

Symphony #2 (“Refractions”)

for wind symphony

Paul Richards

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Symphony #2 (“Refractions”)

Paul Richards

| | |
|---|-----------|
| I. Custom’s Sword | 1 |
| II. Tranquil Blossom ... Tortured Stem | 48 |
| III. The Roiling | 59 |
| IV. The Towers of Babylon | 81 |

| | |
|----------------------|------------------|
| Piccolo | 4 Trumpets in Bb |
| 2 Flutes | 4 Horns in F |
| 2 Oboes | 2 Trombones |
| 2 Bassoons | Bass Trombone |
| Contra-Bassoon | Euphonium |
| Clarinet in Eb | Tuba |
| 3 Clarinets in Bb | Piano |
| Bass Clarinet | Timpani |
| Contra-Bass Clarinet | 5 Percussion |
| Soprano Saxophone | Double-Bass |
| Alto Saxophone | |
| Tenor Saxophone | |
| Baritone Saxophone | |

Percussion instruments

- 1: Xylophone, Med. Suspended Cymbal, Piccolo Snare Drum, Slapstick
- 2: Marimba, Triangle, Sm. Suspended Cymbal, Tambourine, 2 Tom-toms
- 3: Bongos, Tambourine, Temple Blocks, Snare Drum, Brake Drum
- 4: Glockenspiel, Vibraphone, Tambourine, Lg. Suspended Cymbal, Field Drum
- 5: Lg. Suspended Cymbal, Field Drum, Vibraslap, Sm. Bass Drum, Tam-tam

Performance notes:

Percussionists should be positioned in an arch at the back of the ensemble, with player 1 on the far left, player 3 in the center, and player 5 on the far right. Some instruments are shared between adjacent players, and this spatial arrangement is important for the snare drum trio in movement 3.

Though conceived of as a unified work, the movements may also be performed separately.

Duration of movements:

- Custom’s Sword (8 ½’)
- Tranquil Blossom ... Tortured Stem (6 ½’)
- The Roiling (4’)
- The Towers of Babylon (8’)

Total Duration: 27’

Composed in celebration of Beethoven's 250th year, each of the four movements of **Symphony #2 ("Refractions")** is a response to Beethoven's music, refracted through the lens of time.

I. Custom's Sword (Adagio – Allegro)

"Deine Zauber binden wieder / Was der Mode Schwert geteilt"

("Thy magic powers re-unite / What custom's sword has divided")

- Friedrich Schiller, "Ode to Joy" (original 1785 version)

The opening movement takes musical ideas that comport with early 19th-century norms and filters them through rhythmic, harmonic, melodic, and textural procedures informed by changes in musical styles that have happened since. Some parts veer quite close to the music of Beethoven, nearly quoting his work in a few select passages, while other portions depart rather drastically.

II. Tranquil Blossom ... Tortured Stem (Adagio, molto sostenuto)

"This moment is the best the world can give: / The tranquil blossom on the tortured stem."

- Edna St. Vincent Millay, "On Hearing a Symphony of Beethoven"

All of the harmonic material in the second movement comes from slow movements of piano sonatas and symphonies of Beethoven, sewn together and stretched such that extra notes suspend across sonorities, like the refraction of light through a prism.

III. The Roiling (Scherzo)

"... Then music raged in me, / rising so swiftly I could not write quickly enough / to ease the roiling."

- Rita Dove, "Ludwig van Beethoven's Return to Vienna"

Beginning as quiet as possible and growing until the full ensemble is engaged, the third movement is a response to the atmosphere and energy of a Beethovenian scherzo. In some movements of symphonic works, Beethoven appears to link the subdivision of beats to the formal design of the piece, and in response, this movement is built upon frequent metric modulations, where the speed of material is linked to the phrase structure of the work. The trio is a brief fugue for three snare drums.

IV. The Towers of Babylon (Allegro)

"... trying to calculate / the distance between madness and genius / realizing that Beethoven's musical measurements / could take you to distances / reaching past the towers of Babylon ..."

- Shane Koyczan "Beethoven"

After a brief introduction, the final movement is a set of variations on a theme from the third movement of Beethoven's Sextet in Eb Major, Op. 71, first presented in its original orchestration for six wind instruments. As in movement one, some variations stay close to Beethovenian norms, while others go far afield.

Paul Richards is Research Foundation Professor and Head of Composition at the University of Florida. His works have been heard throughout the United States and internationally on six continents. Awards include Special Distinction in the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony Orchestra's Fresh Ink composition prize, the New Music for Sligo/IMRO composition prize, the Flute New Music Consortium composition prize, and many others. Commissions have come from orchestras, wind ensembles, choirs, and chamber ensembles, and his works have been recorded by Richard Stoltzman, the Slovak Radio Orchestra, the Moravian Philharmonic, and numerous chamber groups. Music by Paul Richards is recorded on the Meyer Media, MMC, Capstone, Mark, Pavane, OAR, and Summit labels, and is published by Carl Fischer Music, TrevCo Music, the International Horn Society Press, Jeanné, Inc., and Margalit Music.

Symphony #2 ("Refractions")
I. Custom's Sword

PAUL RICHARDS

Adagio ♩ = 60
2 + 2 + 3

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Contrabassoon

Adagio ♩ = 60
2 + 2 + 3

Clarinet in E_♭

1

Clarinet in B_♭

2
3

Bass Clarinet

Contrabass Clarinet

Adagio ♩ = 60
2 + 2 + 3

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Adagio ♩ = 60
2 + 2 + 3

Trumpet in B_♭

1
2
3
4

Horn in F

1
2
3
4

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Piano

Adagio ♩ = 60
2 + 2 + 3 *hard mallets*

Timpani

Medium Sus. Cymbal
> *soft mallets*

1

Tambourine
> *strike and shake*

2

Percussion

3
4
5

Bongos sticks

Small Bass Drum
hard mallets

Double Bass

8

rit. a tempo

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

4/4

rit. a tempo

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

Cb. Cl.

ppp

rit. a tempo

S. Sax.

A. Sax.

T. Sax.

B. Sax.

4/4

rit. a tempo

B. Tpt. 1 2 3 4

F. Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Pno.

4/4

rit. a tempo

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

Small Sus. Cymbal soft mallets

motor off

Field Drum snares on sticks

Lv.

mp pizz.

arco

13

Picc. *ff* *rit.* *fff* *f>p* ♩ = 54

Fl. 1/2 *ff* *rit.* *fff* *f>p* ♩ = 54

Ob. 1/2 *ff* *rit.* *fff* *f>p* ♩ = 54

Bsn. 1/2 **2/4** **7/16** **4/4** *fff* *f>p* **7/8** ♩ = 54

C. Bn. *fff* *f>p* ♩ = 54

E♭ Cl. *fff* *f>p* ♩ = 54

B. Cl. 1 *fff* *f>p* ♩ = 54

B. Cl. 2/3 *fff* *f>p* ♩ = 54

B. Cl. *fff* *f>p* ♩ = 54

Cb. Cl. *fff* *f>p* ♩ = 54

S. Sax. *fff* *f>p* ♩ = 54

A. Sax. **2/4** **7/16** **4/4** *p* **7/8** ♩ = 54

T. Sax. *p* ♩ = 54

B. Sax. *p* ♩ = 54

B♭ Tpt. 1/2 *ff* *f* *ff* *f* *ff* *fff* *f>p* ♩ = 54

B♭ Tpt. 3/4 *ff* *f* *ff* *f* *ff* *fff* *f>p* ♩ = 54

F Hn. 1/2 *fff* *f>p* ♩ = 54

F Hn. 3/4 *fff* *f>p* ♩ = 54

Tbn. 1/2 *fff* *f>p* ♩ = 54

B. Tbn. **2/4** **7/16** **4/4** *fff* *f>p* **7/8** ♩ = 54

Euph. *fff* *f>p* ♩ = 54

Tuba *fff* *f>p* ♩ = 54

Pno. ♩ = 54

Timp. *fff* *mf>pp* ♩ = 54

Perc. 1 Triangle *f* ♩ = 54

Perc. 2 *f* **7/8** ♩ = 54

Perc. 3 **2/4** **7/16** **4/4** *fff* *f* **7/8** ♩ = 54

Perc. 4 *fff* *f* ♩ = 54

Perc. 5 *fff* *f* ♩ = 54

D.B. *fff* *f>p* ♩ = 54

18 $\text{♩} = \text{♩} (= 108)$ Allegro
2 + 2 + 3

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

18 $\text{♩} = \text{♩} (= 108)$ Allegro
2 + 2 + 3

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

18 $\text{♩} = \text{♩} (= 108)$ Allegro
2 + 2 + 3

S. Sx.

A. Sx.

T. Sx.

B. Sx.

18 $\text{♩} = \text{♩} (= 108)$ Allegro
2 + 2 + 3

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

18 $\text{♩} = \text{♩} (= 108)$ Allegro
2 + 2 + 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

C. Bn.

E♭ Cl.

B♭ Cl. 1
2
3

B. Cl.

Cb. Cl.

S. Sx.

A. Sx. 4/4 7/8 4/4

T. Sx.

B. Sx.

B♭ Tpt. 1
2
3
4

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn. 4/4 7/8 4/4

Euph.

Tuba

Pno.

Timp. 1
2

Perc. 3 4/4 7/8 4/4

4

5

D.B.

28

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

C. Bn.

E♭ Cl.

B♭ Cl. 1
2
3

B. Cl.

Ch. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1
2
3
4

F Hn. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 3
4
5

D.B.

37

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

Fl. 1/2 *f* *ff* *fff*

Ob. 1/2 *mf* *f* *ff* *fff* *mf* *gliss (smear)* *mf* *f*

Bsn. 1/2 *mf* *f* *ff* *fff* *mf*

C. Bn. *mf* *f* *ff* *fff*

E♭ Cl. *f* *ff* *fff* *f* *mf* *f*

B♭ Cl. 1 *f* *ff* *fff*

B♭ Cl. 2/3 *mf* *f* *ff* *fff*

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

Cb. Cl. *mf* *f* *ff* *fff*

S. Sax. *mf* *f* *ff* *fff* *mf*

A. Sax. *mf* *f* *ff* *fff*

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

B. Sax. *f* *ff* *fff*

B♭ Tpt. 1 *f* *ff* *fff* *mf*

B♭ Tpt. 3/4 *ff* *fff*

F. Hn. 1/2 *f* *ff* *fff* *mf*

F. Hn. 3/4 *f* *ff* *fff*

Tbn. 1/2 *ff* *fff* *f*

B. Tbn. *ff* *fff*

Euph. *f* *ff* *fff*

Tuba *f* *ff* *fff*

Pno. *mf*

Timp. *ff*

Perc. 1 *Marimba hard mallets* *mf*

Perc. 3 *Brake Drum hammers* *ff*

Perc. 4 *mf*

Perc. 5 *snare on* *p* *ff* *fff*

D.B. *f* *ff* *fff*

42

Picc. *f* *ff*

Fl. 1 *f* *ff*
2 *f* *ff*

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

Bsn. 1 *f* *ff*
2 *f* *ff*

C. Bn. *ff*

4/4

E♭ Cl. *f* *ff*

B♭ Cl. 1 *mf* *f* *ff*
2 *f* *ff*
3 *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *ff*

4/4

S. Sax. *mf* *f* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *ff*

4/4

B♭ Tpt. 1 *ff*
2 *ff*
3 *mf* *ff*
4 *ff*

F Hn. 1 *ff*
2 *ff*
3 *ff*
4 *ff*

Tbn. 1 *ff*
2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

4/4

Pno. *ff*

Timp. *mp* *ff*

Perc. 1 *ff* *ppp*
2 *ff* *ppp*
3 *ff* *ppp*
4 *ff* *ppp*
5 *ff* *ppp*

D.B. *f* *ff*

4/4

sticks
Tom-Toms
soft mallets

Vibraslap (dampen)

