

Prelude, Fugue, and Twists

for Wind Ensemble

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(2023)

Program Notes

The idea of a prelude and fugue dates all the way back to the 18th century. The long standing was enjoyed by many prominent composers, the most notable being the many preludes and fugues of J. S. Bach. Strict guidelines and rules litter the form and has become almost obsolete nowadays, with its legacy carried on through the teachings of counterpoint. However, what if you were to take this form, twist it (pun intended), and create something truly bizarre?

Throughout this work I utilized the prelude and fugue form as a loose basis, exploring the ensemble in a way almost like a concerto for wind ensemble. The subject of the fugue originally would have been a straightforward and easy to follow 6/8 feel, but where's the excitement in that? Hence the hectic and frantic fugue switching between multiple meters every second, loosely adhering to traditional counterpoint.

(P. S. There is no 3rd movement called "Twists." My friends always ask me "Where's Twists???" but in my opinion the piece is better left off at the ending of the Fugue. Just think of the Twists being woven in to the fabric of the Prelude and Fugue)

Notes For the Conductor

Prelude -

The prelude should be taken slowly and reflectively. The tempo should not push forward until the very end of the movement. During the solo lines in the opening, allow the soloists freedom by utilizing rubato when appropriate. The bass clarinet and contrabass clarinet line should be clearly audible and counter the flute and bassoon solos above; they are also a solo line basically. The alto clarinet cues should be played in the clarinet soli if necessary. At measure 67, the bassline in the low reeds should be prominent throughout the entire section, with the tuba and bass trombone supporting (though they should be pretty loud also). A dramatic slowdown at the end of the movement may be added. If the unison hits in the timpani and bass drum become difficult to time at the end, the bass drum part may be played as a roll in the 2nd to last measure to the final measure, leaving only the timpani to play quarter notes.

Fugue -

The fugue should have a forward drive to it. The 5/8 bars should feel like 6/8 but with an eighth note cut off. The pattern to be conducted is indicated above most bars of 5/8 and the occasional 7/8. At measure 24 and the respective part in the recapitulation, it may become easy to bury the subject in the low brass and low reeds, so make sure to balance the upper woodwinds and brass to allow the subject to speak clearly. The glissandi in the trombone parts should be played with authority and project. Rimshots in the snare drum part that introduce a 2:3 polyrhythm should be played strongly and penetrate through the ensemble.

Instrumentation

- 1 - Piccolo
- 2 - Flute 1
- 2 - Flute 2
- 1 - Oboe
- 1 - Bassoon 1
- 1 - Bassoon 2
- 1 - Contrabassoon
- 1 - E♭ Clarinet
- 2 - B♭ Clarinet 1
- 2 - B♭ Clarinet 2
- 2 - B♭ Clarinet 3
- 1 - E♭ Alto Clarinet
- 1 - B♭ Bass Clarinet
- 1 - E♭ Contra-alto Clarinet (*doubles B♭ Contrabass Clarinet*)
- 1 - B♭ Contrabass Clarinet
- 1 - B♭ Soprano Saxophone
- 1 - E♭ Alto Saxophone 1
- 1 - E♭ Alto Saxophone 2
- 1 - B♭ Tenor Saxophone
- 1 - E♭ Baritone Saxophone (1)
- 1 - E♭ Baritone Saxophone 2 (*doubles B♭ Bass Saxophone*) (opt.)
- 1 - B♭ Bass Saxophone
- 1 - B♭ Trumpet 1
- 1 - B♭ Trumpet 2
- 1 - B♭ Trumpet 3
- 1 - B♭ Flugelhorn 1
- 1 - B♭ Flugelhorn 2
- 1 - B♭ Flugelhorn 3
- 1 - F Horn 1
- 1 - F Horn 2
- 1 - F Horn 3
- 1 - F Horn 4
- 1 - Trombone 1
- 1 - Trombone 2
- 1 - Bass Trombone
- 1 - Euphonium (BC/TC)
- 2 - Tuba
- 1 - Timpani
- 1 - Percussion 1:
 - Vibraphone, Ratchet, Snare Drum
- 1 - Percussion 2:
 - Bass Drum
- 1 - Percussion 3:
 - Tam-tam, Suspended Cymbal, Crash Cymbal
- 1 - Percussion 4:
 - Marimba, Glockenspiel, Xylophone, Crash Cymbal, Tam-tam
- 1 - Piano

