

# *Rocky Mountain Sketches*

A symphonic poem for Wind Ensemble



Olin Hannum

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# *Rocky Mountain Sketches*

A symphonic poem for Wind Ensemble

(2017)

Total Duration - ~18 Minutes

Olin Hannum

Premiered May 31st 2018  
Oregon State University Wind Ensemble  
Dr. Chris Chapman, Director

Cover Art by Baylee Anne Bullock

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# Instrumentation

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Piccolo  
Flute  
Oboe 1/2  
Bassoon

Clarinet in Bb 1/2  
Clarinet in Bb 3/4  
Bass Clarinet

Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Trumpet 1  
Trumpet 2/3  
Trumpet 4/5  
Horn in F 1/3  
Horn in F 2/4

Trombone 1/2  
Bass Trombone  
Euphonium  
Tuba

Double Bass

Timpani

Percussion 1  
Snare  
Triangle  
Woodblock

Percussion 2  
Bass Drum  
4 Toms

Percussion 3  
Crash  
Ride  
Suspended

Percussion 4  
Xylophone  
Glockenspiel  
Tamtam

Percussion 5  
Marimba  
Vibraphone

*Tpt Solo*

*AD*

*rit.*

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## Program Notes

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You feel cold.

Even though you should obviously be getting up, your eyes resist opening. The inside of your tent is lit with an indistinct, but permeating glow. You spend a few minutes wrestling with your motivations, faced with two undeniable, but conflicting situations: it's clearly time to reset your consciousness and prepare for the day, but it's also clearly much nicer in your sleeping bag than out of it. Moving around carefully so as to not come in contact with the frigid parts of the bag, you maneuver your way to the wall. Unzipping the door, your eyes focus past the dew-dripped rainfly and onto the expansive, grassy valley that you found the night before. You check your watch and realize it's already nine thirty. How on earth did you sleep that late? You allow your head to further explore the threshold of your tent and realize that while it's light outside, the sun isn't visible in the sky. While it has crossed the Earth's horizon some hours ago, it remains firmly obscured by the mountains. You're camped up against the Sawatch range in central Colorado.

As your foggy breath fills the tent, you'd be forgiven for forgetting that it's the middle of June. Packing up your belongings doesn't take long, most everything stayed in your bags the night before anyways. Lantern goes back in the bag, water bottles go in their cages, chapstick... probably better keep that in your pocket. Before exiting the relative comfort of the tent, you check every corner for anything you might have forgotten. The same once-over that you've done every day for the last week.

It'll be another hour before you feel direct sunlight, and another four before you're hit with the standard early-afternoon thunderstorm. While you're at eight thousand feet right now, a quick glance at the map indicates that in a few hours, you'll be down at five. It's going to be hot as hell down there. Dammit. Still bundled in the only layers you brought, you take mental aim at the next stage of the journey. As you set off for the day, something downstairs is trying to get your attention. Your legs would like to have a word with you. They don't really feel that it's fair to go this hard for this many days in a row, and they'd like one off please.

Setting out, you understand that there won't be a day off. There are too many sights to see, passes to be climbed, experiences to be had. Another week and you'll be back home, that's the correct time for rest. Now is the time for another day of exploring in the American West.

Things are wildly varied, and quick-changing in the Rocky Mountains. The air can burn you with frost, or burden you with moisture. The culture feels classically western and individualized, but with the unexpected veins of beatnik lifestyle and people with strongly held opinions on the characteristics of coffee. The sky is varied and changes quickly based on time of day, time of year, elevation, and pressure systems. Go up a couple thousand feet and you're in a completely different climate. If the clouds open up and bellow you with tankers worth of raindrops, just pop under a tree. It'll be gone in a few minutes. Cowboys, ski bums, visual artists, and tech giants live next door to each other.

At its heart, Rocky Mountain Sketches is about the tapestry of circumstances that are generated by its namesake range. It is a gathering of the mystery, promise, and resolve of the region. It is a celebration of explorers who traversed the plains only to be confronted by such a mighty obstacle, and then elected to enter. It is a picture of the mountains both as my eyes have captured them, and as they have implanted themselves on my soul.

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Olin Hannum

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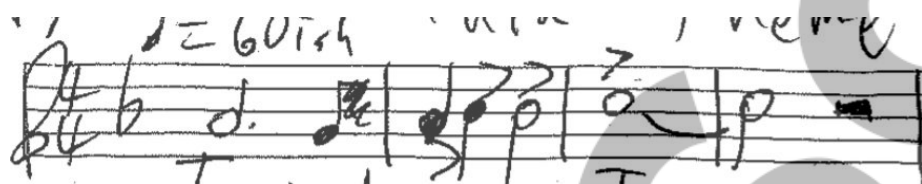
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## Performance Notes

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Rocky Mountain Sketches was born from a trip my father and I took across the Colorado Rockies in the summer of 2015. During the long days, I would become fixated on melodies that evoked the landscapes around us. These phrases and motifs floated in and out of grasp and instead of attempting to remember all of them I began the practice of stopping to write them down. These sketches formed the foundation of the piece.

