

STEVEN BRYANT

Pendulum

Wind Ensemble
(2018)

- I. Shouting Defiance**
- II. Nocturne**
- III. Exclamation**
- IV. Meditation**
- V. Zeal**

*Commissioned by a consortium led by the
University of Illinois Bands Program
in celebration of its 150th anniversary*

We gratefully acknowledge the following alumni conductors, their institutions, and friends who contributed to this project celebrating the Sesquicentennial of the University of Illinois Bands.

Evanston Township High School, Evanston, Illinois—Matthew P. Bufis, Director of Bands
Fresno State Wind Orchestra, Fresno, California—Gary P. Gilroy, Director of Bands
John Hersey High School, Arlington Heights, Illinois—Scott Casagrande, Director of Bands
Bill and Julie Jastrow, Naperville, Illinois
University of Evansville, Evansville, Indiana—Kenneth Steinsultz, Director of Bands
University of Illinois, Urbana-Champaign, Illinois—Stephen Peterson, Director of Bands
University of Kentucky, Lexington, Kentucky—Cody Birdwell, Director of Bands
University of Massachusetts, Amherst, Massachusetts—Matthew Westgate, Director
University of North Carolina at Greensboro, Greensboro, North Carolina—Kevin M. Gerald and John R. Locke, Conductors
University of South Carolina, Columbia, South Carolina—Scott Weiss, Conductor
University of South Dakota, Vermillion, South Dakota—John P. LaCognata, Conductor
University of Wyoming, Laramie, Wyoming—Robert Belser, Director of Bands
Charles and Marti Yassky, Tappan, New York

INSTRUMENTATION

Flute I – II – III – IV (doubles Picc., Alto Flute (*optional*))

Oboe I – II

Bassoon I – II

Contrabassoon (*optional*)

Clarinet in Bb I – II – III (doubles Eb Clar.)

Bb Bass Clarinet

Bb Contrabass Clarinet (*optional*)

Alto Saxophone I (doubles Soprano in Mvt. V) – II

Tenor Saxophone

Baritone Saxophone

Bb Trumpet I – II – III

Horn in F I – II – III – IV

Trombone I – II – III (Bass)

Euphonium I – II

Tuba

Contrabass

Piano

Harp

Timpani

Percussion 1: Glockenspiel, Vibraphone, Xylophone

Percussion 2: Suspended Cymbal (16"), Sizzle Cymbal, Splash Cymbal, Glockenspiel (can be shared with Perc. 1), Sandpaper blocks

Percussion 3: Bass Drum, Suspended Cymbal (16")

Percussion 4: Suspended Cymbal (18" or larger), Sandpaper blocks, Toms (2, med./low), Splash Cymbal (can be shared with Perc. 2), China Cymbal

Percussion 5: Woodblocks (2, high/med.), Tambourine, Vibraphone (shared with Perc. 1), Splash Cymbal, Sizzle Cymbal, Marimba, Glockenspiel (shared with Perc. 1), Sandpaper blocks

Mvt II: Perc. 2-5 are TACET, Mvt IV: Perc. 5 is TACET

PROGRAM NOTE

Pendulum is symphonic in scope, developing and expanding a small amount of musical material over five movements. The music oscillates between exultant exclamations and introspective ruminations, a pendulum of mental states. Mvt I: *Shouting Defiance* is a fanfare with its title taken from the lyrics for *Illinois Loyalty*. Mvt II: *Nocturne* is a short, simple chorale, introducing motivic material that will be expanded upon in the spacious Mvt IV: *Meditation*. Mvt III: *Exclamation* is a 90-second interjection of material related to Mvts I and V, somewhat in the spirit of Vincent Persichetti. The final movement, *Zeal*, moves with a simple and burning self-certainty, embodying the seductive joy of absolute belief.

ABOUT THE COMPOSER

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of genres, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. In addition to his works for professional performers, his strong belief in the importance of music education has led him to create a number of works that are accessible to young musicians. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. A full bio and more is available at www.stevenbryant.com.