- The low reeds are vital to the piece, especially for the fugue. If possible, all low reed parts should be covered (Bassoons 1-2, Contrabassoon, Alto Clarinet, Bass Clarinet, Contra Clarinets, Baritone Sax, Bass Sax). However if not all parts are available, one contra instrument should be sufficient, preferably contrabass clarinet and dropping contrabassoon and bass sax.
- An alternate 2nd baritone saxophone part is provided if no bass saxophone is available.
- If both contra-alto and contrabass clarinets are used, the contrabass clarinet should play the solos.
- The 2nd alto saxophone part may be omitted if doubling on soprano saxophone.
- With regards to trumpet and flugelhorn parts, all 6 parts should be covered if possible. If no flugelhorns available, the parts may be played by trumpets or cornets. In the event that there are less than 6 players, the parts should be prioritized in this order: 1st trumpet, 1st flugelhorn, 2nd trumpet, 3rd trumpet, 2nd flugelhorn, and 3rd flugelhorn. If more than 6 players are available, double the lower parts first at the conductor's discretion.
- The 3rd and 4th horn parts may be omitted if there are less than 4 horns.
- The piano part should be omitted if a different percussion part needs to be covered.

Prelude, Fugue, and Twists

Harrison Chiang

I. Prelude - 1

II. Fugue - 18

Duration: c. 9.5 mins

Prelude, Fugue, and Twists

I. Prelude

Harrison Chiang
2023

Gravely and solemn (♩ = 76)

Piccolo

Flute 1 & 2

Oboe

Bassoon 1 & 2

Contrabassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2 & 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpet 1

B♭ Trumpet 2 & 3

B♭ Flugelhorn 1, 2, & 3

F Horn 1 & 2

F Horn 3 & 4

Trombone 1 & 2

Bass Trombone

Euphonium

Solo

Tuba

p

F, G, B♭, C

Timpani

Percussion 4
(Marimba,
Glock., Xylo.,
Cr. Cym., Tam)

Percussion 1
(Vibraphone,
Ratchet)

Percussion 2
(Bass Drum)

Percussion 3
(Tam-Tam,
Suspended
Cymbal)

Piano

8

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Mrm.

1. Vib.

2. B. D.

3. Tam

Pno.

1. Solo

p

Cb. Cl. cue

pp

Bsn. cue

p

Bsn. cue

p

End solo

p

15

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Mrm.

1. Vib.

2. B. D.

3. Tam

Pno.

End solo

A. Cl. cue

a2 Soli *pp*

Play Soli *pp*

Soli *pp*

p

p

p

21

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Mrm.

1. Vib.

2. B. D.

3. Tam

Pno.

29 Moving forward (♩ = 86)

Rit . . .

A tempo

This page of the musical score is for a large orchestra, featuring a variety of instruments and their parts. The instruments listed on the left include Picc., Fl. 1/2, Ob., Bsn. 1/2, Cbsn., Eb Cl., Bb Cl. 1, Bb Cl. 2/3, Eb A. Cl., Bb Bs. Cl., Bb Cb. Cl., Bb S. Sax., Eb A. Sax. 1/2, Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax., Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, F Hn. 3/4, Tbn. 1/2, Bs. Tbn., Euph., Tba., Timp., 4. Mrm., 1. Vib., 2. B. D., 3. Tam, and Pno.

The score is written in 4/4 time and features a key signature of one flat (Bb). The music is characterized by a strong rhythmic drive, with many instruments playing eighth and sixteenth notes. Dynamics are indicated throughout, including *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *fff* (fortississimo). Performance instructions such as "To Glockenspiel" and "To Suspended Cymbal" are included, along with specific playing techniques like "Sus. Cym." and "p < f".

The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The overall structure of the score suggests a complex and energetic musical piece.

37 Slightly faster than before (♩ = 82)

35

Picc. *p* Solo w/ S. Sax.