(♩ = ♩)

51

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.
 Time signatures: 3/4, 4/4, 3/4, 4/4, 6/8, 4/4

(♩ = ♩)

51

E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 Cb. Cl.
 Time signatures: 3/4, 4/4, 3/4, 4/4, 6/8, 4/4

(♩ = ♩)

51

S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Time signatures: 3/4, 4/4, 3/4, 4/4, 6/8, 4/4

(♩ = ♩)

51

B♭ Tpt. 1/2/3/4
 F Hn. 1/2/3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
 Time signatures: 3/4, 4/4, 3/4, 4/4, 6/8, 4/4

(♩ = ♩)

51

Pno.
 Timp.
 Perc. 1/2/3/4/5
 D.B.
 Time signatures: 3/4, 4/4, 3/4, 4/4, 6/8, 4/4

Picc. *mp* *mf*

Fl. 1/2 *mp* *mf*

Ob. 1/2 *mp* *mf*

Bsn. 1/2 *mp* *mf* *a2* *mp* *f*

C. Bn. *mf* *f*

E♭ Cl. *mp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *p* *mp*

B. Cl. *f*

Cb. Cl. *f*

S. Sax. *mf* *f*

A. Sax. *4/4* *6/8* *4/4* *3/4* *4/4* *p* *mf* *p* *mf*

T. Sax. *mp* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1/2 *mf* *f*

B♭ Tpt. 3/4 *con sord.* *mf* *mf*

F. Hn. 1/2 *p* *mp* *f*

F. Hn. 3/4 *3 stopped* *mp* *mf* *mp* *mf*

Tbn. 1/2 *4/4* *6/8* *4/4* *3/4* *4/4* *f*

B. Tbn. *4/4* *6/8* *4/4* *3/4* *4/4*

Euph. *f*

Tuba

Pno.

Timp.

Perc. 1 *4/4* *6/8* *4/4* *3/4* *4/4* *mf* *mf* *mf*

Perc. 2 *4/4* *6/8* *4/4* *3/4* *4/4* *mf* *mf* *mf*

Perc. 3 *4/4* *6/8* *4/4* *3/4* *4/4* *mf* *mf* *mf*

Perc. 4 *Vibraphone* *p* *mf* *p* *mf*

Perc. 5

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

79

83

Picc.

83

E♭ Cl.

83

S. Sax.

83

B♭ Tpt.

83

Pno.

83

Timp.

$\text{♩} = 108$

92

Picc. *mf*

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

C. Bn. *mf* *f*

E♭ Cl. *mf* *f*

B♭ Cl. 1 2 3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

S. Sax. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1 2 3 4 *f*

F. Hn. 1 2 3 4 *mf* *f*

Tbn. 1 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Pno. *mf* *f*

Timp. *mf* *f*

Perc. 3 4 5 *mf* *f*

D.B. *mf* *f*

4/4 **2/4** **4/4**

$\text{♩} = 108$

101 (♩ = ♩)

3 + 2

3 + 2 + 2

Picc. *ff*
 Fl. 1 2 *ff*
 Ob. 1 2 *ff*
 Bsn. 1 2 *ff*
 C. Bn. *ff*

101 (♩ = ♩)

3 + 2

3 + 2 + 2

E♭ Cl. *ff*
 B♭ Cl. 1 2 3 *ff*
 B. Cl. *ff*
 Cb. Cl. *ff*

101 (♩ = ♩)

3 + 2

3 + 2 + 2

S. Sax. *ff*
 A. Sax. *ff*
 T. Sax. *ff*
 B. Sax. *ff*

101 (♩ = ♩)

3 + 2

3 + 2 + 2

B♭ Tpt. 1 2 3 4 *ff*
 F Hn. 1 2 3 4 *ff*
 Tbn. 1 2 *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Tuba *ff*

Pno. *ff*

101 (♩ = ♩)

3 + 2

3 + 2 + 2

Timp. *ff*
 Perc. 1 Xylophone *hard mallets*
 Perc. 2 Tom-toms *sticks*
 Perc. 3 Large Sus. Cymbal *1. v.*
 Perc. 4 Bongos *sticks*
 Perc. 5 *ff*
 D.B. *ff*

106 2 + 2 + 3

3 + 2 + 2

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

Fl. 1/2 *mp* *f* *mp* *f* *ff* *f*

Ob. 1/2 *mp* *f* *mp* *f* *ff* *f*

Bsn. 1/2 *ff* *mf* *mp* *f* *ff* *f*

C. Bn. *ff* *mf* *mp* *f* *ff* *f*

E♭ Cl. *mp* *f* *mp* *f* *ff* *f*

B♭ Cl. 1 *mp* *f* *mp* *f* *ff* *f*

B♭ Cl. 2/3 *mf* *mp* *f* *ff* *f*

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

Cb. Cl. *f* *mp* *f* *ff* *f*

S. Sax. *ff* *mf* *mp* *f* *ff* *f*

A. Sax. *ff* *mf* *mp* *f* *ff* *f*

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

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

B♭ Tpt. 1/2 *ff* *mp* *f* *ff* *f*

B♭ Tpt. 3/4 *ff* *mp* *f* *ff* *f*

F. Hn. 1/2 *f* *mp* *f* *ff* *f*

F. Hn. 3/4 *ff* *f* *ff* *f*

Tbn. 1/2 *ff* *mp* *f* *ff* *f*

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

Euph. *ff* *mp* *f* *ff* *f*

Tuba *f* *mp* *f* *ff* *f*

Pno. *ff* *mp* *f* *ff* *f*

Timp. *f* *mp* *f* *ff* *f*

Perc. 3 *mf* *mp* *f* *ff* *f*

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

Perc. 5 *pp* *pp* *pp* *pp* *pp*

D.B. *f* *mp* *f* *ff* *f*

gliss. (smear)

a2

Tambourine

pizz.

Small Bass Drum
hard mallets

arco

♩ = 144

rit.

122 *a tempo*

116 2 + 2 + 3

Picc. *ff* *3*

Fl. 1/2 *ff* *3*

Ob. 1/2 *ff* *3*

Bsn. 1/2 *ff* *3*

C. Bn. *ff* *3*

7/8 4/4 3/4 4/4

2 + 2 + 3

E♭ Cl. *ff* *3*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2/3 *mf* *p*

B. Cl. *mf* *p*

Cb. Cl. *ff* *3*

♩ = 144 *rit.* **122** *a tempo*

2 + 2 + 3

S. Sax. *ff* *3*

A. Sax. *ff* *3*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

7/8 4/4 3/4 4/4

♩ = 144 *rit.* **122** *a tempo*

2 + 2 + 3

B♭ Tpt. 1/2 *ff* *3*

B♭ Tpt. 3/4 *ff* *3*

F Hn. 1/2 *mf* *p*

F Hn. 3/4 *mf* *p*

Tbn. 1/2 *mf* *p*

B. Tbn. *ff* *3*

Euph. *ff* *3*

Tuba *mf* *p*

7/8 4/4 3/4 4/4

♩ = 144 *rit.* **122** *a tempo*

Pno. *pp*

2 + 2 + 3

♩ = 144 *rit.* **122** *a tempo*

Temp. *f*

Picc. Snare Drum *fff* *ff* *3*

Perc. 1 Xylophone *pp*

Perc. 2 Marimba *hard mallets* *pp*

Perc. 3/4 Vibraphone *hard mallets* *pp*

Perc. 4/5 (deadstroke) *mp* *pizz.* *pp*

D.B. *ff* *mf* *p*

7/8 4/4 3/4 4/4

132

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

138

This musical score is for the piece "I. Custom's Sword" and is marked with the number 138. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats). The score is divided into five measures, with dynamic markings such as *p*, *mf*, *f*, *mp*, *pp*, and *sub. pp* indicating volume levels. The tempo is marked with the number 78. The score includes various musical notations, including slurs, accents, and articulation marks. The percussion section includes a timpani part and a piccolo snare drum part. The string section includes parts for violin, viola, cello, and double bass. The woodwind section includes parts for flute, oboe, bassoon, clarinet, saxophone, and trumpet. The brass section includes parts for trombone, euphonium, and tuba. The score is marked with the number 2 + 2 + 3, which likely refers to the number of measures in each of the three main sections of the piece. The score is written in a standard musical notation style, with a common time signature of 3/4. The score is marked with the number 78, which likely refers to the tempo in beats per minute. The score is marked with the number 138, which likely refers to the measure number. The score is marked with the number 25, which likely refers to the page number. The score is marked with the number 2 + 2 + 3, which likely refers to the number of measures in each of the three main sections of the piece. The score is marked with the number 78, which likely refers to the tempo in beats per minute. The score is marked with the number 138, which likely refers to the measure number. The score is marked with the number 25, which likely refers to the page number.

148

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff* *sub. pp* *ff*

Bsn. 1/2 *ff* *sub. pp* *ff*

C. Bn. *ff* *ff*

148

E♭ Cl. *ff* *pp*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff* *pp*

Cb. Cl. *ff*

148

S. Sx. *ff* *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

148

B♭ Tpt. 1/2 *ff* *a2*

B♭ Tpt. 3/4 *ff* *a2*

F Hn. 1/2 *ff* *a2*

F Hn. 3/4 *ff* *a2*

Tbn. 1/2 *ff* *ff*

B. Tbn. *ff* *ff*

Euph. *ff*

Tuba *ff*

148

Pno.

148

Timp. *ff*

Xylophone *ff*

Perc. 3

Perc. 4

Perc. 5

D.B. *ff*

152

This musical score is for the piece "I. Custom's Sword" and is page 28 of a larger work. The score is written for a large ensemble and includes the following parts:

- Picc.** (Piccolo)
- Fl.** 1 and 2 (Flutes)
- Ob.** 1 and 2 (Oboes)
- Bsn.** 1 and 2 (Bassoons)
- C. Bn.** (Contrabassoon)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl.** 1, 2, and 3 (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (C-bass Clarinet)
- S. Sx.** (Soprano Saxophone)
- A. Sx.** (Alto Saxophone)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- B♭ Tpt.** 1, 2, 3, and 4 (B-flat Trumpets)
- F Hn.** 1, 2, 3, and 4 (French Horns)
- Tbn.** 1 and 2 (Tenor Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc.** 1-5 (Percussion, including Marimba)
- D.B.** (Double Bass)

The score features complex rhythmic patterns, including frequent changes in time signature (7/8, 4/4, 3/4) and dynamic markings such as *ff* (fortissimo). The key signature is B-flat major. The piece is marked with a tempo of 152. The percussion part includes a prominent Marimba line.

156

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

E♭ Cl.

B♭ Cl. 1 *ff*
 2/3 *ff*

B. Cl.

Cb. Cl.

S. Sax. *mf* fluttertongue or growl
mf fluttertongue or growl

A. Sax. *mf* fluttertongue or growl
mf fluttertongue or growl

T. Sax. *mf* fluttertongue or growl
mf fluttertongue or growl

B. Sax. *mf* fluttertongue or growl
mf fluttertongue or growl

B♭ Tpt. 1/2 *mf* fluttertongue or growl
 3/4

F. Hn. 1/2 *mf* fluttertongue or growl
 3/4

Tbn. 1/2 *ff* fluttertongue or growl
mf fluttertongue or growl

B. Tbn.

Euph.