ERRATA for this and other works,
as well as full recordings and PDF perusal scores:
www.stevenbryant.com

Score
(transposed)

V. Zeal

Steven Bryant
2018

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MATERIALS AVAILABLE FROM
WWW.STEVENBRYANT.COM

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

- Flute:** 3 parts (1, 2, 3). Part 1 includes the instruction "AIR ONLY, no tone".
- Oboe:** 2 parts (1, 2).
- Clarinet in B \flat :** 2 parts (1, 2). Part 1 includes the instruction "legato".
- (dbls. E \flat Clar.):** 3 parts.
- Bass Clarinet:** 1 part.
- Contrabass Clarinet:** 1 part.
- Bassoon:** 2 parts (1, 2).
- Contrabassoon:** 1 part.
- (dbls. Soprano) Alto Sax:** 2 parts.
- Tenor Sax:** 1 part.
- Baritone Sax:** 1 part.
- Trumpet in B \flat :** 3 parts (1, 2, 3).
- Horn in F:** 4 parts (1, 2, 3, 4).
- Trombone:** 3 parts (1, 2, 3 (Bs.)).
- Euphonium:** 2 parts (1, 2).
- Tuba:** 1 part.
- Double Bass:** 1 part.
- Harp:** 1 part.
- Piano:** 1 part.
- Timpani:** 1 part.
- Percussion 1:** Vibraphone.
- Percussion 2:** Sizzle Cymbal, 16" Sus. Crash Cymbal, Splash Cymbal. Includes instruction: "brushes just loud enough to activate the rivets to produce constant, unmetred white noise".
- Percussion 3:** 16" Sus. Crash Cymbal, Bass Drum. Includes instruction: "nylon brushes, med-heavy (IP BR-4 or similar) Lv. (>) (>) (>) light acc(nt) (>) (>) (>) (>) sim." and "Lv. - very wet, with lots of high partials, slightly obscuring the rhythm".
- Percussion 4:** Suspended Cymbal (18" or larger), Sizzle Cymbal. Includes instruction: "The cymbals should produce a cloud of high partials, so that Perc. 2 and 3 rhythms are audible, yet not completely clear. Texture should become progressively clearer as the ensemble increases in volume, particularly at m. 38.".
- Percussion 5:** Marimba, Glock., Sandpaper blocks.

Tempo: $\text{♩} = 144$

V. Zeal

8

1
2
3
4
Ob. 1
2
1
2
3
B. CLAR.
Bs. Cl.
Cb. Cl.
1
2
C. Bn.
1
2
A. Sx.
2
T. Sx.
B. Sx.

AIR ONLY, no tone

AIR ONLY, no tone

p legato

ALTO *mf* secco, pointed, cut through the sustained texture

mf secco, pointed, cut through the sustained texture

8

1
2
3
1
2
3
4
1
2
3
Euph. 1
2
Tuba
D.B.
Hp.
Pno.
Timp.
1
2
3
4
5
Perc.

mf pizz.

tuning key slide

mf

mf Only if using a Grand Piano with accessible strings. If not, then omit this and similar gestures. gliss. on string inside piano while playing notated rhythm

mf

mf

lightly accented, as before (>)

13

1 2 3 4

FL

1 2

Ob.

1 2 3

Clar. in Bb

Bs. Cl.

Cb. Cl.

1 2

Bsn.

C. Bn.

1 2

A. Sx.

T. Sx.

B. Sx.

1 2 3

Tpt. in Bb

1 2 3

Hn. in F

1 2 3

Tbn.

1 2

Euph.

Tuba

D.B.

Hp.

Pno.

Timp.

1 2 3 4 5

Perc.

13 14 15 16 17 18

V. Zeal

19

1
2
3
4
Ob. 1
2
1
2
3
Bs. Cl.
Cb. Cl.
1
2
Bsn.
C. Bn.
1
2
A. Sx.
2
T. Sx.
B. Sx.

19

1
2
3
4
1
2
3
4
1
2
3
4
5
Hp.
Pno.
Timp.
1
2
3
4
5
Perc.

28

31

1
2
3
4
FL

Ob. 1
2

1
2
3
Clar. in Bb

Bs. Cl.
Cb. Cl.

1
2
Bsn.
C. Bn.

1
2
A. Sx.
T. Sx.
B. Sx.

secco, pointed, cut through the sustained texture
mp

secco, pointed, cut through the sustained texture
mp

B. CLAR. secco
mp

p legato *f*

28

31

1
2
3
Tpt. in Bb

1
2
3
Hn. in F

1
2
3
Tbn.