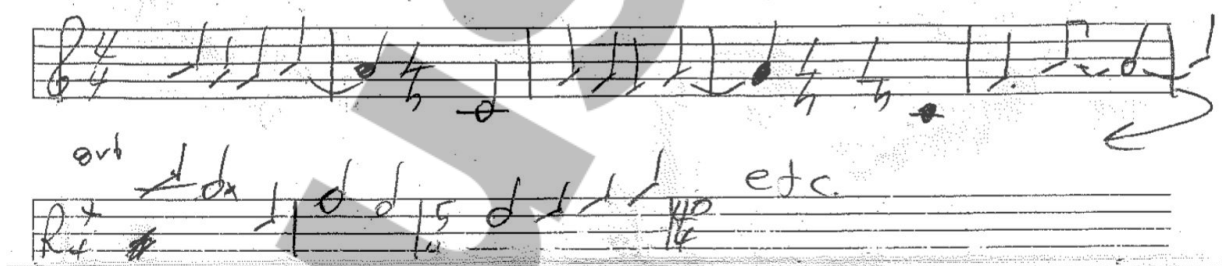
The piece relies on one primary theme. This theme is simple and versatile, and has no fewer than twenty showings:



Additionally, the piece contains many secondary themes. The first of these provides the foundation for the first movement. This theme appears many times in the first movement, but never in the second:



The piece begins with a chorale on the main theme, the high horn should not dominate these measures. At m.9, Euphonium states a secondary theme. m.9 through m.44 should carry a relaxed, home-on-the-range feel. This section depicts the Grand Valley and Colorado National Monument before dawn. Sunrise at m.44 begins our journey east and across the Grand Mesa. The descent becomes unstable at m.58 and we bound down the southeast side m.66 through m.119. A mysterious awareness envelops us as we enter the Black Canyon. Our sight is fully blocked by the steep walls of the canyon, and only twice (m.130, 150) do we catch glimpses of the world outside. At m.156 we leave the canyon and begin to work our way up the Taylor River. Visuals build until we crest into the reservoir valley at m.194. We take this moment to relax before the climb. The Continental Divide theme is introduced at m.17:



This theme develops slowly as we climb towards the pass. We cross the treeline at m.49, but continue upward through the summer ground snow, finally reaching the top at m.78. Our descent is slow and careful. It holds our concentration, and we only find a moment to admire the beauty around us (m.90-103.) At m.116 we stumble onto the Arkansas River. The river carries us through Salida to Canyon City. M.127 sees us turn south and climb up Hardscrabble Pass. We reach the pinnacle at m.135 and are overcome by a full view of the Sangre De Cristo range.

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Dedicated to my parents, Karen and Mark  
who have encouraged me to never stop exploring

Olin Hannum

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# Rocky Mountain Sketches

A symphonic poem for Wind Ensemble

Score

Duration: 10:00

I

Olin Hannum

Score for Wind Ensemble, Part I. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The tempo is marked  $\text{♩} = 60$  and  $\text{♩} = 80$ . The score includes dynamic markings such as *mp* and *mf*, and performance instructions like "Straight Mute" and "Solo".

Instrument list:

- Piccolo
- Flute
- Oboe
- Bassoon
- Clarinet in B $\flat$  1
- Clarinet in B $\flat$  2
- Bass Clarinet
- Alto Sax
- Tenor Sax
- Baritone Sax
- Trumpet in B $\flat$  1
- Trumpet in B $\flat$  2
- Trumpet in B $\flat$  3
- Horn in F 1
- Horn in F 2
- Trombone
- Bass Trombone
- Euphonium
- Tuba
- Double Bass
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Xylophone
- Marimba

Picc. *mp*

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. *mp* Light, delicate

T. Sx. *mp* Light, delicate

B. Sx. *mp* Light, delicate

B♭ Tpt. 1 *mp* Open

B♭ Tpt. 2 *mp* Open

B♭ Tpt. 3 *mp* Open

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tbn. *f* *p*

B. Tbn.

Euph. *mp*

Tuba *mp*

D.B. *mp*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *Ride Cym*

Xyl. *mp*

Mrb. *mp* Soft Mallets



I

26

21

Picc. -

Fl. -

Ob. Solo *mf*

Bsn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. -

A. Sx. -

T. Sx. -

B. Sx. -

B♭ Tpt. 1 -

B♭ Tpt. 2 -

B♭ Tpt. 3 -

Hn. 1 -

Hn. 2 -

Tbn. -

B. Tbn. -

Euph. -

Tuba -

D.B. -

Timp. *mf*

Perc. 1 -

Perc. 2 -

Perc. 3 -

Xyl. *p* *mp*

Mrb. -

I

29 Picc. 3 4 3 4

29 Fl. Solo 4 4 4 4

Ob.