Tuba

Pno. *ff*

Timp.

Perc. 1 *ff*
 2 *ff*
 3 *ff*
 4 *ff* Vibraphone
 5 *ff* Large Sus. Cymbal
soft mallets

D.B.

(♩ = ♩)

3 + 2

2 + 2 + 3

160

Picc. *ff* $\frac{5}{4}$ $\frac{7}{8}$

Fl. 1 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Fl. 2 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Ob. 1 *f* $\frac{5}{4}$ $\frac{7}{8}$

Ob. 2 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Bsn. 1 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Bsn. 2 *ff* $\frac{5}{4}$ $\frac{7}{8}$

C. Bn. *ff* $\frac{5}{4}$ $\frac{7}{8}$

E♭ Cl. *p* fluttertongue or growl *ppp* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

1 *p* fluttertongue or growl *ppp* $\frac{5}{4}$ $\frac{7}{8}$ *f* $\frac{5}{4}$ $\frac{7}{8}$

B♭ Cl. 2 *p* fluttertongue or growl *ppp* $\frac{5}{4}$ $\frac{7}{8}$ *f* $\frac{5}{4}$ $\frac{7}{8}$

B♭ Cl. 3 *p* fluttertongue or growl *ppp* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

Cb. Cl. *ff* $\frac{5}{4}$ $\frac{7}{8}$

S. Sax. *p* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

A. Sax. *p* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

T. Sax. *p* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

B. Sax. *p* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

B♭ Tpt. 1 *ff* $\frac{5}{4}$ $\frac{7}{8}$

B♭ Tpt. 3 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

B♭ Tpt. 4 *pp* 1. stopped $\frac{5}{4}$ $\frac{7}{8}$

F Hn. 1 *ff* $\frac{5}{4}$ $\frac{7}{8}$

F Hn. 2 *ff* $\frac{5}{4}$ $\frac{7}{8}$

F Hn. 3 *ff* $\frac{5}{4}$ $\frac{7}{8}$

F Hn. 4 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Tbn. 1 *ff* $\frac{5}{4}$ $\frac{7}{8}$

Tbn. 2 *ff* $\frac{5}{4}$ $\frac{7}{8}$

B. Tbn. *ff* $\frac{5}{4}$ $\frac{7}{8}$

Euph. *ff* $\frac{5}{4}$ $\frac{7}{8}$

Tuba *ff* $\frac{5}{4}$ $\frac{7}{8}$

Pno. $\frac{5}{4}$ $\frac{7}{8}$

Timp. *f* $\frac{5}{4}$ $\frac{7}{8}$ *ff* $\frac{5}{4}$ $\frac{7}{8}$

Perc. 1 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

Perc. 2 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

Perc. 3 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

Perc. 4 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

Perc. 5 *ppp* $\frac{5}{4}$ $\frac{7}{8}$

D.B. *ff* $\frac{5}{4}$ $\frac{7}{8}$

165

Picc. *fff*

Fl. 1/2 *fff* *fff p* *ff*

Ob. 1/2 *fff* *fff p* *ff*

Bsn. 1/2 *fff* *fff p* *ff*

C. Bn. *fff* *fff p* *ff*

7/8 5/4 7/8

165

E♭ Cl. *fff* *fff p* *ff*

B♭ Cl. 1 *fff* *fff p* *ff*

B♭ Cl. 2/3 *fff* *fff p* *ff*

B. Cl. *fff* *fff p* *ff*

Cb. Cl. *fff* *fff p* *ff*

165

S. Sax. *fff* *fff p* *ff* *pp*

A. Sax. *fff* *fff p* *ff* *pp*

T. Sax. *fff* *fff p* *ff* *pp*

B. Sax. *fff* *fff p* *ff* *pp*

7/8 5/4 7/8

165

B♭ Tpt. 1/2 *fff* *fff p* *ff*

B♭ Tpt. 3/4 *fff* *fff p* *ff*

F Hn. 1/2 *fff* *fff p* *ff*

F Hn. 3/4 *fff* *fff p* *ff*

Tbn. 1/2 *fff* *fff p* *ff*

B. Tbn. *fff* *fff p* *ff*

Euph. *fff* *fff p* *ff*

Tuba *fff* *fff p* *ff*

7/8 5/4 7/8

165

Timp. *fff*

Perc. 1 *fff* Piccolo Snare Drum snares on

Perc. 2 *fff p* Tambourine strike and shake

Perc. 3 *fff* Brake Drum hammers

Perc. 4 *fff* Field Drum snares on

Perc. 5 *fff*

D.B. *fff* *ff*

7/8 5/4 7/8

Snare Drum snares off

Snare Drum sticks

170

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.
pp
4/4

rit.

E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 Cb. Cl.
ppp

rit.

S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
4/4

rit.

B♭ Tpt. 1/2
 B♭ Tpt. 3/4
 F Hn. 1/2
 F Hn. 3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
pp
4/4
 1. (solo)
p

rit.

Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 D.B.
 Tom-toms
 soft mallets
ppp
4/4
pp

179

rit.

$\text{♩} = 144$

Picc. $\text{♩} = 144$

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

mp > pp

mf

f

3/4 **4/4**

rit.

$\text{♩} = 144$

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

p

mp > pp

mf

f

rit.

$\text{♩} = 144$

S. Sax.

A. Sax.

T. Sax.

B. Sax.

mf

3/4 **4/4**

p *mf*

mp

f

rit.

$\text{♩} = 144$

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

con sord

mp

mp > pp

3. stopped

mp

mf

mp

mf

f

1. (tutti)

mf

3/4 **4/4**

rit.

$\text{♩} = 144$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

Triangle

Marimba *hard mallets*

Vibraphone *hard mallets*

pp

mp

mf

mp

mf

p *mf*

pizz.

arco

mf

f

3/4 **4/4**

187

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *f*

Bsn. 1/2 **3/4** **4/4** *ff* **3/4** **7/8**

C. Bn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1/2/3 *f*

B. Cl. *ff*

Cb. Cl. *f* *ff*

S. Sx. *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

A. Sx. **3/4** **4/4** *mf* *ff* *mf* *ff* *mf* *ff* **3/4** *ff* **7/8**

T. Sx.

B. Sx. *ff*

B♭ Tpt. 1/2/3/4 *ff*

F Hn. 1/2/3/4 *f* *f* *f*

Tbn. 1/2 *ff*

B. Tbn. **3/4** **4/4** *ff* **3/4** **7/8**

Euph. *ff*

Tuba *ff*

Pno.

Timp. *f*

Perc. 1 *f* *f*

Perc. 2 *f*

Perc. 3 **3/4** **4/4** **3/4** **7/8**

Perc. 4 *mp* *f*

Perc. 5

D.B. *pizz.* *arco* *ff*

193 **3 + 2 + 2** **2 + 2 + 3**

Picc. *pp* *ff* *ff* *ff*

Fl. 1/2 *ff* *ff* *ff* *ff*

Ob. 1/2 *ff* *ff* *ff* *ff*

Bsn. 1/2 *ff* *ff* *ff* *ff*

C. Bn. *ff* *ff* *ff* *ff*

193 **3 + 2 + 2** **2 + 2 + 3**

E♭ Cl. *ff* *ff* *ff* *ff*

B♭ Cl. 1 *ff* *ff* *ff* *ff*

B♭ Cl. 2/3 *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff*

Cb. Cl. *ff* *ff* *ff* *ff*

193 **3 + 2 + 2** **2 + 2 + 3**

S. Sax. *ff* *ff* *ff* *ff*

A. Sax. *ff* *ff* *ff* *ff*

T. Sax. *ff* *ff* *ff* *ff*

B. Sax. *ff* *ff* *ff* *ff*

193 **3 + 2 + 2** **2 + 2 + 3**

B♭ Tpt. 1/2 *ff* *ff* *ff* *ff*

B♭ Tpt. 3/4 *ff* *ff* *ff* *ff*

F Hn. 1/2 *ff* *ff* *ff* *ff*

F Hn. 3/4 *ff* *ff* *ff* *ff*

Tbn. 1/2 *ff* *ff* *ff* *ff*

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

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

Tuba *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *ff* *ff*

193 **3 + 2 + 2** **2 + 2 + 3**

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

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

Perc. 2 Snare Drum snares off *f* *ff* *ff* *ff*

Perc. 3 Glockenspiel *ff* *ff* *ff* *ff*

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

Perc. 5 *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff*

201

Picc. *pp*

Fl. 1/2 *pp* *f*

Ob. 1/2 *pp* *f*

Bsn. 1/2 *pp* *f*

C. Bn. *pp*

4/4 7/8 4/4 7/8

205

E♭ Cl. *ppp* *pp*

B♭ Cl. 1 *pp* *f* *ppp*

B♭ Cl. 2/3 *pp* *f* *ppp*

B. Cl. *ppp*

Cb. Cl. *ppp*

205

S. Sax. *f*

A. Sax. *pp* *p* *f*

T. Sax. *pp* *f*

B. Sax. *pp* *f* *pp*

4/4 7/8 4/4 7/8

205

B♭ Tpt. 1/2 *pp* *f*

B♭ Tpt. 3/4 *pp* *f*

F. Hn. 1/2 *pp*

F. Hn. 3/4 *pp*

Tbn. 1/2 *pp* *f*

B. Tbn. *pp* *f*

Euph. *pp* *f*

Tuba *pp* *f*

4/4 7/8 4/4 7/8

205

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf* *pp*

Perc. 3 *ppp* *f* *ppp*

Perc. 4 *f*

Perc. 5 *ppp* *mf*

D.B. *ppp* *mf*

Small Sus. Cymbal *soft mallets*

Piccolo Snare Drum *f*

Marimba *hard mallets*

Small Bass Drum *soft mallets*

4/4 7/8 4/4 7/8

$\overset{-3}{\text{trill}} = \text{trill} (\text{♩} = 108)$

2/5

This page contains the musical score for the first movement, 'I. Custom's Sword'. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1 and 2 (Flutes)
- Ob.** 1 and 2 (Oboes)
- Bsn.** 1 and 2 (Bassoons)
- C. Bn.** (Contrabassoon)
- E♭ Cl.** 1 (E-flat Clarinet)
- B♭ Cl.** 1, 2, and 3 (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (C Bass Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- B♭ Tpt.** 1, 2, 3, and 4 (B-flat Trumpets)
- F Hn.** 1, 2, 3, and 4 (French Horns)
- Tbn.** 1 and 2 (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- Pno.** (Piano)
- Timp.** 1 and 2 (Timpani)
- Perc.** 3, 4, and 5 (Percussion)
- D.B.** (Double Bass)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. The tempo is marked as $\text{♩} = 108$. The key signature is B-flat major. The score is divided into four measures, with time signatures changing from 4/4 to 2/4 and back to 4/4.

