

The University of Adelaide

Elder Conservatorium of Music

**Casting Brass:
A Portfolio of Original Compositions
and Exegesis:**

Submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

by

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Abstract

This doctoral submission is titled “Casting Brass: A Portfolio of Original Compositions and Exegesis”. Through the composition of a portfolio of original works, the author seeks to make an original contribution to the field of musical knowledge by creating a body of work that focuses on brass instruments in different contexts, and addresses some of the perennial challenges of composition for this particular instrumental group.

The submission consists of three parts: a portfolio of original works, an exegesis, and a collection of sound recordings of the works contained in the portfolio.

The portfolio of original works contains musical scores of each work. The scores are contained within a single volume and are not necessarily presented in the size and format of their corresponding performance scores.

The exegesis contains separate chapters that document the genesis of each work within the portfolio. It provides a commentary on many aspects of the creative compositional processes employed by the author, the specific treatment of brass instruments within each work, and where relevant, how each work relates to comparable works in the existing repertory. It also discusses the extra-musical circumstances surrounding the composition of each work, and the rationale behind the decision-making processes associated therein.

The sound recording, presented as an audio compact disc, contains a collection of live and computer generated recordings of the works presented within the composition portfolio.

Declaration.

I, Mark Colin Smith, certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or any other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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Mark C Smith

Date:

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Part A: Exegesis.

A.1 – Introduction.

Casting Brass is a folio of original musical works, written to fulfil the requirements of the PhD Composition program at the University of Adelaide. Through the act of composing new works, I have sought to address many of the problems and challenges faced by composers and performers of music for modern brass instruments.

Historically, the greatest challenges faced by performers have been the closely related issues of stamina, range, flexibility, clarity and dynamic level. While the level of stamina or endurance will vary greatly according to the particular performers own technical ability, it is also clear that the nature of the musical passages being performed will have a major impact. Stamina is negatively affected by musical passages that remain for longer periods in the upper register. Greater dynamic levels and continuous changes of register also have a negative impact upon the endurance level of the performer. Similarly, extended passages without rests, or adequate opportunity to take breaths, will restrict the potential endurance of a brass instrumentalist. Problems in endurance inevitably lead to loss of range and flexibility, along with limitations upon the performers ability to vary dynamic level.

The acoustic properties that allow brass instruments to blend with the sound of an ensemble are the same properties that create the challenge of achieving clarity within thicker textured ensemble passages. Clarity can be assured by increasing the dynamic level of a solo passage or reducing the thickness of the accompanying texture, but this is not always the most desirable outcome from an artistic perspective. While performers continue their efforts to improve their own performance capabilities, it falls to composers to ensure that the composed music is realistic in terms of performance expectations.

When writing the works contained within this folio, I drew upon my experience as a professional performer on brass instruments (Trumpet, Flugelhorn and Cornet), along with my history as a composer, arranger and conductor. While some of the treatment of the brass writing may be described as instinctive due to my background as a performer, I have consciously set out to tackle certain difficulties in writing for brass within each of the works. This resulted in a folio of works in which specific challenges are addressed, and where the outcomes can be assessed in relation to their effectiveness in performance.

My own aesthetic values, along with those of the constituencies for which I have written, have defined the style, form and harmonic language of the works contained within the folio. I have a pragmatic approach to music composition, in which the music should suit the needs and expectations of the constituency for which it is being written, while still exploring new and interesting musical ideas. Over many years I have developed a harmonic language, which, while based on tonality, is intensely chromatic and (in my view) quite distinctive. I also place great importance in the use of counterpoint, and feel that this is an important part of how I balance my musical works. By applying these aesthetic values to the composition of new and purposeful works, I believe that I am contributing in a meaningful manner to the broader professional practice of music composition.

The portfolio contains musical scores of the following original works:

Concerto for Brass: (Major Work for this submission)

1. Tuba
2. Trombone
3. French Horn
4. Trumpet

In *Concerto for Brass* I have addressed the challenges faced when writing an extended solo brass work with symphony orchestra accompaniment. This included careful consideration of the nature and content of the solo passages, along with due attention to the treatment of the orchestral brass.

Concerto for Brass is an extended work for four brass soloists with orchestral accompaniment. Each soloist is featured consecutively across the four movements. The work explores the individual qualities of each solo instrument while providing a unique opportunity for orchestras to feature all four principal brass players as separate soloists within a single work.

Duration: 25:30 – 27:00 (estimation – as yet unperformed)

Contest Works for Brass Band:

- **Kaleidoscope** – A virtuosic major work for use in competitions by advanced brass bands. This work challenges the players’ stamina and technique, and explores a variety of timbres and instrumental textures.
- **Almighty God Thy Word is Cast** – A work incorporating the sixteenth century Scottish tune “Dundee”.
- **Centillion** – A stage march for brass band that employs various writing techniques to gain clarity within thicker textured passages.

Within the *Contest works for Brass Band* I have explored the challenges of variation in timbre and clarity in thicker textures, while maintaining an emphasis toward maximising the ease of performing the works. *Kaleidoscope* is the exception to this approach – written as a “test” work for brass band competition, it is intended to push the physical and technical limits of the performers, while still being realistically achievable.

The folio also contains versions of *Almighty God Thy Word is Cast*, and *Centillion*, set for Symphonic Wind Band.

Durations: Almighty God Thy Word is Cast – 3:28

 Kaleidoscope – 13:41

 Centillion – 4:30

Suite of Stylistic Impressions:

1. Fanfare
2. Mazurka
3. Ballade
4. Waltz
5. March

Suite of Stylistic Impressions is a work in five movements for chamber ensemble that utilizes the distinctive sound of the B Flat Cornet. The ensemble consists of Flute, Clarinet, Cornet, Violin, Cello, Piano and Percussion. With the exception of the Cornet, this combination is commonly referred to as the Pierrot Ensemble, the instrumentation used by Schoenberg in his iconic work *Pierrot Lunaire*. Care is taken to utilize the unique sound qualities of the Cornet in a manner that differentiates it from those of the Trumpet.

Duration: 14:30

O Mistress Mine:

This work is a concept piece based upon a word setting of a poem found in *Twelfth Night* by Shakespeare. The work is set here to feature a Euphonium soloist with Cornet obligato, and Brass Band accompaniment. However, the Euphonium part may be replaced with a Tenor soloist singing a word setting of Shakespeare's original text. The author used this

work to gain insight into a potential future project in which a brass band could provide incidental music to Shakespeare's masterpiece.

Duration: 2:20

A2. – Concerto for Brass.

Concerto for Brass is a Concerto in four movements, which features four brass soloists consecutively across the movements – Tuba, Trombone, French Horn and Trumpet – with orchestral accompaniment. This work fulfils the major work requirement of this PhD submission.

When commencing the planning process for this major work, I was very mindful of the research topic; in particular the intention to make an original contribution to the field of musical knowledge by creating a body of work that focuses on brass instruments in different contexts, and addresses some of the perennial challenges of composition for this particular instrumental group. As a starting point, this research focus leads to the obvious choice of writing a Concerto for a solo brass instrument.

The decision to write a Concerto for a solo brass instrument led to several other questions, such as: Which instrument would best suit my research as the chosen instrument to perform the solo part? To what extent (if any) should I focus upon the brass writing within the accompaniment parts (in addition to the brass instrument soloist)? Should the accompaniment for the Concerto be provided by a standard orchestral configuration, or by a modified or even entirely different instrumental combination? And, how can I best address the challenges of composition for this particular instrumental group.

While considering these questions, I spent time familiarizing myself with a large number of existing brass concertos. I made the decision to focus my attention upon works that were

written for the instruments in their modern form, as opposed to older works written for period instruments. I was particularly drawn to works by Arutunian, Tomasi, Arnold, Gregson and Vaughan Williams as these composers had written works that were technically brilliant in terms of performance techniques, while also being aesthetically pleasing to myself. A complete list of the analysed works may be found in the “list of sources” at the end of this dissertation.

My desire to address the challenges of composition for brass instruments led to a decision to compose a new work that featured all four orchestral brass instruments. I considered the possibility of writing a Concerto Grosso – a work featuring the four instruments as a group of soloists – but I dismissed this approach as I felt that sections of the work could easily become a brass quartet with accompaniment. This would not be appropriate, as I wished to explore the capabilities of each brass instrument through the medium of solo performance. Instead, I decided that the best approach would be to write a work in which each of the instruments is featured consecutively across four movements.

I reached the conclusion that I should write a work with a standard orchestral accompaniment. This would allow established orchestras to perform the work without the need to source a great number of additional players. It would also allow the featuring of all four Principal brass players in a single work. Subsequent research has suggested that this *may* be the first work of its kind to feature the orchestral brass family in this manner. This format also has the added benefit of greatly reducing the challenge of endurance or stamina upon the soloists across an extended concerto work.

As an accomplished performer on Trumpet, Cornet and Flugelhorn, I have first-hand awareness of the close connection that exists between the challenges of stamina, flexibility, dynamic contrast and variation in timbre. Increased challenges in any one of these areas leads to increased difficulty in the other areas. Aside from the issues listed above, the challenge of achieving clarity within thicker textures is also a key area that I wished to address in this work. This challenge is particularly significant to the Horn and Tuba – the timbre and range of these instruments makes this a greater difficulty than for the Trumpet and Trombone. I resolved that finding suitable ways of realistically addressing these difficulties should be a priority when writing this major work.

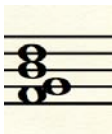
Brass instruments commonly employ the use of mutes to achieve variation in timbre. I decided early in my planning process not to use mutes within this work as I wished to focus my attention on the natural tone of the modern instruments. Similarly, and for the same reason, I decided not to employ the use of glissandi with valves half depressed and other effects common within twentieth century compositions. My reasons for avoiding such effects, is largely one of personal taste and aesthetics. I felt strongly that I wanted to write a major work that respected the solo instruments as they are – without resorting to extroverted and dramatic techniques. The single exception to this attitude was to be open to the idea of glissandi on the Trombone – the slide being its most defining feature.

My chosen orchestral instrumentation is fairly standard – double woodwinds, two horns, two trumpets, three trombones and tuba, full strings and three percussionists with timpani. This allows orchestras to perform the work with a minimum of additional players required (assuming that their own Principal brass players perform the solo parts). Within *Concerto*

for Brass, I resolved to use the orchestral brass more prominently within this work than in a standard orchestral setting. This also allowed me to explore the role of the orchestral brass in an ensemble context while still exploring the solo capabilities of the instrumental family.

In line with my pragmatic approach to music composition, I decided to write a work that would be more appealing to a standard concert-going audience than other more abstract works. That is not to say that I planned to write simple diatonic music; I chose instead to write in a form of chromatic harmony that would show off the full chromatic capabilities of modern brass instruments, while still employing melodic structures that ensure accessibility. Similarly, I aimed to further the appeal of the work by incorporating more dramatic rhythmic and melodic elements in a manner reminiscent of romantic opera.

The movements are presented with soloists in order of: Tuba, Trombone, Horn and Trumpet (largest to smallest). Each movement is constructed around the theme of a *third inversion seventh chord*, with motifs and harmonic progressions shared among the movements. By employing minor changes in the intervallic structure and rhythm of the motifs, I was able to create thematic links across the movements, while displaying dramatically varied musical qualities.



Example 1 – Third inversion seventh chord.

The four movements of *Concerto for Brass* were not written in performance order. Instead, I ambitiously decided to write the work backwards, with the intention of creating a kind of reverse development in which all of the varied ideas across the movements evolve into one single musical idea or outcome. While it seemed like a good idea at the time, this approach led to many complications, and dramatically slowed the writing process. In the end, the movements were written in the following order: 4 – Trumpet, 3 – Horn, 1 – Tuba, and 2 – Trombone. Each movement was written firstly as a draft, and orchestrated later; with the exception of the Trombone movement, which was written straight into full score. Despite being pleased with the compositional outcomes, I would probably not attempt to write the movements in reverse order in the future.

The following discussion of the individual movements is presented in performance order, rather than the order in which they were composed.

A2.1 Concerto for Brass: Movement 1 – Tuba.

The Tuba Concertos of Edward Gregson and Ralph Vaughan Williams are widely regarded as iconic works in the Tuba repertory. Prior to commencing writing my own Tuba work, I spent considerable time listening to these works and studying the scores. My intention was to write a movement for Tuba that displayed a balance between virtuosity and lyricism while ensuring that the solo part was clearly heard over the orchestral parts. In the works of Gregson and Vaughan Williams, I paid careful attention to how these composers had treated the solo part and orchestra through passages of this nature, and in particular, how

they achieved clarity in accompanied solo passages. I resolved to address the issue of clarity through careful consideration in the areas of range, timbre, thickness of orchestration, and appropriate use of instrumental doubling. Additionally, my work would be written in such a way that the thematic material used would be closely related to that of the other three movements.

The opening theme of this movement is based on the Concerto's underlying theme of a seventh chord in third inversion. This is achieved through the first four notes of the theme, starting on the seventh degree and moving to the tonic and fifth. This idea is reinforced by the shift from a C major arpeggio to D flat in the second bar.

The image displays a musical score for Tuba and Piano, spanning measures 11 to 16. The score is presented in two systems. The first system covers measures 11 to 15, and the second system covers measures 16 to 19. The Tuba part is written in a single staff with a bass clef. The Piano part is written in two staves, with a treble clef for the upper staff and a bass clef for the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a double bar line and a repeat sign above measure 11. The second system begins with a double bar line and a repeat sign above measure 16. The piano part features a complex rhythmic pattern in the first system, including sixteenth and thirty-second notes, and a shift in the second system.

Example 2 - reduction of the orchestral statement of the first theme.

The second theme is composed over a harmonic progression that occurs in the third (horn) movement (as previously mentioned, the Horn movement was written prior to the Tuba movement). The melody played by the Tuba in the second theme is entirely different from the corresponding horn passage, and is based upon the semiquaver passages in the third and fourth bars of the opening theme. In a similar manner, the introductory material is borrowed from the fourth movement. This material is also based upon the third inversion of a seventh chord, although in this case, and in that of the fourth movement, the motif appears as a minor second under two minor thirds, thus creating a major triad with an added flattened second. By treating the material for the movement in this way, I was able to achieve a thematic connection to the other movements across the work as a whole.

Allegro Moderato ♩ = 96

The image shows a musical score for Tuba and Piano. The Tuba part is in the bass clef and is mostly silent. The Piano part is in the treble and bass clefs, featuring a complex melodic line with many accidentals and a steady bass line. The tempo is marked 'Allegro Moderato' with a quarter note equal to 96 beats per minute. The time signature is 4/4.

Example 3 - Reduction of the opening orchestral statement.

My original plan for the opening of the Concerto was to compose a separate Introduction, or Prelude, in which the orchestral brass would herald the commencement of the work. However, after composing the first Tuba theme, I realized that I could use the theme to this end. Subsequently, I set the theme for the orchestral brass in a contrapuntal manner, and treated the opening of the Tuba movement as a pseudo-prelude. As a result, the orchestra

provides almost all of the statement of the first theme, excepting a relatively short unaccompanied quasi-cadenza passage played by the Tuba as its first entry. This meant that there were no issues with soloist clarity in the A section of this work. The opening tuba passage is written in a manner that is very easy to perform. This alleviates any potential challenges resulting from the soloist having to wait through the extended orchestral introduction.

In the second theme, clarity was achieved by placing the Tuba solo part in the mid to upper register over a gentle accompaniment of strings and lower brass. The contrast between the flowing Tuba solo passages, and the more sustained accompaniment, allow the listener's ear to easily follow the solo. The accompanying brass instruments are dovetailed to allow subtle variation in the texture while achieving a continuous sustained sonority. The reasonably short length of the dovetailed section makes it physically easier for the orchestral brass to maintain a soft dynamic level.

During the drafting process I gave consideration to the type of Tuba that may be used to perform this work. Although I have left this decision to the future soloists, I felt that the extended high passages within the movement warranted an option to limit the downward range. This allows greater ease of use for higher Tubas in E flat or F. At the conclusion of the drafting process I had added just one ossia part – a choice of octaves on the “D” in bar 69.

67 *a tempo* **Andante Sostenuto** ♩ = 64

Tuba

Piano

Example 4 - ossia part within the Tuba solo (reduction).

The return of the A theme in the solo tuba presented the potential for a problem in clarity. I avoided this by ensuring that the moving passages in the accompaniment occurred at different moments to those of the soloist. This allowed me to accompany the Tuba with the full orchestral brass section while still preserving clarity. As the texture thickened, I added doublings in the trumpet, and then the oboe, to reinforce the solo Tuba line.

I was careful to ensure that rests of a suitable length were included for the soloist. The orchestral passages add variety to the completed work, and allow the soloist to rest; thus allowing an increase in stamina.

A2.2 Concerto for Brass: Movement 2 – Trombone.

This movement was the final movement written in *Concerto for Brass*, but is the second in performance sequence. When preparing to sketch for this movement, I revisited several works that I was already familiar with: the Concertos by Rimsky-Korsakov and Grondahl, and *Morceau Symphonique* by Guilmant. I have performed Grondahl's Concerto as an orchestral conductor, and provided piano accompaniment to performers in the other works.

As with all movements in this Concerto, this movement uses the outline of a third inversion seventh chord in order to create an underlying unity. This firstly occurs in the orchestral introduction, which serves as the first theme. The work was largely written directly to full score; the exception being the second theme that is first stated at bar 53. The second theme utilizes harmonic progressions from the first theme in the fourth (Trumpet) movement of this work, which are also constructed around the third inversion seventh chord.

The image shows a musical score for three instruments: Viola, Cello, and Contrabass. The score is in 4/4 time and features a third inversion seventh chord. The Viola part is mostly silent, with a few notes in the final measure. The Cello part starts with a piano (*p*) dynamic and a half note, followed by a melodic line in the next measure, and ends with a piano (*p*) dynamic and a half note. The Contrabass part starts with a piano (*p*) dynamic and a half note, followed by a melodic line in the next measure, and ends with a piano (*p*) dynamic and a half note. The final measure of the Cello and Contrabass parts includes a *cresc.* marking.

Example 5 - outline of the third inversion seventh chord within the introduction.

It was my intention to write a movement that displays many facets of the performance potential of the Trombone. Being a forward facing instrument of cylindrical bore, the Trombone displays a brighter tone that allows ease of sound projection toward the audience. As a consequence the Trombone, along with the Trumpet, face less difficulties in achieving clarity than the Tuba or French Horn. With this in mind, I decided to focus my exploration upon contrasts between the sonorous lyrical tone of the Trombone, and faster more agile passages that further utilize the characteristics of the modern instrument.

Within the brass instrument family, the Trombone stands out as being the only instrument that does not entirely utilize valves. The slide is the most defining feature of the instrument, and uniquely allows the potential to glissando with no reduction in tonal quality. I resolved early that I would incorporate this effect within the Trombone movement.

Prior to commencing the drafting for this movement, I made an extensive study into the use of alternate slide positions on the trombone. By familiarizing myself with the slide technique in this manner, I was able to consider the performance technique associated with musical phrases as I was writing them. An example of this can be found in the following musical example.

Moderato (♩ = c. 72)

53 *mp* 2 1 1 3 1 2 1 1 5 5 5 6 5 5 2 1 1 1 1 1 5 5 4 2 4 1 2 1 2 3 4

57 4 3 5 4 4 3 6 5 3 3 5 4 1 3 4 3 1 3 4 6 5 5 6 5 5 6 5 5 4 4 4 4 4 2 1 2 1 3 2

Example 6 - Second Trombone theme showing possible use of alternate slide positions.

In the example above, I have shown possible slide positions that could potentially be used to minimise larger changes of position, allowing for a more agile and flowing musical result. The slide positions are all based upon a straight B Flat Tenor Trombone, rather than an instrument with an added B Flat/F trigger. My familiarity with the slide positions, including alternate positions, has allowed me to write complex passages that can be played with relative ease. The slide positions are not shown in the soloist part – they are shown here only for the purpose of demonstration.

In a similar manner, I have taken great care to ensure that all glissando passages are physically achievable. By again considering the positions in terms of a single B Flat Trombone, I have created an outcome that can be reliably performed on any form of the instrument regardless of trigger configuration. The following passage demonstrates how some of the glissandi may be achieved.

Allegro ♩ = 116

89 *f* 3 3 3 - 5 3 - 7 3

93 3 2 - 4 2 - 6 3 3

97 1 - 3 - 1 - 7 1 - 5 6 - 2 7

Example 7 - Slide positions for glissando passages.

Historically, brass instruments have been used within orchestral settings as harmonic reinforcement to strengthen the sound in tutti passages. In the case of Natural Trumpets and Horns (valveless), the possible notes were limited to those of the harmonic series. Within the orchestration for this movement, I have at times used the brass in a similar manner; the exception being that I have utilised the chromatic capability of the instruments to outline more complex harmonies, and to allow smaller inflections within the individual parts.

Hr. *f*

B. Tpt.

Tbn. *f*

Example 8 - Chromatic use of orchestral horns as harmonic reinforcement.

A2.3 Concerto for Brass: Movement 3 – French Horn.

