

Para Mi Alma  
for Chamber Wind Ensemble

by

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## ABSTRACT

*Para Mi Alma* is a composition for chamber wind ensemble comprised of an Introduction, two dance movements, and a concluding movement featuring the full ensemble in a chorale-like finale. This piece follows the narrative of an abusive relationship, and the emotional rollercoaster that one experiences during the self extrication and consequential rebirth of identity. *Para Mi Alma* (For My Soul) is scored for chamber wind ensemble with the following instrumentation: piccolo/flute, Bb clarinet, bass clarinet, bassoon; soprano, tenor, and baritone saxophone; trumpet, trumpet/flugelhorn, horn in F, tenor and bass trombone; double bass, and three percussionists - marimba/congas, auxiliary percussion (wind chimes, suspended cymbal, triangle, bass drum, snare drum, double cowbell, tam-tam), and timpani/timbales. The duration of this work is approximately 11'00".

Each movement portrays a stage in the relationship, and the mental state of the person experiencing abuse. The Introduction begins with a piccolo solo and marimba accompaniment, and gradually builds to the full ensemble; this section of music illustrates the moment that relational ties to the transgressor are cut — a split second of clarity and space before the spiral of anxiety and overwhelming thoughts of self deprecation invade. Movement I is a salsa, representing the dance of two people entering into a relationship. The meter changes and hemiolas serve to upset the underlying groove and create rhythmic tension, while the surface of the music appears unscathed. Finally the dance is interrupted by an aggressive bass solo, which initiates the transition to Movement II. This transition serves to remind the listener of the Introduction, and the

dissolution of the relationship; it is characterized by chaos and confused clusters of melodic lines and dissonant harmonies. Movement II is a tango, representative of the emotional extremes of heartbreak, anger, confusion, and shame. The conclusion of the Tango directly segues into Movement III, which features a short brass chorale before building to include the full ensemble. Movement III portrays the support system of family and friends, and personifies the collective effort that takes place in healing and growth.

To all of the strong, empowering, and inspirational women in my life,  
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## INSTRUMENTATION

Piccolo/Flute\*  
Bb Clarinet  
Bass Clarinet  
Bassoon

Soprano Saxophone\*  
Tenor Saxophone  
Baritone Saxophone\*

Trumpet in Bb 1  
Trumpet in Bb 2/Flugelhorn  
Horn in F  
Trombone  
Bass Trombone

Double Bass, amplified\*

Marimba/Congas

Auxiliary Percussion:  
Wind Chimes, Triangle,  
Snare Drum, Med-Low  
Double Cowbell, Suspended  
Cymbal, Tam-Tam, Bass Drum

Timpani/Timbales

\* denotes featured soloist

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TOTAL DURATION ~ 11'00"

Introduction .....1'30"  
I. Salsa .....2'30"  
II. Tango .....3'10"  
III. Chorale .....3'50"

Transposed Score

# Para Mi Alma

for chamber wind ensemble

Katelyn R. Vincent

## Introduction

Adagio ♩ = 56

The score is for a chamber wind ensemble and includes the following parts:

- Piccolo/Flute: Solo, *mp*, features a melodic line with triplets and a quintuplet.
- Clarinet in B $\flat$
- Bass Clarinet
- Bassoon
- Soprano Sax
- Tenor Sax
- Baritone Sax
- Trumpet in B $\flat$  1
- Trumpet in B $\flat$ /Flugelhorn 2
- Horn in F
- Trombone
- Bass Trombone
- Double Bass (amplified)
- Marimba/Congas: softer mallets, *n*  $\leftarrow$  *pp*, (Picc. solo)
- Percussion: Wind Chimes
- Timpani/Timbales: Timpani

The score is in 4/4 time and begins with a *mp* dynamic. The Piccolo/Flute part has a *Picc. Solo* marking. The Marimba/Congas part has a *n*  $\leftarrow$  *pp* marking and a *(Picc. solo)* marking. The Percussion part has a *Wind Chimes* marking. The Timpani/Timbales part has a *Timpani* marking.