1
2
Euph.
Tuba
D.B.

Hp.
Pno.

Timp.

1
2
3
4
5
Perc.

HARMON MUTE, w/stem
p

HARMON MUTE, w/stem
p

HARMON MUTE, w/stem
p

lightly accented, as before
(-)

28 29 30 31 32 33 34 35

44

1
2
3
4
FL
Ob. 1
2
1
2
3
Clar. in Bb
Bs. Cl.
Cb. Cl.
1
2
Bsn.
C. Bn.
1
2
A. Sx.
T. Sx.
B. Sx.

44

1
2
3
Hn. in F
1
2
3
Tbn.
1
2
Euph.
Tuba
D.B.
Hp.
Pno.
Timp.
1
2
3
4
5
Perc.

1 *mf* AIR ONLY, no tone

2 *mf* AIR ONLY, no tone

FL. 3 *mf* AIR ONLY, no tone

4 *mf* AIR ONLY, no tone

Ob. 1 2

Clar. in B \flat 1 *mf* secco, as before

2 *mf* secco, as before

3 PLAY, ord. *mf* *p*

Bs. Cl. *mf* AIR ONLY, no tone

Cb. Cl. *mf* PLAY, ord. *mf* *p*

Bsn. 1 *cresc. poco a poco*

2 *cresc. poco a poco*

C. Bn. *cresc. poco a poco*

A. Sx. 1 *mf* AIR ONLY, no tone to SOPRANO

2 *mf* AIR ONLY, no tone

T. Sx. *mf* AIR ONLY, no tone

B. Sx. *mf* AIR ONLY, no tone

PLAY, ord. *mf* *n*

PLAY, ord. *mf* *n*

1 Open

Tpt. in B \flat 2 *p* *cresc. poco a poco*

3

Hn. in F 1 *cresc. poco a poco*

2 *cresc. poco a poco*

3 *cresc. poco a poco*

Tbn. 1 *p* *cresc. poco a poco*

2 Open

3 *p* *cresc. poco a poco*

Euph. 1 2

Tuba

D.B. *mf* sul G (full duration) harm. gliss.

Hp. *mf* tuning key slide gliss. scrape string *cresc. poco a poco* ord. *pizz.* *mf* *n*

Pno. *cresc. poco a poco*

Timp. *mf* *n*

Perc. 1 2 *cresc. poco a poco*

3 *cresc. poco a poco*

4

5

58 PLAY, ord.

1 *p*

2

FL

3

4

Ob. 1

2

1 *secco, as before*
mf

2 *secco, as before*
mf

3

Bs. Cl. *mf*

Cb. Cl. *n*

Bsn. 1 *p*
mf *p*

2 *p* *n* *p*

C. Bn. *p* *n* *p*

A. Sx. 1 *mf* **SOPRANO**

2 *mf*

T. Sx. *mf* *n*

B. Sx. *mf* *n*

Tpt. in Bb 1

2 *Open*
p

3

Hn. in F 1

2 *p*

3 *p*

4

Tbn. 1

2

3

Euph. 1

2

Tuba

D.B.

Hp.

Pno.

Timp.

Perc. 1

2

3

4

5 *secco*
mf

58 59 60 61 62

63

1 *mp* cresc. poco a poco
PLAY, ord.

2 *mp* cresc. poco a poco
PLAY, ord.

3 *mp* cresc. poco a poco

4 *mp* cresc. poco a poco

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

3 *mp* cresc. poco a poco

Bs. Cl. *mp* cresc. poco a poco

Cb. Cl. *mp* cresc. poco a poco

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

C. Bn. *mp* cresc. poco a poco

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

A. Sx. *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

T. Sx. *mf* cresc. poco a poco

B. Sx. *mf*

63

1 *mp*

2 *mp*

3 *mp* cresc. poco a poco

1 *mp*

2 *mp*

3 *mp*

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

3 *mp* cresc. poco a poco
PLAY, ord.

1 *mp* cresc. poco a poco
PLAY, ord.

