

## ABSTRACT

Spark for Wind Ensemble

Jonathan Winter Barrett, M.M.

Committee Chairperson: Scott McAllister, D.M.A.

*Spark for Wind Ensemble* is an attempt to compose an accessible and exciting piece of concert music for the wind ensemble that possesses a depth and richness rarely achieved within the medium's repertoire. The idea of a spark is expressed in various ways throughout the music, such as: electrical sparks and the starting of an engine, information travelling around the world at the speed of light, the energy within living things and the Universe, and a realization of personal truth and the nature of human existence. The piece carries many messages pertaining to the wonders and dangers associated with technology and the power it grants Humanity.

Spark for Wind Ensemble

by

Jonathan Winter Barrett, B.M.

A Thesis

Approved by the Department of Music

---

William V. May, Ph.D., Dean

---

David W. Music, D.M.A., Program Director

Submitted to the Graduate Faculty of  
Baylor University in Partial Fulfillment of the  
Requirements for the Degree  
of  
Master of Music

Approved by the Thesis Committee

---

Scott McAllister, D.M.A., Chairperson

---

Jean Boyd, Ph.D.

---

Paul Grabow, Ph.D.

---

David W. Music, D.M.A.

---

L. Brent Phillips, M.M.

Accepted by the Graduate School  
May 2010

---

J. Larry Lyon, Ph.D., Dean

Copyright © 2010 by Jonathan W. Barrett

All rights reserved

## TABLE OF CONTENTS

|                         |    |
|-------------------------|----|
| Acknowledgments         | v  |
| Treatise on the Work    | 1  |
| Bibliography            | 11 |
| Spark for Wind Ensemble | 12 |

## ACKNOWLEDGMENTS

I would like to acknowledge just a few of the individuals who helped me through this project either with professional, emotional, or financial support. First, I express the deepest gratitude to my grandmother Patricia Chamberlin-Wright, whose continued financial support made my education possible. I would also like to acknowledge the faculty of the School of Music for their incredible patience and their fervent interest in my scholastic success. And finally, I would like to thank Dr. Scott McAllister for his help in the completion of this work. I can sincerely say that I would not be a composer today if it were not for his faithful support and friendship over the many years I have known him.

## TREATISE ON THE WORK

Spark is a fast paced fantasy overture for wind ensemble. The instrumentation is that of a typical wind ensemble. It consists of a piccolo, two flutes, two oboes, three B-flat clarinets, bass clarinet, two bassoons, contrabassoon, two alto saxophones, two tenor saxophones, baritone saxophone, three B-flat trumpets, four Horns in F, two tenor trombones, bass trombone, two euphoniums, tuba, piano, timpani, three percussion, and a contrabass. I chose this instrumentation in an attempt to be practical and I feel that the colors afforded to me in this setting, though limited, are still vibrant and exciting. Practicality is an extremely important aspect of being a young composer. To me, practicality equals more performances and performances are hard to come by for less established composers.

The concept of the piece is deeply rooted in the concept of a spark and all of the definitions associated with the word. Science and technology have interested me since I was a child. I am excited by new discoveries that change the world and make our lives better and I aimed to write a piece that not only captured this love for scientific achievement, but also my love for the magic of life itself and the energy within all things.

The opening of the piece starts with a two-note motive in the upper woodwinds and brass. These are the first representation of sparks and serve as the impetus for a musical “ignition” of the piece. Immediately following these initial sparks are interjected notes in the low woodwinds and contrabass in measure 2. These notes are the “engine” of the piece starting to “turnover” and

beginning to run and also serve to balance the texture with a more round timbre to compliment the bright or shrill sparks in the upper parts. I very much like to balance textures both in register and in timbre; I rarely have highs without lows or bright colors without dark colors. Those juxtapositions give the music a more vibrant quality aurally. I have found in my own listening that I can get bored very quickly when hearing the same tone colors for a long period.

Next, I introduce a sixteenth-note motive in the saxophones in measure 3. This flurry is meant to sound mechanical in nature and will be used later on as the basis for ostinato material throughout the rest of the piece. I have mirrored the pattern in the parts between the alto and tenor lines. This figure is then followed by another small phrase of interjections and sparks until the music reaches a fortissimo in the ensemble and a loud cascade in the high brass, which is constructed out of a growing diatonic cluster and crescendo. The introduction continues in this manner of trading ideas until it reaches critical and enters the allegro section.