223

2 + 2 + 3

3 + 2 + 2

Picc. *fff* ^{a2}

Fl. 1/2 *fff*

Ob. 1/2 *fff* ^{a2}

Bsn. 1/2 *fff*

C. Bn. *fff*

223

2 + 2 + 3

3 + 2 + 2

E♭ Cl. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2/3 *fff*

B. Cl. *fff*

Cb. Cl. *fff*

223

2 + 2 + 3

3 + 2 + 2

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

223

2 + 2 + 3

3 + 2 + 2

B♭ Tpt. 1/2 *fff* ^{a2}

B♭ Tpt. 3/4 *fff*

F Hn. 1/2 *fff* ^{a2}

F Hn. 3/4 *fff*

Tbn. 1/2 *fff* ^{a2}

B. Tbn. *fff*

Euph. *fff*

Tuba *fff*

223

2 + 2 + 3

3 + 2 + 2

Pno. *fff*

Timp. *fff*

Xylophone

Perc. 1 *fff*

Perc. 2 *fff* Tom-toms

Perc. 3 *fff*

Perc. 4 *fff* Large Sus. Cymbal

Perc. 5 *fff* ^{1.v.}

D.B. *fff*

227

2 + 2 + 3

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc.**: Piccolo
- Fl. 1/2**: Flute
- Ob. 1/2**: Oboe
- Bsn. 1/2**: Bassoon
- C. Bn.**: Clarinet Bass
- E♭ Cl.**: Clarinet E-flat
- B♭ Cl. 1/2/3**: Clarinet B-flat
- B. Cl.**: Clarinet B
- Cb. Cl.**: Clarinet C-bass
- S. Sax.**: Saxophone Soprano
- A. Sax.**: Saxophone Alto
- T. Sax.**: Saxophone Tenor
- B. Sax.**: Saxophone Baritone
- B♭ Tpt. 1/2/3/4**: Trumpet B-flat
- F Hn. 1/2/3/4**: Horn F
- Tbn. 1/2**: Trombone
- B. Tbn.**: Trombone Bass
- Euph.**: Euphonium
- Tuba**: Tuba
- Pno.**: Piano
- Timp.**: Timpani
- Perc. 3/4/5**: Percussion (Bongos, Tambourine)
- D.B.**: Double Bass

The score features several key elements:

- Time Signatures**: Changes from 4/4 to 7/8 and 6/8.
- Rhythmic Patterns**: Complex patterns including triplets and syncopation, often marked with "2 + 2 + 3".
- Dynamic Markings**: *mf*, *mp*, *f*, *fff*, *ff*, *ffz*, *pizz.*
- Articulation**: Accents, slurs, and breath marks.
- Performance Indicators**: Hairpins for crescendos and decrescendos.

242

rit.

244 *a tempo*

Picc. *mf* *pp* *f*

Fl. 1/2 *mf* *pp* *f*

Ob. 1/2 *mf* *pp* *f*

Bsn. 1/2 *mf* *pp* *f*

C. Bn. *mf* *pp* *f*

E♭ Cl. *mf* *pp* *f*

B. Cl. 1 *mf* *pp* *f* *ff*_{a2}

B. Cl. 2/3 *mf* *pp* *f* *ff*

B. Cl. *mf* *pp* *f*

Ch. Cl. *mf* *pp* *f*

S. Sx. *mf* *pp* *f*

A. Sx. *mf* *pp* *f*

T. Sx. *mf* *pp* *f*

B. Sx. *mf* *pp* *f*

Bs. Tpt. 1/2 *f*

Bs. Tpt. 3/4 *ff*_{a2}

F. Hn. 1/2 *f* *ff*_{a2}

F. Hn. 3/4 *ff*

Tbn. 1/2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Pno. *mf* *pp*

Timp. *mf* *mf*

Perc. 1-5

D.B. *mf* *f* *arco*

4/4

248

Picc. *ff*
 Fl. 1/2 *ff*
 Ob. 1/2 *ff*
 Bsn. 1/2 *ff*
 C. Bn. *ff*
 Bb. Cl. *ff*
 B. Cl. 1/2/3 *ff*
 B. Cl. *ff*
 Cb. Cl. *ff*
 S. Sax. *f* *ff*
 A. Sax. *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Bb. Tpt. 1/2/3/4 *ff*
 F. Hn. 1/2/3/4 *ff*
 Tbn. 1/2 *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Tuba *ff*
 Pno. *ff*
 Timp. *ff*
 Perc. 1. Xylophone *ff*
 Perc. 2. Small Sus. Cymbal *ff*
 Perc. 3. *ff*
 Perc. 4. Vibraphone *f* *ff*
 Perc. 5. *ff*
 D.B. *ff*

3/4 **4/4**

261

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff*

C. Bn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1/2 *ff*

B♭ Tpt. 3/4 *ff*

F. Hn. 1/2 *ff*

F. Hn. 3/4 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

D.B. *ff*

Field Drum *ff*

4/4 7/8 4/4

ff *ff* *ff* *ff*

mf

II. Tranquil Blossom ... Tortured Stem

PAUL RICHARDS

Adagio, molto sostenuto ♩ = 60
a tempo

rit.

a tempo

rit.

Piccolo

1

Flute

2

Oboe

1

2

Bassoon

1

2

Contrabassoon

Adagio, molto sostenuto ♩ = 60
a tempo

rit.

a tempo

rit.

Clarinet in E♭

1

Clarinet in B♭

2

3

Bass Clarinet

Contrabass Clarinet

Adagio, molto sostenuto ♩ = 60
a tempo

rit.

a tempo

rit.

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Adagio, molto sostenuto ♩ = 60
a tempo

rit.

a tempo

rit.

Trumpet in B♭

1

2

3

4

Horn in F

1

2

3

4

Trombone

1

2

Bass Trombone

Euphonium

Tuba

Adagio, molto sostenuto ♩ = 60
a tempo

rit.

a tempo

rit.

Timpani

3

Percussion 4

5

Double Bass

Large Tam-tam
soft mallet 1v.

pp
pizz.

13 *a tempo*

rit.

17

a tempo

rit.

Picc. *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

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

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

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

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

Bsn. 1 *mf* *ppp* *3/4* *4/4* *pp* *3/4* *4/4*

Bsn. 2 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

C. Bn. *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

a tempo

rit.

17

a tempo

rit.

E♭ Cl. *mf* *f* *ppp* *p* *mf* *p* *mf* *pp*

B♭ Cl. 2 *mf* *ppp* *mp* *p* *ppp* *pp* *pp* *>ppp*

B♭ Cl. 3 *mf* *f* *mf* *mp* *ppp* *pp* *pp* *>ppp*

B. Cl. *mf* *f* *mf* *mp* *ppp* *pp* *pp* *>ppp*

Cb. Cl. *mf* *f* *mf* *mp* *ppp* *pp* *pp* *>ppp*

a tempo

rit.

17

a tempo

rit.

S. Sax. *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

A. Sax. *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

T. Sax. *pp* *mp* *p* *ppp* *p* *mf* *p* *mf*

B. Sax. *pp* *mp* *p* *ppp* *p* *mf* *p* *mf*

a tempo

rit.

17

a tempo

rit.

B♭ Tpt. 1 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

B♭ Tpt. 2 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

B♭ Tpt. 3 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

B♭ Tpt. 4 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf*

F Hn. 1 *mf* *ppp* *p* *mf* *p* *mf* *pp*

F Hn. 2 *mf* *ppp* *p* *mf* *p* *mf* *pp*

F Hn. 3 *mf* *ppp* *p* *mf* *p* *mf* *pp*

F Hn. 4 *mf* *ppp* *p* *mf* *p* *mf* *pp*

Tbn. 1 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf* *p* *pp*

Tbn. 2 *mf* *f* *mf* *ppp* *p* *mf* *p* *mf* *p* *pp*

B. Tbn. *p* *mf* *ppp* *3/4* *4/4* *p* *mf* *p* *mf* *3/4* *4/4*

Euph. *mf* *ppp* *p* *mp* *p* *mf* *p* *mf* *3/4* *4/4*

Tuba *mf* *f* *ppp* *p* *mp* *p* *mf* *p* *mf* *3/4* *4/4*

a tempo

rit.

17

a tempo

pp

rit.

Timp. *pp* *mf* *pp* *mf*

Percussion 4 *pp* *mf* *pp* *mf*

5 *mp*

D.B. *mp* *arco* *p* *mf* *p* *mf*

a tempo

rit.

a tempo

Picc.

1

Fl.

2

Ob.

2

Bsn.

1

2

C. Bn.

4/4

a tempo

rit.

a tempo

E♭ Cl.

1

B♭ Cl. 2

3

B. Cl.

Cb. Cl.

a tempo

rit.

a tempo

S. Sx.

A. Sx.

T. Sx.

B. Sx.

4/4

a tempo

rit.

a tempo

1

2

B♭ Tpt.

3

4

1

2

3

4

F Hn.

1

2

Tbn.

2

B. Tbn.

4/4

Euph.

Tuba

a tempo

rit.

a tempo

Timp.

3

Percussion 4

5

D.B.

Vibraphone
hard mallets

mp *f*

mp *f*

lv.

f

28

rit.

[32] a tempo

Picc. *mp* *ppp* *f* *mp* *fff*

Fl. 1 *mp* *ppp* *f* *mp* *fff*

Fl. 2 *mp* *ppp* *f* *mp* *fff*

Ob. 1 *mp* *f* *mp* *fff*

Ob. 2 *mp* *f* *mp* *fff*

Bsn. 1 *mp* *f* *mp* *fff*

Bsn. 2 *mp* *f* *mp* *fff*

C. Bn. *mp* *f* *mp* *fff*

rit.

[32] a tempo

E♭ Cl. *mp* *f* *mp* *fff*

1 *mp* *fff*

B♭ Cl. 2 *mf* *fff*

3 *mp* *fff*

B. Cl. *mp* *f* *mp* *fff*

Cb. Cl. *mp* *f* *mp* *fff*

rit.

[32] a tempo

S. Sax. *mp* *fff*

A. Sax. *f* *mp* *f* *mp* *fff*

T. Sax. *mp* *fff*

B. Sax. *mf* *fff*

rit.

[32] a tempo

1 *mp* *f* *mp* *f* *mp* *fff*

2 *mp* *f* *mp* *f* *mp* *fff*

B♭ Tpt. 3 *mp* *f* *mp* *fff*

4 *mp* *f* *mp* *fff*

F Hn. 1 *mp* *f* *mp* *fff*

2 *ppp* *f* *pp* *fff*

3 *mp* *f* *mp* *f* *pp* *fff*

4 *mp* *f* *mp* *f* *pp* *fff*

Tbn. 1 *mp* *f* *mp* *f* *mf* *fff*

2 *mp* *f* *mp* *f* *fff*

B. Tbn. *mp* *fff*

Euph. *mp* *fff*

Tuba *mp* *fff*

rit.

hard mallets

[32] a tempo

Timp. *ppp* *fff*

3 *p* *f* *p* *f* Glockenspiel *ff*

Percussion 4 Large Suspended Cymbal *ff*

5 soft mallets *ff* 1v.

D.B. *mp* *f* *mp* *f* *mp* *fff*

rit.

