

CHILDREN OF CHAOS: THREE MOVEMENTS FOR ORCHESTRA

- I. AMELIA
- II. COLIN
- III. EXIT

A THESIS IN
Music Composition

Presented to the Faculty of the University of
Missouri-Kansas City in partial fulfillment of
the requirement for the degree

MASTER OF MUSIC

By
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University of Missouri-Kansas City, 2017

ABSTRACT

Two characters from *The Chronicles of Chaos* trilogy by John C. Wright inspire these three movements for orchestra, “Amelia,” “Colin,” and “Exit.” The characters in the story are not human and have different powers allowing them to manipulate their reality. The first movement, “Amelia,” is based on clever and adventurous Amelia Armstrong Windrose, a Phaethusian or radiant being, who can travel inter-dimensionally giving her the ability to travel quickly, lift heavy objects, and become invisible. This implies an enigmatic depth to her reality and her musical character sketch will use different orchestrations and texture shifts to illustrate this sense. Her movement explores different forms of musical depth including range, density, and timbral shifts based on a flowing melody used throughout the three movements. The next movement, “Colin” is based on boisterous and loyal Colin Ibilus mac Firbolg, Prince Phobetor the son of King Morpheus of the dream realm. Colin is the Prince of Nightmares and can manipulate reality with disbelief. In his movement, there is a war between high and low, bright and dark, consonant and dissonant, dream and reality. The structure of the piece begins with a glissandi motif that lifts the music into a dream of sudden contrasts. The music rolls through rock motives, modal melodies, and remembrances of Amelia’s melody. Progressing through the dream the music starts to awaken in the last movement, “Exit,” with a return of the glissandi motif. In this movement remembered textures and new ideas are brought together, cumulating in the last wave of Amelia’s thematic material and marching with fanfares to the end.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “Children of Chaos” presented by Aubrie Powell, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

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Children of Chaos: Three Movements for Orchestra

Score in C

I. Amelia

Aubrie Powell

The musical score is for the first movement, 'I. Amelia', in 4/4 time. It begins with a tempo marking of quarter note = 72. The Piccolo part features a melodic line with 'wide vibrato' and 'accelerating' markings, with dynamics ranging from *p* to *pp*. The Percussion section includes Crotales, Glockenspiel, and Vibraphone, with dynamics from *ppp* to *p*. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays a sustained harmonic texture with dynamics from *ppp* to *pp*. The woodwind section (Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1-4, Trumpet 1-3, Trombone 1-2, Bass Trombone, and Tuba) is mostly silent in this section.

*repeat these pitches in any pattern
keep same bow as tremolo
do not sync with others

9

A

Picc. *mf* *f* *mp* *p* *<f* *p <f* *sf* *p* *p <f*

Fl. 1 *sf* *p <f*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Eng. Hn. *p* *pp*

Cl. 1 *p* *sf* *pp* *<f*

Cl. 2 *p* *sf* *pp* *<f*

Bsn. 1 *sf* *p*

Bsn. 2 *sf* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Perc. 1 *Crotales bowed* *l.v.* *p* *<f* *p* *<f* *p* *<f*

Perc. 2

Perc. 3 *n* *p* *l.v.* *sf*

Vln. I

Vln. II

Vla.

Vc. *n*

17 **B**

The musical score for page 17, section B, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *ff* dynamic and a sixteenth-note pattern.
- Fl. 1 & 2**: Flutes, playing sixteenth-note patterns with dynamics ranging from *ff* to *p*. The Fl. 1 part includes an *accelerate wide vibrato* instruction.
- Ob. 1 & 2**: Oboes, playing sixteenth-note patterns with dynamics from *p < ff* to *f*.
- Eng. Hn.**: English Horn, playing a sixteenth-note pattern with a *f* dynamic.
- Cl. 1 & 2**: Clarinets, playing sixteenth-note patterns with dynamics from *p* to *f*.
- B. Cl.**: Bass Clarinet, playing a sixteenth-note pattern with a *f* dynamic.
- Bsn. 1 & 2**: Bassoons, playing sixteenth-note patterns with dynamics from *f* to *p*.
- Hn. 1, 2, 3, 4**: Horns, playing sixteenth-note patterns with dynamics from *f* to *mf*, marked *con sord.* (con sordina).
- Tpt. 1, 2, 3**: Trumpets, playing sixteenth-note patterns with a *p* dynamic, marked *wa-wa mute*.
- Perc. 1, 2, 3**: Percussion, with Perc. 3 playing a sixteenth-note pattern with a *f* dynamic and a *To Cym.* (To Cymbal) instruction.
- Vln. I & II**: Violins, playing sustained notes with a *n* (no bowing) instruction.
- Vla.**: Viola, playing sustained notes with a *n* instruction.
- Vc.**: Violoncello, playing sustained notes with a *n* instruction.

The score includes various musical notations such as dynamics (*ff*, *f*, *mp*, *p*, *mf*), articulation (*tr*, *acc.*, *rit.*), and performance instructions (*accelerate wide vibrato*, *con sord.*, *wa-wa mute*, *To Cym.*, *pizz. unis.*).

23

Picc. *p* *mf*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p* *f*

Eng. Hn. *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Hn. 1 *fp* *pp* *fp* *f*

Hn. 2 *fp* *pp* *fp* *f*

Hn. 3 *fp* *pp* *fp* *f*

Hn. 4 *fp* *pp* *fp* *f*

Perc. 2 *p* *mf*

Vln. I *p* *mf* *unis*

Vln. II

Vla.

