This block contains the second system of the musical score, covering measures 115 to 120. It includes parts for Alto Horn Saxophone, Tenor Saxophone, and Baritone Saxophone. The saxophones play melodic and rhythmic lines, with dynamics ranging from *mf* to *f*. The Tenor and Baritone saxophones feature more complex rhythmic patterns and triplets.

1. Tpt. 1

2. Tpt. 2

1. Hrn. 1

2. Hrn. 2

1. Tuba

2. Tuba

3. Tuba

Detailed description: This block contains the third system of the musical score, covering measures 115 to 120. It includes parts for Trumpets (1 and 2), Horns (1 and 2), and Tubas (1, 2, and 3). The brass instruments play a variety of rhythmic and melodic patterns, with dynamics such as *mf* and *f*. The tubas provide a steady bass line, while the trumpets and horns play more active parts.

Sns. Cym.

1. Tamt.

2. Timp.

Detailed description: This block contains the fourth system of the musical score, covering measures 115 to 120. It includes parts for Snare Cymbal, Tom-toms (1 and 2), and Timpani. The percussion instruments provide rhythmic accompaniment and accents, with dynamics like *mf* and *f*. The snare cymbal and tom-toms play rhythmic patterns, while the timpani play sustained notes.

Fl. 1
Fl. 2
Ob.
Eng. Horn
Cl. 1
Cl. 2/5
Bass Cl.
Bn.

Musical score for woodwinds and brass instruments. The Flute parts (1 and 2) and Oboe part play a melodic line with various dynamics. The English Horn part provides harmonic support. The Clarinet parts (1 and 2/5) play a rhythmic pattern with triplets. The Bass Clarinet and Bassoon parts play a similar rhythmic pattern in the bass register.

Alto Sax.
Ten. Sax.
Bari. Sax.

Musical score for saxophone instruments. The Alto Saxophone part is mostly silent. The Tenor Saxophone part plays a rhythmic pattern with triplets. The Baritone Saxophone part plays a similar rhythmic pattern in the bass register.

Trpts. 1, 2, 3
Horns 1, 2, 3, 4
Tbn. 1, 2
Tuba 3

Musical score for brass instruments. The Trumpets (1, 2, 3) play a melodic line. The Horns (1, 2, 3, 4) play a rhythmic pattern with triplets. The Trombones (1, 2) and Tuba (3) play a similar rhythmic pattern in the bass register.

Str. Cym.
Tomt.
Timp.

Musical score for percussion instruments. The Snare Drum part includes a 'stick' section. The Tom-toms part includes a 'cymbals (crash)' section. The Timpani part plays a rhythmic pattern with triplets.

Picc. 1
Fl. 2
Ob.
Eng. Horn
Cl. 1
Cl. 2
Bass Cl.
Btr.

FLUTE *loco*

Detailed description: This section of the score covers measures 425-428. It features woodwind and string parts. The Flute 2 part includes a 'loco' section. Dynamics range from *f* to *mf*. There are various articulations and phrasing marks throughout.

Alto Sax.
Ten. Sax.
Bari. Sax.

Detailed description: This section covers measures 425-428 for the saxophone section. It includes parts for Alto, Tenor, and Baritone saxophones. Dynamics are marked as *f* and *mf*.

1
2 3
Hrn.
2 4
1 2
Tbn.
3
Tuba

Detailed description: This section covers measures 425-428 for the brass instruments. It includes parts for Trumpets, Horns, Trombones, and Tubas. Dynamics range from *f* to *mf*. There are some specific markings like '22' and '3' in the Trombone and Tuba parts.

Sus. Cym.
cym.
Timp.

Vib.
Tamt.

Detailed description: This section covers measures 425-428 for the percussion instruments. It includes parts for Suspended Cymbal, Cymbal, Snare Drum, Vibraphone, and Tam-tam. Dynamics are marked as *mf*.

Picc. 1
Fl. 2
Ob.
Eng. Horn
1
Cl. 2
3
Bass Cl.
Bn.

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo 1, Flute 2, Oboe, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, and Bassoon. Dynamics range from *mf* to *f*. The woodwinds play melodic lines with triplets and slurs, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

Alto Sax.
Ten. Sax.
Bari. Sax.

Musical score for saxophones. The score includes parts for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. Dynamics range from *mp* to *f*. The saxophones play melodic lines with slurs and triplets, providing a rich harmonic texture.

1
2
3
Hrn.
1
2
Tfhrs.
3
Tuba

Musical score for horns and tubas. The score includes parts for Horns 1, 2, and 3, Trumpets 1, 2, and 3, and Tuba. Dynamics range from *mf* to *f*. The horns and trumpets play melodic lines with slurs and triplets, while the tuba provides a low-frequency harmonic foundation.

Sus. Cym.
Vib.
Tamt.

Musical score for percussion. The score includes parts for Suspended Cymbal, Vibraphone, and Tam-tam. Dynamics range from *mp* to *f*. The percussion instruments provide rhythmic accompaniment and color to the orchestral texture.