46

Picc. *mf* *ppp* *ff* *ff* *ff*

Fl. 1 *mf* *ppp* *ff* *ff* *ff*

Fl. 2 *mf* *ppp* *ff* *ff* *ff*

Ob. 1 *mf* *ppp* *ff* *ff* *ff*

Ob. 2 *mf* *ppp* *ff* *ff* *ff*

Bsn. 1 *mf* *ppp* *ff* *ff* *ff*

Bsn. 2 *mf* *ppp* *ff* *ff* *ff*

C. Bn. *mf* *ppp* *ff* *ff* *ff*

E♭ Cl. *mf* *ppp* *p* *ff* *ff* *ff* *rit.*

B♭ Cl. 2 *mf* *ppp* *ff* *ff* *ff* *ff*

B♭ Cl. 3 *mf* *ppp* *ff* *ff* *ff* *ff*

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

Cb. Cl. *mf* *ff* *ff* *ff* *ff*

S. Sax. *mf* *ppp* *ff* *ff* *ff* *ff* *rit.*

A. Sax. *mf* *ppp* *ff* *ff* *ff* *ff*

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

B. Sax. *mf* *ppp* *ff* *ff* *ff* *ff*

B♭ Tpt. 1 *mf* *ff* *ff* *ff* *ff* *ff* *rit.*

B♭ Tpt. 2 *mf* *ff* *ff* *ff* *ff* *ff*

B♭ Tpt. 3 *mf* *ff* *ff* *ff* *ff* *ff*

B♭ Tpt. 4 *mf* *ff* *ppp* *ff* *ff* *ff*

F Hn. 1 *ff* *ff* *ff* *ff* *ff* *ff*

F Hn. 2 *ff* *ff* *ff* *ff* *ff* *ff*

F Hn. 3 *ff* *ff* *ff* *ff* *ff* *ff*

F Hn. 4 *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 2 *ff* *ff* *ff* *ff* *ff* *ff*

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

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

Tuba *mf* *ff* *ff* *ff* *ff* *ff*

Timp. *mf* *ff* *ff* *ff* *ff* *ff* *rit.*

Percussion 4 *mf* *ff* *ff* *ff* *ff* *ff*

Percussion 5 *Large Suspended Cymbal*
soft mallets *ppp* *ff* *ff* *ff* *ff*

D.B. *arco* *mf* *ff* *ff* *ff* *ff* *ff*

54 *a tempo* *rit.* *a tempo rit.* *molto* *a tempo*

Picc. *f* *fff* *fff*

1 *f* *fff* *fff*

Fl. 2 *f* *fff* *fff*

Ob. 1 *f* *fff* *fff*

2 *f* *fff* *fff*

Bsn. 1 *fff* *fff* *fff*

2 *fff* *fff* *fff*

C. Bn. *fff* *fff* *fff*

54 *a tempo* *rit.* *a tempo rit.* *molto* *a tempo*

E♭ Cl. *f* *fff* *fff*

1 *f* *fff* *fff*

B♭ Cl. 2 *f* *fff* *fff*

3 *f* *fff* *fff*

B. Cl. *fff* *fff* *fff*

Cb. Cl. *fff* *fff* *fff*

54 *a tempo* *rit.* *a tempo rit.* *molto* *a tempo*

S. Sax. *f* *fff* *fff*

A. Sax. *ppp* *fff* *fff*

T. Sax. *ppp* *mf* *fff*

B. Sax. *fff* *fff* *fff*

54 *a tempo* *rit.* *a tempo rit.* *molto* *a tempo*

B♭ Tpt. 1 *f* *fff* *fff*

2 *f* *fff* *fff*

3 *f* *fff* *fff*

4 *f* *fff* *fff*

F Hn. 1 *fff* *f* *fff*

2 *fff* *f* *fff*

3 *fff* *f* *fff*

4 *fff* *f* *fff*

Tbn. 1 *fff* *mf* *fff*

2 *fff* *mf* *fff*

B. Tbn. *fff* *f* *fff*

Euph. *fff* *f* *fff*

Tuba *fff* *f* *fff*

54 *a tempo* *rit.* *a tempo rit.* *molto* *a tempo*

Timp. *fff* *p* *fff* *p*

Percussion 4 *p* *fff* *mp*

5 *fff* *ppp* *fff*

D.B. *fff* *f* *fff*

61 *rit.* [64] *a tempo* *rit.*

Picc. *mp* > *ppp*

1 Fl. *mp* > *ppp* *ppp* > *pppp*

2 Fl. *mp* > *ppp*

1 Ob. *mp* > *ppp*

2 Ob. *mp* > *p* > *pppp*

1 Bsn. *mp* > *ppp* *pp* *ppp* > *pppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

2 Bsn. *mp* > *ppp* *p* > *pppp* *pppp* > *pppp* *pppp* < *ppp*

C. Bn. *mp* > *ppp* *p* *rit.* [64] *a tempo* *rit.*

E♭ Cl. *mp* *pp* < *p* > *pppp* *ppp* *pppp* > *pppp* *pppp* < *ppp* *pppp* < *ppp*

1 B♭ Cl. 2 *mp* > *pppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

3 B♭ Cl. *mp* *p* > *pppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

B. Cl. *mp* > *ppp* *ppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

Cb. Cl. *mp* *ppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

S. Sax. *mp* *pp* < *p* > *pppp* *ppp* *pppp* > *pppp* *pppp* < *ppp* *pppp* < *ppp*

A. Sax. *mp* *pp* < *p* > *pppp* *ppp* *pppp* > *pppp* *pppp* < *ppp* *pppp* < *ppp*

T. Sax. *mp* > *pp* < *p* > *pppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

B. Sax. *mp* > *ppp* *pp* *rit.* [64] *a tempo* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

1 B♭ Tpt. *mp* > *pppp* *p* > *pppp* *pppp* < *ppp* *pppp* < *ppp*

2 B♭ Tpt. *mp* > *ppp*

3 B♭ Tpt. *mp* > *ppp*

4 B♭ Tpt. *mp* > *ppp*

1 F Hn. *p* > *pppp* *ppp* *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

2 F Hn. *pppp* < *ppp* *pppp* < *ppp* *pppp* < *ppp*

3 F Hn. *ppp* *pppp* < *ppp* *pppp* < *ppp*

4 F Hn. *pppp* < *ppp* *pppp* < *ppp*

1 Tbn. *mp* > *ppp*

2 Tbn. *mp* > *ppp*

B. Tbn. *mp* *ppp* *pppp* < *ppp* *pppp* < *ppp*

Euph. *mp* > *pppp* *pppp* < *ppp* *pppp* < *ppp*

Tuba *mp* > *ppp* *p* *pppp* *pppp* < *ppp* *pppp* < *ppp*

Timp. *mp* *pp* *pppp* [64] *a tempo* *rit.*

Percussion 4 Large Tam-tam soft mallet *mp* *pp* *pppp*

5 *mp* > *ppp*

D.B. *mp* > *ppp*

3/4 4/4 3/4 4/4

85

rit.

a tempo

rit.

Picc. 1

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

rit.

a tempo

rit.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl.

Cb. Cl.

rit.

a tempo

rit.

S. Sax. 1

A. Sax. 1

T. Sax. 1

B. Sax. 1

rit.

a tempo

rit.

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

rit.

a tempo

rit.

Timp.

Percussion 3 4 5

D.B.

soft mallets

mp

pizz

mp

91 slower ♩ = 54

rit.

Picc. 1

Fl. 1 *ppp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *ppp*

Bsn. 2 *mp*

C. Bn. *ppp*

91 slower ♩ = 54

rit.

E♭ Cl. 1 *mp*

B♭ Cl. 2 *mp > ppp mp*

B♭ Cl. 3 *mp > ppp pp < mp*

B. Cl. *mp*

Cb. Cl. *ppp*

91 slower ♩ = 54

rit.

S. Sax. *mp*

A. Sax. *mp > ppp*

T. Sax. *mp*

B. Sax. *ppp*

91 slower ♩ = 54

rit.

B♭ Tpt. 1, 2, 3, 4

F Hn. 1 *mp > ppp*

F Hn. 2 *mp*

F Hn. 3 *mp*

F Hn. 4 *mp*

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

91 slower ♩ = 54

rit.

Timp. *pp*

Percussion 4 *mp* *pp* *pp* *p* *pp*

Percussion 5 *pp*

D.B. *pp*

Vibraphone *mp* *pp* *pp* *p* *pp*

Large Tam-tam *sf* mallet

III. The Roiling

PAUL RICHARDS

Scherzo $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

$\text{♩} = \text{♩}$ ($\text{♩} = 144$)

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

Contrabassoon

Scherzo $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

$\text{♩} = \text{♩}$ ($\text{♩} = 144$)

Clarinet in E \flat

Clarinet in B \flat 1
2
3

Bass Clarinet

Contrabass Clarinet

Scherzo $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

$\text{♩} = \text{♩}$ ($\text{♩} = 144$)

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Scherzo $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

$\text{♩} = \text{♩}$ ($\text{♩} = 144$)

Trumpet in B \flat 1
2
3
4

Horn in F 1
2
3
4

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Scherzo $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

$\text{♩} = \text{♩}$ ($\text{♩} = 144$)

Piano

Timpani

Marimba medium mallets

Bongos with hands

Percussion 3
4
5

Double Bass

$\text{♩} = \text{♩} (\text{♩} = 108)$

17

Picc.

$\text{♩} = \text{♩} (\text{♩} = 108)$

17

E♭ Cl.

$\text{♩} = \text{♩} (\text{♩} = 108)$

17

S. Sax.

$\text{♩} = \text{♩} (\text{♩} = 108)$

17

B♭ Tpt.

$\text{♩} = \text{♩} (\text{♩} = 108)$

17

Timp.

21

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 C. Bn. Eb. Cl. B. Cl. 1/2/3 B. Cl. Cb. Cl. S. Sx. A. Sx. T. Sx. B. Sx. B^b Tpt. 1/2/3/4 F. Hn. 1/2/3/4 Tbn. 1/2 B. Tbn. Euph. Tuba Pno. Timp. Perc. 3/4/5 D.B.

3 con sord.

Tambourine

Field Drum sticks snares off

pizz.

♩. = ♩ (= 144)

(♩ = ♩)

Picc. Fl. 1 2 Ob. 1 2 Bsn. 1 2 C. Bn.

♩. = ♩ (= 144)

(♩ = ♩)

E♭ Cl. 1 2 3 B. Cl. B. Cl. Cb. Cl.

♩. = ♩ (= 144)

(♩ = ♩)

S. Sax. A. Sax. T. Sax. B. Sax.

♩. = ♩ (= 144)

(♩ = ♩)

B♭ Tpt. 1 2 3 4 F Hn. 1 2 3 4 Tbn. 1 2 B. Tbn. Euph. Tuba

Pno.

♩. = ♩ (= 144)

(♩ = ♩)

Timp. Perc. 1 2 3 4 5 D.B.

42 ♩ = ♩ (♩. = 192)

Picc.
 Fl. 1 2
 Ob. 1 2
 Bsn. 1 2
 C. Bn.
 A large '6/8' time signature is written vertically on the left side of the woodwind section.

42 ♩ = ♩ (♩. = 192)

E♭ Cl.
 B♭ Cl. 1 2 3
 B. Cl.
 Ch. Cl.
 A large '6/8' time signature is written vertically on the left side of the woodwind section.

42 ♩ = ♩ (♩. = 192)

S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 A large '6/8' time signature is written vertically on the left side of the saxophone section.

42 ♩ = ♩ (♩. = 192)

B♭ Tpt. 1 2 3 4
 F Hn. 1 2 3 4
 Tbn. 1 2
 B. Tbn.
 Euph.
 Tuba
 A large '6/8' time signature is written vertically on the left side of the brass section.

Pno.

42 ♩ = ♩ (♩. = 192)

Timp.
 Perc. 1 2 4 5
 D.B.
 A large '6/8' time signature is written vertically on the left side of the percussion section.

54

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.
 Eb Cl.
 B. Cl. 1/2/3
 B. Cl.
 Cb. Cl.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 B \flat Tpt. 1/2/3/4
 F Hn. 1/2/3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
 Pno.
 Timp.
 Perc. 1/2/3/4/5
 D.B.

Musical score for "III. The Roiling", page 64. The score is for measures 54-63. It features a variety of instruments including Piccolo, Flutes (1/2), Oboes (1/2), Bassoons (1/2), Clarinets (Bb, B, Eb), Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (Bb), Horns (French), Tuba, Percussion (Timp., Bongos/sticks), and Double Bass. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, and *fp*, along with articulation and phrasing slurs. The key signature is one flat (Bb) and the time signature is 4/4.

67 69 $\text{♩} = \text{♩} (= 96)$

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3 4

Perc. 5

D.B.