The third movement of *Concerto for Brass* features the French Horn. This was the second movement to be composed, but is the third in the performance sequence. The movement is presented as a dark sounding elegiac melody that is well suited to the sonority of the modern instrument. This movement is in sonata-rondo form, with a delayed return variant. Mozart was the first to use this form to great effect. I have used it symbolically to note his contribution to the horn repertoire in the form of his iconic horn concertos.

When commencing the sketching process for this movement, I have drawn on my experiences in writing a previous work for Horn, in addition to works by Hindemith, Jacob and Gliere. My previous work *Neptune*, for Horn and Piano, was written as part of my second year of the undergraduate program. The composition of this work and it's subsequent recording provided a valuable reference point when commencing the sketches for this Concerto movement.

After considering existing works in the repertoire, I felt that the primary issues that I needed to address in this movement were those of soloist clarity and stamina. The timbre of the Horn lends itself toward blending with the rest of the orchestra; especially in slower sustained passages. Increasing the dynamic level of the soloist may partly address the issue of clarity, but it would also change the resulting timbre and reduce the stamina of the soloist. I addressed these issues by carefully considering the density of accompaniment in relation to the range and dynamic of the solo part, and by providing suitable rested

passages across the movement. Clarity was also achieved through use of doubling within the orchestral parts, and by careful consideration of the instrumentation and resultant timbre of the orchestration.

The main theme of the Horn movement follows a melodic outline of the third inversion seventh chord. The contour of the melody is very similar of that to the introduction of the fourth movement. By the use of minor changes in intervallic structure and rhythm, I have been able to create thematically linked and related musical motifs across the movements that display contrasting musical qualities.



Example 9 – theme of the third movement (in concert pitch).

Despite the Horn movement being composed prior to the Tuba movement, it occurs later in the work. By employing the use of harmonic progressions from this movement within the Tuba movement, I was able to achieve a further sense of unity across the work as a whole. In a similar manner I used the same coda material for the Horn and Trombone movements. The use of the harmonic material in this manner creates anticipatory motivic features within the preceding movements, which are then stated as fully developed musical ideas within the Horn movement.

I adopted a more conventional approach to obtaining clarity when composing the third movement of my *Concerto for Brass*. I was concerned that the Horn (written here in concert pitch) may lose clarity in the third bar of the excerpt.

The image shows a musical score excerpt for Example 10, consisting of four systems of staves. The first system is for the Soloist, with a single treble clef staff. The second system is for the Violins (WW), with two staves (treble and bass). The third system is for the Horns (BR), with two staves (treble and bass). The fourth system is for the Strings (STR), with two staves (treble and bass). The score begins at measure 28. The Soloist part features a melodic line with a triplet in the third measure. The WW part provides a rhythmic accompaniment. The BR part is mostly silent. The STR part has a complex accompaniment with a triplet in the third measure.

Example 10 – extract from Movement 3 of *Concerto for Brass* (Reduction).

I was able to achieve clarity through the common practice of doubling the solo line within the strings. However, here I have shifted the doubling between instruments and registers so that the doubling is not obvious. In the third bar of the extract the doubling occurs an octave above the horn in the Second Violins, followed by an octave below in the Violas. The doubling is then returned to the Second violins. Additional emphasis is achieved at the end of the third bar by the clash between the F natural in the horn and the F sharp in the lower strings. The doubling in the Second Violins is further disguised by the semiquaver run at the end of the third bar.

The orchestral brass are given extended rest passages within this movement in order to prepare them for the physically demanding playing required in the final movement. The omission of brass through longer passages increases the clarity of the Horn soloist by reducing the incidence of similar timbres within the orchestration. The orchestral brass provides sustained sonorities and melodic lines within the louder passages, while outlining chromatic harmonic passages.

A2.4 Concerto for Brass: Movement 4 – Trumpet.

The fourth movement of *Concerto for Brass* was the first movement of the work to be composed. As previously mentioned, my original plan was to write the movements in the opposite order to their intended performance sequence, with the intention of creating a reversed development in which the musical ideas resolve into the final movement.

When preparing to commence the drafting process for this movement, I drew upon my own experience as a professional performer on the Trumpet. In addition to my roles as a section player in orchestras and other ensembles, I have also featured as a soloist in Concertos by Aratunian, Haydn and Hummel, as well as other works by Hindemith, Arnold, Gliere and Bloch. Additionally, I am familiar with the works contained within the iconic Arban Method (*La grande méthode complète de cornet à piston et de saxhorn par Arban, 1864*) – arguably the most significant and influential method book written for brass instruments.

It was my intention to create a sense of exuberance within the final movement through a virtuosic display by the soloist, the increased employment of percussion, and vibrant statements by the orchestral brass. I set out to address the issues of stamina and clarity by considering the impact of the orchestral setting, and the use of appropriate rest passages. The issues were considered in the context of the range, dynamic and performance technique being employed by the soloist at each point within the work.

As with the other movements in *Concerto for Brass*, I decided to limit the level of virtuosity and instrumental range to that which is currently expected of a professional principal orchestral performer. This ties in with my intention to write functional pragmatic works that can be readily performed, without the need to employ soloists with an unusually extreme level of capability.

In the opening of the movement, the third inversion seventh chord motif appears within a long and rhythmic introduction. The motif is outlined in a varied manner as a minor second under two minor thirds, thus creating a major triad with an added flattened second.



Example 11 – introduction to the fourth movement (reduction).

The Trumpet soloist commences with a short cadenza – one of two cadenzas contained within the movement. This movement is in a standard sonata form – the most common form in concertos.

The first subject of the movement displays a more vertical form of the motivic element.

The theme commences with a major triad, which is then shifted up a semitone while continuing to sound the original tonic. This creates the inversion motif in a harmonic rather than melodic presentation.



Example 12 – melody and harmony in the fourth movement first subject.

The second theme is more lyrical in nature, and is set primarily in the middle register of the Trumpet range. This register is the easiest range for a Trumpet to strongly project the sound without excessive impact upon stamina. As the movement progresses, the solo passages are shortened to allow increased endurance in the approach to the second cadenza.

The second cadenza is the most physically demanding section of the fourth movement. It includes motivic references to the preceding movements, along with further exploration of the thematic material within the final movement. The cadenza was conceived as an

improvisation upon the material contained within the Concerto as a whole. I recorded my improvisation, notated the outcome and subsequently incorporated it into the work.

The tutti passages of this movement feature extensive use of the orchestral brass. I set out to employ thicker layered textures reminiscent of timbres commonly found within works for brass band. Continuous running passages are achieved within the orchestral horns through the use of dovetailing.

This musical score illustrates dovetailed horn statements. It features five staves: Horn in F 1&2 (treble clef), Trumpet in B♭ 1&2 (treble clef), Trombone 1&2 (bass clef), Bass Trombone (bass clef), and Tuba (bass clef). The music is in 3/8 time and begins at measure 109. The Horn in F 1&2 part consists of a continuous, overlapping sequence of eighth-note runs. The Trombone 1&2 part provides a harmonic foundation with sustained notes and some movement. The Tuba part features a rhythmic pattern of eighth notes. The Trumpet and Bass Trombone parts are mostly silent in this section.

Example 13 - running passages in dovetailed horn statements.

This musical score illustrates layered textures based upon brass band textures. It features five staves: Horn in F 1&2 (treble clef), Trumpet in B♭ 1&2 (treble clef), Trombone 1&2 (bass clef), Bass Trombone (bass clef), and Tuba (bass clef). The music is in 3/8 time and begins at measure 172. The Horn in F 1&2 part plays a series of sustained chords. The Trumpet in B♭ 1&2 part plays a rhythmic eighth-note pattern. The Trombone 1&2 and Bass Trombone parts play a similar rhythmic pattern with accents. The Tuba part plays a rhythmic eighth-note pattern with accents. The overall texture is dense and layered.

Example 14 - Layered textures based upon brass band textures.

A.3 – Contest works for Brass Band.

Contesting has been a central feature of the organized Brass Band movement from its origins in England to the present day. The earliest Brass Bands were established and run by industries and local governing bodies as positive and beneficial social activities for the working class. They competed in competitions against the bands of other industries and organizations. In the earlier competitions, the bands played classical works that were arranged (usually by the Conductor) for the available instrumentation.

“The economic historian Cyril Ehrlich has described the point of rapid growth in musical activity in nineteenth-century England as “the flood”. He could have been speaking about any developed country in the world; but in England the story had a particular edge because the Victorian period produced one of the few genuinely new and lasting, uniquely British, musical formats of the nineteenth century: the brass band. The British brass band, unlike the brass bands of other countries, developed in a relatively small space of time into a fixed genre. By the 1880s it had assumed most of the characteristics – musical, technical and idiomatic – that make it distinctive today.”

“The lower orders were encouraged to take up music making by a sector of society who believed it to be a ‘rational recreation’, an improving and morally uplifting activity which was the perfect panacea for the perceived social threat posed by the fact that, suddenly and simultaneously, the urban masses possessed a small amount of disposable wealth and a modicum of leisure time.

“Within a short time, the mass-marketing of brass instruments was showing spectacular results. Then the most important thing of all happened. Brass bands were thrust into the public arena to become part of the growing Victorian leisure industry. It was not just brass band concerts that proved popular, but also the spectacle of brass bands competing against each other for prizes.”

“...major contests were served by special trains ferrying bands and audiences – a major factor in the huge success and influence of the contests. Most significantly though, here were assemblies of working-class people who, in the spirit of competition, shared musical values and mimicked each other to the point where commonly held ideas of idiom and standards emerged. For the audiences who came in tens of thousands the experience was not just entertaining but potently edifying. Before the twentieth century – at least in Britain – brass bands were the main agency through which art music was disseminated to masses of working class people.”¹

As British brass bands became standardized in their instrumentation, composers found reason to write original works that were suitable to be used as major works within the competitions. During the late nineteenth and early twentieth centuries, the British brass band format, and the associated competitive practices, spread around the world and can now be found in most developed countries. Competitions continue to be popular events within the brass band constituency in the modern day. Today, the vast majority of new original works for brass band are the direct result of commissions to write “Test Pieces” –

¹ Trevor Herbert. “Brass bands and other vernacular brass traditions.” In *The Cambridge Companion to Brass Instruments*. Trevor Herbert and John Wallace, eds. Cambridge University Press, 1997.

works that are used to provide a direct point of comparison between bands of a particular level.

In modern day Australia, brass band competitions are run under the auspices of the National Band Council of Australia (NBCA), and administered by separate State governing bodies. Australian competitions follow a set format in which either three or four works are performed, and an aggregate score is given for the overall performance. The format of music includes:

- A Hymn arrangement or setting of a sacred work.
- A test piece – an extended work, played by each band in the competition, that provides a direct point of comparison between the bands. This work is usually between twelve and twenty minutes in duration. A test piece will usually contain different sections in which the band will alternately demonstrate fast technical playing, and slower controlled passages. Ideally a test work will also contain solo passages for the principal players on several of the instruments.
- An own choice major work – usually a *test* work that best showcases the playing abilities of a particular group. Some competitions do not include an own choice work.
- A March – played on stage in concert format, and showcasing the abilities of the band to maintain strict tempo and a martial style.

After deciding to include original works for Brass Band in my composition portfolio, I gave consideration to what kind of works would be most useful and functional within the contemporary brass band movement. Given the prevalence of contesting within the collective consciousness of the brass band constituency, I reached the conclusion that the most logical and pragmatic course of action would be to write works that are suitable for use in competition, but could also stand alone as concert works. This line of thinking defined the basic nature of each of my intended works: a Hymn setting, an extended test work, and a March.

As a means to allow further analysis and comparison of my own writing techniques for brass instruments, I have included Symphonic Wind Ensemble settings of *Almighty God Thy Word is Cast* and *Centillion* as an appendix to Volume B (Folio of Compositions). This allows both author and reader to directly compare the orchestration techniques used within a Brass Band with those of the orchestral instrumentation employed within a Symphonic Wind Ensemble.

A3.1 – Kaleidoscope

Kaleidoscope is a major work of approximately Thirteen minutes duration for brass band. While the work contains distinctly defined sections that could be considered as separate movements, it is presented in a single span with no absolute breaks between the sections.

This work is written loosely in Sonata form, although all motivic material is treated with a similar level of importance. The notion of the motifs being constantly present and being

twisted around to create musical imagery led to the title *Kaleidoscope*. After an introductory passage, a fanfare motif is sounded. The first main theme is presented at bar 34, and is followed by a second theme at bar 74. From bar 116 the work enters a development section where all themes and motifs are combined and explored. A recapitulation occurs at bar 275, in which the second main theme is subsequently layered over the first.

Kaleidoscope was composed in such a manner as to provide the necessary performance challenges characterized, and required, within the test piece repertoire: a genre that is peculiar to the band contesting movement. Subsequently, this work provides a stark contrast in compositional approach when compared to the other works within the folio, as it explores the difficulties faced in brass performance through the deliberate act of creating technical and physical performance challenges, rather than reducing or avoiding them.

Throughout history, test piece works have been written and selected for competitions on the basis that they impose performance challenges on every performer within the ensemble. Additionally, the works usually present difficulties for the Conductor; both in conducting technique, and within the rehearsal process. The challenges faced within a test work will usually include technically difficult passages for every player. Principal players within the ensemble are tested with challenging solo sections and, at times, virtuosic cadenzas. Contrasts between energetic rhythmic passages and gentle cantabile passages are also a common way in which the Test work can highlight the difference between the abilities of the competing bands. Some works create the additional challenge of testing the stamina of the ensemble by presenting music that may potentially result in physical embouchure fatigue.

Kaleidoscope presents musical and technical challenges for every performer within the ensemble. There are solo passages for the Soprano Cornet, Principal Cornet, Flugelhorn, Euphonium, and E Flat Tuba. The ensemble as a whole faces the challenge of performing music that is physically demanding and could result in fatigue. This challenge is exacerbated by the fact that the work becomes more fatiguing as it progresses. The Conductor and ensemble alike are also faced with the difficulty of executing polyrhythmic passages that are less commonly found within the standard Brass Band repertoire.

In recent years, the majority of Test works have included extensive and virtuosic writing for Percussion. *Journey to the Centre of the Earth* by Peter Graham, and *From Ancient Times* by Jan Van Der Roost both display technically difficult and prominent percussion passages that present the difficulty of balancing the percussion with the brass sounds, and of creating a sense of a unified ensemble.

Other works have employed the use of unconventional instrumentation to create additional challenge – a good example of this approach may be found in “Extreme Makeover” by Johan de Meij. This work employs the use of tuned bottles; which are blown by the Brass players with an embouchure that is similar to that of a Flute player. The bottle sounds are required to blend with, and support, a virtuosic solo played on the Marimba. While it would be wrong to suggest that this is the defining feature of the work, it is certainly the main difficulty that most performers associate with the work.

Kaleidoscope employs a reduced amount of percussion; the majority of the technical and musical challenges contained within the work are directed towards the Brass players. This should not be interpreted as an opinion about the use of percussion and sound effects in

other works, but rather as a means of focusing my attention upon my own research outcomes.

There are positive and negative implications and outcomes that result from my decision to write a work that is physically challenging in terms of stamina and endurance. This difficulty may be considered positive when the work is set as a test piece, as all bands are required to face the same testing conditions. However, the physical demands of this work make it less attractive for bands when they are choosing an own choice major work, as it has the potential to expose deficits in this area of the ability of the band.

The recording of *Kaleidoscope* that accompanies this submission was made possible through the generosity of the management and membership of the K&N Spring Gully Brass Band, under the baton of Mr Bruce Raymond. The band devoted one full rehearsal and two evenings toward the recording of my compositions.

The final recording is the result of a considerable amount of studio sound editing. I personally undertook the task of editing the recordings in order to ensure that the resultant sounds would best represent my musical ideas. Although there are some minor blemishes in the resultant sound files, I consider the outcome to be a good representation of the work as a whole.

The nature of the recording process gave me a valuable insight into the difficulties faced by the performers and Conductor in preparing to perform this work. As expected, stamina was the most challenging factor faced by the performers, and this was closely followed by attention to detail and rhythmic accuracy within the polyrhythmic passages. The band

found difficulty coping with many of the intervallic, chromatic, and harmonic features of the work. This initially led to significant problems in accuracy of pitching and challenges in achieving accurate intonation. Most of these problems are not represented in the final recording, although some remain detectable.

After completing the recording process, I asked the opinion of many of the Principal players regarding their view of what grade of contesting the work would be most suited for. The expressed views generally indicated that *Kaleidoscope* would be suitable for A-Grade, or possibly a strong B-grade band. This is roughly equivalent to the First Section of bands in the United Kingdom. It is my own view that the work would severely test all A-grade bands in Australia, and that most would find greatest difficulty with the physical challenges associated with the work.

A future edition of this work may feature revised percussion parts in order to ensure that all members of the ensemble are given an adequate challenge.

A3.2 – Almighty God Thy Word is Cast

Almighty God Thy Word is Cast is a work for Brass Band that presents three verses of the Scottish hymn tune *Dundee* (also sometimes called *French*). New musical material unrelated to the original hymn tune is introduced within the opening statement, the bridging passages between verses and within the accompaniment to the hymn melody. The materials are developed as the work progresses and this provides a sense of forward momentum and structural integrity that would not be achieved by merely presenting three verses of the original tune.

This work was written with the clear intention that it would be suitable for use in the hymn section of brass band contests. An ideal contest hymn displays many qualities relating to the sound of the band, including beauty and variety of tone, balance, sonority, lyrical phrasing and accurate intonation. While planning and commencing sketches for this work, I considered the desired characteristics of a contest hymn and how I may best integrate them into the final outcome.

When selecting contest repertoire, competing bands logically aim to gain advantage by choosing works that best exhibit what the contesting constituency perceives as the desired qualities of a hymn setting, while minimizing the difficulties faced by their own band in performance. With this in mind, I set out to create a work incorporating a limited level of technical challenges in terms of playability, while presenting a carefully selected variety of timbres and textures with which bands could positively demonstrate their hymn-playing abilities under competition conditions.

After completion, the K&N Spring Gully Brass Band rehearsed the setting for performance at the National Band Championships of Australia. At the suggestion of their Musical Director Mr Bruce Raymond, I added a counter-melody at the lead in to the first verse, and at the middle point of the first verse. The counter-melody is presented in the Solo Horn and Repiano Cornet. This addition greatly enhanced the overall musical effect of the section, and I have accepted it as a positive addition to the work as a whole.

K&N's performance of the work was well received and was awarded a third placing out of fifteen bands. There was considerable positive attention shown by the banding fraternity, for whom the performance of a new work was a major point of interest. Several other

bands subsequently performed the setting, including a winning B-grade performance by the Diamond Valley Brass Band of Victoria, Australia.

Following the success of the Brass Band setting, I wrote a new setting of the Hymn for Symphonic Wind Band. The South Australian Police Rangers Band premiered the work in the A-grade division of the South Australian Band Championships. This performance can be heard on the recording that accompanies this submission.

A3.3 – Centillion

The performance of marching music on stage is a common feature of many band competitions. In Australia, marches feature as a required component of performance in all state and national competitions.

The huge variety of forms and styles utilized in the composition of marches has at times led to argument regarding what defines a work as a march, and the suitability of some works for performance as a march in band competitions. The National Band Council of Australia (NBC), as the body responsible for overseeing the contesting movement, addressed this issue by compiling the *Prescribed March List*: a list of marches that are considered acceptable and suitable for use in competition.

American composer John Philip Sousa developed a structural formula that underpinned the composition of most of his marches. The opening of each march contained several musical strains before progressing into a *bass solo* section in which the main melody is featured in the lower instruments. This was followed by a contrasting Trio section, which was always

presented in a different key (often the sub-dominant). The adoption of this formulaic process by other composers (most notably William Rimmer) led to Sousa's form becoming the standard structure for the composition of military marches. Almost all of the works found in the *NBC Prescribed March List* follow this structural form.

In order to compose a work that would be suitable for use in Australian band competitions, it was necessary for me to consider how the work would fit the requirements of the *NBC Prescribed March List*. I decided to compose my march around the structural formula as developed by Sousa, and to ensure that the musical product could be used for troop marching if required.

Centillion was originally composed for Brass Band, but after completion I wrote another setting of the work for Wind Band. It follows the formal structure described earlier, and is presented in a simple quadruple metre that facilitates the potential for use as a parade march. *Centillion* has now been accepted by the NBC for addition to the *Prescribed March List*.

The word *Centillion* is a number – ten to the power of three hundred and three – and is a tongue-in-cheek reference to the number of March works already written for band.

The compositional structure of *Centillion* was written in two clearly defined sections. Within the first section I have composed in a style intended to imply reference to the works of English composer William Rimmer. This style is maintained throughout the opening strains and bass solo. At the Trio and key change, I changed my style to reflect that of John

Philip Sousa. It was my intention through this approach to create a sense of antiquity within the work, and to symbolically represent the history of marching band music.

Brass bands are comprised of transposing instruments in B flat and E flat. The different lengths of tubing in each instrument results in a different harmonic spectrum. In *Centillion*, I have used the contrasts in harmonics to create clarity in lower parts.

Example 15 – Extract from *Centillion*.

