YESTERDAY'S TOMORROW

MUSIC FOR SYMPHONIC WINDS

A COMPENDIUM OF ASPECTS, PROBLEMS, AND PROCEDURES

by

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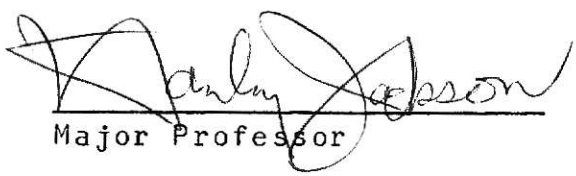

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PREFACE

This Compendium is a companion to the composition Yesterday's Tomorrow, a tone poem for the collegiate wind ensemble, and is submitted in partial fulfillment of the requirements for the degree Master of Music in composition. My objective in writing this work was to continue a process of exploration into the associative impact of juxtaposing opposite elements. These opposing elements in Yesterday's Tomorrow are consonance and dissonance. An in-depth explanation of my approach to these categories of sound can be found in the second chapter, Style.

The purpose of this report is to detail the problems encountered and the solutions employed during the compositional process.

I am deeply grateful to my major professor, T. Hanley Jackson, whose patience, understanding, advice, and concern was instrumental in the preparation of this Compendium and the completion of Yesterday's Tomorrow.

I. TITLE

The musical elements which determine a work's present state at its inception influence those elements that follow, just as a movement or section of a large work influences the character of succeeding movements or sections. The creative act is an ongoing process. Thoughts and ideas that were strong yesterday mature into thoughts and ideas of today; as those of today will, hopefully, mature into tomorrow's. A work in its finished state is the compilation of past ideas in mature form, and can truly be termed yesterday's tomorrow.

II. STYLE

There is no one direct influence that can be cited regarding the compositional aspects of Yesterday's Tomorrow. The work's overall form is "Arch-rondo", drawn from the classical and twentieth-century style periods. The importance of the tritone in the opening theme (measure 48) and the recurring Lydian mode can be linked to my fondness for the music of Stravinsky, Debussy, and Bartok. The romantic nature of the apex theme (measure 222) grows out of my admiration for Rachmaninoff. The various orchestral effects used with certain instruments can be linked to several twentieth-century composers, most notably Penderecki, whose Capriccio for Violin and Orchestra (1961) and String Quartets (1969 and 1970 respectively) would inspire even the most casual listener concerned with sound management.

Perhaps the most important aspect of Yesterday's Tomorrow is the interaction between dissonance and consonance. This interaction is the key to the overall style of the work, and might be the most autobiographical characteristic of the piece. For a contemporary composer to admit that the scope and proper placement of dissonance within his musical vocabulary is a primary concern is, perhaps, unusual. Still, for this composer, the ability to skillfully manipulate sounds within a

dissonant environment is a goal, not a reality. A method of growth toward achieving this goal is the juxtaposition of dissonance and consonance within a single piece.

In this section I hope to document the process I used to form my own opinion of the interaction between consonance and dissonance, and my application of this consonance-dissonance factor when composing Yesterday's Tomorrow. I will review three main interpretations of consonance and dissonance, ranging from the more traditional approach used in my undergraduate program during the late 1960's, to the contemporary opinion. Three texts outline the progress: Materials and Structures of Music I (1966), by Christ, Delone, Kliewer, Rowell, and Thomson;[1] Vincent Persichetti's Twentieth Century Harmony (1961);[2] and New Music Composition (1977), by David Cope.[3] Since these texts are arranged in the order of presentation (traditional to contemporary), it is interesting to note the apparent disparity between the first two texts' dates. Even though Persichetti's approach appears later in the evolutionary calendar of musical thought, it was written five years earlier than Materials and Structures of Music I (a text considered by my 1967 theory instructor to be the newest and most valid approach to harmony). It is no secret that several different approaches to theory can and do exist at any one time,

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1 William Christ and others, Materials and Structures of Music I (Englewood Cliffs NJ: Prentice-Hall, Inc., 1966).

2 Vincent Persichetti, Twentieth Century Harmony, Creative Aspects and Practice (New York: W. W. Norton and Co., 1961).

3 David Cope, New Music Composition (New York: MacMillan Publishing Co., Inc., 1977)

nor do I claim that these three texts are the final word concerning the evolution of contemporary views on the consonance-dissonance factor. I have selected these texts simply because I am most familiar with these varied approaches to the problem at hand, and I think they give a representative view of the development of twentieth century thought concerning consonance and dissonance. Before proceeding, one final item concerning the order of this discussion. In each case I will follow the pattern established by all three texts, first discussing intervals, and then progressing to more complicated chord structures.

The first step in composing a piece that will exploit interaction of two abstract terms (consonance-dissonance) is to gain some understanding of each term's meaning and musical application. Finding satisfactory definitions for these terms, however, can be compared to searching for the proverbial needle in the haystack. Such comparative terms as pleasant versus unpleasant, stable versus unstable, clarity versus ambiguity, and many more have been applied in the past. All, I might add, are equally valid (versus invalid) in both approach and conclusion. For a variety of reasons, scientific theorems tend to separate the terms completely, labeling resulting sounds as either dissonant or consonant. Musicians also suffer from some confusion concerning the degree of interaction between the two terms, as can readily be discerned by Willi Apel's rejection of C. Stumpf's theory of Tonverschmelzung (tone

amalgamation). In this theory, Stumpf contends that "the consonant nature of an interval is measured by the degree to which the sound produced by the two simultaneous tones evokes, in the mind of musically untrained listeners, the impression of one unified sound instead of two different tones."[4] While I cannot say that I agree with the concept, especially since the theory deliberately excludes the musically trained ear from its calculations, I can state emphatically that Apel's reason for rejecting Stumpf's conclusions lacks credibility. Apel states that the theory is at fault because it fails to establish a separation between consonance and dissonance, and assumes that the two opposites are merely extremes of the same scale. I contend that the terms <u>are</u> poles of the same scale, with varying degrees of interaction between.

As an undergraduate in 1966, I was trained to classify intervals into three basic categories: the open consonances, those intervals that occurred most often at cadence (perfect octave and fifth; major third, minor third; and unison); the decorative consonances, intervals which only occassionally occur at cadence points, but are consonant none the less (perfect fourth, major sixth, and minor sixth); and the dissonant intervals, having little or no cadential role (minor second, major second, tritone, minor seventh, major seventh, and all augmented and diminished intervals).[5]

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4 Willi Apel, "Consonance and Dissonance," <u>Harvard Dictionary of Music</u>, 17th edition (Cambridge, Massachusetts: Harvard Univ. Press, 1966), p. 181.

5 Christ, <u>op. cit.</u>, p. 128.

Vincent Persichetti presents a more liberal concept of interaction between consonance and dissonance when dealing with intervals. He lists the following categories:

Open consonances - Perfect Fifth and octave

Soft consonances - Major and minor thirds and sixths

Sharp dissonances - Minor seconds and major sevenths

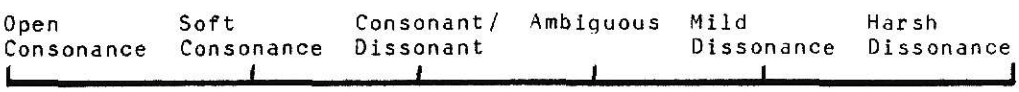
Mild dissonances - Major seconds and minor sevenths

Consonant/dissonant - Perfect fourth

Ambiguous (can be neutral/restless) - Tritone [6]

With some minor tampering, Persichetti's list can be rearranged to reflect a scale of interaction ranging from the open consonances to the harsh dissonances. A visual representation would appear as follows:

Example 2.1



In New Music Composition, David Cope lists five basic groups of intervals:

Open/Perfect - Octave, fifth, fourth

Ambigous/Contextual - Tritone

Consonant - Major and minor thirds and sixths

Relatively dissonant - Major second and minor seventh

Harshly dissonant - Minor second and major seventh [7]

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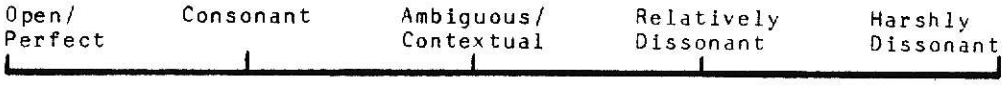
6 Persichetti, op. cit., p.14.

7 Cope, op. cit., p. 4.

Again, with some minor rearranging, we can establish an interaction scale ranging form the open/perfect intervals to those that are harshly dissonant.

Example 2.2



The listing is quite compatible with Persichetti's chart, except for the treatment of the perfect fourth. In all other cases, the mere substitution of terminology eliminates any conflict between the two scales. A basis for both listings is readily available in the natural harmonic series. Cope, in fact, assigns interval strengths in accordance with the ascending order of intervals in the series. The slight difference of opinion concerning the perfect fourth might be due to a bit of conservatism on Persichetti's part. His view is more traditional in approach, preferring to weight the aural impact of the chord over its position in the harmonic series. Cope, on the other hand, sticks strictly to the series in much the same manner as Paul Hindemith thirty years earlier.[8] More important for this discussion, however, is Cope's use of the adjective "relatively dissonant" regarding the major second and the minor seventh, and "contextual" in relation to the tritone. These terms, especially the contextual application to the tritone, that most elusive of all intervals, implies for

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8 Paul Hindemith, The Craft of Musical Composition I; Theory, trans. by Arthur Mendel (4th ed., New York: Assoc. Music Pub., Inc., 1945).

the first time that the consonance-dissonance factor depends on the immediate environment of the interval in question. This theory not only brings us up to date concerning interval relationships, but also foreshadows our approach to the next element in aural structure, the chord.

