

A Portfolio of Original Compositions

Presented for PhD

June 2013

Matthew Hall

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Pieces found within the Portfolio

Title	Orchestration	Year	Page
Man Made Waters	Orchestra	2005	1
No Respite	Solo Piano	2005	23
Septet	Septet	2005	31
Aerofoil	Wind Sextet & Percussion	2006	49
Choices	Solo Marimba	2006	77
Hours	Solo Clarinet	2007	85
One Hand	Clarinet, Violin & Percussion	2007	93
Yarn	Solo Flute	2007	105
Reasons	Percussion Quartet	2008	115
Fawn	Brass Dectet	2009	151
Lament	String Quartet	2009	171
The Smile	Brass Band	2009	177
Activate	Brass Band	2010	191
Legends of Cyfarthfa	Brass Band	2010	211
Spanning Revolutions	Brass Band	2011	235
Velvet Black Sunshine	Brass Quintet	2011	265
Enesek Syllan			281
1 - Bryher & Samson	Wind Orchestra	2011	283
2 - Brechiek			305
3 - Ennor			319
Concerto Grosso	Brass Band	2013	351

Man Made Waters

(Sketches)

Symphony Orchestra

Matthew Hall

2005

6

2. Picc. *mp* *f* *mp*

1. (Fl.) *f* *mp* 2. (Fl.) *mp*

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

1. *f* *mp* *mp*

Hns. *mf* *ff* *mp* *f*

Tpts. *mf* *ff* *f*

Tbn. *mf* *f* *mf*

B. Tbn. *mf*

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

Timp. *mf* *mf*

Perc. *mf* *mf*

Xylo. *f* *p* *f* *p*

Pno. *f* *p* *f* *p*

Vln. I *f* *pp* *ff*

Vln. II *f* *pp* *ff*

Vla. *pp* *div.* *ff* *mp*

Vc. *mf* *ff* *pp* *ff* *p*

Db. *mf* *ff* *pp* *ff* *p*

senza sord.

senza sord.

1. senza sord.

div.

B

Quick and Flowing

12 *poco rall.* $\text{♩} = 132$

Fl. *ff* *f*

Ob. *mf* *p* *ff* *f*

Cl. *ff* *f* *mf* *mf* *mf* *mf*

Bsn. *mf* *p* *ff* *f*

Cbsn. *ff* *f*

Hns. *mf* *p* *mf* *p* *ff* *f*

Tpts. *ff* *f*

Tbn. *p* *p* *ff* *f*

B. Tbn. *p* *p* *ff* *f*

Tba. *p* *p* *ff* *f*

Timp. *ff* *f*

Perc. Sus. Cym L.V. *p* *ff*

Perc. B.D. *p* *f*

Pno.

Hp. *p*

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p* *All* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

Quick and Flowing $\text{♩} = 132$

27

Fl.

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

32

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns.

Tpts.

Tbn. *f* con sord.

B. Tbn. *f* con sord.

Tba. *f*

Timp. *f*

Perc. S.D. *f*

Perc. Glock. *mf*

Cel. *mf*

Hp.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db.



Freely with much expression

$\text{♩} = 60$

Fl. f 3

Ob.

Cl. p 6 3

Bsn. p 1.

Cbsn.

Hns. f p

Tpts.

Tbn. f 3 p

B. Tbn. f 3 p

Tba.

Timp. p

Perc.

Perc.

Pno.

Hp. p 6 3

Freely with much expression

$\text{♩} = 60$

Vln. I p div. $8va$

Vln. II p div. $8va$

Vla. p

Vc. f

Db. mp

59

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Cbsn. *mf* *p*

Hns. *mf* *p*

Tpts. *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp. *mf* *p*

Perc. *f* *p*

Perc. *mf* *p*

Pno. *mf* *p*

Harp. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

D

Very Slow & Still: -
Molto Legato, Poco Rubato

61 $\text{♩} = 80$ 1. *Molto espressivo*

Fl. *mp*

Ob.

Cl.

Bsn.

Hns. *p* 3

Tpts.

Tbn.

B. Tbn. *p*

Tba.

Timp.

Perc. Marimba *mp*

Perc. Vibes *mp*

Pno. *p*

Hp. *p* 6

Very Slow & Still: -
Molto Legato, Poco Rubato
 $\text{♩} = 80$

Vln. I *p* *8^{ve}*

Vln. II *p*

Vla.

Vc.

Db.

65

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score for page 14, measures 65-68. The score is arranged in a standard orchestral format with staves for various instruments. The Flute part (Fl.) features a melodic line with a slur over measures 65-68. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts are mostly silent. The Horns (Hns.) part consists of sustained chords. The Trumpets (Tpts.) and Trombones (Tbn.) parts are also silent. The Bass Trombone (B. Tbn.) part has a few notes. The Percussion (Perc.) part features a rhythmic pattern. The Piano (Pno.) part has a complex accompaniment. The Harp (Hp.) part has a melodic line with a slur. The Violin I (Vln. I) and Violin II (Vln. II) parts have sustained notes. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are silent.

67

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

p *mf*

mf

mf

mf

mf

gliss.

E

Very Slow & Still -
Molto Legato, Poco Rubato
Molto espressivo

70 $\text{♩} = 80$ 1.

Fl. *mp*

Ob.

Cl.

Bsn.

Hns. *p* 3

Tpts.

Tbn.

B. Tbn. *p*

Tba.

Timp.

Perc. Marimba *mp* 8

Perc. Vibes *mp* 8

Pno. *p*

Hp. *p* 6

Vln. I

Vln. II *p* div.

Vla. *p* div.

Vc. *p* div.

Db. *p*

Very Slow & Still -
Molto Legato, Poco Rubato
 $\text{♩} = 80$

74

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score for page 17, measures 74-75. The score is for a full orchestra. The Flute part (Fl.) has a melodic line with a slur over measures 74 and 75. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts are silent. The Horns (Hns.) part consists of two staves with sustained notes. The Trumpets (Tpts.) and Trombones (Tbn.) parts are silent. The Bass Trombone (B. Tbn.) and Tuba (Tba.) parts have a few notes. The Timpani (Timp.) part is silent. The Percussion (Perc.) part has two staves with rhythmic patterns. The Piano (Pno.) part has a complex accompaniment. The Harp (Hp.) part has a sixteenth-note figure with a '6' marking. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part has sustained notes. The Violoncello (Vc.) and Double Bass (Db.) parts have sustained notes. The page number '74' is written at the beginning of the Flute staff.

No Respite

Solo Piano

Matthew Hall

2005

No Respite

Energetically
♩ = 180

Matthew Hall
November 2005

Musical notation for measures 1-5. The piece is in 4/4 time. Measure 1 starts with a piano (*pp*) dynamic. The music features a mix of eighth and quarter notes with rests. Measure 3 has a fortissimo (*ff*) dynamic marking. Measure 5 ends with a piano (*pp*) dynamic.

Musical notation for measures 6-9. Measure 6 begins with a piano (*pp*) dynamic. Measure 8 features a fortissimo (*ff*) dynamic. Measure 9 ends with a piano (*pp*) dynamic.

Musical notation for measures 10-14. Measure 10 starts with a fortissimo (*ff*) dynamic. Measure 14 ends with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 15-19. Measure 15 starts with a piano (*p*) dynamic. Measure 16 has a piano-piano (*pp*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a piano-piano (*pp*) dynamic.

Musical notation for measures 20-24. Measure 20 starts with a fortissimo (*ff*) dynamic. Measure 22 has a piano (*p*) dynamic.

25

Musical score for measures 25-28. The piece is in B-flat major. Measure 25 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at the start of measure 25, *mp* (mezzo-piano) in measure 26, and *ff* (fortissimo) at the end of measure 28.

29

Musical score for measures 29-32. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 30 features a *p* (piano) dynamic. Measure 31 has a *ff* (fortissimo) dynamic. Measure 32 returns to *p*. A pedal point is indicated in the bass line for measures 31 and 32.

33

Musical score for measures 33-36. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. Measure 34 has a *f* dynamic. Measure 35 has a *p* dynamic. Pedal points are indicated in the bass line for measures 33, 34, 35, and 36.

37

Musical score for measures 37-40. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 38 has a *fp* (fortissimo-piano) dynamic. The piece concludes with a final chord in measure 40.

41

Musical score for measures 41-43. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a dense, rhythmic accompaniment of chords, while the left hand plays a melodic line with eighth notes. A dynamic marking of *fp* (fortissimo piano) is present in the third measure.

44

Musical score for measures 44-47. The right hand continues with the chordal accompaniment, and the left hand has a more active melodic line. A dynamic marking of *fp* is present in the second measure. The piece concludes with a final chord in the right hand.

48

Musical score for measures 48-51. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment. The piece ends with a final chord in the right hand.

52

Musical score for measures 52-54. The right hand features a dense, rhythmic accompaniment of chords, while the left hand plays a melodic line with eighth notes. A dynamic marking of *fp* is present in the first measure.

55

Musical score for measures 55-58. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 55 features a forte piano (*fp*) dynamic with a dense texture of chords in the right hand and a simple bass line. Measure 56 continues with similar chordal textures. Measure 57 has a *fp* dynamic and includes a fermata over the right hand. Measure 58 concludes with a final chord in the right hand and a steady bass line.

59

Musical score for measures 59-62. Measure 59 shows a more active right hand with eighth-note patterns. Measure 60 continues this pattern. Measure 61 features a descending line in the right hand and a bass line with a *Ped.* (pedal) marking. Measure 62 ends with a final chord in the right hand and a bass line.

63

Musical score for measures 63-65. Measure 63 has a descending line in the right hand. Measure 64 features a forte (*ff*) dynamic with a long note in the right hand and a bass line. Measure 65 concludes with a final chord in the right hand and a bass line. A *Ped.* marking is present under the bass line, and the instruction "Repeat until decay" is written below the staff.

66

Musical score for measures 66-69. Measure 66 continues the descending line in the right hand. Measure 67 has a descending line in the right hand and a bass line. Measure 68 features a descending line in the right hand and a bass line. Measure 69 concludes with a final chord in the right hand and a bass line. *Ped.* markings are present under the bass line.

70

Repeat until decay

74

79

83

86

Septet

Septet

Matthew Hall

2005

Septet

Matthew Hall
October 2005

Mysteriously
♩ = 60

Clarinet in Bb
Bassoon
Trumpet in Bb
Trombone
Bass Drum
Cymbals
Snare Drum
2 Side Drums (without snares)
Triangle
Violin
Double Bass

pp, *mf*, *p*, *f*

A

Cl. *p*

Bsn. *p*

Tpt. *con sord.* *mp*

Tbn. *con sord.* *p*

B. D. *mp* *f*

S. D.

2 S. D. (no snare) *p* *f*

Vln. *p* *f* *mf* *mf*

Db. *mf*

pp *f* *pp* *f* *5*

19

Cl.

Bsn.

Tpt.

Tbn.

Vln.

Db.

mf

ff

mf

f

5

5

Detailed description: This page of a musical score contains six systems of staves, each with a treble and bass clef. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Double Bass (Db.). Measure 19 is marked with a '19' and a fermata over the first staff. The Clarinet part features a complex, fast-moving melodic line with many sixteenth notes. The Bassoon part has a similar but slightly less dense texture. The Trumpet and Trombone parts play a steady eighth-note accompaniment. The Violin part has a melodic line with some slurs and dynamic markings of *mf* and *ff*. The Double Bass part provides a simple harmonic accompaniment. The score concludes with a fermata over the final measure, measure 35.

3/ **B** *pp* *ff* *pp* *ff*

Cl.

Bsn.

Tpt. *pp* *ff* *pp* *ff*

Tbn. *pp* *ff*

2 S. D. (no snare) *ff* 3 6

Vln. *pp* *ff*

Db. *pp* *ff*

Detailed description: This page of a musical score contains parts for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), 2 Snare Drums (no snare), Violin (Vln.), and Double Bass (Db.). The woodwinds and strings play a melodic line with a crescendo from *pp* to *ff* and a decrescendo back to *pp*. The brass instruments play a similar melodic line, also with a crescendo from *pp* to *ff* and a decrescendo back to *pp*. The snare drum part consists of a few notes, including a triplet of eighth notes and a sixteenth note, marked *ff*.

C

34 $\text{♩} = 112$ Frenetic

Cl. 3+2+2 2+3+2 3+2+3 3+2+2

Bsn. *pp* *ff*

Tpt. *pp* senza sord. *ff*

Tbn. *pp* senza sord. *ff*

B. D. *f*

S. D. *mf* *f*

2 S. D. (no snare) *mf*

Vln. *pp* *f*

Db. *pp* *ff*

D

43 Cl. 3+3+2 3+2+2 2+3+3 2+3+2 2+2+3 *ff*

Bsn. *f* *ff* *ff* *ff* *ff*

Tpt. *f* *ff* *ff* *ff* *ff*

Tbn. *ff* *ff* *ff* *ff* *ff*

B. D. *mf* *mf* *mf* *mf* *mf*

S. D. *mf* *mf* *mf* *mf* *mf*

Tri. *mp* *mp* *mp* *mp* *mp*

Vln. *f* *ff* *ff* *ff* *ff*

Db. *f* *ff* *ff* *ff* *ff*

53 2+2+2+3 2+2+3 2+3+3

E 2+2+3 3+2+2

Cl. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Bsn. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Tpt. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Tbn. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Cym. *Sus.* *mf* *mf* *p* *mp* *mp* *mp* *mp*

S. D. *mf* *p* *mp* *mp* *mp* *mp* *mp* *mp*

Tri. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Vln. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

Db. *mp* *ff* *mp* *ff* *mp* *mp* *mp* *mp*

F

63

Cl. *f* *ff* 2+3+3 2+3+2 3+2+2 2+2+3

Bsn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Sus. Very close to bell *pp*

2 S. D. (no snare) *mf* *ff*

Vln. *f* *ff*

Db. *f* *ff*

73 2+2+2+3

G

Cl. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Tpt. *mf* *ff* *f*

Tbn. *mf* *ff* *f*

B. D. *mf* *p* *f*

Cym. *mp* *p* *f*

S. D. *mp* *p* *f*

Vln. *mf* *ff* *f*

Db. *mf* *ff* *f*

100

Cl. Bsn. Tpt. Tbn. B. D. S. D. Tri. Vln. Db.