Fl. 1/2

Ob. *dim.* *mp*

Bsn. 1/2 *dim.* *a2* *Soli* *p* *End soli*

Cbsn. *dim.* *pp* *Cb. Cl. cue* *p*

E♭ Cl. *dim.* *pp*

B♭ Cl. 1 *Soli* *End soli*

B♭ Cl. 2/3 *dim.* *Soli* *p* *End soli*

E♭ A. Cl. *dim.* *Soli* *p* *End soli*

B♭ Bs. Cl. *dim.* *mf* *A. Cl. cue* *pp* *p*

B♭ Cb. Cl. *dim.* *pp* *p*

B♭ S. Sax. *dim.* *mp* *Solo w/ Picc.* *p*

E♭ A. Sax. 1/2 *dim.* *pp*

B♭ T. Sax. *dim.* *mf* *pp*

E♭ Bar. Sax. *dim.* *pp*

B♭ Bs. Sax. *dim.*

B♭ Tpt. 1 *dim.* *p*

B♭ Tpt. 2/3 *dim.* *p*

B♭ Flghn. 1/2/3 *dim.*

F Hn. 1/2 *dim.* *a2* *b2* *mf*

F Hn. 3/4 *dim.* *a2* *b2* *mf*

Tbn. 1/2 *dim.* *p* *pp*

Bs. Tbn. *dim.*

Euph. *dim.* *mf* *pp*

Tba. *dim.* *mp*

Timp. *p* *mf* *Glock.* *ppp*

4. Glock. *p* *ppp* *To Ratchet*

1. Vib. *p* *pp*

1. Rat.

2. B. D.

3. Sus. Cym.

Pno.

42

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Glock.

1. Rat.

2. B. D.

3. Sus. Cym.

Pno.

49

Picc. *E♭ Cl. cue* *mp* *Play* *End solo*

Fl. 1/2

Ob.

Bsn. 1/2 *a2* *p*

Cbsn.

Solo w/ Flghn. *E♭ Cl. cue* *mp* *End solo*

B♭ Cl. 1

B♭ Cl. 2/3 *#8*

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax. *p*

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1 *p*

B♭ Tpt. 2/3 *p*

1. Solo *mp* *End solo*

F Hn. 1/2 *a2* *p*

F Hn. 3/4

Tbn. 1/2 *a2*

Bs. Tbn.

Euph.

Tba.

Timp.

4. Glock.

1. Rat.

2. B. D.

3. Sus. Cym.

Pno.

57

Picc.

Fl. 1/2
One player per part
pp

Ob.

Bsn. 1/2
1.
(-2.)*pp*
a2
cresc.
Play

Cbsn.
p cresc.

E♭ Cl.

B♭ Cl. 1
One player Play
pp
a2
p

B♭ Cl. 2/3
One player per part
pp
a2 All
p

E♭ A. Cl.
pp
mp cresc.

B♭ Bs. Cl.
p
cresc.

B♭ Cb. Cl.
p
cresc.

B♭ S. Sax.

E♭ A. Sax. 1/2
1. Solo
p
End solo
pp
Solo
mp
a2
pp
End solo

B♭ T. Sax.

E♭ Bar. Sax.
pp cresc.

B♭ Bs. Sax.
pp cresc.

B♭ Tpt. 1
pp

B♭ Tpt. 2/3
pp

B♭ Flghn. 1/2/3

F Hn. 1/2
pp
pp

F Hn. 3/4
mp cresc.

Tbn. 1/2
pp
mp cresc.

Bs. Tbn.
p
cresc.

Euph.
mp cresc.

Tba.
cresc.

Timp.
pp cresc.

4. Glock.
To Xylophone

1. Rat.

2. B. D.

3. Sus. Cym.

Pno.