When attempting to categorize chords we are faced with additional difficulties stemming from their more complicated nature. In the interval, we were merely concerned with the relationship between two tones; now we are confronted with at least three tones, and probably more. In my 1967 classroom, we were instructed to consider all chords comprised of strictly consonant intervals as consonant. A dissonant chord was a chord that contained one or more dissonant intervals. The more complicated the interval structure within a chord, the more dissonant the resulting sound.[9] All quite innocent, simple, and traditional in approach.

Persichetti provides a more functional approach to chord classification. First, chords can be grouped into two major categories: those that contain at least one sharp dissonance, and those that contain no sharp dissonance. Notice that a chord may contain mild dissonances without seriously affecting its aural impact. Once this initial division has been accomplished, a further delineation must be made: those chords with no tritone included, and those chords with at least one tritone present. The tritone brings such restlessness to the chord

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9 Christ, op. cit., p. 214.

structure that it must be singled out as a primary contributor to the chord's aural environment.[10]

David Cope presents the most current view of a chord's consonance-dissonance factor when he states that style and context are the most important contributors to the evaluation process.[11] What is consonant in one aural environment may be totally dissonant in another. Root position is an extremely important strength that a chord brings to any progression (once again we can see some Hindemith in Cope's breakdown of stronger to weaker intervals and his method for determining the appropriate root of a chord), but chords are not categorized in any particular manner before observing their role in the music. Cope also provides us with a very workable definition of the consonance-dissonance factor for any chord or interval when he states that it is "the tension factor within or between any given notes or chords."[12] In this definition I locate a firm conceptual connection between C. Stumpf's scientific evaluation, and subsequent linking of the terms, and my own opinion of the aural impact of certain vertical and horizontal structures. Here I find substantiation for the theory that there <u>is</u> a single scale, appropriately named sound tension, which has as its extremes the concepts of consonance and dissonance, and as its body points of interaction between these two extremes that are under the control and specification of the knowledgeable composer.

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10 Persichetti, <u>op. cit.</u>, p. 20.

11 Cope, <u>op. cit.</u>, p. 4.

12 Cope, <u>op. cit.</u>, p. 3.

Specification is the key word in the last statement, for it is the composer's right to establish and maintain any number of action-oriented scales to control the flow of a work (such as for rhythm, tempo, dynamics, range, instrumentation, or the consonance-dissonance factor). Indeed, it is the composer's requirement, for without some plan of attack, some controlling elements, the composition quite probably will not "work" (to use the musician's term for music that functions properly). In order to achieve a desirable result, the composer establishes the extremes for each scale and acknowledges that there will be steps of interaction between these pole positions. I do not mean to suggest that this action is always conscious (although in some styles it will be), for the majority of composers establish these points intuitively. The musician hears a motive, then records, develops, harmonizes, andcontrasts it by placing other motives against the original in such a fashion that a coherent work results. During the compositional process, the extremes and their gradations are not strictly enforced, but are flexible and subordinate to the demands of the music itself. It is only after a work has been completed that the composer can actually reflect the accurate scales for each element.

In Yesterday's Tomorrow I have arranged the consonance-dissonance factor to correspond to the contemporary arch-form, beginning with harshly dissonant vertical sonorities progressively moving to consonance, and then returning to more dissonance.

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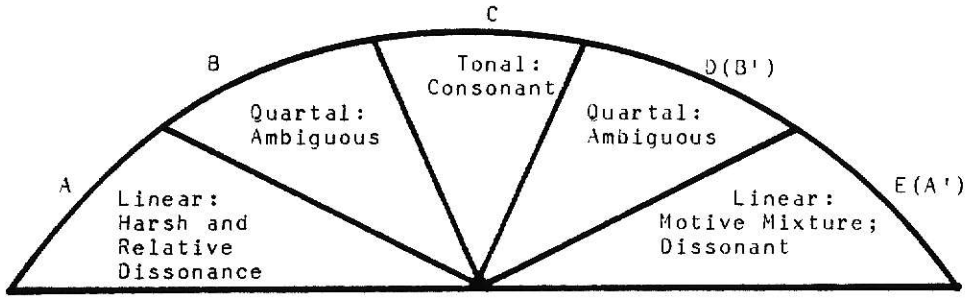
A visual representation of the five major sections appears below:

Example 2.3



As indicated in the above graph, the A section is linear in concept. It is, in fact, a fugue. Although the motive itself includes many consonant combinations, the tritone is the interval that receives the most attention due to its stressed position within the head of the motive. Add to this interval's ambiguous nature the vertical sonority emphasized by the fugue subject's first three entrances (they form a diminished triad), and the listener already finds himself dead center on either the Cope or the Persichetti scales. Finally, a dissonant environment is ensured by selecting a majority of harsh and relatively harsh intervals for the vertical combinations between the three lines.

Section B, while maintianing some aspects of the previous music (such as the minor second trill in the Bass Clarinet) moves toward a more consonant environment with the reiterated perfect fifth in the lower brass and woodwinds, and the chordal

motive in the clarinets and saxophones which emphasizes triadic and quartal vertical structures.

Section C is the most consonant section of the work. Centered around the Neopolitan relationship to C (the work's opening tonal center), D , with a chromatic center section precipitating a modulation to D, this monothematic, vertically oriented, ternary section is the apex area of the consonance-dissonance arch in Yesterday's Tomorrow.

Section D (actually a new treatment of the B section motive) begins the descent back to dissonance by reverting to the more ambiguous nature of quartal harmony, and Section E (a combination of the A and B section motives) once again emphasizes dissonant vertical combinations as more linear concepts dominate the treatment of the two motives.

III. INSTRUMENTATION

Yesterday's Tomorrow calls for a relatively small ensemble consisting of 32 players. Care was taken to avoid the use of any special or rare instruments which, if unavailable, might hinder a true realization of the work at the collegiate level. Parts are included for the following instruments.

1 C Piccolo (doubling on Flute II)
1 Flute
1 Oboe
1 E♭ Clarinet
3 B♭ Clarinets
1 E♭ Alto Clarinet
1 B♭ Bass Clarinet
1 Bassoon

2 E♭ Alto Saxophones
2 B♭ Tenor Saxophones
1 E♭ Baritone Saxophone

4 B♭ Trumpets
4 F Horns
3 Trombones
1 Baritone
1 Tuba

Percussion - 4 players as follows:

I	II
3 Timpani	Bass Drum
Mark Tree	Suspended Cymbals
	Crash Cymbals
	Wood Block
	Triangle
	Gong

III	IV
Suspended Cymbals	Crash Cymbals
Snare Drum	Xylophone
Chinese T. Blocks	Vibraphone
Chimes	Triangle
	Gong

IV. HARMONY

In this section I will examine the vertical and linear elements that work together to form Yesterday's Tomorrow. First, to provide more insight into the overall structure and unity of the work, I will discuss the scalar formations used in the various melodic structures. Then I will provide those sections where various linear elements were intentionally allowed to influence, if not govern, the vertical structures that resulted when two or more lines were combined. Finally, I will sight goals which were established prior to initiating the compositional process, and realized, either wholly or in part, as my work progressed.

As previously stated, Yesterday's Tomorrow is arranged in the Rondo form, extended by an introduction and coda. The alphabetical representation of this form, as established in Section IV (Large Form), is IABACABAD (where I represents the introduction, and D the coda). Each of the major sections of this work (those designated by the characters A, B, or C) are based on a particular motive (theme), and each motive has its own scale, depending on the mood to be established. Section A, which is the aggressive, dissonant portion of the work, takes the Lydian mode as its linear base. This mode, of course, is distinguished by the tritone relationship between

the first and fourth degree, and the A theme, shown below, makes ample use of this interval's innate aural characteristics.

Example 4.1

Section B_1, more subdued and haunting in nature, uses the Dorian mode in all but the "c" subdivision, which is chromatically based.

Example 4.2

When the theme returns in section B_2, the Dorian mode still dominates even though the overall mood has switched to a more dancelike character.

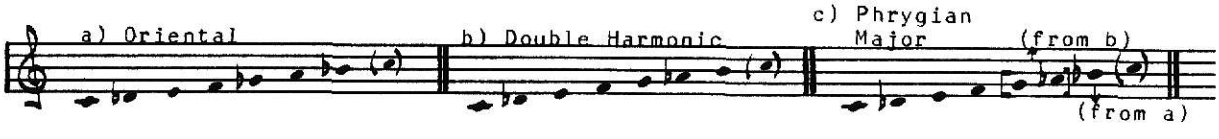
Example 4.3

Section C uses the Mixolydian mode to establish a major, diatonic atmosphere with slight modal shifts. This mode is readily reflected in the theme:

Example 4.4

The "d" subdivision of the C section develops the head of the C motive by systematically *modulating* through several tonal centers. For the majority of these statements the Mixolydian mode maintains its controlling influence. In measures 247 to 254, however, a new scale, actually a hybrid of the Oriental and Double Harmonic scales, takes over to provide a Spanish atmosphere.[13] The two original scales, and what I refer to as the Phrygian Major scale, are shown below.

Example 4.5



Once these relatively few measures have been completed, the Mixolydian mode once again dictates the melodic flow of the C section.