Flac. 1
Fl. 2
Cb.
Eng. Horn
Cl. 1
Cl. 2
Bass Cl.
Bn.
Alto Sax
Ten. Sax
Bar. Sax

This section of the score covers measures 135 to 140. It features woodwind and brass parts. The Flute 1 and 2 parts have a dynamic marking of *f* and include triplet markings. The Clarinet 1 and 2 parts also have *f* dynamics and triplet markings. The Bassoon part has *f* dynamics and triplet markings. The Trumpet 1 and 2 parts have *f* dynamics and triplet markings. The Bassoon part has *f* dynamics and triplet markings. The Saxophone parts (Alto, Tenor, Baritone) have *f* dynamics and triplet markings.

Trpts. 1
Trpts. 2
Horn 1
Horn 2
Tromb. 1
Tromb. 2
Tuba
Sus. Cym.
Tamt.
Timp.

This section of the score covers measures 135 to 140. It features percussion parts. The Trumpet 1 and 2 parts have *f* dynamics and triplet markings. The Horn 1 and 2 parts have *f* dynamics and triplet markings. The Trombone 1 and 2 parts have *f* dynamics and triplet markings. The Tuba part has *f* dynamics and triplet markings. The Suspended Cymbal part has *f* dynamics and triplet markings. The Tom-tom part has *f* dynamics and triplet markings. The Snare Drum part has *f* dynamics and triplet markings.

1
Fb.

2

Ob.

Eng. Hrn.

1
Clb.

2
3

Bass Cl.

Bn.

Detailed description: This section of the score covers measures 140 to 143. It includes parts for Flute (1 and 2), Oboe, English Horn, Clarinet (1 and 2/3), Bass Clarinet, and Bassoon. The woodwinds play melodic lines with triplets and slurs, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. Dynamics range from *ff* to *f*.

Attb. Sax.

Ten. Sax.

Bari. Sax.

Detailed description: This section covers measures 140 to 143 for the saxophone section. It includes parts for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Alto Saxophone plays a melodic line with triplets, while the Tenor and Baritone saxophones provide harmonic accompaniment. Dynamics include *ff* and *f*.

1
2
3
Tpts.

1
2
3
4
Hrn.

1
2
Tbnr.

3
Tuba

Detailed description: This section covers measures 140 to 143 for the brass instruments. It includes parts for Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2), and Tuba. The brass instruments play rhythmic patterns and sustained notes, often with triplets. Dynamics are marked as *ff*.

3
1
2
L
Jus. cym.

cym.

3
1
2
Timp.

Detailed description: This section covers measures 140 to 143 for the percussion instruments. It includes parts for Snare Drum (Jus. cym.), Cymbals (cym.), and Timpani (Timp.). The percussion instruments play rhythmic patterns and accents. Dynamics range from *mf* to *f*.

1 Fl. 1

2 Fl. 2

Ob.

Eng. Horn

1 Cl. 1

2 3 Cl. 2

Bass Cl.

Bn.

mf

mf

mf

mf

mf

mf

AHo Sax.

Ten. Sax.

Bari. Sax.

mf

mf

1 Trpts.

2 3 Trpts.

1 3 Horns

2 4 Horns

1 2 Tibns.

3 Tuba

mf

mf

mf

mf

mf

Sus. Cym.

Cym.

Temp.

Ritard - poco a poco

1
Fla.

2

Ob.

Eng. Hrn.

1
Clr.

2
3

Bas. Cl.

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ritard - poco a poco

1
Tpts.

2
3

1
2
3
Hrns.

1
2
Tfms.

3
Tuba

1
2
sus. cym.

cym.

Temp.

1 Fls.

2 Fls.

Ob.

Eng. Hrn.

1 Cor.

2 Cor.

Bass Cl.

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1 Trpt.

2 Trpt.

3 Trpt.

1 Hrn.

2 Hrn.

3 Hrn.

1 Tbn.

2 Tbn.

3 Tbn.

1 Tuba

2 Tuba

3 Tuba

sus. cym.

cym.

Temp.

Ant. cym.

Vib.

Tamt.

160

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Cl. 1

Cl. 2/3

Bass Cl.

Bn.

Alto Sax.

Ten. Sax.

Bari. Sax.

160

Trpts. 1

Trpts. 2/3

Hrns. 1

Hrns. 2/4

Tbn. 1

Tbn. 2

Tuba 3

And. Cym.

Vib.

Timp.

Glock.

Art. cym.

Tam. (scratch)

timp.

1
Fls.

2
Ob.

Eng.
Hrn.

1
Cls.

2
3

Bass
Cl.

Bn.

Alto
Sax.

Ten.
Sax.

Bari.
Sax.

1
Tpt.

2
3

1
3
Hrn.

2
4

1
2
Tbn.

3
Tuba

And.
cym.

Vib.

Tim.