67 Bombastic and very heavy (♩ = 80)

65

67

Bombastic and very heavy (♩ = 80)

The musical score for measures 65-67 is presented below. The score includes parts for Picc., Fl. 1/2, Ob., Bsn. 1/2, Cbsn., Eb Cl., Bb Cl. 1, Bb Cl. 2/3, Eb A. Cl., Bb Bs. Cl., Bb Cb. Cl., Bb S. Sax., Eb A. Sax. 1/2, Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax., Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, F Hn. 3/4, Tbn. 1/2, Bs. Tbn., Euph., Tba., Timp., 4. Glock., 1. Rat., 2. B. D., 3. Sus. Cym., and Pno. The score shows a variety of musical notations including rests, notes, dynamics (cresc., ff, f, p, pp, mf), and articulation (accents, slurs). Measure 67 is marked with a '67' in a box and a tempo instruction 'Bombastic and very heavy (♩ = 80)'. The Pno. part features a complex rhythmic pattern in measure 67.

71

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. Rat.

2. B. D.

3. Sus. Cym.

Pno.

8va

76

Picc. *f* *fp* *f*

Fl. 1/2 *f* *fp* *f*

Ob. *f* *fp* *f*

Bsn. 1/2 *f* *fp* *f*

Cbsn.

E♭ Cl. *f* *fp* *f*

B♭ Cl. 1 *f* *fp*

B♭ Cl. 2/3 *fp*

E♭ A. Cl. *f* *fp* *f*

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2 *fp*

B♭ T. Sax. *f* *fp* *f*

E♭ Bar. Sax. *f* *fp* *f*

B♭ Bs. Sax.

B♭ Tpt. 1 *mf* *pp* *mf* *ff*

B♭ Tpt. 2/3 *mf* *pp* *mf* *ff*

B♭ Flghn. 1/2/3 *f* *fp* *f*

F Hn. 1/2 *f* *fp* *f*

F Hn. 3/4 *f* *fp* *f*

Tbn. 1/2 *mf* *pp* *mf* *ff*

Bs. Tbn.

Euph. *f* *fp* *f*

Tba.

Timp.

4. Xyl. *f* *fp* *f* To Crash Cymbal

1. Rat.

2. B. D.

3. Sus. Cym.

Pno. *gva* *mf* *p* *mf*

81

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

1. Rat.

2. B. D.

3. Sus. Cym.

4. Cr. Cym.

Pno.

86

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

1. Rat.

2. B. D.

3. Sus. Cym.

4. Cr. Cym.

Pno.

89

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

1. Rat.

2. B. D.

3. Sus. Cym.

4. Cr. Cym.

Pno.

8va

8va

This page contains measures 98 through 101 of a musical score. The instrumentation includes woodwinds (Picc., Fl. 1/2, Ob., Bsn. 1/2, Cbsn., Eb Cl., Bb Cl. 1, Bb Cl. 2/3, Eb A. Cl., Bb Bs. Cl., Bb Cb. Cl., Bb S. Sax., Eb A. Sax. 1/2, Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax.), brasses (Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, F Hn. 3/4, Tbn. 1/2, Bs. Tbn., Euph., Tba.), percussion (Timp., 1. Rat., 2. B. D., 3. Sus. Cym., 4. Tam), and piano (Pno.). The score features various dynamics such as *f*, *fp*, *mf*, *ff*, *fff*, and *ppp*. Measure 98 starts with a tempo change to 'Rall...'. Measure 101 includes performance instructions for the tam-tam and xylophone.

II. Fugue

Presto, dance-like (♩. = 96)									
(2 + 3)				(3 + 2)				7	
Piccolo									
Flute 1 & 2									
Oboe	1. Solo w/ Bs. Cl. (cued in 2nd Bsn.)								
Bassoon 1 & 2	<i>mf</i>								
Contrabassoon									
E♭ Clarinet									
B♭ Clarinet 1									
B♭ Clarinet 2 & 3									
E♭ Alto Clarinet	Solo w/ T. Sax. <i>mf</i>								
B♭ Bass Clarinet	<i>mf</i>								
B♭ Contrabass Clarinet									
B♭ Soprano Saxophone									
E♭ Alto Saxophone 1 & 2									
B♭ Tenor Saxophone	<i>mf</i>								
E♭ Baritone Saxophone									
B♭ Bass Saxophone									
B♭ Trumpet 1									
B♭ Trumpet 2 & 3									
B♭ Flugelhorn 1, 2, & 3									
F Horn 1 & 2									
F Horn 3 & 4									
Trombone 1 & 2									
Bass Trombone									
Euphonium									
Tuba									
Timpani	F, G, C, D								
Percussion 4 (Xylophone)									
Percussion 1 (Snare Drum, Ratchet)									
Percussion 2 (Bass Drum)									
Percussion 3 (Crash Cymbal, Suspended Cymbal)									
Piano									

8 (2 + 3) (3 + 2) 19

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Ch. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

22

24

(2 + 3)

(3 + 2)

21

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2/3

Eb A. Cl.