In the example above, the top four staves represent twelve players on B flat Cornets. The lower four staves are the B flat Flugelhorn (one player) and three E flat Tenor Horns. By writing the Flugelhorn and Tenor Horn in unison, I created a clash in their resulting harmonic spectrums. This has the effect of making the lower voicing more prominent and creating an effective balance between the Cornet and Horn sections.

The CD accompanying this submission contains recordings of the Brass Band and Wind Band versions.

deleting K&N Spring Gully Brass recorded the brass version in a studio session at the University of Adelaide. The band was comfortable with the stylistic concepts contained within the work, and had no difficulty in recording an accurate performance. The two separate sections of the work were recorded separately and were joined in the editing process.

The South Australian Police Rangers Band premiered the wind band version in a live performance at the University of Adelaide. The rapid articulation required in the opening of the work presented greater challenges to the woodwind players, but the band reveled in the American-styled Trio. The use of Piccolo for the final obligato added to the reflected stylization of Souza.

A4 – Suite of Stylistic Impressions.

Suite of Stylistic Impressions is a work, in five movements, for chamber ensemble. It is written for the following instrumentation: Flute, B flat Clarinet, B flat Cornet, Violin, Cello, Piano and Percussion. The suite was composed to complete the *Structured Program* requirement of this PhD submission.

When commencing the planning process for this work, I gave consideration to the use of a variety of different chamber ensembles; ranging from small orchestras to Piano Trios and even Brass Quintet. Given the large amount of Brass Band music planned in the folio, I decided not to pursue any form of brass ensemble for this work. I finally settled on this

instrumentation because I felt it offered a wonderful variety of sounds, and the flexibility to incorporate additional instrumentation.

This type of ensemble (containing Flute, Clarinet, Violin, Cello and Piano) is commonly known as a *Pierrot* ensemble; first employed by Schoenberg in his iconic work *Pierrot Lunaire*. Since that time the instrumental combination has been used by a great number of composers. During my undergraduate years of study, this instrumentation was the basis for the Elder New Music Ensemble – a group that performed new works on a regular basis, including my own. It appealed to me that this ensemble was in some ways representative of a small orchestra – once brass was added to the group.

I initially considered writing a work that included Trumpet in the *Pierrot* ensemble, but soon decided to write for the Cornet instead. I felt that the flexibility and softer tone of the Cornet would match well with the rest of the instrumentation, as well as being an opportunity to explore a less common instrumental combination. In preparation for commencing sketches for this work, I made a study of Schoenberg's *Pierrot Lunaire* and Walton's *Façade* (works that do not contain Cornet), and compared these to Stravinsky's *The Soldier's Tale*, in order to gain a suitable insight into how a Cornet may blend with smaller chamber instrumentations.

The individual movements within the Suite are intended to be impressions of their titles, and are not intended to be true representations of the style or genre that they represent. The second movement *Mazurka* is based upon a description of the dance style, found in the

New Oxford Companion to Music, but is in reality not a Mazurka at all. In a similar manner, the fourth movement *Waltz* contains strong elements of the dance style, but is presented instead as a musical commentary on the dance form, and the elegance that it embodies.

With the exception of the short opening *Fanfare*, each movement in this work contains a harmonic progression outlining chords based upon the first, second, first, and flattened seventh degrees of the scale. The progression is expressed in each movement through parallel major triads. The use of the progression is a less than prominent feature of the movements, and is only intended to provide an increased sense of unity across the work as a whole.



Example 16 – Underlying harmonic progression from *Suite of Stylistic Impressions*.

The recording of *Suite of Stylistic Impressions* took place in Elder Hall, University of Adelaide, on Monday the 20th of September 2010. The event was conducted as a recording session, and no audience was present. The ensemble was specifically formed for the purpose of recording this work, and was comprised of fellow musicians and friends who share my love of new music. The completed recording was studio edited, from more than

an hour of recorded material, to provide the best possible representation of the musical score from the recordings taken.

A4.1 – Suite of Stylistic Impressions – Fanfare.

A fanfare is generally defined as a heralding or introductory musical statement, often for Trumpets, intended to precede an event or musical work. In the first movement of *Suite of Stylistic Impressions*, I have presented musical material that embodies this definition in a literal sense.

My treatment of the Cornet part in this movement is intended to effectively utilize the unique character of the Cornet, as being different to that of the Trumpet. I have placed emphasis on creating a more lyrical fanfare statement that highlights the softer and smoother tonal qualities of the Cornet, while still providing a heralding quality. I have deliberately avoided single-note rhythmic statements that frequently characterize traditional military fanfares.

The Cornet is treated as a solo instrument within this movement, with the rest of the ensemble providing an accompaniment to the solo part. The combination of the Flute and Clarinet parts create a continuous semiquaver passage that is decorated by rippling and cascading Piano statements. The Violin and Cello provide a sustained quality that underpins the texture. The use of a Snare Drum adds a militaristic quality to the resulting sonority by the use of repeated ratatap statements.

The recording of *Fanfare* (CD track 8) successfully demonstrates the lyrical tonal qualities of the Cornet, as was my intention when drafting the movement. As a fanfare, the movement serves its purpose of heralding the commencement of the work as a whole, while also drawing attention to the incorporation of a Cornet into the ensemble.

A4.2 – Suite of Stylistic Impressions – Mazurka.

When drafting the *Mazurka*, I decided to create a work that matched the defined characteristics of a real mazurka in the literal sense, without adopting the actual qualities of the dance. My intention was to create a movement that utilized the features of a mazurka, as a means toward becoming something other than the dance form.

The *New Oxford Companion to Music* defines a mazurka as being “in a moderate triple time, with dotted rhythms and a tendency to accentuate the weak beats”.²

I adopted this description as the basis upon which the movement would be constructed. In this manner I was able to create my “Stylistic Impression” of a mazurka, without actually writing a dance of this type.

The movement makes extensive use of the previously described harmonic structure that underpins most of the movements within this work. The progression is present in the opening bars, and is integral to the main theme of the movement.

² *The New Oxford Companion to Music*. Denis Arnold, ed. Oxford: Oxford University Press, 1984.

Andante ♩ = 72

The image shows a musical score for six instruments: Flute, Clarinet in B \flat , Cornet, Violin, Cello, and Piano. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has one flat (B \flat). The score consists of two measures. In the first measure, the Flute plays a melodic line with a forte (*f*) dynamic, while the Clarinet in B \flat , Violin, and Cello play accompaniment with mezzo-forte (*mf*) dynamics. The Cornet plays a triplet of eighth notes. In the second measure, there is a harmonic shift, and the Flute's melodic line is ornamented with trills. The dynamics and instrumentation remain consistent.

Example 17 – Use of underlying harmonic progression within *Mazurka*.

Variation in harmonic rhythm is used to accentuate the weak beats throughout the movement. In bars 5-6 the harmonic shift occurs on beat two instead of beat three; thus emphasizing the weak beat, and further encapsulating the defining features of a mazurka. Further emphasis of weak beats is achieved through ornamentation, articulation, weight of instrumentation and dynamic variance.

Throughout *Mazurka*, the Cornet is treated as an ensemble instrument rather than as a soloist. It does perform key melodic lines, but no more than the other instruments within the ensemble. The treatment of the Cornet is driven toward integration within the ensemble, and the utilization of its tonal qualities to achieve this end. This is particularly demonstrated throughout the movement as the melody is passed between the instruments in a manner reminiscent of the Klangfarbenmelodie technique of Schoenberg and Webern.

The use of this technique within the Pierrot instrumentation is a deliberate reference to Schoenberg, while continuing to explore the use of the Cornet within the ensemble.

The use of the Klangfarbenmelodie technique is one of the most striking and successful features of the *Mazurka* recording. Unlike the preceding *Fanfare*, the Cornet now blends with the ensemble and provides an equal contribution to the overall texture as that of the other instruments. The soft tone of the Cornet allows it to provide gentle accompaniment to the other instruments in a manner that would be much harder to achieve on a Trumpet. The gentle vibrato of the English style of brass band Cornet matches well with the timbre of the Flute, and provides an effective link between the straighter sound of the Clarinet and the vibrato of the other instruments.

A4.3 – Suite of Stylistic Impressions – Ballade.

Ballade is the third movement of *Suite of Stylistic Impressions*. A ballade is commonly defined as an instrumental composition with lyrical qualities, although the term also has origins in the old French word *Balade* – a song to dance to. Within this movement, I have set out to address both possible musical outcomes under the title: a gentle work of lyrical quality, and a dance.

When considering the form of this work, I decided early to adopt Ternary form as the basis of the structure. I felt that a return to the song material after the middle dance section would result in a well-rounded movement, and would provide a suitable and effective contrast to the energetic waltz-driven sounds of the fourth movement.

The *Ballade* contains two representations of the underlying harmonic structure that is common across the movements. The first can be found in the opening bars, within the bell sonorities sounded by the Piano and Tubular Bells. The order of the sequence is slightly altered to outline: one – flattened second – flattened seventh – one. The flattened second is chosen to complement the use of the Phrygian mode as the basis for the lyrical passages of the movement. This is the only point where the sequence is portrayed as something other than major triads.

The musical score for Example 18 is written in 4/4 time. It consists of three staves. The top two staves are for the Piano, and the bottom staff is for the Tubular Bells. The Piano part features a sequence of chords: a major triad (C4-E4-G4), a major triad (C4-E4-G4), a major triad (C4-E4-G4), a major triad (C4-E4-G4), and a major triad (C4-E4-G4). The Tubular Bells part features a sequence of notes: a whole note (C4), a dotted half note (D4), a whole note (E4), and a whole note (C4). The dynamic marking 'p' is present below the Piano part.

Example 18 – Bell sonorities in *Ballade*.

Another form of the harmonic motif can be found in the middle (dance-styled) section of the movement. Here, the Piano outlines the harmony in an aggressive rock-styled manner as accompaniment to a syncopated melody. This structure occurs several times through the dance section, with varying instrumentation on the melodic parts.

Example 19 – use of 1-2-1-7b harmonic motif.

The Cornet is initially employed in a soulful, lyrical manner in this movement, as it takes over the Phrygian mode theme from the Clarinet. The strength of the Cornet’s tone makes it ideal for this solo melodic line, projecting easily across the rest of the ensemble. The Cornet shows a brighter, almost aggressive quality through the middle section of this movement, before resuming a softer style for the final statement of the lyrical theme.

The recording of *Ballade* effectively shows the ability of the Cornet to perform sustained lyrical passages with relative ease, along with more agile articulated musical statements. While this music could be performed on a Trumpet, the tone would almost certainly sound less rounded, and would be unlikely to be shaped by vibrato in a similar style. In this manner, the recording highlights the difference between the writing technique for Cornet and Trumpet, and demonstrates the different musical outcome resulting from the choice of Cornet in this work.

A4.4 – Suite of Stylistic Impressions – Waltz.

Viennese waltzes, in particular those of the Strauss family, continue to be concert favourites with audiences to the present day. When preparing to sketch the *Waltz* movement of *Suite of Stylistic Impressions*, I considered it a priority to encapsulate the elegance of the Viennese waltz, in addition to portraying features of the dance style. In order to gain a better understanding of the nature of the waltz, I viewed a large number of dance performances on the website *You Tube*, where I was able to gain an insight into the dance techniques associated with the genre.

The opening of the movement is presented in a manner that is quite authentic to the original dance form. I wished to invoke the sense of rotation or whirling within the music that I had experienced when watching dance performances. This was ultimately expressed through the relationship between the semiquaver passages in the Clarinet from bars 6-17 to the 3/8 time signature pulse. From bar 24, I departed from the dance form, and focussed my attention on portraying the elegance and quirkiness of the Viennese style, before returning to the dance form at bar 41.

The unifying harmonic sequence, common to the movements of this work, is first expressed at bar 61, where in a new key, it underpins the principal motivic ideas and ultimately changes their character. An accompaniment of Piano, pizzicato Cello, triple-tonguing Cornet and Xylophone provide a pulsating background to the continuously swirling woodwind parts.

The image displays a musical score for a section of a piece, starting at measure 61. The tempo is marked 'Slower' with a metronome marking of 54. The score includes parts for Flute, Clarinet in B \flat , Cornet, Violin, Cello, Piano, and Xylophone. The Cornet part is characterized by a series of triplet patterns, which are also mirrored in the Xylophone part. The Flute and Clarinet parts have more melodic lines, while the Violin and Cello parts provide harmonic support. The Piano part features a steady accompaniment pattern. The Xylophone part provides a rhythmic foundation with its triplet patterns.

Example 20 – The thematic harmonic sequence used in the *Waltz*.

In order to preserve the stamina of the Cornet player, I chose to use the Cornet less within this movement than in those preceding it. I also kept the part in the mid to lower register in order to further reduce the potential for fatigue. The introduction of triple tonguing at bar 61, displays yet another timbre from the arsenal of techniques available from the Cornet. The resonance of the Cornet allows it to play the triplet patterns in a smoother, more flowing manner than if it were to be performed on Trumpet.

The fluency of the triple-tonguing passages for the Cornet is evident in the recording, where its sustained tone across the figures is quite evident. The Xylophone adds further clarity to the Cornet figures through the careful synchronization of rhythms.

A4.5 – Suite of Stylistic Impressions – March.

The iconic marches of John Philip Sousa and William Rimmer were a major influence in shaping the military marches that we know today. When preparing to sketch the *March* movement of *Suite of Stylistic Impressions*, I drew on my own experiences as a performer within wind and brass marching bands. As with all other movements in the Suite, I was not aiming to reproduce the exact form or style of the original genre, but rather to capture characterised elements of the idiom.

The first four bars are compositionally the part of the movement that is most authentic to the original march form of Sousa. Sousa always wrote a fanfare styled introductions to his marches, of four, eight or sixteen bars duration. The semi-tonal modulation that occurs in the third and fourth bars of my work heralds my intention to not continue in the style of Sousa, or indeed any other serious writer of band marches. Instead, I chose to follow somewhat in the footsteps of Charles Ives who, in his *Country Band March*, emulates (and spoofs) the positive and negative experiences and sounds of a street parade.

The unifying harmonic sequence, common to the movements of this work, is first expressed at bar 5 where it is presented in the Piano over a tonic pedal. The sequence is set to emulate the offbeat harmonic accompaniment that can be found in most band marches. The sequence continues to appear throughout the movement as an accompaniment figure and is occasionally developed and twisted to form transitions between sections.

Example 21 – The thematic harmonic sequence as it first appears in *March*.

The movement includes a small number of metre changes that are symbolic of musicians stumbling as they march on an uneven road.

Example 22 – The thematic harmonic sequence and stumbling passages in *March*.

The Cornet is used primarily as a fanfare instrument through this movement, with the woodwind and strings containing the greater part of the chromatic melodic lines. By doubling the Cornet with the Xylophone at bar 25, an even more brittle fanfare sound is

attained. At bar 31 the Cornet demonstrates its agility by presenting a developed form of the ragtime-styled motif previously presented by the woodwind and strings.

A change in timbre is effected at bar 40 when the Cornet utilizes a metal straight mute. Unfortunately this is not represented in the accompanying recording as the performer forgot to bring the mute to the recording session. At bar 58, the Cornet plays its only statement of the chromatic melody. It is placed in the low register, which demonstrates the trombone-like qualities of the instrument in this range.

A.5 – Additional work – O Mistress Mine

O Mistress Mine is a pilot work for a planned future project.

Shakespeare's play *Twelfth Night* contains the words to six songs that were originally sung to popular tunes or madrigals of the day. It is my intention to set each of these songs for voice with a brass band accompaniment. Additionally I plan to compose an Overture and incidental music; thus creating a brass band setting of the play.

Each of the songs will be set in such a manner that it can be performed as a concert suite (without voice) by utilizing soloists from within the band. In this version of *O Mistress Mine* I have replaced the vocal setting with a Euphonium soloist upon the main melodic line. The word setting of the first verse can be seen below. The lyrical nature of the Euphonium lends itself well to performing the vocal part.

O Mistress Mine

Word setting - Verse 1

Tenor

The image shows a musical score for a Tenor part. It consists of seven staves of music in 3/4 time, written in a treble clef. The lyrics are written below the notes. The score includes bar numbers 3, 6, 9, 12, and 15. The lyrics are: "O Miss - tress mine! Where are you roam - ing? O stay and hear; Your true love's com - ing. That can sing both high and low. Trip no fur - ther pret - ty sweet - ing, jour - neys end in lov - ers meet - ing. Ev' - ry wise man's son doth know! _____".

O Miss - tress mine! Where are you
roam - ing? O stay and hear; Your true love's
com - ing. That can sing both high and
low. Trip no fur - ther pret - ty sweet - ing, jour - neys
end in lov - ers meet - ing. Ev' - ry
wise man's son doth know! _____

Example 23 – The vocal melody of *O Mistress Mine* (first verse) with word setting.

I have made use of church modes to create a sense of antiquity within the music. The employment of a drum kit is intended to be symbolic of the use of popular songs or madrigals in Shakespeare's original productions.

K&N Spring Gully Brass performed the work for the recording in a studio session at the University of Adelaide. The recording has been edited from several takes to create a fair representation of the work.

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NOTE: Pagination of Part B of the digital copy does not correspond with the pagination of the print copy.

Part B: Folio of Compositions.

Important notes about the scores contained within this submission:

1. All scores are presented in the format of their corresponding performance scores. Details of page size for the actual performance scores are listed at the commencement of each work.
2. All transposing instruments are presented in their transposed form rather than in concert pitch.
3. All scores contain page numbers as per the performance score. Separate page numbers for this document as a whole may be found at the bottom middle of each page.

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Part B2

Concerto for Brass

Mark C Smith

1. Tuba
2. Trombone
3. French Horn
4. Trumpet

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

2 x Flutes

2 x Oboes

2 x Clarinets in B flat

2 Bassoons

2 Horns in F

2 Trumpets in B flat

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Soloists:

Tuba/Tenor Trombone/French Horn/Trumpet

Violin 1

Violin 2

Viola

Cello

Contrabass

Score

Concerto for Brass

Mark C Smith

Movement 1 - Tuba

Allegro Moderato ♩ = 96

Flute 1&2

Oboe 1&2

Clarinet in B \flat 1&2

Bassoon 1&2

Horn in F 1&2

Trumpet in B \flat 1&2

Trombone 1&2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Tuba Soloist

Violin I

Violin II

Viola

Cello

Contrabass

Concerto for Brass

2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

3

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

4

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

Concerto for Brass

13

Fl.

Ob.

B♭ Cl.

Bsn.

13

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

13

Timp.

13

Perc. 1

Perc. 2

13

Solo

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

6

16

Fl.

Ob.

B♭ Cl.

Bsn.

16

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

16

Timp.

16

Perc. 1

Perc. 2

16

Solo

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

7

19

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

19

Timp.

19

Perc. 1

Perc. 2

19

Solo

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

Fl. 22

Ob.

B♭ Cl.

Bsn.

Hn. 22

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp. 22

Perc. 1 22

Perc. 2 22

Solo 22

Vln. I 22

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

27

28

Fl.

Ob.

B \flat Cl.

Bsn.

28

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

28

Timp.

28

Perc. 1

Perc. 2

28

Solo

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

Meno Mosso (♩ = c. 80)

31

Fl.

Ob.

B♭ Cl.

Bsn.

31

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

31

Timp.

31

Perc. 1

Perc. 2

31

Solo

f

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

Fl.
Ob.
B \flat Cl.
Bsn.
Hn.
B \flat Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

37

Fl.

Ob.

B♭ Cl.

Bsn.

37

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

37

Timp.

37

Perc. 1

Perc. 2

37

Solo

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

40
Fl. *f*

Ob.

B♭ Cl.

Bsn.

40
Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba

40
Timp. *mp* ————— *f*

Perc. 1

Perc. 2 *mp*

40
Solo *f*

40
Vln. I *f*

Vln. II *f*

Vla.

Vc. *mp* ————— *f*

Cb. *mp* ————— *f*

Concerto for Brass

15

43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

49

Timp.

49

Perc. 1

Perc. 2

49

Solo

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 52

Ob. 52

B♭ Cl. 52

Bsn. 52

Hn. 52

B♭ Tpt. 52

Tbn. 52

B. Tbn. 52

Tuba 52

Timp. 52

Perc. 1 52

Perc. 2 52

Solo 52

Vln. I 52

Vln. II 52

Vla. 52

Vc. 52

Cb. 52

Concerto for Brass

Andante Sostenuto ♩ = 64

55 *rit.* *Andante Sostenuto* ♩ = 64

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f *mp*

6

6

6

6

6

58

Fl.

Ob.

B \flat Cl.

Bsn.

58

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

58

Timp.

58

Perc. 1

Perc. 2

58

Solo

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

Concerto for Brass

61

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn.

61

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

61

Timp.

61

Perc. 1

Perc. 2

61

Solo

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

64 *slower* *a tempo* *slower*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

a tempo

67

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

3

3

70

Fl.

Ob.

B♭ Cl.

Bsn.

70

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

70

Timp.

70

Perc. 1

Perc. 2

70

Solo

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

73

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

93

rit.

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

76

Timp.

76

Perc. 1

Perc. 2

76

Solo

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

Allegro Moderato $\text{♩} = 96$

79

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

B♭ Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

Hn. *mp* *cresc.*

B♭ Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

B. Tbn. *mp* *cresc.*

Tuba *mp* *cresc.*

Timp. *mp* *cresc.*

Perc. 1 *mp* *cresc.*

Perc. 2 *mp* *cresc.*

Solo *mp* *cresc.*

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

88

Fl.