Bsn.

29 B> Cl. 1 3 4 3 4

29 B> Cl. 2 4 4 4 4

B. Cl.

29 A. Sx. 3 4 3 4

29 T. Sx. 4 4 4 4

B. Sx.

29 B> Tpt. 1 3 4 3 4

29 B> Tpt. 2 4 4 4 4

B> Tpt. 3

29 Hn. 1 3 4 3 4

29 Hn. 2 4 4 4 4

Tbn.

B. Tbn.

29 Euph. 3 4 3 4

29 Tuba 4 4 4 4

29 D.B.

29 Timp.

29 Perc. 1 3 4 3 4

29 Perc. 2 4 4 4 4

Perc. 3

29 Xyl. To Glock

29 Mrb.

I

37 44

Picc. *mf* all

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B. Cl. *mf*

A. Sx. *mp* *mf*

T. Sx. *mp*

B. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 Grand - Horn Soli *f*

Hn. 2 Grand - Horn Soli *f*

Tbn. *mf*

B. Tbn. *mf*

Euph. *mf* all

Tuba *mf*

D.B. *mp* arco

Timp. *mp*

Perc. 1

Perc. 2 *p* *mf*

Perc. 3 *p* *mp* *f*

Xyl. Glock *mf*

Mrb.

46 Picc.  $\text{f}$

46 Fl.  $\text{f}$

46 Ob.  $\text{f}$

46 Bsn.  $\text{f}$

46 B♭ Cl. 1  $\text{f}$

46 B♭ Cl. 2  $\text{f}$

46 B. Cl.  $\text{f}$

46 A. Sx.  $\text{f}$

46 T. Sx.  $\text{f}$

46 B. Sx.  $\text{f}$

46 B♭ Tpt. 1  $\text{f}$

46 B♭ Tpt. 2  $\text{f}$

46 B♭ Tpt. 3  $\text{f}$

46 Hn. 1  $\text{f}$

46 Hn. 2  $\text{f}$

46 Tbn.  $\text{p}$   $\text{mf}$

46 B. Tbn.  $\text{p}$   $\text{mf}$

46 Euph.  $\text{p}$   $\text{mf}$

46 Tuba  $\text{p}$   $\text{mf}$

46 D.B.  $\text{p}$

46 Timp.  $\text{f}$

46 Perc. 1  $\text{f}$

46 Perc. 2  $\text{f}$

46 Perc. 3  $\text{f}$

46 Xyl.  $\text{f}$

46 Mrb.  $\text{f}$

I

53 Picc.  $\text{♩} = 120$  (♩ = ♩ ♩ ♩)

53 Fl.

53 Ob.

53 Bsn.

53 B♭ Cl. 1

53 B♭ Cl. 2

53 B. Cl.

53 A. Sx.

53 T. Sx.

53 B. Sx.

53 B♭ Tpt. 1

53 B♭ Tpt. 2

53 B♭ Tpt. 3

53 Hn. 1

53 Hn. 2

53 Tbn.

53 B. Tbn.

53 Euph.

53 Tuba

53 D.B.

53 Timp.

53 Perc. 1 Triangle

53 Perc. 2

53 Perc. 3

53 Xyl.

53 Mrb.

I

59 *accel.*

Picc. Fl. Ob. Bsn. B♭ Cl. 1 B♭ Cl. 2 B. Cl. A. Sx. T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hn. 1 Hn. 2 Tbn. B. Tbn. Euph. Tuba D.B. Timp. Perc. 1 Perc. 2 Perc. 3 Xyl. Mrb.

I

65  $\text{♩} = 160$

Picc.  $\text{♩} = 160$

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2 *mp*

B. Cl. *p*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *f*

B $\flat$  Tpt. 1 *mf* Straight Mute

B $\flat$  Tpt. 2 *mf* Straight Mute

B $\flat$  Tpt. 3 *mf* Straight Mute

Hn. 1

Hn. 2

Tbn. *f* *p*

B. Tbn. *f* *p*

Euph. *mp*

Tuba *f* *p*

D.B. *p* *pizz* *mp*

Timp. *mp*

Perc. 1 *p*

Perc. 2

Perc. 3 *p* Crash

Xyl. *p*

Mrb.