27

Picc. *f*

Fl. 1 *sub. f* *p*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Tpt. 1 *p* *f* *p*

Tpt. 2 *p* *f* *p*

Tpt. 3 *p* *f* *p*

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

Vln. II *arco* *f* *p*

Vla. *arco* *f* *p*

Vc. *mp* *p*

Detailed description: This page of a musical score covers measures 27 through 30. The Piccolo part begins in measure 27 with a forte (*f*) dynamic. Flute 1 has a *sub. f* dynamic in measure 28 and a *p* dynamic in measure 29. Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, and Clarinet 2 all feature triplet markings in measures 27 and 29. Horns 1 through 4 enter in measure 29 with a *f* dynamic, transitioning to *p* in measure 30. Trumpets 1, 2, and 3 also enter in measure 29 with a *p* dynamic, reaching *f* in measure 30 and returning to *p* in measure 31. Violin I and Violin II parts feature *f* and *p* dynamics and include *arco* markings. The Viola part has an *arco* marking and *f*/*p* dynamics. The Cello part begins in measure 30 with a *mp* dynamic and includes a triplet and a *div* marking.

31

The musical score for page 31 includes the following parts and markings:

- Picc.**: *p*, *f*, triplets, sixteenth notes.
- Fl. 1**: *f*, triplets.
- Fl. 2**: *f*, triplets.
- Ob. 1**: *f*, triplets, sixteenth notes.
- Ob. 2**: *f*, triplets, sixteenth notes.
- Eng. Hn.**: *f*, triplets.
- Cl. 1**: *f*, triplets.
- Cl. 2**: *f*, triplets.
- Hn. 1**: *p*, *f*, *fp*, *f*, *senza sord.*
- Hn. 2**: *p*, *f*, *fp*, *f*, *p*, *senza sord.*
- Hn. 3**: *p*, *f*, *fp*, *f*, *senza sord.*
- Hn. 4**: *p*, *f*, *fp*, *f*, *senza sord.*
- Tpt. 1**: *f*, *senza sord.*
- Tpt. 2**: *f*, *senza sord.*
- Tpt. 3**: *f*, *senza sord.*
- Vin. I**: *f*, *p*, *div. pizz.*, *f*.
- Vin. II**: *f*, *p*, *div. pizz.*, *f*.
- Vla.**: *f*, *p*, *div. pizz.*, *f*.
- Vc.**: *f*, *p*, *un.*, *b*, triplets.

C

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Timpani

Triangle

Timpani

Perc. 1

Perc. 2

Perc. 3

Cymbal with wire brushes

Yam mallets

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

fp

f

pp

molto vibrato div. arco

fp

To B. D.

to Tam-tam

D

rit.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Piccolo, Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bassoon 1, Horns 1 through 4, Trumpets 1 and 2, three types of Percussion (Perc. 1, 2, 3), Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score spans five measures. The first measure is mostly silent for most instruments. The second measure begins with dynamic markings: *f* for Horn 1, *p* for Horn 2 and Horn 4, *mf* for Horn 3, *f* for Trumpet 1, and *mf* for Trumpet 2. The third measure continues with *mf* for Horn 3, *f* for Trumpet 1, and *mf* for Trumpet 2. The fourth measure features *f* for Horn 1, *mf* for Horn 3, *f* for Trumpet 1, and *f* for Trumpet 2. The fifth measure concludes with *f* for Horn 1, *f* for Trumpet 1, and *f* for Trumpet 2. The Percussion 3 part has a series of dynamic markings: *mp*, *p*, *mf*, *p*, *f*, *p*, *f*, *p*, *f*, and *pp*. The Violin and Viola parts have a *n* (noisily) marking. The Violoncello and Contrabass parts have *ord.* (ordine) markings and *f* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

*improvise rhythm, smooth and even gliss

E A tempo

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Eng. Hn. *ff* *p*

Cl. 1 *ff* *p* *f* *6*

Cl. 2 *ff* *p* *f* *6*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *p* *ff* *p*

Hn. 2 *ff* *p* *ff* *p*

Hn. 3 *ff* *p* *ff* *p*

Hn. 4 *ff* *p* *ff* *p*

Tpt. 1 *f* *3* *3* *3* *6*

Tpt. 2 *f* *3* *3* *3* *6*

Tpt. 3 *f* *3* *3* *3* *6*

Tbn. 1 *f* *p* *f* *wa wa mute*

Tbn. 2 *f* *p* *f* *wa wa mute*

B. Tbn. *f* *p* *f* *wa wa mute*

Tba. *f* *p* *f*

Tamp. *f* *p* *f* *sf* *f* *sf*

Perc. 1 [Bass Drum] *f* *sf*

Perc. 2 [Tan-tam] *p* *mf* *f* *p*

Perc. 3 *choke* *ff* *p* *f*

Vln. I *mf*

Vln. II *mf* *unis.* *ff* *6*

Vla. *ff* *unis.* *pizz.* *arco* *ff* *6*

Vc. *ff* *div.* *pizz.* *arco* *ff*

Cb. *ff* *pizz.* *arco*

46

Picc. *sf* *f* *fp*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

Eng. Hn. *f* *f* *f*

Cl. 1 *f* *f* *f*

Cl. 2 *f* *f* *f*

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

Bsn. 1 *f* *f* *f*

Bsn. 2 *f* *f* *f*

Hn. 1 *fp* *f* *f*

Hn. 2 *fp* *f* *f*

Hn. 3 *fp* *f* *f*

Hn. 4 *fp* *f* *f*

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

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

B. Tbn. *fp* *f* *f*

Tbn. *f* *f* *f*

Timp. *f* *mf* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* *lv.*

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

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

Vla. *f* *f* *f*

Vcl. *f* *f* *f*

Cb. *f* *f* *f*

48

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Sax. 1

Sax. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3
To Tom-t.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

50

Score for measures 50 and 51, featuring various instruments including Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 2, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *ff*, and articulation markings like *tr* (trill) and *acc* (accent).