5

Picc. *p*

B♭ Cl. *n* *pp* fade in and out to breathe as needed

B. Cl. *n* *pp* fade in and out to breathe as needed

Bsn. *pp* (echo)

S. Sx. *pp* (echo) *p*

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. *pp*

B. Tbn. *pp*

D.B. *pp* pizz. *mf*

Mar. *n*

Perc. Triangle *p*

Timp. let ring *p*

8

Picc. *mp* *mf*

B $\flat$  Cl. *pp*

B. Cl. *pp*

Bsn. fade in and out to breathe as needed *n* *pp*

S. Sx. *p*

T. Sx. *mp* w/ Bass bend 3

B. Sx. *pp*

B $\flat$  Tpt. 1 con sord. (Harmon w/ stem) *pp*

B $\flat$  Tpt. 2 con sord. (Harmon w/ stem) *pp*

F Hn. stopped *mp* *mf*

Tbn. con sord. *mp* *n*

B. Tbn. con sord. *mp* *n*

D.B. Solo *mf* 3

Mar. *pp*

Perc. *mp*

Timp. *mp* *mf*

10

Picc. *mp* *f*  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 S. Sax.  
 T. Sax. *n* *pp*  
 B. Sax.  
 B♭ Tpt. 1 *pp*  
 B♭ Tpt. 2 *pp*  
 F Hn. stopped *pp*  
 Tbn. *pp* *n*  
 B. Tbn. *pp* *n*  
 D.B. *ff* *mf*  
 Mar. *pp*  
 Perc. (may use snare stick) *mp* quick to Snare  
 Timp. *mf*

12

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

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

S. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

B♭ Tpt. 1 *pp* open

B♭ Tpt. 2 *pp* open

F Hn. *pp* open

Tbn. *pp* senza sord.

B. Tbn. *pp* senza sord.

D.B. *mp* *f* overpressure release w/ Marimba

Mar. *f* *pp*

Perc. Snare Drum *ppp* snares on w/ sticks (buzz roll) *f* rim shot *ppp*

Timp. *f* (center)

*allargando*

14 *frantic* *p* *ff* *air only, no sound*  
*lightly move fingers*

Picc.

B<sup>b</sup> Cl. *pp* *p* *ff* NB

B. Cl. *pp* *ff* NB

Bsn. *pp* *ff* -1

S. Sx. *aggressive w/ Bass* *f* *ff* *sub p* NB

T. Sx. *n* *p* *ff* NB

B. Sx. *p* *ff* *f* NB

B<sup>b</sup> Tpt. 1 *senza sord.* *p* *aggressive* *f* *ff* -1

B<sup>b</sup> Tpt. 2 *senza sord.* *p* *aggressive* *f* *ff* -1

F Hn. *f* *p* *sfp* *ff* -1

Tbn. *ff* -1

B. Tbn. *ff* -1

D.B. *aggressive* *f* *ff* *sub p* *ff* *end solo* -1

Mar. *ff* *sub p* *to Congas*

Perc. *Wind Chimes* *slow* *pp*

Timp. *pp* *ff*

# I. Salsa

16 Spirited  $\text{♩} = 104$

Musical score for I. Salsa, page 7. The score includes parts for Piccolo, B♭ Clarinet, B♭ Clarinet, Bassoon, Soprano Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Flute, Trombone, Baritone Trombone, Double Bass, Congas, Percussion (Med-Low Double Cowbell), and Timpani. The score is in 4/4 time and features dynamic markings such as *f*, *p*, and *mp*.

25

Picc. *mp*

B♭ Cl. *mf* Sop. lead *mf*

B. Cl. *tr* *mp*

Bsn. *mf*

S. Sx. *mp* Lead *mf*

T. Sx. *tr* *mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. *mp*

Tbn.

B. Tbn.

D.B.

Cgs. **Congas**  
 "Tumbao" (ad. lib)  
 P T S T P T O O S  
 L L R L L L R R L  
*mf*

Perc.