2 *mp* cresc. poco a poco

Tuba *mp* cresc. poco a poco

D.B. *mp* cresc. poco a poco

Hp. *mp*

Pno. *mp*

Timp.

1 *mp* cresc. poco a poco

2 *mp* cresc. poco a poco

3 *mp* cresc. poco a poco

4 *mp* cresc. poco a poco

5 *mp* cresc. poco a poco

63 64 65 66 67 68 69

70

1 *mf*

2 *mf*

FL 3 *mf*

4 *mf* to PICC.

1 *mf*

2 *mf* *f*

1 *mf*

2 *mf*

Clar. in B \flat 3 *mf* *f*

Bs. Cl. *mf* *f* slap tongue -

Cb. Cl.

1 *mf* *f*

2 *mf* *f*

Bsn. *mf* *f*

C. Bn.

1 *mf* *f*

2 *mf* *f*

A. Sx. *mf* *f* slap tongue -

T. Sx. *mf* *f* slap tongue -

B. Sx. *mf* *f* slap tongue -

cresc. poco a poco

70

1 *mf* *cresc. poco a poco* *f*

2 *mf* *mp* *f*

3 *mf* *f*

1 *mf* *cresc. poco a poco* *f*

2 *mf* *div.* *a2* *f*

3 *mf* *cresc. poco a poco* *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Euph. 1 *mf* *f*

2 *mf* *f*

Tuba *mf* *f*

D.B. *mf* *f* *pizz.* *f*

Hp. *f*

Pno. *f*

Timp.

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4

5 *mf* *f*

70 71 72 73 74

75

1

2

FL.

3

4

PICC.

to FLUTE

Ob.

1

2

Clar. in Bb.

1

2

3

Bs. Cl.

Bsn.

1

2

A. Sx.

1

2

T. Sx.

B. Sx.

(if necessary)

78

1

2

Tpt. in Bb.

3

div.

Hn. in F

1

2

3

4

Tbn.

1

2

3

Euph.

1

2

Tuba

D.B.

arco

sul E

horn

glock

(full duration)

Hp.

Pno.

Timp.

1

2

3

4

5

Perc.

hard mallets

choke

sub. p

ff

SIZZLE

choke

ff

f

SUS. CYM.

soft mallets

GLOCK.

n

p

75

76

77

78

79

80

81

82

1
2
FL
3
4
1
Ob.
2
1
Clar. in Bb
2
3
Bs. Cl.
1
Bsn.
2
1
A. Sx.
2
T. Sx.
B. Sx.

82

1
2
Tpt. in Bb
3
1
Hn. in F
2
4
1
Tbn.
2
3
Euph.
1
2
Tuba
D.B.
Hp.
Pno.
Timp.
1
2
Perc.
3
4
5

89

1 *mp p*

2 *mp p*

FL 3 *mp*

4 *mp*

Ob. 1 *p*
AIR only, no tone
PLAY, ord.

2 *p*
AIR only, no tone
PLAY, ord.

Clar. in B \flat 1 *p*
AIR only, no tone

2 *p*
AIR only, no tone

3 *p*

Bs. Cl.

Bsn. 1

2

A. Sx. 1 *mp p*

2 *mp p*

T. Sx. *mp*
AIR ONLY, no tone
p

B. Sx. *mp*
AIR ONLY, no tone
p

89

1 *(p)*

2

3

Hn. in F 1

3

2

4

Tbn. 1

2

3

Euph. 1

2

Tuba

D.B.

Hp.

Pno.

Timp.

Perc. 1 *mp*

2 **SIZZLE**
p light push with fingers or very soft mallet -
just enough to activate the rivets

3 *p*

4

5

97

1 *mp*

2 *mp*

3 *mp*

4 *mp*

1 *mp*

2 *mp*

1 *mp*

2 *mp*

3 *mp*

Bs. Cl. *mp* PLAY, ord.

1 *mp*

2 *mp*

1 *mp*

2 *mp* PLAY, ord.

T. Sx. *mp*

B. Sx.

97

1 *mp*

2

3

1 3

2 4

1 *mp* HARMON MUTE, w/stem

2 *mp* HARMON MUTE, w/stem

3 *mp* HARMON MUTE, w/stem

4 *mf*

Euph. 1 2

Tuba

D.B. *mp* pizz. *mp* *arco*

Hp. *mp* non gliss.