3+2+2 3+3+2 3+2+2 3+2+3 2+3+2 3+2+2 3+2+2 3+2+2

ff *ff* *ff* *f* *mf* *f* *f* *f*

J

Mysteriously
♩=60 with Rhythm

109

Cl.
Bsn.

ff
ff

p
p

Detailed description: This system contains the staves for Clarinet (Cl.) and Bassoon (Bsn.). Both parts begin with a dynamic marking of *ff* (fortissimo) and a fermata. The Cl. staff has a treble clef and a key signature of one flat. The Bsn. staff has a bass clef and a key signature of one flat. Both parts then play a rhythmic pattern of eighth notes, with the Cl. part starting on a whole note and the Bsn. part starting on a half note. The dynamics change to *p* (piano) after the initial phrase.

Tpt.
Tbn.

ff
ff

p
p

con sord.
con sord.

Detailed description: This system contains the staves for Trumpet (Tpt.) and Trombone (Tbn.). Both parts begin with a dynamic marking of *ff* and a fermata. The Tpt. staff has a treble clef and a key signature of one flat. The Tbn. staff has a bass clef and a key signature of one flat. Both parts then play a rhythmic pattern of eighth notes. The Tbn. part includes a triplet of eighth notes. The dynamics change to *p* after the initial phrase. The instruction "con sord." (con sordina) is written above both staves.

B. D.
Tri.

p
mp

Detailed description: This system contains the staves for Bass Drum (B. D.) and Triangle (Tri.). The B. D. staff has a double bar line and a key signature of one flat. The Tri. staff has a treble clef and a key signature of one flat. Both parts begin with a dynamic marking of *p* (piano) and a fermata. The B. D. part then plays a rhythmic pattern of eighth notes. The Tri. part plays a rhythmic pattern of eighth notes with a dynamic marking of *mp* (mezzo-piano).

Vln.
Db.

ff
ff

mp
mp

Detailed description: This system contains the staves for Violin (Vln.) and Double Bass (Db.). Both parts begin with a dynamic marking of *ff* and a fermata. The Vln. staff has a treble clef and a key signature of one flat. The Db. staff has a bass clef and a key signature of one flat. Both parts then play a rhythmic pattern of eighth notes. The Vln. part has a dynamic marking of *mp* after the initial phrase. The Db. part has a dynamic marking of *mp* after the initial phrase.

133

Cl.

Bsn.

Tpt.

Tbn.

B. D.

Tri.

Vln.

Db.

p

Detailed description: This page of a musical score covers measures 133 to 147. It features eight staves: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone/Euphonium (B. D.), Trumpet III (Tri.), Violin (Vln.), and Double Bass (Db.). The woodwinds and strings play sustained notes, while the brass instruments have melodic lines. A piano (*p*) dynamic marking is present in the Baritone/Euphonium part. The score includes various musical notations such as slurs, ties, and dynamic markings.

Aerofoil

for Wind Sextet & Percussion

Matthew Hall

2006

Aerofoil

for wind sextet & percussion

Aerofoil: - a structure designed to give the most favourable ratio of lift to drag in flight.

This piece aims to explore this ratio of lift to drag through musical means. These include rhythm, dynamics, articulation, tempo and ensemble. The instrumentation was used due to the piece concerning air flow. The percussion gives added colour to the ensemble, again using instruments which concern air flow (xylophone, marimba, bass drum), plus others which add to the overall structure of the piece.

Matthew Hall
27 March 2006

Aerofoil

Matthew Hall

for wind sextet & percussion

Light with movement ♩ = 96

The musical score is arranged in two systems. The first system includes Oboe, Alto Saxophone, Bassoon, Horn in F, Trumpet in B \flat , and Trombone. The second system includes Percussion 1 and Percussion 2. The percussion parts are specifically labeled with 'Stick Clicks', 'High Tom-Tom', and 'Medium Tom-Tom'. The score is written in 4/4 time with a tempo of 96 beats per minute. Dynamics include *p* (piano), *f* (forte), and *con sord.* (con sordano). The percussion parts feature a consistent rhythmic pattern of eighth notes.

11

Ob. *f* *p*

Alto Sax. *f* *p*

Bsn. *p*

Hn. *f* *p*

Tpt. *p*

Tbn. *f* *p*

Perc. 1 *p* *f*

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

16

Ob. *p* *f*

Alto Sax. *p* *f*

Bsn. *p* *f*

Hn. *f*

Tpt. *f*

Tbn. *p* *f*

Perc. 1

Perc. 2 *f*

Wood Block

Detailed description: This is a page of a musical score for a percussion section. It contains eight staves, each for a different instrument. The instruments are: Oboe (Ob.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 4/4 time. The Oboe, Alto Saxophone, and Bassoon parts feature melodic lines with dynamic markings of *p* (piano) and *f* (forte). The Horn, Trumpet, and Trombone parts play rhythmic patterns, primarily consisting of triplets, with dynamic markings of *f*. Percussion 1 and Percussion 2 have rests for most of the page, with Percussion 2 playing a short melodic phrase on a wood block at the end, marked *f*. The page number '16' is written at the top left of the first staff.

B

20

Ob. *p* *f*

Alto Sax. *p* *f*

Bsn. *p* *f*

Hn. *fp* *mf* *fp* *f*

Tpt. *fp* *mf* *fp* *f*

Tbn. *fp* *mf* *fp* *f*

Perc. 1

Perc. 2

Detailed description: This page of a musical score covers measures 20, 21, and 22. It features woodwind and brass parts. The woodwinds (Ob., Alto Sax., Bsn.) play a melodic line starting with a half note G4 (marked *p*) and a quarter note A4 (marked *f*). The brass section (Hn., Tpt., Tbn.) plays a rhythmic pattern of eighth notes, with triplets in measures 21 and 22. The brass parts are marked with *fp* (fortissimo piano) and *f* (fortissimo). The percussion parts (Perc. 1 and Perc. 2) are marked with rests. The score is in 4/4 time and includes dynamic markings such as *p*, *f*, *fp*, and *mf*.

C
24

Ob. *p espress.*

Alto Sax. *p espress.*

Bsn. *p espress.*

Hn. senza sord. *f*

Tpt. senza sord. *f*

Tbn. senza sord. *f*

Perc. 1 *mf*

Hi Tom

Perc. 2 *mf*

Medium Tom

D

28

Ob. *mp espress.* *p*

Alto Sax. *mp espress.* *p*

Bsn. *mp espress.* *p*

Hn. *con sord.* *mf* *p* *p*

Tpt. *mp espress.* *p*

Tbn. *con sord.* *mf* *p* *p*

Perc. 1 *p*

Perc. 2 *p*

E

34

Ob. *mf* > *p* *f*

Alto Sax. *mf* > *p* *f*

Bsn. *mf* > *p* *f*

Detailed description: This block contains the first three staves of the musical score. The top staff is for Oboe (Ob.), the middle for Alto Saxophone (Alto Sax.), and the bottom for Bassoon (Bsn.). All three parts play in 3/4 time. Measures 34-36 are marked with a box 'E'. The dynamics are *mf* > *p* for measures 34-35 and *f* for measure 36. The parts are tied across measures.

Hn. *mf* > *p* *f*

Tpt. *mf* > *p* *f*

Tbn. *mf* > *p* *f*

Detailed description: This block contains the next three staves of the musical score for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The parts are in 3/4 time and follow the same dynamic markings as the woodwinds: *mf* > *p* for measures 34-35 and *f* for measure 36. The parts are tied across measures.

Perc. 1 *mf* *mp*

Perc. 2 *mp*

Marimba

Xylophone

Stick Clicks

Detailed description: This block contains the percussion parts for measures 34-36. Percussion 1 (Perc. 1) includes Marimba and Xylophone parts. Percussion 2 (Perc. 2) includes Stick Clicks. The dynamics are *mf* for measures 34-35 and *mp* for measure 36. The parts are tied across measures.

41

Ob. *p* *mf* *p* *mf* *p*

Alto Sax. *p* *mf* *p* *mf* *p*

Bsn. *p* *mf* *p* *mf* *p*

Hn. *p* *mf* *p* *mf* *p*

Tpt. *p* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p*

Perc. 1 *p* *mf* *p* *mf* *p*

Perc. 2 *mp* *f*

Medium Tom-tom

F

46

Ob. *pp* *mf* *pp*

Alto Sax. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Measures 46, 47, and 48 are shown for Oboe, Alto Saxophone, and Bassoon. The Oboe part starts with a rest in measure 46, then plays a melodic line in measures 47 and 48. The Alto Saxophone and Bassoon parts play a rhythmic accompaniment of eighth notes. Dynamics range from *pp* to *mf* and back to *pp*.

Hn. *pp* *mf* *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Measures 46, 47, and 48 are shown for Horn, Trumpet, and Trombone. The Horn and Trumpet parts play a melodic line, while the Trombone part plays a rhythmic accompaniment. Dynamics range from *pp* to *mf* and back to *pp*.

Perc. 1 *pp*

Xylophone *mp*

Perc. 2 *mp*

Measures 46, 47, and 48 are shown for Percussion 1 and Percussion 2. Percussion 1 plays a melodic line, while Percussion 2 plays a rhythmic accompaniment. Dynamics range from *pp* to *mp*.

50

Ob.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

senza sord.

$\overset{3}{+} + +$

f

p

senza sord.

f

senza sord.

mf

senza sord.

mf

Stick Clicks

Sus. Cym. with Soft Sticks

p

62

Ob.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

pp

mf

pp

p

f

f

mp

p

f

Triangle Beater on back of Tam-Tam I.v.

Tam-Tam

Marimba

Xylophone with Soft Sticks

H 68 Still, with much expression ♩ = 52

The musical score is arranged in a system with eight staves. The instruments and their parts are as follows:

- Ob. (Oboe):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic.
- Alto Sax. (Alto Saxophone):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic.
- Bsn. (Bassoon):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic.
- Hn. (Horn):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic.
- Tpt. (Trumpet):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic. It includes markings for *senza sord.*, *mp molto espress.*, *f*, and a *mp* dynamic.
- Tbn. (Trombone):** Part 1 starts with a trill (marked *p*), followed by a melodic line with a slur and a *pp* dynamic.
- Perc. 1 (Percussion 1):** Part 1 is a simple rhythmic pattern.
- Perc. 2 (Percussion 2):** Part 1 is a simple rhythmic pattern.

The score includes various musical notations such as trills (marked with '3'), slurs, accents, and dynamic markings (*pp*, *p*, *mp*, *f*). The tempo is indicated as ♩ = 52.

J

Ob. *p*

Alto Sax. *f*

Bsn. *p*

Detailed description: This system contains the first three staves of the woodwind section. The Oboe (Ob.) staff is in 4/4 time, playing a half note G#4 with a *pp* dynamic. The Alto Saxophone (Alto Sax.) staff is in 3/4 time, playing a triplet of eighth notes (F#4, G4, A4) with an accent (>) and a *f* dynamic. The Bassoon (Bsn.) staff is in 4/4 time, playing a half note G#4 with a *p* dynamic. A large slur connects the first two staves across the first two measures.

Hn. *p*

Tpt. *p*

Tbn. *p*

Detailed description: This system contains the first three staves of the brass section. The Horn (Hn.) staff is in 4/4 time, playing a half note G#4 with a *p* dynamic. The Trumpet (Tpt.) staff is in 4/4 time, playing a half note G#4 with a *p* dynamic. The Trombone (Tbn.) staff is in 4/4 time, playing a half note G#4 with a *p* dynamic. All three staves have a *pp* dynamic marking at the end of the first measure.

Perc. 1 *pp < p*

Perc. 2 *pp < p*

Detailed description: This system contains the first two staves of the percussion section. Percussion 1 (Perc. 1) is in 4/4 time, playing a half note G#4 with a *pp < p* dynamic. Percussion 2 (Perc. 2) is in 4/4 time, playing a half note G#4 with a *pp < p* dynamic. A box labeled 'Sus. Cym.' is positioned above the Perc. 1 staff, and a box labeled 'Tam-tam' is positioned above the Perc. 2 staff.

100

Ob. *pp* *f*

Alto Sax. *pp* *f*

Bsn. *pp* *f*

Hn. *pp* *f*

Tpt. *pp* *f*

Tbn. *pp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

L

106

Ob. *pp*

Alto Sax. *p*

Bsn. *pp*

Hn. *pp* con sord.

Tpt. *pp* con sord.

Tbn. *pp* con sord.

Perc. 1 *p*

Perc. 2

Detailed description: This page of a musical score covers measures 106 to 110. It features eight staves: Oboe (Ob.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Oboe, Alto Saxophone, and Bassoon parts are marked *pp* (pianissimo). The Horn, Trumpet, and Trombone parts are marked *pp* and include the instruction 'con sord.' (con sordina). The Percussion 1 part is marked *p* (piano). The Percussion 2 part is silent. The woodwind and brass parts play a melodic line consisting of eighth and quarter notes, while the percussion parts provide a rhythmic accompaniment with eighth and quarter notes.

112

Ob. *p* *pp*

Alto Sax.

Bsn. *p* *pp*

Hn. *pp*

Tpt. *p* *pp*

Tbn. *p*

Perc. 1

Perc. 2

119

M $\text{♩} = \text{♩}$

Ob. *f* *p*

Alto Sax. *f* *p*

Bsn. *f* *p*

Hn. *f*

Tpt. *f*

Tbn. *f* *p*

Perc. 1 High Tom-tom *mf* On Rim

Perc. 2 Medium Tom-tom *mf* On Rim

126

N

Ob. *f*

Alto Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Sus. Cym. with Drum Sticks

Perc. 1 *p* *mf* *p*

Perc. 2 *p* *mf* *p*

O Gradually Descending ♩ = 52

131

Ob. *ff*

Alto Sax. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. 1

Perc. 2

Sus. Cym. with soft sticks I.v. *p*

Hi Tom-tom *pp*

Triangle Beater on back of Tam-Tam I.v. *mf*

Tam-Tam *mf*

Medium Tom-tom *pp*

Choices

Solo Marimba

Matthew Hall

2006

Choices

Always moving forward ♩ = 60 for solo Marimba

Matthew Hall
November 2006

Musical score for measures 1-4. The piece is in 4/4 time. The right hand starts with a *ff* dynamic and features a series of chords and single notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *ff* with hairpins.