Timb.

32

Picc. *mf* to Flute

B♭ Cl. *mf*

B. Cl. Solo *mf*

Bsn. *mf*

S. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

B. Tbn. *mf*

D.B.

Cgs. *mf* "Tumbao" *mp*

Perc. *mf* *mp*

Timb. *mf* *mp*



38

Flute

B $\flat$  Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs.

Perc.

Timb.

Detailed description: This page of a musical score covers measures 38 through 43. The woodwind section includes Flute, B $\flat$  Clarinet, Bass Clarinet, Bassoon, Soprano Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes B $\flat$  Trumpet 1, B $\flat$  Trumpet 2, French Horn, Trombone, and Baritone Trombone. The percussion section includes Double Bass, Congas, Percussion, and Timpani. The Flute and B $\flat$  Clarinet parts are silent throughout. The Bass Clarinet part has a melodic line starting in measure 38, featuring a slur and a fermata over measures 39-40, and a quintuplet (marked '5') in measure 41. The Bassoon part has a melodic line starting in measure 39. The Trombone and Baritone Trombone parts have melodic lines starting in measure 41. The Congas and Percussion parts have rhythmic patterns in measures 38-40, with the Congas marked with '(4)' in measures 41-43. The Timpani part has rhythmic patterns in measures 38-40, with a '2' marking in measures 41 and 43.

44

Flute

B $\flat$  Cl.

B. Cl. unis. w/ Bsn.

Bsn. unis. w/ B. Cl. *mf*

S. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

F Hn. *mf*

Tbn.

B. Tbn.

D.B.

Cgs. *mf* dead stroke (4)

Perc. *mf* (4)

Timb. *mf*

50

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs.

Perc.

Timb.

*f*

*mf*

*mp*

57

Flute

B♭ Cl.

B. Cl. Lead

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs. (4) (8)

Perc. (4) (8)

Timb. 2

63

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs.

Perc.

Timb.

*mp* *mf* *f* *sfz* *ff*

*mp* *mf* *f* *sfz* *ff*

*mp* *mf* *f* *sfz* *ff*

*mp* *mf* *f* *sfz* *ff*

(12)

(12)

2

2

2

69

Flute

B $\flat$  Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs. (16) (20)

Perc. (16) (20)

Timb. 2

74

Flute

B♭ Cl.

B. Cl.

Bsn. *Solo*

S. Sx.

T. Sx.

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs. *f*

Perc. *f*

Timb. *f*

79

Flute  
*f*

B♭ Cl.  
*f*

B. Cl.  
*f*

Bsn.  
*f*

S. Sx.  
*f*

T. Sx.  
*f*

B. Sx.  
*f*

B♭ Tpt. 1  
*f*

B♭ Tpt. 2  
*f*

F Hn.  
*f*

Tbn.  
*f*

B. Tbn.  
*f*

D.B.  
*mp* *pizz.* *mf*

Cgs.  
*mf* (4)

Perc.  
*mf* (4)

Timb.  
*mf* 2



84

The score is divided into measures 85, 86, 87, and 88. It includes the following parts and markings:

- Flute:** Rests throughout.
- B♭ Cl.:** Rests throughout.
- B. Cl.:** Melodic lines in measures 85-86, then rests. Includes an accent (>) and a fermata (-).
- Bsn.:** Melodic lines in measures 85-86, then rests. Includes an accent (>) and a fermata (-).
- S. Sax.:** Rests in 85-86, then plays sixteenth-note passages in 87-88.
- T. Sax.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff** and **NB**.
- B. Sax.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff** and **NB**.
- B♭ Tpt. 1:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- B♭ Tpt. 2:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- F. Hn.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- Tbn.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- B. Tbn.:** Active in measures 85-86, rests in 87-88. Marked with **ff**.
- D.B.:** Active in measures 85-86, rests in 87-88. Marked with **ff**.
- Cgs.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- Perc.:** Rests in 85-86, then plays sixteenth-note passages in 87-88. Marked with **ff**.
- Timb.:** Active in measures 85-86, rests in 87-88. Marked with **ff**.

