

SUNFALL

by

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A THESIS

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Title: Sunfall

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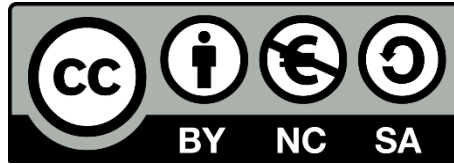
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## THESIS ABSTRACT

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Title: Sunfall

Sunfall is a musical work for wind ensemble based on six short stories in a collection of the same name by author C.J. Cherryh. Each story takes place in a different major city on Earth, millions of years in the future, as the sun nears the end of its lifespan. These stories present larger-than-life portraits of the cities and beautiful, often tragic story arcs involving robust, three-dimensional characters. The symphonic work inspired by these stories captures their grandiosity and tragedy, as well as the archetypal features of the characters and the cities in which they live.

Sunfall's six movements are: "The Only Death in the City (Paris)", "The Haunted Tower (London)", "Ice (Moscow)", "Highliner (New York)", "Nightgame (Rome)", and "The General (Peking)". The piece is approximately 24 minutes in duration.

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For Dr. Bob Halseth, who has always known the beauty of wind music, and has shared it with so many.

## TABLE OF CONTENTS

Chapter	Page
I. SUNFALL .....	1
The Only Death in the City (Paris).....	1
The Haunted Tower (London) .....	14
Ice (Moscow) .....	20
Highliner (New York City).....	29
Nightgame (Rome).....	46
The General (Peking) .....	51
II. APPENDICES.....	66
APPENDIX A: Synopsis .....	66
APPENDIX B: Performance Notes.....	67
APPENDIX C: Notes on Percussion.....	68



## INSTRUMENTATION

Piccolo  
3 Flutes  
2 Oboes  
English Horn  
3 Clarinets in Bb  
Bass Clarinet  
2 Bassoons  
2 Alto Saxophones  
Tenor Saxophone  
Baritone Saxophone

3 Trumpets in Bb  
4 Horns in F  
2 Trombones  
Bass Trombone  
2 Tubas  
Contrabass

5 Percussionists performing on:

4 Timpani  
Glockenspiel  
Vibraphone  
Marimba  
Crotales  
Chimes  
Crash Cymbals  
Suspended Cymbal  
Tam-Tam  
Finger Cymbals  
2 Triangles, large and small  
Bell Tree  
Snare Drum  
Bass Drum  
3 Roto-Toms  
Brake Drum  
3 Woodblocks  
Whip

# Sunfall

## I. The Only Death in the City (Paris)

Isaac Smith

**Mysterious, grand**

♩ = 62-68

10

Musical score for woodwinds and strings. The score includes parts for Piccolo, Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The music is in 3/4 time and features dynamic markings such as *f*, *mf*, *pp*, and *fz*. A rehearsal mark '10' is present at the top right of the score.

**Mysterious, grand**

♩ = 62-68

10

con sord.

Musical score for brass and percussion. The score includes parts for B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, F Horn 1, F Horn 2, F Horn 3, F Horn 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Contrabass, Percussion I (Glk.), Percussion II (Vib.), Percussion III (Tam-tam), Percussion IV (B.D.), and Percussion V (C. Cym.). The music is in 3/4 time and features dynamic markings such as *f*, *mf*, *p*, and *ff*. A rehearsal mark '10' is present at the top right of the score, with the instruction 'con sord.' below it.

11

Picc. *p* *f* *p*

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

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

Fl. 3 *p* *f* *p*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Bsn. 1

Bsn. 2

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

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

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

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1 *fp* *fp* *p* *mf* *open*

Tpt. 2 *fp* *fp* *p* *mf* *open*

Tpt. 3 *fp* *fp* *p* *mf* *open*

Hn. 1 *fp* *fp* *mf* *open* *p* *mf*

Hn. 2 *fp* *fp* *mf* *open* *p* *mf*

Hn. 3 *mf* *mf* *p* *mf*

Hn. 4 *mf* *mf* *p* *mf*

Tbn. 1 *mf* *p* *mf* *p* *mf*

Tbn. 2 *mf* *p* *mf* *p* *mf*

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

Euph. *mf* *p* *mf* *p* *mf*

Tba. *mf* *p* *mf* *p* *mf*

Cb.

P. I (Glk.) To Cr. *p* *mf*

P. II (Vib.) To C. Cym.

P. III (S. Cym.) *p* *mf*

P. IV (B.D.) *p* *mf*

P. V To Timp. *p* *mf* *pp* *p* *mf*

allarg. - - - 18 A tempo

24

17

Picc. *f* *mp* *mf* *p* *mf* *p*

Fl. 1 *f* *mp* *mf* *p* *p* *pp*

Fl. 2 *f* *mp* *mf* *p* *p* *pp*

Fl. 3 *f* *mp* *mf* *p* *p* *pp*

Ob. 1 *mp* *f* *mp* *mf* *p* *p* *pp*  
To E. H.

Ob. 2 *mp* *f* *mp* *mf* *p* *p* *pp*

Bsn. 1

Bsn. 2 *mp* *p* *pp*

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

Cl. 2 *f* *mp* *mf* *p* *p* *pp*

Cl. 3 *f* *mp* *mf* *p* *p* *pp*

B. Cl.

A. Sax. 1 *mp* *f* *mp* *mf* *p* *mf* *mp*

A. Sax. 2 *mp* *f* *mp* *mf* *p* *mf* *mp*

T. Sax.

Bar. Sax. *mf* *p*

allarg. - - - 18 A tempo

24

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

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

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

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

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

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

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

Tbn. 1 *ff* *f* *mf* *mp* *p*

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

B. Tbn.

Euph. *ff* *f* *mf* *mp* *p*

Tba. *ff* *f* *mf* *p* *pp*

Cb. *ff* *f* *mf* *p* *pp*

P. I.

P. II C. Cym. *ff* *f* To Tri.

P. III (S. Cym.) *p* *ff* *mf* Chm. *mf*

P. IV (B.D.) *p* *ff* *p* *f* *p* *mf* *p* *pp* *pp*

P. V Timp. *p* *ff* *p* *f* *p* *mf* *p* *pp* *pp*

25

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2 E. H.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III (Chm.)

P. IV (B.D.)

P. V (Timp.)

*mf* > *pp*

*p*

*mf*

*pp*

*mp*

*ppp*

*pp*

*mf* > *pp*

*mf* > *pp*

*mp*

*ppp*

*pp*

*mf* > *pp*

*mf* > *pp*

*mp*

*ppp*

*pp*

35 With a bit more motion

♩ = 76-82

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

E. H. *molto espressivo*

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

*pp*

*p*

*f*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

35 With a bit more motion

♩ = 76-82

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV

P. V

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*

con sord.