One final scale was used in the linear construction of a particular section or transitional passage. In measures 211 to

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13 Persichetti, op. cit., p. 44

218, the D Pentatonic scale motivically imitates the chromatic subdivision of the B section (subsection "c" in measures 139 through 146) while effectively introducing the C section at measure 219. The fourth mode of the scale is used in the uppermost voices to accent the A , which, in effect, establishes a V to I cadence relationship into the apex section, and anticipates the opening note of the new motive (measure 222).

All of the above scales were intentionally used to produce the melodic elements discussed to this point. There are others present within the work, but these scales result from harmonic influences of the previously listed modes and scales. Two notable examples can be found within the A and C sections respectively, and involve the whole tone scale. At measure 76, after twenty eight measures of linear, dissonant action, the A motive is fragmented and taken through an octave transposition by means of the whole tone scale from g to g (outlined in the low register instruments). At measure 265, a whole tone scale from d to d is produced as triads slide in a continual downward motion while a chromatic line moves upward in contrary motion.

Vertical structure in Yesterday's Tomorrow also depends on scalar influences. All three modes and the Pentatonic scale control the vertical as well as the linear action within their respective sections. The Lydian mode ensures dissonant vertical relationships when entrances are placed a tritone apart, as in the A section fugue at measures 48 to 54. It is

clearly visible in the passing tonal centers shown at measures 76 to 86, and is actually the generating force of the upward modulatory movement.

As in the case of the Lydian mode, the Dorian mode also controls the vertical elements of its section. The clearest examples of its influence can be found in the three-voice chorale of the saxophones at measure 122, and the echoing phrase in the clarinets at measure 131.

The C section is slightly different from the other divisions since it has three modes which affect the vertical structures. Two of these modes, the Mixolydian and the Aeolian, work together to establish the harmonic flow beneath the motive. A functional analysis of the resulting chords would reflect the following movement: I-♭VII-I-♭III-IV-I. As shown above, the influence of the Aeolian (natural minor) allows the major triad on F♭ (enharmonically spelled as an E major chord in the score), while the Mixolydian mode ensures the major quality for the chord built on D♭ (measures 222 to 233). The third mode, the Phrygian Major scale discussed earlier in this chapter, produces a minor triad on the seventh degree of the scale. Thus, in measures 247 to 254, Spanish flavor results when the triads built on the first and seventh scale degrees are alternated.

Finally, the D♭ Pentatonic scale controls all vertical brass combinations for the transition into the C section. The scale does not, however, influence the chromatic woodwind line

that starts the transition section in measure 203, and the juxtaposition of two dissimilar elements ensures increased tension as the C section is approached (measures 203 to 218).

In addition to the selection of the appropriate scalar elements that would control the structural points in Yesterday's Tomorrow, there were three major harmonic goals established during the conceptual stage in composing the work. First, to avoid, as much as practical, functional relationships and movement between major sections of the piece. Second, to provide a constant flux in tonal centers. And third, to establish the tritone as a structural element of unity throughout the work.

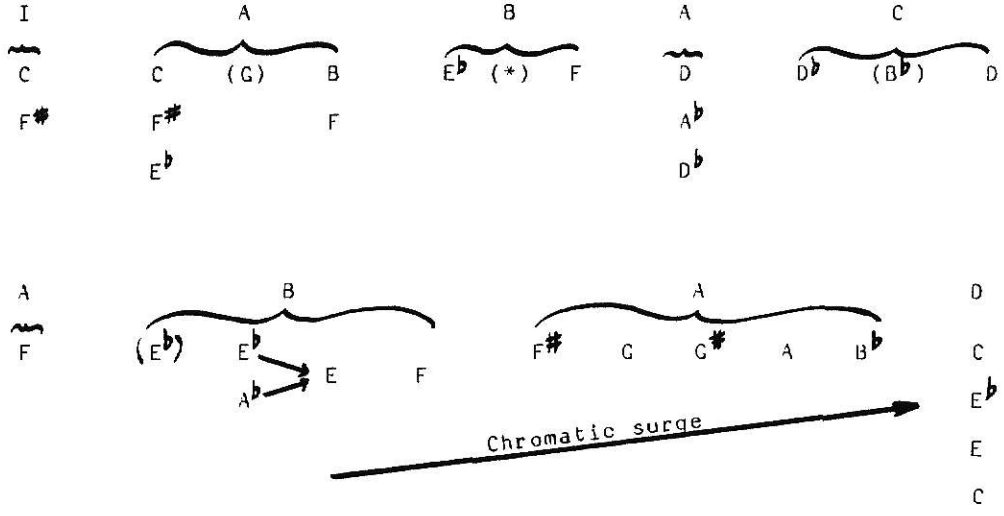
The section that contains the most functional of all root movement, the V to I cadential formula, is the "e" subdivision of the C section (measures 234 to 276). This is the most tonal area of the work, and, as such, is quite suited to absolute tonal references. Additionally, since this functional movement is contained within a section, the goal to avoid such movement between major sections has not been sacrificed. The only spot that may compromise the first of my three goals occurs between measures 330 and 348. At this point a transition takes place from the A_3 section to section B_2. The transition material begins and ends on a chord with an $E^{\flat}$ root.[14] An ostinato is initiated at measure 344 to further establish $E^{\flat}$ as the primary tonal center. Then, at measure 348, the B motive begins in $A^{\flat}$, thus presenting a possible example of a

14 The root is determined in this instance by the strongest interval in the lowest position of the vertical structure.

functional, dominant to tonic movement. Since the $E^{\flat}$ never relinquishes its place of prominence, and the ostinato continues under the theme in $A^{\flat}$, a bitonal atmosphere is established which serves to eliminate any functional feel to the overall harmonic movement between the sections.

To provide a continual flux of tonal centers, without functional movement, meant that other relationships would have to be exploited. In Yesterday's Tomorrow there are three intervals that govern relationships between sections, transitions, or theme statements: the tritone, the third relationships, and the major/minor stepwise movement. A graph of the various centers as they occur within the piece appears below. Although the graph is fairly simple, some explanation

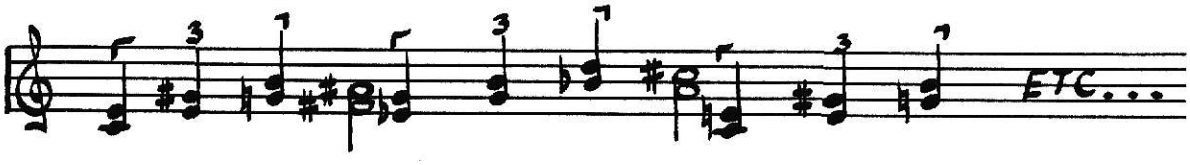
Example 4.6



is useful. Tonal centers in parenthesis are transitions or development material, while an asterisk in parenthesis indicates chromatic development. Tonal centers that are vertically aligned occur simultaneously, while arrows underneath or between

vertical alignments indicate directional movement between centers. Finally, the coda (D) reflects four distinct tonal centers working simultaneously. Actually, what occurs is the reiteration of the head of the A motive in two voices at the same time. Thus there is a statement a major third apart on C and E, followed by a statement in E♭ and G, again, at the same time (example 4.7). Once the round is in full swing, two

Example 4.7

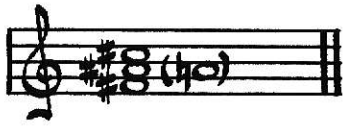


alternating chord structures a tritone apart become audibly discernable. These structures, shown below in example 4.8, juxtapose major and minor thirds within the same vertical plane.

Example 4.8

The target interval for each of these motive fragments, a major third built on F♯ for the first, and a major third built on A for the second, also forms a vertical structure that contains both the major and minor third above the root (Example 4.9).

Example 4.9



The roots of these three structures, when aligned vertically, form a diminished triad on E♭ (example 4.10(1)), and, when placed over the prevailing tonal center, C, a fully diminished seventh chord (example 4.10(2)).

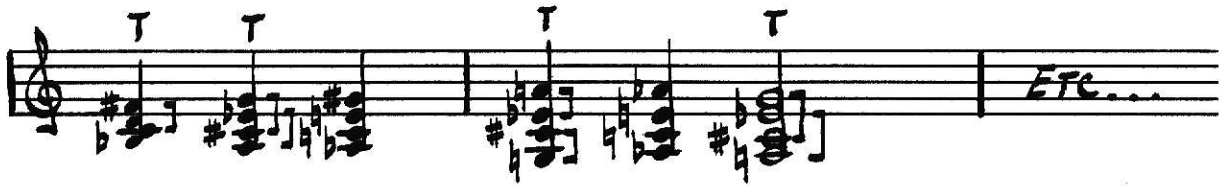
Example 4.10

The third and final goal, that of accenting the tritone as a means of structural unity, is visible in eight places as the work progresses.

1. The tritone appears constantly in linear and vertical structures during the first one hundred measures.

2. It is inherent in the vertical structures of the "c" subdivision of the B_1 section, an excerpt of which is seen below in example 4.11.

Example 4.11



3. The tritone returns as an influential element in the A_2 section.

4. It is highlighted in measures 203 to 219, where it serves to provide tension against the more static Pentatonic brass lines.

5. Although absent in the C section, the interval returns once again in the A_3 section (measure 294).

6. It once again becomes conspicuous in the B_2 section at measure 351, albeit briefly, and comes to full presence at measure 356 as the A theme reasserts itself.