89

Flute

B♭ Cl.

B. Cl. unis. w/ Bsn.  
*mf*

Bsn. unis. w/ B. Cl.  
*mf*

S. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F. Hn. *f*

Tbn. *f*

B. Tbn. *f*

D.B. *f*

Cgs. (4) *f* (8)

Perc. (4) (8)

Timb. *f*

95

Flute *mp* *mf*

B♭ Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

S. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

F. Hn. *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

D.B. *mp* *mf*

Cgs. *mf* (12)

Perc. *mf* (12)

Timb. *mf*

100

Flute *f* *mf*

B♭ Cl. *f* *mf*

B. Cl. *f*

Bsn. *f* Lead

S. Sx. *f* shake

T. Sx. *f* *mf*

B. Sx. *f* Bsn. lead

B♭ Tpt. 1 *f* shake

B♭ Tpt. 2 *f* shake

F Hn. *f* shake

Tbn. *f* shake

B. Tbn. *f* to mute

D.B. *f* *mf*

Cgs. fill ----- *f* *mf*

Perc. *f* *mf*

Timb. *f* *mf*

106

Flute

B♭ Cl.

B. Cl.

Bsn. *Bari. lead*  
*mp*

S. Sx.

T. Sx.

B. Sx. *Lead*  
*mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

B. Tbn. *con sord.*

D.B.

Cgs. (4) (8)

Perc. (4) (8)

Timb.

112 116

Flute *mp*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *f* *mf*

S. Sx. *f*

T. Sx. *f*

B. Sx. *f* *mf*

B♭ Tpt. 1 *f* to mute

B♭ Tpt. 2 *f* to mute

F Hn. *f* to mute

Tbn. *f* to mute

B. Tbn. *f* *mp*

D.B. *f* *mp*

Cgs. *f* *mp*

Perc. *f* *mp*

Timb. *f* *mp*

118

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs.

Perc.

Timb.

*sub p*

*p*

*8va*

(4)

*p*

*sub p*

*sub p*

123 126

Flute *p*

B♭ Cl. *p*

B. Cl. *pp*

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1 *con sord. (Harmon, no stem) pp*

B♭ Tpt. 2 *con sord. (Harmon, no stem) pp*

F Hn. *+ p*

Tbn.

B. Tbn. *pp*

D.B. *loco pp* *Interrupt! ff*

Cgs. (4)

Perc.

Timb. *pp*



127

Flute *p* *mp*

B $\flat$  Cl. *mp*

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1 <sup>-1</sup> *pp*

B $\flat$  Tpt. 2 <sup>-1</sup> *pp*

F Hn. <sup>-1</sup> *p*

Tbn.

B. Tbn. *f*

D.B. *f*

Cgs. *mp*

Perc. *mp* Triangle

Timb.

132 135 *cresc.*-----

Flute *mf*

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

B. Cl.

Bsn.

S. Sx. *mf*

T. Sx. *mf*

B. Sx.

B<sup>b</sup> Tpt. 1 *f* -1

B<sup>b</sup> Tpt. 2 *f* -1

F Hn. *mf* con sord. *f* -1

Tbn. *mf* -1 *f*

B. Tbn. *mf* -1

D.B. *mf* *mp*

Cgs. *mf*

Perc. *mf*

Timb. *mp* *mf*

139

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Cgs.

Perc.

Timb.

*mf*

*f*

*fff*

*arco*

*sfz*

146 (♩. = approx. 69)

Flute *mf*

B♭ Cl. *mf*

B. Cl. *sub p* (4) *n*

Bsn. *sub p* (4) *n*

S. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *pp* *mp*

Tbn. *mf*

B. Tbn. *pp* *mf*

D.B. *pp*

Cgs. to Marimba

Perc. *mp*

Timb. *pp*

*molto rit.* -----

Solo

153

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Perc.

Timb.