Musical score for measures 5-8. Measure 5 begins with a *p* dynamic and a triplet. Measures 6-8 feature *ff* dynamics and *sfz* accents. A *gliss.* (glissando) is indicated over the right hand in measure 7. The right hand changes to 3/4 time in measure 7 and back to 4/4 in measure 8. The left hand has a *p* dynamic hairpin in measure 8.

Musical score for measures 9-12. Measure 9 starts with a *sfz* accent. Measures 10-12 show dynamics of *pp*, *mf*, *mf*, *mp*, and *p*. The right hand changes to 3/4 time in measure 10 and back to 4/4 in measure 11. The left hand changes to 3/4 time in measure 10 and back to 4/4 in measure 11.

A

Musical score for measures 13-15. Measure 13 is in 3/4 time. Measures 14-15 are in 4/4 time. The right hand features a triplet in measure 15. The left hand changes to 3/4 time in measure 14 and back to 4/4 in measure 15.

Musical score for measures 16-19. Measure 16 is in 2/4 time. Measures 17-19 are in 4/4 time. The right hand features triplets in measures 17-19. The left hand changes to 2/4 time in measure 17 and back to 4/4 in measure 18.

2

18

ff

20

sub.p

22

24 **B**

26

28

Musical notation for measures 28 and 29. The piece is in 12/16 time. Measure 28 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. A dynamic marking 'v' is present at the start of the measure. Measure 29 continues the melodic and rhythmic patterns, with a '5' indicating a fifth finger fingering in the treble clef. A second 'v' marking is at the start of measure 29.

30

Musical notation for measures 30 and 31. The time signature changes to 12/16. Measure 30 has a treble clef with eighth notes and a bass clef with a triplet of eighth notes. A dynamic marking 'v' is at the start. Measure 31 continues with eighth notes in the treble and a triplet of eighth notes in the bass, followed by a fifth finger fingering '5'. A second 'v' marking is at the start of measure 31.

C

32

Musical notation for measures 32, 33, and 34. Measure 32 is in 12/16 time. Measures 33 and 34 are in 4/4 time. A box containing the letter 'C' is positioned above measure 33. Measure 33 features a treble clef with a melodic line and a bass clef with a whole note chord. Dynamic markings 'ff' and 'fp' are present. Measure 34 continues with a similar melodic line and chordal accompaniment, also marked 'ff' and 'fp'. Accents are placed over the notes in measures 33 and 34.

35

Musical notation for measures 35, 36, and 37. Measure 35 is in 3/4 time. Measures 36 and 37 are in 4/4 time. Measure 35 features a treble clef with a melodic line and a bass clef with a whole note chord. A dynamic marking 'ff' is present. Measure 36 continues with a similar melodic line and chordal accompaniment, marked 'f'. Measure 37 continues with a similar melodic line and chordal accompaniment, marked 'f'. Accents are placed over the notes in measures 35, 36, and 37.

38

ff \rightrightarrows *mp*

3

41

D

ff *sub.p*

44

mf \rightrightarrows *p* *mf* \rightrightarrows *p*

5

3

48

mf \rightrightarrows *p*

pp

Hours

Solo Clarinet

Matthew Hall

2007

Hours

Matthew Hall

Lento (♩=c.52)

for Solo Clarinet

Musical notation for measures 1-2. The piece is in 4/4 time. Measure 1 starts with a piano (*pp*) dynamic. A long slur covers measures 1 and 2. Measure 2 ends with a fortissimo (*ff*) dynamic. A triplet of eighth notes is marked with a '3' above it.

Musical notation for measures 3-5. Measure 3 starts with a piano (*pp*) dynamic. Measure 4 has a forte (*f*) dynamic. Measure 5 has a mezzo-forte (*mp*) dynamic. A piano (*pp*) dynamic is indicated at the end of the phrase. The notation includes triplets and a quintuplet.

Faster (♩=c.64)

Musical notation for measures 6-7. Measure 6 starts with a forte (*f*) dynamic. A long slur covers measures 6 and 7. Measure 7 has a mezzo-forte (*mp*) dynamic. A piano (*pp*) dynamic is indicated at the end of the phrase.

Musical notation for measures 7-9. Measure 7 starts with a fortissimo (*ff*) dynamic. Measure 8 has a mezzo-forte (*mp*) dynamic. Measure 9 has a forte (*f*) dynamic. A piano (*pp*) dynamic is indicated at the end of the phrase. A glissando (*gliss.*) is marked in measure 8. The notation includes a quintuplet and triplets.

Musical notation for measures 9-11. Measure 9 starts with a sforzando (*sfz*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*pp*) dynamic. Measure 12 has a sub-fortissimo (*sub. ff*) dynamic. The notation includes accents and dynamic markings.

Musical notation for measures 11-13. Measure 11 starts with a piano (*pp*) dynamic. Measure 12 has a piano (*pp*) dynamic. Measure 13 has a piano (*pp*) dynamic. A *rall.* (ritardando) marking is present above the staff. The notation includes a triplet and a change in time signature to 4/4.

A tempo (♩=c.64)

13

mf *sfz* *sfz* *sfp* *ff*³

15

mp *gliss.* *ff*

18

p *f* *ff* *pp poss.*

20 Lento (♩=c.52)

pp *pp*

22

p *ff*

24

pp *pp* *f*

27 **Faster** (♩=c.64)

p < f *p < f* *mp*

30

ff 5 7 7 6

32

pp *mp* *pp*

35

mf *ff* *ff* (a) trill

38

mp *pp* *pp*

41

mp *f*

42

3 *mf* *fff poss.*

44 **Lento** (♩=c.52)

pp 5 17 16

46

3 *mf*

47

5 3 *gliss.* 3 *ff* *mp* *f* *pp*

49 *ff* *pp poss.*

53 *mp* *ff*

55 *mf* *pp*

57 *mp* *mf* *f* *ff* *gliss.* *tr*

60 *pp poss.* *fff poss.*

One Hand

Clarinet, Violin & Percussion

Matthew Hall

2007

One Hand

1
Matthew Hall

Steadily ♩ = 60

Clarinet in B♭

Violin

Vibraphone / Percussion

Cantabile Sul. G

Tri.

Ped.

6

Cl.

Vln.

Vib. / Perc.

mf

3

3 nat.

3

p

mp

11

Cl.

Vln.

Vib. / Perc.

f

3

3

p

Sus. Cym.

mf

l.v.

mp

15

Cl.

Vln.

Vib. / Perc.

mf

3

3

6

p

tr^b

Wood Block

mf

f

p

B

19

Cl.

Vln.

Vib. / Perc.

f *mp* *gliss.*

p *mf*

23

Cl.

Vln.

Vib. / Perc.

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

Ped.

27

Cl.

Vln.

Vib. / Perc.

f *mp* *p* *f* *mp*

Sus. Cym. l.v.

C 31 3

Cl. *p*

Vln. *p*

Vib. / Perc. *mf*

34

Cl. *f* *mp*

Vln. *f* *mp*

Vib. / Perc. *mp*

D More Upbeat ♩ = 96

38

Cl. *pp*

Vln. *pp*

Vib. / Perc. *mp*

Motor on - slow to start speeding up over pause

Ped. Ped. Ped. Ped. sim.

42

Cl.

Vln.

Vib. / Perc.

mp

46

Cl.

Vln.

Vib. / Perc.

f

49

Cl.

Vln.

Vib. / Perc.

E

f Wood Block

Ped. Ped.

52

Cl.

Vln.

Vib. / Perc.

mp

pp

Ped.

Ped. sim.

54

Cl.

Vln.

Vib. / Perc.

pp

ff

56

Cl.

Vln.

Vib. / Perc.

58

Cl.

Vln.

Vib. / Perc.

60

F

Cl.

Vln.

Vib. / Perc.

Wood Block

ff

ff

f

Ped.

63

Cl.

Vln.

Vib. / Perc.

mp

mp

f

Ped. ad. lib.

3

66

Cl.

Vln.

Vib. / Perc.

69

Cl.

Vln.

Vib. / Perc.

72

Cl.

Vln.

Vib. / Perc.

mf

No Ped.

G

75

Cl.

f

Vln.

f

Vib. / Perc.

f

77

Cl.

ff

Vln.

ff

Vib. / Perc.

ff

Yarn

Solo Flute

Matthew Hall

2007

Yarn

for solo Flute

Matthew Hall

April 2007

Lyrical with much rubato ♩ = 52

Musical notation for measures 1-3. Measure 1 starts with a piano (*p*) dynamic. The melody features a half note followed by a quarter note, then a dotted quarter note. Measures 2 and 3 contain eighth notes, with measure 3 featuring a triplet of eighth notes.

Musical notation for measures 4-6. Measure 4 begins with a fortissimo (*ff*) dynamic. Measure 5 contains a quintuplet of eighth notes. Measure 6 features a triplet of eighth notes and ends with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 7-9. Measure 7 starts with a pianissimo (*pp*) dynamic and includes a triplet of eighth notes. Measure 8 is marked mezzo-forte (*mf*). Measure 9 is marked forte (*f*) and includes a triplet of eighth notes.

Musical notation for measures 10-13. Measure 10 includes a triplet of eighth notes and a quintuplet of eighth notes. Measure 11 features a triplet of eighth notes. Measure 13 ends with a pianissimo (*ppp*) dynamic.

Faster and Rhythmic ♩ = 132

Musical notation for measures 14-15. Measure 14 starts with a pianissimo (*pp*) dynamic and includes a septuplet of eighth notes. Measure 15 features a sextuplet of eighth notes.

Musical notation for measures 16-18. Measure 16 begins with a fortissimo (*ff*) dynamic and consists of eighth notes with accents. Measures 17 and 18 continue with eighth notes, some with accents and slurs.

19 *mf* *ff*

21 *pp*

24 *f* *ff*

27 *ff*

30 *mp* *ff*

35 *mp* *f*

37

39 3

p *f* *pp poss.*

Tempo 1 (♩ = 52)

43

mp *mf* 3 3

46

f *mp* 5 *pp*

49

sfp *ff* 3 *mp*

52 Fall

ff *sfp* *ff* 3 *mp*

54

3 *f* 5

56

p 5 *f*

Tempo 2 (♩ = 132)

58 *ff*

61

63 *mp*

65 *f*

67

70 *mp* *pp*

Tempo 1 (♩ = 52)

72 *mp*

74 *f* 3 *ff* *mf* 5

Tempo 2 (♩ = 132)

76 *ff*

Tempo 1 (♩ = 52)

78 *fff* 5 *mf*

80 *pp* *p* 5 3 3

82 *mf* 6 6

83 *sfp* *ff* 3 *mp*

Tempo 2 (♩ = 132)

85

f *mp*

Tempo 1 (♩ = 52)

87

p *ff* *sfp*

89

ff *mf*

91

mf *p*

93

p

95

p *ppp* rit..

Reasons

Percussion Quartet

Matthew Hall

2008

INSTRUMENTATION

PERCUSSION 1 PLAYING:

HI TOM-TOM

VIBRAPHONE

PERCUSSION 2 PLAYING:

MEDIUM TOM-TOM

GLOCKENSPIEL

XYLOPHONE

PERCUSSION 3 PLAYING:

LOW TOM-TOM

DRUM KIT: SNARE, KIT BASS DRUM, HI-HAT, RIDE CYMBAL, CRASH CYMBALS (2 MINIMUM), 3 TOMS

PERCUSSION 4 PLAYING:

TAM-TAM (+ TRIANGLE BEATER), PICCOLO SNARE DRUM, MARIMBA

SUGGESTED LAYOUT

REAR STAGE

TAM-TAM

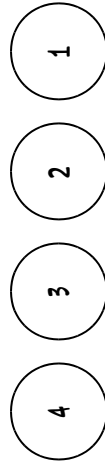
DRUM KIT

XYLOPHONE
GLOCKENSPIEL

MARIMBA

VIBRAPHONE

- 1 = PERCUSSION 1
- 2 = PERCUSSION 2
- 3 = PERCUSSION 3
- 4 = PERCUSSION 4



FRONT STAGE

ALL STICK HITS INVOLVE HITTING THE STICK OF THE PLAYER NEXT TO YOU. THEREFORE, THE PLAYER NEXT TO YOU MUST PUT THEIR STICK OUT FOR THE PLAYER TO HIT.

E.G. ON THE SECOND QUAVER OF BAR 41, PLAYER 2 MUST PUT OUT THEIR STICK WITH THEIR LEFT HAND FOR PLAYER 1 TO HIT WITH THEIR RIGHT HAND. SIMULTANEOUSLY, PLAYER 3 MUST PUT OUT THEIR STICK WITH THEIR LEFT HAND FOR PLAYER 2 TO HIT, SIMILARLY PLAYER 4 FOR PLAYER 3.

PLAYERS 1 AND 4 MUST ALSO HIT THE RIM OF THEIR DRUM AT THE SAME TIME AS THE STICKS ARE BEING HIT TOGETHER. THIS HAPPENS REGARDLESS OF WHETHER THEY ARE HITTING THE STICK OF THE PLAYER NEXT TO THEM OR WHETHER THEY ARE HOLDING THEIR STICK OUT TO BE HIT.

ON THE SECOND QUAVER OF BAR 41, ALL STICK HITS SHOULD BE TO THE RIGHT. ON THE FIFTH QUAVER OF BAR 41, ALL STICK HITS SHOULD BE TO THE LEFT. ON THE EIGHTH QUAVER OF BAR 41, ALL STICK HITS SHOULD BE TO THE RIGHT AGAIN.

BAR 51 IS EXACTLY THE SAME AS BAR 41, BUT LEADS WITH ALL STICK HITS TO THE LEFT ON THE SECOND QUAVER.

BAR 63-65 INCLUSIVE INVOLVES THE SAME FORMAT BUT OVER A LONGER PERIOD WITH THE SWITCHING OF STICK HITS FROM RIGHT TO LEFT OVER A 3 BAR PERIOD.

SIMILARLY BARS 75-76 AND BAR 78.

CROSSOVERS - BAR 72

72

(Crossovers)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

NOTES MARKED WITH A D NEED TO BE PLAYED WITH A DOUBLE STICK (BOTH HANDS) ON YOUR SPECIFIED DRUM.

NOTES MARKED WITH AN X NEED TO BE PLAYED WITH A SINGLE STICK (ONE ON EACH DRUM) ON THE TWO DRUMS ADJACENT TO YOUR SPECIFIED DRUM. THEREFORE, ARMS AND STICKS MUST BE CROSSED OVER WITH THE 2 ADJACENT PERCUSSIONISTS.