*mp*

*pp*

*p*

*pp*



51

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

E. H.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I (Crt.) To Gik.

P. II (S. Tri.)

P. III

P. IV

P. V

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, three Flutes (Fl. 1, 2, 3), Oboe 1, English Horn, two Bassoons, three Clarinets, and Bass Clarinet. The saxophone section consists of Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes three Trumpets, four Horns, two Trombones, Euphonium, and Tuba. The percussion section includes Conga, Snare Drum (Crt.), and Tom-Toms (S. Tri., P. III, P. IV, P. V). Dynamics such as *mf*, *p*, and *sempre pp* are indicated throughout the score. Performance instructions like *con sord.* and *To Gik.* are also present.



55

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

E. H.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV

P. V

Detailed description of the musical score: This page of a musical score, numbered 55, contains 30 staves for various instruments. The Piccolo (Picc.) and English Horn (E. H.) staves are mostly silent. The Flute (Fl.) and Clarinet (Cl.) sections have active parts, with Fl. 2 and Fl. 3 playing a rhythmic pattern of eighth notes. The Bassoon (Bsn.) and Bass Clarinet (B. Cl.) staves feature a triplet of eighth notes followed by a quarter note, with dynamics markings of *mf* and *mp*. The Clarinet 1 (Cl. 1) staff is silent. The Saxophone section (A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax.) is silent. The Trumpet (Tpt.) and Horn (Hn.) sections are silent. Horn 3 and Horn 4 have a short melodic phrase starting with a dynamic of *p* and marked "open". The Trombone (Tbn.) and Euphonium (Euph.) staves are silent. The Tuba (Tba.) staff has a triplet of eighth notes followed by a quarter note, with dynamics of *mf* and *mp*. The Percussion (P.) section consists of five staves (P. I to P. V) that are silent.

57

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *p* *mf*

E. H. *p* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Cl. 1 *mf*

Cl. 2 *ppp* *mf*

Cl. 3 *ppp* *mf*

B. Cl. *p*

A. Sax. 1 *tutti* *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *open* *mf*

Hn. 2 *open* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

Tbn. 1 *mf*

Tbn. 2

B. Tbn.

Euph. *p*

Tba. *p*

Cb.

P. I. *mf* Glk. *mf*

P. II

P. III (Chm.) *mf*

P. IV

P. V (Timp.) *pp*

61 **allarg. - - 63 Tempo I** **poco accel. - - - - - allarg. - - - - -**

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

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

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

Fl. 3 *p* *f* *ff* *f* *p* *ff*

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

E. H. *p* *f* *ff* *f* *p* *ff*

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

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

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

Cl. 2 *p* *f* *ff* *f* *p* *ff*

Cl. 3 *p* *f* *ff* *f* *p* *ff*

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

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

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

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

Bar. Sax. *p* *f* *ff* *mf* *p* *ff*

**allarg. - - 63 Tempo I** **poco accel. - - - - - allarg. - - - - -**

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

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

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

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

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

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

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

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

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

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

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

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

Cb. *p* *f* *ff* *mf* *p* *ff*

P. I (Glk.)

P. II S. Cym. C. Cym.

P. III (Chm.) To S. Cym.

P. IV (B.D.) *fp* *f* *ff* *mf* *ff*

P. V (Timp.) *f* *ff* *mf* *p* *ff*

68 A tempo

73 Più mosso

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

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

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

Fl. 3 *mf* *f* *mf* *f* *mf* *f* *mf*

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

E. H. *mf* *f* *mf* *f* *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf* *f* *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf* *f* *mf* *f* *mf*

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

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

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

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

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

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

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

Bar. Sax. *mf* *f* *mf* *f* *mf* *f* *mf*

68 A tempo

73 Più mosso

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

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

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

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

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

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

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

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

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

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

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

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

Cb. *mf* *f* *mf* *f* *mf* *f* *mf*

P. I (Glk.) *f* *mf* *mp*

P. II (C. Cym.) *ff* *ff* *f* *mf*

P. III (S. Cym.) *mp* *f* *mp* *f*

P. IV (B.D.) *mp* *f* *mp* *f*

P. V (Timp.) *mp* *f* *mp* *f*

Tam-tam *f* *mf* *mp*

allarg. - 79 Tempo I

77

Picc. *mp* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

Fl. 1 *mp* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

Fl. 2 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

Fl. 3 *mp* *ff* *pp* 1 only *mf* *pp* *mp* *pp*

Ob. 1 *mp* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

E. H. *mp* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

Bsn. 1 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

Bsn. 2 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

Cl. 1 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

Cl. 2 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

Cl. 3 *mp* *ff* *pp* *mf* *pp* *mp* *pp*

B. Cl. *mp* (opt.) *ff* *pp* *mf* *pp* *mp* *pp*

A. Sax. 1 *mf* *ff* 1 only *p* 1 only *pp* *mf* *pp* *mp* *pp*

A. Sax. 2 *mf* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

T. Sax. *mf* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

Bar. Sax. *mp* *ff* *p* 1 only *pp* *mf* *pp* *mp* *pp*

allarg. - 79 Tempo I

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Hn. 1 *mf* *ff* *pp*

Hn. 2 *mf* *ff* *pp*

Hn. 3 *mf* *ff* *pp*

Hn. 4 *mf* *ff* *pp*

Tbn. 1 *mp* *ff* *p* *pp*

Tbn. 2 *mp* *ff* *p* *pp*

B. Tbn. *mp* *ff*

Euph. *mp* *ff* 1 only *p* *pp*

Tba. *mp* *ff*

Cb. *mp* (opt.) *ff*

P. I (Glk.) *mf* *f* (C. Cym.)

P. II *ff*

P. III (S. Cym.) *mp* *ff* Chm. *mf* *mp*

P. IV (B.D.) *f* *ff*

P. V (Timp.) *f* *ff* *pp*

rit. . . . A tempo

Picc. Fl. 1 Fl. 2 Fl. 3 Ob. 1 E. H. Bsn. 1 Bsn. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax.

rit. . . . A tempo

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Cb. P. I P. II P. III (Chm.) P. IV P. V (Timp.)

## II. The Haunted Tower (London)

**Molto maestoso**  
♩ = 82

**More lively**  
♩ = 102

**Molto maestoso**      **More lively**

♩ = 82      ♩ = 102

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

**Molto maestoso**      **More lively**

♩ = 82      ♩ = 102

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Percussion I: S.D.

Percussion II: S.Cym.

Percussion III: Chm.

Percussion IV: B.D.

Percussion V: Timp.

*p* < *ff*      *mp* < *ff*

13

19

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

19

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV (S. Tri.)