Bb Bs. Cl.

Bb Cb. Cl.

Bb S. Sax.

Eb A. Sax. 1/2

Bb T. Sax.

Eb Bar. Sax.

Bb Bs. Sax.

Bb Tpt. 1

Bb Tpt. 2/3

Bb Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

29

32

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flg. Hn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

36

(2 + 3)

(3 + 2)

Picc. *mp*

Fl. 1/2 *mp*

Ob. *mp*

Bsn. 1/2 *a2 f*

Cbsn. *f*

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2/3 *mp*

E♭ A. Cl. *f*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

B♭ S. Sax. *mp*

E♭ A. Sax. 1/2 *ff*

B♭ T. Sax. *f*

E♭ Bar. Sax. *f*

B♭ Bs. Sax. *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2/3 *mf*

B♭ Flghn. 1/2/3 *mf*

F Hn. 1/2 *ff*

F Hn. 3/4 *ff*

Tbn. 1/2 *a2 f*

Bs. Tbn. *fff*

Euph. *f*

Tba. *f*

Timp. *f*

4. Xyl. *f*

1. S. D. *ff*

2. B. D. *f*

3. Cr. Cym. *f*

Pno. *f*

50
52
(2 + 3)
(3 + 2)
25

The musical score is arranged in a system with multiple staves. The instruments listed on the left are: Picc., Fl. 1/2, Ob., Bsn. 1/2, Cbsn., Eb Cl., Bb Cl. 1, Bb Cl. 2/3, Eb A. Cl., Bb Bs. Cl., Bb Cb. Cl., Bb S. Sax., Eb A. Sax. 1/2, Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax., Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, F Hn. 3/4, Tbn. 1/2, Bs. Tbn., Euph., Tba., Timp., 4. Xyl., 1. S. D., 2. B. D., 3. Cr. Cym., and Pno. The score includes various musical notations such as notes, rests, dynamics (p, sf), and articulation marks (accents, slurs). Measure 52 is highlighted with a box and contains a 'Soli' instruction for the Picc. and Fl. 1/2 parts.

57

58

(2 + 3)

(3 + 2)

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

End soli

End soli

End soli

1, & 2, solo

mf

mf

One player (or all)

p

mf

opt. gliss 2 -> 6

64

66

(3 + 2)

27

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

[illegible]

84 (2 + 3)

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

Rat.

2. B. D.

3. Cr. Cym.

Pno.

8^{va} (opt.)

To Snare Drum

S. D.

mp

p

cresc.