73 Picc. *mp*

73 Fl. *mp*

73 Ob. *mp*

73 Bsn.

73 B. Cl. 1

73 B. Cl. 2

73 B. Cl.

73 A. Sx.

73 T. Sx.

73 B. Sx.

73 B. Tpt. 1 *f* Open

73 B. Tpt. 2 *f* Open

73 B. Tpt. 3 *f* Open

73 Hn. 1 *f*

73 Hn. 2 *f*

73 Tbn. *f* punched *ff*

73 B. Tbn. *f* *mf*

73 Euph. *f* *mf*

73 Tuba *f* *mf*

73 D.B. *f* *mf*

73 Timp. *mf* Triangle

73 Perc. 1

73 Perc. 2 B.D.

73 Perc. 3

73 Xyl.

73 Mrb.



I

Musical score for orchestra, measures 83-88. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, B, Bb), Saxophones (Alto, Tenor, Baritone), Trumpets (Bb), Horns (F, Eb), Trombones (Bb, Eb), Euphonium, Tuba, Double Bass, Timpani, Percussion 1-3, Xylophone, and Maracas. The score features various dynamics such as *mf*, *f*, and *ff*, and includes a rehearsal mark at measure 88. A large watermark 'R' is visible across the page.

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Mrb.

I

This page contains the musical score for section I, page 13. The score is written for a full symphony orchestra and includes the following parts:

- Picc.
- Fl.
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- D.B.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Xyl.
- Mrb.

The score is in 4/4 time and features a variety of rhythmic patterns and dynamics. A large watermark is visible across the page.

I

♩ = 72

119

Picc. *rit.* 3 4

Fl. 4 4

Ob. 4 4

Bsn. *mp* 4 4

B♭ Cl. 1 3 4 *mp*

B♭ Cl. 2 4 4 *mp*

B. Cl. 4 4 *mp*

A. Sx. 3 4 *mp*

T. Sx. 4 4 *mp*

B. Sx. 4 4

B♭ Tpt. 1 3 4 *mp*

B♭ Tpt. 2 4 4 *mp*

B♭ Tpt. 3 4 4 *mp*

Hn. 1 3 4

Hn. 2 4 4

Tbn. 4 4 *mp*

B. Tbn. 4 4 *mp*

Euph. 3 4 *mp*

Tuba 4 4 *mp*

D.B. *mp*

Timp. *mp*

Perc. 1 3 4 *mp*

Perc. 2 4 4

Perc. 3 4 4

Xyl. *mp*

Mrb. *mp*

I

120

Picc. Solo

Fl. Solo

Ob. Solo

Bsn. Solo all

B♭ Cl. 1

B♭ Cl. 2

B. Cl. mp

A. Sx. mp

T. Sx. mp

B. Sx. mp

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

120

Timp.

120

Perc. 1 Woodblocks Triangle mp

Perc. 2

Perc. 3

120

Xyl.

120

Mrb.

125 Picc. *f* 3 *f* 3 128

125 Fl. *all* *mp* 3 *f* 3

125 Ob. *all* *f* 3 *f* 3

Bsn.

125 B♭ Cl. 1 *mp* 3 *f* 3

125 B♭ Cl. 2 *mp* 3 *f* 3

B. Cl. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

125 B♭ Tpt. 1 *To Harmon*

125 B♭ Tpt. 2 *To Harmon*

125 B♭ Tpt. 3 *To Harmon*

Hn. 1

Hn. 2

Tbn. *p*

125 B. Tbn. *p*

Euph. *p*

125 Tuba *p*

125 D.B. *p*

125 Timp. *p*

125 Perc. 1

125 Perc. 2

125 Perc. 3

125 Xyl. *mp* 3

125 Mrb. *mp* 3

I

129

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn.

B> Cl. 1 *mp*

B> Cl. 2 *mp*

B. Cl. *mp*

A. Sx.

T. Sx.

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

Hn. 1 Solo - Glorious *mf*

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3 *p mp p mp p*

Xyl. *p mp*

Mrb.

Musical score for orchestra, page 18, section I. The score includes staves for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Bb, Bb), Saxophones (Alto, Tenor, Baritone), Trumpets (Bb 1, 2, 3), Horns (F 1, 2), Trombones (Bb, Euphonium, Tuba), Double Bass, Timpani, Percussion (1, 2, 3), Xylophone, and Maracas. The score features complex rhythmic patterns with triplets and dynamic markings such as *p*, *mp*, and *mf*.





I

145 *all* *mp* *f* **148** *mp* *f*

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Mrb.

*p*

I

150

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *f* Soli - Glorious

Hn. 2 *f* Soli - Glorious

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

150

Timp.

150

Perc. 1

Perc. 2 *p*

Perc. 3 *mp*

150

Xyl.

150

Mrb.

I

153 156  $\text{♩} = 72$

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

D.B.

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Xyl. *mp*

Mrb. *mp*

I

159

Picc. *ff*

Fl. Solo *ff* 3

Ob. Solo *mf*

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

159

Timp.

159

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

159

Xyl.