P. V (Timp.)



22 29

Picc. *mf* *mp* *p*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Cl. 1 *f* *mf* *mp*

Cl. 2 *f* *mf* *mp*

Cl. 3 *f* *mf* *mp*

B. Cl. *mf* *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

29

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *f* *mf* *mp* *f marcato*

Hn. 2 *f* *mf* *mp* *f marcato*

Hn. 3 *f* *mf* *mp* *f marcato*

Hn. 4 *f* *mf* *mp* *f marcato*

Tbn. 1 *f* *mf* *p*

Tbn. 2

B. Tbn.

Euph. *f* *mf* *p*

Tba. *f* *mf* *p*

Cb. *f* *mf* *p*

P. I

P. II *Crt.* *mp*

P. III *(Chm.)* *mp*

P. IV *(S.Tri.)* *mf*

P. V *(Timp.)* *mp*

Pull back\_ \_ \_ \_ A tempo

30

Picc. *p* *f* *p* *f* *p* *f*

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

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

Fl. 3 *p* *f* *p* *f* *p* *f*

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

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

Bsn. 1 *mf* *p* *mf* *ff* *mf*

Bsn. 2 *mf* *p* *mf* *ff* *mf*

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

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

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

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

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Pull back\_ \_ \_ \_ A tempo

tutti

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

Tpt. 2 *f* *f* *f* *p*

Tpt. 3 *f* *f* *f* *p*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

Tbn. 1 *mf* *p* *mp* *f*

Tbn. 2 *mf* *p* *mp* *f*

B. Tbn. *mf* *p* *mp* *f* *mf* *ff* *mf*

Euph. *mf* *p* *mp* *f*

Tba. *mf* *p* *mp* *f* *mf* *ff* *mf* *div.*

Cb. *mf* *p* *mf* *f* *mf* *ff* *mf* *arco*

P. I

P. II (Crt.)

P. III (Chm.)

P. IV (S. Tri.)

P. V (Timp.) *mf* *mp* *mf* *ff* *p*

38 40 **allarg.** - - - -

Picc. *p* *mf* *f*

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

Fl. 2 *p* *mf*

Fl. 3 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

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

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *pp* *mf*

A. Sax. 1 *p* *mf* *p* *f*

A. Sax. 2 *p* *mf* *p*

T. Sax. *p* *mf* *p*

Bar. Sax. *p* *mf* *p*

40 **allarg.** - - - -

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tbn. 1 *pp* *mf*

Tbn. 2 *pp* *mf*

B. Tbn. *pp* *mf*

Euph. *pp* *mf*

Tba. *pp* *mf*

Cb. *p* *mf*

P. I

P. II (Crt.) *mf* To S. Cym.

P. III (Chm.) *pp* (S. Tri.) *mp* *f*

P. IV *mf*

P. V (Timp.) *pp* *mf*

A touch slower  
44 than the beginning

$\text{♩} = 72$

allarg. -----

43

Picc. *ff* *f pesante* *ff* *fff*

Fl. 1 *ff* *f pesante* *ff* *fff*

Fl. 2 *ff* *f pesante* *ff* *fff*

Fl. 3 *ff* *f pesante* *ff* *fff*

Ob. 1 *ff* *f pesante* *ff* *fff*

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

Bsn. 1 *f* *ff* *f pesante* *ff* *fff*

Bsn. 2 *f* *ff* *f pesante* *ff* *fff*

Cl. 1 *ff* *pp* *f pesante* *ff* *fff*

Cl. 2 *ff* *pp* *f pesante* *ff* *fff*

Cl. 3 *ff* *pp* *f pesante* *ff* *fff*

B. Cl. *f* *ff* *f pesante* *ff* *fff*

A. Sax. 1 *ff* *pp* *f pesante* *ff* *fff*

A. Sax. 2 *ff* *pp* *f pesante* *ff* *fff*

T. Sax. *ff* *pp* *f pesante* *ff* *fff*

Bar. Sax. *ff* *pp* *f pesante* *ff* *fff*

A touch slower  
44 than the beginning

$\text{♩} = 72$

allarg. -----

Tpt. 1 *ff* *pp* *f pesante* *ff* *fff*

Tpt. 2 *ff* *f pesante* *ff* *fff*

Tpt. 3 *ff* *f pesante* *ff* *fff*

Hn. 1 *ff* *pp* *f pesante* *ff* *fff*

Hn. 2 *ff* *pp* *f pesante* *ff* *fff*

Hn. 3 *ff* *f pesante* *ff* *fff*

Hn. 4 *ff* *f pesante* *ff* *fff*

Tbn. 1 *f* *ff* *pp* *f pesante* *ff* *fff*

Tbn. 2 *f* *ff* *pp* *f pesante* *ff* *fff*

B. Tbn. *f* *ff* *pp* *f pesante* *ff* *fff*

Euph. *pp* *f pesante* *ff* *fff*

Tba. *f* *ff* *pp* *f pesante* *ff* *fff*

Cb. arco *f* *ff* *pp* *f pesante* *ff* *fff*

(S.D.) *f* *ff* *pp* *f* *f* *fff*

P. I S. Cym. *f* *ff* *pp* *f* *f* *fff*

P. II *f* *ff* *pp* *f* *f* *fff*

(Chm.) To C. Cym. C. Cym. *f* *ff* *pp* *f* *f* *fff*

P. III (B.D.) *mf* *f* *ff* *fff*

P. IV (Timp.) *f pesante* *fff*

P. V *f* *ff* *fff*

# III. Ice (Moscow)

At a steady pace

♩ = 76

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

At a steady pace

♩ = 76

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Percussion I  
Crt.  
*mf* always let ring

Percussion II  
Glk.  
*p* always let ring  
Chm. w/metal beater

Percussion III  
*p* always let ring  
Tri.

Percussion IV  
*p*

Percussion V  
F.C.      W. Bl.      (F.C.)      (W. Bl.)  
*p*      *mf*      *p*      *mf*      *p*      *mf*

12

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

(Crt.)

P. I

(Glk.)

P. II

(Chm.)

P. III

(Tri.)

P. IV

(F.C./W.Bl.)

P. V

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

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf* *p* *mf*

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

22 **23**

Picc.

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp* *mf* *mp*

Fl. 3 *ff* *mp* *mf* *mp*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *mp*

Bsn. 1 *mf* *mp* tutti

Bsn. 2 *f* *mf* *mp*

Cl. 1

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

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

A. Sax. 1 tutti *mf*

A. Sax. 2

T. Sax. *ff* *mp*

Bar. Sax.

**23**

Tpt. 1 *f marcato* *ff* *mf non marcato*

Tpt. 2 *f marcato* *ff* *mf non marcato*

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

Hn. 1 *ff* *mp* *f marcato* *ff* *mf*

Hn. 2 *ff* *mp* *f marcato* *ff* *mf non marcato*

Hn. 3 *ff* *mp* *f marcato* *ff* *mf non marcato*

Hn. 4 *ff* *mp* *f marcato* *ff* *mf non marcato*

Tbn. 1 *mf marcato* *f* *ff* *mf marcato* *mp*

Tbn. 2 *mf marcato* *f* *ff* *mf non marcato* *mp*

B. Tbn. *mf marcato* *f* *ff* *mf* *mp*

Euph. *mf marcato* *f* *ff* *mf non marcato* *mp*

Tba. *mf marcato* *f* *ff* *mf* *mp*

Cb. *mf* *mp*

(Crt.)

P. I *f* *f* *p*

(Glk.) To Bell Tree Bell Tree *f* *p*

P. II *f* *f* *p*

(Chm.)