7. In measures 360 and 378, as the "c" subdivision of the B section assumes control.

8. Finally, from measure 379 to the end the tritone becomes a dominating force, especially in the coda where the timpani repeatedly drive the C - G - $F^{\#}$ motive at the listener.

V. LARGE FORM

I chose an "Arch-rondo" form for Yesterday's Tomorrow because it seemed to offer the most opportunity to develop a large work in a unified way. In this form, the character of the recurring section is subordinated just enough to create an overall structure that takes on the shape of an arch (or bow) form (hence the combined term). An alphabetical representation of Yesterday's Tomorrow's form, including appropriate measure numbers, is shown below. In the scheme, transitions within and between broader sections have been included with those sections to which they were most closely related.

Example 5.1

Intro	A	B	A_2	C	A_3	$(B_2\text{-}A_4)$	Coda
1-47	48-110	111-167	168-218	219-293	294-343	344-393	394-434

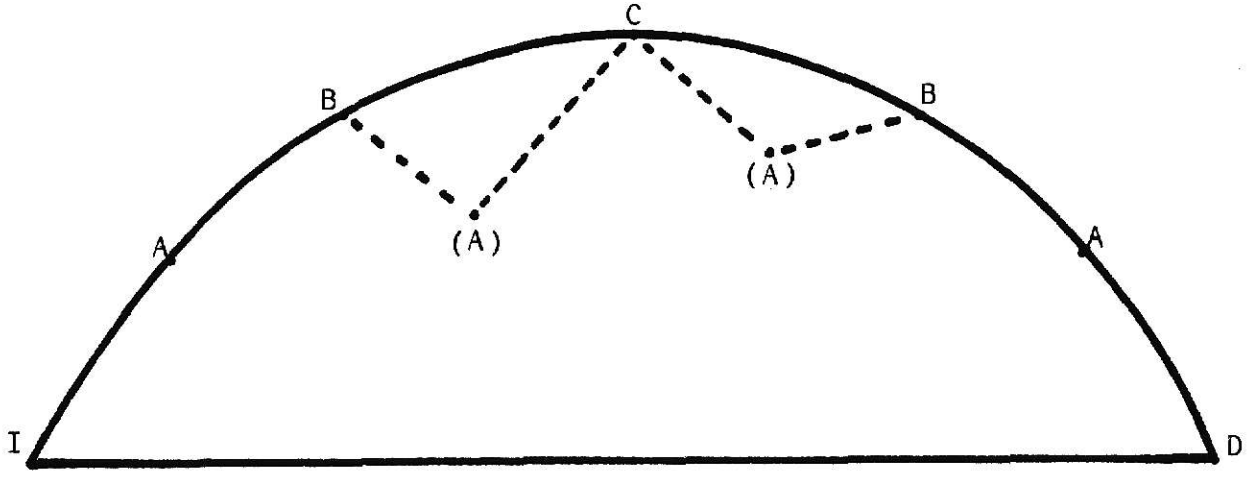
From the above diagram, one can discern several interesting facets of the work. First, the second "half" of the Rondo, those measures which follow the C section, is considerably shorter than the first half (those measures immediately preceding the C section). Second, and this fact is closely related to the overall size of the respective halves, the A and B sections are reduced in size with each succeeding recurrence. For instance, not considering the brief appearance of its motive in either the Introduction or the Coda, the number of

measures in each successive occurrence of the A section would be: A_1-63, A_2-43, A_3-36, A_4-16. The gradual reduction of both the A and B sections, as well as the thirty-six percent reduction in the second "half" of the entire "Arch-rondo" form, creates, in essence, an ever increasing push toward the Coda, which accents the drive for the finish by presenting the fastest tempo marking of the piece.

A final point concerning the overall form relates to the C section. These seventy-five measures produce the largest single section within the work. As a fulcrum between the slower, developing first half of the piece and the faster, more impatient second half, this section commands a position of importance in Yesterday's Tomorrow.

Earlier I commented on the similarity between the Rondo and the twentieth century arch form. Although Yesterday's Tomorrow does not precisely fit into such a category, with some degree of looseness in interpretation a visual representation of the form might appear as follows:

Example 5.2



The above diagram adequately reflects the comparatively long ascent into the apex C section, and the quick descent into the Coda (here represented by D to eliminate the possibility of confusion).

VI. SECTIONAL FORM

Yesterday's Tomorrow, as a complete work, consists of interaction among three primary themes. The compositional process that dictated the progress of this piece included the allocation of certain sections within the work to the influence and control of each theme and its particular harmonic and linear characteristics. These two characteristics have been dealt with in the Style and Harmony chapters of this compendium. This chapter will deal with each section individually, first by reflecting its proper position within the composite whole, and then by commenting on its particular structure. The chapter is not a complete style analysis, nor will it deal in detail with harmonic or melodic characteristics of the individual sections. It will, however, deliver an explanation concerning the origin of material that is used in certain transition passages that surround and permeate the larger sections.

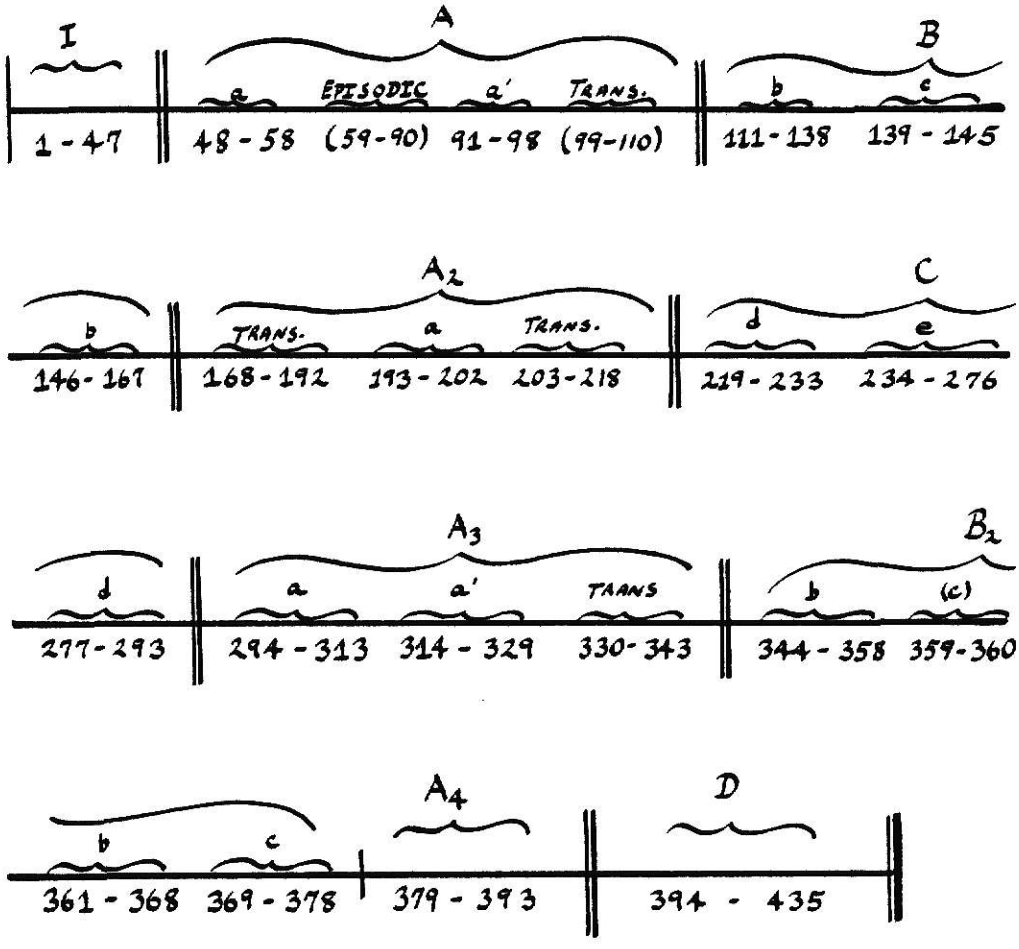
As I have stated in several other chapters of this compendium, "Music" is arranged in an "Arch-rondo" form. The alphabetical representation of the major sections of the work is IABACABAD. I have already established that the characters I and D of the above form reflect the introduction and the coda,

respectively. The three major theme areas, therefore, are indicated by the first three characters of the alphabet, A, B, and C. Example 6.1, below, contains the three themes and their appropriate alphabetical designations.

Example 6.1:

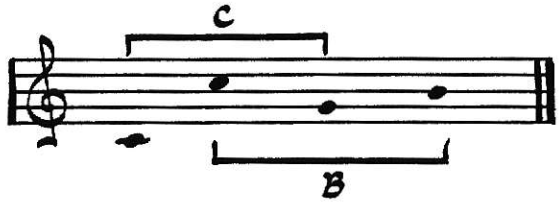
Example 6.2 is a breakdown of the sectional form, reflecting each particular section's structure and any transition material that occurs throughout the work (see the appendix for a complete chart).

Example 6.2:



Section I in the above diagram is nothing more than introductory material which presents fragments of the three primary themes, and provides some idea of the transition material that will follow. The C theme is outlined first in the brass, with just a slight change in the target note of the motive. The head of the A motive responds at measure 11 for the first time, and thereafter usually answers the other motive. The B theme is also part of the opening motive when one strips away the

initial octave jump. In fact, the opening motive is really an amalgamation of both motive fragments, as seen below in Example 6.3.