Pno. *mp*

Timp.

1 *mp*

3 light push, as before *mp*

Perc. 3 *mp*

(SND. BLKS.)

MARIMBA *mp*

102

103

104

105

106

107

108

FL

Ob.

Clar. in Bb.

Bs. Cl.

Cb. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

Tpt. in Bb.

Hn. in F

Tbn.

Euph.

Tuba

D.B.

Hp.

Pno.

Timp.

Perc.

102

103

104

105

106

107

108

109

Musical score for measures 109-113, parts 1-13. The score includes parts for Flute (FL), Oboe (Ob.), Clarinet in Bb (Clar. in Bb.), Bassoon (Bs. Cl.), Contrabassoon (Cb. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet in Bb (Tpt. in Bb.), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.).

109

Musical score for measures 109-113, parts 14-27. The score includes parts for Trumpet in Bb (Tpt. in Bb.), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.).

V. Zeal

1 AIR ONLY, no tone (sneak a breath here if necessary) *p* *n*

2 FL *pp*

3 *p*

A. FL *p* (sneak a breath here if necessary) *n*

1 Ob. *p* *n*

2 AIR ONLY, no tone *p* *n*

1 Clar. in B \flat *p* *n*

2 *p* *n*

3 *p* *n*

Bs. Cl. *p* *n*

1 Bsn. AIR ONLY, no tone *p* *n*

2 AIR ONLY, no tone *p* *n*

1 A. Sx. (sneak a breath here if necessary) *p* *n*

2 (AIR ONLY, no tone) *p* *n*

T. Sx. AIR ONLY, no tone *p* *n*

B. Sx. AIR ONLY, no tone *p* *n*

1 Tpt. in B \flat

2

3

1 Hn. in F *p* *n*

2

3

1 Tbn. *p* *n*

2

3

Euph. 1 AIR ONLY, no tone *p* *n*

2 AIR ONLY, no tone *p* *n*

Tuba *p* *n*

D.B. *p* *n*

Hp. *p* *pp* *mp*

Pno. *p* *pp* *mp*

Timp. *pp* *mp*

Perc. 1 *p* *pp* *mp*

2

3

4 (SND. BLKS.) swirl

5

123

FL 1, mm. 124-148: Only play if no ALTO FLUTE is available. (in the foreground of the texture, i.e. not too soft!)

Musical score for measures 123-127, featuring woodwinds and strings. The score includes parts for Flute (FL), Alto Flute (A. FL.), Oboe (Ob.), Clarinet in Bb (Clar. in Bb.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.).

Measure 123: Woodwinds play a melodic line with a *p* dynamic and a *cresc. poco a poco* marking. Flute parts are marked "AIR ONLY, no tone".

Measure 124: Similar woodwind line, with a note for Flute 1: "FL 1, mm. 124-148: Only play if no ALTO FLUTE is available. (in the foreground of the texture, i.e. not too soft!)".

Measure 125: Woodwinds continue the melodic line. Clarinet in Bb and Bassoon parts include "PLAY, ord." markings.

Measure 126: Similar woodwind line.

Measure 127: Similar woodwind line.

123

Musical score for measures 123-127, featuring percussion and keyboard instruments. The score includes parts for Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.).

Measure 123: Double Bass plays a *p* dynamic line with "sul E" and "harm. gliss." markings. Harp and Piano play *p* dynamics with "tuning key slide gliss. scrape string" and "n" markings.

Measure 124: Similar percussion and keyboard parts.

Measure 125: Percussion part includes "16° SUS. CR. CYM." and "nylon brushes, med-heavy (IP BR-4 or similar)".

Measure 126: Similar percussion and keyboard parts.

Measure 127: Similar percussion and keyboard parts.

128

1
2
3
FL.

A. Fl.

1
2
Ob.

1
2
Clar. in B.

3
Bs. Cl.

Cb. Cl.

1
2
Bsn.

C. Bn.

1
2
A. Sx.

T. Sx.

B. Sx.

1
2
3
Tpt. in B.

1
3
Hn. in F

2
4

1
2
3
Tbn.

Euph. 1
2

Tuba

D.B.

Hp.