PERCUSSION 1 AND 4, BEING ON THE OUTSIDE OF THE DRUM LINE, WILL ONLY HAVE 1 DRUM TO PLAY ON THE INSIDE (PERCUSSION 1 PLAYING DRUM 2 WITH THEIR RIGHT HAND AND PERCUSSION 4 PLAYING DRUM 3 WITH THEIR LEFT HAND). THE OUTER HAND OF PERCUSSION 1 AND 4 SHOULD PLAY AN 'AIR' SHOT (NOT HITTING ANYTHING) TO COMPLETE THE CHOREOGRAPHY.

THIS CROSSOVER SHOULD OCCUR EVERY TIME IT IS SEEN IN THE SCORE. THE ONLY TIME IT WILL BE SLIGHTLY DIFFERENT TO THE ABOVE GRAPHIC EXAMPLE IS THE LAST CROTCHET OF BAR 79 WHEREBY A FLAM SHOULD BE PERFORMED AS WRITTEN.

DRUM LINE KEY

A musical staff with five lines. From left to right, there are four notes: a quarter note on the first line (labeled 'Head'), a quarter note on the second line (labeled 'Rim'), a quarter note on the third line (labeled 'Rimshot (Rim + Head)'), and a quarter note on the fourth line (labeled 'Stick Hit').

DRUM KIT KEY

A musical staff with five lines. From left to right, there are eight notes: a quarter note on the first line (labeled 'Bass Drum'), a quarter note on the second line (labeled 'Snare Drum'), a quarter note on the third line (labeled 'Hi Tom-tom'), a quarter note on the fourth line (labeled 'Medium Tom-tom'), a quarter note on the fifth line (labeled 'Low Tom-tom'), a quarter note on the first space (labeled 'Hi-Hat / Ride Cymbal'), a quarter note on the second space (labeled 'Crash Cymbal'), and a quarter note on the third space (labeled 'Hi-Hat with foot (sock)').

Reasons

for Percussion Quartet

Matthew Hall
March 2008

Intense ♩ = 132

A

(3+2)

Broadly ♩ = 60

Hi tom 3

Percussion 1 *ff* *mp* *p*

Med tom 3

Percussion 2 *ff* *mp* *p*

Low tom 3

Percussion 3 *ff* *mp* *p*

Tamtam

Percussion 4 *f*

Perc. 1 cue

Perc. 1 cue

Perc. 1 cue

to Picc. Snare

9

Perc. 1 *mf* *pp* *f*

Perc. 2 *mf* *pp* *f*

Perc. 3 *mf* *pp* *f*

Perc. 4 *mf* *pp* *f*

Picc. Snare Rimshot

mp *f*

18

Perc. 1 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Perc. 2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Perc. 3 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Perc. 4 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

(*f*) (Rim) (*f*)



B 29

Perc. 1 *mf* *f* *pp* *ff*

Perc. 2 *pp* *f* *pp* *ff*

Perc. 3 *mf* *f* *pp* *ff*

Perc. 4 *pp* *f* *pp* *ff*

C

(Stick Hit)

37

Musical score for Percussion 1-4, measures 37-41. Perc 1: *mf* > *mp*, *p* 3 < *mp*, *f* 3 < *ff*, *mf* < *f*, *mp* > *p*. Perc 2: *f* > *mf*, *mp* 6, *ff*, *ff*, *ff*. Perc 3: *mp* > *p*, *mf* 6, *ff*, *ff*, *ff*. Perc 4: *f* > *f*, *f* 6, *ff*, *ff*, *ff*.



42

Musical score for Percussion 1-4, measures 42-46. Perc 1: *f*, *f* > *mf*, *mp* > *mp*, *mp* > *p* < *mp*. Perc 2: *pp*, *pp*, *pp*, *pp*. Perc 3: *ff*, *ff*, *ff*, *ff*. Perc 4: *ff*, *ff*, *ff*, *ff*.

71

Perc. 1 (Crossovers) *f* (Stick Hit) *f*

Perc. 2 (Crossovers) *pp* (Stick Hit) *f*

Perc. 3 (Crossovers) *f* (Stick Hit) *f*

Perc. 4 (Crossovers) *f* (Stick Hit) *pp*

6



77

Perc. 1 (Crossovers) *ff* (Stick Hit) *p*

Perc. 2 (Crossovers) *ff* (Stick Hit) *p*

Perc. 3 (Crossovers) *ff* (Stick Hit) *p*

Perc. 4 (Crossovers) *ff* (Stick Hit) *p*

F

5/8

To Marimba

82

Musical score for Percussion 1-4, measures 82-84. Perc 1 and 2 play a rhythmic pattern with *mf* dynamics. Perc 3 plays a pattern with *p* dynamics. Perc 4 is silent.



G

88

To Vibraphone

Musical score for Percussion 1-4, measures 88-90. Perc 1 and 2 play a rhythmic pattern with *p* dynamics. Perc 3 plays a pattern with *mf* dynamics. Perc 4 plays a melodic line with *mf* dynamics. A Marimba part is also indicated.

H

96 Vibraphone

mf senza Ped.
To Glock.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

mf

mf



I

104

Glock.

mf To Kit

Kit

pp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

114

Perc. 1
Perc. 2
Perc. 3
Perc. 4



122

K

Perc. 1
Perc. 2
Perc. 3
Perc. 4

ff
ff
Ride
mf
ff

131

Perc. 1

Perc. 2

Perc. 3

Perc. 4



141

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Xylophone

Ped.

(H.H.)

f

mf

f

147

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xylophone

f



M

152

Perc. 1

Perc. 2

Perc. 3

Perc. 4

N

157

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

mp

f

Red.



161

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

f

Red.

165

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

f

6

6

6

6



169

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

mp

mp

172

Perc. 1

Perc. 2

Perc. 3

Perc. 4



175

P

ff

ff

f

p

p

p

p

6

Perc. 1

Perc. 2

Perc. 3

Perc. 4

179

Perc. 1
Perc. 2
Perc. 3
Perc. 4



182

Perc. 1
Perc. 2
Perc. 3
Perc. 4

185

Q

pp *ff* *ff* *ff*

Mounted Bass Drum

Perc. 1 Perc. 2 Perc. 3 Perc. 4



190

R

mf *mf* *mf* *mf*

Perc. 1 Perc. 2 Perc. 3 Perc. 4

Musical score for Percussion 1-4, measures 196-200. The score is written for four percussion parts. Perc. 1 and Perc. 2 play a rhythmic pattern of eighth notes with accents. Perc. 3 and Perc. 4 play a more complex rhythmic pattern with accents and rests. The notation includes various percussion symbols such as triangles, circles, and crosses, along with dynamic markings like accents and slurs.



Musical score for Percussion 1-4, measures 201-205. The score continues from the previous page. Perc. 1 and Perc. 2 play a rhythmic pattern with accents. Perc. 3 and Perc. 4 play a more complex rhythmic pattern with accents and rests. The notation includes various percussion symbols such as triangles, circles, and crosses, along with dynamic markings like accents, slurs, and a forte (*f*) marking. A section marker 'S' is present above Perc. 1 in measure 201.

T

206

Perc. 1
Perc. 2
Perc. 3
Perc. 4



211

Perc. 1
Perc. 2
Perc. 3
Perc. 4

U

216

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Kick Bass Drum 6

ff

ff

ff



220

Perc. 1

Perc. 2

Perc. 3

Perc. 4

223

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Glockenspiel



V

227

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glock.

Ride

pp

pp

p

W

237

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f *p* *sim.* *f* *p* *f* *p* *f* *p* *f* *p*

(Ride) $\overbrace{\text{x x x}}^3$ Ride $\overbrace{\text{x x x}}^3$



247

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Ride) $\overbrace{\text{x x x}}^3$

X

258

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Perc. 4 *pp*



Y

269

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Ride

Perc. 4 *mf*

278

Perc. 1
Perc. 2
Perc. 3
Perc. 4



288

Z

Perc. 1
Perc. 2
Perc. 3
Perc. 4

294

Perc. 1
Perc. 2
Perc. 3
Perc. 4



298

To Xylophone
ff

Perc. 1
Perc. 2
Perc. 3
Perc. 4

AA

301

Perc. 1
Perc. 2
Perc. 3
Perc. 4

ff *ff* *ff* *ff*

Fawn

Brass Dectet

Matthew Hall

2009

Fawn

Matthew Hall
January 2009

Aggressively ♩ = 180

1st Trumpet in B♭

2nd Trumpet in B♭

3rd Trumpet in B♭

4th Trumpet in B♭

Horn in F

1st Tenor Trombone

2nd Tenor Trombone

3rd Tenor Trombone

Bass Trombone

Tuba

ff

ff

ff

ff

p ————— *ff*

p ————— *ff*

p ————— *ff*

ff

ff

The score is for a 3/4 time piece. The trumpet parts (1st-4th) are in treble clef and play a melodic line starting in the fourth measure, marked *ff*. The horn part is in treble clef and is silent. The trombone parts (1st-3rd Tenor) are in bass clef and play a rhythmic accompaniment of eighth notes, marked *p* and *ff*. The Bass Trombone and Tuba parts are in bass clef and play a simple harmonic accompaniment, marked *ff*.

6

The musical score is for a brass section and includes the following parts: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tba. The score is written in 2/4 time and consists of six measures. The first measure is marked with a '6' above the staff. The key signature has one flat (B-flat). The dynamics are marked as *ff* (fortissimo) for most parts, and *fp* (fortissimo piano) for the Trombone and Tuba parts in the second measure. The score features various rhythmic patterns, including eighth and quarter notes, and rests. There are also accents and slurs used throughout the piece.

A

12 Half-tempo (♩ = 90)

Tempo 1 (♩ = 180)

The musical score is arranged in a system with ten staves. The top four staves are for Trumpets 1, 2, 3, and 4, all in treble clef. The fifth staff is for Horn in treble clef. The next three staves are for Trombones 1, 2, and 3, all in bass clef. The seventh staff is for Baritone in bass clef, and the eighth is for Tuba in bass clef. The score is divided into two sections: a 'Half-tempo' section (measures 12-15) and a 'Tempo 1' section (measures 16-18). The time signature changes from 4/4 to 3/4 at the start of the Tempo 1 section. Dynamics include *fp* for trumpets, *mf* for horn, *p* for trombones and tuba, and *mp* for trombones in the second section. A large slur covers the first three measures of the Tempo 1 section across all staves. A separate staff at the bottom shows a bass clef with a *p* dynamic and a slur over three measures.

18

Tpt. 1 con sord. legato *mf* 3 *pp*

Tpt. 2 con sord. legato *mf* 3 *pp*

Tpt. 3 con sord. legato *mf* 3 *pp*

Tpt. 4 con sord. legato *mf* 3 *pp*

Hn.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *p* *pp*

Tba. *p* *pp*

B

22

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

mp

mf

26

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

f

mp

mp

30 rall. . . .

The musical score consists of ten staves for brass instruments. The top four staves are for Trumpets 1, 2, 3, and 4, all in treble clef. The fifth staff is for Horns, also in treble clef. The bottom five staves are for Trombones 1, 2, and 3, Baritone Trombone, and Tuba, all in bass clef. The time signature changes from 3/4 to 4/4 in the second measure and back to 3/4 in the third measure. Dynamics include *mf* for Horns in the second measure, *p* for Trombones 1-3 and Baritone Trombone in the fourth measure, and *pp* for Baritone Trombone and Tuba in the first measure. A *rall.* marking is present at the end of the piece.

35 $\text{♩} = 56$ senza sord.

Tpt. 1 *pp* *pp*

Tpt. 2 senza sord. *pp* *pp*

Tpt. 3 senza sord. *pp* *pp*

Tpt. 4 senza sord. *pp* *pp*

Hn. *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

B. Tbn. *pp* *f*

Tba. *pp*

39

Tpt. 1
f > *pp* < *f* > *f* > *pp* < *f* > *pp* < *f* > *pp*

Tpt. 2
f > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tpt. 3
f > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tpt. 4
f > *pp* < *f* > *f* > *pp* < *f* > *pp* < *f* > *pp*

Hn.
pp < *f* > *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tbn. 1
pp < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tbn. 2
pp < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tbn. 3
pp < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

B. Tbn.
pp < *f* > *f* > *pp* < *f* > *pp* < *f* > *pp*

Tba.
pp

44

The image shows a page of a musical score for brass instruments, starting at measure 44. The score is arranged in ten staves, each for a different instrument. The key signature has one flat (B-flat), and the time signature is 4/4. The first four staves are for Trumpets 1, 2, 3, and 4, all in treble clef. The Horn is in treble clef. The Trombone 1 and 2 staves are in bass clef, as are the Baritone Trombone and Tuba staves. The music begins with a forte (*ff*) dynamic and features various articulations like accents and slurs. A dynamic shift to piano (*pp*) occurs at the end of the page. The Trombone 1 part has a dynamic change to mezzo-forte (*mf*) at the end.

Tpt. 1
ff *pp*

Tpt. 2
ff *pp*

Tpt. 3
ff *pp*

Tpt. 4
ff *pp*

Hn.
ff *pp*

Tbn. 1
ff *mf*

Tbn. 2
ff *pp*

Tbn. 3
ff *pp*

B. Tbn.
ff *pp*

Tba.
ff *pp*

D

Tempo 1 (♩ = 180)

49

The score is for a brass section in 4/4 time. It begins at measure 49. The first four staves are for Trumpets 1, 2, 3, and 4. They all play a rhythmic pattern of eighth notes in triplets, starting in measure 50. The dynamic starts at *mp* and increases to *f* by measure 52. The Horns (Hn.) staff is empty. The first Trombone (Tbn. 1) has a melodic line in measures 49 and 50, then plays a sustained note in measure 51, starting at *p* and ending at *pp* in measure 52. Trombones 2, 3, and 4, the Baritone Trombone (B. Tbn.), and the Tuba (Tba.) all have a single *ff* (fortissimo) note in measure 51, marked with an accent (^).

53

The musical score is arranged in ten staves. The top four staves are for Trumpets 1, 2, 3, and 4, all in treble clef. The next three staves are for Horn, Trombone 1, and Trombone 2, all in treble clef. The bottom three staves are for Trombone 3, Baritone, and Tuba, all in bass clef. The music is in 3/4 time and features a series of triplet eighth notes. The first measure of each staff is marked with a forte (*ff*) dynamic. The score is divided into three measures, with the first measure containing the initial triplet figures and the subsequent measures continuing the rhythmic pattern.