P. III *f* *f* *p*

(Tri.) To Tam-Tam & B.D. Tam-Tam *f* *p*

P. IV *f* *f* *p*

(F.C./W.Bl.) B.D. *p*

P. V *f* *f* *p*

33 34

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1 *mf*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

34

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Cb. *p*

P. I (Crt.)

P. II (Bell Tree)

P. III (Chm.)

P. IV (B.D./Tam-Tam)

P. V (F.C./W.Bl.)



43 49

Picc. *f* *p*

Fl. 1 *div.* *f* *p*

Fl. 2 *f* *p*

Fl. 3 *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Cl. 3 *f* *p*

B. Cl. *f* *p*

A. Sax. 1 *f* *p*

A. Sax. 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

49

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3

Hn. 1 *mp*

Hn. 2 *mf*

Hn. 3 *mp*

Hn. 4 *mf*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mf*

B. Tbn. *f* *p*

Euph. *f* *mp*

Tba. *f* *p*

Cb. *f*

P. I (Crt.)

P. II (Bell Tree)

P. III (Chm.) To R. Tom

P. IV (B.D./Tam-Tam) To Tri.

P. V (F.C./W.Bl.) *mf* *p*

54

Picc. *mf* *f* *ffp*

Fl. 1 *tutti* *p* *ffp*

Fl. 2 *mf* *p* *ffp* *p*

Fl. 3 *mf* *p* *ffp* *p*

Ob. 1 *p* *ffp*

Ob. 2 *mf* *p* *ffp*

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

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

Cl. 1 *p* *ffp*

Cl. 2 *mf* *p* *ffp*

Cl. 3 *mf* *p* *ffp* *p*

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

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

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

T. Sax. *p* *ff*

Bar. Sax. *f* *p* *ff*

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

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

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

Hn. 1 *f* *p* *ff* *ffp*

Hn. 2 *f* *p* *ff* *ffp*

Hn. 3 *f* *p* *ff*

Hn. 4 *f* *p* *ff*

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

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

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

Euph. *f* *p* *ff*

Tba. *f* *p* *ff*

Cb. *f* *p* *ff*

P. I (Crt.) *ff* *p*

P. II (Bell Tree) *ff*

P. III

P. IV Tri. *pp*

P. V (F.C./W.Bl.) *f* *p* *ff* *To Timp.*

65

Woodwind and string section score for measures 65-70. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. Dynamics range from *p* to *ff*. Trills are marked with *tr* and *(b)*.

Brass and percussion section score for measures 71-76. The score includes parts for Trumpets 1-3, Horns 1-4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Cymbal, and five Percussion parts (P. I-IV, P.V.). Percussion parts include Conga (Crt.), Snare Drum (S.D.), and Tom-toms (R. Tom, Tri.). Dynamics range from *fp* to *ff*. The instruction "To S. Cym." is present above the first Percussion part.

76 80

Picc. *fp* *f* *mf* *mp*

Fl. 1 *fp* *f* *mf* *mp*

Fl. 2 *fp* *f* *mf* *mp*

Fl. 3 *fp* *f* *mf* *mp*

Ob. 1 *fp* *f* *mf* *mp*

Ob. 2 *p* *f*

Bsn. 1

Bsn. 2

Cl. 1 *fp* *f* *mf* *mp* *p*

Cl. 2 *fp* *f* *mf* *mp* *p*

Cl. 3 *fp* *f* *mf* *mp* *p*

B. Cl. *p*

A. Sax. 1 *p* *f* *mf* *mp* *p*

A. Sax. 2 *p* *f* *mf* *mp* *p*

T. Sax. *mf* *mp* *p*

Bar. Sax. *p*

80

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Hn. 1 *f* *mf* *mp* *p* *pp*

Hn. 2 *f* *mf* *mp* *p* *pp*

Hn. 3 *f* *mf* *mp*

Hn. 4 *f* *mf* *mp*

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

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

B. Tbn. *f* *mf* *mp* *p* *pp*

Euph. *f* *mf* *mp* *p* *pp*

Tba. *f* *mf* *mp*

Cb.

S. Cym. *f* *To Crt.*

P. I. *f* *To Glk.*

P. II. (S.D.) *p* *f* *To Chm.*

P. III. (R. Tom) *f* *mf*

P. IV. *p* *f*

P. V. (Timp.) *p* *f* *mf* *mp* *To F.C.*

87 **rall. . . . A tempo** **rall. . . . A tempo**

Picc. Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax.

*p* *mf* *pp*

**rall. . . . A tempo** **rall. . . . A tempo**

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Cb. P. I P. II P. III P. IV P. V

Crt. Glk. Chm. F.C.

*p* *pp* *p* *pp* *p* *pp*

# IV. Highliner (New York City)

**With energy**  
♩ = 92

8

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

**With energy**  
♩ = 92

8

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Whip

Percussion I

Percussion II

Percussion III

B.D.

Percussion IV

Timp.

Percussion V

Picc. -

Fl. 1. *f*

Fl. 2. *f*

Fl. 3. -

Ob. 1. *f*

Ob. 2. *f*

Bsn. 1. -

Bsn. 2. -

Cl. 1. *mp* *f*

Cl. 2. *mp* *f*

Cl. 3. *p*

B. Cl. *fp*

A. Sax. 1. *fp*

A. Sax. 2. *fp*

T. Sax. *fp*

Bar. Sax. *fp*

Tpt. 1. *f* con sord. to open

Tpt. 2. *f* con sord. to open

Tpt. 3. *f* con sord. to open

Hn. 1. -

Hn. 2. -

Hn. 3. -

Hn. 4. -

Tbn. 1. *f*

Tbn. 2. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Cb. *f*

P. I. (Whip) *f*

P. II. S.D. to S. Cym. *f* S. Cym. w/stick Choked *mf*

P. III. W. Bl. *mp*

P. IV. (B.D.) *mf*

P. V. (Timp.) *f* *mf*

19

Picc. *mp<sup>3</sup>* *f*  
 Fl. 1 *f* *mp<sup>3</sup>* *f*  
 Fl. 2 *f* *mp<sup>3</sup>* *f*  
 Fl. 3 *f*  
 Ob. 1 *f* *mp<sup>3</sup>* *f*  
 Ob. 2 *f* *mp<sup>3</sup>* *f*  
 Bsn. 1 *f* *ff*  
 Bsn. 2 *f* *ff*  
 Cl. 1 *ff*  
 Cl. 2 *ff*  
 Cl. 3 *ff*  
 B. Cl. *f* *ff*  
 A. Sax. 1 *f*  
 A. Sax. 2 *f*  
 T. Sax. *f*  
 Bar. Sax. *f*  
 Tpt. 1 *open* *ff*  
 Tpt. 2 *open* *ff*  
 Tpt. 3 *ff*  
 Hn. 1 *f* *ff*  
 Hn. 2 *f* *ff*  
 Hn. 3 *f* *ff*  
 Hn. 4 *f* *ff*  
 Tbn. 1 *f* *ff*  
 Tbn. 2 *f* *ff*  
 B. Tbn. *f* *ff*  
 Euph. *f* *ff*  
 Tba. *f* *ff*  
 Cb. *f*  
 P. I (Whip) *f*  
 P. II (S. Cym.) *f*  
 P. III (W. Bl.) To Br. D. *f* Br. D. *mf*  
 P. IV (B. D.) *f* *ff* *f*  
 P. V (Timp.) *f* *ff*



28

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

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

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

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *ff*

A. Sax. 1 *p cresc.*

A. Sax. 2 *p cresc.*

T. Sax.

Bar. Sax. *ff*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf* *ff* *p cresc.*

Hn. 4 *mf* *ff* *p cresc.*

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

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

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

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

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

Cb. *ff*

P. I (S. Cym.) To Vib. *f*

P. II

P. III (Br. D.) *mf* *f*

P. IV (B. D.)

P. V (Timp.) *ff* *f* *mf* *f*

(Whip) To Mar.

