

Meaning in the Echoes

for Wind Symphony



Kevin Poelking

Perusal Score - Not for Performance

Perusal Score- Not for Performance

Meaning in the Echoes (2022)

Instrumentation

Piccolo
Flute I-II
Oboe I-II
Bassoon I-II
Contrabassoon

Clarinet in Bb I-II-III
Bass Clarinet
Contrabass Clarinet

Alto Saxophone I-II
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb I-II-III
Horn I-II-III-IV
Trombone I-II
Bass Trombone
Euphonium (2)
Tuba

Piano

Percussion (7 players)

Offstage Djembe

Offstage Bass Drum

Timpani
+ *Claves*

Percussion I:
Crotales, Chimes, Xylophone, High Tom-Tom, Crash Cym., Large Sus. Cym. (can be shared with Perc II)

Percussion II:
Vibraphone, Mid Tom-Tom, Triangle, Large Sus. Cym. (can be shared with Perc I)

Percussion III:
Glockenspiel, Low Tom-Tom, Large Tam-Tam

Percussion IV:
Bass Drum, Triangle or High-pitched muffled metal

Duration: ca. 11 ½ minutes

Note from the Composer:

Meaning in the Echoes begins mysteriously, as a solitary percussionist cries across a desolate landscape. With each unanswered call they begin to lose hope, when suddenly they receive a distant reply from an offstage bass drum. The two exchange in a dialogue, as the first desperately searches for the answering voice among the echoes.

The second movement reveals a number of possible paths. Some are insistent and impossible to ignore, some an annoying distraction, and others turn out to be a complete dead-end. As these routes are explored, abandoned, or completely ignored, a few offer the promise of true potential. We hear the original "call and response" from movement one grow closer and closer...

Just before the third movement, the offstage percussionists have finally found one another. The exploration and resulting discoveries from the second movement are polished and propelled forward. The musical ideas and musicians are united into a cohesive unit to celebrate the new discovery.

Meaning in the Echoes is a musical representation of exploration. The initial inspiration for the work was the act of composing itself. I often view writing as a search for musical ideas that often come forth in raw form. I begin sifting through them, and then decide how best to nurture or use them (if at all).

While the piece certainly speaks to the act of searching, discovery, and celebration in general, it is inseparable from the "real-time" story of the process that created the work itself. The music represents mystery, uncertainty, nagging and useless ideas, mind-numbing repetition, inspiration, excitement, and a number of other elements as the listener almost "observes" the music composing itself.

This work was commissioned by Dr. Rebecca Phillips and the Colorado State University Wind Symphony. The world premiere was conducted by Mr. Benjamin Pouncey in October 2022.

KPmusic

Composer biography, recordings, contact information for questions, and more available at KevinPoelking.com

Cover photo by Émile Séguin

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Performance Notes:

Limitations of the Performance Venue

The intention of the use of offstage instruments is to offer a unique and “theatrical” aspect to the music while creating more physically obvious representations of the underlying drama of the piece.

The composer recognizes the possible limitations in performance spaces and grants full autonomy to the informed conductor to alter or abandon any of these aspects as they see fit for their performance venue. This includes having both offstage percussionists perform onstage for the entirety of the piece, if necessary. The reference map below offers a general guide. Conductors should not feel disqualified in performing this music by the facilities available to them.

Offstage Percussionists

The djembe player should move dramatically through the audience/ stage where indicated. They must consider themselves a physical performer reflecting the character of the music. It is suggested that the djembe player memorize the music from Movement I, with music stands available to them for the remainder of the piece. (See reference map below)

The music is written with the logistics of the offstage performers in mind:

- The djembe player should be able to see the conductor from the audience/ stage for cues for their cadenza-like moments in the first movement.
- Cues in the music and purposeful fermate are intended to allow both offstage percussionists to play by simply hearing the musicians onstage (without being able to see the conductor). Fermate also allow the conductor to make adjustments for timing. Offstage conductors or accommodations to see the onstage conductor are left to the discretion of the director.

Djembe Notation
+ = closed tone (all other tones open)
S = slap tone
B = bass tone
z = slide hand on head
() = single finger slap with high overtones