Ob.

B♭ Cl.

Bsn.

88

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

88

Timp.

Perc. 1

Perc. 2

88

Solo

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andante Sostenuto ♩ = 64

rit.

94

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

fp

fp

100

This musical score page, numbered 33, is for a 'Concerto for Brass'. It contains staves for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- B \flat Tpt. (B-flat Trumpet)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Solo (Solo Bassoon)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is set in a 4/4 time signature. The Solo Bassoon part begins at measure 97 and includes a triplet. Dynamic markings such as *f*, *mf*, and *fp* are used throughout. The bottom of the page features the measure number 101.

103

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

103

106

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

3

3

6

Musical score for Concerto for Brass, page 37, measures 109-110. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 109 and 110 are shown. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 109 and 110 are shown. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Movement II - Trombone

Allegro ♩ = 116

Flute 1&2

Oboe 1&2

Clarinet in B \flat 1&2

Bassoon 1&2

Horn in F 1&2

Trumpet in B \flat 1&2

Trombone 1&2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Trombone Soloist

Violin I

Violin II

Viola

Cello

Contrabass

p

cresc.

p

cresc.

p

cresc.

Concerto for Brass

5

Fl.

Ob.

B \flat Cl.

Bsn.

5

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

5

Timp.

Perc. 1

Perc. 2

5

Solo.

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *cresc.*

mp

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

p *cresc.*

mf

p *cresc.*

mf

p *cresc.*

13

Fl.

mp *mf*

Ob.

B♭ Cl.

mf

Bsn.

mp *mf*

13

Hn.

mp *mf*

B♭ Tpt.

Tbn.

mf

B. Tbn.

Tuba

13

Timp.

mf

13

Perc. 1

Perc. 2

13

Solo.

3

13

Vln. I

mf

Vln. II

mp *mf*

Vla.

mp *mf*

Vc.

mf

Cb.

mf

Concerto for Brass

meno mosso *accel.*

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

mp

mp

Concerto for Brass

25

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt.

Tbn. *f*

B. Tbn.

Tuba

Timp. *f* *mp* *f*

Perc. 1 *f*

Perc. 2 *mp* *f*

Solo.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl. 29 *rit.*

Ob.

B♭ Cl. 3

Bsn. 3

Hn. 29

B♭ Tpt.

Tbn. 3

B. Tbn.

Tuba

Timp. 29

Perc. 1 3

Perc. 2 3

Solo. 29

Vln. I 29

Vln. II 3

Vla. 29

Vc. 3

Cb. 3

Concerto for Brass

meno mosso

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt.

Tbn. *f*

B. Tbn.

Tuba

Timp. *f*

Perc. 1

Perc. 2

Solo. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

mp

Fl. 37 *rit.*

Ob.

B♭ Cl. 3 3 3 3 3 3

Bsn. 3 3 3 3 3 3

Hn. 37

B♭ Tpt.

Tbn. 3 3 3 3

B. Tbn.

Tuba

Timp. 37

Perc. 1 37 3 3 3 3 3 3

Perc. 2 37 *f* 3 3 3 3 3 3

Solo. 37

Vln. I 37 3 3 3 3 3 3 3 3

Vln. II 37 3 3 3 3 3 3 3 3

Vla. 37

Vc. 37 3 3 3 3 3 3 3 3

Cb. 37 3 3 3 3 3 3 3 3

41 *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mf

mf

mf

mf

mf

mf

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

3

3

3

3

3

3

Concerto for Brass

Musical score for Concerto for Brass, page 51, measures 49-52. The score is arranged in a system with 19 staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (B-flat Trumpet), Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), Tuba, Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Solo. (Solo), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). Measure 49 is marked with *mf*. Measure 50 has a *rit.* marking. Measure 51 has a *mf* marking. Measure 52 has a *mf* marking. The score includes various musical notations such as triplets, slurs, and dynamics.

Concerto for Brass

53

Fl.

Ob.

B♭ Cl.

Bsn.

53

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

53

Timp.

mp

53

Perc. 1

Perc. 2

mp

53

Solo.

mp

53

Vln. I

mp

53

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

57

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

57

Timp.

57

Perc. 1

Perc. 2

57

Solo.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

61

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn.

61

Hn. *mp*

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

61

Timp.

61

Perc. 1

Perc. 2

61

Solo.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

p

pp

p

56

Moderato (♩ = c. 72)

Concerto for Brass

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl.

Ob.

B♭ Cl.

Bsn.

77

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

77

Timp.

77

Perc. 1

77

Perc. 2

77

Solo.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Fl.

Ob.

B♭ Cl.

Bsn.

81

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

81

Timp.

81

Perc. 1

Perc. 2

81

Solo.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

85 *rit.* *accel.*

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn. *mp*

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *p* *mp*

Perc. 1

Perc. 2 *mp*

Solo. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Concerto for Brass

Allegro $\text{♩} = 116$

89

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

89

Timp.

89

Perc. 1

89

Perc. 2

89

Solo.

89

Vln. I

89

Vln. II

Vla.

Vc.

89

Cb.

129

93

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Tbn. *mp*

B. Tbn. *mf*

Tuba

97

Timp. *mf*

97

Perc. 1 *mf*

Perc. 2

97

Solo.

97

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

131

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

132

Concerto for Brass

105

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

3 3 3 3

3 3 3 3

3 3

3 3

3 3

Moderato (♩ = c. 72)

109 *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

134 *mp*

113

Fl.

Ob.

B♭ Cl.

Bsn.

113

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

113

Timp.

113

Perc. 1

Perc. 2

113

Solo.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for Concerto for Brass, page 68. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba (B. Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo Bassoon (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including rests, triplets, and dynamic markings such as *mp*. The page number 136 is printed at the bottom.

121

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Slower (♩ = c. 64)

125

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

mp

p *mp*

128

Fl.

Ob.

B♭ Cl.

Bsn.

128

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

128

Timp.

128

Perc. 1

Perc. 2

128

Solo.

128

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

132

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Movement III - Horn

Largo Sostenuto $\text{♩} = 52$

Flute 1&2
Oboe 1&2
Clarinet in B \flat 1&2
Bassoon 1&2
Horn in F 1&2
Trumpet in B \flat 1&2
Trombone 1&2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Horn Soloist
Violin I
Violin II
Viola
Cello
Contrabass

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

mf

mf

mf

mf

mf

7

Fl.

Ob.

B \flat Cl.

Bsn.

7

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

7

Timp.

7

Perc. 1

Perc. 2

7

Solo.

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Fl.

Ob.

B♭ Cl.

Bsn.

10

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

10

Timp.

10

Perc. 1

Perc. 2

10

Solo.

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

Concerto for Brass

13
Fl.

Ob.

B \flat Cl.

Bsn.

13
Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

13
Timp.

13
Perc. 1

13
Perc. 2

13
Solo.

13
Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

16

Timp.

16

Perc. 1

Perc. 2

16

Solo.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Fl.

Ob.

B \flat Cl.

Bsn.

19

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

19

Timp.

19

Perc. 1

Perc. 2

19

Solo.

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 22

Ob.

B♭ Cl.

Bsn.

Hn. 22

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp. 22

Perc. 1 22

Perc. 2 22

Solo. 22

Vln. I 22

Vln. II 22

Vla. 22

Vc. 22

Cb. 22

3

Concerto for Brass

25

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

25

Timp.

Perc. 1

Perc. 2

25

Solo.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

3

3

Concerto for Brass

Musical score for Concerto for Brass, page 82. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). The score shows measures 28-30. The Oboe and Solo parts feature complex melodic lines with triplets and slurs. The Solo part includes a triplet in measure 29. The Viola and Violoncello parts have a triplet in measure 29. The Contrabass part has a triplet in measure 29. The Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion 1, and Percussion 2 parts are mostly silent, indicated by rests.

31

Fl.

Ob.

B \flat Cl.

Bsn.

3

31

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

31

Timp.

31

Perc. 1

Perc. 2

31

Solo.

31

Vln. I

3

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

84

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

Concerto for Brass

85

37

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

37

Timp.

Perc. 1

Perc. 2

37

Solo.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl.

Ob.

B♭ Cl.

Bsn.

40

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

40

Timp.

mf *mp*

Perc. 1

Perc. 2

40

Solo.

mp

40

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

43

Timp.

43

Perc. 1

Perc. 2

43

Solo.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

46

Timp. *mf*

Perc. 1

Perc. 2

46

Solo.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

49

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt.

Tbn. *f*

B. Tbn. *f*

Tuba *f*

49

Timp. *f*

Perc. 1

Perc. 2

49

Solo. *f*

49

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

52 Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn.

52 Hn.

B♭ Tpt.

Tbn. *mf*

B. Tbn.

Tuba

52 Timp.

Perc. 1

Perc. 2

52 Solo. *mf*

52 Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

55

Fl.

Ob.

B^b Cl.

Bsn.

55

Hn.

B^b Tpt.

Tbn.

B. Tbn.

Tuba

55

Timp.

55

Perc. 1

Perc. 2

55

Solo.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

58

Fl.

Ob.

B \flat Cl.

Bsn.

58

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

58

Timp.

58

Perc. 1

Perc. 2

58

Solo.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

mf

f

mf

mf

Musical score for Concerto for Brass, page 93. The score is for a full orchestra with brass instruments. It features staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 and 2 (Perc. 1, Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is marked with a forte (f) dynamic and includes various musical notations such as notes, rests, and slurs.

64

Fl.

Ob.

B^b Cl.

Bsn.

Hn.

B^b Tpt.

Tbn.

B. Tbn.

Tuba

64

Timp.

Perc. 1

Perc. 2

64

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

67

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

67

Timp.

67

Perc. 1

Perc. 2

67

Solo.

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mf

70

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

70

Timp.

70

Perc. 1

Perc. 2

70

Solo.

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

73

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

73

Timp.

73

Perc. 1

Perc. 2

73

Solo.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

3

Movement IV - Trumpet

Allegro con Brio ♩ = 136

Flute 1&2

Oboe 1&2

Clarinet in B \flat 1&2

Bassoon 1&2
p

Horn in F 1&2

Trumpet in B \flat 1&2

Trombone 1&2
p

Bass Trombone
p

Tuba
p

Timpani
p

Percussion 1
p

Percussion 2
p

Trumpet Soloist

Violin I

Violin II

Viola
p

Cello
p

Contrabass
p

Concerto for Brass

100

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for Concerto for Brass, page 101. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/8 time and features various dynamics like 'cresc.' and 'p'.

Concerto for Brass

102

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

cresc.

mp

mp

cresc.

mp

mp

cresc.

Concerto for Brass

17

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *mf* *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Solo.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Concerto for Brass

104

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Concerto for Brass

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

25

Timp.

25

Perc. 1

25

Perc. 2

25

Solo.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

106

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

33

Fl.

Ob.

B♭ Cl.

Bsn.

33

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

33

Timp.

33

Perc. 1

Perc. 2

33

Solo.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

108

Fl. 37

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I 37

Vln. II

Vla.

Vc.

Cb.

41

Fl.
Ob.
B \flat Cl.
Bsn.
Hn.
B \flat Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.
mp
cresc.

Concerto for Brass

110

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

Concerto for Brass

49

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *mf* *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

49

Timp. *f*

49

Perc. 1 *f*

Perc. 2 *f*

49

Solo.

49

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

111

Concerto for Brass
Slower with more expression

112

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

57

Fl.

Ob.

B♭ Cl.

Bsn.

57

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

57

Timp.

57

Perc. 1

Perc. 2

57

Solo.

mf

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

114

Tempo 1

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

61

Timp.

61

Perc. 1

Perc. 2

61

Solo.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

Concerto for Brass

65

Fl.

Ob.

B♭ Cl.

Bsn.

65

Hn.

mf

B♭ Tpt.

Tbn.

mf

B. Tbn.

Tuba

65

Timp.

65

Perc. 1

Perc. 2

65

Solo.

65

Vln. I

Vln. II

Vla.

Vc.

2

2

2

2

2

Cb.

Concerto for Brass

116

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Solo. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

73

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

2

2

73

Timp.

73

Perc. 1

73

Perc. 2

73

Solo.

73

Vln. I

Vln. II

Vla.

Vc.

2

Cb.

Concerto for Brass

118

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

mf

mf

mf

mf

mf

Concerto for Brass

81

Fl.

Ob.

B♭ Cl.

Bsn.

81

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

81

Timp.

81

Perc. 1

Perc. 2

81

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

120

85

Fl.

Ob.

B♭ Cl.

Bsn.

85

Hn.

mf

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

85

Timp.

85

Perc. 1

Perc. 2

85

Solo.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

Slower with more expression

This page of the musical score covers measures 89 to 92. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 89: The Oboe and Percussion parts begin with a melodic line marked *p* (piano). The Soloist part also begins with a melodic line marked *f* (forte). The Flute, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba, and Contrabass parts are silent.

Measure 90: The Oboe and Soloist parts continue their melodic lines, both marked *f*. The Percussion parts continue their rhythmic accompaniment, marked *f*. The Flute, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba, and Contrabass parts remain silent.

Measure 91: The Oboe and Soloist parts continue their melodic lines, both marked *f*. The Percussion parts continue their rhythmic accompaniment, marked *f*. The Flute, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba, and Contrabass parts remain silent.

Measure 92: The Oboe and Soloist parts continue their melodic lines, both marked *f*. The Percussion parts continue their rhythmic accompaniment, marked *f*. The Flute, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba, and Contrabass parts remain silent.

Concerto for Brass

122

93
Fl. *f*

Ob.

B♭ Cl. *f*

Bsn.

93
Hn. *f*

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

93
Timp. *f*

93
Perc. 1

93
Perc. 2

93
Solo.

93
Vln. I

93
Vln. II

Vla. *f*²

Vc.

93
Cb. *f*

Concerto for Brass

123

97

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

f

2

4

4

Concerto for Brass

124

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

Concerto for Brass

105

Fl.

Ob.

B♭ Cl.

Bsn.

105

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

105

Timp.

105

Perc. 1

105

Perc. 2

105

Solo.

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

pp

Concerto for Brass

126

Tempo 1

This page of the musical score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Snare Drum (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 6/8 time and features a key signature of two flats. It begins at measure 109 and includes dynamic markings such as *p* and *f*. The notation includes various rhythmic values, articulation marks, and slurs.

113

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

113

Timp.

113

Perc. 1

113

Perc. 2

113

Solo.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

128

The musical score for page 128 of the Concerto for Brass includes the following parts and markings:

- Fl.:** Rests throughout the page.
- Ob.:** Rests throughout the page.
- B♭ Cl.:** Rests throughout the page.
- Bsn.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- Hn.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- B♭ Tpt.:** Rests throughout the page.
- Tbn.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- B. Tbn.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- Tuba:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- Timp.:** Rests until measure 120, then plays a rhythmic pattern. Dynamic: *p* (decrescendo) to *mf*.
- Perc. 1:** Rests until measure 120, then plays a rhythmic pattern. Dynamic: *p* (decrescendo) to *mf*.
- Perc. 2:** Rests until measure 120, then plays a rhythmic pattern. Dynamic: *p* (decrescendo) to *mf*.
- Solo:** Rests throughout the page.
- Vln. I:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120.
- Vln. II:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120.
- Vla.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120.
- Vc.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.
- Cb.:** Plays a melodic line with a slur and a fermata across measures 117-119, then continues in measure 120. Dynamic: *mf*.

Concerto for Brass

121

Fl.

Ob.

B♭ Cl.

Bsn.

121

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

121

Timp.

121

Perc. 1

121

Perc. 2

121

Solo.

121

Vln. I

121

Vln. II

Vla.

Vc.

Cb.

mf

Concerto for Brass

130

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

129

Timp.

129

Perc. 1

Perc. 2

129

Solo.

129

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

Concerto for Brass

132

Musical score for Concerto for Brass, page 132. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), B. Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 6/8 time and features a variety of rhythmic patterns and dynamics. The key signature has one sharp (F#). The score is marked with *mf* (mezzo-forte) in several places. The page number 132 is at the top left, and the page number 200 is at the bottom center.

Concerto for Brass

137

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

137

Timp. *f*

137

Perc. 1 *f*

137

Perc. 2 *f*

Solo.

137

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Concerto for Brass

134

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score, page 135, covers measures 145 through 148. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 145 with a dynamic marking of *f* (forte). The Soloist part features a melodic line with a crescendo leading to a *f* dynamic. The strings provide a rhythmic accompaniment, with the Viola and Cello parts showing more complex rhythmic patterns. The woodwinds and brass parts are mostly silent or have sustained notes. The score concludes at measure 148.

Concerto for Brass

136

149

Fl. *f* 4

Ob.

B♭ Cl.

Bsn. 2

149

Hn.

B♭ Tpt.

Tbn. *f* 2

B. Tbn. 2

Tuba

149

Timp.

149

Perc. 1

Perc. 2 *f* 2

149

Solo.

149

Vln. I 4

Vln. II 4

Vla.

Vc. 2

Cb. 2

153

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

153

Timp.

153

Perc. 1

153

Perc. 2

153

Solo.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

138

157

Fl.

Ob.

B \flat Cl.

Bsn.

157

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

157

Timp.

157

Perc. 1

157

Perc. 2

157

Solo.

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

Concerto for Brass

140

165

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

169

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

169

Timp.

169

Perc. 1

169

Perc. 2

169

Solo.

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

142

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Solo.
Vln. I
Vln. II
Vla.
Vc.
Cb.

173

210

177

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

177

Timp.

177

Perc. 1

177

Perc. 2

177

Solo.

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

144

181

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

145

185

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

185

Timp.

185

Perc. 1

185

Perc. 2

185

Solo.

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, titled 'Concerto for Brass', contains measures 185 through 188. The score is arranged in a vertical stack of staves. The instruments included are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The Soloist part is marked with a 'z' symbol, indicating a solo. The page number '145' is located in the upper right corner, and the measure number '185' is repeated at the beginning of each staff.

Concerto for Brass

146

189

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

3

193

Fl.

Ob.

B♭ Cl.

Bsn.

193

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

193

Timp.

193

Perc. 1

193

Perc. 2

193

Solo. *Freely*

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

148

197

Fl.

Ob.

B♭ Cl.

Bsn.

197

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

197

Timp.

197

Perc. 1

197

Perc. 2

197

Solo.

197

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

Fl.

Ob.

B♭ Cl.

Bsn.

200

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

200

Timp.

200

Perc. 1

200

Perc. 2

200

Solo.

200

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

150

202

Fl.

Ob.

B♭ Cl.

Bsn.

202

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

202

Timp.

202

Perc. 1

202

Perc. 2

202

Solo.

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

Fl.

Ob.

B♭ Cl.

Bsn.

204

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

204

Timp.

204

Perc. 1

204

Perc. 2

204

Solo.

3

3

3

4

204

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

152

206

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. 3 3 6

209

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Solo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto for Brass

154

213

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

213

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

213

Timp. *f*

213

Perc. 1 *f*

Perc. 2 *f*

213

Solo. *f*

213

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This page of the musical score, page 155, covers measures 216 to 218. It features a full orchestral and brass ensemble. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soloist (Solo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). Measures 216 and 217 show a complex texture with various rhythmic patterns and melodic lines across the instruments. Measure 218 features a prominent, sustained chordal texture in the brass and woodwinds, with a more active bass line. The page number '216' is printed at the beginning of each staff.

Part B3.1

Kaleidoscope

Mark C Smith

This score is presented in A4 portrait size for the purpose of this submission.

The performance score is presented in A3 ring-bound landscape format.

Instrumentation:

Soprano Cornet
Solo Cornet
Repiano Cornet
Second and Third Cornets

Flugel Horn
Solo Horn
First Horn
Second Horn

Trombone 1
Trombone 2
Bass Trombone

Baritone 1
Baritone 2

Euphoniums

E Flat Tuba
B Flat Tuba

Side Drum
Bass Drum
Timpani

Score

Kaleidoscope

Fantasy for Brass Band

Mark C Smith

Largo con Moto ♩ = 72 (in 8)

The score is for a brass band and includes the following parts:

- E♭ Soprano Cornet
- 1.2 Solo B♭ Cornet
- 3.4 Repiano B♭ Cornet
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- B♭ Flugelhorn
- Solo E♭ Horn
- 1st E♭ Horn
- 2nd E♭ Horn
- 1st Baritone
- 2nd Baritone
- 1st B♭ Trombone (with metal straight mute)
- 2nd B♭ Trombone (with metal straight mute)
- Bass Trombone
- B♭ Euphonium
- E♭ Bass (with stagger breathing)
- B♭ Bass (with stagger breathing)
- Timpani (ppp)
- Vibraphone
- Percussion 1
- Percussion 2 (pp)

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Kaleidoscope

5

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

Timp.

Vib.

1

Perc.

2

metal straight mute

p metal straight mute

p

3

3

3

3

3

3

3

3

3

Kaleidoscope

3

9

Sop. Ct. *p* metal straight mute

1.2

Solo Ct. *p* 3

3.4

Rep. Ct. *p* metal straight mute

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

B \flat Bass.