This section, beginning in measure 19, is the presentation of the “first theme” much like a sonata form; however, this piece is constructed in a freer, more through-composed form. This first theme starts in the upper woodwinds and is accompanied by a running ostinato in the clarinets that is based on the flurry presented previously by the saxophones. The woodblock is reminiscent of John Adams’ *Short Ride in a Fast Machine*, playing on all up-beats for this entire section, minus the last measure.<sup>1</sup> In the second part of this theme (measure 30),

---

<sup>1</sup> Arnold Whittall, *Musical Composition in the Twentieth Century* (New York, Oxford University Press, 1999), 333-34.

the first trumpet and trombone enter with the melody and the meter begins to shift every measure while the harmony moves in a more predictable manner until building in energy and leading to the first high point.

The next section, starting in measure 42, begins with a solo piano line of 7 pitches that are repeated as a sequence of 8<sup>th</sup> notes in 4/4 meter. The effect is disorienting to the listener for a short while until the next group of instruments enter four bars later. This new group of instruments plays the exact same sequence of pitches but in a syncopated rhythm that repeats its pattern every three bars. The function of this new pattern of content is somewhere between melody and ostinato. After this, a new group enters with the same sequence of pitches but in a pattern that is complimentary to the first two patterns. Under these patterns, chords in the brass swell. First in the low register and then rising in the upper voices, the swells grow in dynamic and thickness until the second high point. Here, the high brass plays a unison rhythm that is a variation of a palindrome rhythm that is employed throughout the rest of the piece (measure 73).

The following transitional material is based on Japanese video game music with its sweeping runs in the upper voices and whole step harmonic motion (measure 93). I was not thinking of any particular video game theme when composing this section and simply wanted to express the same musical essence I felt when playing adventure or fantasy games as a child. In this space, I explore dividing the interval of a tritone into 3 whole steps. An example of this is the harmonic motion from measure 93 to measure 105. I descend from the key center of B down to A and then to G and finally to F and employ very colorful woodwind and brass lines until suddenly the music becomes darker and more



energetic, building to a new high point until again falling off in energy (measure 109).

The energy of the piece at this point is sustained by the marimba part playing the palindrome rhythm I mentioned earlier (measure 109) and is the accompanying figure for a brief interlude in the bassoons and low woodwinds. This interlude is related structurally to the opening introduction. Notice the eighth-note interjections in Contrabassoon, Tuba, Piano and Contrabass parts in measures 112 and 113 and its similarity to the beginning.

The following section explores a division of the tritone that when stacked has a more “sinister” sound than the whole-tone, the minor third. The minor third is an interval that I feel, when set in the right context, is indicative of mischief or a scheming nature of some kind. A good example of this quality of the interval is in measures 116 to 123 of the piano part. I look to video game “boss” music as inspiration for this section along with Bernstein’s *West Side Story* and Stravinsky’s *Rite of Spring*.<sup>2</sup> Chromatic runs in the woodwinds, along with the siren in the percussion part are intended to give the listener a sense of alarm. The low brass and low woodwinds are scored in octaves in this register to give a stentorian sound and in measure 126 they begin a new three-note motive that is important to this section. This motive is based on the diminished triad and is in this context six beats long in 4/4 meter, setting up a hemiola. This section is meant to be terrifyingly loud and aggressive as it builds to a half-step motive in the trumpets and horns much like the motive from John Williams’ soundtrack to

---

<sup>2</sup> For an example of some video game boss music, I have included this link:<http://www.youtube.com/watch?v=s0AQFh1zKfE>

the movie *Jaws*. The percussion hit on the upbeat while the low voices sound the menacing three-note diminished triad motive but the pattern is elongated and begins on the third note of the original.