56

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

fp

fp

fp

fp

fp

fp

fp

fp

Detailed description: This page of a musical score, numbered 56, features ten staves for brass instruments. The top four staves are for Trumpets 1 through 4, each starting with a triplet of eighth notes (F#, G#, A) and a triplet of eighth notes (B, C, D) in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The next three staves are for Horns, Trombone 1, and Trombone 2, each starting with a half note (F#) and a half note (A) in the first measure, followed by a rest in the second measure, and then a half note (B) and a half note (C) in the third measure. The bottom three staves are for Trombone 3, Baritone, and Tuba, each starting with a half note (F#) and a half note (A) in the first measure, followed by a rest in the second measure, and then a half note (B) and a half note (C) in the third measure. The score is in 3/4 time, with a key signature of one sharp (F#). The dynamic marking *fp* (fortissimo piano) is indicated for the Horns, Trombones, Baritone, and Tuba parts in the third measure. The page number 13 is in the top right corner.

E

59

Tpt. 1
mp *ff*

Tpt. 2
mp *ff*

Tpt. 3
mp *ff*

Tpt. 4
mp *ff*

Hn.
ff mp *ff*

Tbn. 1
ff *ff*

Tbn. 2
ff *ff*

Tbn. 3
ff *ff*

B. Tbn.
ff *ff*

Tba.
ff *ff*

Tempo 2 (♩ = 90)

62

The score is for a brass section and includes the following parts: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tba. The music is in 3/4 time and consists of four measures. The first measure is in 3/4 time, the second in 2/4, the third in 4/4, and the fourth in 3/4. Dynamics include *fp*, *ff*, and *p*. The horn and trombone parts feature triplet patterns in the final two measures.

F

Tempo 1 (♩ = 180)

Tempo 2 (♩ = 90)

67

The score consists of ten staves for brass instruments. The first four staves are for Trumpets (Tpt. 1-4), the fifth for Horn (Hn.), the next three for Trombones (Tbn. 1-3), the eighth for Baritone Trombone (B. Tbn.), and the tenth for Tuba (Tba.).

- Tempo 1 (♩ = 180):** Measures 67-70. Trumpets 1-4 play a rhythmic triplet pattern starting on G4. Horn, Trombones 1-3, Baritone Trombone, and Tuba play sustained notes.
- Tempo 2 (♩ = 90):** Measures 71-74. The tempo changes to half speed. The brass instruments play sustained notes with dynamic markings. Trumpets 1-4 and Horn/Trombones 1-3 are marked *fp*. Baritone Trombone and Tuba are marked *p*.

rall.

73

The score is for a brass section in 4/4 time, marked *rall.* and starting at measure 73. It features a triplet of eighth notes in measures 73-75, followed by a dynamic shift to *pp* in measure 76. The instruments are Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tba. The B. Tbn. and Tba. parts are mostly silent, with *pp* markings in measures 76-77. A large brace at the bottom groups the Tbn. 1-3 and Tba. parts, with a *pp* marking and the number 169 below it.

Tpt. 1
mf 3 *pp*

Tpt. 2
mf 3 *pp*

Tpt. 3
mf 3 *pp*

Tpt. 4
mf 3 *pp*

Hn.
mf 3 *pp*

Tbn. 1
mf 3 *pp*

Tbn. 2
mf 3 *pp*

Tbn. 3
mf 3 *pp*

B. Tbn.
pp

Tba.
pp

169

Lament

String Quartet

Matthew Hall

2009

Lament

Matthew Hall

Lento ♩ = 60

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-8. The score is in 3/4 time and features dynamic markings of *mp*, *mf*, *pp*, and *f*. The measures are divided into two 4-measure groups by a 2/4 time signature change. The first group (measures 1-4) is in 3/4 time, and the second group (measures 5-8) is in 2/4 time. The instruments play a melodic line with a half note followed by a quarter note, with dynamics changing from *mp* to *mf* to *pp* and then *f* in the final measure.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-14. The score is in 3/4 time and features dynamic markings of *mp*, *f*, and *mp*. The measures are divided into two 4-measure groups by a 4/4 time signature change. The first group (measures 9-12) is in 3/4 time, and the second group (measures 13-14) is in 4/4 time. The instruments play a melodic line with a half note followed by a quarter note, with dynamics changing from *mp* to *f* to *mp* and then *f* in the final measure.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 15-19. The score is in 3/4 time and features dynamic markings of *mp*, *mf*, and *pp*. The measures are divided into two 4-measure groups by a 3/4 time signature change. The first group (measures 15-18) is in 3/4 time, and the second group (measures 19-19) is in 3/4 time. The instruments play a melodic line with a half note followed by a quarter note, with dynamics changing from *mp* to *mf* to *pp* and then *mf* in the final measure.

B

rit. . . A tempo

22

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

C

Slow trem.
(not in strict time)

Slow trem.
(not in strict time)

Slow trem.
(not in strict time)

29

Vln. I

Vln. II

Vla.

Vc.

f

pp

f

pp

f

pp

mp espress.

f

pp

38

Vln. I

Vln. II

Vla.

Vc.

mp espress.

f

pp mp espress.

f

pp

45

Vln. I *mp espress.*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

52

Slow trem. (not in strict time)

Vln. I *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D

61

Vln. I *mf* *pp* *f* *ppp*

Vln. II *mf* *pp* *f* *ppp*

Vla. *mf* *pp* *f* *ppp*

Vc. *mf* *pp* *f* *ppp*

The Smile

Brass Band

Matthew Hall

2009

For Grandy
The Smile

Matthew Hall
June 2009

Lento ♩ = 60

The score is for a brass and percussion ensemble. It begins with a tempo marking of Lento and a metronome marking of ♩ = 60. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures 1 through 5, with a 4/4 time signature change occurring between measures 4 and 5. The instruments are:

- Soprano Cornet: Rests throughout.
- Solo Cornet: Plays a melodic line starting in measure 3, marked *mf*. Includes the instruction "1. In pulpit (Front Left)".
- Repiano Cornet: Rests throughout.
- 2nd Cornet: Rests throughout.
- 3rd Cornet: Rests throughout.
- Flugel: Rests throughout.
- Solo Horn: Rests throughout.
- 1st Horn: Rests throughout.
- 2nd Horn: Rests throughout.
- 1st Baritone: Rests throughout.
- 2nd Baritone: Rests throughout.
- 1st Trombone: Rests until measure 4, then plays a melodic line marked *mf*. Includes the instruction "Far Front Right".
- 2nd Trombone: Rests throughout.
- Bass Trombone: Rests throughout.
- Euphonium: Rests throughout.
- E♭ Bass: Rests throughout.
- B♭ Bass: Rests throughout.
- Percussion 1: Plays Tam tam (mf) and Tub. b. (mf) with Hard Beater. Includes the instruction "i.v.".
- Percussion 2: Plays Xylo. soft mallets (p).
- Percussion 3: Plays Vibes soft mallets (p).

10 Far Back Left

Sop. Cor. *mf*

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *l.v.*

Perc. 2

Perc. 3

A

18

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Cup Detached

mp

Cup Detached

mp

mp *f* *p*

mp *f* *p*

mp *f* *p*

pp Stagger breathing

pp Stagger breathing

mf Tam-tam Scrape with tri. beater l.v.

Glock. med. mallets

mp

26 Detached

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

mf

mp

p

pp

f

Return to seat

B

34 Return to seat A Little Faster ♩ = 72

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Tub. B. Hard Beaters

Perc. 1

Perc. 2

Perc. 3

mf

p

Cup Detached

Xylo. soft mallets

Vibes soft mallets

50

Sop. Cor. *pp*

Solo Cor. *pp*

Rep. Cor. *pp*

2nd Cor. *pp*

3rd Cor. *pp*

Flug. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *pp*

E♭ Bass *pp*

B♭ Bass *pp*

Perc. 1 *f* *mp*

Perc. 2 *f* 1.v.

Perc. 3 *mp* *f* *f* *1.v.*
Tub. B. (Hard Beaters)

D

58

Sop. Cor. -

Solo Cor. 1. *mf*

Rep. Cor. -

2nd Cor. -

3rd Cor. -

Flug. -

Solo Hn. -

1st Hn. -

2nd Hn. -

1st Bar. -

2nd Bar. -

1st Tbn. -

2nd Tbn. -

B. Tbn. -

Euph. 1. *mf*

E♭ Bass -

B♭ Bass -

Perc. 1 - *pp*

Perc. 2 [Sus. Cym.] *p* *mf*

Perc. 3 Hard Beaters 1.v. *mf* Rubber Beaters 1.v. *mf*

mf
Ped.

Activate

for Brass Band

Matthew Hall

January 2010

Activate

Matthew Hall
January 2010

Vivace ♩ = 160

Instrumentation: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Drum Kit, Percussion 1, Percussion 2.

Tempo: Vivace ♩ = 160

Key Signature: One sharp (F#)

Time Signature: 4/4

Dynamics: *mf*, *f*, *ff*

Performance Instructions: **Tam-tam**, **Bass Drum**

This musical score page contains measures 6 through 9 for a large ensemble. The instruments are arranged as follows from top to bottom: Soprano Cor (Sop. Cor.), Solo Cor., Repetitive Cor (Rep. Cor.), 2nd Cor., 3rd Cor., Flugelhorn (Flug.), 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.), Eb Bass, Bb Bass, Drums (Dr.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score begins at measure 6 with a treble clef and a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 7 and returns to 4/4 at measure 8. Dynamics include *mf* (mezzo-forte) and *f* (forte). The woodwinds and strings play sustained chords, while the brass instruments have more active parts, including a melodic line for the Solo Horn and a rhythmic pattern for the Drums. The Percussion 1 part features a *mf* dynamic marking.

A

10

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *mf*

Eb Bass *mf*

Bb Bass *mf*

Dr. *f* *mf*

Perc. 1 *ff*

Perc. 2

B

14

Sop. Cor.

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f* *mp*

2nd Bar. *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

E♭ Bass *f* *mp*

B♭ Bass *f* *mp*

Dr. *f* *mp*

Perc. 1 *mp*

Perc. 2 *f*

Triangle (x = choke o = ring)

23

Sop. Cor. *ff* *mf* *ff*

Solo Cor. *ff* *mf* *ff*

Rep. Cor. *ff* *mf* *ff*

2nd Cor. *ff* *mf* *ff*

3rd Cor. *ff* *mf* *ff*

Flug. *ff* *mf* *ff*

Solo Hn. *ff* *mf* *ff*

1st Hn. *ff* *mf* *ff*

2nd Hn. *ff* *mf* *ff*

1st Bar. *f* *f* *ff*

2nd Bar. *f* *f* *ff*

1st Tbn. *f* *f* *ff*

2nd Tbn. *f* *f* *ff*

B. Tbn. *f* *f* *ff*

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

E♭ Bass *f* *mf* *ff* *ff*

B♭ Bass *f* *mf* *ff* *ff*

Dr. *f* *ff*

Perc. 1 *mf* *f*

Perc. 2 *f* *ff*

33

Sop. Cor. *p*

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. Solo *mf*

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1 Triangle (x = choke ♩ = ring) *p*

Perc. 2

38

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1

Perc. 2

43

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1

Perc. 2

48 **D**

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1

Perc. 2

p *mf* *f* *ff*

Tam-tam

53

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Dr.
Perc. 1
Perc. 2

58

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Dr.
Perc. 1
Perc. 2

E

63

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1

Perc. 2

67

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Perc. 1

Perc. 2

75

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Dr.
Perc. 1
Perc. 2

Clash Cym.
fff

Legends of Cyfarthfa

Brass Band

Matthew Hall

2010

Legends of Cyfarthfa

Matthew Hall

Andante ♩ = 80

Soprano Cornet

Solo Cornet 1. *mf*

Repiano Cornet *mf*

2nd Cornet

3rd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn *mf*

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium 1. *mf*

E♭ Bass

B♭ Bass *mf*

Timpani

Drum Set

Percussion 1

Percussion 2

Tam Tam

Sus. Cym.

mp

18 **A**

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor. *Cup*
p

3rd Cor. *Cup*
p

Flug. *mf*

Solo Hn.

1st Hn. *p*

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass *p*

B♭ Bass *p*

Timp.

Dr.

Perc. 1 *Marimba*
mp

Perc. 2 *Vibes*
mp

23

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

B ♩ = 160

28

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 1
Perc. 2

p
p
p
mp

41

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

46

Sop. Cor. *ff* *fp*

Solo Cor. *ff* *fp*

Rep. Cor. *ff* *fp*

2nd Cor. *ff* *fp*

3rd Cor. *ff* *fp*

Flug. *ff* *fp*

Solo Hn. *ff* *fp*

1st Hn. *ff* *fp*

2nd Hn. *ff* *fp*

1st Bar. *ff* *fp*

2nd Bar. *ff* *fp*

1st Tbn. *ff* *fp*

2nd Tbn. *ff* *fp*

B. Tbn. *ff* *fp*

Euph. *ff* *fp*

E♭ Bass *ff* *fp*

B♭ Bass *ff* *fp*

Timp. *ff* *fp*

Dr. *fp*

Perc. 1

Perc. 2

51

Sop. Cor. *fp* *mf* *ff*

Solo Cor. *fp* *mf* *ff*

Rep. Cor. *fp* *ff*

2nd Cor. *fp* *ff*

3rd Cor. *fp* *ff*

Flug. *fp* *ff*

Solo Hn. *ff* *ff*

1st Hn. *fp* *ff*

2nd Hn. *fp* *ff*

1st Bar. *ff* *mf* *ff*

2nd Bar. *ff* *mf* *ff*

1st Tbn. *fp* *ff*

2nd Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Euph. *ff* *mf* *ff*

E♭ Bass *fp* *ff*

B♭ Bass *fp* *ff*

Timp. *ff*

Dr. *fp* *ff*

Perc. 1

Perc. 2

Suddenly Slower

D

55 ♩ = 72

Sop. Cor. *pp*

Solo Cor. *pp*

Rep. Cor. *pp*

2nd Cor. *pp*

3rd Cor. *pp*

Flug. *pp*

Solo Hn. *pp* *mf*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp* *pp*

2nd Bar. *pp* *pp*

1st Tbn. *mf*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *pp* *pp*

E♭ Bass *pp* *pp*

B♭ Bass *pp*

Timp.