Xylophone hard mallets

Marimba hard mallets

Field Drum sticks snares off

94 ♩ = ♩ (♩ = 144)

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.

94 ♩ = ♩ (♩ = 144)

E♭ Cl.
 B♭ Cl. 1/2/3
 B. Cl.
 Ch. Cl.

94 ♩ = ♩ (♩ = 144)

S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.

94 ♩ = ♩ (♩ = 144)

B♭ Tpt. 1/2/3/4
 F Hn. 1/2/3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
 Pno.

94 ♩ = ♩ (♩ = 144)

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 D.B.

107 ♩ = ♩. (= 144)

Picc. *fff*

Fl. 1/2 *fff*

Ob. 1/2 *fff*

Bsn. 1/2 *fff*

C. Bn. *fff*

107 ♩ = ♩. (= 144)

E♭ Cl. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2/3 *fff*

B. Cl. *fff*

Cb. Cl. *fff*

107 ♩ = ♩. (= 144)

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

107 ♩ = ♩. (= 144)

B♭ Tpt. 1/2 *fff* *a2* *senza sord.*

B♭ Tpt. 3/4 *fff*

F Hn. 1/2 *fff*

F Hn. 3/4 *fff*

Tbn. 1/2 *fff* *a2*

B. Tbn. *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff*

107 ♩ = ♩. (= 144)

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff* *Large Sus. Cymbal* *hard mallets* *1 v.*

Perc. 4 *fff* *Glockenspiel* *hard mallets*

Perc. 5 *fff*

D.B. *fff* *arco*

117

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

C. Bn. *fff*

E♭ Cl. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

B♭ Cl. 3 *fff*

B♭ Cl. *fff*

C♭ Cl. *fff*

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

B♭ Tpt. 1 *fff*

B♭ Tpt. 2 *fff*

B♭ Tpt. 3 *fff*

B♭ Tpt. 4 *fff*

F. Hn. 1 *fff*

F. Hn. 2 *fff*

F. Hn. 3 *fff*

F. Hn. 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Euph. *fff*

Tuba *fff*

Pno. *fff*

8^m-----

Timp. *fff*

Perc. 2 Tambourine *ff* *fff*

Perc. 3 *fff*

Perc. 4 *fff*

Perc. 5 *fff*

D.B. *fff*

4/4

170

♩ = ♩. (= 144)

174

(♩ = ♩)

♩ = ♩ (♩ = 108)

Picc. Fl. 1 2 Ob. 1 2 Bsn. 1 2 C. Bn.

♩ = ♩. (= 144)

174

(♩ = ♩)

♩ = ♩ (♩ = 108)

E♭ Cl. 1 2 3 B. Cl. B. Cl. Cb. Cl.

♩ = ♩ (♩ = 144)

174

(♩ = ♩)

♩ = ♩ (♩ = 108)

S. Sax. A. Sax. T. Sax. B. Sax.

♩ = ♩ (♩ = 144)

174

(♩ = ♩)

♩ = ♩ (♩ = 108)

B♭ Tpt. 1 2 3 4 F Hn. 1 2 3 4 Tbn. 1 2 B. Tbn. Euph. Tuba

♩ = ♩. (= 144)

174

(♩ = ♩)

♩ = ♩ (♩ = 108)

Pno. Timp. Perc. 1 2 3 4 5 D.B.

182

(♩ = ♩)

190

♩. = ♩ (= 144)

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 C. Bn.

(♩ = ♩)

190

♩. = ♩ (= 144)

E♭ Cl. 1 B. Cl. 2/3 B. Cl. Cb. Cl.

(♩ = ♩)

190

♩. = ♩ (= 144)

S. Sax. A. Sax. T. Sax. B. Sax.

(♩ = ♩)

190

♩. = ♩ (= 144)

B. Tpt. 1/2/3/4 F. Hn. 1/2/3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

(♩ = ♩)

190

♩. = ♩ (= 144)

Timp. Perc. 1-5 D.B.

III. The Roiling

192

♩ = ♩ (♩. = 192)

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.
 A large **6/8** time signature is placed over the Bassoon and Contrabassoon staves.

♩ = ♩ (♩. = 192)

E♭ Cl.
 B♭ Cl. 1/2/3
 B. Cl.
 Cb. Cl.
 Dynamics: *f*, *fp*, *f*

♩ = ♩ (♩. = 192)

S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 A large **6/8** time signature is placed over the Saxophone staves.

♩ = ♩ (♩. = 192)

B♭ Tpt. 1/2/3/4
 F Hn. 1/2/3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
 Dynamics: *mp*, *f*, *p*, *fp*, *f*, *p*

♩ = ♩ (♩. = 192)

Pno.
 Timp.
 Perc. 1/2/3/4/5
 D.B.
 Dynamics: *mp*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*

203

210

$\text{♩} = \text{♩} (= 96)$

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

Fl. 1 2 *mp* *mf* *f* *ff*

Ob. 1 2 *mp* *mf* *f* *ff*

Bsn. 1 2 *mp* *mf* *f* *ff*

C. Bn. *mp* *mf* *f* *ff*

E♭ Cl. *mp* *mf* *f* *ff*

B♭ Cl. 1 2 3 *mp* *mf* *f* *ff*

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

Cb. Cl. *mp* *mf* *f* *ff*

S. Sax. *mp* *mf* *f* *ff*

A. Sax. *mp* *mf* *f* *ff*

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

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

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4 *mp* *mf* *f* *ff*

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Pno. *f*

Timp. *p* *mf* *f*

Perc. 1 Xylophone *hard mallets* *f*

Perc. 2 Marimba *hard mallets* *f*

Perc. 3 Bongos *sticks* *mp* *f*

Perc. 4 Field Drum *snare off* *f*

D.B. *f*

$\text{♩} = \text{♩} (\text{♩} = 128)$

$\text{♩} = \text{♩} (= 96)$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

$\text{♩} = \text{♩} (\text{♩} = 128)$

$\text{♩} = \text{♩} (= 96)$

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

$\text{♩} = \text{♩} (\text{♩} = 128)$

$\text{♩} = \text{♩} (= 96)$

S. Sax.

A. Sax.

T. Sax.

B. Sax.

$\text{♩} = \text{♩} (\text{♩} = 128)$

$\text{♩} = \text{♩} (= 96)$

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

$\text{♩} = \text{♩} (\text{♩} = 128)$

$\text{♩} = \text{♩} (= 96)$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

222

227 $\text{♩} = \text{♩} (\text{♩} = 144)$

Picc. $\text{♩} = \text{♩} (\text{♩} = 144)$

Fl. 1 2 f ff

Ob. 1 2 f ff

Bsn. 1 2 ff

C. Bn. mf ff

E♭ Cl. f mf f ff f

B♭ Cl. 1 2 3 f mf f ff f

B. Cl. ff

Cb. Cl. ff

S. Sx. mp f ff

A. Sx. mp

T. Sx.

B. Sx. f ff

B. Tpt. 1 2 3 4 ff

F. Hn. 1 2 3 4 ff

Tbn. 1 2 ff

B. Tbn. ff

Euph. ff

Tuba ff

Pno. ff

Timp. ff

Perc. 2 Tom-toms f

3 Large Sus. Cymbal sticks on bell f

4 ff

5 ff

D.B. ff

241

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Bsn. 1 *ff*

C. Bn. *ff*

241

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

241

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

241

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

F Hn. 1 *ff*

F Hn. 2 *ff*

F Hn. 3 *ff*

F Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

241

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

D.B. *ff*

Glockenspiel
hard mallets *ff*

251

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

C. Bn.

E♭ Cl.
1

B♭ Cl.
2
3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.
1
2
3
4

F Hn.
1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Pno.

8^{va}

Timp.

Perc. 2
3
4
5

Tambourine
ffp

D.B.

IV. The Towers of Babylon

PAUL RICHARDS

Allegro (♩ = 132)

rit.

The score is for a 4/4 time signature piece in B-flat major. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in E-flat 1, Clarinet in B-flat 2 & 3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Soprano, Alto, Tenor, and Baritone. The brass section includes Trumpet in B-flat 1, 2, 3, 4; Horn in F 1, 2, 3, 4; Trombone 1, 2; Bass Trombone; Euphonium; and Tuba. The keyboard section includes Piano and Double Bass. The percussion section includes Timpani, Xylophone, Triangle, Slapstick, Brake Drum, Large Suspended Cymbal, and Small Bass Drum. The score is marked with dynamic levels such as *ff*, *mf*, *f*, and *rit.* throughout.

6
a tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Bn.

Ludwig van Beethoven, Sextet in Eb Major, Op.71, Rondo

a tempo

E♭ Cl.

1

B♭ Cl.

2

3

B. Cl.

Cb. Cl.

Ludwig van Beethoven, Sextet in Eb Major, Op.71, Rondo

a tempo

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Ludwig van Beethoven, Sextet in Eb Major, Op.71, Rondo

a tempo

1

2

B♭ Tpt.

3

4

1

2

F Hn.

3

4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Ludwig van Beethoven, Sextet in Eb Major, Op.71, Rondo

a tempo

Pno.

Timp.

1

2

Perc. 3

4

5

D.B.

♩ = ♩. (= 132)

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 C. Bn.

12/8

p *f* *p* *f* *p* *f*

♩ = ♩. (= 132)

E♭ Cl. B. Cl. 1/2/3 B. Cl. Cb. Cl.

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

(tutti)

♩ = ♩. (= 132)

S. Sax. A. Sax. T. Sax. B. Sax.

12/8

mp *f* *mp* *f* *mp* *f* *mp* *f*

♩ = ♩. (= 132)

B♭ Tpt. 1/2/3/4 F Hn. 1/2/3/4 Tbn. 1/2 B. Tbn. Euph. Tuba

pp

12/8

Pno.

♩ = ♩. (= 132)

Timp. Perc. 1/2/3/4/5 D.B.

Marimba *hard mallets* *pp* *f* *pp* *f* *pp* *f*

Medium Sus. Cymbal *soft mallets* Lv. *ppp* *mf*

Large Sus. Cymbal *soft mallets* Lv. *ppp* *f* *ppp* *f*

Tam-tam *scrape with triangle beater* Lv. *ppp* *f* *ppp* *f*

mp *arco* *mp* *f* *mp* *f*

12/8

28

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

E♭ Cl.

B. Cl. 1 2 3

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1 2 3 4

F. Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 1 2 3 4 5

D.B.

40

Picc. 

Fl. 1 2 

Ob. 1 2 


Bsn. 1 2 

C. Bn. 

E♭ Cl. 

B♭ Cl. 1 2 3 

B. Cl. 

Ch. Cl. 

S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

B♭ Tpt. 1 2 3 4 

F Hn. 1 2 3 4 

Tbn. 1 2 

B. Tbn. 

Euph. 

Tuba 

Pno. 

Timp. 

Perc. 1 2 3 4 5 

D.B. 