*mf*

*pp*

*f*

*mp*

*n*

- 3

stay in mute

to Snare

# II. Tango

160 Heartbroken  $\text{♩} = 48$

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

- Flute:** Starts with a melodic line in the first measure, marked *p*.
- B♭ Cl.:** Remains silent throughout the piece.
- B. Cl.:** Plays a melodic line in the first measure, marked *p*.
- Bsn.:** Plays a melodic line in the first measure, marked *p*.
- S. Sx.:** Remains silent throughout the piece.
- T. Sx.:** Remains silent throughout the piece.
- B. Sx.:** Remains silent until the fourth measure, then plays a melodic line marked *delicate* and *mp*.
- B♭ Tpt. 1:** Remains silent throughout the piece.
- B♭ Tpt. 2:** Remains silent throughout the piece.
- F Hn.:** Remains silent throughout the piece.
- Tbn.:** Remains silent throughout the piece.
- B. Tbn.:** Remains silent throughout the piece.
- D.B.:** Plays a melodic line in the first measure, marked *pizz.* and *p*. In the fourth measure, it plays a melodic line marked *delicate* and *mp*.
- Mar.:** Remains silent throughout the piece.
- Perc.:** Remains silent throughout the piece.
- Timb.:** Remains silent throughout the piece.

164 Solo

Flute *mp*

B♭ Cl.

B. Cl.

Bsn.

S. Sax.

T. Sax.

B. Sax. *p*

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. *mp*

B. Tbn. *p*

D.B. *p*

Mar.

Perc.

Timb.

167 end solo  
- 4

Flute *mf*

B♭ Cl.

B. Cl. - 4

Bsn. - 4

S. Sx. *ffz* *pp* *cautious* *Rip!* *molto vib.* *ff* *mf*

T. Sx.

B. Sx. - 4

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. - 4

B. Tbn. - 4

D.B.

Mar.

Perc.

Timb.





Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timb.

*p*

*mp*

*expressive*

176

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F. Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timb.

*pp*

*p*

*mp*

*mf*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*mp*

*p*

*mp*

*mp*

*p*

*mf*

*mp*

Snare Drum

snare on w/ brushes

stir

179 to Piccolo *rubato* ----- *a tempo*

Flute *mp*

B♭ Cl. *mp*

B. Cl.

Bsn.

S. Sax. *p*

T. Sax.

B. Sax.

B♭ Tpt. 1 *mp* open

B♭ Tpt. 2 *mp* open

F Hn. *mp*

Tbn. *mp*

B. Tbn. *mp*

D.B. *mp* Solo arco

Mar. *mp*

Perc. (w/ Sop.) *mf sub p* *mp*

Timb. *p*

Picc. - Rest

B $\flat$  Cl. - Rest

B. Cl. - Rest

Bsn. - Rest

S. Sx. - Rest

T. Sx. - Rest

B. Sx. - "steal" the Bass solo  
*mf*

B $\flat$  Tpt. 1 - senza sord.  
*mp* *mf*

B $\flat$  Tpt. 2 - senza sord.  
*mp* *mf*

F. Hn. - *mp* *mf*

Tbn. - *mf*

B. Tbn. - *mf*

D.B. - expressive molto vib.  
*mf* *f* "steal" back solo

Mar. - *mp* *mf*

Perc. - *mf*

Timb. - *mp*

Picc. *f*

B $\flat$  Cl. *f*

B. Cl. *f*

Bsn. *f*

S. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

F Hn. *f*

Tbn. *f*

B. Tbn. *f*

D.B. *f*

Mar. *f*

Perc. *mf*

Timb. *mf*

Picc. *p*

B $\flat$  Cl. *p*

B. Cl. *p*

Bsn. *p*

S. Sx. *p*

T. Sx. *p*

B. Sx. *mp* *mf*

B $\flat$  Tpt. 1 *p* *mp*

B $\flat$  Tpt. 2 *p* *mp*

F Hn. *p* *mp*

Tbn. *p* *mp*

B. Tbn. *p* *mp*

D.B. *mf* *mp*

Mar. *sub p* *mp*

Perc. *p*

Timb. *p*

*slight rit.*

Picc. *mp*

B $\flat$  Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

S. Sx. *mp*

T. Sx. *mp*

B. Sx. *f*

Subdivide in 12/8  
(still feel in 3/2)

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

B. Tbn. *mf*

D.B. *mf*

Mar. *mf*

Perc. *mf*

Timb. *mf*



190 *a tempo*

Picc. Piccolo

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx. *end solo*

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc. *stir*

Timb.