This is followed by a large release of musical energy in measure 163, which leaves the solo piano playing triplet quarter notes. The pulse stays constant and but feels somewhat foreign to the listener. Now, there is a return of the two-note “spark” motive in the percussion but since it is slowed, it lacks the mechanical feel and possesses a more natural one. This section is representative of the energy or spark that lies within all things, within nature itself. When one steps away from all of the technology and civilization, in the stillness, one finds an energy and activity that is more complex and beautiful than one could have ever imagined. This is what I was thinking of when writing this middle section. The solo bassoon in measure 179 and its duet with the oboe in measure 186 is my attempt to present the idea of stillness within the moving and rhythmic texture.

Harmonically, this section is extremely diatonic. When looking for the right sound, I found that simple diatonic modes sounded the most “natural” to my ear. In my opinion, pandiatonic writing is very indicative of younger or more inexperienced composers and being aware of this, I attempted to find a sound that was as natural as I wanted but was not simply diatonic. After much inner turmoil and reworking, I found that the diatonic modal sound was exactly what I was looking for. Also, it should be noted that the chord progressions are very simple cadences outlining the melody “me” “re” do.” I feel the simplicity is what gives the music here its character. There is an immense amount of rhythmic and timbral color, but the harmony is not very driving. The music simply floats and carries the listener to the cadence and transition.

The transition is heralded by the return of the diminished triad motive in the low woodwinds and the returns of the palindrome rhythmic pattern in the marimba. This interlude at mm. 237 is a mix of the very beginning and the first bassoon duet interlude and leads to the return of the diminished triad theme. This time, the low winds play a pattern that is more randomized and flowing than the repeated minor thirds from the previous appearance (mm. 242) and the other elements are all still present in the other parts but have been augmented in rhythmic and melodic energy. The sixteenth-note figures in the trumpet parts have been lengthened, the low brass lines have been elaborated, and the flurries in the woodwinds are thicker. The enemy has returned for one last battle and is now much stronger and faster.

The saxophone parts in this passage along with the bassoons and bass clarinet give the texture its menacing and agitated character (mm. 252). The dissonance of this section should be heard as the harshest, especially when the trumpets and horns enter in measure 258. Then comes a countdown in measure 272. The tempo remains constant, but the tutti hits come at shorter and shorter intervals rhythmically. This is a simple building of energy. The more frequent the notes, the higher the energy level. The saxophone part is then expanded by the full ensemble, first in the low voices and then in the higher ones accompanied by chromatic trombone glissandi (mm. 281). This whole gesture rises up into one last huge set of explosive tutti chords and the beginning of the coda.

The coda begins with a G pedal in the low voices such as the euphoniums and bassoons in mm. 289. This goes through a last interlude of interjections layered over the diminished triad motive in the trombones. Each time the trombones play the last note of the figure, the chord becomes more dissonant.

The last time ends on a suspension that is the beginning of a chorale-passacaglia in mm. 306. This chorale figure builds in energy and instrumentation every time it repeats until reaching a massive climax in the first trumpet part and then the music begins to decline. It should also be noted that this chorale figure is based on a progression that goes up three whole steps. This is the inverse of the earlier transition section, which was constructed on a downward move of three whole steps. (B-A-G-F > F-G-A-B)

The energy keeps falling in every new iteration until the final cadence in C major and the G pedal in the euphoniums, horns, and bassoons is revealed as being the dominant of the final key. This cadence is then ornamented by the last non-chord tone, F-sharp, which resolves to the E, the third of the C major chord. I wanted to end the piece in the key of C major to represent an overall movement to purity and truth from the beginnings chaotic and frenetic nature. Disorder to order is the goal. Nothing within the sound of C major is necessarily “pure sounding,” but on paper, the key of C is the only major key with no accidentals.

When originally conceiving the piece as a whole, I imagined a very lively and energetic ending; however, every ending I tried to come up with a high-energy ending, it never right. Then, I realized that the harmonic target of the coda was actually leading to C major. The solution seemed too simple I suppose for me to consider it.

This piece, and the rest of my music, contains a large amount of philosophy. I am very interested in powerful ideas and how they move us to act and change the world. A spark is one of those ideas. It is the substance that makes up beginnings. Sparks are instants, the precise moments of change. This piece is supposed to be a spark in my career as a composer. It is a moment of

change, taking my writing in a new direction, the wind band. It also is a testament to my realization that my life will never be what I want it to be unless I take control and begin to work towards goals immediately.