159

Mrb. Hard Mallets

I

*poco rit.* 174 *a tempo*

Picc. *mf*

Fl. *mf* *all*

Ob. *mf* *a2*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *mf*

B. Tbn. *mf*

Euph. *mp*

Tuba *mf*

D.B. *mf*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Xyl. *mf* *Balanced with Marimba*

Mrb. *mf* *Balanced with Xylo*

I

175 Picc. *f*

175 Fl. *f*

175 Ob. *f*

175 Bsn. *f*

175 B♭ Cl. 1 *f*

175 B♭ Cl. 2 *f*

175 B. Cl. *f*

175 A. Sx. *f*

175 T. Sx. *f*

175 B. Sx. *f*

175 B♭ Tpt. 1 *ff*

175 B♭ Tpt. 2 *ff*

175 B♭ Tpt. 3 *ff*

175 Hn. 1 *f*

175 Hn. 2 *f*

175 Tbn. *ff*

175 B. Tbn. *f*

175 Euph. *f*

175 Tuba *f*

175 D.B.

175 Timp.

175 Perc. 1 S.D.

175 Perc. 2 *f*

175 Perc. 3 *f*

175 Xyl. *f*

175 Mrb. *f*

Solo

I

This page of a musical score, page 26, section I, features a full orchestral arrangement. The score is organized into systems for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinet in Bb (1 and 2), Clarinet in B (1), Clarinet in A, Saxophone in A, Saxophone in T, and Saxophone in B. The brass section consists of Trumpets in Bb (1, 2, and 3), Horns (1 and 2), Trombone, Euphonium, and Tuba. The string section includes Double Bass. The percussion section includes Timpani, Percussion 1, 2, and 3, Xylophone, and Maracas. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is marked with a tempo of 183. A large, semi-transparent watermark is visible across the page.



I

190 *rit.* 194  $\text{♩} = 66$

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

D.B. *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *Crash*

Xyl. *mf*

Mrb. *mf*

I

This page contains the musical score for a symphony orchestra, page 28, section I. The score is written in G major and 4/4 time. It includes staves for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- B♭ Tpt. 3 (B-flat Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- D.B. (Double Bass)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Xyl. (Xylophone)
- Mrb. (Maracas)

The score begins at measure 197. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a series of chords. The percussion instruments play a steady rhythm. The dynamic markings are *mp* (mezzo-piano) for the woodwinds and strings, *mf* (mezzo-forte) for the brass, and *p* (piano) for the percussion. A large watermark 'RMP' is visible across the page.

I

206 *poco rit.* 210 ♩ = 60 Lullaby

Picc.  
Fl.  
Ob. Solo  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph. Solo  
Tuba  
D.B.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Xyl.  
Mrb.

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, E. Cl., Sx., Sx., Sx., Pt. 1, Pt. 2, Pt. 3, In. 1, In. 2, Tbn., Tbn., uph., Tuba, D.B., imp., rc. 1, rc. 2, rc. 3, Xyl., and Mrb. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Oboe part includes a 'Big Breath' instruction. The Mallets part (Mrb.) has a treble clef, while the other mallet instruments (rc. 1, 2, 3) have a different clef. The score is divided into measures, with some measures containing rests for certain instruments.

Duration 8:00

# II

Andante  $\text{♩} = 80$

Piccolo *f*

Flute *mp* *f*

Oboe *mp* *f*

Bassoon *mp* *f*

Clarinet in B $\flat$  1 *p* *f*

Clarinet in B $\flat$  2 *p* *f*

Bass Clarinet *mp* *f*

Alto Sax *Solo* *all* *f* *mf*

Tenor Sax *mp* *f* *mf*

Baritone Sax *f* *mf*

Trumpet in B $\flat$  1 *Solo* *mp* *p* *f*

Trumpet in B $\flat$  2 *mp* *f*

Trumpet in B $\flat$  3 *mp* *f*

Horn in F 1 *mp* *f*

Horn in F 2 *mp* *f*

Trombone *mp* *f* *Soli - Trudging* *mf*

Bass Trombone *f*

Euphonium *f*

Tuba *f*

Double Bass *f*

Timpani *f*

Percussion 1 *f*

Percussion 2 *B.D.* *f*

Percussion 3 *Ride*

Xylophone

Vibraphone *mp* *f*

Picc. *mf*

Fl.

Ob. Solo *mp*

Bsn. *mp*

B<sup>b</sup> Cl. 1 *mf*

B<sup>b</sup> Cl. 2 *mf*

B. Cl. *mf* *p*

A. Sx. *mp* *p*

T. Sx. *mp* *p*

B. Sx. *mp* *p*

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

B<sup>b</sup> Tpt. 3

Hn. 1

Hn. 2

Tbn. *p*

B. Tbn.

Euph.

Tuba *mp*

D.B.

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Perc. 3 Sus

Xyl. to Glock

Vib.