D -> D♭

fp

ff

a2

Picc. *f* *mf* *f* *mf* *f* *mf*

Fl. 1/2 *f* *mf* *f* *mf* *f* *mf*

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

Bsn. 1/2 *f* *mf* *f* *mf* *f* *mf*

Cbsn. *f* *mf* *f* *mf* *f* *mf*

E♭ Cl. *f* *mf* *f* *mf* *f* *mf*

B♭ Cl. 1 *f* *mf* *f* *mf* *f* *mf*

B♭ Cl. 2/3 *f* *mf* *f* *mf* *f* *mf*

E♭ A. Cl. *f* *mf* *f* *mf* *f* *mf*

B♭ Bs. Cl. *f* *mf* *f* *mf* *f* *mf*

B♭ Cb. Cl. *f* *mf* *f* *mf* *f* *mf*

B♭ S. Sax. *f* *mf* *f* *mf* *f* *mf*

E♭ A. Sax. 1/2 *f* *mf* *f* *mf* *f* *mf*

B♭ T. Sax. *f* *mf* *f* *mf* *f* *mf*

E♭ Bar. Sax. *f* *mf* *f* *mf* *f* *mf*

B♭ Bs. Sax. *f* *mf* *f* *mf* *f* *mf*

B♭ Tpt. 1 *f* *mf* *f* *mf* *f* *mf*

B♭ Tpt. 2/3 *f* *mf* *f* *mf* *f* *mf*

B♭ Flghn. 1/2/3 *f* *mf* *f* *mf* *f* *mf*

F Hn. 1/2 *f* *mf* *f* *mf* *f* *mf*

F Hn. 3/4 *f* *mf* *f* *mf* *f* *mf*

Tbn. 1/2 *f* *mf* *f* *mf* *f* *mf*

Bs. Tbn. *f* *mf* *f* *mf* *f* *mf*

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

Tba. *f* *mf* *f* *mf* *f* *mf*

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

4. Xyl. *f* *mf* *f* *mf* *f* *mf*

1. S. D. *f* *mf* *f* *mf* *f* *mf*

2. B. D. *f* *mf* *f* *mf* *f* *mf*

3. Cr. Cym. *f* *mf* *f* *mf* *f* *mf*

Pno. *f* *mf* *f* *mf* *f* *mf*

[illegible]

102

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

(cresc.)

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

33

[illegible]

115 (3 + 2) 118 (2 + 3) (3 + 2)

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

1. Solo w/ A. Cl.
(cued in 2nd. Bsn.)

mf

Solo w/ Bsn.

mf

Solo w/ Bar. Sax.

End solo

A. Cl. cue
(one only)

mf

w/ Bs. Cl.

mp

Bar. Sax. cue

mp

122
126
(2 + 3)

The musical score for measures 122-126 features a variety of instruments and complex notation. Key elements include:

- Measures 122-125:** Primarily contain rests for most instruments, with some activity in the Bsn. 1/2, Cbsn., Eb A. Cl., Bb Bs. Cl., Bb Cb. Cl., Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax., Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, and F Hn. 3/4 parts.
- Measure 126:** A significant change occurs with the entry of the Bb S. Sax. (Solo), Bb A. Sax. 1/2, Bb T. Sax., Eb Bar. Sax., Bb Bs. Sax., Bb Tpt. 1, Bb Tpt. 2/3, Bb Flghn. 1/2/3, F Hn. 1/2, and F Hn. 3/4. The Tbn. 1/2, Bs. Tbn., Euph., and Tba. parts also show more activity.
- Dynamics and Performance:** The score includes a range of dynamics from *p* (piano) to *f* (forte). Performance instructions such as "Play" and "Straight mute" are used to guide the musicians.
- Rehearsal Markers:** The score is divided into measures 122, 123, 124, 125, and 126, with a final measure for the (2 + 3) repeat.

129 (3 + 2)

This page of a musical score is for a large orchestra, featuring a variety of instruments. The notation is written in 3/4 time, with a key signature of one flat (Bb). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, and percussion and strings in the lower staves. The score includes musical notation, dynamics like *mf* and *f*, and performance instructions like "End solo" and "Play".

The instruments listed are:

- Picc.
- Fl. 1/2
- Ob.
- Bsn. 1/2
- Cbsn.
- Eb Cl.
- Bb Cl. 1
- Bb Cl. 2/3
- Eb A. Cl.
- Bb Bs. Cl.
- Bb Cb. Cl.
- Bb S. Sax.
- Eb A. Sax. 1/2
- Bb T. Sax.
- Eb Bar. Sax.
- Bb Bs. Sax.
- Bb Tpt. 1
- Bb Tpt. 2/3
- Bb Flghn. 1/2/3
- F Hn. 1/2
- F Hn. 3/4
- Tbn. 1/2
- Bs. Tbn.
- Euph.
- Tba.
- Timp.
- 4. Xyl.
- 1. S. D.
- 2. B. D.
- 3. Cr. Cym.
- Pno.