Another powerful idea I am working with in this piece is the idea that all things in Nature seem to have energy within them and a life of their own when one takes the time to slow down and really be aware of the present moment. So much of the experience of this life is wasted thinking about being in some other place at some other time. We hardly ever take the moment to stop and be still in time and space and let our consciousness see how incredible the universe is.

I became interested in the idea of Presence after being exposed to the books of Eckhart Tolle such as *A New Earth* and *The Power of Now*.<sup>3</sup> Eckhart Tolle is a spiritual teacher who is completely unaffiliated with any particular religious faith. His teachings are heavily influenced by the teachings of Jesus Christ and the Buddha, but he feels that these ideas truly transcend religion and conscious thought all together. To Tolle, once one enters the realm of conceptualization and imagination, he/she has left reality and entered the world of your thoughts.<sup>4</sup> He also believes that many of the conflicts we engage in with one another are simply a result of our choosing our ideas over reality. Only when most of Humanity makes a conscious decision to be in control of their thoughts and not let their thoughts control them, will we be safe from ourselves. These are all ideas I wanted to express in the central section of this piece from mm. 163 to 226.

---

<sup>3</sup> Eckhart Tolle, *The Power of Now* (New York, Penguin Group, 2002)

<sup>4</sup> Eckhart Tolle, *A New Earth: Awakening to Your Life's Purpose* (New York, Penguin Group, 2005)

I feel an artwork, whether it is music or painting or some other medium, should have a true identity. It should have integrity, like a person. No note or phrase should be without purpose. In music, this is achieved by presenting the music in a logical and unforced manner. Ideas should unfold out of one another in a very natural and organic way and the listener should never feel lost or confused by what the music is saying to him/her. Instrumental music, being a very abstract form of art, should be constructed in a manner that can be easily understood on the surface. The music can be very deep and philosophical, while also remaining accessible to a wide audience. Only through composing this way will we be able to gain the interest of the audience.

Classical music is one of the greatest achievements of humanity and there is no reason that it should not be more widely appreciated. Music that is profound and deep yet, accessible on the first hearing, will have a multiple effects on the audience. Not only will it be more interesting to educated listeners, increasing the chances for it to be played more often, it will also serve as a vehicle for sparking an interest in classical instrumental music among those who are less familiar by giving these listeners a way of learning how this music works. Classical music is not as popular as “pop” music simply because most people do not understand why classical music is special.

*Spark* is also a very romantic piece of music. When I say this, I am not saying that it should sound like it was written in the 19<sup>th</sup> century. I am saying that the piece is not representative of the way life is currently, but instead how life could be in the future. As a species, we are still very much at odds with our own powers. In the last century, we witnessed the level of destruction we are capable of through our technology. Instead of using our powers in a focused and

scientific manner with the goal of expanding our knowledge and improving our lives, we chose to fight over ideas that were so convoluted and abstract that I doubt most people understood why exactly they were fighting. This is the nature of most wars.

This piece of music is about a time in the future when people are able to communicate so openly and freely that wars are finally recognized as one of the most idiotic and futile enterprises possible. If we were to spend our time working on educating ourselves and improving our lives with our minds and science instead of developing a bigger and better weapon, I believe the results would be beyond anything we could ever imagine.

## BIBLIOGRAPHY

Tolle, Eckhart. *A New Earth*. New York: Penguin Group, 2002.

Tolle, Eckhart. *The Power of Now*. New York: Penguin Group, 2005.

Whittall, Arnold. *Musical Composition in the Twentieth Century*. New York: Oxford University Press, 1999.



# SPARK

TRANSPPOSED SCORE  
DURATION: 11'

JON BARRETT  
2010

PICCOLO

FLUTE 1,2

OBOE 1,2

CLARINET IN B $\flat$  1

CLARINET IN B $\flat$  2,3

BASS CLARINET

BASSOON 1,2

CONTRABASSOON

ALTO SAX. 1,2

TENOR SAX. 1,2

BARITONE SAX.