52

F

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. II

Vla.

Vc.

Cb.

To Tri.

To Crotales

To Tom-t.

Tom-toms

yarn mallets

ppp

f

ff

mf

p

pp

*randomly play pitches as fast as possible, muddy and fat

56 G

Picc. *p* *f* *p < f >* *mp* *sf* *pp*

Fl. 1 *sf* *pp*

Fl. 2 *sf* *pp*

Ob. 1 *sf* *pp*

Ob. 2 *sf* *pp*

Cl. 1 *f* *sf* *pp*

Cl. 2 *f* *sf* *pp*

B. Cl. *sf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. 1 *sf* *pp*

Hr. 2 *sf* *pp*

Hr. 3 *sf* *pp*

Hr. 4 *sf* *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 senza sord. *p* *mf* *p*

Tbn. 2 senza sord. *p* *mf* *p*

B. Tbn. senza sord. *p* *mf* *p*

Tba. *p*

Perc. 1 *mf* *f* *p*

Perc. 2 *f* *pp* *< f >* *pp* *mf* To Glock. *p < f* *p < f*

Perc. 3 *pp* *f* *p < mf* *p < mf* To Vib. *f* *sf*

Vln. I *fp* *f* *div.* *p*

Vln. II *fp* *f* *div.* *p*

Vla. *sf* *pp* *mf* *p*

Vc. ** pizz.* *mf* *f* *arco* *fp* *f* ** unis.* *p*

Cb. ** pizz.* *mf* *f* *arco non div.* *p* *f* *div.* *p*

ff *mp* *p*

[Crotals] bowed

[Vibraphone]

H Più mosso
♩=88

63

63

Picc. *p* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Eng. Hn. *f* solo *f*

Cl. 1 *f* *p*

Cl. 2 *f* *pp*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *rip* *ff*

Hn. 2 *f* *rip* *ff*

Hn. 3 *f* *rip* *ff*

Hn. 4 *f* *rip* *ff*

Tpt. 1 *mf* *f* *wa-wa mute* *fp* *mf* *senza sord.*

Tpt. 2 *mf* *f* *wa-wa mute* *fp* *mf* *senza sord.*

Tpt. 3 *mf* *f* *wa-wa mute* *fp* *mf* *senza sord.*

Tbn. 1 *f*

Tbn. 2 *f*

Perc. 1 *p* *f*

Perc. 2 *Glockenspiel* *f*

Perc. 3 *mf* *p* *f* *mf*

Vln. I *f* *unis.* *6* *ff* *sul pont.* *p*

Vln. II *f* *unis.* *6* *ff* *sul pont.* *p*

Vla. *f* *div.* *p* *ff* *unis.* *6* *ff* *pizz.* *p* *sul pont.* *p*

Vc. *f* *div.* *p* *ff* *unis.* *6* *ff*

Cb. *f*

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *f*, *mf*, *pp*, *sf*, *ord. arco div.*, *sul pont.*

74 I

The musical score for measures 74-77 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic and a trill-like figure, then moving to a piano (*p*) dynamic with a sustained note.
- Fl. 1 & 2**: Flutes, playing a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*) for the second half of the measures.
- Ob. 1 & 2**: Oboes, playing a melodic line with a forte (*f*) dynamic, featuring triplets and slurs.
- Eng. Hn.**: English Horn, playing a melodic line with a forte (*f*) dynamic, featuring triplets and slurs.
- Cl. 1 & 2**: Clarinets, playing a rhythmic pattern with a forte (*f*) dynamic, transitioning to piano (*p*) for the second half of the measures.
- Bsn. 1 & 2**: Bassoons, playing a melodic line with a forte (*f*) dynamic.
- Tpt. 1**: Trumpets, playing a melodic line with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1**: Percussion 1, playing a melodic line with a forte (*f*) dynamic, marked "bowed".
- Perc. 2 & 3**: Percussion 2 and 3, playing a rhythmic pattern.
- Vln. I & II**: Violins I and II, playing a melodic line with a forte (*f*) dynamic, featuring slurs and ties.
- Vla.**: Viola, playing a melodic line with a forte (*f*) dynamic, featuring slurs and ties.
- Vc.**: Violoncello, playing a melodic line with a forte (*f*) dynamic, featuring slurs and ties.
- Cb.**: Contrabass, playing a melodic line with a forte (*f*) dynamic, featuring slurs and ties.

J

78

Picc. *f* *fp* *f* *sf* *p* *f* *p* *fp* *fp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1

Cl. 2

Timp.

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

Perc. 2 *mf*

Perc. 3 *mf*

Vln. I

Vln. II

Vla.

Vc. *n*

n

Detailed description: This page of a musical score, numbered 18, covers measures 78 through 81. A rehearsal mark 'J' is placed above measure 78. The score is arranged in a standard orchestral format. The Piccolo part begins with a dynamic of *f* and features a complex rhythmic pattern with various articulations and dynamics including *fp*, *f*, *sf*, *p*, *f*, *p*, and *fp*. The Flute 1 and Flute 2 parts play a melodic line with a dynamic of *mp*. The Oboe 1 and Oboe 2 parts have a dynamic of *mf*. The English Horn part also has a dynamic of *mf*. The Clarinet 1 and Clarinet 2 parts play a rhythmic accompaniment. The Percussion section includes three parts: Perc. 1 with dynamics *p* and *f*, Perc. 2 with a dynamic of *mf*, and Perc. 3 with a dynamic of *mf*. The String section (Violins I and II, Viola, and Violoncello) provides harmonic support with sustained notes and a dynamic of *n* (normal). The score includes various musical notations such as slurs, accents, and dynamic markings.