At measure 20, however, the baritone eliminates any speculation about this motive's origin when it broadens the four note exclamation into a fairly complete statement of the first half of the C motive.

The A_1 section is a two-part section with episodic material separating the fugal statements. The transition material that occurs between measures 99 and 110 is drawn from the syncopated chordal background which occurred primarily in the clarinet section during the introduction.

The B_1 section is ternary in nature, with a chromatic center subdivision providing a harmonic vehicle into the new key for the second statement of the theme.

Section A_2 is also, loosely, in ternary from, with a single statement of the fugue subject (2 entrances based on the second part of the A_1 division - measures 91 through 98) surrounded by two transition sections. The first transition stems from the original episodic material and initial transition section in measures 59 through 90, while the second is

drawn from two sources: First the chromatic woodwind lines in measures 20 to 30 of the introduction, and second, the "c" subdivision of the B section (for the expanding motive in the brass parts).

Section C, which is also ternary, is monothematic in nature since the same theme generates the material for all three subdivisions. In this case, the "e" subdivision is actually thematic development through modulatory techniques.

Section A_3 closely resembles the first A section, missing only the episodic material. The resemblance is only skin deep, however, as this section departs sharply from the mood of the original fugue to present a more subdued, haunting statement in constant triple meter. The second subdivision of this section is merely a more elaborate, ornamented version of the first. The transition is again drawn from that material that begins in measure 99 of the first A section.

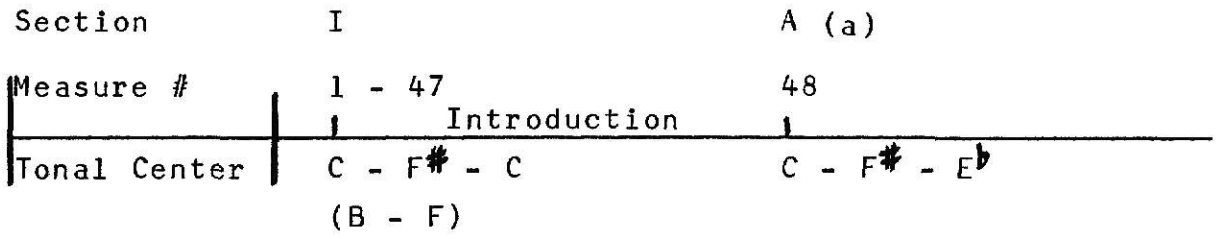
The B_2 section, in binary form, continues the course set by the preceding measures by completely reversing the character of its original statements, and presenting a gay, dance-like theme statement over an ostinato in the bassoon (taken from section A_1, subdivision "a"). This section gradually fades into the A_4 section, as the A theme rises out of the brass to finally overwhelm the B motive. Measures 379 to 393 contain both themes in statement-counterstatement fashion, surrounded by material drawn from all the preceding measures.

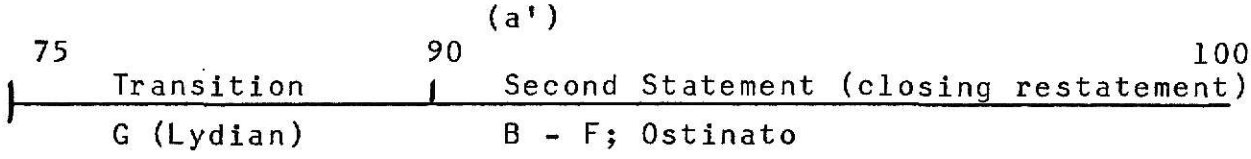
The coda primarily emphasizes the initial part of the A theme until measure 419. At that point the woodwind section again calls on the chromatic line from measures 204 to 218, while the brass make one final statement of the head of the A motive. This section, quite naturally, is not divided into any specific form, but develops constantly until the final C major chord in measure 435.

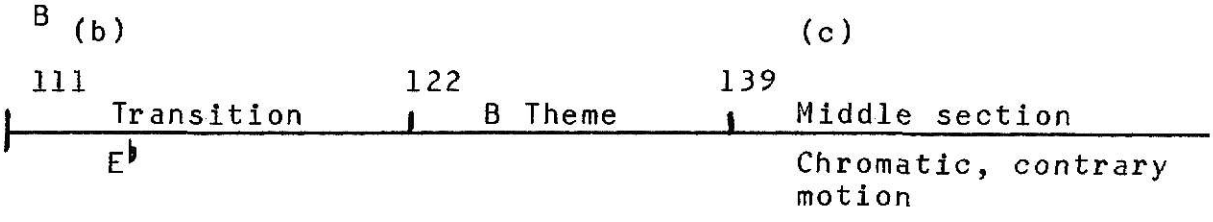
APPENDIX

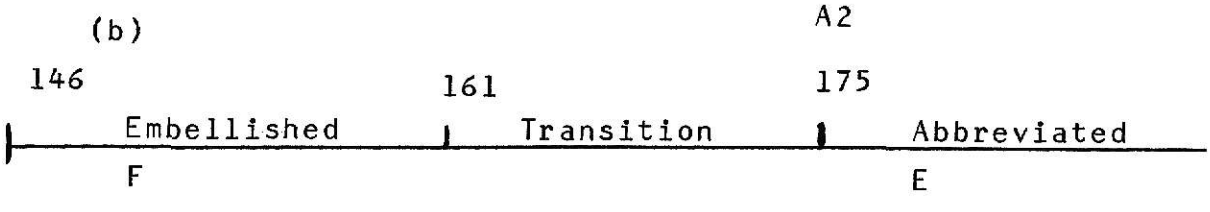
YESTERDAY'S TOMORROW

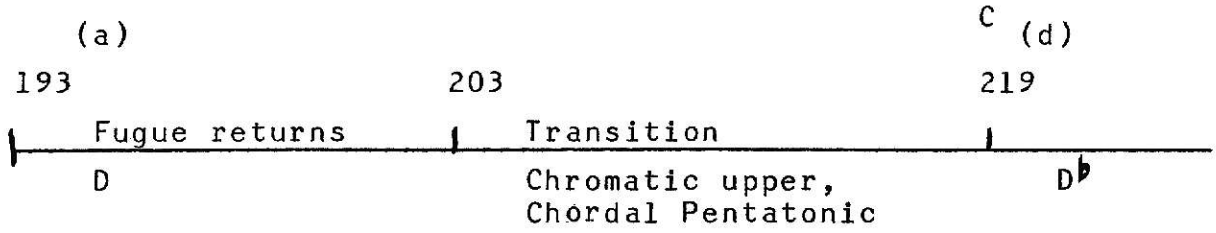
SECTION DIAGRAM

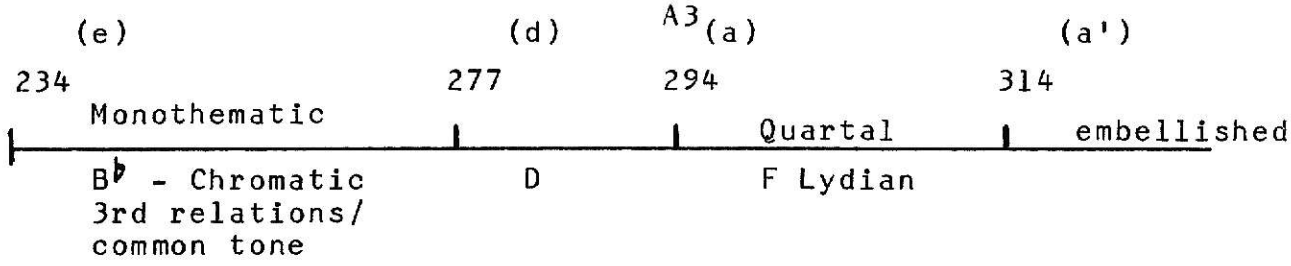


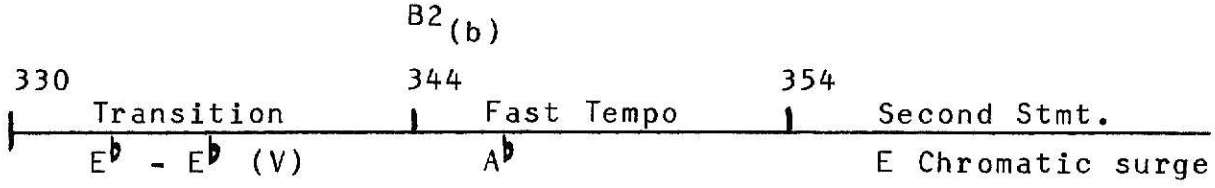


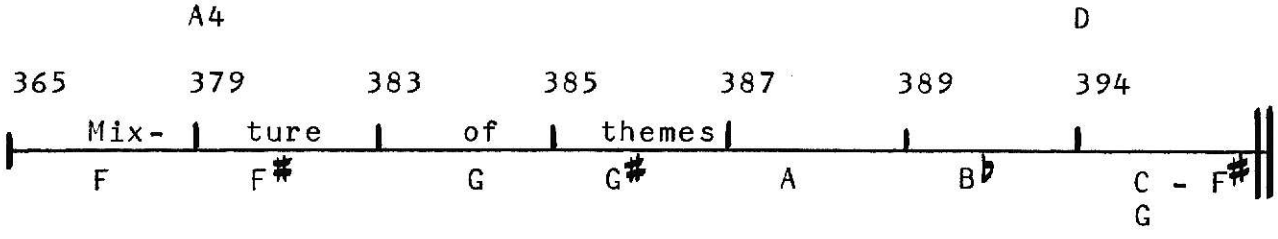





(a)
C (d)
193
203
219
Fugue returns
Transition
D
Chromatic upper,
Chordal Pentatonic
D♭


(e)
(d)
A3 (a)
(a')
234
277
294
314
Monothematic
Quartal
embellished
B♭ - Chromatic
3rd relations/
common tone
D
F Lydian


B2 (b)
330
344
354
Transition
Fast Tempo
Second Stmt.
E♭ - E♭ (V)
A♭
E Chromatic surge


A4
D
365
379
383
385
387
389
394
Mix-
ture
of
themes
F
F♯
G
G♯
A
B♭
C - F♯
G

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YESTERDAY'S TOMORROW

MUSIC FOR SYMPHONIC WINDS

A COMPENDIUM OF ASPECTS, PROBLEMS, AND PROCEDURES

by

LEONARD VERNON BALL JR

B. M., Kansas State University, 1980

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1982

This Compendium is a companion to the composition Yesterday's Tomorrow, a tone poem for the collegiate wind ensemble, and is submitted in partial fulfillment of the requirements for the degree Master of Music in composition. My objective in writing this work was to continue a process of exploration into the associative impact of juxtaposing opposite elements. These opposing elements in Yesterday's Tomorrow are consonance and dissonance.