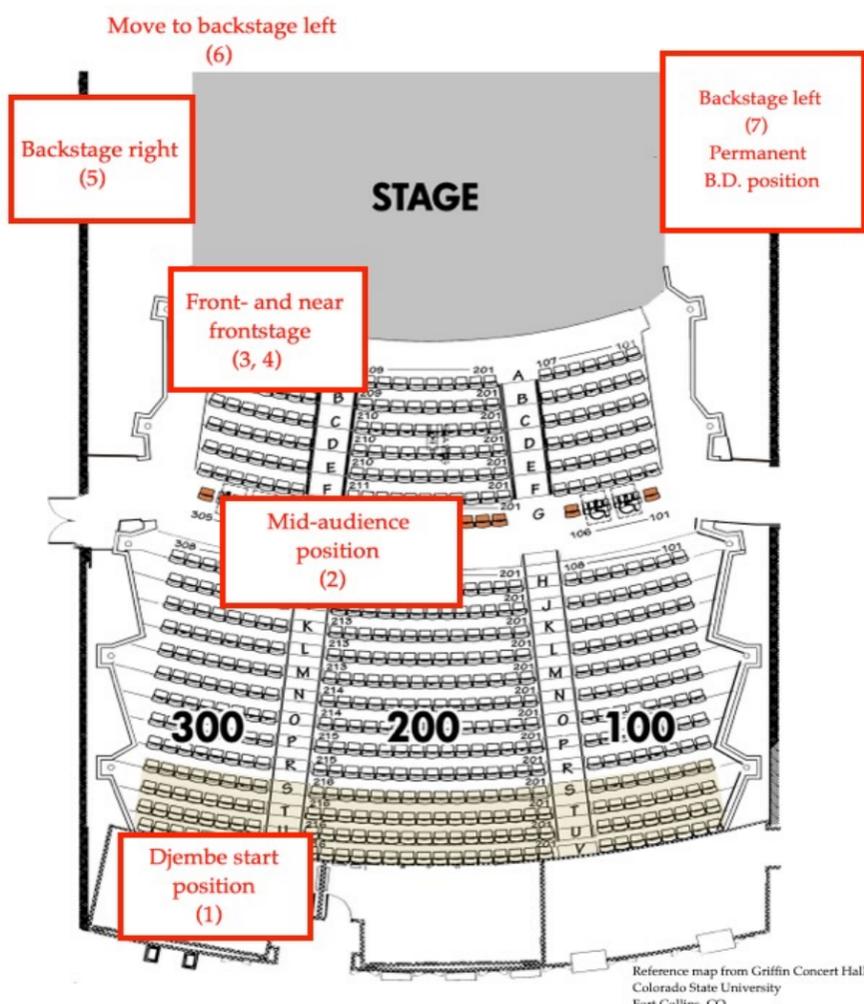
Movement I

The more rhythmically active motifs should be as close as possible to the written tempo. Time between these moments should be driven by the “atmosphere” created by the music and should never feel rushed.

m. 51

This measure should stay as in time as possible from the stage musicians to the offstage djembe and bass drum. Upon completion of the bass drum line, the conductor should sustain the chord very briefly and immediately give the downbeat of the next measure (the next measure should not happen so immediately after the last BD note). Regardless of how this is approached, the energy of the music must not be lost.

Djembe Position Reference Map



Movements are played without pause

I. Among the echoes

II. Discoveries

III. Into view

I. Among the echoes 1 Dark, not strict tempo c. ♩ = 48

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in B♭ 1, 2, & 3, Bass Clarinet, and Contrabass Clarinet. The brass section includes Trumpet in B♭ 1, 2, & 3, Horn in F 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium 1 & 2, and Tuba. The string section includes Piano (opt.), Offstage Djembe, Offstage Bass Drum, Timpani, Percussion I, II, III, and IV. The percussion parts include Chimes, Cym, and Large Bass Drum (onstage). Dynamics range from *pp* to *mp*. Performance instructions include 'Use large yarn mallet, roll on lowest strings, side of lid' and 'Djembe player positioned back of audience'. A large diagonal watermark 'Rehearsal Score - Not for Performance' is overlaid on the page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

1 player

pp

mp

ff dramatic, very rhythmic

f *mf*

Chimes

Crot.

p

p

molto mf

Solo djembe positioned in back of concert hall

move halfway to stage (still in audience) and play next entrance from this spot

PERUSAHA Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

tutti

p

n.

p

n.

p

fp

mf

pp

pp

pp

pp

pp

bucket mute

n. bucket mute *pp*

n. bucket mute *pp*

n. bucket mute *pp*

poco rit.

fff dramatic, very long fermate: urgent then losing hope...

fist

poco rit.

move close to onstage RIGHT (audience L)

Vibraphone with bow

n. *ff* emerge from saxophone

pp

Perusal Score - Not for Performance

Musical score for various instruments including Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba, Pno., Off. Perc., Timp., and Snare I-IV.

Key annotations and markings:

- pp*, *ppp*, *p* (norm.), *mf*, *n.*
- gliss.*
- Crot./Pno.*
- Large Bass Drum (backstage left)
- Offstage B.D. (incl. dynamics)
- stop rolling just before peak of BD cresc.

The score shows a complex arrangement with multiple staves for woodwinds, brass, and percussion. A large diagonal watermark is present across the page.

Petrucci Score - Not for Performance

poco rit.

c. 6"

Picc.

Fl. 1 div. notes evenly among all flutes
ppp

Fl. 2 div. notes evenly among all flutes
ppp

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

cup mute

remove mute

mp *pp* *ppp* *n.*

mf *ff* *f*

move onstage
Saxes/Vib.

Ped. sempre (all notes L.V.)