Dr. *p* *mf* *3* *Ride* *Tam Tam*

Perc. 1 *mp*

Perc. 2 *mp*

65

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Dr.

Perc. 1

Perc. 2

pp

73 **Slower** ♩ = 60 **E** **Vivace** ♩ = 164

The score is for a large ensemble, including:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Dr.
- Perc. 1
- Perc. 2

The score is divided into two main sections. The first section, starting at measure 73, is marked "Slower" with a tempo of ♩ = 60. The second section, starting at measure 81, is marked "Vivace" with a tempo of ♩ = 164. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *pp*, *mf*, and *f*. The percussion parts include a snare drum with a "Ride" pattern and Tom Toms. The woodwind parts include Flute, Horns, Baritone, Trombone, Euphonium, and Bass. The brass parts include Soprano, Solo, and Repetitive Cornets, and Trombone. The score is written for a large ensemble, including woodwinds, brass, and percussion.

79

[F]

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

f

mf

ff

mp

Hi-Hat

Sus. Cym.

85

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

92

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

G

99

Sop. Cor. *fp* *ff*

Solo Cor. *fp* *ff*

Rep. Cor. *fp* *ff*

2nd Cor. *fp* *ff*

3rd Cor. *fp* *ff*

Flug. *fp* *ff* *f*

Solo Hn. *fp* *ff* *f*

1st Hn. *fp* *ff* *f*

2nd Hn. *fp* *ff* *f*

1st Bar. *fp* *ff* *f*

2nd Bar. *fp* *ff* *f*

1st Tbn. *fp* *f* *ff* *f*

2nd Tbn. *fp* *f* *ff* *f*

B. Tbn. *mf* *ff* *mf*

Euph. *fp* *f*

E♭ Bass *fp* *f* *mf* *ff* *mf*

B♭ Bass *fp* *f* *mf* *ff* *mf*

Timp.

Dr. *ff* *mf*

Perc. 1 *f* *ff*

Perc. 2

Sus. Cym.

105

H

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff* Whip

Dr. *ff* Rim Shot

Perc. 1 *mf* Toms Stick Hit / Rim *ff*

Perc. 2 *mf* Bass Drum *ff* Anvil

111

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. 1

Perc. 2

I

116

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timps. *mf* *ff*

Dr. *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

121

Sop. Cor. *fp* *f* *ff*

Solo Cor. *fp* *f* *ff*

Rep. Cor. *fp* *f* *ff*

2nd Cor. *fp* *f* *ff*

3rd Cor. *fp* *f* *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *fp* *f* *ff*

2nd Hn. *fp* *ff*

1st Bar. *fp* *ff*

2nd Bar. *fp* *ff*

1st Tbn. *fp* *ff*

2nd Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Euph. *fp* *ff*

E♭ Bass *fp* *ff*

B♭ Bass *fp* *ff*

Timp. *mp* *ff*

Dr. *ff*

Perc. 1 Tam Tam *f* *ff* Toms

Perc. 2 *mp* *ff*

Spanning Revolutions

Brass Band

Matthew Hall

2011

Spanning Revolutions

Matthew Hall

Lento $\text{♩} = 60$

The musical score is arranged in a standard brass band layout. It includes staves for Soprano, Solo, Repiano, 2nd, and 3rd Cornets; Flugel; Solo, 1st, 2nd, and 3rd Horns; 1st and 2nd Baritone; 1st and 2nd Trombone; Bass Trombone; Euphonium; Eb Bass; Bb Bass; Percussion 1 (Timpani); Percussion 2 (Sus. Cym.); Percussion 3 (Bass Drum); and Percussion 4 (Vibes). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Lento at 60 beats per minute. The music features a prominent horn and trombone section with sustained notes and a dynamic range from piano (p) to mezzo-forte (mf). The Euphonium has a solo section marked 'mp espress.'. The percussion parts provide a rhythmic foundation with various textures.

A

A Little Faster ♩ = 72

16

Sop. Cor. *p* *mp espress.* Solo

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p* *mp espress.* Solo

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Perc. 1 *p*

Perc. 2 *p* *mf* *p*

Drum Kit

Ride *p*

Perc. 3 *p*

Perc. 4

19

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

p

mf

22

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

mf

p

mf

p

mf

p

mf

B

25

Sop. Cor. *mf* pesante

Solo Cor. *mf* pesante

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *mf* pesante

Solo Hn. *mf* pesante

1st Hn. *mf* pesante

2nd Hn. *mf* pesante

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *mf* pesante

E♭ Bass *p*

B♭ Bass *p*

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4 *p* Snare Drum

28

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

mp
f

34

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Wood Block

p
p
p
p
mf
p

39

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

D

44

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

49

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *f* *p* *p*

54

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

69

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

G

Tempo primo ♩ = 60 ssssss

74

Sop. Cor. *p* *mf*

Solo Cor. *p* *mf*

Rep. Cor. *p* *mf*

2nd Cor. *p* *mf*

3rd Cor. *p* *mf*

Flug. *p* *mf*

Solo Hn. *p* *mf*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

1st Bar. *p* *p* sh.....

2nd Bar. *p* *p* sh.....

1st Tbn. *p* *p* sh.....

2nd Tbn. *p* *p* sh.....

B. Tbn. *p* *p* sh.....

Euph. *p* *p* sh.....

E♭ Bass *p* *p* sh.....

B♭ Bass *p* *p* sh.....

Perc. 1 *p* *p*

Perc. 2 *p* *ff* [Anvil] *f*

Perc. 3 [Bass Drum] *ff* [Sizzle Cymbal] *mp*

Perc. 4 *p* *ff* *p*

83

Sop. Cor. *p* *f*

Solo Cor. *p* *f*

Rep. Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *p* *f*

Flug. *p* *f*

Solo Hn. *p* *f* sh.....

1st Hn. *p* *f* sh.....

2nd Hn. *p* *f* sh.....

1st Bar. *mf* *p* *f* sh.....

2nd Bar. *mf* *p* *f* sh.....

1st Tbn. *mf* *p* *f* sho...

2nd Tbn. *mf* *p* *f* sho...

B. Tbn. *mf* *p* *f* sho...

Euph. *mf* *p* *f* sho...

E♭ Bass *mf* *p* *f* sho...

B♭ Bass *mf* *p* *f* sho...

Perc. 1 Scrape Tam Tam with triangle beater

Perc. 2

Perc. 3

Perc. 4 Snare Drum *p*

H

molto accel.

sho...

92

Sop. Cor. *ff* sho...

Solo Cor. *ff* sho...

Rep. Cor. *ff* sho...

2nd Cor. *ff* sho...

3rd Cor. *ff* sho...

Flug. *ff* sho...

Solo Hn. *ff* sho...

1st Hn. *ff* sho...

2nd Hn. *ff* sho...

1st Bar. *ff* sho...

2nd Bar. *ff* sho...

1st Tbn. *ff* sho...

2nd Tbn. *ff* sho...

B. Tbn. *ff* sho...

Euph. *ff* sho...

E♭ Bass *ff* sho... *p*

B♭ Bass *ff* sho... *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

105

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

f

f

f

f

mf

ff

Tam Tam

III

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

117

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

mf

mf

f

K

123

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *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 \flat Bass *ff*

B \flat Bass *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Ride

Perc. 4 *ff*

129

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rall.

A Little Slower $\text{♩} = 100$

135

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Velvet Black Sunshine

Brass Quintet

Matthew Hall

2011

Unrelenting Velvet Black Sunshine

Matthew Hall

$\text{♩} = 172$

1st Trumpet in B♭

2nd Trumpet in B♭

Horn in F

Trombone

Tuba

5

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

10

Tpt. 1
f *fp* *f* *fp* *fp* *f*

Tpt. 2
f *fp* *f* *fp* *fp* *f*

Hn.
f *fp* *f* *fp* *fp* *f*

Tbn.
f *fp* *f* *fp* *fp* *f*

Tba.
f *fp* *f* *fp* *fp* *f*

16 **A**

Tpt. 1
ff *p* *ff* *p* *ff* *ff* *p* *ff*

Tpt. 2
ff *p* *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Hn.
ff *p* *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Tbn.
ff *p* *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Tba.
ff *p* *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

21

Tpt. 1
p *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Tpt. 2
p *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Hn.
p *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Tbn.
p *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

Tba.
p *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

B
Half-Time Feel

28

Tpt. 1
pp

Tpt. 2
pp

Hn.
pp

Tbn.
pp *mf*

Tba.
mf

C

33

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

p *fp*

38

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

f

42

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mf

46

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

f

f

50 **D**

Musical score for measures 50-53. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. A dynamic marking of *mf* is present in measures 51, 52, and 53. A box containing the letter 'D' is positioned above measure 51. The notation includes various note values, rests, and articulation marks.

54

Musical score for measures 54-57. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The notation includes various note values, rests, and articulation marks.

58

Musical score for measures 58-61. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 58 and 59 show the beginning of the section with various rhythmic patterns. Measures 60 and 61 feature a *ff* (fortissimo) dynamic marking and include long, sustained notes with slurs, indicating a powerful and sustained sound.

62

Musical score for measures 62-65. The score continues for the five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. Measures 62 and 63 feature long, sustained notes with slurs, continuing the powerful sound from the previous measures. Measures 64 and 65 show more rhythmic activity with eighth and sixteenth notes, maintaining the *ff* dynamic.

E

66

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

70

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

74 **F** Plaintive $\text{♩} = 60$

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f* *p* *mf* *p*

Tbn. *f*

Tba. *f*

80 Harmon No Tube

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Hn. *mf* *f*

Tbn. *p* *mp*

Tba. *p* *mp* 3

G

Moving Forwards

85

♩ = 72

Musical score for section G, "Moving Forwards". The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 72. The dynamic is *ff* (fortissimo). The score consists of five measures. Tpt. 1 and Tpt. 2 play a melodic line with a triplet in the third measure. Hn. and Tbn. play a rhythmic accompaniment. Tba. plays a bass line with a triplet in the third measure.

H

Half-Time Feel

90

♩ = 172

Musical score for section H, "Half-Time Feel". The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 172. The dynamic is *pp* (pianissimo). The score consists of five measures. Tpt. 1, Tpt. 2, Hn., and Tbn. play a melodic line with a long note in the third measure. Tba. plays a bass line with a triplet in the third measure.

96

Tpt. 1

Tpt. 2

Hn.

Tbn. Open *mf*

Tba.

I

101

Tpt. 1 Open *p* *fp* *f*

Tpt. 2 Open *p* *fp* *f*

Hn. *p* *fp* *f*

Tbn.

Tba.

J

106

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

fp *f*

K

111

accel. al fine

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

p *ff* *p* *ff* *p* *ff*

116

Musical score for measures 116-118. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a dynamic contrast between *ff* (fortissimo) and *p* (piano). In measure 116, all instruments play a half note. In measure 117, there is a crescendo from *p* to *ff*. In measure 118, there is a decrescendo from *ff* to *p*. The Tbn. part has a more complex rhythmic pattern in measure 117.

Tpt. 1
ff *p* *ff* *p* *ff*

Tpt. 2
ff *p* *ff* *p* *ff*

Hn.
ff *p* *ff* *p* *ff*

Tbn.
ff *p* *ff* *p* *ff*

Tba.
ff *p* *ff* *p* *ff*

119

Musical score for measures 119-121. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats. The time signature is 4/4. The music features a dynamic contrast between *p* (piano) and *ff* (fortissimo). In measure 119, there is a crescendo from *p* to *ff*. In measure 120, there is a decrescendo from *ff* to *p*. In measure 121, the instruments play a half note. The Tbn. part has a more complex rhythmic pattern in measure 120.

Tpt. 1
p *ff* *p* *ff*

Tpt. 2
p *ff* *p* *ff*

Hn.
p *ff* *p* *ff*

Tbn.
p *ff* *p* *ff*

Tba.
p *ff* *p* *ff*

Enesek Syllan

Bryher & Samson

Brechiek

Ennor

Wind Orchestra

Matthew Hall

2011

A

Meno Mosso $\text{♩} = 72$

This page of a musical score is for a symphony orchestra. It features 28 staves, each representing a different instrument or section. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (En. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax), Bass Saxophone (B. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), String Bass (S. Bass), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Glockenspiel (Glock.), Vibraphone (Vib.), and Maracas (Mar.). The score is written in a common time signature (C) and includes various dynamic markings such as *pp*, *f*, and *ff*. A section marked 'A' begins at measure 16, with the tempo instruction 'Meno Mosso' and a metronome marking of $\text{♩} = 72$. The percussion parts include specific instructions for 'Bass Drum', 'Tom-tom & Snare Drum', and 'Crash Cymbal'. The woodwind and brass parts feature complex melodic lines with many slurs and ties, indicating long phrases. The string parts provide a rhythmic and harmonic foundation.

This page of a musical score, numbered 4, contains 35 staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (En. Cl.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (A. Sax 1, A. Sax 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section consists of Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and String Bass (S. Bass). The percussion section includes Tom-toms (Timp.), Snare Drum (Perc. 1), and a second Snare Drum (Perc. 2). Other percussion instruments shown are Conga (Dr.), Glockenspiel (Glock.), Vibraphone (Vib.), Maracas (Mar.), and Cymbals (Crot.). The score is written in a standard musical notation with various dynamics such as *pp*, *mp*, *mf*, and *f*. Specific performance instructions are noted, including 'Bass Drum l.v.', 'Toms l.v.', 'Snare Cym l.v.', 'China Cymbal l.v.', 'Glock', 'Thunder Sheet with Rabbit Ball', and 'Bass Drum'. The page number '286' is located at the bottom right.

54

Picc.

Fl. 1

Fl. 2

Ob. 1.

Ob. 2.

En. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1.

Hn. 2.

Hn. 3.

Hn. 4.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Mar.

Cong.

55

C
Meno Mosso $\text{♩} = 72$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Mar.

Bass Drum 1.v.

Snare Cym 1.v.

Toms & Snare Cym

Clash Cym

Drum Kit

Maracas

This page of a musical score, numbered 9, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.).
- Percussion:** Snare Drum (S. Bass), Tom-tom (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Drums (Dr.).
- Other:** Xylorimba (Xyl.).

The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *f*, and *p*. It also includes performance instructions like "quasi gless" and "All".