I. The Title

The musical elements which determine a work's present state at its inception influence those elements that follow, just as a movement or section of a large work influences the character of the succeeding movements or sections. The creative act is an ongoing process. Thoughts and ideas that were strong yesterday mature into thoughts and ideas of today; as those of today will, hopefully, mature into tomorrow's. A work in its finished state is the compilation of past ideas in mature form, and can truly be termed yesterday's tomorrow.

II. Style

There is no one direct influence that can be cited regarding the compositional aspects of Yesterday's Tomorrow. The work's overall form is Rondo-like, drawn from the classical period. The importance of the tritone in the opening theme, and the recurring Lydian mode can be linked to my fondness for the music of Stravinsky, Debussy, and Bartok. The romantic nature of the apex theme grows out of my admiration for Rachmaninoff. The various orchestral effects used with certain instruments can be linked to several

twentieth century composers, most notably Penderecki. Perhaps the most important aspect of this work is the interaction between dissonance an consonance. This interaction is the key to the overall style of the piece, and might be its most autobiographical characteristic. In this section I document the process I used to form my opinion of the interaction between consonance and dissonance, and my application of this consonance-dissonance factor when composing Yesterday's Tomorrow.

III. Instrumentation

Yesterday's Tomorrow calls for a relatively small ensemble consisting of 32 players. Care was taken to avoid the use of any special or rare instruments which, if unavailable, might hinder a true realization of the work at the collegiate level.

IV. Harmony

In this section I examine the vertical and linear elements that work together to form Yesterday's Tomorrow. First, to provide more insight into the overall structure and unity of the work, I discuss the scales used in the various melodic structures. Then I provide those sections where linear elements were intentionally allowed to influence, if not govern, the vertical structures that resulted when two or more lines were combined. Finally, I sight goals which were established prior to initiating the compositional process, and realized, either wholly or in part, as my work progressed.

V. Large Form

The formal plan for Yesterday's Tomorrow is an "Arch-rondo" form, developed mainly because it seemed to offer the most opportunity to create a large work in a unified manner.

VI. Sectional Form

Yesterday's Tomorrow, as a complete work, consists of interaction between three primary themes. The compositional process that dictated the progress of this piece included the allocation of certain sections within the work to the influence and control of a particular theme and its harmonic and linear characteristics. This chapter examines each individual section, first by reflecting its proper position within the composite whole, and then by commenting on its particular structure.

LD
2668
.R4
1982
B35
c.2

YESTERDAY'S TOMORROW

MUSIC FOR SYMPHONIC WINDS

(CA. 15:00)

LEONARD V. BALL, JR.

LD
2668
.R4
1982
B35
Score
c.2

To My Grandparents

Mary Vandegrift and Marvin Flinn Ball

Ethel Brown and William Finke Bahen

With love and affection

Instrumentation

Piccolo (Flute)
Flute
Oboe
Clarinet in Eb
3 Clarinets in Bb
Alto Clarinet in Eb
Bass Clarinet in Bb
Bassoon
2 Alto Saxophones in Eb
2 Tenor Saxophones in Bb
Baritone Saxophone in Eb
4 Trumpets in Bb
4 Horns in F
3 Trombones
Baritone
Tuba
Percussion (4 Players)

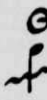
3 Timpani
Xylophone - xyl.
Vibraphone - vibes.
Chimes
Snare Drum - S.D.
Bass Drum - B.D.
Suspended Cymbal - S.C.
Crash Cymbal - C.C.
Triangle - Tr.
Gong
Chinese Temple Blocks - C.T.B.
Wood Block - W.B.
Mark Tree - Mk. Tree

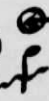
Percussion Identification Chart

Performance Notes

1) - (Mark Tree) High to low pass of the beater.

2) - (Mark Tree) Low to high pass of the beater.

3)  - (Suspended Cymbal) Scrape with a key or similar metal object from bell to edge.

4)  - (Suspended Cymbal) Scrape with a key or similar metal object from edge to bell.

5) Dynamics located above and below the ensemble's systems apply to all instruments, unless otherwise notated.

* Concert Score *

THIS BOOK CONTAINS NUMEROUS PAGES WITH DIAGRAMS THAT ARE CROOKED COMPARED TO THE REST OF THE INFORMATION ON THE PAGE.

THIS IS AS RECEIVED FROM CUSTOMER.

SLOWLY, AS THOUGH FAR AWAY

[A] FAST, AGITATED (♩ = 144)

PICCOLO (FLUTE II)

FLUTE

OBOE

E♭ CLARINET

B♭ CLARINETS I II III

ALTO CLARINET

BASS CLARINET

BASSOON

E♭ ALTO SAXOPHONE I II

B♭ TENOR SAXOPHONE I II

BARITONE SAXOPHONE

TRUMPETS IN B♭ I II III IV

pp

p sp

HORNS IN F I III II IV

TROMBONES I II III

BARITONE

TUBA

PERCUSSION I II III IV

pp p mp

mf f

B.D.

mf f

SUS. CYM.

1 2 3 4

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Solo

Solo

S.D.

C.C.

5 6 7 8

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clts. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV
XYL.

9 10 11 12

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Change E to D

Psc.

Xyl.

13 14 15 16

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Picc.
Fl.
Ob.
Eb Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
B♭ Tenor Sax. I II
Eb Bari. Sax
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf
Solo
a2
c.c.

17 18 19 20

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Piccolo
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

S.C.

CHANGE D to F#

21 22 23 24

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I
II
Bb Tenor Sax. I
II
Eb Bari. Sax.
Tpts. (Bb) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. I
II
III
Bar.
Tb.
Perc. I
II
III
IV

ff f mf

Tr b

8va

C.C.

S.D.

25 26 27 28

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mp p

Picc.
Fl.
Ob.
$E^{\flat}$ Clt.
$B^{\flat}$ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
$E^{\flat}$ Alto Sax. I II
$B^{\flat}$ Tenor Sax. I II
$E^{\flat}$ Bari. Sax.

mp p

Tpts. ($B^{\flat}$) I II III IV
Hns. (F) I III II IV
Tbns.
Bar.
Tb.
Perc. I II III IV

Vibs.

mp p

29 30 31 32

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Picc.
Fl.
Ob.
E^b Clt.
B^b Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E^b Alto Sax. I II
B^b Tenor Sax. I II
E^b Bari. Sax.
Tpts. (B^b) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mp

Tr.

33 34 35 36

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Susp. Cym.

37 38 39 40

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

S.C.
Wire Brushes

41 42 43 44 45

B

Fl.
Eb Clt.
Bb Clt. I
Eb Alto Sax.
Hns. (F) I III II IV
Perc. I II III
Solo
mp
mf
pp
ppp
Tr.
46 47 48 49

Fl.
Ob.
Eb Clt.
Bb Clt. I
Bb Tenor Sax
Tpts. (F) I II III IV
Tbn I
Perc. II III IV
Solo
mf
Mute on I
Mute on III
S.D. (snares off)
Vtbls. (Hard Stick Fan on)
mp
Ped.
50 51 52 53

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf

Mute off

Mute off

54 55 56 57

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Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va
a2.
Solo
mf
mp
ff
cc.
Kyl.

58 59 60 61

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Solo a 2
Mute on I.
Mute on II.
Mute on
Mute off
Mute off

62 63 64 65

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I
II
Bb Tenor Sax. I
II
Eb Bari. Sax.
Tpts. (Bb) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. III
Bar.
Tb.
Perc. I
II
III
IV

8va

MUTE OFF (I+II)

66 67 68 69

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tprs. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV
S.D.

70 71 72 73

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Solo
Solo
a2
a2
cc.

74 75 76 77

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Trns. I II III
Bar.
Tb.
Perc. I II III IV

Susp. Cym.