9

Timp.

9

Vib.

1

Perc.

2

Kaleidoscope

rit.

13

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

13

Timp.

13

Vib.

1

Perc.

2

metal straight mute

metal straight mute

p

p

Open

Open

p

pp

pp

3

3

Kaleidoscope

5

Moderato (♩ = c. 76)

17

Sop. Ct. *f*

1.2

Solo Ct. *f*

3.4

Rep. Ct. *f*

2nd Ct.

3rd Ct.

Flghn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Es Bass. *f*

B♭ Bass. *f*

17

Timp. *f*

17

Vib. *f*

1

Perc. *f*

2

f *p* *f* *p*

Kaleidoscope

21 open

Sop. Ct.

1.2 *f* open

Solo Ct. 3.4 *f* open

Rep. Ct. *f* open

2nd Ct. *f* open

3rd Ct. *f* open

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

21 *f*

Timp.

21 *p* *f* *p*

Vib.

1 *f* *p* *f* *p*

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

Kaleidoscope

25

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

25

Timp.

f

25

Vib.

1

Perc.

f

2

Kaleidoscope

Allegro Moderato ♩ = c. 108

29

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

29

Timp.

29

Vib.

1

Perc

2

p

f

mf

p

f

mp

mf

mf

33

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

33

Timp.

33

Vib.

1

Perc

2

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

37

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

37

Timp.

37

Vib.

1

Perc

2

mf

p

pp

Kaleidoscope

11

42

Sop. Ct. *mf*

1.2 Solo Ct. *mf*

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

42

Timp.

42

Vib.

1

Perc. *p*

2

46

Sop. Ct. *mp*

1.2 *mp* 3

Solo Ct. *mp* 3

3.4 *mp*

Rep. Ct. *mp*

2nd Ct.

3rd Ct.

Flghn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn.

1st Bar. *mp*

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass. *mp*

B♭ Bass. *mp*

46

Timp.

46

Vib.

1 *p*

Perc. *p*

2

Kaleidoscope

50

Sop. Ct. *f*

1.2

Solo Ct. *f* 3 3

3.4

Rep. Ct. *mp* *f* 3 3

2nd Ct. *mp* *f*

3rd Ct. *mp* *f*

Flghn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* 3 3

Es Bass. *f*

B♭ Bass. *f*

50

Timp. *p* *f*

50

Vib.

1 Perc *f* 3 3

2 Perc *f* 3 3

53

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

53

Timp.

53

Vib.

1

Perc

2

p

f

p

f

240

Kaleidoscope

15

56
Sop. Ct.

1.2
Solo Ct.

3.4
Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

Bb Bass

8
Timp.

56
Vib.

1
Perc.

2

mf

mf

mf

p

f

mf

p

p

f

p

241

60

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

60

Timp.

60

Vib.

1

Perc

2

Moderato (♩ = c. 76)

65

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

65

Timp.

65

Vib.

1

Perc

2

mp

mp

mp

mp

p

pp

p

69

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

69

Timp.

69

Vib.

1

Perc

2

pp *p*

Detailed description: This is a page of a musical score for a concert band, titled 'Kaleidoscope' and numbered '18'. The score is arranged in a grand staff format with 21 staves. The instruments are listed on the left: Sopranos (Sop. Ct.), Horns (1.2, Solo Ct., 3.4, Rep.Ct., 2nd Ct., 3rd Ct.), Flute (Flghn.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Trombones (1st Bar., 2nd Bar., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass., B♭ Bass), Timpani (Timp.), Vibraphone (Vib.), and Percussion (Perc 1, 2). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 69. The percussion part (Perc 1) has a dynamic marking of *pp* (pianissimo) at measure 69, which transitions to *p* (piano) by measure 72. The horn and bass parts have some melodic lines, while the woodwinds and strings are mostly silent or have rests.

Meno Mosso (♩ = c. 72)

73

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

B♭ Bass.

8

73

Timp.

73

Vib.

1

Perc.

2

mp

mf

mp

77

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

77

Timp.

77

Vib.

1

Perc

2

rit.

a tempo

81

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

Bb Bass

81

Timp.

81

Vib.

1

Perc

2

85

Sop. Ct.
1.2
Solo Ct.
3.4
Rep.Ct.
2nd Ct.
3rd Ct.
Flghn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass.
B♭ Bass
85
Timp.
85
Vib.
1
Perc
2

Detailed description of the musical score: This page of a musical score for 'Kaleidoscope' features 22 staves. The top section (measures 85-88) includes parts for Sopranos (Sop. Ct., 1.2, Solo Ct., 3.4, Rep.Ct., 2nd Ct., 3rd Ct.), Flghehorn (Flghn.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass., B♭ Bass.), Timpani (Timp.), Vibraphone (Vib.), and Percussion (1, 2). The Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, and 2nd Baritone parts feature melodic lines with long slurs. The Euphonium part has a more active, rhythmic line. The Basses and Vibraphone provide harmonic support. The Percussion parts are mostly rests.

Moderato (♩ = c. 76)

89

Sop. Ct. *mf*

1.2 Solo Ct. *f* Tutti *mf*

3.4 Rep. Ct. *mf*

2nd Ct.

3rd Ct.

Flghn. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

Es Bass. *mf*

B♭ Bass. *mf*

89 Timp. *mf*

89 Vib. *mf*

1 Perc.

2 Perc.

93

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

93

Timp.

93

Vib.

1

Perc

2

rit. **Meno Mosso** (♩ = c. 72)

97

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

B♭ Bass.

8

97

Timp.

97

Vib.

1

Perc

2

101

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

101

Timp.

101

Vib.

1

Perc

2

105

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

B \flat Bass

8

105

Timp.

105

Vib.

1

Perc

2

Detailed description: This is a page of a musical score for the piece 'Kaleidoscope', page 27. The score covers measures 105 through 108. The instrumentation includes Soprano Clarinet (Sop. Ct.), Clarinets 1 and 2 (1.2), Solo Clarinet (Solo Ct.), Clarinets 3 and 4 (3.4), Repetitive Clarinet (Rep.Ct.), 2nd Clarinet (2nd Ct.), 3rd Clarinet (3rd Ct.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (Es Bass.), B-flat Bass (B \flat Bass), Timpani (Timp.), Vibraphone (Vib.), and Percussion (Perc) with two drummers (1 and 2). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings have melodic lines with various articulations and dynamics. The brass instruments have sustained notes and rests. The percussion instruments have rests throughout the measures.

109

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

109

Timp.

109

Vib.

1

Perc

2

mp

mp

mp

mp

mp

mf

mp

mp

f

mp

Slower (♩ = c. 58)

113

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

113

Timp.

113

Vib.

1

Perc.

2

one *Cup Mute* *f* *3* *mf* *open* *3* *Solo* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Kaleidoscope

117

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

Timp.

117

Vib.

1

Perc

2

Tutti 3 *mp*

mp Tutti 3

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

121

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

121

121

1

Perc

2

mp

mp

mp

f

p

p

p

ppp

125

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

125

Timp.

125

Vib.

1

Perc

2

Allegro (M.M. ♩ = c. 112)

129

Sop. Ct. 1.2
Solo Ct. 3.4
Rep. Ct.
2nd Ct.
3rd Ct.
Flghn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Es Bass.
B^b Bass
Timp.
Vib.
1
Perc
2

mp

mp

129

129

133

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

133

Timp.

133

Vib.

1

Perc

2

mp

137

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

137

137

137

1

Perc

2

141

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

141

Timp.

141

Vib.

1

Perc

2

145

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

145

Timp.

145

Vib.

1

Perc.

2

Solo

mf

pp

149

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

149

Timp.

149

Vib.

1

Perc.

2

mf

mf

mf

mf

153
Sop. Ct. -
1.2 -
Solo Ct. *mf*
3.4 -
Rep.Ct. -
2nd Ct. -
3rd Ct. -
Flghn. -
Solo Hn. *mf*
1st Hn. -
2nd Hn. -
1st Bar. *mf*
2nd Bar. *mf*
1st Tbn. *mf*
2nd Tbn. *mf*
B. Tbn. *mf*
Euph. *mf*
E♭ Bass. *mf* Tutti
B♭ Bass *mf* Tutti
153
Timp. *mf*
153
Vib. *mp*
1 -
Perc. 2 *mf*

The musical score for 'Kaleidoscope' on page 39, measures 153-155, features a complex orchestral texture. The score is written in a key signature of two flats and a 3/4 time signature. The instrumentation includes various woodwinds (Soprano, Solo, and Repetitive Clarinets; Flute; Solo, First, and Second Horns; First and Second Baritone Saxophones; First and Second Trombones; Euphonium; Eb and Bb Basses), brass (Tuba, Euphonium), and percussion (Timpani, Vibraphone, and Percussion). The dynamic markings are predominantly mezzo-forte (*mf*) and mezzo-piano (*mp*). The woodwinds and strings play melodic lines, while the brass section provides harmonic support. The percussion includes a prominent timpani part and a vibraphone with a melodic line. The score includes rehearsal marks (153) and performance instructions such as 'one', 'Tutti', and 'mf'. The page number 265 is centered at the bottom, and the page number 39 is in the top right corner.

Musical score for Kaleidoscope, page 40. The score is for a symphony orchestra and includes parts for woodwinds, brass, strings, and percussion. The page number 40 is at the top left, and 266 is at the bottom center.

The score is divided into two systems. The first system (measures 157-160) features a melodic line in the 1.2 Solo Ct. part, with other instruments providing harmonic support. The second system (measures 161-164) features a melodic line in the 1st Hn. part, with other instruments providing harmonic support. The percussion part (measures 161-164) features a rhythmic pattern of eighth notes with accents.

Key signature: B-flat major (two flats). Time signature: 4/4.

Instrument parts listed on the left:

- Sop. Ct.
- 1.2 Solo Ct.
- 3.4 Solo Ct.
- Rep. Ct.
- 2nd Ct.
- 3rd Ct.
- Flghn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass.
- B♭ Bass.
- Timp.
- Vib.
- 1 Perc.
- 2 Perc.

Musical score for Kaleidoscope, page 41, measures 161-267. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Sop. Ct., 1.2 Solo Ct., 3.4 Solo Ct., Rep. Ct., 2nd Ct., 3rd Ct., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass., B♭ Bass., Timp., Vib., 1 Perc., and 2 Perc. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 161. The 1.2 Solo Ct. part features a melodic line with a *mf* dynamic and triplet markings. The Flghn. part has a melodic line with a *mf* dynamic and triplet markings. The E♭ Bass. and B♭ Bass. parts play a rhythmic accompaniment. The Perc. parts feature a complex rhythmic pattern with triplet markings. The score ends at measure 267.

165

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

165

Timp.

165

Vib.

1

Perc

2

mf

mf

mf

169

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

169

Timp.

169

Vib.

1

Perc

2

269

173

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

173

Timp.

173

Vib.

1

Perc.

2

177

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

177

Timp.

177

Vib.

1

Perc

2

pp

ff

mp

ff mp

271

181

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

181

Timp.

181

Vib.

1

Perc

2

mf

f

mp

272

185

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

185

185

1

Perc

2

Kaleidoscope

189

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

189

Timp.

189

Vib.

1

Perc.

2

mp

ff

p

ff

193

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

193

193

1

Perc

2

275

Detailed description: This page of a musical score, titled 'Kaleidoscope', page 49, covers measures 193 to 275. The score is arranged for a large ensemble including woodwinds, brass, and percussion. The woodwind section consists of Soprano Cor Anglais (Sop. Ct.), Solo Cor Anglais (Solo Ct.), and three Reed Parts (1.2, 3.4, and Rep. Ct.). The brass section includes two Horns (2nd and 3rd Ct.), Flugelhorn (Flghn.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Trumpet (1st Bar.), Second Trumpet (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Bass (E♭ Bass.), and B♭ Bass (B♭ Bass.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), and two Percussion parts (1 and 2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with many notes beamed together. The key signature is B-flat major (two flats), and the time signature is 4/4. The page number 275 is centered at the bottom.

197

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass.

B♭ Bass

197

Timp.

197

Vib.

1

Perc

2

Musical score for Kaleidoscope, page 51, measures 201-207. The score includes parts for Sopranos, Cor Anglais, Trumpets, Trombones, Percussion, and other instruments. The key signature is B-flat major and the time signature is 2/4. The score features various musical notations including triplets, dynamics (mp), and articulation marks.

201

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

201

Timp.

201

Vib.

1

Perc.

2

206

Sop. Ct. *mp*

1.2

Solo Ct. *mp*

3.4

Rep. Ct. *mp*

2nd Ct. *mp*

3rd Ct. *mp*

Flghn. *mp*

Solo Hn.

1st Hn.

2nd Hn. *mp*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. *mp*

Euph.

E♭ Bass. *mp*

B♭ Bass. *mp*

206

Timp. *mp*

206

Vib.

1

Perc. *p*

2

mf

210

Sop. Ct. *ff*

1.2

Solo Ct. *ff*

3.4

Rep. Ct. *ff*

2nd Ct. *ff*

3rd Ct. *ff*

Flghn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *ff*

E♭ Bass. *ff*

B♭ Bass. *ff*

8

210

210

Timp. *ff*

Vib. *ff*

1

Perc. *ff* *p* *ff*

2

279

213

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

213

Timp.

213

Vib.

1

Perc.

2

p

ff

p

216

Sop. Ct.

1.2

Solo Ct.

3.4

Rep.Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

216

Timp.

216

Vib.

1

Perc

2

ff

p

ff

219

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

219

Timp.

219

Vib.

1

Perc

2

p

ff

p

222

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

222

Timp.

222

Vib.

1

Perc

2

ff

p

ff

283

Detailed description: This page of a musical score, titled 'Kaleidoscope', contains measures 222 through 283. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Soprano Cor Anglais (Sop. Ct.), Solo Cor Anglais (Solo Ct.), Repetition Cor Anglais (Rep. Ct.), 2nd Cor Anglais (2nd Ct.), 3rd Cor Anglais (3rd Ct.), Flageolet (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), and Bass Trombone (B. Tbn.). The brass section includes Euphonium (Euph.), E♭ Bass (E♭ Bass), and B♭ Bass (B♭ Bass). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), and Percussion (Perc), with the latter divided into two parts (1 and 2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and brass. Dynamics range from fortissimo (ff) to piano (p). The page number 57 is in the top right, and the measure number 283 is at the bottom center.

225 *ff*

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

8

225

Timp.

225

Vib.

1

Perc

2

p

ff

284

The image shows a musical score for Kaleidoscope, page 58, measures 225-228. The score is for a large orchestra. The top staves are for woodwinds: Sopranos (Sop. Ct.), two Flutes (1.2), Solo Contrabassoon (Solo Ct.), and three Clarinets (3.4, Rep. Ct., 2nd Ct., 3rd Ct.). The next section includes Flute Harmonica (Flghn.), Solo Horn (Solo Hn.), and Horns (1st Hn., 2nd Hn.). The Brass section consists of Baritone (1st Bar., 2nd Bar.), Trumpets (1st Tbn., 2nd Tbn.), Trombones (B. Tbn.), Euphonium (Euph.), and Basses (E♭ Bass., B♭ Bass.). The bottom staves are for Percussion: Timpani (Timp.), Vibraphone (Vib.), and Percussion 1 and 2 (Perc 1, 2). The score starts at measure 225 with a fortissimo (ff) dynamic. Measures 226 and 227 show a transition to a moderate dynamic (mf) for the woodwinds and a piano (p) dynamic for the percussion. Measure 228 ends with a fortissimo (ff) dynamic. The score includes various musical notations such as dynamics (ff, mf, p), articulation (accents, slurs), and performance markings like hairpins.

229

Sop. Ct. *mf*

1.2

Solo Ct. *mf*

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

229

Timp.

229

Vib.

1

Perc

2

233

Sop. Ct. *f*

1.2 Solo Ct. *f*

3.4 Solo Ct. *f*

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *f*

E♭ Bass.

B♭ Bass

8

233

Timp.

233

Vib.

1 Perc *p* — *mf*

2 Perc *p* — *mf*

286

Musical score for Kaleidoscope, page 61, measures 237-287. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are: Sop. Ct., 1.2 Solo Ct., 3.4 Solo Ct., Rep. Ct., 2nd Ct., 3rd Ct., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, B♭ Bass, Timp., Vib., 1 Perc., and 2 Perc. The score begins at measure 237. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mp* (mezzo-piano) are indicated throughout. The score concludes at measure 287.

241

Sop. Ct. *mp*

1.2

Solo Ct. *mp*

3.4

Rep.Ct. *mp*

2nd Ct. *mp*

3rd Ct. *mp*

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

Timp.

Vib.

1

Perc.

2

288

rit. **Moderato** (♩ = c. 96)

245

Sop. Ct. 1.2 Solo Ct. 3.4 Rep. Ct. 2nd Ct. 3rd Ct. Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. E♭ Bass. B♭ Bass. 245 Timp. 245 Vib. 1 Perc 2

249

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

249

Timp.

249

Vib.

1

Perc

2

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

253

Sop. Ct. *f*

1.2 *mf* *f*

Solo Ct. 3.4 *f*

Rep. Ct. *f* *s*

2nd Ct. *f* *s*

3rd Ct. *f*

Flghn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Es Bass. *mf* *f*

Bb Bass *f*

253

Timp. *p* *f*

253

Vib. *p* *f*

1 *f* *p* *f*

Perc. 2 *p* *f*

291

rit. Slower (♩ = c. 88)

257

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

257

Timp.

257

Vib.

1

Perc

2

p *f*

261

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

Timp.

Vib.

1

Perc

2

293

265

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

265

Timp.

265

Vib.

1

Perc

2

ff

ff

269

Sop. Ct. *mf*

1.2 *mf*

Solo Ct. *mf*

3.4 *mf*

Rep. Ct. *mf*

2nd Ct.

3rd Ct.

Flghn. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Es Bass. *mf* one only

B> Bass *mf*

269

Timp. *mf*

269

Vib.

1

Perc

2

Allegro Moderato ♩ = c. 108

This page of the musical score, titled 'Kaleidoscope', covers measures 273 to 296. The tempo is 'Allegro Moderato' with a metronome marking of approximately 108 beats per minute. The score is arranged for a large orchestra and includes the following parts:

- Sop. Ct.
- 1.2 Solo Ct.
- 3.4 Solo Ct.
- Rep. Ct.
- 2nd Ct.
- 3rd Ct.
- Flghn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass.
- B♭ Bass.
- Timp.
- Vib.
- Perc. 1
- Perc. 2

Key musical features include:

- Measures 273-275: A 2/4 time signature change, followed by a 3/4 time signature change. Triplet markings (3) are present in the Solo Ct. and 3.4 Solo Ct. parts.
- Measures 276-296: A 4/4 time signature change. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A 'Tutti' marking is present in the E♭ Bass part.
- Measures 295-296: Triplet markings (3) are used in the 1st Bar., 1st Tbn., and Perc. 2 parts.

277

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass

277

277

1

Perc

2

297

287

Sop. Ct. *ff*

1.2 Solo Ct. *ff*

3.4 Solo Ct. *ff*

Rep. Ct. *ff*

2nd Ct. *ff*

3rd Ct. *ff*

Flghn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass. *ff*

B♭ Bass. *ff*

287

Timp. *mp* *f*

287

Vib. *f*

1 Perc. *p* *f*

2 Perc. *ff*

mp

285 *rit.*

Sop. Ct. 1.2
Solo Ct. 3.4
Rep. Ct.
2nd Ct.
3rd Ct.
Flghn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Es Bass.
B> Bass
Timp.
Vib.
1
Perc 2

285

p *f*

299

Meno Mosso (♩ = c. 72) *rit.* Meno Mosso (♩ = c. 72)

289

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

289

Timp.

Vib.

1

Perc.

2

300

rit. **Slower** (♩ = c. 58)

293

Sop. Ct.

1.2

Solo Ct.

3.4

Rep. Ct.

2nd Ct.

3rd Ct.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass.

B♭ Bass.

8

293

Timp.

293

Vib.

1

Perc.

2

301

mf

mf

Musical score for Kaleidoscope, page 76, measures 297-302. The score includes parts for Sop. Ct., 1.2 Solo Ct., 3.4 Rep. Ct., 2nd Ct., 3rd Ct., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass., Bb Bass., Timp., Vib., and Perc. 1 & 2. The score features a key signature of one sharp (F#), a common time signature, and a dynamic of fortissimo (ff) starting at measure 297. A crescendo hairpin is present in the woodwind and brass sections leading into measure 300. The percussion parts include a triplet in measure 298 and 300. A rehearsal mark '302' is located at the bottom center of the page.