82 ^m

Picc. *f* *p* *f* *mf* *a*

Fl. 1 *pp* *f* *a* *a*

Fl. 2 *pp* *a* *f* *a*

Ob. 1 *mf* *a* *a* *a* *a* *f*

Ob. 2 *mf* *a* *a* *a* *a* *f*

Eng. Hn. *a* *a* *a* *a*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1 *p* *f*

Perc. 2 *mf* *a* *a* *a* *a* *a*

Perc. 3 *p* *a* *mf* *a* *a* *p*

Vln. I *ppp* *n*

Vln. II *n* *ord. unis.* *mf* *a*

Vla. *n* *ord. unis.* *mf*

Vc.

86

Picc. *pp*

Fl. 1 *mp³*

Fl. 2 *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Perc. 1 *p* *f* *ord.*

Perc. 2 *p* *mf* *to Cym.*

Perc. 3 *mf > p* *mf* *p*

Vln. I *ord. unis.* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ord.* *mf* *div.*

Cb. *p*

K

Picc. *f* *pp*

Fl. 1 *mf* *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *f* *pp*

Eng. Hn. *f* *p*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Hn. 1 *f* *pp* *f*

Hn. 2 *f* *pp* *f*

Hn. 3 *f* *pp* *f*

Hn. 4 *f* *pp* *f*

Tpt. 1 *f* *p* *sf*

Tpt. 2 *f* *pp* *sf*

Tpt. 3 *f* *pp* *sf*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

B. Tbn. *f* *pp*

Tba. *f* *pp*

Tri. Triangle *mf* *f* Timpani *p*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 Cymbals with wire brushes *mf* *f* To Vib.

Vln. I *p*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

98

Ob. 1 *pp* < *f*

Ob. 2 *pp* < *f*

Eng. Hn. *pp* < *f*

B. Cl. *f* > *p*

Bsn. 1 *f* > *p*

Bsn. 2 *f* > *p*

Hn. 1 *f* *p*

Hn. 2 *f*

Hn. 3 *f* *p*

Hn. 4 *f*

Tpt. 1 *f* *pp* *sfz* < *f* *mf* *pp*

Tpt. 2 *f* *pp* *sfz* < *f* *mf* *pp*

Tpt. 3 *f* *pp* *sfz* < *f* *mf*

Tbn. 1 *pp* < *mf* *pp* *mp*

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 2 *p*

Perc. 3 *p* **Vibraphone**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

105

Score for measures 105-110. The Piccolo part begins with a tremolo and a melodic line starting at measure 106. The Tuba 1 part has a triplet starting at measure 106. The Tuba 2 and Bass Tuba parts have triplets starting at measure 106. Percussion 1 is bowed and has dynamics p < f and p < f > p. Percussion 2 has a triplet starting at measure 106. Percussion 3 has a triplet starting at measure 106. Violin I and II have dynamics pp, p < f > p, and p. Viola has dynamics pp and p. Violoncello is silent.

rit. attacca

Score for measures 111-114. The Piccolo part is silent. Percussion 1 has a p < f dynamic at measure 114. Percussion 2 has triplets and a note marked 'To Tam-tam'. Percussion 3 has triplets and a note marked 'To Triangle'. Violin I and II parts are silent. Viola and Violoncello parts are silent.

II. Colin

ca 15" ♩=48-64 **A** accel.

Instrument List:
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet 1
Clarinet 2
Bass Clarinet
Bassoon 1
Bassoon 2
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Violin I
Violin II
Viola
Violoncello
Contrabass

Performance Instructions:
crotale on Timpani *pp* *ad lib.*
Crotales
Tam-tam *p*
To Glock.
Glockenspiel *pp*
Violin I *p*
Violin II *p*

8 **B** = 40 accel.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Tri.

Vibraphone

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

f

pp

n

on shells

pizz.

sul C

sul D

div. arco

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Ch.

p

pp

mp

n

sul pont.
Harmonic Gliss. on E

sul pont.
Harmonic Gliss. on A

arco
sul pont.
Harmonic Gliss. on A

sul pont.
Harmonic Gliss. on G unis.

C $\text{♩} = 64$

accel.

18.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

sf

p

f

ord.

remove crotale

To S. D. [Snare Drum]

To Crot. [Crotales]

24 $\text{♩} = 120$ **D**

Picc. ff

Fl. 1 ff $sf > p$

Fl. 2 ff $sf > p$

Ob. 1 ff $sf > p$

Ob. 2 ff $sf > p$

Eng. Hn. ff

Cl. 1 ff $sf > p$

Cl. 2 ff $sf > p$

B. Cl. ff

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 $< f > p = f$

Hn. 2 $< f > p = f$

Hn. 3 $< f > p = f$

Hn. 4 $< f > p = f$

Tpt. 1 ff

Tpt. 2 ff

Tpt. 3 ff

Tbn. 1 mf f

Tbn. 2 mf f

B. Tbn. mf f

Tba. ff

Timp. f

Perc. 1 f

Perc. 2 f [Drum Set] solo $\hat{=}$ end

Perc. 3 f

Vln. I ff

Vln. II mf f no vibrato sul G p

Vla. ff

Vc. $pizz.$ $arco$ mf f ff arco

Ch. ff

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

no vibrato

p

f

p

con sord.

no vibrato

p

f

ppp

To B. D.

no vibrato

sul G

sul D

no vibrato

p

E

Picc.