78 79 80 81

Pzcc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf
mp mf
mp mf
mp mf
MUTE ON.
MUTE OFF

82 83 84 85

f ff

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax I II
Eb Bar. Sax
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va

pp mp

B. D.
S. D.
C. T. B.
T. B.

86 87 88

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C

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I
II
Bb Tenor Sax. I
II
Eb Bari. Sax.
Tpts. (Bb) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. I
II
III
Bar.
Tb.
Perc. I
II
III
IV

mf
mf
Solo I
mf
F# to E

89 90 91 92

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Picc.
Fl.
Ob.
E♭ Clt.
I
B♭ Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
I II Tpts. (B♭) III IV
I III Hns. (F) II IV
I II Tbns. III
Bar.
Tb.
Perc. I II III IV

mf
TR
I.
III.
W.B.

93 94 95 96

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I
II
Bb Tenor Sax. I
II
Eb Bari. Sax.
Tpts. (Bb) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. I
II
III
Bar.
Tb.
Perc. I
II
III
IV

a 2
a 2

99 98 99 100

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Picc.
Fl.
Ob.
Eb Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
B♭ Tenor Sax. I II
Eb Bari. Sax.
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va
a2
S.C.
S.D.
XYL.

101 102 103 104

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Molto Rit. and Decresc.--

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II III
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va

S.D.

105 106 107 108

D SLOWLY, MYSTERIOUSLY (♩=63)

mf mp

PICC.
FL.
OB.
E♭ CLT.
B♭ CLT. I II III
ALTO CLT.
BASS CLT.
BSN.
E♭ ALTO SAX. I II
B♭ TENOR SAX. I II
E♭ BARI. SAX.
TPTS. (B♭) I II III IV
HNS. (F) I III II IV
TBNS I II III
BAR.
TB.
PERC. I II III IV

MK. TREE (L.V.)

GONG

mf mp

p

109 110 111 112

Fl.
Bass Clt.
E♭ Bari. Sax.
Tbn. I
Perc. I III
C.T.B.
113 114 115 116
Picc.
Fl.
Bass Clt.
E♭ Bari. Sax.
Tbn. I
Perc. I II III
S.S.
117 118 119 120
Picc.
Fl.
Bass Clt.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tbn. I
Perc. I II III
121 122 123 124

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Picc.
Fl.
Bass Clt.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tbn. I
Perc. I II III

8va
mf
mp
(l.v.)
Soft Sticks
ppp

125 126 127 128 129

Picc.
Fl.
B♭ Clt. I II III
Bass Clt.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tbn. I
Perc. I II III

8va
mf
mp
l.v.
pp

130 131 132 133

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va
mf
mp
W.B.
(L.V.)

134 135 136 137

VALLE MUSIC PAPERS 12048 Ventura Blvd.
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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va

E With Motion (♩=72)

S.D. (snares off)

139 140 141

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Picc.
Fl.
Ob.
Eb Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
B♭ Tenor Sax. I II
Eb Bari. Sax.
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns I II III
Bar.
Tb.
Perc. I II III IV

f mf mf f 8va a2 S.D. S.C. (unmeasured) mf f

142 143 144 145

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F

8va

Picc.

Fl.

Ob.

Eb Clt.

Bb Clt. I II III

Alto Clt.

Bass Clt.

Bsn.

Eb Alto Sax. I II

Bb Tenor Sax. I II

Eb Bari. Sax.

Tpts. (Bb) I II III IV

a 2

Hns. (F) I II III IV

Tbns. I II III

Bar.

8va bassa

Tb.

Perc. I S.C. (Hd. Stick)

II

III Chimes.

IV Vibes.

146 147 148 149 150

Poco Ritard

A tempo

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va

151 152 153 154 155

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Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I
II
B♭ Tenor Sax. I
II
E♭ Bari. Sax.
Tpts. (B♭) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. I
III
Bar.
Tb.
Perc. I
II
III
IV

(loco)

I. Solo

mp

p

p

p

156 157 158 159 160

Rit. (Expressive)

Slowly, Mysteriously (♩=63)

Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mp
mf
p
S.C.
Soft Sticks
pp
C.T.B.
mp
p>

161 162 163 164

Picc.
Fl.
Ob.
Bass Clt.
I
Tbns.
II
III
Tb.
I
II
III
IV
Perc.

Solo
Mk. Tree
(L.V.)
Change F to E♭

165 166 167 168

Picc.
Fl.
Ob.
B♭ Clt. I
Bass Clt.
E♭ Alto Sax. I
I
Tbns.
II
III
Tb.
I
II
III
IV
Perc.

S.C. 1.

169 170 171 172

VALLE MUSIC PAPERS 12048 Ventura Blvd.
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G

FAST, AGITATED (♩= 144)

Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

S.D. (SNARES ON)
B.D.
C.C.

175 174 175 176

VALLE MUSIC PAPERS 12048 Ventura Blvd.
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f

Picc.
Fl.
Ob.
Eb Clt.
I
Bb Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
I II
Tpts. (Bb) III IV
I III
Hns. (F) II IV
I
Tbns. II III
Bar.
Tb.
I
II
III
IV
Perc.

C.C.(secco)

f

177 178 179 180

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

a2
a2

181 182 183 184

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Picc.
Fl.
Ob.
Eb Clt.
I
Bb II
Clt.
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto I
Sax. II
Bb Tenor I
Sax. II
Eb Bari.
Sax.
I
II
Tpts. (Bb)
III
IV
I
III
Hns. (F)
II
IV
I
Tbns.
II
III
Bar.
Tb.
I
II
Perc.
III
IV

(loco)
(loco)

CHANGE Eb (HIGH) TO D (Eb, Bb, D)

185 186 187 188 189

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

C.C.

190 191 192 193 194

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Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va
mf
S.D.
XYL.

115 116 117 118

Picc.
Ob.
Fl.
E♭ Clt.
I
Bb Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
I II
Tpts. (B♭) III IV
I III
Hns. (F) II IV
I
Tbns. II III
Bar.
Tb.
Perc. I II III IV

8va

199 200 201 202

Piccc.
Fl.
Ob.
E♭ Clt.
I
B♭ Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
I II
Tpts. (B♭)
III IV
I III
Hns. (F)
II IV
I
Tbns.
II III
Bar.
Tb.
Perc. I II III IV

Change B♭ to D♭

203 204 206 206

Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.

f legato

207 208 209 210

Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax. I II
B♭ Tenor Sax. I II
E♭ Bari. Sax.
Tpts. (B♭) I II III IV
Tbns. I II III

mf f

211 212 213 214

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Picc.
Fl.
Ob.
E^b Clt.
I
B^b II
Clt. III
Alto Clt.
Bass Clt.
Bsn.
E^b Alto I
Sax. II
B^b Tenor I
Sax. II
E^b Bari.
Sax.
I
II
Tpts. (B♭) III
IV
I
III
Hns. (F)
II
IV
I
Tbns. II
III
Bar.
Tb.
Perc. I
II
III
IV

215 216 217 218

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48 H Flowing ♩=72

Pzcc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. Timp. I
C.C. II III IV

simile

219 220 221

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Timp.
Perc. I II III IV

simile

Solo I.

mf

p

Change Eb to G, Db to D, D to E

222 223 224

Picc.
Fl.
Ob.
Eb Clt.
B♭ Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I
II
B♭ Tenor Sax. I
II
Eb Bari. Sax.
Tpts. (B♭) I
II
III
IV
Hns. (F) I
III
II
IV
Tbns. I
II
III
Bar.
Tb.
Perc. I
II
III
IV

mf
mf
mf
mp
p
mp
p

225 226 227

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Piccc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I
II
Bb Tenor Sax. I
II
Eb Bari. Sax.
Tpts.(Bb) I
II
III
IV
Hns.(F) I
III
II
IV
Tbns I
II
III
Bar.
Tb.
Perc. I
II
III
IV

Solo

Vibes Fan On

mf
ped

228 229 230

I Slightly more movement (♩=80)

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I II III IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Solo
mf
mp
mp
with mute
with mute
with mute
mute off
mute off
mute off
I
III
p
p
p
p
3
II
p
p

231 232 233 234

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf mp f decresc. Solo

S.C. soft sticks

Fan on soft sticks

PED

235 236 237 238

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Solo
mf

Ped
Ped
Ped

239 240 241 242

Molto Ritard

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mp cresc. poco a poco mf cresc. f

Solo I

Timp.

S.C. Soft Sticks

pp p mp mf

243 244 245 246

56

K A tempo

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alt. Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

II Solo
Solo
Change G to E
C.C.

247 248 249 250

Molto Ritard

a tempo

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

I

Solo

S.D

Vibes. Fan on, Hard sticks

251 252 253 254

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Rit.

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Change top E to A

Fan off

255 256 257 258

a tempo
(Picc.)

Picc.
Fl.
Ob.
Bass Clt.
Perc. IV

Solo

pp
mp
p
pp

259 260 261 262

Poco a

Picc.
Fl.
Ob.
Bb Clt. I II
Bsn.
Eb Alto Sax I II
Bb Tenor Sax I II
Eb Bari. Sax
Hns (F) I III II IV

pp
p

263 264 265 266

60 Poco Accel.

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

simile
simile
Solo

267 268 269 270

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf
cresc.
simile
mp
II
I
S.D.
p

271 272 273 274

62

RITARD.

L ♩=63

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari. Sax.
Tpt (Bb) I II III IV
Hns (F) I III II IV
TBns. I II III
Bar.
Tuba
Timp.
Perc. I II III IV

poco a

a2

S.C.

mp

Vibes

F Fan on, Hard stick

3/4

275 276 277

Picc.
Fl.
Ob.
Eb Clr.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari Sax.
Trpt. I II III IV
Hns. I III II IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

278 279 280

Picc.
Fl.
Ob.
Eb Cl.
I
Bb Cl. II
III
Alto Cl.
Bass Cl.
Bsn.
Eb Alto sax. I II
Bb Tenor sax. I II
Bari. Sax.
Tpts. I II III IV
Hrns.(F) I III II IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

281 282 283

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Ritardando

Slowly with warmth ♩ = 50

to Fl.