PERUSSAL Score - Not for Performance

II. Discoveries

Steady time ♩ = 92

25

c. 10"

c. 15"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

move backstage

(from backstage right)

move backstage left

pp

mf

pp

fff

pp

+= center of head

p

mp

Low Tom

Bass Drum

p

mp

dry, articulate

PERUSAHAAN Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

IV

The percussion section includes Timp., I, II, and IV. The Timp. part features a complex rhythmic pattern with various dynamics. I, II, and IV are played with mallets, with I and II having specific dynamic markings like *p* and *mp*. There are also markings for 'High tom' and 'Mid tom'.

Perusal Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I Chimes

II Triangle

III scrape with metal beater

IV Glockenspiel

f

pp < *ff* *p* *ff*

mp

f

p < *mf*

more resonant

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

IV

mf

mp

pp

p

f

ppp

n.

scrape plastic card vertically across ridges of low copper wires

Small Claves

Sus. Cym. scrape w/ metal beater

Score- p.10

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

mf *n.* *n.* *mf* *n.* *f* *ff*

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

mf *n.* *n.* *mf* *pp*

mf *n.* *n.* *mf* *pp*

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

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

mf *n.* *n.* *mf* *pp*

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

pp *mf* *pp* *mf* *n.* *f*

pp *mf* *pp* *mf* *n.* *mf*

pp *mf* *pp* *mf* *n.* *f*

pp *mf* *pp* *mf* *n.* *mf*

mf *f* *n.* *f*

mf *f* *n.* *f*

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

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

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

scrape plastic card vertically across ridges of low copper wires

n. *ff*

f

Winds

Crot./Pno.

[from backstage left (next to offstage BD)]

f

pp

ff *Vibraphone*

n. *mf*

mp *p* *f*

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 C. Bn. *f*
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 B♭ Cl. 3 *f*
 B. Cl. *f*
 Cb. Cl. *f*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *f*
 B. Sx. *f*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2 *f*
 B♭ Tpt. 3 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Hn. 4 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 B. Tbn. *f*
 Euph. 1 *f*
 Euph. 2 *f*
 Tuba *f*
 Pno. *ff*
 Timp. *sim. from low to highest pitch possible on 32"* *L.V.*
 I *Sus. Cym. with bow* *ff*
 II *Tam-Tam with bow* *ff half Ped.*
 III *ff*
 IV *f* *ff*

Suddenly full and flowing

56

This page contains the musical score for measures 56 through 60. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba, Pno., Timp., and Percussion (I, II, III, IV). The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, and *fz*. Performance instructions include 'with sticks' and 'soft mallets'. A large watermark 'PERUSAHARA SCORES - Not for Reproduction' is overlaid diagonally across the page.