194 **Grandioso, weeping**  
**Tango tempo primo** (♩ = 48)

193

Picc. *mf* *f* Soloistic (under Sop. and Ten.) (w/ Cl.)

B♭ Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

S. Sax. *fff* Solo, counter melody (under Sop.)

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F. Hn. *f*

Tbn. *f*

B. Tbn. *f*

D.B. *mf* *f* arco

Mar. *f*

Perc. *f*

Timb. *p* *f*

195 (w/ CL)

Picc.

B $\flat$  Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timb.

*mf* ————— *f*

*mp* ————— *f*

198 Creeping  $\text{♩} = 44-48$

197 Sop. lead delicate

Picc. *ff* *mp* *n*

B♭ Cl. *ff* *p* *n*

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

Bsn. *ff* *p* *n*

S. Sax. delicate *mp* *n*

T. Sax. *ff* *mp* *n*

B. Sax. *ff* *ppp*

B♭ Tpt. 1 *ff* *p* *n*

B♭ Tpt. 2 *ff* *p* *n* to Flugel

F. Hn. *ff* *p* *n*

Tbn. NB *ff* *p*

B. Tbn. NB *ff* *p*

D.B. NB *ff* *p* *n* *mp* pizz.

Mar. *ff* *p*

Perc. *ff* *mp* *n*

Timb. *ff* *n* to Timpani

200 *rit.* -----

Picc. *n* *p* *mf*

B♭ Cl. *n* *p* *mf*

B. Cl. *n* *pp*

Bsn. *pp*

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. *pp*

B. Tbn. *pp*

D.B. *p* *pp*

Mar. *pp*

Perc. Wind Chimes *slow* *n* *p* *n*

Timb.

# III. Chorale

**206** Hold back slightly ( $\text{♩} = 48$ ) *accel. to*  $\text{♩} = 72$  .....

**Instrumentation:** Picc., B♭ Cl., B. Cl., Bsn., S. Sx., T. Sx., B. Sx., B♭ Tpt. 1, Flghn., F Hn., Tbn., B. Tbn., D.B., Mar., Perc., Timp.

**Dynamic markings:** *ppp*, *mp*, *n*, *p*, *pp*.

**Performance instructions:** Hold back slightly ( $\text{♩} = 48$ ), *accel. to*  $\text{♩} = 72$  .....

213 With trepidation  $\text{♩} = 72$  ( $\text{♩} = \text{♩}$ )

*molto rit.* -----

Musical score for orchestra, measures 213-218. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The tempo is marked "With trepidation" with a quarter note equal to 72 beats per minute, and the dynamics are marked "molto rit." (molto ritardando). The score includes parts for Piccolo (Picc.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Bassoon (Bsn.), Soprano Saxophone (S. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), Flugelhorn (Flghn.), French Horn (F. Hn.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Double Bass (D.B.), Maracas (Mar.), Percussion (Perc.), and Timpani (Timp.).

Key dynamics and markings include:

- mp* (mezzo-piano) for Picc., B♭ Cl., S. Sax., T. Sax., and Perc.
- p* (piano) for B. Cl., Bsn., Tbn., D.B., and Mar.
- mf* (mezzo-forte) for Mar.
- sub p* (sub-piano) for Tbn.
- pizz.* (pizzicato) for D.B.
- Flugelhorn (Flghn.) and Muted Bass Drum (Muted Bass Drum) markings.

The score concludes with a double bar line and repeat dots (//).