II

21

Picc. 5 4

Fl. 4 4 Solo

Ob.

Bsn.

B<sup>b</sup> Cl. 1 5 4 *mp*

B<sup>b</sup> Cl. 2 4 4 *mp*

B. Cl.

A. Sx. 5 4 *mp*

T. Sx. 4 4

B. Sx.

21

B<sup>b</sup> Tpt. 1 5 4

B<sup>b</sup> Tpt. 2 4 4

B<sup>b</sup> Tpt. 3

Hn. 1 5 4 *mp*

Hn. 2 4 4 *mp*

Tbn. Solo *mp* a2

B. Tbn.

Euph. 5 4

Tuba 4 4

21

D.B.

21

Timp.

21

Perc. 1 5 4

Perc. 2 4 4

Perc. 3

21

Xyl.

Vib.

31

Picc. 5 4 5 4

Fl. 4 4 4 4

Ob. Solo

Bsn.

B $\flat$  Cl. 1 5 4 5 4

B $\flat$  Cl. 2 4 4 4 4

B. Cl.

A. Sx. 5 4 5 4

T. Sx. 4 4 4 4

B. Sx.

31

B $\flat$  Tpt. 1 5 4 5 4

B $\flat$  Tpt. 2 4 4 4 *f*

B $\flat$  Tpt. 3 4 4 4 *f*

Hn. 1 5 4 5 4

Hn. 2 4 4 4 4

Tbn.

B. Tbn. *f*

Euph. 5 4 5 4

Tuba 4 4 4 4 *f*

31

D.B. *f*

31

Timp. *f*

31

Perc. 1 5 4 5 4

Perc. 2 4 4 4 4

Perc. 3

31

Xyl.

Vib.



II

rit.

molto rit.

49

a tempo

Picc. 4 5 4 3

Fl. 4 4 4 4

Ob. *ff* *ff*

Bsn. *ff*

B $\flat$  Cl. 1 *fp* *ff*

B $\flat$  Cl. 2 *fp* *ff*

B. Cl. *fp* *ff*

A. Sx. *fp* *ff*

T. Sx. *fp* *ff*

B. Sx. *fp* *ff*

B $\flat$  Tpt. 1 4 5 4 3

B $\flat$  Tpt. 2 *cresc.* *fp*

B $\flat$  Tpt. 3 *cresc.* *fp*

Hn. 1 *f cresc.* *fp* *ff*

Hn. 2 *f cresc.* *fp* *ff*

Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Euph. *f* *fp* *ff*

Tuba *fp* *ff*

D.B. *fp* *ff*

Timp. *fp* *ff*

Perc. 1 4 5 4 3

Perc. 2 4 4 4 4

Perc. 3 *fp*

Xyl. Glock *f*

Vib.

50 Picc. 3 5 4 3

50 Fl. 4 4 4 4

Ob.

Bsn.

B $\flat$  Cl. 1 3 5 4 3

B $\flat$  Cl. 2 4 4 4 4

B. Cl.

A. Sax. 3 5 4 3

T. Sax. 4 4 4 4

B. Sax.

50 B $\flat$  Tpt. 1 3 5 4 3

B $\flat$  Tpt. 2 4 4 4 4

B $\flat$  Tpt. 3

Hn. 1 3 5 4 3

Hn. 2 4 4 4 4

Tbn.

B. Tbn.

Euph. 3 5 4 3

Tuba 4 4 4 4

50 D.B.

50 Timp.

50 Perc. 1 3 5 4 3

Perc. 2 4 4 4 4

Perc. 3

50 Xyl.

Vib.

II

Picc. 3 4

Fl. 4 4

Ob.

Bsn.

B<sup>b</sup> Cl. 1 3 4

B<sup>b</sup> Cl. 2 4 4

B. Cl.

A. Sax. 3 4

T. Sax. 4 4

B. Sax.

B<sup>b</sup> Tpt. 1 3 4

B<sup>b</sup> Tpt. 2 4 4

B<sup>b</sup> Tpt. 3

Hn. 1 3 4

Hn. 2 4 4

Tbn.

B. Tbn.

Euph. 3 4

Tuba 4 4

D.B.

Timp.

Perc. 1 3 4

Perc. 2 4 4

Perc. 3

Xyl. *mf*

Vib.

58

Picc. *p* *cresc.* *tr*

Fl. *p* *cresc.* *tr*

Ob. *p* *cresc.* *tr*

Bsn.