Fl. 1

Fl. 2

Ob. 1 *ord.*

Ob. 2 *ord.*

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *senza sord.*

Tpt. 2 *ff senza sord.*

Tpt. 3 *ff senza sord.*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 *f*

Perc. 2 *f* *fp* *mf*

Perc. 3 *sul pont.*

Vln. I *ff* *sfz* *ord.* *mp* *pizz.*

Vln. II *ff* *f*

Vla.

Vc. *ord.*

Ch. *ord.* *pizz.*

45

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mp

p

f

mf

pizz.

arco

To Xyl.

Xylophone

54

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
pizz.
arco
arco
pizz.
arco
pizz.

F

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hrn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 33, section F. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Saxophones 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, Tuba, Timpani, Percussion 1-3, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (f, ff), articulation (rip), and performance instructions (ord., arco, Sul D, gl/iss., place cymbal on timpano, To T.-4.).

69

This page of a musical score, numbered 69, contains the following parts and markings:

- Picc.**: Piccolo flute part.
- Fl. 1, 2**: Flute parts.
- Ob. 1, 2**: Oboe parts.
- Eng. Hn.**: English horn part.
- Cl. 1, 2**: Clarinet parts.
- B. Cl.**: Bass clarinet part.
- Bsn. 1, 2**: Bassoon parts.
- Hn. 1, 2, 3, 4**: Horn parts.
- Tpt. 1, 2, 3**: Trumpet parts, featuring *ord.* (order) and *ff* (fortissimo) markings.
- Tbn. 1, 2, B. Tbn., Tba.**: Trombone and tuba parts.
- Timp.**: Timpani part, including *cymbal*, *shell*, and *hard mallet* markings.
- Perc. 1, 2, 3**: Percussion parts.
- Vln. I, II**: Violin parts, featuring *gliss.* (glissando) and *ord.* markings.
- Vla.**: Viola part, featuring *pizz.* (pizzicato) and *ff* markings.
- Vc.**: Violoncello part, featuring *pizz.* markings.
- Ch.**: Contrabass part, featuring *pizz.* markings.

G

rit.

-88

This page of a musical score, rehearsal mark G, features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Horns (1-4), Trumpets (1-3), Trombones (1-3), Timpani, Percussion (1-3), Violins (I and II), Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *mp*, as well as performance instructions like *rit.* and *arco*. The music is written in a 3/4 time signature with a key signature of two sharps (D major or F# minor). The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic patterns and articulation marks.

90

Picc. *mf* *f* *sf* *p*

Fl. 1 *f* *sf* *p*

Fl. 2 *f* *sf* *p*

Ob. 1 *f* *sf* *p*

Ob. 2 *f* *sf* *p*

Eng. Hn.

Cl. 1 *f* *sf* *p*

Cl. 2 *f* *sf* *p*

B. Cl. *p* *f* *p*

Bsn. 1 *p* *f* *p*

Bsn. 2 *p* *f* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f* *p*

Tbn. 2

B. Tbn.

Tba.

Tamp. *f* *p* remove cymbal

Perc. 1 *p* *mf* *mf* To B. D. Bass Drum

Perc. 2 *p* *f* *p* *mp*

Perc. 3

Vln. I *fp* *f* *div.*

Vln. II *fp* *f*

Vla. *arco* *fp* *f*

Vc. *fp* *f*

Ch. *pizz.* *f*

100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I *unis.*

Vln. II *pizz.*

Vla.

Vc.

Cb. *gliss. b* *arco*

f *ff* *mf* *pizz.* *gliss. b* *arco*

106

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tbn. *mp* *f*

Timp.

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

Vln. I *mf* *arco*

Vln. II *mf* *arco*

Vla. *f* *arco* *pizz.* *mf* *arco* *p*

Vcl. *f* *arco* *pizz.* *mf* *arco* *p*

Ch. *f* *arco* *pizz.* *mf* *arco* *p*

113

I ♩=88

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp. *crotales on timpani*
 Perc. 1
 Perc. 2
 Perc. 3 *To Vib.*
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page of a musical score, numbered 121, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Horns 1 through 4. The brass section consists of Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone. The percussion section includes Timpani, Percussion 1 and 2, and Percussion 3 (Vibraphone). The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *p*, *mp*, *f*, *mf*, *fp*, and *ff*. It also features articulation marks like accents and slurs, and performance instructions such as *accel.* and *5^{ma}*. The page number 121 is located at the top left, and the tempo marking *accel.* is at the top right.

J ♩=112

This page of a musical score, page 41, is for a section marked 'J' with a tempo of 112 beats per minute. The score is arranged in 25 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, mp). Performance instructions like 'pizz.' (pizzicato), 'arco' (arco), and 'div.' (divisi) are also present. The page is numbered '41' in the top right corner.

139

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1 To T.-t. *pp* [tam-tam]

Perc. 2 to Xylophone *mp* [Xylophone]

Perc. 3 *p*

Vin. I *f* *mp* sul pont.

Vin. II *f* *p* Sul A arco *mp* ord. sul pont.

Vla. *p* Sul C arco *mp* ord.

Vc. *p* Sul D arco tutti ord.

Ch.