46

Picc. *ff*

Fl. 1/2 *p* *ff*

Ob. 1/2

Bsn. 1/2 *p* *ff*

C. Bn. *p* *ff*

E♭ Cl. *p* *ff*

B. Cl. 1 *p* *ff*

B. Cl. 2/3 *p* *ff*

B. Cl. *p* *ff*

Cb. Cl. *p* *ff*

S. Sx.

A. Sx.

T. Sx.

B. Sx. *ff*

B♭ Tpt. 1/2 *ff*

B♭ Tpt. 3/4 *ff*

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *pp* *f*

Perc. 2 Marimba *p* Tom-toms *mf*

Perc. 3 Bongos with hands *pp* Temple Blocks *mf*

Perc. 4

Perc. 5

D.B. arco *pp* pizz *ff*

52 **2 + 2 + 3** **54**

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *a2* *f*

Bsn. 1/2 *a2* *f*

C. Bn. *f*

E♭ Cl. **2 + 2 + 3** **54** *ff*

B. Cl. 1 *ff*

B. Cl. 2 *f*

B. Cl. 3 *f*

Cb. Cl. *f*

S. Sx. **2 + 2 + 3** **54** *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Pno. *f*

Timp. **2 + 2 + 3** **54** *f*

1 Slapstick *f*

2 Marimba *f*

Perc. 3 *f*

4 *f*

5 Vibraslap *f*

D.B. *f* *ff*

Picc. *mf*

Fl. 1/2 *f* *a2*

Ob. 1/2 *mf* *f*

Bsn. 1/2 *mf*

C. Bn.

E♭ Cl. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2/3 *mf* *f*

B. Cl. *f*

Cb. Cl. *f*

S. Sax. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Tpt. 1/2 *f*

B♭ Tpt. 3/4

F Hn. 1/2 *mf*

F Hn. 3/4 *mf*

Tbn. 1/2

B. Tbn. *f*

Euph.

Tuba

Pno. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* Snare Drum *snare off sticks*

Perc. 3 *f*

Perc. 4

Perc. 5 *lv.* *mf*

D.B. *f* *pizz.*

70

3 + 2 + 2

2 + 2 + 3

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.
 Large time signature **7/8** **4/4** **7/8**
 Dynamics: *mf*

3 + 2 + 2

2 + 2 + 3

E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 Cb. Cl.
 Dynamics: *mp* (solo), *mf*

3 + 2 + 2

2 + 2 + 3

S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Large time signature **7/8** **4/4** **7/8**
 Dynamics: *mp*, *mf*

3 + 2 + 2

2 + 2 + 3

B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3/4
 F Hn. 1/2
 F Hn. 3/4
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba
 Large time signature **7/8** **4/4** **7/8**
 Dynamics: *mp*

Pno.

3 + 2 + 2

2 + 2 + 3

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 D.B.
 Large time signature **7/8** **4/4** **7/8**

76

3 + 2 + 2

2 + 2 + 3

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

3 + 2 + 2

2 + 2 + 3

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

3 + 2 + 2

2 + 2 + 3

S. Sax.

A. Sax.

T. Sax.

B. Sax.

3 + 2 + 2

2 + 2 + 3

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

3 + 2 + 2

2 + 2 + 3

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

D.B.

83 3 + 2 + 2

2 + 2 + 3

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

mf

f

a2

83 3 + 2 + 2

2 + 2 + 3

E♭ Cl.

B♭ Cl. 1/2/3

B. Cl.

Cb. Cl.

mf

f

83 3 + 2 + 2

2 + 2 + 3

S. Sax.

A. Sax.

T. Sax.

B. Sax.

mf

83 3 + 2 + 2

2 + 2 + 3

B♭ Tpt. 1/2/3/4

F Hn. 1/2/3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

mf

f

p

Pno.

83 3 + 2 + 2

2 + 2 + 3

Timp.

Perc. 3

4

5

D.B.

Vibraphone hard mallets motor on medium

Xylophone hard mallets

mf

f

p

89

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

E♭ Cl.

B♭ Cl. 1/2/3

B. Cl.

Ch. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2/3/4

F Hn. 1/2/3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

Pno.

Timp. 1/2

Perc. 3/4/5

D.B.

4/4

ff

f *p*

ff (tutti) senza sord. a2

ff a2

ff (tutti) a2 senza sord.

Glockenspiel
hard mallets

Tam-tam
hard mallets
lv.

f *arco*

ff

2 + 2 + 3 3 + 2 + 2 2 + 2 + 3 99

Picc. *f* *fff*

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Ob. 1 *f* *fff*

Ob. 2 *f* *fff*

Bsn. 1 *f* *fff*

Bsn. 2 *f* *fff*

C. Bn. *f* *fff*

2 + 2 + 3 3 + 2 + 2 2 + 2 + 3 99

E♭ Cl. *f* *fff*

B♭ Cl. 1 *f* *fff*

B♭ Cl. 2 *f* *fff*

B♭ Cl. 3 *f* *fff*

B. Cl. *f* *fff*

Cb. Cl. *f* *fff*

2 + 2 + 3 3 + 2 + 2 2 + 2 + 3 99

S. Sax. *f* *fff*

A. Sax. *f* *fff*

T. Sax. *f* *fff*

B. Sax. *f* *fff*

2 + 2 + 3 3 + 2 + 2 2 + 2 + 3 99

B♭ Tpt. 1 *f* *fff*

B♭ Tpt. 2 *f* *fff*

B♭ Tpt. 3 *f* *fff*

B♭ Tpt. 4 *f* *fff*

F Hn. 1 *f* *fff*

F Hn. 2 *f* *fff*

F Hn. 3 *f* *fff*

F Hn. 4 *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

B. Tbn. *f* *fff*

Euph. *f* *fff*

Tuba *f* *fff*

Pno. *fff*

2 + 2 + 3 3 + 2 + 2 2 + 2 + 3 99

Timp. *fff*

1 *fff* *hard mallets*

2 *fff* *Marimba hard mallets*

Perc. 3 *fff*

4 *fff* *hard mallets*

5 *fff* *Tam-tam hard mallets lv*

D.B. *f* *fff*

101

This page contains the musical score for the 101st measure of the piece 'IV. The Towers of Babylon'. The score is written for a large symphony orchestra and includes the following parts:

- Picc.**: Piccolo
- Fl. 1/2**: Flutes
- Ob. 1/2**: Oboes
- Bsn. 1/2**: Bassoons
- C. Bn.**: Contrabassoon
- E♭ Cl.**: E-flat Clarinet
- B♭ Cl. 1/2/3**: B-flat Clarinets
- B. Cl.**: Bass Clarinet
- Cb. Cl.**: C-bass Clarinet
- S. Sax.**: Soprano Saxophone
- A. Sax.**: Alto Saxophone
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- B♭ Tpt. 1/2/3/4**: B-flat Trumpets
- F Hn. 1/2/3/4**: French Horns
- Tbn. 1/2**: Trombones
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tuba**: Tuba
- Pno.**: Piano
- Timp.**: Timpani
- Perc. 3/4/5**: Percussion
- D.B.**: Double Bass

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The key signature is three flats (B-flat major/D-flat minor).

113

3 + 2 + 2

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

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

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

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

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

Bsn. 1 *ff* *ff* *f* *ff*

Bsn. 2 *ff* *ff* *f* *ff*

C. Bn. *ff* *ff* *f* *ff*

E♭ Cl. *f* *ff* *f* *ff*

B♭ Cl. 1 *f* *ff* *f* *ff*

B♭ Cl. 2 *f* *ff* *f* *ff*

B♭ Cl. 3 *f* *ff* *f* *ff*

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

Cb. Cl. *f* *ff* *f* *ff*

S. Sax. *f* *ff* *f* *ff*

A. Sax. *f* *ff* *f* *ff*

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

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

B♭ Tpt. 1 *f* *ff* *f* *ff*

B♭ Tpt. 2 *f* *ff* *f* *ff*

B♭ Tpt. 3 *f* *ff* *f* *ff*

B♭ Tpt. 4 *f* *ff* *f* *ff*

F. Hn. 1 *f* *ff* *f* *ff*

F. Hn. 2 *f* *ff* *f* *ff*

F. Hn. 3 *f* *ff* *f* *ff*

F. Hn. 4 *f* *ff* *f* *ff*

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

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

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

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

Tuba *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff*

Timp. *f* *ff* *f* *ff*

Perc. 3 *p* *ff* *p* *ff*

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

Perc. 5 *p* *ff* *p* *ff*

D.B. *ff* *ff* *f* *ff*

Tambourine shake *p* *ff* *p* *ff*

strike *ff* *p* *ff*

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

7/8 **4/4** **4/4** **4/4**

119

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

Fl. 1 2 *ff* *f* *ff* *f* *ff* *ff*

Ob. 1 2 *ff* *f* *ff* *f* *ff* *ff*

Bsn. 1 2 *ff* *f* *ff* *f* *ff* *ff*

C. Bn. *ff* *f* *ff* *f* *ff* *ff*

E♭ Cl. *ff* *f* *ff* *f* *ff* *ff*

B♭ Cl. 1 2 3 *ff* *f* *ff* *f* *ff* *ff*

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

Ch. Cl. *ff* *f* *ff* *f* *ff* *ff* *sub mp*

S. Sx. *ff* *f* *ff* *f* *ff* *ff* *mp*

A. Sx. *ff* *f* *ff* *f* *ff* *ff* *mp*

T. Sx. *ff* *f* *ff* *f* *ff* *ff* *mp*

B. Sx. *ff* *f* *ff* *f* *ff* *ff* *mp*

B♭ Tpt. 1 2 3 4 *ff* *f* *ff* *f* *ff* *ff*

F Hn. 1 2 3 4 *ff* *f* *ff* *f* *ff* *ff*

Tbn. 1 2 *ff* *f* *ff* *f* *ff* *ff* *mp*

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

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

Tuba *ff* *f* *ff* *f* *ff* *ff*

Pno. *ff* *f* *ff* *f* *ff* *ff*

119

Timp. *ff* *f* *ff* *f* *ff* *ff*

Perc. 1 *ff* *f* *ff* *f* *ff* *ff* *Piccolo Snare Drum snares on hard xylophone mallets p*

2 *ff* *f* *ff* *f* *ff* *ff*

3 *ff* *f* *ff* *f* *ff* *ff*

4 *ff* *f* *ff* *f* *ff* *ff*

5 *ff* *f* *ff* *f* *ff* *ff*

D.B. *ff* *f* *ff* *f* *ff* *ff* *sub mp*

4/4

Brake Drum hammers

Large Sus. Cymbal hard mallets

Small Bass Drum hard mallets

arco

pizz.

124

This musical score is for the fourth movement, "IV. The Towers of Babylon," and is page 101 of a larger work. The score is for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1, 2 (Flutes)
- Ob.** 1, 2 (Oboes)
- Bsn.** 1, 2 (Bassoons)
- C. Bn.** (Contrabassoon)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl.** 1, 2, 3 (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (C Bass Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- B♭ Tpt.** 1, 2, 3, 4 (B-flat Trumpets)
- F. Hn.** 1, 2, 3, 4 (French Horns)
- Tbn.** 1, 2 (Tenor Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc.** 3, 4, 5 (Percussion)
- D.B.** (Double Bass)

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a variety of dynamic markings such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *fz* (forzando), and *p* (piano). Performance instructions include accents, slurs, and specific techniques like *arco* (arco) and *pizz.* (pizzicato) for the double bass. The score is divided into measures, with some measures containing multiple rests or specific articulation marks.

134

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 C. Bn. Eb Cl. B♭ Cl. 1/2/3 B. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. B♭ Tpt. 1/2/3/4 F Hn. 1/2/3/4 Tbn. 1/2 B. Tbn. Euph. Tuba Pno. Timp. Perc. 1/2/3/4/5 D.B.