37

Picc. *p* *mf* *ff*

Fl. 1 *mp* *3* *3* *3* *3* *3* *3* *3*

Fl. 2 *mp* *3* *3* *3* *3* *3* *3* *3*

Fl. 3 *p* *ffp*

Ob. 1 *mp* *3* *3* *3* *3* *3* *3* *3*

Ob. 2 *mp* *3* *3* *3* *3* *3* *3* *3*

Bsn. 1

Bsn. 2

Cl. 1 *p* *fp* *ff* *pp*

Cl. 2 *p* *fp* *ff* *pp*

Cl. 3 *p* *fp* *ff* *pp*

B. Cl. *p* *mf* *ff* *pp*

A. Sax. 1 *mf* *p* *fp* *ff* *pp*

A. Sax. 2 *mf* *p* *fp* *ff* *pp*

T. Sax. *p* *fp* *ff* *pp*

Bar. Sax. *p* *mf* *ff* *pp*

41

Tpt. 1 *più f* *p* *mf* *ff* *pp*

Tpt. 2 *più f* *p* *mf* *ff* *pp*

Tpt. 3 *più f* *p* *mf* *ff* *pp*

Hn. 1 *più f* *p* *mf* *ff* *pp* *soli* *mf*

Hn. 2 *più f* *p* *mf* *ff* *pp* *soli* *mf*

Hn. 3 *mf* *p* *mf* *ff* *pp*

Hn. 4 *mf* *p* *mf* *ff* *pp*

Tbn. 1 *più f* *p* *mf* *ff* *pp*

Tbn. 2 *più f* *p* *mf* *ff* *pp*

B. Tbn. *p* *mf* *ff* *pp*

Euph. *p* *mf* *ff* *pp*

Tba. *p* *mf* *ff* *pp*

Cb. *p* *mf* *ff* *pp*

P. I

P. II

P. III (Br.D.) *p* *mf*

P. IV (B.D.) *f* *p* *mf* *ff* *l.v.*

P. V *p* *mf* *ff*

45

Picc.

Fl. 1

Fl. 2

Fl. 3.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV

P. V

*mf*

*mp*

*p*

(B.D.)

*mf*

52

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV

P. V

*mp*

*mp*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*f*

*mf*

*f*

*f*

*p*

*p*

*mf*

*p*

*p*

*mp*

*mp*

Mar. (semi-hard mallets)

Vib. (hard mallets)

57

58

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 *mp*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf* *p* *mf*

Cb. *mf* *p*

P. I (Mar.) *mf* To Whip

P. II (Vib.) *mf* To S.D.

P. III (Br.D.) *mf*

P. IV (B.D.) *f*

P. V (Timp.) *mf* *f*

67 71

Picc. *f* *ff* *p*

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

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

Fl. 3 *f* *ff* *p*

Ob. 1 *f* *ff* *p* *mp cresc.*

Ob. 2 *f* *ff* *p* *mp cresc.*

Bsn. 1 *f* *ff* *p* *p legato cresc.*

Bsn. 2 *f* *ff* *p* *p legato cresc.*

Cl. 1 *f* *ff* *p* *p cresc.*

Cl. 2 *f* *ff* *p* *p cresc.*

Cl. 3 *f* *ff* *p* *p cresc.*

B. Cl. *pp* *legato* *p cresc.*

A. Sax. 1 *f* *ff* *p* *p cresc.*

A. Sax. 2 *f* *ff* *p*

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

Bar. Sax. *f* *ff* *p*

71

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

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

Tpt. 3 *f* *ff* *p*

Hn. 1 *f* *ff* *p*

Hn. 2 *f* *ff* *p*

Hn. 3 *f* *ff* *p* *mp legato*

Hn. 4 *f* *ff* *p* *mp legato*

Tbn. 1 *f* *ff* *p* *p legato cresc.*

Tbn. 2 *f* *ff* *p* *p legato cresc.*

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

Euph. *f* *ff* *p*

Tba. *f* *ff* *p* *1 only* *pp* *legato* *p cresc.*

Cb. *f* *ff* *p*

P. I

P. II (Br.D.) *f* *pp* *cresc.*

P. III (B.D.) *f*

P. IV (Timp.) *ff*

P. V *p cresc.*

Unhurried

85

♩ = 66

78

Picc. *mf cresc.* *ff* *pp* *ppp*

Fl. 1 *mf cresc.* *ff* *pp* *ppp*

Fl. 2 *mf cresc.* *ff* *pp* *ppp*

Fl. 3 *mf* *ff* *pp* *ppp*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cl. 1 *ff* *pp* *ppp*

Cl. 2 *ff* *pp* *ppp*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Unhurried

85

♩ = 66

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *ff*

Tpt. 3 *mp* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *cresc.* *ff*

Hn. 4 *cresc.* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Cb. *mf* *ff* *pizz. solo* *mp*

P. I (S.D.) *ff* *Whip* *mp* *(Mar.)*

P. II *mf cresc.* *ff* *stir with brushes* *p*

P. III (Br.D.) *f* *To S.Cym.*

P. IV

P. V (Timp.) *f* *ff*

87

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

*p* *mf* *pp* *mp legato* *end solo* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

(Mar.)

(S.D.)

P. I

P. II

P. III

P. IV

P. V

*mf* *bend* *mf* *end solo* *arco* *mf* *To Cr.* *To Tri.* *S.Cym. w/mallets* *p* *mf* *(B.D.)* *mf* *(Timp.)* *mf*



Picc.  
 Fl. 1  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Bsn. 1  
 Bsn. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 Bar. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Cb.  
 P. I  
 P. II  
 P. III  
 P. IV  
 P. V

Musical score for page 95, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Cymbals, and Percussion. The score includes dynamic markings such as *f*, *mf*, *ff*, *p*, *pp*, *piu f*, and *f < ff*. It also features articulation marks like accents and slurs, and performance instructions such as "solo" and "1 only".

104

accel. -----

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

104

accel. -----

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

P. II

P. III

P. IV

P. V

Crt.

Tri.

(Timp.)

117 Tempo I ♩ = 92

113

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

117 Tempo I ♩ = 92

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

(Crt.) To S.D.

P. I

(Tri.) To W.Bl.

P. II

W.Bl.

Br.D.

P. III

B.D.

P. IV

(Timp.)