Picc. *ff* *mf*

Fl. 1 *ff* *mp* *mf*

Fl. 2 *ff* *mp* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

B♭ Cl. 1 *ff* *mp* *mf*

B♭ Cl. 2 *ff* *mp* *mf*

B♭ Cl. 3 *ff* *mp* *mf*

B. Cl. *mf* *mf*

Cb. Cl. *mf* *mf*

A. Sx. 1 *ff* *pp* *ff*

A. Sx. 2 *ff* *pp* *ff*

T. Sx. *ff* *f* *pp* *ff*

B. Sx. *f*

B♭ Tpt. 1 *p* *f* *p* *f*

B♭ Tpt. 2 *p* *f* *p* *f*

B♭ Tpt. 3 *p* *f* *p* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *f*

Euph. 1 *mf* *f* *f* *mf*

Euph. 2 *f*

Tuba *f* *mf*

Pno. *mf* *f*

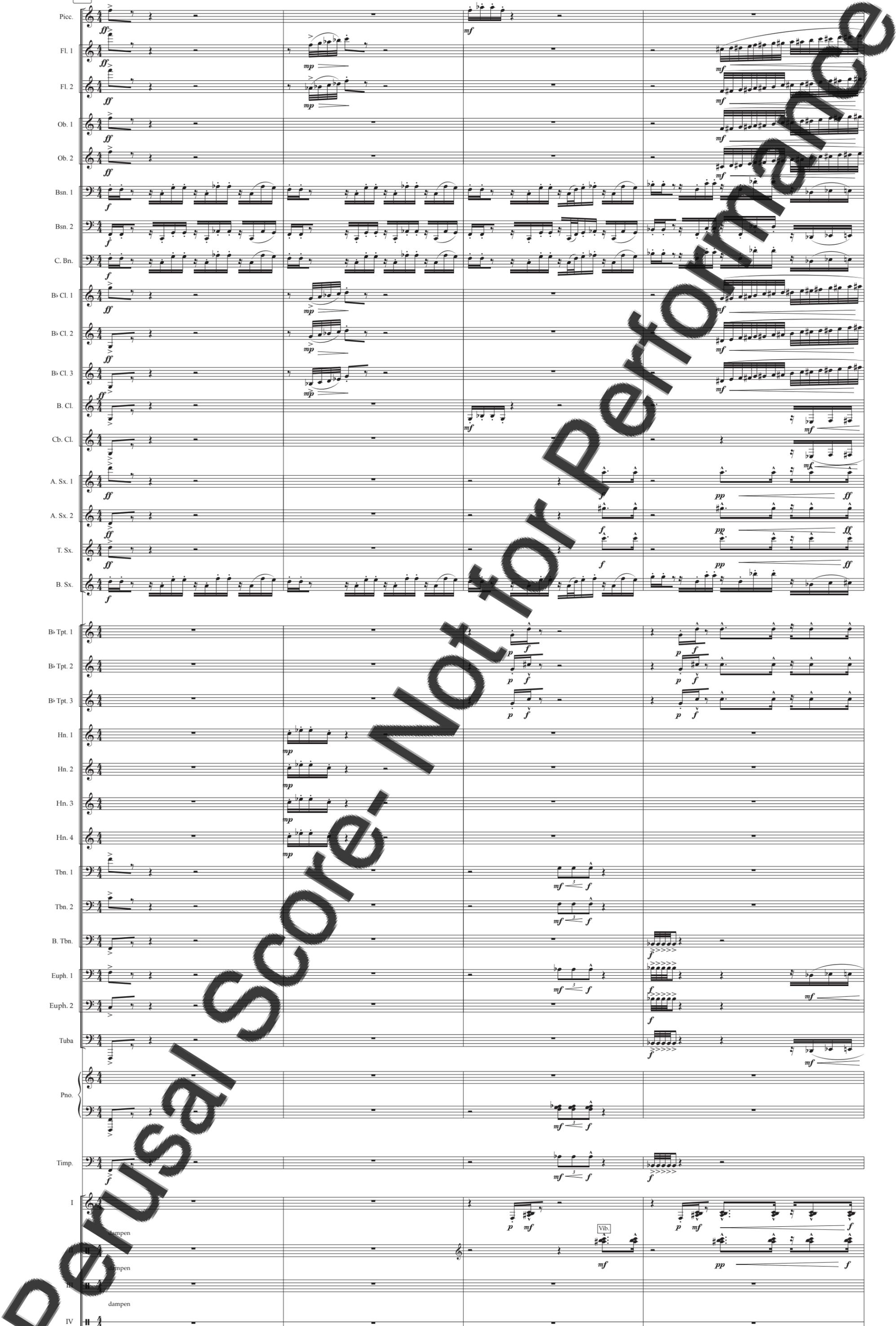
Timp. *f* *mf* *f*

I *p* *mf* *Vib.* *mf* *p* *mf* *f*

II *mf* *pp* *f*

III dampen

IV dampen



Perusal Score! Not for Performance

63

Picc. *mf*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B♭ Cl. 3 *mf* *p*

B. Cl.

Cb. Cl. *mf*

A. Sx. 1 *f* *p* *obnoxious, sappy vibrato* *mp*

A. Sx. 2 *p* *obnoxious, sappy vibrato* *mp*

T. Sx. *p* *obnoxious, sappy vibrato* *mp*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 *p* *f*

B♭ Tpt. 3 *p* *f*

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

Hn. 2 *ff* *mp* *f* *mf*

Hn. 3 *ff* *mp* *f* *mf*

Hn. 4 *ff* *mp* *f* *mf*

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

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

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

Euph. 1 *ff* *mp* *f* *mf* *mp*

Euph. 2 *ff* *mp* *f* *mf* *mp*

Tuba *ff* *mp*

Pno. *mp*

Timp. *mp* *pp*

I *p* *f* *rim shot* *f*

II *sfz* *p*

III *p* *mf* *p*

IV *p* *mf* *p*

Picc. *f* *ff* *mp* *tutti* *div.*

Fl. 1 *f* *ff* *mp* *div.*

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

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

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

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

C. Bn. *f* *ff*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *pp* *f*

Cb. Cl. *pp* *f*

A. Sx. 1 *pp* *f*

A. Sx. 2 *pp* *f*

T. Sx. *pp* *f* *mp*

B. Sx. *f*

B♭ Tpt. 1 *mp* *f* *remove mouthpiece*

B♭ Tpt. 2 *mp* *f* *remove mouthpiece*

B♭ Tpt. 3 *mp* *f* *remove mouthpiece*

Hn. 1 *pp* *f* *remove mouthpiece*

Hn. 2 *pp* *f* *remove mouthpiece*

Hn. 3 *pp* *f* *remove mouthpiece*

Hn. 4 *pp* *f* *remove mouthpiece*

Tbn. 1 *p* *f* *mute in* *bucket mute* *mp*

Tbn. 2 *p* *f* *mute in* *bucket mute* *mp*

B. Tbn. *p* *f* *mute in* *bucket mute* *mp*

Euph. 1 *f* *mp*

Euph. 2 *f* *mp*

Tuba *f*

Pno. *f* *ff*

Timp. *f* *muffle with hand between notes*

I *pp* *Vib.* with norm. mallets while touching bar with wood stick or metal- "buzz" *mp*

II *mf*

III *mf* *[Triangle laying on towel with heavy beater (can be substituted for any dry metal)]*

IV *p*



Musical score for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2, C. Bn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Cb. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphoniums (Euph. 1, Euph. 2), Tubas, Percussion (Pno., Timp.), and Drums (I, II, IV). The score includes various musical notations such as dynamics (p, mp, ff, n.), articulation (accents, slurs), and performance instructions (remove mute, open, partially muted).