52

F

Picc. *mf* *f* *p*

Fl. 1 *mf* *f* *p* *mf*

Fl. 2 *mf* *f* *p* *mf*

Ob. 1 *mf* *f* *p* *mf*

Ob. 2 *mf* *f* *p* *mf*

Es. Cl. *mf* *f* *p*

Cl. 1 *mf* *f* *p* *mf*

Cl. 2 *mf* *f* *p* *mf*

Cl. 3 *mf* *f* *p* *mf*

B. Cl. *f* *f*

Bsn. *f* *mf*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f* *mf*

Tba. *ff* *f* *f* *pizz.*

S. Bass *f* *f*

Temp. *f* *quasi aliss*

Perc. 1 *f* *f* *f* *f*

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

Dr. *p* *f*

Glock. *mf* *click*

Vib. *mf* *Vibraphone with vibe sticks*

190

Picc.

Fl. 1

Fl. 2

Ob. 1.

Ob. 2.

Es. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1.

Hn. 2.

Hn. 3.

Hn. 4.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tba.

S. Bass.

Temp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

mf

p — *f*

mf

p — *f*

p — *f*

mf

mf

110 **G**

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Engl. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tbn.

S. Bass

Timp.

arco

pizz.

Bass Drum

Snare Cym & Tom-tam

Drum Kit

Glock

Vibes

f

mf

p

f

This page of a musical score, labeled 'H' and numbered '13', contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Es. Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Bsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- S. Bass
- Temp.
- Perc. 1
- Perc. 2
- Dr.
- Glock.
- Vib.

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mp*), articulation (accents, slurs), and performance instructions. A rehearsal mark 'H' is located at the top right of the page.

This page of a musical score, numbered 14, contains 33 staves for various instruments. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax), Bass Saxophone (B. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), String Bass (S. Bass), and Timpani (Timp.).

The score is written in a common time signature (C) and a key signature of one sharp (F#). It features a variety of musical notations, including dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *p* (piano). The woodwind and string sections have complex rhythmic patterns, often with slurs and ties. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a snare drum (labeled 'Snr Cym'), a cymbal (labeled 'Cym'), and a clock (labeled 'Clock').

I

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (En. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Bass Drum (S. Bass).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Glockenspiel (Glock.), and Xylophone (Xyl.).

The score includes various dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). Performance instructions include "Tutti Cym" (Tutti Cymbal) and "Xylophone". The page is numbered 15 in the top right corner and has a section marker "I" in the top right.

160

Picc.

Fl. 1

Fl. 2

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Xyl.

mf

ff

p

f

quasi gliss

Bass Drum

Snare Drum

Cymbals

Tom Tom

Xylophone

169

Long Pause

Lento $\text{♩} = 72$

Picc. *mf* *f* *mf* *f* *ff* *p* *mf* *div.*
 Fl. 1 *mf* *f* *mf* *f* *ff* *p* *mf* *div.*
 Fl. 2 *mf* *f* *mf* *f* *ff* *p* *mf*
 Ob. 1 *mf* *f* *mf* *f* *ff* *p*
 Ob. 2 *mf* *f* *mf* *f* *ff* *p*
 E. Cl. *mf* *f* *mf* *f* *ff* *p*
 Cl. 1 *mf* *f* *mf* *f* *ff* *p*
 Cl. 2 *mf* *f* *mf* *f* *ff* *p*
 Cl. 3 *mf* *f* *mf* *f* *ff* *p*
 B. Cl. *fp* *f* *p* *f* *ff* *p*
 Bsn. *fp* *f* *p* *f* *ff* *mf*
 A. Sax 1 *mf* *f* *mf* *f* *ff*
 A. Sax 2 *mf* *f* *mf* *f* *ff*
 T. Sax *mf* *f* *mf* *f* *ff*
 B. Sax *fp* *f* *p* *f* *ff* *p*
 Tpt. 1 *mf* *f* *mf* *f* *ff* *mp* *Solo Cup*
 Tpt. 2 *mf* *f* *mf* *f* *ff*
 Tpt. 3 *mf* *f* *mf* *f* *ff*
 Hn. 1 *f* *f* *ff* *Solo con sord.* *p*
 Hn. 2 *f* *f* *ff*
 Hn. 3 *f* *f* *ff*
 Hn. 4 *f* *f* *ff*
 Tbn. 1 *f* *f* *ff*
 Tbn. 2 *f* *f* *ff*
 B. Tbn. *f* *f* *ff*
 Euph. *mf* *f* *mf* *f* *ff* *p*
 Tba. *fp* *f* *p* *f* *ff* *p*
 S. Bass *fp* *f* *p* *f* *ff* *p*
 Timp. *fp* *f* *p* *f* *ff* *lv*
 Perc. 1 *fp* *f* *p* *f* *ff* *lv*
 Perc. 2 *fp* *f* *p* *f* *ff* *lv*
 Dr. *fp* *f* *p* *f* *ff* *lv*
 Xyl. *fp* *f* *p* *f* *ff*

Solo Cup
Solo con sord.
lv
Sns Cym
Tim-tam
Thunder Sheet with B. D. Stick
& Crash Cym

K
A Little Faster $J = 80$

accel. . . $J = 90$

158

The score is arranged in systems for various instruments:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone.
- Percussion:** Euphonium, Tuba, Snare Bass, Snare Drum, Tom-tom, Percussion 1 & 2, and Drum Kit.

Key performance instructions include:

- Flutes:** Solo p , Senza vib.
- Oboes:** Solo p , Senza vib.
- Clarinets:** Solo p , Senza vib.
- Saxophones:** Solo p , All mf .
- Brass:** mf , mp , senza sord., con sord., p , mp .
- Percussion:** pp , mp , Drum Kit mp .

218

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

[Bass Drum]

[Snare Drum]

[Tom Kit]

[Glockenspiel]

[Vibraphone]

[Xylophone]

mf

f

p

f

224

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Snc Cym

Club Cymbals

mf

f

ff

p

ff

Brechick

Matthew Hall

Lento $\text{♩} = 60$

Picc
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Bassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Glockenspiel
Vibraphone
Xylophone
Marimba

poco rall. **A** tempo

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

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium, Tuba.
- Brass:** Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium, Tuba.
- Strings:** Violin 1, Violin 2, Viola, Violoncello, Double Bass.
- Percussion:** Timpani, Snare Drum (Perc 1, 2, 3), Glockenspiel, Vibraphone, Xylophone, Maracas.

Key performance markings and instructions include:

- Tempo:** *poco rall.* followed by a first ending bracket **A** and *tempo*.
- Dynamics:** *pp*, *p*, *mf*, *f*, *ppp*, *ppp*.
- Performance Instructions:** *Solo* (for Euphonium), *All* (for Euphonium).
- Other Markings:** *Solo Cym* (for Snare Drum), *Stick* (for Glockenspiel), *Vibraphone* (for Vibraphone).

32 **B**

Picc.

Fl. 1 *Solo* *mf*

Fl. 2

Ob. 1 *Solo* *mf*

Ob. 2

Es. Cl.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl.

Bsn.

Alo 1

Alo 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1 *Sis. Cym.* *p*

Perc. 2

Perc. 3

Glock.

Vib.

Xyl.

Mar.

This page of a musical score, numbered 4, contains 28 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Es. Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., Aho 1, Aho 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., S. Bass, Timp., Perc. 1, Perc. 2, Perc. 3, Glock., Vib., Xyl., and Mar. The score begins with a 'C' time signature change on the Picc. staff. Dynamic markings such as *f*, *mp*, and *ff* are used throughout. A 'Triangle' is indicated for Perc. 2, and a 'Cassck' (Cassidy) is indicated for Glock. The page concludes with a double bar line and repeat dots on the Mar. staff.

72

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

E♭ Cl. *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2

Cl. 3

B. Cl. *mp*

Bsn. *mp*

Alto 1 *mp*

Alto 2

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hrn. 1 *p* *f* *p*

Hrn. 2 *p* *f* *p*

Hrn. 3 *p* *f* *p*

Hrn. 4 *mp* *p* *f* *p*

Tbn. 1 *mp*

Tbn. 2

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass *mp*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Glock.

Vib.

Xyl.

Mar.

80

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Es. Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. *mp*

Alto 1 *mp*

Alto 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hrn. 1 *mp*

Hrn. 2 *mp*

Hrn. 3 *mp*

Hrn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass *pizz.* *mp*

Timp. *mf* *p* *mp*

Perc. 1

Perc. 2

Perc. 3

Glock. *mp*

Vib. *mp*

Xyl. *mp*

Mar. *mp*

F

This page of a musical score, numbered 8, contains the following instruments and parts:

- Picc.** Piccolo
- Fl. 1, Fl. 2** Flutes
- Ob. 1, Ob. 2** Oboes
- Es. Cl., Cl. 1, Cl. 2, Cl. 3** Clarinets
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon
- Alto 1, Alto 2** Alto Saxophones
- T. Sax., B. Sax.** Tenor and Bass Saxophones
- Tpt. 1, Tpt. 2, Tpt. 3** Trumpets
- Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4** Horns
- Tbn. 1, Tbn. 2, B. Tbn.** Trombones
- Euph., Tba.** Euphonium and Tuba
- S. Bass.** Contrabass
- Temp.** Timpani
- Perc. 1, Perc. 2, Perc. 3** Percussion
- Glock.** Glockenspiel
- Vib.** Vibraphone
- Xyl.** Xylophone
- Mar.** Maracas

The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *p*, and *mf*. It also features a rehearsal mark '88' at the top left.

254

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Alto 1

Alto 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock.

Vib.

Xyl.

Mar.

This page of a musical score, numbered 12, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (En. Cl.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (Alto 1, Alto 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1, 2, 3, and 4 (Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Sousaphone (S. Bass). The percussion section includes three Percussion parts (Perc. 1, Perc. 2, Perc. 3), Glockenspiel (Glock.), Vibraphone (Vib.), Xylophone (Xyl.), and Maracas (Mar.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) are present. A rehearsal mark '1' is located at the top of the first staff. A box labeled 'Sis. Cym.' is placed above the Perc. 2 staff. The page number '12' is in the top left corner.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Alto 1

Alto 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock.

Vib.

Xyl.

Mar.

Suspended Cymbal

Linn Tam

ff

ff

ff

Ennor

Matthew Hall

Vivace $\text{♩} = 180$

Piccolo
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2
 Clarinet in E \flat
 Clarinet in B \flat 1
 Clarinet in B \flat 2
 Clarinet in B \flat 3
 Bass Clarinet in B \flat
 Bassoon
 Alto Saxophone 1
 Alto Saxophone 2
 Tenor Saxophone
 Baritone Saxophone
 Trumpet in B \flat 1
 Trumpet in B \flat 2
 Trumpet in B \flat 3
 Horn in F 1
 Horn in F 2
 Horn in F 3
 Horn in F 4
 Trombone 1
 Trombone 2
 Bass Trombone
 Euphonium
 Tuba
 String Bass
 Timpani
 Percussion 1 (Bass Drum)
 Percussion 2 (Crash Cymbals)
 Drum Kit (Drum Kit)
 Glockenspiel
 Vibraphone (Vibraphone)
 Xylophone (Xylophone)
 Marimba (Marimba)

12

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

p

mp

f

29

B

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Vcl.

Vla.

Cel.

Db.

This page of a musical score, labeled '4' and 'C', contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium, Tuba.
- Strings:** Violin, Viola, Violoncello, Double Bass.
- Percussion:** Snare Drum, Cymbals, Tom-toms, Gong, Triangle, Tambourine, Maracas, Castanets, Bells, Chimes, Woodblock, Vibraphone, Xylophone, and Mallets.

The score includes various dynamic markings such as *p*, *mp*, *mf*, and *f*. A section marked 'C' is indicated at the top. The page number '4' is in the top left corner, and '322' is in the bottom right corner.

59

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

Fl. 1 *ff* *mf* *f* *ff* *mf*

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

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

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

En. Cl. *ff* *mf* *f* *ff* *mf*

Cl. 1 *ff* *mf* *f* *ff* *mf*

Cl. 2 *ff* *mf* *f* *ff* *mf*

Cl. 3 *ff* *mf* *f* *ff* *mf*

B. Cl. *ff* *mf* *f* *ff* *mf*

Bsn. *ff* *mf* *f* *ff* *mf*

A. Sax 1 *ff* *mf* *f* *ff* *mf*

A. Sax 2 *ff* *mf* *f* *ff* *mf*

T. Sax. *ff* *mf* *f* *ff* *mf*

B. Sax. *ff* *mf* *f* *ff* *mf*

Tpt. 1 *ff* *mf* *f* *ff* *mf*

Tpt. 2 *ff* *mf* *f* *ff* *mf*

Tpt. 3 *ff* *mf* *f* *ff* *mf*

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

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

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

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

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

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

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

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

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

S. Bass *ff* *mf* *f* *ff* *mf*

Temp. *ff* *mp* *ff* *mp*

Perc. 1 *ff* *p* *ff* *p*

Perc. 2 *ff* *p* *ff* *p*

Dr. *ff* *mp* *ff* *mp*

Glock. *ff* *mp* *ff* *mp*

Vib. *ff* *mp* *ff* *mp*

Xyl. *ff* *mp* *ff* *mp*

Mar. *ff* *mp* *ff* *mp*

87 **D**

Picc.

Fl. 1

Fl. 2

Ob. 1.

Ob. 2.

En. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1. Solo

Tpt. 2.

Tpt. 3.

Hn. 1.

Hn. 2.

Hn. 3.

Hn. 4.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1.

Perc. 2.

Dr.

Glock.

Vib.

Xyl.

Mar.

This page of a musical score, marked with rehearsal sign 'E', contains the following parts and dynamics:

- Picc.**: Piccolo part, mostly rests.
- Fl. 1, 2**: Flute parts, dynamics *mp*.
- Ob. 1, 2**: Oboe parts, dynamics *p* and *mp*.
- Es. Cl.**: English Horn, dynamics *mp*.
- Cl. 1, 2, 3**: Clarinet parts, dynamics *mp* and *f*.
- B. Cl.**: Bass Clarinet, dynamics *mp* and *p*.
- Bsn.**: Bassoon, dynamics *mp* and *p*.
- A. Sax 1, 2**: Alto Saxophone parts, dynamics *p* and *mp*.
- T. Sax**: Tenor Saxophone, dynamics *mp* and *p*.
- B. Sax**: Baritone Saxophone, dynamics *mp* and *p*.
- Tpt. 1, 2, 3**: Trumpet parts, mostly rests.
- Hn. 1, 2, 3, 4**: Horn parts, dynamics *mp* and *p*. Horn 1 and 2 have *Solo* markings.
- Tbn. 1, 2**: Trombone parts, dynamics *mp* and *p*. Trombone 1 has a *Solo* marking.
- B. Tbn.**: Baritone Trombone, mostly rests.
- Euph.**: Euphonium, dynamics *p* and *mp*.
- Tba.**: Tuba, mostly rests.
- S. Bass**: String Bass, mostly rests.
- Timp.**: Timpani, mostly rests.
- Perc. 1, 2**: Percussion parts, mostly rests.
- Dr.**: Drums, rhythmic accompaniment.
- Glock.**: Glockenspiel, dynamics *mp*, includes a *[Glock]* marking.
- Vib.**: Vibraphone, dynamics *mp*, includes a *[Vibraphone]* marking.
- Xyl.**: Xylophone, mostly rests.
- Mar.**: Maracas, mostly rests.