Part B3.2

Almighty God, Thy Word is Cast

Mark C Smith

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

Soprano Cornet
Solo Cornet
Repiano Cornet
Second Cornet
Third Cornet

Flugel Horn
Solo Horn
First Horn
Second Horn

Trombone 1
Trombone 2
Bass Trombone

Baritone 1
Baritone 2

Euphoniums

E Flat Tuba
B Flat Tuba

Timpani
Percussion

Almighty God, Thy Word is Cast

(Dundee)

Scottish Psalter, 1615
Arr Mark C Smith

Andante (♩ = c. 76)

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Soprano Cornet:** Starts with a rest, then plays a melodic line starting in the second measure.
- Solo Cornet:** Plays a melodic line starting in the second measure, marked *f*.
- Repiano Cornet:** Plays a melodic line starting in the second measure, marked *f*.
- 2nd Cornet:** Plays a melodic line starting in the second measure, marked *f*.
- 3rd Cornet:** Plays a melodic line starting in the second measure, marked *f*.
- Flugelhorn:** Plays a melodic line starting in the second measure, marked *mp*.
- Solo Horn:** Plays a melodic line starting in the second measure, marked *mp*.
- 1st Horn:** Plays a melodic line starting in the second measure, marked *mp*.
- 2nd Horn:** Plays a melodic line starting in the second measure, marked *mp*.
- Trombone 1:** Plays a melodic line starting in the second measure, marked *mp*.
- Trombone 2:** Plays a melodic line starting in the second measure, marked *mp*.
- Bass Trombone:** Plays a melodic line starting in the second measure, marked *mp*.
- Baritone 1:** Plays a melodic line starting in the second measure, marked *mp*.
- Baritone 2:** Plays a melodic line starting in the second measure, marked *mp*.
- Euphonium:** Plays a melodic line starting in the second measure, marked *mp*. Includes the instruction "Stagger breathing." in the final measure.
- E♭ Tuba:** Plays a melodic line starting in the second measure, marked *mp*. Includes the instruction "Stagger breathing." in the final measure.
- B♭ Tuba:** Plays a melodic line starting in the second measure, marked *mp*.
- Timpani:** Plays a rhythmic pattern starting in the second measure, marked *mp*.
- Drum Set:** Plays a rhythmic pattern starting in the second measure, marked *pp*.
- Tubular Bells:** Remains silent throughout the piece.

Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). The score is in 4/4 time and features a key signature of two flats (B♭ and E♭).

6

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

6

8

Timp.

6

D. S.

6

T.B.

mp

mp

mp

mf

11

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

11

Timp.

11

D. S.

11

T.B.

mp

mp

mp

pp

ppp

mf

16

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

16

Timp.

D. S.

16

T.B.

Tutti.

mp

(open)

p

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

pp

mf

21

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

21

Timp.

21

D. S.

21

T.B.

26

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

26

Timp.

26

D. S.

26

T.B.

31

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

31

Timp.

31

D. S.

31

T.B.

The musical score for page 311 includes the following parts and markings:

- Vocal Parts:** Sop Cnt, Solo Cnt, Rep Cnt, 2nd Cnt, 3rd Cnt. Dynamics: *mf*, *f*.
- Woodwinds:** Flghn., Solo Hn., 1st Hn., 2nd Hn., Bar. 1, Bar. 2, Euph. Dynamics: *f*.
- Brass:** Tbn. 1, Tbn. 2, B. Tbn., E♭ Tuba, B♭ Tuba. Dynamics: *pp*, *mf*, *f*. Includes *f tutti.* marking.
- Other:** Timp., D. S., T.B. Dynamics: *ppp*, *mf*, *mp*.

36

Sop Cnt

Solo Cnt

Rep Cnt

2nd Cnt

3rd Cnt

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E^b Tuba

B^b Tuba

36

Timp.

36

D. S.

36

T.B.

f

p

fp

Slower

41
Sop Cnt
Solo Cnt
Rep Cnt
2nd Cnt
3rd Cnt
Flghn.
Solo Hn. *mp*
1st Hn. *mp*
2nd Hn. *mp*
Tbn. 1 *mp*
Tbn. 2
B. Tbn.
Bar. 1 *mp*
Bar. 2
Euph. *mp*
E♭ Tuba *mp*
B♭ Tuba *mp*
41
Timp.
41
D. S.
41
T.B. *mf* *f*

Detailed description: This page of a musical score covers measures 41 to 45. It features a vocal soloist (Solo Cnt) and a full orchestra. The vocal line consists of melodic phrases with various articulations like accents and slurs. The orchestral parts include woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, euphonium, tuba), brass (trumpet, trombone, euphonium, tuba), percussion (timpani, snare drum), and strings (double bass). The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte), along with articulation marks like accents and slurs. The tempo instruction 'Slower' is placed at the top right. The key signature is one sharp (F#) and the time signature changes from 4/4 to 2/4 and back to 4/4.

rit.

A Tempo

rit.

This page contains a musical score for measures 46 through 50. The score is arranged in a standard orchestral format with vocal soloists at the top. The instruments and parts included are:

- Sop. Cnt (Soprano)
- Solo Cnt (Soloist)
- Rep Cnt (Repetitor)
- 2nd Cnt (Second Contralto)
- 3rd Cnt (Third Contralto)
- Flghn. (Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- Tbn. 1 (Trumpet 1)
- Tbn. 2 (Trumpet 2)
- B. Tbn. (Baritone)
- Bar. 1 (Baritone 1)
- Bar. 2 (Baritone 2)
- Euph. (Euphonium)
- E♭ Tuba (E-flat Tuba)
- B♭ Tuba (B-flat Tuba)
- Timp. (Timpani)
- D. S. (Drum Set)
- T.B. (Tubular Bell)

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano), along with performance instructions like *rit.* (ritardando) and *A Tempo*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The page number 314 is centered at the bottom.

Part B3.3

March – Centillion

Mark C Smith

This score is presented in A4 portrait size for the purpose of this submission.

The performance score is presented in A4 ring-bound landscape format.

Instrumentation:

Soprano Cornet
Solo Cornet
Repiano Cornet
Second and Third Cornets

Flugel Horn
Solo Horn
First Horn
Second Horn

Trombone 1
Trombone 2
Bass Trombone

Baritone 1
Baritone 2

Euphoniums

E Flat Tuba
B Flat Tuba

Side Drum
Bass Drum
Timpani

Score

March - Centillion

Mark C Smith

Allegro Marziale

Soprano Cornet

Solo Cornet

Repiano

2nd/3rd Cornets

Flugel

Solo Horn

1st Horn

2nd Horn

Baritone 1/2

Euphoniums

Trombones 1/2

Bass Trombone

Eb Tuba

Bb Tuba

Side Drum
Bass Drum

Timpani
(opt)

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5

Sop *mf*

5

Solo C

5

Rep

5

2/3 C

5

Flug

5

Solo Hn.

5

1st Hn.

5

2nd Hn.

5

Bari 1/2

5

Euphs

5

Trom 1/2

5

Bs Trom

5

Eb Tuba

5

Bb Tuba

5

S.D.
B.D.

5

Timp

9
Sop
3 3
Solo C
3 3
Rep
3 3
2/3 C
3 3
Flug
3 3
Solo Hn.
3 3
1st Hn.
3 3
2nd Hn.
3 3
Bari 1/2
Euphs
Trom 1/2
Bs Trom
Eb Tuba
BbTuba
S.D.
B.D.
Timp
mp
mp
mp
mp
mp
mp
mp
mp

13

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

mp

f

Detailed description of the musical score: This page of a musical score, numbered 320, features a variety of instruments. The vocal parts (Sop, Solo C, Rep, 2/3 C) are mostly silent, with some activity in the final measure. The woodwinds (Flug, Solo Hn., 1st Hn., 2nd Hn., Bari 1/2, Euphs) play melodic lines, often starting with a rehearsal mark '13'. The brass section (Trom 1/2, Bs Trom, Eb Tuba, BbTuba) provides a rhythmic accompaniment with steady eighth-note patterns. The percussion (S.D./B.D., Timp) also plays a consistent eighth-note pattern. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). The score is written in a key with one sharp (F#) and a common time signature.

17

Sop

Solo C

f

Rep

f

2/3 C

f

Flug

f *mp*

Solo Hn.

f *mp*

1st Hn.

f *mp*

2nd Hn.

f

Bari 1/2

f

Euphs

f

Trom 1/2

f *mp*

Bs Trom

f *mp*

Eb Tuba

f *mp*

BbTuba

f *mp*

S.D.
B.D.

f *mp*

17

Timp

mp

21

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

Bb Tuba

S.D.
B.D.

Timp

25

Sop *f*

Solo C *f* 3 3 3 3

Rep *f* 3 3 3 3

2/3 C *f* 3 3 3 3

Flug *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

Bari 1/2 *f*

Euphs *f*

Trom 1/2 *f*

Bs Trom *f*

Eb Tuba *f*

BbTuba *f*

S.D. *f* 3 3 3 3 3 3 3 3

B.D.

Timp *f* 25

29

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

Bb Tuba

S.D.
B.D.

29

Timp

Detailed description of the musical score: The score is for measures 29-32. It features a variety of instruments including woodwinds (Soprano, Solo Cornet, Repetition, 2/3 Cornet, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn), brass (Bari 1/2, Euphonium, Trombone 1/2, Bass Trombone, Eb Tuba, Bb Tuba), and percussion (Snare Drum, Bass Drum, Timpani). The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and brass parts show complex rhythmic patterns with many beamed notes and rests. The percussion parts are primarily rhythmic accompaniment with snare and bass drum patterns.

33

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

37

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

Bb Tuba

S.D.
B.D.

Timp

Detailed description of the musical score: The score is for measures 37-40. It features a variety of instruments. The woodwinds (Sop, Solo C, Rep, 2/3 C, Flug, Solo Hn., 1st Hn., 2nd Hn.) and brass (Bari 1/2, Euphs, Trom 1/2, Bs Trom, Eb Tuba, Bb Tuba) parts are written in treble clef with a key signature of one sharp (F#). The percussion parts (S.D., B.D., Timp) are in bass clef. The S.D. and B.D. parts show a rhythmic pattern of eighth notes with rests. The Timp part is mostly silent, indicated by a flat line. The woodwinds and brass parts have complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Fine

41

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

3

3

3

pp

p

p

p

p

pp

pp

pp

pp

Detailed description of the musical score: This page contains measures 41 through 44 of a musical score. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format with the following parts from top to bottom:
 - Sopranos (Sop): Melodic line with some rests.
 - Solo Clarinets (Solo C) and Reeds (Rep): Similar melodic lines with triplets in measure 43.
 - 2/3 Clarinets (2/3 C): Supportive part with triplets in measure 43.
 - Flutes (Flug): Melodic line with triplets in measure 43 and a *pp* marking in measure 44.
 - Solo Horns (Solo Hn.), 1st Horns (1st Hn.), and 2nd Horns (2nd Hn.): Harmonic support with triplets in measure 43 and *p* markings in measure 44.
 - Bari 1/2, Euphoniums (Euphs), Trombones 1/2 (Trom 1/2), Bass Trombones (Bs Trom), Eb Tubas, and Bb Tubas: Provide harmonic support with sustained notes and melodic fragments.
 - S.D. (Soprano Drum) and B.D. (Bass Drum): Percussion parts with rhythmic patterns.
 - Timpani (Timp): Percussion part with a *pp* marking in measure 44.
 - Measure 41 starts with measure rests for strings and woodwinds. Measure 42 continues the melodic development. Measure 43 features prominent triplets in the woodwind and string parts. Measure 44 concludes the section with a *Fine* marking and dynamic markings like *pp* and *p*.

45

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

Bb Tuba

S.D.
B.D.

Timp

mf

mf

3

3

3

3

49

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

49

Timp

Detailed description of the musical score: The score is for measures 49 through 52. It features a variety of instruments. The woodwind section includes Soprano Saxophone (Sop), Solo Clarinet (Solo C), Repetitive Clarinet (Rep), 2/3 Clarinet (2/3 C), Flute (Flug), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), and 2nd Horn (2nd Hn.). The brass section includes Bari 1/2, Euphonium (Euphs), Trombone 1/2 (Trom 1/2), Bass Trombone (Bs Trom), Eb Tuba, and Bb Tuba. The percussion section includes Snare Drum (S.D.) and Bass Drum (B.D.) playing a rhythmic pattern with triplets, and Timpani (Timp). The key signature has one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style with a grand staff for each instrument.

53

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

57

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

57

Timp

Detailed description of the musical score for page 331, measures 57-60:

- Measures 57-60:** The score is divided into four measures.
 - Sop, Solo C, Rep, 2/3 C, Flug, Trom 1/2, and Timp:** These parts are mostly silent, indicated by a horizontal line with a bar underneath.
 - Solo Hn., 1st Hn., and 2nd Hn.:** These parts play a rhythmic pattern of eighth notes with rests. The Solo Horn part starts with a quarter rest followed by eighth notes.
 - Bari 1/2 and Euphs:** These parts play a melodic line starting with a quarter note, followed by eighth notes and quarter notes.
 - Bs Trom:** This part plays a simple bass line of quarter notes.
 - Eb Tuba and BbTuba:** These parts play a steady quarter-note accompaniment.
 - S.D. B.D.:** This part plays a pattern of eighth notes with triplet markings (indicated by a '3' over the notes) and quarter notes.

61

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

3

65

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

3 3

This page of a musical score covers measures 69 through 72. The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are: Sopranos (Sop), Solo Cornets (Solo C), Repetitive Cornets (Rep), 2/3rd Cornets (2/3 C), Flugelhorn (Flug), Solo Horns (Solo Hn.), 1st Horns (1st Hn.), 2nd Horns (2nd Hn.), Baritone 1/2 (Bari 1/2), Euphonium (Euphs), Trombones 1/2 (Trom 1/2), Bass Trombone (Bs Trom), Eb Tuba, Bb Tuba, Snare Drum (S.D.), Bass Drum (B.D.), and Timpani (Timp).

The score begins at measure 69. The vocal soloist (Sop) has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The instrumental parts are marked with a forte (*ff*) dynamic. The woodwinds (Flug, Solo Hn., 1st Hn., 2nd Hn.) play a rhythmic pattern of eighth notes. The brass section (Bari 1/2, Euphs, Trom 1/2, Bs Trom, Eb Tuba, Bb Tuba) provides harmonic support, with the Baritone and Euphonium parts featuring triplet patterns. The percussion (S.D., B.D., Timp) plays a steady, rhythmic accompaniment.

The score concludes at measure 72. The vocal soloist has a final melodic phrase. The instrumental parts continue with their respective rhythmic and harmonic patterns. The dynamic marking *ff* is maintained throughout the page.

Musical score for measures 73-76. The score includes the following parts:

- Sop:** Soprano line, mostly rests.
- Solo C:** Solo Clarinet, melodic line with *f* dynamic.
- Rep:** Repetitor Clarinet, melodic line with *f* dynamic.
- 2/3 C:** 2nd and 3rd Clarinets, rhythmic accompaniment.
- Flug:** Flugelhorn, melodic line with *f* dynamic.
- Solo Hn.:** Solo Horn, rhythmic accompaniment.
- 1st Hn.:** 1st Horn, rhythmic accompaniment.
- 2nd Hn.:** 2nd Horn, rhythmic accompaniment.
- Bari 1/2:** Baritone 1 and 2, melodic lines with triplets and *f* dynamic.
- Euphs:** Euphonium, melodic lines with triplets and *f* dynamic.
- Trom 1/2:** Trumpet 1 and 2, rhythmic accompaniment.
- Bs Trom:** Bass Trombone, rhythmic accompaniment.
- Eb Tuba:** Eb Tuba, rhythmic accompaniment.
- BbTuba:** Bb Tuba, rhythmic accompaniment.
- S.D. B.D.:** Snare Drum and Bass Drum, rhythmic accompaniment.
- Timp:** Timpani, rhythmic accompaniment.

Measures 73-76. Dynamic markings include *f* (forte) and accents. The page number 335 is centered at the bottom.

77

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

Bb Tuba

S.D.
B.D.

Timp

Detailed description of the musical score for page 336, measures 77-80. The score is for a large ensemble and includes the following parts: Soprano (Sop), Solo Cornet (Solo C), Repetition (Rep), 2/3rd Cornet (2/3 C), Flugel (Flug), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), Bari 1/2, Euphonium (Euphs), Trombone 1/2 (Trom 1/2), Bass Trombone (Bs Trom), Eb Tuba, Bb Tuba, Snare Drum/Bass Drum (S.D./B.D.), and Timpani (Timp). The key signature is one sharp (F#). The score begins at measure 77. The Soprano part is mostly rests. The Solo C and Rep parts have melodic lines. The 2/3 C part has a rhythmic pattern of eighth notes. The Flugel part has a melodic line. The Solo Hn., 1st Hn., and 2nd Hn. parts have rhythmic patterns. The Bari 1/2 and Euphs parts have complex rhythmic patterns with triplets. The Trom 1/2 part has a rhythmic pattern of eighth notes. The Bs Trom part has a rhythmic pattern of eighth notes. The Eb Tuba and Bb Tuba parts have rhythmic patterns. The S.D./B.D. part has a rhythmic pattern of eighth notes. The Timp part has a rhythmic pattern of eighth notes.

81

Sop

Solo C

Rep

2/3 C

Flug

Solo Hn.

1st Hn.

2nd Hn.

Bari 1/2

Euphs

Trom 1/2

Bs Trom

Eb Tuba

BbTuba

S.D.
B.D.

Timp

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Part B4

Suite of Stylistic Impressions

Mark C Smith

1. Fanfare
2. Mazurka
3. Ballade
4. Waltz
5. March

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

Flute

Clarinet in B flat

Cornet in B flat

Violin

Cello

Piano

Percussion

(Snare Drum, Tubular Bells, Xylophone)

Suite of Stylistic Impressions

Score

1 - Fanfare

Mark C Smith

Andante con Moto ♩ = 88

Flute

Clarinet in B \flat

Cornet

Violin

Cello

Piano

Percussion

snare drum

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Perc.

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Suite of Stylistic Impressions

7

Fl. *mp*

B♭ Cl. *mp*

Cnt. *mp*

Vln. *mp*

Vlc. *mp*

Pno. *mf*

Perc. *mp*

10

Fl. *mf*

B♭ Cl. *mf*

Cnt. *ff*

Vln. *mf*

Vlc. *mf*

Pno. *f*

Perc. *mf*

Suite of Stylistic Impressions

Musical score for Suite of Stylistic Impressions, measures 13-15. The score is arranged in a system with seven staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Percussion (Perc.). The key signature is one flat (B♭) and the time signature is 4/4. Measure 13 begins with a first ending bracket (13) over the first measure of each staff. The Flute part features a melodic line with eighth-note patterns and slurs. The Bass Clarinet part has a similar eighth-note pattern. The Clarinet part plays a melodic line with slurs and accents. The Violin part has a melodic line with slurs. The Viola part has a melodic line with slurs and accents. The Piano part features a complex texture with triplets in the right hand and sustained chords in the left hand. The Percussion part has a rhythmic pattern of eighth notes with accents.

Suite of Stylistic Impressions

Score

2 - Mazurka

Mark C Smith

Andante $\text{♩} = 72$

Flute

Clarinet in B \flat

Cornet

Violin

Cello

Piano

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

345

Suite of Stylistic Impressions

9

Fl. *f*

B♭ Cl. *mf*

Cnt. *mf*

Vln. *f*

Vlc.

Pno.

13

Fl. *f*

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Suite of Stylistic Impressions

Musical score for measures 17-20. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Cello (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (Bb) and the time signature is 3/4. The dynamic marking *mp* (mezzo-piano) is present in all parts. The Flute part begins with a rest in measure 17 and enters in measure 18. The B♭ Clarinet part has a melodic line starting in measure 17. The Cello part has a melodic line starting in measure 18. The Violin part has a melodic line starting in measure 18. The Viola part has a melodic line starting in measure 17. The Piano part has a chordal accompaniment starting in measure 17.

Musical score for measures 21-24. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Cello (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (Bb) and the time signature is 3/4. The dynamic markings *mf* (mezzo-forte) and *sfz* (sforzando) are present. The Flute part has a melodic line starting in measure 21. The B♭ Clarinet part has a melodic line starting in measure 21. The Cello part has a melodic line starting in measure 21. The Violin part has a melodic line starting in measure 21. The Viola part has a melodic line starting in measure 21. The Piano part has a chordal accompaniment starting in measure 21. A triplet of eighth notes is marked in measures 23 and 24 in the B♭ Clarinet, Cello, Viola, and Piano parts.

Suite of Stylistic Impressions

25

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

p *mp*₃ *p* *mp* *p* *mp* *mp*

29

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

f *f* *f* *f*

Suite of Stylistic Impressions

33

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

37

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Suite of Stylistic Impressions

Musical score for Suite of Stylistic Impressions, measures 41-44. The score is arranged for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.).

Measures 41-43:

- Fl.:** Rests.
- B♭ Cl.:** Rests.
- Cnt.:** Melodic line with triplets and quintuplets. Dynamics: *mf*.
- Vln.:** Rapid sixteenth-note passages with triplets and sextuplets. Dynamics: *mf*.
- Vlc.:** Rests.
- Pno.:** Triplet accompaniment in both hands. Dynamics: *mf*.

Measures 44-46:

- Fl.:** Rapid sixteenth-note passages. Dynamics: *f*.
- B♭ Cl.:** Triplet accompaniment. Dynamics: *f*.
- Cnt.:** Rests.
- Vln.:** Sustained notes with some movement. Dynamics: *f*.
- Vlc.:** Sustained notes with some movement. Dynamics: *f*.
- Pno.:** Triplet accompaniment in both hands. Dynamics: *f*.