P. V

122

126

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

126

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I

(W.B.)

P. II

(Br.D.)

P. III

P. IV

P. V

(Timp.)

131

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f* *tr*

Fl. 3 *p* *f* *tr*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

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

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

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Cl. 3 *p* *f*

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

A. Sax. 1 *p* *ff*

A. Sax. 2 *p* *ff*

T. Sax. *p* *ff*

Bar. Sax. *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *mp* *f* *ff*

Hn. 2 *mp* *f* *ff*

Hn. 3 *mp* *f* *ff*

Hn. 4 *mp* *f* *ff*

Tbn. 1 *open* *ff*

Tbn. 2 *open* *ff*

B. Tbn. *open* *ff*

Euph. *tutti* *mp* *ff*

Tba. *ff* *mp* *ff*

Cb. *ff* *arco* *mf* *ff*

P. I *mp* *f* *To Whip*

P. II (W.B1.) *p* *mf* *f* *Tri.*

P. III (Br.D.) *mp* *f* *(B.D.)*

P. IV *f*

P. V (Timp.) *ff* *mp* *fp* *ff*

139

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I  
(Tri.)

P. II  
(Br. D.)

P. III  
(B. D.)

P. IV  
(Timp.)

P. V  
(Gb-F, Eb-Db)

Whip

*p* *mp* *mf* *f* *ff* *fff*

# V. Nightgame (Rome)

Warm, dreamlike

♩ = 38 (♩ = 114)

9

Piccolo (3+2) (2+3) (3+2+2) (3+2) (3+2) (3+2+2)

Flute 1

Flute 2

Flute 3

Oboe 1 solo mp

Oboe 2

Bassoon 1 pp sim. mp sub pp

Bassoon 2 pp sim. mp sub pp

B♭ Clarinet 1

B♭ Clarinet 2 pp sim. mp sub pp

B♭ Clarinet 3 pp sim. mp sub pp

B♭ Bass Clarinet pp sim. mp sub pp

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Warm, dreamlike

♩ = 38 (♩ = 114)

9

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

rit. - - - A tempo

13 (3+2) (2+3) (3+2) (3+2+2) (3+2)

Picc. Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax.

rit. - - - A tempo

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Cb. P. I P. II P. III P. IV P. V



rit. - - - A tempo

25 (3+2) solo

Picc. *mp* *p* *mp* *sub. p* *mf* (3+2)

Fl. 1 *p* *mp* *sub. pp* *mp*

Fl. 2 *p* *mp* *sub. pp* *mp*

Fl. 3 *p* *mp* *sub. pp* *mp*

Ob. 1 *mp* *pp* *mp*

Ob. 2 *mp* *pp* *mp*

Bsn. 1 *mp* *pp* *mp*

Bsn. 2 *mp* *pp* *mp*

Cl. 1 *p* *mp* *sub. pp* *mp*

Cl. 2 *mp* *p* *mp* *sub. pp* *mp*

Cl. 3 *mp* *pp* *mp* *sub. pp* *mp*

B. Cl. *mp* *pp* *mp*

A. Sax. 1 *mp* *pp* *mp* tutti

A. Sax. 2 *mp* *p* *mp* *sub. pp* *mp*

T. Sax. *mp* *pp* *mp*

Bar. Sax. *mp* *pp* *mp*

rit. - - - A tempo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* *pp* *mp*

Tba. *pp* *mp*

Cb. *pp*

P. I. *mp* *pp* Crt.

P. II

P. III

P. IV

P. V

(2+2+3)

Picc. *mf* *f* *ff*

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

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

Fl. 3 *f* *f* *ff*

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

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

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

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

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

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

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

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

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

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

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

Bar. Sax. *f* *f* *ff*

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

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

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

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

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

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

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

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

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

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

Euph. *f* *f* *ff*

Tba. *f* *f* *ff*

Cb. *f* *f* *ff*

P. I (Crt.) *f* *f* *ff*

P. II *f* *f* *ff*

P. III S.Cym. *f* *mp* *f* *mp* *f* *ff*

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

P. IV *f* *f* *ff*

(Timp.) *f* *f* *ff*

P. V *f* *f* *ff*

Picc. *mf* *mp* *p* *pp*  
 Fl. 1 *mf* *mp* *p* *pp*  
 Fl. 2 *mf* *mp* *p* *pp*  
 Fl. 3 *mf* *mp* *p* *pp*  
 Ob. 1 *mf* *mp* *p* *pp* solo 3 3 5  
 Ob. 2 *mf* *mp* *p* *pp*  
 Bsn. 1 *mf* *mp* *p* *pp*  
 Bsn. 2 *mf* *mp* *p* *pp*  
 Cl. 1 *mf* *mp* *p* *pp*  
 Cl. 2 *mf* *mp* *p* *pp*  
 Cl. 3 *mf* *mp* *p* *pp*  
 B. Cl. *mf* *mp* *p* *pp*  
 A. Sax. 1 *p* *pp*  
 A. Sax. 2 *p* *pp*  
 T. Sax. *p* *pp*  
 Bar. Sax. *p* *pp*

Tpt. 1 *mf* *mp*  
 Tpt. 2 *mf* *mp*  
 Tpt. 3 *mf* *mp*  
 Hn. 1 *mf* *mp* *p* *pp*  
 Hn. 2 *mf* *mp* *p* *pp*  
 Hn. 3 *mf* *mp* *p* *pp*  
 Hn. 4 *mf* *mp* *p* *pp*  
 Tbn. 1 *mf* *mp* *p* *pp*  
 Tbn. 2 *mf* *mp* *p* *pp*  
 B. Tbn. *mf* *mp* *p* *pp*  
 Euph. *mf* *mp* *p* *pp*  
 Tba. *mf* *mp* *p* *pp*  
 Cb. *pp*  
 (Crt.)  
 P. I *mf* *mp* *p* *pp*  
 Tam-tam scrape  
 P. II *mf* *mp* *p* *pp*  
 P. III  
 (B.D.)  
 P. IV *mf* *mp* *p* *pp*  
 P. V

# VI. The General (Peking)

Heavy and martial

♩ = 62

8

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Heavy and martial

♩ = 62

8

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

S.D.

R. Toms

B.D.

Timp. (F-Ab-Db-F)

9

Picc. -

Fl. 1 -

Fl. 2 -

Fl. 3 -

Ob. 1 *mp*

Ob. 2 -

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Cl. 1 *mp*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mp* *p*

A. Sax. 1 *mp*

A. Sax. 2 -

T. Sax. -

Bar. Sax. *mp*

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 *p*

Tbn. 1 -

Tbn. 2 -

B. Tbn. *p*

Euph. -

Tba. -

Cb. -

(S.D.)  
P. I *mf* *p*

P. II -

P. III -

(B.D.)  
P. IV *mf* *p*

(Timp.)  
P. V *mf* *p*

16

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I (S.D.)

P. II

P. III

P. IV (B.D.)

P. V (Timp.)

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1

Bsn. 2

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *p*

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p* *mf*

Tba. *mf* *p*

Cb.

(S.D.)