The score is written for a large symphony orchestra. It begins with a Piccolo part in the first measure. The Flute 1 and 2 parts have a melodic line starting in the second measure. The Oboe 1 and 2 parts have a complex, rhythmic texture starting in the second measure, marked *pp*. The Bassoon 1 and 2 parts have a steady eighth-note accompaniment starting in the second measure, also marked *pp*. The Clarinet parts (Eb, B♭, B, and Cb) have various melodic and harmonic lines. The Saxophone section (Soprano, Alto, Tenor, and Baritone) has melodic lines. The Trumpet section (B♭) has a rhythmic accompaniment starting in the second measure, marked *p* and *con sord.*. The Horn section (French Horns, Tenor Horns, and Trombones) has various parts, with Tenor Horns and Trombones marked *p* and *con sord.*. The Percussion section includes Timpani (marked *hard mallets* and *pp*), Snare Drum (marked *Snare Drum snares on* and *pp*), and other percussion instruments. The Double Bass part is also present.

139

Picc.
 Fl. 1/2
 Ob. 1/2
 Bsn. 1/2
 C. Bn.

E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 Cb. Cl.

S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.

B♭ Tpt. 1/2
 B♭ Tpt. 3/4
 F. Hn. 1/2
 Tbn. 1/2
 B. Tbn.
 Euph.
 Tuba

Pno.

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 D.B.

145

This musical score is for the piece "IV. The Towers of Babylon" and is page 105 of a larger work. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1 and 2 (Flutes)
- Ob.** 1 and 2 (Oboes)
- Bsn.** 1 and 2 (Bassoons)
- C. Bn.** (Contrabassoon)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl.** 1, 2, and 3 (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (C-bass Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- B♭ Tpt.** 1, 2, 3, and 4 (B-flat Trumpets)
- F. Hn.** 1, 2, 3, and 4 (French Horns)
- Tbn.** 1 and 2 (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc.** 3, 4, and 5 (Percussion)
- D.B.** (Double Bass)

The score is in the key of D major and 4/4 time. It features a variety of dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *p* (piano). The instrumentation is dense, with many instruments playing active parts throughout the piece.

rit.

153

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

E♭ Cl.

B. Cl. 1

B. Cl. 2/3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1/2

B. Tpt. 3/4

F. Hn. 1/2

F. Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 3

Perc. 4

Perc. 5

D.B.

4/4

4/4

4/4

4/4

161 a tempo

Picc. Fl. 1/2 Ob. 1/2 Bsn. 1/2 C. Bn.

161 a tempo

E♭ Cl. B. Cl. 1 2 3 B. Cl. Cb. Cl.

161 a tempo

S. Sx. A. Sx. T. Sx. B. Sx.

161 a tempo

B♭ Tpt. 1 2 3 4 F Hn. 1 2 3 4 Tbn. 1 2 B. Tbn. Euph. Tuba

161 a tempo

Pno. Timp. Perc. 1 2 3 4 5 D.B.

168

Picc. *(solo)* 1

Fl. 1 2 *pp* *p* *pp* *p* *pp* *p*

Ob. 1 2

Bsn. 1 2 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

C. Bn.

E♭ Cl.

B♭ Cl. 1 *p* *pp* *p*

B♭ Cl. 2 3

B. Cl.

Cb. Cl.

S. Sax. *p*

A. Sax. **3/4** **4/4** *ppp* **3/4** **4/4** **3/4** **4/4**

T. Sax. *ppp*

B. Sax. *ppp*

B♭ Tpt. 1 2 3 4

F. Hn. 1 2 *(solo)* 1. *stopped* *pp* *p* *pp* *p* *pp* *p* *pp*

3 4

Tbn. 1 2 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

B. Tbn. *ppp* *ppp*

Euph.

Tuba

Pno.

Timp. 1 2

Perc. 3 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

4 Large Sus. Cymbal *ppp* *lv.* *ppp* *lv.*

5 *lv.* *ppp* *pppp*

D.B.

175 rit. [177] Lento (♩ = 54) (♩ = ♩)

Picc. *p dolce* *mp*

Fl. 1 2 *1. (tutti)* *p dolce* *mp*

Ob. 1 2 *mp*

Bsn. 1 2 **4/4** **6/8** **4/4** **6/8** **4/4** **6/8**

C. Bn.

rit. [177] Lento (♩ = 54) (♩ = ♩)

E♭ Cl.

B♭ Cl. 1 *mp* *p* *pppp*

B♭ Cl. 2 3

B. Cl.

Cb. Cl.

rit. [177] Lento (♩ = 54) (♩ = ♩)

S. Sx. *mp* *p* *pppp*

A. Sx. **4/4** **6/8** **4/4** **6/8** **4/4** **6/8**

T. Sx.

B. Sx.

rit. [177] Lento (♩ = 54) (♩ = ♩)

B♭ Tpt. 1 2 *p dolce* *mp*

B♭ Tpt. 3 4

F Hn. 1 2 *(tutti) open dolce* *pp* *p* *mp* *pp*

F Hn. 3 4 *pp* *p*

Tbn. 1 2

B. Tbn. **4/4** **6/8** **4/4** **6/8** **4/4** **6/8**

Euph. *p* *mp*

Tuba *p* *mp*

rit. [177] Lento (♩ = 54) (♩ = ♩)

Pno.

rit. [177] Lento (♩ = 54) (♩ = ♩)

Timp.

Perc. 1 2

Perc. 3 **4/4** **6/8** **4/4** **6/8** **4/4** **6/8**

Perc. 4 *soft mallets* *pppp* *p*

Perc. 5 *pppp* *p*

D.B. *arco* *p* *mp*

185

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

C. Bn.

193

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

193

S. Sax.

A. Sax.

T. Sax.

B. Sax.

193

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tuba

193

Pno.

193

Timp.

Perc. 3

Perc. 4

Perc. 5

D.B.

195

Picc. *mf* *ff* *f*

Fl. 1 2 *ff* *f*

Ob. 1 2 *ff* *f*

Bsn. 1 2 *ff* *f* **4/4** **6/8** **4/4** **6/8**

C. Bn. *mf* *f*

E♭ Cl. *ff* *f*

B♭ Cl. 1 2 3 *ff* *f*

B. Cl. *ff* *f*

Cb. Cl. *mf* *f*

S. Sax. *mf* *ff* *f*

A. Sax. *ppp* *mf* **4/4** **6/8** **4/4** **6/8**

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

B. Sax. *ff* *f*

B♭ Tpt. 1 2 3 4 *mf* *f*

F Hn. 1 2 3 4 *mf* *>pp* *f* *a2*

Tbn. 1 2

B. Tbn. **4/4** **6/8** **4/4** **6/8**

Euph. *f*

Tuba *mf* *f*

Pno. *ff*

Timp.

1 Medium Sus. Cymbal *ppp* *f* 1.v.

2 Small Sus. Cymbal *ppp* *f* 1.v.

3 Perc. *ppp* **4/4** **6/8** *f* **4/4** **6/8** 1.v.

4 Large Sus. Cymbal *ppp* *f*

5 *ppp* *f*

D.B. *ff* *f*

209 Allegro (♩ = 132)

205

rit.

ff *ppp*

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

6/8 **4/4**

ff *ppp*

rit.

209 Allegro (♩ = 132)

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

Cb. Cl.

ff *ppp*

rit.

209 Allegro (♩ = 132)

S. Sx.

A. Sx.

T. Sx.

B. Sx.

6/8 **4/4**

ff *ppp* *pp*

rit.

209 Allegro (♩ = 132)

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

ff *ppp*

senza sord.
1. *pp*

Pno.

rit.

209 Allegro (♩ = 132)

Timp. 1 2

Perc. 3 4 5

Vibraphone
hard mallets
ppp
(dry - no pedal)

D.B.

ff *ppp*

6/8 **4/4**

215

221

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

C. Bn.

221

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

Cb. Cl.

221

S. Sx.

A. Sx.

T. Sx.

B. Sx.

221

B♭ Tpt. 1 2 3 4

F Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tuba

221

Pno.

Timp.

Perc. 1 2 3 4 5

D.B.

224

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2 *mp* *mf*

Bsn. 1/2 *mf* *a2* *p* *mf*

C. Bn. *p* *mf*

E♭ Cl. *mf* *p* *mf*

B♭ Cl. 1/2/3 *mf*

B. Cl. *mp* *mf*

Cb. Cl. *p* *mf*

S. Sx. *mf* *p* *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1/2/3/4 *mp* *mf*

F Hn. 1/2/3/4 *mf* *mf* *a2*

Tbn. 1/2 *mp* *mf* *mf* *senza sord.*

B. Tbn. *p* *mf*

Euph. *mf* *mf*

Tuba *mf* *mf*

Pno. *mf*

Timp. 1/2 *mf*

Perc. 3/4/5 *mp* *mf*

D.B. *pizz.* *mf*

233

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *f* *pp* *ff*

Bsn. 1/2 *ff*

C. Bn. *f* *ff*

E♭ Cl. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2/3 *f* *ff*

B. Cl. *ff*

Cb. Cl. *f* *ff*

S. Sx. *f* *ff*

A. Sx. *f* *ff*

T. Sx.

B. Sx. *f* *ff*

B♭ Tpt. 1/2 *f* *mp*

B♭ Tpt. 3/4 *f* *mp*

F. Hn. 1/2 *f* *pp* *ff*

F. Hn. 3/4 *f* *pp* *ff*

Tbn. 1/2 *f* *ff*

B. Tbn.

Euph. *f* *ff*

Tuba *f* *ff*

Pno. *ff*

233

Timp.

1 *ff*

2 *ff*

3 *ff*

4

5

D.B. *f* *ff*

Xylophone *hard mallets* *ff*

Marimba *hard mallets* *f* *ff*

239

Picc. *ff*

Fl. 1 *ff*

2 *ff*

Ob. 1 *ff*

2 *ff*

Bsn. 1 *ff*

2 *ff*

C. Bn. *ff*

E♭ Cl. *ff*

1 *ff*

B. Cl. 2 *ff*

3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

F Hn. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *ff*

2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *ff*

Perc. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *f*
Small Bass Drum
hard mallets
arco

D.B. *ff*

251

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

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

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

Ob. 1 *ff* *ff* *ff* *ff*

Ob. 2 *ff* *ff* *ff* *ff*

Bsn. 1 *ff* *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff* *ff*

C. Bn. *ff* *ff* *ff* *ff*

E♭ Cl. *f* *ff* *ff* *ff*

1 *ff* *f* *ff* *ff*

B. Cl. 2 *f* *ff* *ff* *ff*

B. Cl. 3 *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff*

Cb. Cl. *ff* *ff* *ff* *ff*

S. Sax. *ff* *ff* *f* *ff*

A. Sax. *ff* *ff* *f* *ff*

T. Sax. *ff* *ff* *ff* *ff*

B. Sax. *ff* *ff* *ff* *ff*

1 *ff* *f* *ff* *ff*

2 *ff* *f* *ff* *ff*

3 *ff* *f* *ff* *ff*

4 *ff* *f* *ff* *ff*

B♭ Tpt. 1 *ff* *f* *ff* *ff*

2 *ff* *f* *ff* *ff*

3 *ff* *f* *ff* *ff*

4 *ff* *f* *ff* *ff*

F Hn. 1 *ff* *f* *ff* *ff*

2 *ff* *f* *ff* *ff*

3 *ff* *f* *ff* *ff*

4 *ff* *f* *ff* *ff*

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

2 *ff* *f* *ff* *ff*

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

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

Tuba *ff* *f* *ff* *ff*

Pno. *ff* *ff* *ff* *ff*

Timp. *ff* *f* *ff* *ff*

1 *ff* *f* *ff* *ff*

2 *ff* *f* *ff* *ff*

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

4 *ff* *ff* *ff* *ff*

5 *ff* *f* *ff* *ff*

D.B. *ff* *f* *ff* *ff*

arco *f* *pizz.* *ff* *f* *ff* *ff* *arco*