B♭ Cl. 1 *p* *cresc.* *tr*

B♭ Cl. 2 *p* *cresc.* *tr*

B. Cl.

A. Sx. *p* *cresc.* *tr*

T. Sx. *p* *cresc.* *tr*

B. Sx.

B♭ Tpt. 1 to Harmon (w/stem) Open

B♭ Tpt. 2 to Harmon (w/stem) Open

B♭ Tpt. 3 to Harmon (w/stem) Open

Hn. 1

Hn. 2

Tbn. *fp* *cresc.*

B. Tbn. *fp* *cresc.*

Euph. *fp* *cresc.*

Tuba *fp* *cresc.*

D.B. *fp* *cresc.*

Timp. *p* *cresc.*

Perc. 1

Perc. 2

Perc. 3

Xyl. *fp* *cresc.*

Vib. *fp* *cresc.*

II

This page contains the musical score for section II, page 9. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.).
- Brass:** B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba.
- Percussion:** Double Bass (D.B.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Xylophone (Xyl.), and Vibraphone (Vib.).

The score begins at measure 62. The woodwind section features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes timpani rolls and various percussive elements. A large watermark 'PUS' is visible across the page.

66

Picc. *ff*

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1 *ff*

B $\flat$  Cl. 2

B. Cl.

A. Sx. *f*

T. Sx.

B. Sx. *f*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 *f*

B $\flat$  Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn.

B. Tbn.

Euph.

Tuba

D.B. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Toms

Perc. 3 *f* Crash

Xyl. *f* To Tamtam

Vib.

69 Picc. 4 3

Fl. 4 4

Ob. 4 4

Bsn. 4 4

B $\flat$  Cl. 1 4 3

B $\flat$  Cl. 2 4 4

B. Cl. 4 4

A. Sx. 4 3

T. Sx. 4 4

B. Sx. 4 4

B $\flat$  Tpt. 1 4 3

B $\flat$  Tpt. 2 4 4

B $\flat$  Tpt. 3 4 4

Hn. 1 4 3

Hn. 2 4 4

Tbn. 4 4 To the fore

B. Tbn. 4 4

Euph. 4 3

Tuba 4 4

D.B. 4 4

Timp. 4 3

Perc. 1 4 3 *f*

Perc. 2 4 4 *f*

Perc. 3 4 4 *f*

Xyl. 4 4

Vib. 4 4

76 78 ♩=64

Picc. *mp*

Fl. *mp*

Ob. Solo *mp*

Bsn. *mp*

B<sup>♭</sup> Cl. 1 *pp*

B<sup>♭</sup> Cl. 2 *pp*

B. Cl. Solo *p*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

B<sup>♭</sup> Tpt. 1 to Flugelhorn

B<sup>♭</sup> Tpt. 2

B<sup>♭</sup> Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph. *mp*

Tuba *mp*

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl. Tam

Vib. *f* Slow to 3plets



II

87 92

Picc. 4 3 4

Fl. 4 4 4

Ob.

Bsn.

B $\flat$  Cl. 1 4 3 4 *mp*

B $\flat$  Cl. 2 4 4 4 *mp*

B. Cl. *mp*

A. Sx. 4 3 4

T. Sx. 4 4 4

B. Sx.

B $\flat$  Tpt. 1 4 3 4 *mf* Solo - Flugelhorn

B $\flat$  Tpt. 2 4 4 4

B $\flat$  Tpt. 3

Hn. 1 *mp* *Soli* 3 4

Hn. 2 *mp* *Soli* 4 4

Tbn.