Pno.

Timp.

1
2
3
4
5
Perc.

128 129 130 131

132

1
2
3
FL.

A. FL.

1
2
Ob.

1
2
Clar. in B.

3
Bs. Cl.

Cb. Cl.

1
2
Bsn.

C. Bn.

1
2
A. Sx.

T. Sx.

B. Sx.

Detailed description: This block contains the woodwind section of the score for measures 132 through 137. It includes staves for Flute (1, 2, 3), Alto Flute, Oboe (1, 2), Clarinet in B-flat (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Bassoon (1, 2), Cor Anglais, Alto Saxophone (1, 2), Tenor Saxophone, and Baritone Saxophone. The music features various melodic lines, some with triplets and sixteenth-note patterns. Dynamic markings include *p*, *cresc. poco a poco*, and *n*.

132

1
2
3
Tpt. in B.

1
2
3
4
Hn. in F

1
2
3
Tbn.

1
2
Euph.

Tuba

D.B.

Hp.

Pno.

Timp.

1
2
3
4
5
Perc.

Detailed description: This block contains the brass and percussion section of the score for measures 132 through 137. It includes staves for Trumpet in B-flat (1, 2, 3), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium (1, 2), Tuba, Double Bass, Harp, Piano, Timpani, and Percussion (1-5). The brass parts are mostly sustained notes, with some dynamics like *mp* and *pp*. The percussion section features a complex rhythmic pattern with sixteenth-note rolls and other textures.

139

1 *mp* *cresc. poco a poco*

2

FL 3

A. FL *mp* *cresc. poco a poco*

1

Ob. 2

1 *mp* *cresc. poco a poco* *secco, as before*

2 *mp* *cresc. poco a poco* *secco, as before*

3 *mp*

Bs. Cl. *mp* *cresc. poco a poco*

Cb. Cl.

1 *mp* *cresc. poco a poco*

2 *mp* *cresc. poco a poco*

C. Bn.

A. Sx. *mp* *cresc. poco a poco* *to SOPRANO*

2 *mp* *cresc. poco a poco*

T. Sx. *mp*

B. Sx. *mp* *cresc. poco a poco*

139

1 *mp* *cresc. poco a poco*

2

3

1 *mp* *cresc. poco a poco* *a2*

3

Hn. in F 4 *mp* *cresc. poco a poco*

1 *mp* *cresc. poco a poco*

2 *mp* *Open* *cresc. poco a poco*

3 *mp* *cresc. poco a poco*

Euph. 1

2

Tuba

D.B.

Hp.

Pno.

Timp.

1

2 *mp* *cresc. poco a poco*

3 *mp* *cresc. poco a poco*

4

5

144

1 2 3

FL

A. FL

1 2

Ob.

1 2 3

Clar. in B \flat

1 2 3

Bs. Cl.

Cb. Cl.

1 2

Bsn.

C. Bn.

1 2

A. Sx.

T. Sx.

B. Sx.

1 2 3

Tpt. in B \flat

1 2 3

Hn. in F

1 2 3

Tbn.

1 2 3

Euph. 1 2

Tuba

D.B.

Hp.

Pno.

Timp.

1 2 3 4 5

Perc.

144 145 146 147 148

secco, as before

secco, as before

cresc. poco a poco

PLAY, ord.

mp

mp

Open

mp

gliss. lasts full duration

gliss. through gesture, "dig in" as you ascend

Open gliss. lasts full duration

mp

gliss. lasts full duration "dig into" the gliss.