145

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

hard mallet

[Crotales]

mf

f

fp

p

ord.

pizz.

arco

sul pont.

Sul G arco

Sul E arco

L

This page of a musical score, labeled 'L' in a box at the top left, contains 28 staves of music. The instruments are listed on the left side of each staff:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *con sord.* (con sordina). Performance instructions like *arco* and *ord.* are also present. A specific percussion effect is marked as *[tan-tan]* above Perc. 1. The page concludes with a double bar line.

M $\text{♩} = 120$

158

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *senza sord.*

Tpt. 2 *senza sord.*

Tpt. 3 *senza sord.*

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1 *to B. D.* **Bass Drum** *mp*

Perc. 2 *mp*

Perc. 3 *f* *p*

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *mf*

Ch. *pizz.* *mf*

163

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mp

p

arco

pizz.

mf

170

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tbn. Tmp. Perc. 1 Perc. 2 Perc. 3 Vln. I Vln. II Vla. Vcl. Ch.

mf *f* *mp* *f* *p* *f* *f* *mp* *f* *p* *arco* *pizz.* *f* *mf* *f* *p* *arco* *pizz.* *f* *mp* *f* *arco* *pizz.* *f* *mp* *f* *arco* *pizz.* *f*

To Tom-t.

N **O**

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

Fl. 1 *p* *mf* *f* *ff*

Fl. 2 *p* *mf* *f* *ff*

Ob. 1 *f* *f* *f* *ff*

Ob. 2 *p* *mf* *f* *ff*

Eng. Hn. *ff*

Cl. 1 *p* *mf* *f* *ff*

Cl. 2 *p* *mf* *f* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *ff*

Tba. *ff*

Timp. *fp* *fp* *fp* *ff* *f*

Perc. 1 *fp* *fp* *fp* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *f*

Vln. I *f* *mf* *f* *ff* *non div.*

Vln. II *mf* *mf* *f* *ff* *non div.*

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

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

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

This page of a musical score, numbered 182, features a large ensemble of instruments. The score is organized into systems, with each instrument or group of instruments represented by a staff. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., and Ch. The score includes various musical notations such as notes, rests, and dynamic markings. The *ff* (fortissimo) marking is prominently used in several parts, including the Flutes, Oboes, Bassoons, Horns, Trombones, Violins, and Viola. The percussion parts (Perc. 1, 2, 3) feature rhythmic patterns with accents and slurs. The woodwinds and strings play complex, often melodic lines. The overall texture is dense and orchestral.

186 attacca

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* To Snare

Perc. 2 *ff* To Tam-tam

Perc. 3 *ff* as fast as possible

Vln. I *ff* *a* *div.*

Vln. II *ff* *a* *div.*

Vla. *ff* *a* *div.*

Vc. *ff* *a* *div.*

Cb. *ff* *a* *non div.* *div. pizz.*

III. Exit

A

$\text{♩} = 88$

The score is for a 4/4 piece in G major, marked with a tempo of quarter note = 88. It features a variety of instruments and dynamic markings. The woodwinds (Flute, Oboe 1 & 2, Clarinet 1 & 2) play sustained notes with dynamics ranging from *p* to *f*. The brass section (Horn 1-4, Trumpet 1-3, Trombone 1-2, Tuba) uses 'air notes' and 'reverse mouthpiece' techniques, with dynamics from *p* to *f*. The percussion includes Snare Drum (brush on snare, smooth continuous sweep), Tam-tam (to glock.), and Xylophone (col legno battuto ricochet). The strings (Violin I & II, Viola, Violoncello, Contrabass) also use 'col legno battuto ricochet' and have dynamics from *p* to *f*. A box labeled 'A' is placed above the first measure of the Flute part.

6

FL. 1
Ob. 1
Ob. 2
Eng. Hn.
CL. 1
CL. 2
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

air and key clicks
p
f

p *f* *mf*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f* *mp*

p *f*

p *f* *pp* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

f *p* *mf*

f *pp* *mf*

[Glockenspiel]

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

f *p* *mf*

11

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

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

15

Fl. 1
air note and key clicks
p

Ob. 1
air note and key clicks
p

Ob. 2
air note and key clicks
p

Eng. Hrn.
air note and key clicks
p

Cl. 1
air note and key clicks
p

Cl. 2
air note and key clicks
p

B. Cl.
air note and key clicks
p

Bsn. 1
air note and key clicks
p

Bsn. 2
air note and key clicks
p

Hn. 1
p

Hn. 2
p

Hn. 3
p

Hn. 4
p

Tpt. 1
p

Tpt. 2
p

Tpt. 3
p

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

Tba.
pp

Timp.
p

Perc. 1
p

Perc. 2
f

Perc. 3
pp

Vln. I
p

Vln. II
p

Vla.
mf

Vc.
mf

Cb.
wide slow vibrato
p

B

Fl. 1 *f* 3

Fl. 2 *mf*

Ob. 1

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *pp* *mf* *pp*

Cl. 2 *f* *mf* *p*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 replace mouthpiece

Hn. 2 replace mouthpiece

Hn. 3 replace mouthpiece

Hn. 4 replace mouthpiece

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tbn. *f* *p*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p*

Perc. 3 *mf* *pp* To Vib.