Perusal Score - Not for Performance

Picc. *mp*

Fl. 1 *tutti mp*

Fl. 2 *tutti mp*

Ob. 1

Ob. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p*

Cb. Cl. *p*

A. Sx. 1 *mp* *f*

A. Sx. 2 *mp* *f*

T. Sx. *mf*

B. Sx. *mp*

B♭ Tpt. 1 *p* straight mute

B♭ Tpt. 2 *p* straight mute

B♭ Tpt. 3 *p* straight mute

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf* *mp calm*

Tbn. 2 *mf* *mp calm*

B. Tbn. *mf* *mp calm*

Euph. 1 *mf* *p*

Euph. 2 *mf* *p*

Tuba *p*

Pno. *mf*

Timp.

I Chimes *p*

II *mp calm* *soft mallets*

III *pp*

IV *pp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

ppp

ppp

ppp

mp

mp

mp

n.

n.

n.

p

p

mp

Perusal Score - Not for Performance

Picc. *1 player*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *pp*

Ob. 2 *pp*

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl.

Cb. Cl.

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx.

B. Sx.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno. *p*

Timp. *n.* *p* *gliss.*

I *p*

II *p* *scrape with metal beater* *mp*

III *mp*

IV *ppp* *mp* *dampen* *p* *f* *ff*

Xylophone *f*

Sus. Cym with bow *ff*

with bow *ff*

sim. from lowest to highest pitch possible on 32"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