220 Slightly quicker ♩ = 80

Flute *to Flute*

B♭ Cl. *tr*

B. Cl. *tr*

Bsn. *p*

S. Sx. *pp* *slur* *n*

T. Sx.

B. Sx.

B♭ Tpt. I *play in stand* *mp* *open* *mp*

Fghn. *p*

F Hn. *(echo)* *p* *p*

Tbn. *p*

B. Tbn.

D.B.

Mar. *p* *pp*

Perc. *Triangle* *Wind Chimes* *p* *mp*

Timp. *p* *pp* *ppp*



woodwinds fade in and out to breathe as needed, gentle swells individually

227

The musical score consists of 14 staves. The woodwind section includes Flute, B♭ Clarinet, B. Clarinet, Bassoon, Soprano Saxophone, and Tenor Saxophone. The brass section includes B♭ Trumpet I, Flugelhorn, F Horn, Trombone, and B. Trombone. The percussion section includes Double Bass, Maracas, Suspended Cymbal, and Timpani. The score is in 3/4 time and features various dynamics (p, mp, n) and articulations (slur, pizz.).

Flute: *n* (slur), *p* (slur)

B♭ Cl.: *n* (slur), *p* (slur)

B. Cl.: *n* (slur), *p* (slur)

Bsn.: *n* (slur), *p* (slur)

S. Sx.: *p*

T. Sx.: *n* (slur), *p* (slur)

B. Sx.: w/ B. Tbn., *p*, *mp*

B♭ Tpt. I: *mp*

Flghn.: *mp*

F Hn.: *mp*

Tbn.: *mp*

B. Tbn.: w/ Bari., *p*, *mp*

D.B.: w/ B. Tbn., pizz., *mp*

Mar.: -

Perc.: Suspended Cymbal, *n*, *p*

Timp.: -

234

air only, no sound  
lightly move fingers

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

Fighn.

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timp.

*mp*

*ppp*

*n* *pp*

*ppp*

*molto rit.* 244 Comforting ♩ = 72

242

Flute *mp*

B♭ Cl. *mp*

B. Cl. *mp* *sf*

Bsn. *mp* *sf*

S. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp* *sf*

B♭ Tpt. I *mp*

Flghn. *mp*

F. Hn. *mp*

Tbn. *mp* *sf*

B. Tbn. *sf*

D.B. *sf*

Mar. *mf* *sf*

Perc. *n* *mp* Triangle Bass Drum Tam Tam *p* *sf*

Timp. *p*

tune with pedal while still rolling

250

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

Flghn.

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timp.

retune top drum

*mf*

*mf*

*mf*

257

Flute *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *p* *mp*

S. Sx. *mp*

T. Sx. *p* *mp*

B. Sx. *mp*

B♭ Tpt. I *mf*

Flghn. *mf*

F Hn. *p* *p* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

D.B.

Mar.

Perc. Suspended Cymbal *mp*

Timp.

*molto rit.* ..... Joyful ♩ = 56

264

Flute

B♭ Cl.

B. Cl.

Bsn.

S. Sax.

T. Sax.

B. Sax.

B♭ Tpt. I

Flghn.

F Hn.

Tbn.

B. Tbn.

D.B.

Mar.

Perc.

Timp.

*p*

*ff*

*mf*

*mp*

*arco*

retune top drum

With gratitude ♩ = 52

*rit.* ..... on cue

Musical score for multiple instruments, including Flute, B♭ Clarinet, B. Clarinet, Bassoon, Saxophones (S. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1), Flg. Horn, F Horn, Trombones (Tbn., B. Tbn.), Double Bass (D.B.), Maracas (Mar.), Percussion (Perc.), and Timpani (Timp.).

Dynamic markings include *mp*, *p*, *pp*, and *pizz.*. Performance instructions include *Solo*, *rit.*, *on cue*, *w/ Flg.*, and *under Tpt. 1*.

Specific markings: **272**, **3**, **Triangle**, **pizz.**, **pp**.