Vln. I non div. repeat freely

Vln. II non div. repeat freely

Vla. *f* ord. *f*

Vcl. *f* ord. *mf* *f*

Cb. *f* *p* *f*

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3 [Vibraplane]

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

f

p

mf

f

p

mf

f

mf

f

p

mf

f

p

C

27

Fl. 1 *mp* *f*

Fl. 2 *mp* *f* *p*

Ob. 1 *p* *mp* *f* *p* *f*

Ob. 2 *p* *mp* *f* *p* *f*

Eng. Hn. *p* *f*

Cl. 1 *f* *p* *f* *f*

Cl. 2 *p* *f*

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

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

B. Tbn. *p* *mp*

Tbn. *p* *mp*

Timp. *p* *mp*

Perc. 1 *p* *f* To T-t.

Perc. 2

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

Vln. I *f*

Vln. II *p* *mf* *div.*

Vla.

Vc. *pizz.*

Cb. *f*

31

Picc. *mf* *p* *f*

Fl. 1 *mf* *p* *f*

Fl. 2 *mf* *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Eng. Hn. *p* *f*

Cl. 1 *p* *f* *p*

Cl. 2 *mf* *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1 [Tam-tam] *p*

Perc. 2 *mf* *f* *mf*

Perc. 3 *mf* *f* *mf*

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

Vln. II *unis.* *pizz.* *f*

Vla.

Vc.

Cb.

35 **D**

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hrn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vcl., and Cb.

Key performance markings include dynamics such as *p*, *mp*, *f*, *fp*, *mf*, and *pp*. The score features various musical notations including trills, triplets, and articulation marks. A rehearsal mark **D** is placed at the beginning of the section. The bottom right corner of the page contains the marking **pp**.

E

40

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1
senza sord.
p

Tbn. 2
senza sord.
p

B. Tbn.
senza sord.
p

Tba.
pp *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, marked with rehearsal number 44, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/2 time and features dynamic markings such as *p*, *f*, *pp*, and *pizz.*, along with articulation like accents and slurs.

F *repeat ad lib.
asynchronous

47

The score is divided into three systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Timpani, Percussion 1-3, Violins 1 & 2, Viola, Violoncello, and Contrabass. The second system includes Horns 1-4, Trumpets 1-3, Trombones 1-3, and Timpani. The third system includes Percussion 1-3, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note passages, with various dynamics and articulations. A repeat sign is present at the beginning of the section, with a box indicating the start of the asynchronous repeat.

G

50

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f* *sf* *mf* *p* *f* *mf* *pizz.* *uniss.*

53

Picc. *f*

Fl. 1

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *mf* *p* *f*

Cl. 1

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *p*

Hn. 2 *f* *fp*

Hn. 3 *f* *ff* *p*

Hn. 4

Tpt. 1 *p* *f* *f* *3*

Tpt. 2 *p* *f* *3*

Tpt. 3 *p* *f* *3*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tbu. *f*

Timp.

Perc. 1 [Bass Drum] *f* To T.-t. [Tam-tam] scrape [Bass Drum]

Perc. 2 [Glockenspiel] *f*

Perc. 3 *f* *3*

Vln. I *f* *gliss.* *gliss.* *mp* *3* *f* *3* *pizz.*

Vln. II *p* *mp* *3* *f* *3* *pizz.*

Vla. *mf* *p* *arco* *mp* *3* *f* *pizz.*

Vc. *f* *3* *3* *3* *3*

Cb. *f* *3* *3* *3* *3*

58

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

67

Picc. *f* *tr*

Fl. 1 *f* *tr*

Fl. 2 *f* *tr*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Eng. Hn. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *ff* *p* *f* *ff* *p*

Hn. 2 *p* *f* *fp* *ff* *p*

Hn. 3 *fp* *ff*

Hn. 4

Tpt. 1

Tpt. 2 *tr*

Tpt. 3 *tr*

Tbn. 1 *tr*

Tbn. 2 *tr*

B. Tbn. *tr*

Tba. *tr*

Timp.

Perc. 1 *tr*

Perc. 2 *tr*

Perc. 3 *tr*

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

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

Vla. *tr*

Vc. *tr*

Cb. *tr*

65 H

Picc. *f* *p* *f*

Fl. 1 *f* *p* *f*

Fl. 2 *f* *p* *f*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Eng. Hn. *f* *p*

Cl. 1 *f* *p* *mp* *f*

Cl. 2 *f* *p* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *f* *ff* *p*

Hn. 2 *f* *ff* *p*

Hn. 3 *p* *fp* *ff* *p*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

Perc. 1 *p*

Perc. 2 *mp* *f*

Perc. 3

Vln. I *sub. p*

Vln. II *arco* *sub. p*

Vla. *sub. p* *pizz.*

Vc. *mf* *f* *sub. p* *pizz.*

Cb. *mf* *f* *sub. p*

69

Picc. *mp*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mf*

Eng. Hn.

Cl. 1

Cl. 2 *mf*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *pp* *p* *f*

Tbn. 2 *pp* *p* *f*

B. Tbn. *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Timp. *sf* *f* *sf* *sf* *sub. ff*

Perc. 1 *mp* *sub. p* *mp* *p*

Perc. 2

Perc. 3 Tam-tam *mf* Vibraphone

Vln. I *mp* *mf* *div.*

Vln. II *mp* *mf* *div.*

Vla. *mp* *mf* *div.*

Vc. *mp* *arco* *f* *mp* *f* *mp* *mf* *div.*

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

74

This page of a musical score, numbered 74, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Markings and Performance Instructions:** The score includes various dynamic markings such as *mf*, *f*, *ff*, *p*, *mp*, and *mf*. It also features articulation marks like accents, slurs, and breath marks (labeled "rip"). Specific performance techniques are noted, including "Glockenspiel" for Perc. 2 and "a" (accents) for Perc. 2 and Perc. 3. The woodwind parts show complex rhythmic patterns with triplets and sixteenth notes.