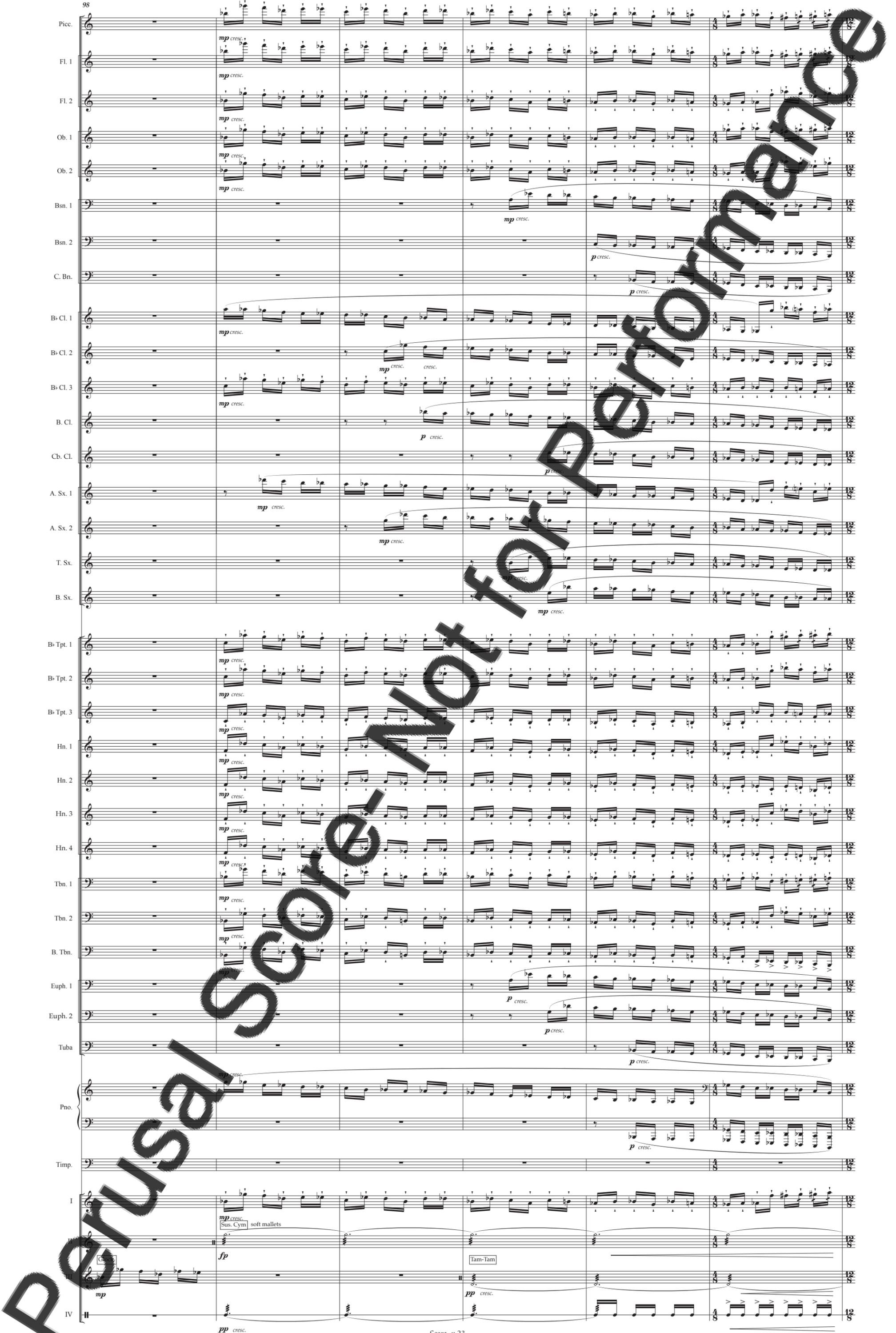
I

II

III

IV

Picc. *mp cresc.*
 Fl. 1 *mp cresc.*
 Fl. 2 *mp cresc.*
 Ob. 1 *mp cresc.*
 Ob. 2 *mp cresc.*
 Bsn. 1 *mp cresc.*
 Bsn. 2 *p cresc.*
 C. Bn. *p cresc.*
 B♭ Cl. 1 *mp cresc.*
 B♭ Cl. 2 *mp cresc. cresc.*
 B♭ Cl. 3 *mp cresc.*
 B. Cl. *p cresc.*
 Cb. Cl. *p cresc.*
 A. Sx. 1 *mp cresc.*
 A. Sx. 2 *mp cresc.*
 T. Sx. *mp cresc.*
 B. Sx. *mp cresc.*
 B♭ Tpt. 1 *mp cresc.*
 B♭ Tpt. 2 *mp cresc.*
 B♭ Tpt. 3 *mp cresc.*
 Hn. 1 *mp cresc.*
 Hn. 2 *mp cresc.*
 Hn. 3 *mp cresc.*
 Hn. 4 *mp cresc.*
 Tbn. 1 *mp cresc.*
 Tbn. 2 *mp cresc.*
 B. Tbn. *mp cresc.*
 Euph. 1 *p cresc.*
 Euph. 2 *p cresc.*
 Tuba *p cresc.*
 Pno. *p cresc.*
 Timp. *mp cresc.*
 I *mp cresc. [Sus. Cym] soft mallets*
 II *fp* *[Tam-Tam]*
 IV *pp cresc.*



Score for Percussion

The score is for a percussion section in a 12/8 time signature. It includes the following parts and markings:

- Picc.**: Piccolo part, starting with *ff*.
- Fl. 1, Fl. 2, Ob. 1, Ob. 2**: Flute and Oboe parts, all marked *ff*.
- Bsn. 1, Bsn. 2**: Bassoon parts, marked *ff*.
- C. Bn.**: Cor Anglais part, marked *ff*.
- B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3**: Clarinets in Bb, marked *ff*.
- B. Cl.**: Clarinet in Bb, marked *ff*.
- Cb. Cl.**: Clarinet in C, marked *ff*.
- A. Sax. 1, A. Sax. 2**: Saxophones in A, marked *ff*.
- T. Sax.**: Tenor Saxophone, marked *ff*.
- B. Sax.**: Baritone Saxophone, marked *ff*.
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3**: Trumpets in Bb. Markings include *ff* and "remove mute".
- Hn. 1, Hn. 2, Hn. 3, Hn. 4**: Horns in F. Markings include *ff*, *mp*, and "tongue stop".
- Tbn. 1, Tbn. 2**: Trombones. Marked *ff*.
- B. Tbn.**: Baritone Trombone. Marked *ff*.
- Euph. 1, Euph. 2**: Euphoniums. Marked *ff*.
- Tuba**: Tuba. Marked *ff*.
- Pno.**: Piano. Marked *ff*.
- Timp.**: Timpani. Marked *ff*.
- I, II, III, IV**: Snare Drum parts. Markings include *ff*, *p*, *ff*, and *f*.
- Crot.**: Crotales. Marked *ff*.
- Tri.**: Triangle. Marked *p* and *ff*.
- Metal/ Tri.**: Metal and Triangle. Marked *p* and *ff*.

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. 1 *f*

Euph. 2 *f*

Tuba *f*

Pno. *ff*

Timp. *f*

I *ff*

II *ff*

III *ff*

IV *ff*

Xylo. *ff*

rim shot *sfz*

114

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

PERUSSAI SCORE: NOT FOR PERFORMANCE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Timp.

I

II

III

IV

div.

unis.

3

(norm.)

p

ff

f

f

Chimes

PERUSSAI SCORE - Not for Performance

128

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

f *p*

ff

p *ff*

f *p*

p *ff*

f

sfz

p

rim shot, muffle head with hand

Metal/ Tri.

Crot.

PERUSSAL SCORE - NOT FOR PERFORMANCE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

IV

f

pp

fpp

n.

Chimes

Crot.

Sus. Cym with bow

Bowed Cym. Cue

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

Perusal Score - Not for Performance

III. Into view
136 Building c. ♩=96

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1
pp *leggiero*

B♭ Cl. 2
pp *leggiero*

B♭ Cl. 3
pp *leggiero*

B. Cl.

Cb. Cl.