Picc. *mf*

Fl. 1/2 *mf* *a2*

Ob. *mf*

Bsn. 1/2 *f* *a2*

Cbsn. *f*

E♭ Cl. *mf*

B♭ Cl. 1 *mf* *a2*

B♭ Cl. 2/3 *mf*

E♭ A. Cl. *mf*

B♭ Bs. Cl. *f*

B♭ Cb. Cl. *f*

B♭ S. Sax. *mf*

E♭ A. Sax. 1/2 *mf*

B♭ T. Sax. *mf*

E♭ Bar. Sax. *f*

B♭ Bs. Sax. *f*

B♭ Tpt. 1 *mf* Open

B♭ Tpt. 2/3 *mf* Open

B♭ Flghn. 1/2/3 *mf* *a3*

F Hn. 1/2 *mf*

F Hn. 3/4 *mf*

Tbn. 1/2 *f*

Bs. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

4. Xyl. *f*

1. S. D.

2. B. D.

3. Cr. Cym.

Pno. *p*

G -> A♭

141

143

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flg. Hn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Cr. Cym.

Pno.

The image shows a page from a musical score, specifically measures 147 through 150. The score is written for a large ensemble, including woodwinds, brass, percussion, and piano.

Measures:

- Measure 147:** Starts with a key signature change to two flats (B-flat major/D minor) and a time signature change to 8/8. The tempo/mood is indicated as "Moderato".
- Measure 148:** Continues the orchestration with various instruments playing.
- Measure 149:** Features a complex rhythmic pattern in the woodwinds and brass.
- Measure 150:** Ends the page with a final chord and dynamic markings.

Instruments and Parts:

- Piccolo
- Fl. 1/2
- Ob.
- Bsn. 1/2
- Cbsn.
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2/3
- E♭ A. Cl.
- B♭ Bs. Cl.
- B♭ Cb. Cl.
- B♭ S. Sax.
- E♭ A. Sax. 1/2
- B♭ T. Sax.
- E♭ Bar. Sax.
- B♭ Bs. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2/3
- B♭ Flghn. 1/2/3
- F Hn. 1/2
- F Hn. 3/4
- Tbn. 1/2
- Bs. Tbn.
- Euph.
- Tba.
- Timp.
- 4. Xyl.
- 1. S. D.
- 2. B. D.
- 3. Cr. Cym.
- Pno.

Dynamics and Performance Instructions:

- ff** (fortissimo)
- f** (forte)
- mf** (mezzo-forte)
- p** (piano)
- pp** (pianissimo)
- fff** (fortississimo)
- Sus. Cym.** (Suspended Cymbal)
- To Suspended Cymbal**
- a2** (second octave)
- a3** (third octave)
- Soli w/ Tbn. & T. Sax.**
- Soli w/ T. Sax. & A. Cl.**

153

153

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

E♭ A. Cl.

B♭ Bs. Cl.

B♭ Cb. Cl.

B♭ S. Sax.

E♭ A. Sax. 1/2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

B♭ Flgln. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Sus. Cym.

Pno.

(3 + 2)

Picc. *ff*

Fl. 1/2 *ff*

Ob. *ff*

Bsn. 1/2 *ff*

Cbsn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff* *End soli*

E♭ A. Cl. *ff*

B♭ Bs. Cl. *ff*

B♭ Cb. Cl. *ff*

B♭ S. Sax. *ff*

E♭ A. Sax. 1/2 *ff* *End soli*

B♭ T. Sax. *ff*

E♭ Bar. Sax. *ff*

B♭ Bs. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

B♭ Flghn. 1/2/3 *ff*

F Hn. 1/2 *ff*

F Hn. 3/4 *ff*

Tbn. 1/2 *ff* *End soli*

Bs. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

4. Xyl. *ff*

1. S. D. *ff*

2. B. D. *ff*

3. Sus. Cym. *fff*

Pno. *ff*

164 (2 + 2)

Picc.

Fl. 1/2

Ob.

Bsn. 1/2

Cbsn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2/3

Eb A. Cl.

Bb Bs. Cl.

Bb Cb. Cl.

Bb S. Sax.

Eb A. Sax. 1/2

Bb T. Sax.

Eb Bar. Sax.

Bb Bs. Sax.

Bb Tpt. 1

Bb Tpt. 2/3

Bb Flghn. 1/2/3

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

Bs. Tbn.

Euph.

Tba.

Timp.

4. Xyl.

1. S. D.

2. B. D.

3. Sus. Cym.

Pno.