Suite of Stylistic Impressions

Musical score for measures 47-51. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (B♭). The time signature is 4/4. The score includes dynamic markings of *mf* and *f*, and articulation such as triplets and slurs. The piano part features a triplet in the left hand and rests in the right hand.

Musical score for measures 52-56. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (B♭). The time signature is 4/4. The score includes dynamic markings of *p* and *f*, and articulation such as triplets and slurs. The piano part features a triplet in the right hand and a triplet in the left hand.

Suite of Stylistic Impressions

57

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

mf *f*

mp *3*

mp *f*

mp *f* *3*

3

3

61

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

f

3 *3* *3* *3* *3* *3*

Suite of Stylistic Impressions

Musical score for measures 65-68. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (B♭) and the time signature is 4/4. The score begins at measure 65 with a 4/4 time signature. At measure 66, the time signature changes to 3/4. The dynamics are marked *mf* (mezzo-forte) and *ff* (fortissimo). The Flute and B♭ Clarinet parts feature complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The Contralto part has a more melodic line with some grace notes. The Violin and Viola parts provide harmonic support with sustained notes and some rhythmic movement. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with accents.

Musical score for measures 69-72. The score continues for the same instruments as the previous system. The key signature remains one flat (B♭) and the time signature is 4/4. The dynamics are marked *ff* (fortissimo). The Flute and B♭ Clarinet parts continue with their complex rhythmic patterns. The Contralto part has a melodic line with some grace notes. The Violin and Viola parts provide harmonic support with sustained notes and some rhythmic movement. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with accents.

Suite of Stylistic Impressions

73

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Musical score for measures 73-76. The score includes parts for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings such as *f* and *f*₃. The Flute and B-flat Clarinet parts have a *f* dynamic marking starting at measure 75. The Contralto part has a *f*₃ dynamic marking at measure 75. The Violin and Viola parts have a *f* dynamic marking at measure 75. The Piano part has a *f* dynamic marking at measure 75. The score includes triplets and quintuplets in several parts.

77

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Musical score for measures 77-80. The score includes parts for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings such as *f* and *f*₃. The Flute and B-flat Clarinet parts have a *f* dynamic marking starting at measure 77. The Contralto part has a *f*₃ dynamic marking at measure 77. The Violin and Viola parts have a *f* dynamic marking at measure 77. The Piano part has a *f* dynamic marking at measure 77. The score includes triplets and quintuplets in several parts.

Suite of Stylistic Impressions

81

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

ff

ff

ff

ff

85

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

v

v

v

v

Suite of Stylistic Impressions

Score

3 - Ballade

Mark C Smith

Adagio ma non troppo ♩ = 64

Flute

Clarinet in B \flat
mp

Cornet

Violin

Cello

Piano
p

Tubular Bells
p

The first system of the score features a 4/4 time signature. The Clarinet in B \flat part begins with a melody marked *mp*. The Piano part provides harmonic support with chords marked *p*. The Tubular Bells part has a simple rhythmic pattern marked *p*. The Flute, Cornet, Violin, and Cello parts are currently silent.

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

The second system continues the piece. The Clarinet in B \flat part continues its melodic line. The Piano part continues with its harmonic accompaniment. The Tubular Bells part continues with its rhythmic pattern. The Flute, Cornet, Violin, and Cello parts remain silent.

Suite of Stylistic Impressions

8

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

12

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

Suite of Stylistic Impressions

16

Fl. *mp*

B♭ Cl. *mp*

Cnt. *mf*

Vln. *mp*

Vlc. *mp*

Pno. *mp*

T.B. *mp*

Detailed description: This system contains measures 16 through 19. Measure 16 is mostly rests. Measure 17 features a flute entry with a half note G4, marked *mp*. The bassoon and contralto enter with eighth notes. The violin and viola play sixteenth-note patterns. The piano provides harmonic support with chords and moving lines in both hands. The tuba plays a simple rhythmic pattern.

20

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

Detailed description: This system contains measures 20 through 23. Measure 20 features a flute entry with a sixteenth-note pattern, marked *mp*. The bassoon and contralto continue with eighth notes. The violin and viola play sixteenth-note patterns. The piano provides harmonic support with chords and moving lines in both hands. The tuba plays a simple rhythmic pattern.

Suite of Stylistic Impressions

24

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

28

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

f

f

f

f

Suite of Stylistic Impressions

Musical score for measures 32-35. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Trombone (T.B.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *p* (piano) for Fl., B♭ Cl., Vln., and Pno.; *mp* (mezzo-piano) for Cnt.; and *mf* (mezzo-forte) for T.B. in the final measure.

Allegro con Brio ♩ = c. 104

Musical score for measures 36-39 of the section 'Allegro con Brio'. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Trombone (T.B.). The key signature changes to two sharps (F# and C#) and the time signature is 4/4. The dynamics are marked as *p* (piano) for Fl. and B♭ Cl. in measure 36; *f* (forte) for Cnt., Vlc., Pno., and T.B. in measure 37.

Suite of Stylistic Impressions

Musical score for measures 40-43. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Trombone (T.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 40 shows the Flute and B♭ Clarinet with a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern with sixteenth notes and chords. The Trombone part has a sustained note.

Musical score for measures 44-47. The score continues for the same instruments as the previous system. Measure 44 shows the Flute and B♭ Clarinet with a forte (*f*) dynamic. The Piano part continues with its complex rhythmic pattern. The Trombone part has a sustained note.

Suite of Stylistic Impressions

48

Fl.
B♭ Cl.
Cnt.
Vln.
Vlc.
Pno.
T.B.

This system of music covers measures 48 to 51. The Flute (Fl.) part is mostly silent, with a few notes in measure 51. The B♭ Clarinet (B♭ Cl.) part has a melodic line starting in measure 49. The Cello (Vlc.) part has a melodic line starting in measure 49. The Piano (Pno.) part features a complex texture with arpeggiated chords and a rhythmic pattern in the right hand, and a more active bass line in the left hand. The Trombone (T.B.) part has a few notes in measure 51.

52

Fl.
B♭ Cl.
Cnt.
Vln.
Vlc.
Pno.
T.B.

This system of music covers measures 52 to 55. The Flute (Fl.) part has a melodic line starting in measure 52. The B♭ Clarinet (B♭ Cl.) part has a melodic line starting in measure 52. The Cello (Vlc.) part has a melodic line starting in measure 52. The Piano (Pno.) part continues with a complex texture, featuring a rhythmic pattern in the right hand and a more active bass line in the left hand. The Trombone (T.B.) part has a few notes in measure 52.

Suite of Stylistic Impressions

56

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

60

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

Suite of Stylistic Impressions

64

Fl.
B♭ Cl.
Cnt.
Vln.
Vlc.
Pno.
T.B.

Detailed description: This system contains measures 64 through 67. The Flute part begins with a sixteenth-note scale in the right hand. The Clarinet and Cello parts have long, sustained notes. The Violin and Viola parts mirror the flute's scale. The Piano part features a dense texture of sixteenth-note chords in the right hand and sustained bass notes in the left hand. The Trombone part has a single sustained note.

68

rit.

Fl.
B♭ Cl.
Cnt.
Vln.
Vlc.
Pno.
T.B.

Detailed description: This system contains measures 68 through 71. The tempo marking *rit.* (ritardando) is present. The Flute and Clarinet parts play sustained notes. The Cello part has a long note. The Violin and Viola parts play sustained notes with some movement. The Piano part continues with sixteenth-note chords in the right hand and sustained bass notes in the left hand. The Trombone part has a single sustained note.

Suite of Stylistic Impressions

Adagio ma non troppo ♩ = 64

Musical score for Suite of Stylistic Impressions, measures 72-76. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Trombone (T.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Adagio ma non troppo, with a metronome marking of ♩ = 64. The score is divided into two systems, with measures 72-75 in the first system and measures 76-79 in the second system. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The score features various musical notations such as slurs, ties, and articulation marks.

Suite of Stylistic Impressions

80

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

84

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

p

mp

p

p

mf

p

Suite of Stylistic Impressions

88 *rit.*

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

T.B.

mp *p* *pp*

Suite of Stylistic Impressions

Score

4 - Waltz

Mark C Smith

Allegro con brio $\text{♩} = 60$

Flute

Clarinet in B \flat

Cornet

Violin

Cello

Piano

Xylophone

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

9

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

13

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

Musical score for measures 17-20. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 17 starts with a treble clef and a key signature change to three sharps. Measures 18-20 continue with the same key signature. The Flute and B♭ Clarinet parts have a melodic line with a slur over measures 18-20. The Violin part has a triplet of eighth notes in measure 17. The Piano part has a complex accompaniment with chords and moving lines. The Xylophone part has a rhythmic pattern of eighth notes.

Musical score for measures 21-24. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 21 starts with a treble clef and a key signature change to three sharps. Measures 22-24 continue with the same key signature. The Flute and B♭ Clarinet parts have a melodic line with a slur over measures 21-22. The Violin part has a melodic line with a slur over measures 21-22. The Piano part has a complex accompaniment with chords and moving lines. The Xylophone part has a rhythmic pattern of eighth notes. The score includes a *rit.* marking above measure 21 and a *Slower* marking with a tempo of $\text{♩} = 54$ above measure 23. The dynamic marking *mp* is present in measures 23 and 24. The time signature changes to 3/4 in measure 23.

Suite of Stylistic Impressions

25

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

mp

f

mp

f

f

29

Fl.

B \flat Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

f

Suite of Stylistic Impressions

Musical score for measures 33-36. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins at measure 33. The Flute and B♭ Clarinet parts enter in measure 34 with a melody marked *mp*. The Contralto part has a melodic line starting in measure 33. The Violin and Viola parts have a melodic line starting in measure 33. The Piano part has a rhythmic accompaniment starting in measure 33. The Xylophone part is silent throughout this section.

Musical score for measures 37-40. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins at measure 37. The Flute and B♭ Clarinet parts have a melodic line starting in measure 37. The Contralto part has a melodic line starting in measure 37. The Violin and Viola parts have a melodic line starting in measure 37. The Piano part has a rhythmic accompaniment starting in measure 37. The Xylophone part is silent throughout this section. The tempo marking *rit.* is present above the Flute part in measure 39.

Suite of Stylistic Impressions

Allegro con brio $\text{♩} = 60$

41

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

45

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

49

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

53

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

57 *rit.*

Fl. B♭ Cl. Cnt. Vln. Vlc. Pno. Xyl.

Detailed description: This system contains measures 57 through 60. The key signature is three sharps (F#, C#, G#). The tempo marking is *rit.* (ritardando). The Flute and Clarinet parts have rests in measures 57 and 58, then play a melodic line in measures 59 and 60. The Cello part has a triplet of eighth notes in measure 57. The Piano part has a triplet of eighth notes in measure 57. The Xylophone part has a triplet of eighth notes in measure 57.

61 *Slower* ♩ = 54

Fl. B♭ Cl. Cnt. Vln. Vlc. Pno. Xyl.

Detailed description: This system contains measures 61 through 64. The key signature is three sharps (F#, C#, G#). The tempo marking is *Slower* with a metronome marking of ♩ = 54. The Flute and Clarinet parts play a melodic line with triplets in measures 61 and 62. The Cello part has a triplet of eighth notes in measure 61. The Violin part has a triplet of eighth notes in measure 61. The Viola part has a *pizz.* (pizzicato) marking in measure 61. The Piano part has a triplet of eighth notes in measure 61. The Xylophone part has a triplet of eighth notes in measure 61.

Suite of Stylistic Impressions

65

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

69

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

73

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

77

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

ff

ff

ff

arco

Suite of Stylistic Impressions

81

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

ff

85

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

Score

5 - March

Mark C Smith

Alla Marcia ♩ = 114

This system contains the first four measures of the piece. The instruments are Flute, Clarinet in B♭, Cornet, Violin, Cello, Piano, and Xylophone. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *Alla Marcia* with a quarter note equal to 114. The dynamic is *f* (forte). The Flute, Clarinet, and Cornet play a melodic line with eighth-note patterns. The Violin and Cello play a rhythmic accompaniment of eighth notes. The Piano and Xylophone have rests in the first three measures, with the Piano playing a chord in the fourth measure and the Xylophone playing a rhythmic pattern.

This system contains measures 5 through 8. The instruments are Flute (Fl.), Clarinet in B♭ (B♭ Cl.), Cornet (Cnt.), Violin (Vln.), Cello (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The Flute has a rest. The Clarinet, Cornet, Violin, and Cello play a melodic line with eighth-note patterns. The Piano and Xylophone play a rhythmic accompaniment of eighth notes. The system ends with a double bar line and repeat signs.

Suite of Stylistic Impressions

9

Fl.
B♭ Cl.
Cnt.
Vln.
Vcl.
Pno.
Xyl.

This system contains measures 9 through 12. The Flute part has a melodic line starting with a whole note G4, followed by quarter notes F#4, E4, D4, and C4. The B♭ Clarinet part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Contrabassoon part has a similar rhythmic pattern: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Violin and Violoncello parts have a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Piano part is silent. The Xylophone part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

13

Fl.
B♭ Cl.
Cnt.
Vln.
Vcl.
Pno.
Xyl.

This system contains measures 13 through 16. The Flute part is silent. The B♭ Clarinet part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Contrabassoon part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Violin and Violoncello parts have a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Piano part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Xylophone part has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Suite of Stylistic Impressions

18

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

23

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

27

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

31

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

35

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

39

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

mp

metal mute

mp

Suite of Stylistic Impressions

43

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

47

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

open

Suite of Stylistic Impressions

51

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

55

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

59

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

63

Fl.

B♭ Cl.

Cnt.

Vln.

Vlc.

Pno.

Xyl.

Suite of Stylistic Impressions

Musical score for measures 67-70. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto Saxophone (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is marked *ff* (fortissimo). The Flute part begins with a rest in measures 67 and 68, then enters in measure 69 with a rapid sixteenth-note pattern. The B♭ Clarinet, Contralto Saxophone, Violin, and Viola parts play a rhythmic pattern of eighth notes with rests. The Piano part provides harmonic support with chords and moving lines. The Xylophone part plays a rhythmic pattern of eighth notes.

Musical score for measures 71-74. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Contralto Saxophone (Cnt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Xylophone (Xyl.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is marked *ff* (fortissimo). The Flute part has a rest in measure 71, then enters in measure 72 with a melodic line. The B♭ Clarinet, Contralto Saxophone, Violin, and Viola parts play a rhythmic pattern of eighth notes with rests. The Piano part provides harmonic support with chords and moving lines. The Xylophone part plays a rhythmic pattern of eighth notes.

Part B5.1

O Mistress Mine

Mark C Smith

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

Cornet Soloist
Euphonium Soloist

Soprano Cornet
Solo Cornet
Repiano Cornet
Second Cornet
Third Cornet

Flugel Horn
Solo Horn
First Horn
Second Horn

Trombone 1
Trombone 2
Bass Trombone

Baritone 1
Baritone 2

Euphonium

E Flat Tuba
B Flat Tuba

Timpani
Vibraphone
Drum set

Songs from "Twelfth Night"

"O Mistress Mine"

Andante con Moto ♩ = 72

The score is for the piece "O Mistress Mine" from Shakespeare's Twelfth Night. It is in 3/4 time with a tempo of Andante con Moto (♩ = 72). The key signature has two sharps (D major). The instrumentation includes:

- Cornet Soloist: Treble clef, 3/4 time, starts with a rest and then plays a melodic line starting in the fifth measure with a *mf* dynamic.
- Euphonium Soloist: Treble clef, 3/4 time, starts with a rest and then plays a melodic line starting in the fifth measure with a *f* dynamic.
- E♭ Cornet: Treble clef, 3/4 time, rests throughout.
- Solo Cornet: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Rep Cornet: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- 2nd Cornet: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- 3rd Cornet: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Flugelhorn: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Horn in E♭ 1: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Horn in E♭ 2: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Horn in E♭ 3: Treble clef, 3/4 time, plays a melodic line starting in the first measure with a *mf* dynamic.
- Trombone 1: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Trombone 2: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Bass Trombone: Bass clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Baritone 1: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Baritone 2: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Euphonium: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- E♭ Tuba: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- B♭ Tuba: Treble clef, 3/4 time, plays a harmonic line starting in the first measure with a *mf* dynamic.
- Timpani: Bass clef, 3/4 time, rests throughout.
- Vibraphone: Treble clef, 3/4 time, plays a rhythmic accompaniment starting in the first measure with a *mp* dynamic.
- Drum Set: Bass clef, 3/4 time, rests throughout.

O Mistress Mine

7

Cnt Solo

Euph Solo

E♭ Cnt.

Solo Cnt.

Rep Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

Timp.

Vib.

D. S.

f

mf

mf

mf

sim.

sim.

p

Detailed description: This is a page of a musical score for the piece 'O Mistress Mine'. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D major (two sharps) and the time signature is 4/4. The page is numbered '2' at the top left. The instruments listed on the left are: Cnt Solo, Euph Solo, E♭ Cnt., Solo Cnt., Rep Cnt., 2nd Cnt., 3rd Cnt., Flghn., Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Bar. 1, Bar. 2, Euph., E♭ Tuba, B♭ Tuba, Timp., Vib., and D. S. The score begins with a rehearsal mark '7' at the top of the first staff. The vocal soloists (Cnt Solo, Solo Cnt., Rep Cnt., 2nd Cnt., 3rd Cnt.) have melodic lines with various dynamics such as *f*, *mf*, and *mf*. The woodwinds (Flghn., Hn. 1, Hn. 2, Hn. 3) and brass (Bar. 1, Bar. 2, Euph., E♭ Tuba, B♭ Tuba) parts provide harmonic support. The percussion (Timp., Vib., D. S.) includes a timpani part with a *p* dynamic. The strings (E♭ Cnt., Solo Cnt., Rep Cnt., 2nd Cnt., 3rd Cnt.) are mostly silent in this section. The page number '394' is centered at the bottom.

13

Cnt Solo

Euph Solo

E♭ Cnt.

Solo Cnt.

Rep Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

13

Timp.

13

Vib.

13

D. S.

mp

mp

mp

mp

mp

mp

p

O Mistress Mine

19

to the fore

Cnt Solo

Euph Solo

E♭ Cnt.

Solo Cnt.

Rep Cnt.

2nd Cnt.

3rd Cnt.

Fighn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

E♭ Tuba

B♭ Tuba

Timp.

Vib.

D. S.

f

mf

f

cup mute

mf cup mute

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

mf

mp

mf

mf

mf

mf

mp

mp

mf

O Mistress Mine

The musical score includes the following parts and markings:

- Cnt Solo**: Melodic line with a *f* dynamic marking.
- Euph Solo**: Melodic line with *f* and *ff* dynamic markings.
- E♭ Cnt.**: Empty staff.
- Solo Cnt.**: Melodic line with *f* dynamic marking.
- Rep Cnt.**: Melodic line with *f* dynamic marking.
- 2nd Cnt.**: Melodic line with *f* dynamic marking and an *open* marking.
- 3rd Cnt.**: Melodic line with *f* and *f*_{open} dynamic markings.
- Flghn.**: Melodic line with *f* dynamic marking.
- Hn. 1**: Melodic line with *f* dynamic marking.
- Hn. 2**: Melodic line with *f* dynamic marking.
- Hn. 3**: Melodic line with *f* dynamic marking.
- Tbn. 1**: Melodic line with *f* dynamic marking.
- Tbn. 2**: Melodic line with *f* dynamic marking.
- B. Tbn.**: Melodic line with *f* dynamic marking.
- Bar. 1**: Melodic line with *f* dynamic marking.
- Bar. 2**: Melodic line with *f* dynamic marking.
- Euph.**: Melodic line with *f* dynamic marking.
- E♭ Tuba**: Melodic line with *f* dynamic marking.
- B♭ Tuba**: Melodic line with *f* dynamic marking.
- Timp.**: Percussion line with *mp* and *f* dynamic markings.
- Vib.**: Vibraphone line with *mp* dynamic marking.
- D. S.**: Drum set line with *f* dynamic marking.

O Mistress Mine

This musical score is for the piece "O Mistress Mine" and includes the following parts and instruments:

- Vocalists:** Cnt Solo, Euph Solo, E♭ Cnt., Solo Cnt., Rep Cnt., 2nd Cnt., 3rd Cnt.
- Woodwinds:** Flghn., Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Bar. 1, Bar. 2, Euph., E♭ Tuba, B♭ Tuba.
- Other Instruments:** Timp., Vib., D. S.

The score is written in G major (one sharp) and 4/4 time. It begins at measure 31. The vocal parts (Cnt Solo, Euph Solo, and E♭ Cnt.) have melodic lines with slurs and ties. The woodwinds and brass parts provide harmonic support, with many instruments playing sustained notes or chords. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The percussion parts (Timp., Vib., D. S.) provide rhythmic accompaniment.