A. Sx. 1
pp *leggiero*

A. Sx. 2
pp *leggiero*

T. Sx.
pp *leggiero*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I
mp with soft mallets

II
mp with soft mallets

III
mp with soft mallets

IV
mf [Tam-Tam] with sticks *pp*

[Sus. Cym. scrape w/ metal beater] *mp*

[Tri.] *p*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

I

II

III

IV

p cantabile

p cantabile

p cantabile

p cantabile

mp not too harsh

n.

p

p

p

n.

p

mp

p

p

f

Glock.

Vib. with bow

Crot.

Perusal Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

Chimes

I

norm.

II

IV

1 player *mp*

mp

p flowing

mp

mp

mp

mp

pp *mp* *pp* *n.* *mf*

pp *mp* *pp* *n.* *mf*

1 player *mp* 3 1 player 3 *mp*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

pp *mp* *p* *mf*

pp *mp* *pp* *n.* *mf*

pp *mp* *pp* *n.* *mf*

pp flowing, Ped. sparingly

p *mp*

Perusal Score! Not for Performance

This page contains the musical score for page 156, which is a rehearsal mark. The tempo is 'Poco meno mosso c.' with a quarter note equal to 88 beats per minute. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Contrabassoon, Clarinets in Bb (1, 2, 3), Clarinet in Bb, Contrabassoon, Saxophones (Alto 1 and 2, Tenor, Bass), Trumpets (Bb 1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, Bass), Euphoniums (1, 2), Tuba, Piano, Offstage Percussion, Timpani, and Vibraphone. The score features various dynamics such as *mp*, *cresc.*, *mf*, *pp*, and *pp* flowing, Ped. sparingly *cresc.*. There is also a *tutti* marking and a *Glock.* marking for the vibraphone. A large diagonal watermark 'Rehearsal Score - Not for Performance' is overlaid across the page.