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari. Sax
Tptr. I II III IV
Hrn. (F) I III II IV
Tbn. I II III
Bar.
Tuba
Perc. I II III IV

pp

Solo

mp

mp

I

p

284 285 286 287

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl. I II III
Alto Cl.
Bass Cl.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari Sax
Tpts. I II III IV
Hrns (F) I III II IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

288 289 290 291 292

M With More Motion (♩ = 88)

Eb CLT.
Bb CLT. II III
Alto Clt.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Horn
Tbns. II III
Bar.
Tb.
Perc. I IV
pp
p tenuto
p tenuto
I. p tenuto
I pp
pp
8va
p
p.d.
CHANGE D to Eb, D to Bb, A to F#
293 294 295 296
Eb CLT.
Bb CLT. I II III
Alto Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
pp
Solo
mf
pp
pp
297 298 299 300
Eb CLT.
Bb CLT. I II III
Alto Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
pp
pp
pp
301 302 303 304

Eb CLT.

Bb CLT. I II III

ALTO CLT.

BSN.

Eb ALTO SAX. I II

Bb TENOR SAX. I II

Eb BARI. SAX

pp

mf

305 306 307 308

Eb CLT.

Bb CLT. I II III

ALTO CLT.

BSN.

Eb ALTO SAX. I II

Bb TENOR SAX. I II

Eb BARI. SAX.

pp

cresc. poco

309 310 311 312

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts (Bb) I II III IV
Horns (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

(p) A poco
mp
mf
VIBES.
HD. STICKS FAN ON
8va
mp

313 314 315 316

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Picc.
Fl.
Ob
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mp

mp

mp

Mute on

mf

317 318 319 320

Picc.
Fl.
Ob
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I II
Bb Tenor Sax I II
Eb Bari. Sax.
Tots(Bb) I II III IV
Hns.(F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mp
a2
f
Mute
Off

321 322 323 324

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

cresc. poco A

Gong

ppp p mp mf

325 326 327 328

N FASTER, ENERGETIC (♩= 144)

PICC.
FL.
OB.
E♭ CLT.
I
B♭ CLT. II
III
ALTO CLT.
BASS CLT.
BSN.
E♭ ALTO SAX. I II
B♭ TENOR SAX. I II
E♭ BARI. SAX.
I II TPTS. (B♭) III IV
I III HNS. (F) II IV
I TBNS. II III
BAR.
TB.
I II PERC. III IV

sempre
mf
S.D.
B.D.

329 330 331 332

74

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

C.C. (secco) (secco)

333 334 335 336

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

337 338 339 340

Picc.
Fl.
Ob.
Eb Clt.
I
Bb
II
Clt.
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
I II
Tpts. (Bb) III IV
I III
Hns. (F) II IV
I
Tbns. II III
Bar.
Tb.
I II III IV
Perc.

Change Eb to F

C.T.B.

341 342 343 344

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

mf mf mf
mp p
mp p
p pp
p pp

345 346 347 348

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

Mute on
Mute off
S.D.

349 350 351 352

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

353 354 355 356

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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
Tpts. (Bb) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV
B.D.
S.C.
Xyl.
(sub.)
mf
TR
357 358 359 360

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Picc.
Fl.
Ob.
Eb Clt.
I
Bb
II
Clt.
III
Alto Clt.
Bass Clt.
mf
Bsn.
mf
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari. Sax.
I II
Tpts (Bb) III IV
mf
a2
f
I III
Hns (F) II IV
a2
f
I II
Tbns. III
mf
Bar.
mf
Solo I.
f
Solo
f
Tba.
mp
f
mp
I
II
Perc. III
IV
S.D.
f
361
362
363
364

VALLE MUSIC PAPERS 12048 Ventura Blvd.
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Picc.
Fl.
Ob.
Eb Cl.
Bb Cl. I II III
Alto Cl.
Bass Cl.
Bsn.
Eb Alto sax. I II
Bb Tenor sax. I II
Bari. Sax.
Tpts. I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

mf
Simile
Hard sticks

365 366 367 368

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl. I II III
Alto Cl.
Bass Cl.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari. Sax.
Tmpts. I II III IV
Hns.(F) I II III IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

Timp.
B.D.
S.C.

369 370 371 372

Picc.
Fl.
Ob.
Eb Clt.
I
Bb Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari Sax.
Tpts. I II III IV
Hrns (F) I III II IV
Tbns. I II III
Bar.
Tuba
Perc I II III IV

373 374 375 376 377

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl. I II III
Alto Cl.
Bass Cl.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax I II
Bari. Sax.
Tpts. I II III IV
Hns (F) I III II IV
Tbns I II III
Bar.
Tuba
Perc I II III IV

a2

SD

Change D to G

2/4

378 379 380 381

VALLE MUSIC PAPERS 12048 Ventura Blvd.
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Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor sax. I II
Bari. Sax.
Tpts. I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tuba
Perc. I II III IV

B.D.

382 383 384 385

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Bari. Sax
Tpt. I II III
Hrns (F) I II III IV
Tbns I II III
Bar.
Tuba
Perc. I II III IV

ff

mf

Change Bb to C

c.c. (sticks)

386 387 388 389 390

Faster, Agitated (♩= 76)

Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax II
B♭ Tenor Sax II
E♭ Bari. Sax
Tpts. (B♭) I II III
Hns. (F) I II III IV
Tbns.
Bar.
Tb.
Perc. I II III IV

P

(Secco)

391 392 393 394

Fl.
Ob.
Eb Clt.
B♭ Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I II
B♭ Tenor Sax I II
Eb Bari. Sax
Tpts(B♭) I II
Hns.(F) I II
Tbns. I II
Bar.
Tb.
Perc. I II III IV
XYL.
Hd Mallets
C.T.B.
395
396
397
398

Picc.
Fl.
Ob.
C♭ Clt.
B♭ Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax I II
B♭ Tenor Sax I II
E♭ Bars. Sax
Tpts. (B♭) I II
Hns. (F) I II
Tbns. I II
Bar.
Tb.
Perc. I II III IV

8va

Simile

a2

a2

399 400 401 402

Picc.
Fl.
Ob.
E♭ Clt.
I
B♭ Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax I II
B♭ Tenor Sax I II
E♭ Bari. Sax
Tpts. (B♭) I II III IV
Hns. (F) I II III IV
Tbns. I II
Bar.
Tb.
I II III IV
Perc.

403 404 405 406

Picc.
Fl.
Ob.
E♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax I II
B♭ Tenor Sax I II
E♭ Bari. Sax
Tpts. (B♭) I II III
Hns. (F) I II III IV
Tens. I II III
Bar.
Tb.
Perc. I II III IV

8va
Fltz.
S.D.

407 408 409 410

Picc.
Fl.
Ob.
C♭ Clt.
B♭ Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
E♭ Alto Sax I II
B♭ Tenor Sax I II
E♭ Bari. Sax
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

8va
Fltz.
M.D.
8va
cresc.
poco
a
cresc.
poco
a
poco
poco

411 412 413 414

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(LOCO) 8va FLTE m.o.

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax. I II
Bb Tenor Sax. I II
Eb Bari Sax.
Tpts. (Bb) I II III
Hns. (F) I II III IV
Tbns. I II
Bar.
Tb.
Perc. I II III IV

cresc.

415 416 417 418

Picc.
Fl.
Ob.
E♭ Cor.
B♭ Cor. I II III
Alto Cor.
Bass Cor.
Bsn.
E♭ Alto Sax I II
B♭ Tenor Sax I II
E♭ Bari. Sax
Tpts. (B♭) I II III IV
Hns. (F) I III II IV
Tens. I II III
Bar.
Tb.
Perc. I II III IV

cresc.
poco
(S.D. Sticks)
S.D.
S.C.
(secco)

419 420 421 422

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I
II
III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I
II
Bb Tenor Sax I
II
Eb Bari. Sax
Tpts. (Bb) I
II
III
Hns. (F) I
II
III
IV
Tbns. I
II
III
Bar.
Tb.
Perc. I
II
III
IV

a2

423 424 425 426

Rall.

Q A tempo

Picc.
Fl.
Ob.
Eb Clt.
Bb Clt. I II III
Alto Clt.
Bass Clt.
Bsn.
Eb Alto Sax I II
Bb Tenor Sax I II
Eb Bari. Sax
Tpts. (Bb) I II III
Hns. (F) I II III IV
Tbns. I II III
Bar.
Tb.
Perc. I II III IV

cresc.

427 428 429 430

fff

Picc.
Fl.
Ob.
$E^{\flat}$ Clt.
I
$B^{\flat}$ Clt. II
III
Alto Clt.
Bass Clt.
Bsn.
$E^{\flat}$ Alto Sax I II
$B^{\flat}$ Tenor Sax I II
$E^{\flat}$ Bari. Sax
Tpts. ($B^{\flat}$) I II
Hns. (F) I II
Tbns. I II
Bar.
Tb.
PERC. I II III IV

B.D.
S.D.
Xyl.

fff

431 432 433 434 435

Manhattan, Ks.
June 1982