B. Tbn.

Euph. 4 3 4

Tuba 4 4 4

D.B. 87

Timp. 87

Perc. 1 87 4 3 4

Perc. 2 4 4 4

Perc. 3

Xyl. 87

Vib. 87

97 100

Picc. *p*

Fl. *p*

Ob. *all* *p*

Bsn. *p*

B> Cl. 1 *p*

B> Cl. 2 *p*

B. Cl. *p*

A. Sx. *p* *Soli* *mf*

T. Sx. *p* *Soli* *mf*

B. Sx. *mf*

B> Tpt. 1 *free time* *3* *mf* *to Bb Tpt, Harmon (w/stem)*

B> Tpt. 2 *4* *mp* *to Harmon (w/stem)*

B> Tpt. 3 *mp* *to Harmon (w/stem)*

Hn. 1 *3*

Hn. 2 *4* *mf*

Tbn. *mf*

B. Tbn. *mf*

Euph. *3* *p*

Tuba *4* *mf*

D.B. *mf*

Timp. *mf*

Perc. 1 *3*

Perc. 2 *4*

Perc. 3

Xyl. *mp*

Vib. *mp*

II

107

Picc. 4 3 4

Fl. 4 4 4

Ob. 4 4 4

Bsn. 4 4 4

B<sup>b</sup> Cl. 1 Heavy 3 4 4

B<sup>b</sup> Cl. 2 Heavy *f* 4 4 4

B. Cl. Heavy *f* 4 4 4

A. Sx. 4 3 4

T. Sx. 4 4 4

B. Sx. 4 4 4

B<sup>b</sup> Tpt. 1 4 3 Open 4

B<sup>b</sup> Tpt. 2 4 4 Open 4

B<sup>b</sup> Tpt. 3 4 4 Open 4

Hn. 1 4 3 Heavy *f* 4

Hn. 2 4 4 Heavy *f* 4

Tbn. 4 4 4

B. Tbn. 4 4 4

Euph. 4 3 4

Tuba 4 4 4

D.B. 4 4 4

Timp. 4 4 4

Perc. 1 Triangle 4 3 4

Perc. 2 *mp* 4 4 4

Perc. 3 *mp* 4 4 4

Xyl. *mp* To Xylo 4 4 4

Vib. *mp* 4 4 4

116 118 ♩ = 96

Picc. *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

Bsn. *ff* *pp*

B $\flat$  Cl. 1 *ff* *pp*

B $\flat$  Cl. 2 *ff* *pp*

B. Cl. *ff* *pp*

A. Sx. *ff* *pp*

T. Sx. *ff* *pp*

B. Sx. *ff* *pp*

B $\flat$  Tpt. 1 *ff* *pp* *f*

B $\flat$  Tpt. 2 *ff* *pp* *f*

B $\flat$  Tpt. 3 *ff* *pp* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tbn. *ff* *pp* *ff*

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

Euph. *ff* *pp* *ff*

Tuba *ff* *pp* *ff*

D.B. *ff* *pp*

Timp. *ff* *pp* *f*

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

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

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

Xyl. *ff* *f*

Vib. *ff* *f*

Snare

120

Picc.

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

120

Timp.

120

Perc. 1

Perc. 2

Perc. 3

120

Xyl.

Vib.

This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The score is divided into two systems. The first system (measures 124-127) features woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses). The second system (measures 127-130) features brass (Trumpets, Trombones, Euphonium, Tuba, Double Bass) and percussion (Timpani, Percussion 1-3, Xylophone, Vibraphone). The score includes various musical notations such as dynamics (p, ff, cresc.), articulation (trills, accents), and performance instructions (e.g., "Broad, Mahlerian", "Punched", "to Harmon (w/stem)").

This page contains a musical score for a woodwind and brass ensemble, starting at measure 129. The score is organized into two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system includes staves for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Xylophone (Xyl.), and Vibraphone (Vib.). The woodwind and saxophone parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The brass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include a steady drum pattern and cymbal work. A large, semi-transparent watermark is visible across the page.

*poco accel.* 135 ♩ = 110

Picc. 133

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B. 133

Timp. 133

Perc. 1 133

Perc. 2

Perc. 3

Xyl. 133

Vib. 133



137

Picc.

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

D.B.

137

Timp.

137

Perc. 1

Perc. 2

Perc. 3

137

Xyl.

Vib.

This page of a musical score, labeled '22' and 'II', contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Double Bass (D.B.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Xylophone (Xyl.), and Vibraphone (Vib.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *ff* (fortissimo) and *v* (accents). A large, semi-transparent watermark is visible across the page.

This page contains a musical score for a woodwind and brass ensemble, starting at measure 145. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- A. Sx.
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- D.B.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Xyl.
- Vib.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, primarily in the woodwind and string sections. The brass section provides harmonic support with sustained notes and dynamic markings such as *ff* (fortissimo) and *vell.* (veloce). The percussion section includes three parts, with Perc. 2 and Perc. 3 marked *ff*. The woodwind parts (Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones) are highly active, playing intricate melodic lines. The brass parts (Trumpets, Horns, Trombones, Euphonium, Tuba) play sustained chords and melodic fragments. The double bass and timpani provide a steady rhythmic foundation. The xylophone and vibraphone play melodic lines similar to the woodwinds.

This musical score is arranged for a large ensemble of instruments. The notation is organized into several systems, each with multiple staves. The instruments are labeled as follows: c (clarinet), l (flute), b (bassoon), n (oboe), 1 (violin I), 2 (violin II), x (viola), 1 (cello), 2 (double bass), n (bassoon), n (oboe), h (horn), xa (saxophone), 3 (trumpet), p (trombone), 1 (drum), 2 (drum), 3 (drum), l (flute), and b (bassoon). The score includes complex rhythmic patterns with triplets and sixteenth notes, as well as dynamic markings such as *ff* (fortissimo). The key signature is B-flat major, and the time signature is 3/4. A large watermark is visible across the page.

II

155

c. 3 4

1. 2 4

b. 3 4

n. 3 4

1. 3 4

2. 2 4

1. 3 4

x. 3 4

x. 2 4

x. 3 4

1. 3 4

2. 2 4

3. 3 4

1. 3 4

2. 2 4

n. 3 4

n. 3 4

h. 3 4

sa 2 4

3. 3 4

p. 3 4

1. 3 4 Triangle

2. 2 4 Toms B.D.

3. 3 4 Crash

1. 3 4

b. 3 4