167

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Bs. Cl. 1 *mf warm*

Bs. Cl. 2 *mf warm*

Bs. Cl. 3 *mf warm*

B. Cl. *mf warm*

Cb. Cl. *mf warm*

A. Sx. 1 *mf warm*

A. Sx. 2 *mf warm*

T. Sx. *mf warm*

B. Sx. *mf warm*

B^b Tpt. 1 *mf warm*

B^b Tpt. 2 *mf warm*

B^b Tpt. 3 *mf warm*

Hn. 1 *mf warm*

Hn. 2 *mf warm*

Hn. 3 *mf warm*

Hn. 4 *mf warm*

Tbn. 1 *mf warm*

Tbn. 2 *mf warm*

B. Tbn. *mf warm*

Euph. 1 *mf warm*

Euph. 2 *mf warm*

Tuba *mf warm*

Pno. *mf*

Off. Perc. *mp*

Timp. *mf*

I *mf*

II *mp*

III *mf*

IV *mp*

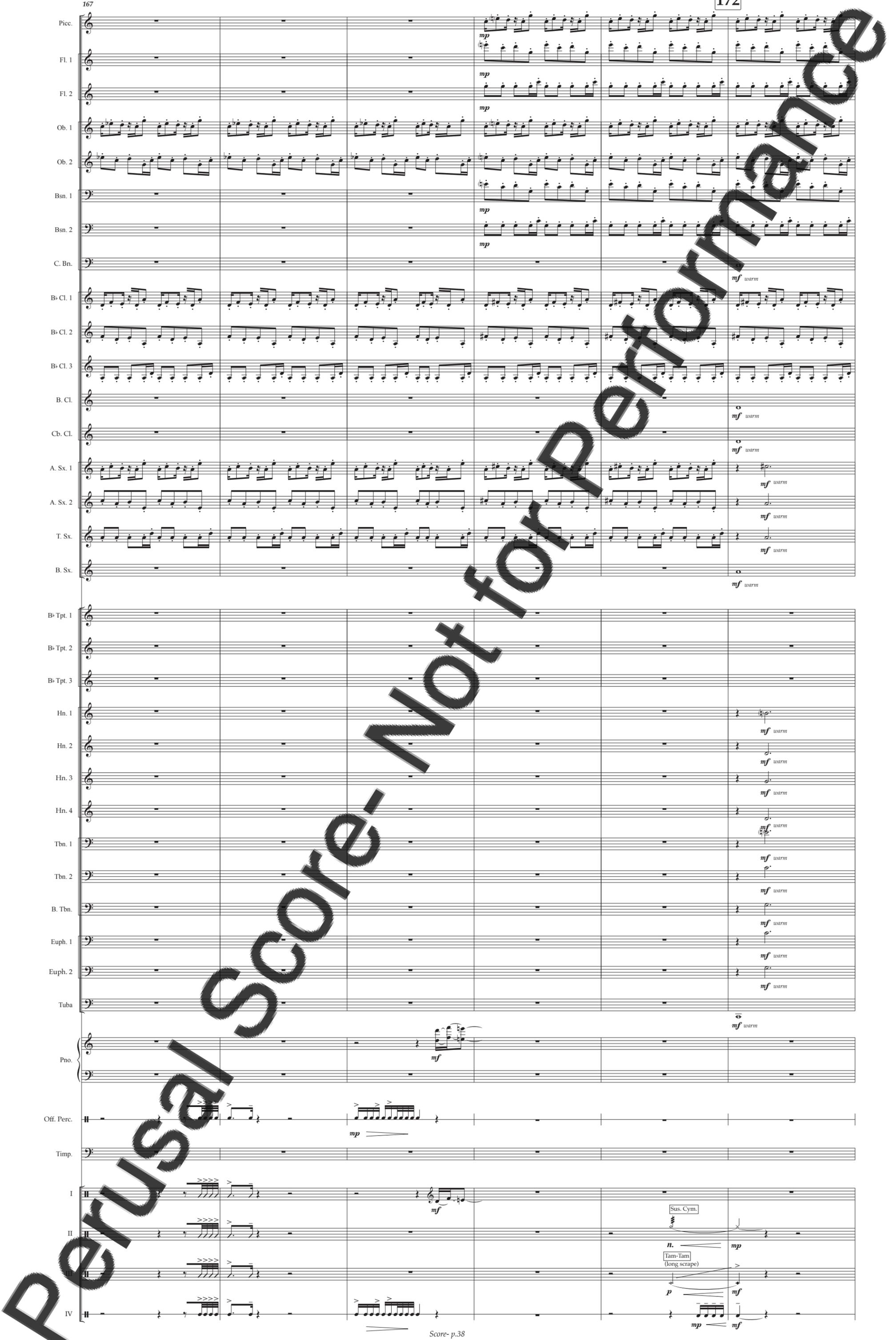
[Sus. Cym.] *mp*

n. *mp*

[Tam-Tam (long scrape)] *mf*

p *mf*

mp *mf*



Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Pno.
Off. Perc.
Timp.
I
II
III
IV

Dynamic markings: *f*, *mp*, *mf*, *pp*.

Performance markings: Xylo., Vib., Glock.

Perusal Score - Not for Performance

178

Picc. *pp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

B♭ Cl. 1 *pp* *f*

B♭ Cl. 2 *mp* *f*

B♭ Cl. 3 *mp* *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2 *mp* *f*

B♭ Tpt. 3 *mp* *f*

Hn. 1 *n.*

Hn. 2 *n.*

Hn. 3 *n.*

Hn. 4 *n.*

Tbn. 1 *n.*

Tbn. 2 *n.*

B. Tbn. *n.*

Euph. 1 *n.*

Euph. 2 *n.*

Tuba *n.*

Pno. *mf*

Off. Perc. *ppp* *mf*

Timp. *pp* *mf*

I *ppp* *mf* *Tam-Tam Norm.*

II *ppp* *mf*

III *ppp* *mf*

IV *ppp* *mf*

Research Score - Not for Performance

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *n.*
 Bsn. 2 *n.*
 C. Bn. *n.*
 B♭ Cl. 1 *f* 1 player *tutti n.*
 B♭ Cl. 2 *f*
 B♭ Cl. 3 *f*
 B. Cl. *n.*
 Cb. Cl. *n.*
 A. Sx. 1 *mp* *ff*
 A. Sx. 2 *mp* *ff*
 T. Sx. *mp* *ff*
 B. Sx. *mp* *ff*
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1 *p* *ff*
 Euph. 2 *p* *ff*
 Tuba
 Pno. *p*
 Off. Perc. *f* *ff*
 Timp. *pp*
 I *mf* *ff*
 II *p* *pp* *Sus. Cym.*
 III *ff*
 IV *mf* *ff*

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tuba *ff*

Pno. *ff*

Off. Perc.

Timp. *f*

I *ff* [Xylo.] [Crot.]

III *ff* [Vib.] B R L R R L R L (possible sticking) [Glock.] B R L R R L R L (possible sticking)

IV *ff*

Perusal Score - Not for Performance

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Pno.

Off. Perc.

Timp.

Xylo.

I

II

III

IV

ff

f flowing

pp flowing, Ped. sparingly

f

p

pp

ff flowing, Ped. sparingly

Actual Score! Not for Performance

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 C. Bn. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. 1 Euph. 2 Tuba Pno. Off. Perc. Timp. I II IV

Musical score for orchestra, page 204. The score includes staves for woodwinds, brass, strings, and percussion. A large watermark "Not for Performance" is overlaid diagonally across the page. The score shows various dynamics such as *ff*, *fp*, *n.*, *pp*, *mf*, and *p*. The percussion section includes Off. Perc., Timp., and four Vibraphone (Vib.) staves.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 C. Bn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 Cb. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Pno.
 Off. Perc.
 Timp.
 I
 III
 IV

mp *ff* *ppp* *f* *n.* *ff* *pp* *fff* *n.*

Refusal Score! Not for Performance