TRUMPET IN B $\flat$  1

TRUMPET IN B $\flat$  2,3

HORN IN F 1,3

HORN IN F 2,4

OR TROMBONE 1,2

BASS TROMBONE

EUPHONIUM 1,2

TUBA

PIANO

TIMPANI

PERCUSSION 1

PERCUSSION 2

PERCUSSION 3

CONTRABASS

1 2 3 4 5 6



This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged in a vertical column, with each staff representing a different instrument or section. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *mf* (mezzo-forte) and *sfz* (sforzando) are present, indicating changes in volume. The score is divided into measures, with bar lines indicating the end of each measure. The overall layout is clean and professional, typical of a printed musical score.

PICC.  
 FL. 1,2  
 OB. 1,2  
 B♭ CL. 1  
 B♭ CL. 2,3  
 B. CL.  
 BSN. 1,2  
 C. BN.  
 A. SX. 1,2  
 T. SX. 1,2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2,3  
 HN. 1,3  
 Hn. 2,4  
 T. TBN. 1,2  
 B. TBN.  
 EUPH. 1,2  
 TUBA  
 PNO.  
 TIMP.  
 PERC. 1  
 PERC. 2  
 PERC. 3  
 CB.

19  
 20  
 21  
 22  
 23

Picc.  
*ff*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4  
*mf*

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

24

25

26

27

28

Picc.

FL. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

34

44

54

44

54

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

34

44

54

44

54

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

293031323334

17



Picc.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

54

44

34

44

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

54

44

34

44

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

35

36

37

38

39

Picc.

FL. 1, 2

OB. 1, 2

B $\flat$  CL. 1

B $\flat$  CL. 2, 3

B. CL.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

Arco

40 41 42 43 44 45 46 47 48



PICC.  
 FL. 1, 2  
 OB. 1, 2  
 B $\flat$  CL. 1  
 B $\flat$  CL. 2, 3  
 B. CL.  
 BSN. 1, 2  
 C. BN.  
 A. SX. 1, 2  
 T. SX. 1, 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2, 3  
 HN. 1, 3  
 Hn. 2, 4  
 T. TBN. 1, 2  
 B. TBN.  
 EUPH. 1, 2  
 TUBA  
 PNO.  
 TIMP.  
 PERC. 1  
 PERC. 2  
 PERC. 3  
 CB.

49 50 51 52 53 54 55 56 57 58

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

PNO.

TIMP.

Vibraphone hard felt mallets

PERC. 1

PERC. 2

PERC. 3

CB.

59 60 61 62 63 64

Picc.

Fl. 1.2

Ob. 1.2

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

Senza Sordini

HN. 1.3

Senza Sordini

Hn. 2,4

T. TBN. 1.2

B. TBN.

Senza Sordini

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

65

66

67

68

69

70

71 72 73 74 75 76 77 78 79

PICC.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

(Senza Sord.)

(Senza Sord.)

*f*

*ff*

*f*

Suspended Cymbal soft felt mallets

PICC.

FL. 1.2

OB. 1.2

B $\flat$  CL. 1

B $\flat$  CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

80 81 82 83 84 85 86 87 88

[illegible]



PICC.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

96

97

98

99

100

Wind Chimes

Suspended Cymbal soft felt mallets

Vibraphone bowed

PICC.

FL. 1, 2

OB. 1, 2

B♭ CL. 1

B♭ CL. 2, 3

B. CL.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

101

102

103

104

105

Wind Chimes

Suspended Cymbal soft felt mallets

Vibraphone bowed



PICC.  
 FL. 1, 2  
 OB. 1, 2  
 B♭ CL. 1  
 B♭ CL. 2, 3  
 B. CL.  
 BSN. 1, 2  
 C. BN.  
 A. SX. 1, 2  
 T. SX. 1, 2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2, 3  
 HN. 1, 3  
 Hn. 2, 4  
 T. TBN. 1, 2  
 B. TBN.  
 EUPH. 1, 2  
 TUBA  
 PNO.  
 TIMP.  
 PERC. 1  
 PERC. 2  
 PERC. 3  
 CB.