P. I *mf*

(S. Cym.) To Vib. *mf*

P. II *mf*

P. III To S. Cym. *p*

P. IV

(Timp.) *mf* *p*

P. V *mf*

27

Picc. *mf* *p* *mp*

Fl. 1 *mf* *p* *mp*

Fl. 2 *mf* *p* *mp*

Fl. 3 *mf* *p* *mp*

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

Ob. 2 *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *p*

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Tbn. 1 *p*

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I (S.D.)

P. II (Vib.)

P. III (Mar.)

P. IV

P. V (Timp.) *mp*



Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl. *mf* *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mp* *mf*

Bar. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tbn. 1 *mf*

Tbn. 2

B. Tbn.

Euph.

Tba. *f*

Cb. *f*

(S.D.)

P. I *mp* *mf*

P. II (Vib.) *mp* *mf*

P. III (Mar.) *mp* *mf*

P. IV S. Cym. *mf* To B.D.

P. V (Timp.) *mf* *f* (F-Gb)

37

Picc. *f* *ff* *mf*

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

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

Fl. 3 *mf* *f* *f*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Bsn. 1 *ff* *mf* *mp*

Bsn. 2 *ff* *mf* *mp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

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

A. Sax. 1

A. Sax. 2

T. Sax. *f*

Bar. Sax. *ff* *mf* *mp*

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Tpt. 3 *ff* *mf*

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

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

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

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

Tbn. 1 *f*

Tbn. 2

B. Tbn.

Euph. *mf* *mp*

Tba. *ff* *mf* *mp*

Cb. *ff* *mf* *mp*

(S.D.)

P. I *p* *mf* *f* *mf* *mp*

(Vib.) *f* *To Tam-tam*

(Mar.) *f* *To R. Toms*

P. IV *f* *ff* *mp*

(Timp.) *ff* *mf* *mp*

P. V *ff* *mf* *mp*

(F-D, Db-Bb, F-Eb)

43 48

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1  
*p sempre*

Bsn. 2  
*p*

Cl. 1

Cl. 2  
*p sempre*

Cl. 3  
*p sempre*

B. Cl.  
*p*

A. Sax. 1  
*p sempre*

A. Sax. 2  
*p sempre*

T. Sax.

Bar. Sax.  
*p*

43 48

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.  
*p sempre*

Cb.  
*p sempre*

(S.D.)  
P. I  
*p*

P. II

P. III

(B.D.)  
P. IV  
*p*

(Timp.)  
P. V  
*p sempre*

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

(S.D.)

P. I

P. II

P. III

P. IV

(Timp.)

P. V

*p*

*cresc. poco a poco*

*mp*

*cresc. poco a poco*

*p*

*mp*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

55

Picc. *mp* *mf cresc. poco a poco*

Fl. 1 *mp* *mf cresc. poco a poco*

Fl. 2 *mp* *mf* *p cresc. poco a poco*

Fl. 3 *mp* *mf* *p cresc. poco a poco*

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

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

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

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

Cl. 1 *mp* *mf* *p cresc. poco a poco*

Cl. 2 *mp* *mf* *p cresc. poco a poco*

Cl. 3 *mp* *mf* *p cresc. poco a poco*

B. Cl. *mp* *mf*

A. Sax. 1 *mp* *mf cresc. poco a poco*

A. Sax. 2 *mp* *mf cresc. poco a poco*

T. Sax. *mp* *mf cresc. poco a poco*

Bar. Sax. *mp* *mf cresc. poco a poco*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mf*

Tba. *mp* *mf*

Cb. *mp* *mf*

(S.D.) P. I *mp* *mf* Tam-tam

P. II *pp* *p* *mp*

P. III

(B.D.) P. IV *mp cresc. poco a poco* *mf*

(Timp.) P. V *mp* *mf*

61

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

63

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I (S.D.)

P. II (Tam-tam)

P. III R. Toms

P. IV (B.D.)

P. V (Timp.)

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

64

Picc.  
Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bar. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Cb.  
P. I (S.D.)  
P. II (Tam-tam)  
P. III (R. Toms)  
P. IV (B.D.)  
P. V (Timp.)

Detailed description of the musical score: This page of a musical score, numbered 64, contains 35 staves. The woodwind section includes Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1-3, Horns 1-4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, and Cymbals. The percussion section includes Snare Drum (S.D.), Tam-tam, Right Tom-toms (R. Toms), Bass Drum (B.D.), and Timpani (Timp.). The score features complex rhythmic patterns with frequent triplets and sixteenth-note runs, particularly in the flute and clarinet parts. Many notes are marked with accents and slurs. The key signature has one sharp (F#), and the time signature is 2/4. The page number '64' is located at the top left of the first staff.

66 68

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *f*

68

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *ff*

Tba. *f*

Cb. *f*

(S.D.) P. I *f*

(Tam-tam) P. II *mf*

(R.Toms) P. III *f*

(B.D.) P. IV *f*

(Timp.) P. V *f*



71

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Fl. 3 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Bsn. 1

Bsn. 2

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl.