130 F *molto rall.*

Woodwinds:
 Picc. *f* *p*
 Fl. 1 *f* *p*
 Fl. 2 *f* *p*
 Ob. 1 *f*
 Ob. 2 *f*
 En. Cl. *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 Bsn. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*

Strings:
 Tpt. 1 *p* *ppp*
 Tpt. 2 *p*
 Tpt. 3 *p*
 Hn. 1 *All* *p* *mf* *p*
 Hn. 2 *p* *mf* *p*
 Hn. 3 *p* *mf* *p* *ppp*
 Hn. 4 *p* *mf* *p*
 Tbn. 1 *All* *p*
 Tbn. 2 *p*
 B. Tbn. *p*
 Euph. *p*
 Tba. *p*
 S. Bass *p*

Percussion:
 Perc. 1
 Perc. 2
 Dr. *f*
 Glock.
 Vib.
 Xyl.
 Mar.

H
Maestoso $\text{♩} = 72$

I

The musical score on page 12 is for a symphony orchestra. It begins with a tempo marking of *Maestoso* and a metronome marking of $\text{♩} = 72$. The score is divided into two sections, H and I. The instruments are arranged in the following order from top to bottom: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Basses (S. Bass), Timpani, Percussion 1, Percussion 2, Drums, Glockenspiel, Vibraphone, Xylophone, and Maracas. The score includes various dynamic markings such as *ff*, *p*, *mf*, and *mp*. There are also performance instructions like *Solo* and *pizz* (pizzicato). The music is written in a 4/4 time signature.

177

J

Picc.

Fl. 1 Solo *mf*

Fl. 2 *p* *pp* *f*

Ob. 1 *p* *pp* *f*

Ob. 2 *p* *pp* *f*

Es. Cl. *p* *pp* *f*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

B. Cl. *pp*

Bsn. *pp*

A. Sax 1

A. Sax 2

T. Sax.

B. Sax. *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 All *pp*

Hn. 2 *pp*

Hn. 3

Hn. 4

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

B. Tbn. *pp* *p*

Euph. *pp* All *p*

Tba. *pp* *p*

S. Bass *pp* *p*

Timp. *pp* *p*

Perc. 1

Perc. 2 *p* *mf*

Dr.

Glock. *mf* **Chick**

Vib. *mf* **Vibrato**

Xyl.

Mar.

molto rall. Molto Allargando

K

Broad \downarrow = 66

158

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

[B.D.]

[Clash Cymbals]

[Snr Cym]

[Clash Cymbals]

295

Picc.

Fl. 1

Fl. 2

Ob. 1. *Solo*

Ob. 2.

Es. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1. *Solo Cup mute*

Tpt. 2.

Tpt. 3.

Hr. 1. *Solo*

Hr. 2.

Hr. 3.

Hr. 4.

Tbn. 1.

Tbn. 2.

B. Tbn. *Solo*

Euph.

Tba.

S. Bass.

Temp.

Perc. 1.

Perc. 2.

Dr.

Glock.

Vib.

Xyl.

Mar.

227

Pec.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Pec. 1

Pec. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

N

f

ff

f

f

f

This page of a musical score, numbered 338, contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Euphonium, Tuba, and Bass Trombone.
- Percussion:** Percussion 1 & 2, Drums, Glockenspiel, Vibraphone, Xylophone, and Maracas.

The score is written in a complex, multi-measure format with various dynamics such as *mf*, *ff*, *f*, *mp*, and *p*. It includes numerous slurs, accents, and articulation marks. A circled 'Q' is present in the upper right corner of the page.

247

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

Picc.
Fl. 1
Fl. 2
Ob. 1.
Ob. 2.
En. Cl.
Cl. 1.
Cl. 2.
Cl. 3.
B. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax.
B. Sax.
Tpt. 1.
Tpt. 2.
Tpt. 3.
Hn. 1.
Hn. 2.
Hn. 3.
Hn. 4.
Tbn. 1.
Tbn. 2.
B. Tbn.
Euph.
Tbn.
S. Bass.
Timp.
Perc. 1.
Perc. 2.
Dr.
Glock.
Vib.
Xyl.
Mar.

This page of a musical score, numbered 283, contains 32 staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (En. Cl.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (A. Sax 1, A. Sax 2), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax). The brass section consists of Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Snare Drum (S. Bass), Tom-tom (Timp.), Percussion 1 and 2 (Perc. 1, Perc. 2), and a Drum set (Dr.). Other instruments shown are Glockenspiel (Glock.), Vibraphone (Vib.), Xylophone (Xyl.), and Maracas (Mar.). The score is written in a standard musical notation with various dynamics such as *ff*, *mf*, *mp*, and *f* indicated throughout.

R **Gloriously**

This page of a musical score, numbered 24, is titled "R **Gloriously**". It contains 297 measures of music for a large orchestra. The instruments are arranged in the following order from top to bottom: Percussion (Perc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (En. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax), Bass Saxophone (B. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), String Bass (S. Bass), and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Glockenspiel (Glock.), Vibraphone (Vib.), Xylophone (Xyl.), and Maracas (Mar.). The score features various dynamic markings such as *ff* (fortissimo), *f* (forte), and *sim* (sforzando). Performance instructions include "Cymb Cym" and "Cymbals". The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

313

Perc.

Fl. 1

Fl. 2

Ob. 1.

Ob. 2.

En. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Tpt. 3.

Hn. 1.

Hn. 2.

Hn. 3.

Hn. 4.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tbn.

S. Bass.

Temp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

mp

mp

mp

mp

mp

f

mp

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

En. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Hrn. *ff*

A. Sax 1 *ff*

A. Sax 2 *ff*

T. Sax *ff*

B. Sax *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. *f* *ff*

Tba. *mf* *ff*

S. Bass *mf* *ff*

Temp. *mf* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff* [Clash Cymbal]

Dr. *mp* *ff*

Glock. *mp* *ff*

Vib. *mp* *ff* *sim*

Xyl. *mp* *ff*

Mar. *mp* *ff* *sim*

347

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

En. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Dr.

Glock.

Vib.

Xyl.

Mar.

366

Perc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tbn.
S. Bass
Timp.
Perc. 1
Perc. 2
Dr.
Glock.
Vib.
Xyl.
Mar.

Concerto Grosso

for Brass Band

Matthew Hall

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibes (Mallets)

Bass Drum

pp

f

pp

p

5

3

6

6

3

356

D

37

Sop. Cor. *p*

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *p*

Solo Hn. *p*

1st Hn.

2nd Hn.

1st Bar. *pp* *f*

2nd Bar. *pp* *f*

1st Tbn. *pp* *f* *pp*

2nd Tbn. *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Euph. *pp* *f* *pp*

E♭ Bass *f* *pp*

B♭ Bass *f* *pp*

Timp. *f* *pp*

Perc. 1

Perc. 2 *pp* **Marimba**

Perc. 3 *pp*

47

Sop. Cor. *pp* *ff* *pp* *ff* *pp* *ff* *ff* *6*

Solo Cor. *ff* *pp* *pp* *ff* *pp* *ff* *ff* *6*

Rep. Cor. *ff* *pp* *pp* *ff* *pp* *ff* *ff* *6*

2nd Cor. *ff* *pp* *pp* *ff* *pp* *ff* *ff* *6*

3rd Cor. *ff* *pp* *pp* *ff* *pp* *ff* *ff* *6*

Flug. *pp* *ff* *pp* *pp* *pp* *ff* *ff* *6*

Solo Hn. *pp* *ff* *pp* *pp* *pp* *ff* *ff* *6*

1st Hn. *pp* *ff* *pp* *pp* *pp* *ff* *ff* *6*

2nd Hn. *pp* *ff* *pp* *pp* *pp* *ff* *ff* *6*

1st Bar. *ff* *pp* *ff* *ff* *ff* *ff* *ff*

2nd Bar. *ff* *pp* *ff* *ff* *ff* *ff* *ff*

1st Tbn. *ff* *ff* *pp* *ff* *ff* *ff* *ff*

2nd Tbn. *ff* *ff* *pp* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *pp* *ff* *ff* *ff* *ff*

Euph. *pp* *ff* *ff* *pp* *ff* *pp* *ff* *ff*

E♭ Bass *pp* *ff* *ff* *pp* *ff* *pp* *ff* *ff*

B♭ Bass *pp* *ff* *ff* *pp* *ff* *pp* *ff* *ff*

Timp. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *ff*

Perc. 1 *pp* *pp* *ff* *pp* *ff* *pp* *ff* *ff*

Perc. 2 *pp* *ff* *pp* *ff* *pp* *ff* *ff* *ff*

Perc. 3 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

361

F
Frenetissimo ♩ = 172

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass

Bs Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

I

86

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

366

94

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

112

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

369

124

Sop. Cor. *p*

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p* Muted *p*

2nd Hn. *p* Muted *p*

1st Bar. *p* Muted *p*

2nd Bar. *p* Muted *p*

1st Tbn. *p* Straight *p*

2nd Tbn. *p* Straight *p*

B. Tbn. *p* Straight *p*

Euph. *p* Muted *p*

Euph. *p* Muted *p*

E♭ Bass *p* *p*

B♭ Bass *p* Muted *p* Muted *p*

Timp.

Perc. 1 [Ride Cymbal Bell] *mp*

Perc. 2 [Cow Bell] *mp*

Perc. 3 [Triangle] *mp*

371

L

133

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Straight *p*

Straight *p*

Straight *p*

f

p

p

372

142

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

pp

ff

pp

pp

ff

pp

pp

ff

pp

mf

mf

Open

mf

Open

mf

Open

mf

Straight

p

Straight

p

Straight

p

Straight

p

Muted

p

Muted

p

373

M

151

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Open

mf

Open

p

pp

f

pp

f

pp

f

pp

f

pp

f

374

160

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

pp

ff

3/5

N rall.

169

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

185

This musical score is for a brass and percussion ensemble. It consists of 24 staves, each representing a different instrument. The instruments are: Sopranos (Sop. Cor.), Solos (Solo Cor.), Repetitions (Rep. Cor.), 2nd Cornets (2nd Cor.), 3rd Cornets (3rd Cor.), Flutes (Flug.), Solo Horns (Solo Hn.), 1st Horns (1st Hn.), 2nd Horns (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombones (1st Tbn.), 2nd Trombones (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, and Timpani (Timp.). The score is written in 4/4 time and features a variety of dynamics including *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). The Bb Bass part includes a section marked "Open" with a triplet. The Percussion parts (Perc. 1, 2, 3) feature complex rhythmic patterns. The page number 378 is located at the bottom right.

Sop. Cor. *pp*

Solo Cor. *pp*

Rep. Cor. *pp*

2nd Cor. *pp*

3rd Cor. *pp*

Flug.

Solo Hn. *f* *pp*

1st Hn. *pp* *f* *pp* *pp*

2nd Hn. *f* *pp*

1st Bar. *f* *pp* *pp*

2nd Bar. *f* *pp*

1st Tbn.

2nd Tbn. *pp*

B. Tbn.

Euph. *pp* *f*

E♭ Bass

B♭ Bass *f* Open 3

Timp.

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

378

Q

200

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

R

209

Score for various instruments including Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score features dynamic markings such as *pp*, *f*, and *pp-f*, and includes a rehearsal mark 'R' at the top.

228

rall.

Score for various instruments including Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score features dynamic markings such as *pp-f*, *pp-ff*, and *pp* across multiple staves.

The score is arranged in a standard orchestral layout. The woodwinds (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass) and brass (Timp., Perc. 1, Perc. 2, Perc. 3) sections are clearly delineated. The dynamic markings indicate a range of volumes from very piano (*pp*) to fortissimo (*ff*), with some passages marked *pp-f* or *pp-ff*. The 'rall.' instruction at the top indicates a tempo change. The score is numbered 228 at the top left and 383 at the bottom right.

T

237

♩ = 40

Sop. Cor. *ff* *ff* *pp* *ff* *p*

Solo Cor. *ff* *ff* *pp* *ff*

Rep. Cor. *ff* *ff* *pp* *ff*

2nd Cor. *ff* *ff* *pp* *ff*

3rd Cor. *ff* *ff* *pp* *ff*

Flug. *ff* *ff* *pp* *ff*

Solo Hn. *ff* *ppp* *ff* *pp* *ff* *ppp*

1st Hn. *ff* *ppp* *ff* *pp* *ff* *ppp*

2nd Hn. *ff* *ppp* *ff* *pp* *ff* *ppp*

1st Bar. *ff* *ppp* *ff* *pp* *ff* *ppp*

2nd Bar. *ff* *ppp* *ff* *pp* *ff* *ppp*

1st Tbn. *ff* *ppp* *ff* *pp* *ff* *ppp*

2nd Tbn. *ff* *ppp* *ff* *pp* *ff* *ppp*

B. Tbn. *ff* *ppp* *ff* *pp* *ff* *ppp*

Euph. *ff* *ff* *pp* *ff* *ppp*

E♭ Bass *ff* *ff* *pp* *ppp*

B♭ Bass *ff* *ff* *pp* *ppp*

Timp. *ff* *pp* *ff* *pp* *ppp*

Perc. 1 [Snare Drum] *ff* *pp* *ff* *pp* *ppp*
 [Sus. Cym.] *pp* *pp* *pp* *pp* *pp*
 [Toms] *pp* *pp* *pp* *pp* *pp*

Perc. 2 *ff* *pp* *ff* *pp* *ppp*

Perc. 3 *ff* *pp* *ff* *pp* *ppp*
 [Tam-Tam Scrape] *ppp*