n

149

1 *mf* *cresc. poco a poco*

2 *mf* *cresc. poco a poco*

FL. 1 *mf* *cresc. poco a poco*

FL. 2 *mf* *cresc. poco a poco*

3 *mf* *cresc. poco a poco*

A. FL. *mf* *cresc. poco a poco* to PICC.

Ob. 1 *mf* *cresc. poco a poco*

Ob. 2 *mf* *cresc. poco a poco*

Clar. in Bb 1 *mf* *cresc. poco a poco*

Clar. in Bb 2 *mf* *cresc. poco a poco*

Clar. in Bb 3 *mf* *cresc. poco a poco*

Bs. Cl. *mf* *cresc. poco a poco*

Cb. Cl. *mf* *cresc. poco a poco*

Bsn. 1 *mf* *cresc. poco a poco*

Bsn. 2 *mf* *cresc. poco a poco*

C. Bn. *mf* *cresc. poco a poco*

A. Sx. 1 *mf* *cresc. poco a poco*

A. Sx. 2 *mf* *cresc. poco a poco*

T. Sx. *mf* *cresc. poco a poco*

B. Sx. *mf* *cresc. poco a poco*

149

1 *mf*

2 *mf*

3 Open

Hn. in F 1 *mf*

Hn. in F 2 *mf*

Hn. in F 3 *mf*

Tbn. 1 *mf* *cresc. poco a poco*

Tbn. 2 *mf* *cresc. poco a poco*

Tbn. 3 *mf* *cresc. poco a poco*

Euph. 1 *mf* *cresc. poco a poco*

Euph. 2 *mf* *cresc. poco a poco*

Tuba *mf* *cresc. poco a poco*

D.B. *mf* *cresc. poco a poco*

Hp. *mf*

Pno. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf* *cresc. poco a poco*

Perc. 3 *mf* *cresc. poco a poco*

(SND. BLKS.)

4 *mf* *cresc. poco a poco*

5 *mf* *cresc. poco a poco*

155

156

157

158

159

1 FL 2 3 4 1 2 1 2 1 3 Bsn. C. Bn. A. Sx. T. Sx. B. Sx.

PLAY, ord. AIR only, no tone

PICC. E. CLAR.

to ALTO

ALTO

ff fff

1 2 3 1 2 3 1 2 3 4 1 2 3 4 5

Tpt. in Bb Hn. in F Tbn. Euph. 1 2 Tuba D.B. Hp. Pno. Timp. Perc. 1 2 3 4 5

PLAY, ord. AIR only, no tone

ord. C1 A1

change bows freely

(sneak a breath here if necessary)

med.-soft mallets

SIZZLE 16" CRASH

BASS DRUM med.-soft beaters

CHINA CYM.

SUS. CYM. n

GLOCK.

ff fff

166

Musical score for measures 166-171, parts 1-10. The score includes parts for Flute (FL), Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Clar. in Bb), Eb Clarinet (Eb Cl.), Bassoon (Bs. Cl.), Contrabassoon (Cb. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), and Percussion (Perc.). The score features various dynamics such as *ff* and *sf*, and includes performance instructions like *tr* (whole-step), *tr* (whole-step), and *tr* (whole-step). The score is written in 4/4 time and includes a key signature of one sharp (F#).

166

Musical score for measures 166-171, parts 11-15. The score includes parts for Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.). The score features various dynamics such as *ff* and *sf*, and includes performance instructions like *gliss. lasts full duration*, *gliss. lasts full duration*, *(fake gliss. as necessary) gliss. lasts full duration*, and *(fake gliss. as necessary)*. The score is written in 4/4 time and includes a key signature of one sharp (F#).

172

172 173 174

174

174 175 176

soaring, dominate the ensemble

gliss. lasts full duration

pizz.

n

177

178

179

180

181

182

177

178

179

180

181

182

V. Zeal

183

Musical score for measures 183-188, parts 1-14. The score is written for a variety of instruments including Flute (FL), Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Clar. in Bb), Eb Clarinet (Eb Cl.), Bassoon (Bs. Cl.), Contrabassoon (Cb. Cl.), Saxophone (Sax.), Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.). The score includes dynamic markings such as *tr* (trill), *tr* (1/2-step), and *tr* (whole-step), as well as performance instructions like *pizz.* (pizzicato) and *arco* (arco). The tempo is marked *ff* (fortissimo). The score is divided into measures 183, 184, 185, 186, 187, and 188.

183

Musical score for measures 183-188, parts 15-19. The score continues from the previous page, covering measures 183, 184, 185, 186, 187, and 188. The instruments include Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Harp (Hp.), Piano (Pno.), and Percussion (Perc.). The score includes performance instructions such as *pizz.* (pizzicato), *pizz. (non div.)* (pizzicato non diviso), and *pizz. arco* (pizzicato arco). The tempo is marked *ff* (fortissimo). The score is divided into measures 183, 184, 185, 186, 187, and 188.