A. Sax. 1 *ff* *f*

A. Sax. 2 *ff* *f*

T. Sax.

Bar. Sax.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

P. I (S.D.)

P. II (Tam-tam) *f* (R. Toms)

P. III (B.D.)

P. IV (Timp.)

P. V

**allarg.** -----

75

Picc. *ff* *fff* 5 *p* *fff* lunga

Fl. 1 *ff* *fff* 5 *p* *fff* lunga

Fl. 2 *ff* *fff* 5 *p* *fff* lunga

Fl. 3 *ff* *fff* 5 *p* *fff* lunga

Ob. 1 *ff* *fff* 5 *p* *fff* lunga

Ob. 2 *ff* *fff* 5 *p* *fff* lunga

Bsn. 1 *ff* *fff* *ff* lunga

Bsn. 2 *ff* *fff* *ff* lunga

Cl. 1 *ff* *fff* 5 *p* *fff* lunga

Cl. 2 *ff* *fff* 5 *p* *fff* lunga

Cl. 3 *ff* *fff* 5 *p* *fff* lunga

B. Cl. *ff* *fff* *ff* lunga

A. Sax. 1 *ff* *fff* 5 *p* *fff* lunga

A. Sax. 2 *ff* *fff* 5 *p* *fff* lunga

T. Sax. *ff* *fff* 5 *p* *fff* lunga

Bar. Sax. *ff* *fff* *ff* lunga

**allarg.** -----

Tpt. 1 *ff* *fff* lunga

Tpt. 2 *ff* *fff* lunga

Tpt. 3 *ff* *fff* lunga

Hn. 1 *ff* lunga

Hn. 2 *ff* lunga

Hn. 3 *ff* lunga

Hn. 4 *ff* lunga

Tbn. 1 *ff* lunga

Tbn. 2 *ff* lunga

B. Tbn. *ff* lunga

Euph. *ff* lunga

Tba. *ff* lunga

Cb. *ff* lunga

P. I (S.D.) *ff* *fff* lunga

P. II (Tam-tam) *mp* *ff* *pp* lunga

P. III (R. Toms) *ff* *ff* *pp* *Tri.* lunga

P. IV (B.D.) *ff* *ff* *pp* *Tri.* lunga

P. V (Timp.) *ff* *pp sub.* *ff* *pp* *fff* lunga

## APPENDICE

### APPENDIX A: Synopsis

*Sunfall* is my fifth work for wind ensemble. It is a set of narrative tone poems, each based on a short story in a set written by female science fiction author C.J. Cherryh. She later wrote a seventh story set in Venice, which I elected not to include in my piece due to its absence in the original publication. Each story is set in a different major city on Earth near the end of the sun's lifespan and evokes a particular set of characteristics: those of the city, those of the characters who reside within that city, and those of the story arc writ large. Individual stories deal with fate, romance, death, superstition, fear, duty, decadence, beauty, the struggle against those in power, the meaning of dreams, and the cyclical nature of history. The musical realizations of *Sunfall* do not simply follow the narrative arc of their associated stories, nor are they mere portraits of the cities in which the stories take place. I did not want to attempt a musical retelling of these stories, as it would be doomed to be less effective and powerful than their written versions. Instead, they take inspiration from the characteristics of the stories and distill those characteristics into a compelling musical arc, rich with its own narrative and expressive potential.

The six movements are as follows:

- I. The Only Death in the City (Paris): A young man falls in love with an old soul in a new body. The incarnation of death promises an end, if not the end. Hope, betrayal, understanding, and release.
- II. The Haunted Tower (London): A woman falsely accused meets the ghosts of the Tower of London. She realizes that she is part of something larger than herself and dies for it. Fear, superstition, duty, and martyrdom.
- III. Ice (Moscow): A cocky hunter learns the meaning of fear in the otherworldly beauty of the aurora. He loses his love for life and loses his brother and pony companion to regain it. Cold, shimmering lights, deadly beauty, and the eerie calm of winter.
- IV. Highliner (New York City): Corruption in the city costs a skyscraper worker the lives of his team. He delves into the gritty underworld, and triumphs over those who believe themselves above the law. Exhilaration, the heights, dimly lit saloons, and the industrial spirit.
- V. Nightgame (Rome): The wealthiest citizens of sleeping Rome dream the dreams of others. In a tribal dreamer, they meet their match. His power spreads outward, and the city slumbers on, but the dream is different. Mystery, warmth, purity, with a touch of decadent beauty.
- VI. The General (Peking): A gargantuan horde arrives at the steps of Peking. Their victory is assured, when their general discovers he is the reincarnation of the many great betrayed leaders in history. The betrayal happens once again, the general dies, and the horde dissolves in succession squabbles. Peking is saved, and the next general is born within its walls. The cycle continues. War, brutality, inevitability, and the tendency of history to repeat itself.

## APPENDIX B: Performance Notes

### General notes:

The movements of this piece are presented in this order because I felt it made a stronger narrative arc. However, they are written to be independent pieces of music, connected only by their genesis. If a director feels compelled to change their order, there is no deeper structure that would be confused by that choice. Similarly, if a director does not wish to program the entire piece, there are several subsets of three or four movements that could work as shorter offerings. I encourage directors who may be wary of programming such a massive work to consider a more pragmatic selection of movements.

### Notes for specific movements:

- I. During the introductory material of this movement, the ensemble functions almost like the manuals and pedals of an organ. Stability, intonation, and clarity of sound are the most important qualities. As the movement progresses, more warmth and romantic richness in dynamics and phrasing should be liberally applied. Let the English Horn shine. Pushes and pulls of tempo are occasionally notated, but more rubato should be used at the conductor's discretion.
- II. This is the only movement which evokes a specific national style of writing, due to the influence of British composers on the development of the wind ensemble repertoire. It should be at times brash, pompous, sprightly, and grandiose. Multiple references to Grainger's *Posy* are interspersed, some overt, and some vague or obscure.
- III. *Ice* functions like a delicate piece of clockwork. The percussion should provide a stable foundation, but the entire ensemble needs to feel the 2-vs.-3 and 4-vs.-3 precisely, or the entire thing will fall apart. Long held sonorities should be directional and pressing.
- IV. The faster sections of this piece should be aggressive and pointed. At measure 94 begins the only section where rubato could be appropriate. Like the previous movement, everyone must count like mad at measure 117, and be stubbornly independent. It is practically antiphonal at that point and should be approached with the same goal of clarity and unity in spite of ensemble divisions.
- V. This movement provides a rare moment of intimacy. It should feel warm, dark, peaceful and somber. Dissonances should be approached sensitively, and balance should always lean toward the bottom of the group. Even during the uppermost registrations, brightness and shrillness should be avoided. Be generous in pulling back. A *Pines of Rome* quote inevitably worked its way into this movement. It should not be played ironically, but with the same gravitas it contained in the original composition.
- VI. The beginning and end of this movement should have a definite edge, in stark contrast to the previous movement. The snare provides much of the rhythmic underpinnings of this movement and can be a great anchor when the ensemble must maintain several different beat divisions at once. Rubato should be used judiciously at moments of tension, or when the snare ostinato would not be disturbed by tempo fluctuations. The final section may feel as if it wants to go slower than the written tempo, and that is perfectly fine. The last few chords should straddle the line between shimmering brilliance and strident dissonance. The concert G# and E should be audible as more than a tone color but should not dominate the texture.

## APPENDIX C: Notes on Percussion

### General notes:

Resonant slurs are notated near the beginning of the piece with indication to let vibrate. This notation remains the same throughout the piece. If a resonant slur ends a note, it should be left to decay naturally, except in the case of the tam-tam, where the performer should effect a slow and natural-sounding fadeout.

I trust the performers to choose their mallets unless a specific hardness is requested. Experiment with different mallets to achieve the best sound for each situation.

### Percussion instruments, their abbreviations, and any specific performance notes:

Timpani (Timp.): Four are required for this piece.

Glockenspiel (Glk.)

Vibraphone (Vib.)

Marimba (Mar.)

Crotales (Crt.)

Chimes (Chm.): A hammer should be used except where a metal beater is required.

Crash Cymbals (C. Cym.)

Suspended Cymbal (S. Cym)

Tam-tam (Tam-tam)

Finger Cymbals (F.C.)

Small Triangle (S. Tri.): Should have a bright, high, silvery tinkling sound.

Triangle (Tri.): A more metallic triangle, still fairly small. The same triangle as S. Tri. can be used in a pinch.

Bell Tree (Bell Tree)

Snare Drum (S.D.): Snare is always on. Stirring with brushes should occur when notated during tied notes, accenting the beat slightly.

Bass Drum (B.D.): Two beaters are often required for rolls.

Roto-Toms (R. Tom): Three roto-toms of unspecified pitch. Regular concert toms may be used if these are unavailable.

Notated on the middle three lines of the staff.

Brake Drum (Br. D.): The bigger the better.

Woodblocks (W.Bl.): Set of three woodblocks. The three lowest temple blocks can be used if these are unavailable. Notated on the top three lines of the staff.

Whip (Whip)