106 107 108 109 110 111 112

*p*  
*p*  
*p*  
*ff*  
*Glissando*  
*Glissando*  
*Glissando*  
*p*  
*p*  
*mf*  
*p*

Vibraphone hard felt mallets  
 Suspended Cymbal soft felt mallets  
 Tam-tam drum stick

113 114 115 116 117 118 119 120



PICC.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

128

129

130

131

PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

132

133

134

135

PICC.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

136

137

138

139



Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

24

44

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

24

44

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

140141142143144145

PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

146

147

148

149

150

151



This musical score page contains measures 152 through 158. The instruments and parts are as follows:

- Picc.**: Piccolo, measures 152-153.
- FL. 1,2**: Flute 1 and 2, measures 152-153.
- OB. 1,2**: Oboe 1 and 2, measures 152-153.
- B♭ CL. 1**: Bass Clarinet 1, measures 152-153.
- B♭ CL. 2,3**: Bass Clarinet 2 and 3, measures 152-153.
- B. CL.**: Bass Clarinet, measures 152-153.
- BSN. 1,2**: Bassoon 1 and 2, measures 152-153.
- C. BN.**: Contrabassoon, measures 152-153.
- A. SX. 1,2**: Alto Saxophone 1 and 2, measures 152-153.
- T. SX. 1,2**: Tenor Saxophone 1 and 2, measures 152-153.
- B. SX.**: Baritone Saxophone, measures 152-153.
- B♭ TPT. 1**: Baritone Trumpet 1, measures 152-153.
- B♭ TPT. 2,3**: Baritone Trumpet 2 and 3, measures 152-153.
- HN. 1,3**: Horn 1 and 3, measures 152-153.
- Hn. 2,4**: Horn 2 and 4, measures 152-153.
- T. TBN. 1,2**: Tenor Trombone 1 and 2, measures 152-153.
- B. TBN.**: Baritone Trombone, measures 152-153.
- EUPH. 1,2**: Euphonium 1 and 2, measures 152-153.
- TUBA**: Tuba, measures 152-153.
- PNO.**: Piano, measures 152-153.
- TIMP.**: Timpani, measures 152-153.
- PERC. 1**: Percussion 1 (Fifty Gallon Metal Drums hammers), measures 152-153.
- PERC. 2**: Percussion 2 (Crash Cymbals), measures 152-153.
- PERC. 3**: Percussion 3 (Anvil hammer), measures 152-153.
- CB.**: Cymbal, measures 152-153.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*). The percussion parts are specifically labeled with their respective instruments and playing techniques.

Picc.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

Vibraphone hard felt mallets

**Picc.**

**Fl. 1.2**

**Ob. 1.2**

**B $\flat$  CL. 1**

**B $\flat$  CL. 2.3**

**B. CL.**

**BSN. 1.2**

**C. BN.**

**A. SX. 1.2**

**T. SX. 1.2**

**B. SX.**

**B $\flat$  TPT. 1**

**B $\flat$  TPT. 2.3**

**Hn. 1.3**

**Hn. 2,4**

**T. TBN. 1.2**

**B. TBN.**

**EUPH. 1.2**

**TUBA**

**PNO.**

**TIMP.**

**PERC. 1**

**PERC. 2**

**PERC. 3**

**CB.**

**Marimba hard felt mallets**

**mf**

**f**

**166 167 168 169 170 171 172 173 174 175 176 177**

39

PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

190 191 192 193 194 195 196 197 198 199 200 201

PICC.  
 FL. 1, 2  
 OB. 1, 2  
 B♭ CL. 1  
 B♭ CL. 2, 3  
 B. CL.  
 BSN. 1, 2  
 C. BN.  
 A. SX. 1, 2  
 T. SX. 1, 2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2, 3  
 HN. 1, 3  
 Hn. 2, 4  
 T. TBN. 1, 2  
 B. TBN.  
 EUPH. 1, 2  
 TUBA  
 PNO.  
 TIMP.  
 PERC. 1  
 PERC. 2  
 PERC. 3  
 CB.