77

This page of a musical score, numbered 77, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2).
- Brass:** Horns 1-4 (Hn. 1-4), Trumpets 1-3 (Tpt. 1-3), Trombones 1-2 (Tbn. 1-2), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings and annotations include:

- Dynamic markings: *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano).
- Tempo/Character markings: *tr* (trill), *acc.* (accelerando), and *rit.* (ritardando).
- Performance instructions: "To Tri.", "Triangle", "Tam-tam Bass Drum", "Tam-tam", and "To B. D." (To Bass Drum).
- Other markings: *mf* (mezzo-forte), *ff* (fortissimo), and *ff* (fortissimo).

80 $\text{♩} = 92$ **I**

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1 *p* *mf*

Ob. 2 *mf*

Eng. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tbu.

Tri. *p* *f* **Timpani**

Perc. 1 *p* *f* *mp* **Bass Drum**

Perc. 2 *f*

Perc. 3

Vln. I *unis.* *f*

Vln. II *unis.* *f*

Vla. *div.* *f*

Vcl. *f*

Cb. *f*

84

Picc. *f* *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Eng. Hn. *f* *mf* *f*

Cl. 1 *f* *mf* *f* *p*

Cl. 2 *f* *mf* *f* *p*

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

Bsn. 1 *f* *mf* *f*

Bsn. 2 *f* *mf* *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Hn. 3 *f* *mf* *f*

Hn. 4 *f* *mf* *f*

Tpt. 1 *f* *mf* *f*

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

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

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

Tba. *f* *mf* *f*

Timp. *f* *mf* *f*

Perc. 1 *f* *mf* *f*

Perc. 2 *f* *mf* *f*

Perc. 3 *f* *mf* *f*

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *unisc.* *mp* *f* *p*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

To Dr. [Drum Set] *p*

87

Picc. *tr*

Fl. 1 *tr*

Fl. 2 *tr*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Eng. Hn. *tr* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

B. Cl. *tr* *p*

Bsn. 1 *tr* *p*

Bsn. 2 *tr* *p*

Hn. 1 *mf* *f* *ff*

Hn. 2 *mf* *f*

Hn. 3 *mf* *ff*

Hn. 4 *mf*

Tpt. 1 *p* *mf* *f*

Tpt. 2 *p* *mf* *f*

Tpt. 3 *p* *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp. *f* *mp* *f*

Perc. 1 *fp* *f*

Perc. 2 *fp*

Perc. 3 *tr* *To Tom-4*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *div.* *p*

Cb. *p*

J

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

ff

pizz.

To Cym.

95

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *ff* *f* *fp* *ff* *rip*

Hn. 2 *ff* *f* *fp* *ff* *rip*

Hn. 3 *ff* *f* *fp* *ff* *rip*

Hn. 4 *ff* *f* *fp* *ff* *rip*

Tpt. 1 *ff* *f* *ff*

Tpt. 2 *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff*

Tbn. 1 *f* *ff* *rip*

Tbn. 2 *f* *ff* *rip*

B. Tbn. *f* *ff* *rip*

Tbn. *f* *ff* *rip*

Timp. *ff*

Perc. 1 *p* *ff*

Perc. 2 *f* *p* *ff*

Perc. 3 *p* *f* *fp* *f* *ff* *p* *f* *To Vib.*

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb.

102 **K**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 (Vibraphone)

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *mf*, *mp*, *p*, *ff*, *arco*

106

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3 (Tom-toms)
Vln. I (non div., *f*)
Vln. II (non div., *f*)
Vla. (non div., *f*)
Vc. (non div., *f*)
Cb. (div., *f*)

VITA

Aubrie Powell (b. 1993, Los Alamos, New Mexico) is a music composer and collaborator whose music has been described as colorful and spiked with humor. Ms. Powell frequently works with artists in many fields to combine mind power and artistry. Two of her most fruitful collaborations were with artist Taylor Fourt on the music for her short animated film *Birthmark* and with librettist Gaby Radak on a chamber opera *The Raindance Café*. Additionally, she has explored the world of music and dance with choreographers on works presented in the Baldwin Wallace University (BWU) *Fyoo zh en* dance concerts, the University of Missouri-Kansas City (UMKC) Dance Collaboration, and the Charlotte New Music Dance Collaboration Workshop. She is also influenced by theatre and literature and has written incidental music for two Shakespeare productions at BWU. She has worked with many ensembles including the Cleveland Chamber Symphony, the BWU and the UMKC Symphony Orchestras, Ars Futura, Bent Frequency, Apeiron Guitar Quartet, and the American Modern Ensemble. Ms. Powell is a student in the Masters of Music Composition program at the UMKC Conservatory of Music and Dance where she studied with composition faculty Dr. Zhou Long, Dr. Chen Yi, Dr. Paul Rudy, and Dr. James Mobberley. She holds a B.M. degree, Music Composition, from BWU Conservatory where she studied with Dr. Clint Needham and Dr. Jonathan Sokol. Additionally, Ms. Powell has attended and studied with music faculty at various festivals and conferences. During her time at the UMKC, Ms. Powell was an active leader in the essential work of the Composers' Guild as Treasurer and Vice President. Ms. Powell is also an accomplished double bassist who has studied with Jeffery Kail, principal of the Kansas City Symphony, as well as Henry Peyrebrune and Charles Carlton, members of the Cleveland Symphony Orchestra. In addition, Ms. Powell enjoys kaizen practices like cat training, crossfit, and baking.