This musical score is for the piece "O Mistress Mine" and is page 7. It features a variety of instruments and vocal parts. The vocal parts include a Contralto Soloist (Cantata Solo), a Contralto (Cantata), a Soprano (Solo Cantata), a Repetitor (Repetitor Cantata), and three Contraltos (2nd and 3rd Cantatas). The instrumental parts include Flute (Flg.), three Horns (Hn. 1, 2, 3), two Trumpets (Tbn. 1, 2), Bass Trombone (B. Tbn.), two Baritone Saxophones (Bar. 1, 2), Euphonium (Euph.), two Tubas (E♭ Tuba, B♭ Tuba), Timpani (Timp.), Vibraphone (Vib.), and Double Bass (D. S.). The score is written in G major and 3/4 time. It begins at measure 37. The vocal parts have lyrics, and the instrumental parts include dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) and articulation marks like accents and slurs.

This musical score is for the piece "O Mistress Mine" and is marked with a tempo of *rit.* (ritardando). The score is arranged for a vocal soloist and a full orchestra. The vocal parts include:

- Cnt Solo (Soprano)
- Euph Solo (Euphonium)
- E♭ Cnt. (E-flat Contralto)
- Solo Cnt. (Soprano)
- Rep Cnt. (Repertoire Contralto)
- 2nd Cnt. (Second Contralto)
- 3rd Cnt. (Third Contralto)

The orchestral parts include:

- Flghn. (Flute)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tbn. 1 (Trumpet 1)
- Tbn. 2 (Trumpet 2)
- B. Tbn. (Baritone Trumpet)
- Bar. 1 (Baritone 1)
- Bar. 2 (Baritone 2)
- Euph. (Euphonium)
- E♭ Tuba (E-flat Tuba)
- B♭ Tuba (B-flat Tuba)
- Timp. (Timpani)
- Vib. (Vibraphone)
- D. S. (Double Bass)

The score begins at measure 43. The key signature is one sharp (F#). The tempo marking *rit.* is placed above the first vocal staff. The dynamic marking *mp* (mezzo-piano) is placed above the Vibraphone staff. The score is written in a standard musical notation with various clefs and time signatures.

a tempo

48

Cnt Solo *mf*

Euph Solo *f*

Es Cnt.

Solo Cnt.

Rep Cnt.

2nd Cnt.

3rd Cnt.

Flghn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Bar. 1 *mf*

Bar. 2

Euph.

E♭ Tuba *mf*

B♭ Tuba *mf*

Timp. *f* *mf*

Vib.

D. S. *mf*

Detailed description: This is a page of a musical score for the piece 'O Mistress Mine'. The score is for measures 48 through 52. It features a variety of instruments and vocal parts. The vocal parts include a Contralto Soloist (Cantata Solo) and several Contraltos (Es Cnt., Solo Cnt., Rep Cnt., 2nd Cnt., 3rd Cnt.). The instrumental parts include Flute (Flghn.), Horns (Hn. 1, 2, 3), Trombones (Tbn. 1, 2, B. Tbn.), Baritone (Bar. 1, Bar. 2), Euphonium (Euph.), Trumpets (E♭ Tuba, B♭ Tuba), and Timpani (Timp.). The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'a tempo'. Dynamics include *mf* (mezzo-forte) and *f* (forte). The bass drum (D. S.) part has a *mf* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

rit.

The musical score is arranged in a multi-stem format. It includes the following parts and markings:

- Cnt Solo** and **Euph Solo**: Both parts have a melodic line starting at measure 54, marked *mf*.
- E♭ Cnt.**, **Solo Cnt.**, **Rep Cnt.**, **2nd Cnt.**, and **3rd Cnt.**: These parts are marked with a horizontal line, indicating they are silent.
- Flghn.**: A flute part with a melodic line, marked *mf*.
- Hn. 1** and **Hn. 2**: Horn parts with melodic lines, marked *mf*.
- Hn. 3**: A horn part with a melodic line, marked *mf*.
- Tbn. 1** and **Tbn. 2**: Trombone parts with melodic lines, marked *mf*.
- B. Tbn.**: Bass trombone part with a melodic line, marked *mf*.
- Bar. 1** and **Bar. 2**: Baritone parts with melodic lines, marked *mf*.
- Euph.** and **E♭ Tuba**: Euphonium and alto tuba parts with melodic lines, marked *mf*.
- B♭ Tuba**: Bass tuba part with a melodic line, marked *mf*.
- Timp.**: Timpani part with a rhythmic pattern, marked *p*.
- Vib.**: Vibraphone part with a melodic line, marked *p*.
- D. S.**: Drum set part with a rhythmic pattern, marked *p*.

The score begins at measure 54. The key signature is two sharps (D major). The tempo is marked *rit.* (ritardando). The dynamic marking *mf* (mezzo-forte) is used for the vocal and woodwind parts, while *p* (piano) is used for the percussion parts.

Part B5.2

Almighty God, Thy Word is Cast

Mark C Smith

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Bass Trombone

Tuba

String Bass

Timpani

Percussion

Almighty God, Thy Word is Cast

Score for
Symphonic Wind Band

Scottish Psalter, 1615
Arr by Mark C Smith

Andante ♩ = 76

The score is for a symphonic wind band and includes the following parts:

- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Clarinet in B♭ 3
- Bass Clarinet
- Alto Sax. 1
- Alto Sax. 2
- Tenor Sax.
- Baritone Sax.
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Horn in F 1
- Horn in F 2
- Trombone 1
- Trombone 2
- Euphonium
- Bass Trombone
- Tuba
- String Bass
- Timpani
- Tubular Bells
- Drum Set

Dynamic markings include *f*, *mp*, *pp*, and *mf*. A specific instruction for the Trumpet in B♭ 1 part reads "Solo Flugelhorn muted".

Almighty God, Thy Word is Cast

This musical score is for the hymn "Almighty God, Thy Word is Cast". It is written in the key of B-flat major (two flats) and 4/4 time. The score includes parts for various instruments and voices:

- Fl. 1 & 2:** Flutes, both parts are silent.
- Ob.:** Oboe, featuring a solo passage starting in the second measure with a *mp* dynamic.
- Bsn.:** Bassoon, playing a sustained harmonic accompaniment.
- B. Cl. 1 & 2:** Bass Clarinets, with the first part playing a melodic line and the second part playing a rhythmic accompaniment.
- B. Cl. 3:** Bass Clarinet, playing a rhythmic accompaniment.
- B. Cl.:** Baritone Clarinet, playing a sustained harmonic accompaniment.
- A. Sx. 1 & 2:** Alto Saxophones, with the first part playing a melodic line and the second part playing a sustained harmonic accompaniment.
- T. Sx.:** Tenor Saxophone, playing a sustained harmonic accompaniment.
- B. Sx.:** Bass Saxophone, playing a sustained harmonic accompaniment.
- B. Tpt. 1, 2, & 3:** Baritone Trumpets, with the first part playing a melodic line and the other two parts playing a sustained harmonic accompaniment.
- Hn. 1 & 2:** Horns, playing a rhythmic accompaniment.
- Tbn. 1 & 2:** Trombones, both parts are silent.
- Euph.:** Euphonium, playing a sustained harmonic accompaniment.
- Bs. Trom.:** Bass Trombone, playing a sustained harmonic accompaniment.
- Tuba:** Playing a sustained harmonic accompaniment.
- Bass.:** Double Bass, playing a sustained harmonic accompaniment.
- Timp.:** Timpani, playing a sustained harmonic accompaniment.
- T.B.:** Tenor Bass, playing a sustained harmonic accompaniment.
- D. S.:** Double Bass, playing a sustained harmonic accompaniment.

The score is arranged in a standard orchestral layout with multiple staves for each instrument part. Dynamics such as *mp* (mezzo-piano) and *solo.* are indicated throughout the score.

Almighty God, Thy Word is Cast

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1 (Flug)
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Bs Trom.
Tuba
Bass.
Timp.
T.B.
D. S.

mf
ppp *mp*

Detailed description: This is a page of a musical score for the hymn 'Almighty God, Thy Word is Cast'. The score is arranged for a large orchestra and includes parts for woodwinds, brass, strings, and percussion. The woodwind section includes two flutes, oboe, bassoon, three B-flat clarinets, bass clarinet, two saxophones (alto and tenor), and bass saxophone. The brass section includes three B-flat trumpets (with a 'Flug' marking for the first), three B-flat trombones, two horns, tuba, euphonium, and bass trombone. The string section includes basses and timpani. The percussion section includes a snare drum (T.B.) and a double bass drum (D. S.). The score features various musical notations such as rests, notes, beams, and slurs. Dynamics markings include *mf* (mezzo-forte) and *ppp* (pianissimo) with hairpins indicating volume changes. The key signature has two flats, and the time signature is common time (C).

Almighty God, Thy Word is Cast

This musical score is for the hymn "Almighty God, Thy Word is Cast". It is written in the key of B-flat major and 4/4 time. The score includes parts for a variety of instruments and voices, with dynamic markings such as *f*, *mp*, *pp*, and *mf*. The woodwinds include Flutes 1 and 2, Oboe, Bassoon, Clarinets in B-flat (1, 2, 3), Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Baritone), and Trumpets (B-flat 1, 2, 3). The brass section consists of Horns (1 and 2), Trombones (1 and 2), Euphonium, Bass Trombone, Tuba, and Bass. Percussion includes Timpani and Tom-toms (T.B.). The string section (D.S.) is also present. The score features several dynamic changes, including a *Tutti* marking for the woodwinds and a *pp* marking for the strings. The piece concludes with a *mf* dynamic.

Almighty God, Thy Word is Cast

This page contains a musical score for the hymn "Almighty God, Thy Word is Cast". The score is arranged for a large orchestra and includes parts for various instruments and voices. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments. The instruments listed on the left side of the score are: Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Bs Trom., Tuba, Bass., Timp., T.B., and D. S. The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests and dynamic markings such as *pp* (pianissimo) and *p* (piano).

Almighty God, Thy Word is Cast

This musical score is for the hymn "Almighty God, Thy Word is Cast". It is arranged for a large symphonic band and includes parts for woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music is divided into five measures. Dynamic markings are used throughout to indicate volume changes, including *ppp*, *mf*, *f*, and *mp*. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets in B-flat (1, 2, 3), Bass Clarinet, Saxophones in A and B-flat (1, 2), and Tenor Saxophone. The brass section includes Trumpets in B-flat (1, 2, 3), Horns in F (1, 2), Trombones in B-flat (1, 2), Euphonium, Bass Trombone, Tuba, and Bass. The percussion section includes Timpani, Tom-toms (T.B.), and Snare Drum (D.S.). The string section is represented by a single line at the bottom of the score.

Almighty God, Thy Word is Cast

This page contains a full orchestral score for the hymn "Almighty God, Thy Word is Cast". The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into systems, with each instrument or section represented by a separate staff. The instruments listed are: Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Bs Trom., Tuba, Bass., Timp., T.B., and D. S. The score features a variety of musical notations, including notes, rests, dynamics (p, mf, f), and articulation marks. The piece is in a grand staff format, with the upper staves for woodwinds and strings, and the lower staves for brass and percussion.

Almighty God, Thy Word is Cast

Slower rit. A Tempo rit.

Fl. 1
Fl. 2
Ob.
Bsn.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Bs Trom
Tuba
Bass.
Timp.
D. S.

mf *f* *mp* *p*

Part B5.3

March – Centillion

Mark C Smith

This score is presented in performance size for the purpose of this submission.

The performance score is presented in A4 ring-bound format.

Instrumentation:

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Horn in F 1
Horn in F 2
Trombones 1 & 2
Bass Trombone
Euphonium
Tuba
Timpani
Glockenspiel
Percussion

March - Centillion

Score for
Symphonic Wind Band

Mark C Smith

The score is for a symphonic wind band and is written in 4/4 time. The key signature has one flat (B-flat). The dynamic marking is mezzo-forte (mf). The instruments and their parts are as follows:

- Piccolo:** Enters in the fourth measure with a melodic line.
- Flute 1, Flute 2, Oboe:** All three instruments play the same melodic line as the piccolo.
- Bassoon:** Plays a rhythmic accompaniment of eighth notes.
- Clarinet in B-1, Clarinet in B-2, Clarinet in B-3, Bass Clarinet, Alto Sax. 1, Alto Sax. 2, Tenor Sax., Baritone Sax., Trumpet in B-1, Trumpet in B-2, Trumpet in B-3, Horn in F 1, Horn in F 2, Trombone 1/2, Bass Trombone, Baritone (T.C.), Tuba, Timpani, Glockenspiel, and Drum Set:** All these instruments play a rhythmic accompaniment of eighth notes.

March - Centillion

This page contains the musical score for the second part of the piece 'March - Centillion'. The score is arranged for a large ensemble of instruments. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1/2, B. Tbn., Bar., Tuba, Timp., Glk., and D. S. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. The percussion parts include timpani and gong. The dynamic markings include accents and slurs. The score is divided into measures by vertical bar lines, and the instruments are grouped by their families.

March - Centillion

This page of the musical score for "March - Centillion" features 23 staves for various instruments. The score is written in 2/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with *mp* dynamics.
- Fl. 1, Fl. 2**: Flutes, playing a melodic line with *mp* dynamics.
- Ob.**: Oboe, playing a melodic line with *mp* dynamics.
- Bsn.**: Bassoon, playing a rhythmic accompaniment with *mp* dynamics.
- Bs. Cl. 1, Bs. Cl. 2, Bs. Cl. 3**: Bass Clarinets, playing a melodic line with *mp* dynamics.
- B. Cl.**: Baritone Clarinet, playing a rhythmic accompaniment with *mp* dynamics.
- A. Sax. 1, A. Sax. 2**: Alto Saxophones, playing a melodic line with *mp* dynamics.
- T. Sax.**: Tenor Saxophone, playing a melodic line with *mp* dynamics.
- B. Sax.**: Baritone Saxophone, playing a rhythmic accompaniment with *mp* dynamics.
- Bs. Tpt. 1, Bs. Tpt. 2, Bs. Tpt. 3**: Bass Trumpets, playing a melodic line with *mp* dynamics.
- Hn. 1, Hn. 2**: Horns, playing a rhythmic accompaniment with *mp* dynamics.
- Tbn. 1/2**: Trombone, playing a rhythmic accompaniment with *mp* dynamics.
- B. Tbn.**: Baritone Trombone, playing a rhythmic accompaniment with *mp* dynamics.
- Bar.**: Baritone, playing a melodic line with *mp* dynamics.
- Tuba**: Tuba, playing a rhythmic accompaniment with *mp* dynamics.
- Timp.**: Timpani, playing a rhythmic accompaniment with *mp* dynamics.
- Glk.**: Glockenspiel, playing a rhythmic accompaniment with *mp* dynamics.
- D. S.**: Snare Drum, playing a rhythmic accompaniment with *mp* dynamics.

March - Centillion

This musical score is for a march titled "March - Centillion". It is arranged for a large symphonic band. The score begins at measure 16. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with accents.
- Fl. 1, Fl. 2**: Flutes, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a rhythmic accompaniment.
- B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3**: Clarinets in B-flat, playing a rhythmic accompaniment.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment.
- A. Sax. 1, A. Sax. 2**: Alto Saxophones, playing a rhythmic accompaniment.
- T. Sax.**: Tenor Saxophone, playing a rhythmic accompaniment.
- B. Sax.**: Baritone Saxophone, playing a rhythmic accompaniment.
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3**: Trumpets in B-flat, playing a rhythmic accompaniment.
- Hn. 1, Hn. 2**: Horns, playing a rhythmic accompaniment.
- Tbn. 1/2**: Trombone, playing a rhythmic accompaniment.
- B. Tbn.**: Baritone Trombone, playing a rhythmic accompaniment.
- Bar.**: Baritone Saxophone, playing a rhythmic accompaniment.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- Glk.**: Glockenspiel, playing a rhythmic accompaniment.
- D. S.**: Snare Drum, playing a rhythmic accompaniment.

The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The key signature is one sharp (F#), and the time signature is 2/4.

March - Centillion

21

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

Bsn. *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

B♭ Cl. 3 *mp* *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2 *mp* *f*

B♭ Tpt. 3 *mp* *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Bar. *f*

Tuba *f*

Timp. *f*

Glk. *f*

D. S. *f*

This musical score is for the piece "March - Centillion" and is page 6 of the score. It features a large ensemble of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments included are:

- Picc. (Piccolo)
- Fl. 1 and Fl. 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1, B♭ Cl. 2, and B♭ Cl. 3 (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sx. 1 and A. Sx. 2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3 (B-flat Trumpets)
- Hn. 1 and Hn. 2 (Horns)
- Tbn. 1/2 (Trombone)
- B. Tbn. (Baritone Trombone)
- Bar. (Baritone)
- Tuba
- Timp. (Timpani)
- Glk. (Glockenspiel)
- D. S. (Double Bass)

The score includes various musical notations such as triplets, slurs, and dynamic markings. The page number "6" is located at the top left, and the title "March - Centillion" is centered at the top. The page number "420" is centered at the bottom of the page.

31

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1/2

B. Tbn.

Bar.

Tuba

31

Timp.

Glk.

31

D. S.

This musical score is for the piece "March - Centillion" and is page 8 of the score. It features a large ensemble of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments included are:

- Picc. (Piccolo)
- Fl. 1 and Fl. 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. (Clarinets)
- A. Sax. 1 and A. Sax. 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3 (Trumpets)
- Hn. 1 and Hn. 2 (Horns)
- Tbn. 1/2 (Trombone)
- B. Tbn. (Baritone Trombone)
- Bar. (Baritone)
- Tuba
- Timp. (Timpani)
- Glk. (Glockenspiel)
- D. S. (Snare Drum)

The score begins at measure 36. The Piccolo, Flutes, Oboe, and Saxophones have melodic lines with various articulations. The Clarinets and Trombones play harmonic support. The Snare Drum has a rhythmic pattern. The score is presented in a standard orchestral layout with multiple staves per instrument.

41 Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1/2

B. Tbn.

Bar.

Tuba

41 Timp.

Glk.

41 D. S.

p

p

p

p

p

p

mp

mp

mp

p

p

p

pp

p

This musical score is for a march titled "March - Centillion". It is arranged for a large ensemble of instruments. The score is divided into two systems, with the first system starting at measure 45. The instruments included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1/2
- B. Tbn.
- Bar.
- Tuba
- Timp.
- Glk.
- D. S.

The score features a variety of rhythmic patterns and melodic lines. The woodwinds and brass sections play rhythmic accompaniment, while the saxophones and baritone play more melodic parts. The double bass (D. S.) provides a steady bass line with a repeating eighth-note pattern. The percussion (Timp. and Glk.) provides rhythmic accents.

51

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1/2

B. Tbn.

Bar.

Tuba

51

Timp.

Glk.

51

D. S.

This musical score is for the piece "March - Centillion" and is page 12 of the score. It features a variety of instruments, including woodwinds, brass, saxophones, and percussion. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The instruments listed are: Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1/2, B. Tbn., Bar., Tuba, Timp., Glk., and D. S. The score includes various musical notations such as notes, rests, and articulation marks. A rehearsal mark with the number 56 is present at the beginning of several staves.

61 Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *f*

B. Sax. *mf*

61 B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1/2 *f*

B. Tbn. *mf*

Bar. *mf*

Tuba *mf*

61 Timp. *mf*

Glk. *f*

61 D. S. *mf*

65 Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

B^b Cl. 1 *f* *ff*

B^b Cl. 2 *f* *ff*

B^b Cl. 3 *f* *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

65 B^b Tpt. 1 *f* *ff*

B^b Tpt. 2 *f* *ff*

B^b Tpt. 3 *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Bar. *ff*

Tuba *ff*

65 Timp. *f* *ff*

Glk. *f*

65 D. S. *f* *ff*

71 Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1 *f*

B^b Cl. 2 *f*

B^b Cl. 3 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

71 B^b Tpt. 1 *f*

B^b Tpt. 2 *f*

B^b Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Bar. *f*

Tuba *f*

71 Timp. *f*

Glk. *f*

71 D. S. *f*

76 Picc. Fl. 1 Fl. 2 Ob. Bsn. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hn. 1 Hn. 2 Tbn. 1/2 B. Tbn. Bar. Tuba Timp. Glk. D. S.

Detailed description of the musical score: This page contains the musical notation for measures 76 through 80 of the piece 'March - Centillion'. The score is arranged in a standard orchestral layout with 21 staves. The instruments listed are Piccolo, Flute 1, Flute 2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Horn 1, Horn 2, Trombone 1/2, Baritone, Tuba, Timpani, Glockenspiel, and Snare Drum. The key signature is one flat (B♭), and the time signature is 4/4. The Piccolo part features a complex melodic line with many sixteenth and thirty-second notes. The Flute parts have a more melodic, sustained character. The Oboe and Bassoon parts are mostly rests. The Woodwind section (Clarinets, Bass Clarinet, Saxophones) provides harmonic support with various rhythmic patterns. The Brass section (Trumpets, Horns, Trombones, Baritone, Tuba) plays a rhythmic accompaniment, often using chords and repeated notes. The Percussion section (Timpani, Glockenspiel, Snare Drum) provides a steady rhythmic foundation, with the Snare Drum playing a consistent eighth-note pattern.

81 Picc.

81 Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

81 B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1/2

B. Tbn.

Bar.

Tuba

81 Timp.

Glk.

81 D. S.

Part C: Sound Recordings.

NOTE:

1 CD containing 'Sound Recordings' is included with the print copy of the thesis held in the University of Adelaide Library.

The CD must be listened to in the Music Library.