202      203      204      205      206      207      208      209



This page of the musical score contains the following staves and parts:

- Picc.** (Piccolo)
- FL. 1,2** (Flutes 1 and 2)
- OB. 1,2** (Oboes 1 and 2)
- B♭ CL. 1** (B-flat Clarinet 1)
- B♭ CL. 2,3** (B-flat Clarinets 2 and 3)
- B. CL.** (Bass Clarinet)
- BSN. 1,2** (Bassoons 1 and 2)
- C. BN.** (Contrabassoon)
- A. SX. 1,2** (Alto Saxophones 1 and 2)
- T. SX. 1,2** (Tenor Saxophones 1 and 2)
- B. SX.** (Baritone Saxophone)
- B♭ TPT. 1** (B-flat Trumpet 1)
- B♭ TPT. 2,3** (B-flat Trumpets 2 and 3)
- HN. 1,3** (Horn 1, 3)
- Hn. 2,4** (Horns 2 and 4)
- T. TBN. 1,2** (Tenor Trombones 1 and 2)
- B. TBN.** (Baritone Trombone)
- EUPH. 1,2** (Euphoniums 1 and 2)
- TUBA**
- PNO.** (Piano)
- TIMP.** (Timpani)
- PERC. 1** (Percussion 1)
- PERC. 2** (Percussion 2)
- PERC. 3** (Percussion 3)
- CB.** (Cymbal)

The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 210 through 215 at the bottom.

PICC.  
 FL. 1,2  
 OB. 1,2  
 B $\flat$  CL. 1  
 B $\flat$  CL. 2,3  
 B. CL.  
 BSN. 1,2  
 C. BN.  
 A. SX. 1,2  
 T. SX. 1,2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2,3  
 HN. 1,3  
 Hn. 2,4  
 T. TBN. 1,2  
 B. TBN.  
 EUPH. 1,2  
 TUBA  
 PNO.  
 TIMP.  
 PERC. 1  
 PERC. 2  
 PERC. 3  
 CB.



[illegible]

PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,2,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

230 231 232 233 234 235 236 237 238

Picc.

FL. 1, 2

OB. 1, 2

B♭ CL. 1

B♭ CL. 2, 3

B. CL.

BSN. 1, 2

C. BN.

A. SX. 1, 2

T. SX. 1, 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2, 3

HN. 1, 3

Hn. 2, 4

T. TBN. 1, 2

B. TBN.

EUPH. 1, 2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

239 240 241 242 243 244 245

Tom-Toms hard felt mallets

Crash Cymbals

Xylophone Hard Mallets

Picc.

FL. 1.2

OB. 1.2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

246

247

248

249

250

251

This page of the musical score contains the following staves and parts:

- PICC.
- FL. 1,2
- OB. 1,2
- B $\flat$  CL. 1
- B $\flat$  CL. 2,3
- B. CL.
- BSN. 1,2
- C. BN.
- A. SX. 1,2
- T. SX. 1,2
- B. SX.
- B $\flat$  TPT. 1
- B $\flat$  TPT. 2,3
- HN. 1,3
- Hn. 2,4
- T. TBN. 1,2
- B. TBN.
- EUPH. 1,2
- TUBA
- PNO.
- TIMP.
- PERC. 1
- PERC. 2
- PERC. 3
- CB.

The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

Picc.

FL. 1,2

OB. 1,2

B $\flat$  CL. 1

B $\flat$  CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

257 258 259 260 261



This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page include:

- PICC. (Piccolo)
- FL. 1,2 (Flutes 1 and 2)
- OB. 1,2 (Oboes 1 and 2)
- B♭ CL. 1 (B-flat Clarinet 1)
- B♭ CL. 2,3 (B-flat Clarinets 2 and 3)
- B. CL. (Bass Clarinet)
- BSN. 1,2 (Bassoons 1 and 2)
- C. BN. (Contrabassoon)
- A. SX. 1,2 (Alto Saxophones 1 and 2)
- T. SX. 1,2 (Tenor Saxophones 1 and 2)
- B. SX. (Baritone Saxophone)
- B♭ TPT. 1 (B-flat Trumpet 1)
- B♭ TPT. 2,3 (B-flat Trumpets 2 and 3)
- HN. 1,3 (Horn 1, 3)
- Hn. 2,4 (Horn 2, 4)
- T. TBN. 1,2 (Tenor Trombones 1 and 2)
- B. TBN. (Baritone Trombone)
- EUPH. 1,2 (Euphoniums 1 and 2)
- TUBA (Tuba)
- PNO. (Piano)
- TIMP. (Timpani)
- PERC. 1 (Percussion 1)
- PERC. 2 (Percussion 2)
- PERC. 3 (Percussion 3)
- CB. (Cymbal)

The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page is numbered 262 to 266 at the bottom, indicating the measure numbers.

PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

267 268 269 270 271





278

283 284 285 286 287 288 289 290



PICC.

FL. 1,2

OB. 1,2

B♭ CL. 1

B♭ CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B♭ TPT. 1

B♭ TPT. 2,3

HN. 1,2,3

HN. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

301 302 303 304 305 306 307 308 309 310 311





Picc.

FL. 1,2

OB. 1,2

B $\flat$  CL. 1

B $\flat$  CL. 2,3

B. CL.

BSN. 1,2

C. BN.

A. SX. 1,2

T. SX. 1,2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2,3

HN. 1,3

Hn. 2,4

T. TBN. 1,2

B. TBN.

EUPH. 1,2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

324 325 326 327 328 329 330 331 332 333 334 335

PICC.

FL. 1.2

OB. 1.2

B $\flat$  CL. 1

B $\flat$  CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

336 337 338 339 340 341 342 343 344 345 346 347



This musical score page contains measures 348 through 359. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line in the upper register.
- FL. 1,2**: Flutes 1 and 2, playing a melodic line in the upper register.
- OB. 1,2**: Oboes 1 and 2, playing a melodic line in the upper register.
- B♭ CL. 1**: Bass Clarinet 1, playing a melodic line in the upper register.
- B♭ CL. 2,3**: Bass Clarinets 2 and 3, playing a melodic line in the upper register.
- B. CL.**: Bass Clarinet, playing a melodic line in the upper register.
- BSN. 1,2**: Bassoons 1 and 2, playing a melodic line in the upper register.
- C. BN.**: Contrabassoon, playing a melodic line in the upper register.
- A. SX. 1,2**: Alto Saxophones 1 and 2, playing a melodic line in the upper register.
- T. SX. 1,2**: Tenor Saxophones 1 and 2, playing a melodic line in the upper register.
- B. SX.**: Baritone Saxophone, playing a melodic line in the upper register.
- B♭ TPT. 1**: Trumpet 1, playing a melodic line in the upper register.
- B♭ TPT. 2,3**: Trumpets 2 and 3, playing a melodic line in the upper register.
- HN. 1,3**: Horns 1 and 3, playing a melodic line in the upper register.
- Hn. 2,4**: Horns 2 and 4, playing a melodic line in the upper register.
- T. TBN. 1,2**: Tenor Trombones 1 and 2, playing a melodic line in the upper register.
- B. TBN.**: Baritone Trombone, playing a melodic line in the upper register.
- EUPH. 1,2**: Euphoniums 1 and 2, playing a melodic line in the upper register.
- TUBA**: Tuba, playing a melodic line in the upper register.
- PNO.**: Piano, playing a complex rhythmic pattern in the lower register.
- TIMP.**: Timpani, playing a melodic line in the upper register.
- PERC. 1**: Percussion 1, playing a melodic line in the upper register.
- PERC. 2**: Percussion 2, playing a melodic line in the upper register.
- PERC. 3**: Percussion 3, playing a melodic line in the upper register.
- CB.**: Cymbal, playing a melodic line in the upper register.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for fortissimo). A text box labeled "Bass Drum hard mallet" is present in measure 351, indicating a specific performance instruction for the percussion section.

Picc.

FL. 1.2

Ob. 1.2

B $\flat$  CL. 1

B $\flat$  CL. 2,3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2,3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

360 361 362 363 364 365 366 367 368 369 370 371 372

Picc.

FL. 1.2

OB. 1.2

B $\flat$  CL. 1

B $\flat$  CL. 2.3

B. CL.

BSN. 1.2

C. BN.

A. SX. 1.2

T. SX. 1.2

B. SX.

Rit. Poco a Poco - - - -  $\text{♩} = 100$

B $\flat$  TPT. 1

B $\flat$  TPT. 2.3

HN. 1.3

Hn. 2,4

T. TBN. 1.2

B. TBN.

EUPH. 1.2

TUBA

Rit. Poco a Poco - - - -  $\text{♩} = 100$

PNO.

TIMP.

PERC. 1

PERC. 2

PERC. 3

CB.

373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391