

Arrows of Time

A Transcription of Richard Peaslee's Trombone Solo for Brass Band

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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ABSTRACT

This thesis presents a new arrangement of Richard Peaslee's trombone solo *Arrows of Time* for brass band. This arrangement adapts Peaslee's orchestration – and subsequent arrangement by Dr. Joshua Hauser for wind ensemble – for the modern brass band instrumentation and includes a full score.

A brief biography of Richard Peaslee and his work accompanies this new arrangement, along with commentary on the orchestration of *Arrows of Time*, and discussion of the evolution and adaptation of the work for wind ensemble by Dr. Hauser. The methodology used to adapt these versions for the brass band completes the background information.

DEDICATION

For my son; anything is possible if you never give up.

ACKNOWLEDGMENTS

I would like to thank Professor Emeritus Gail Eugene Wilson, who started me on the path to my doctorate and who first introduced me to Peaslee's work.

I am grateful for the assistance of Dr. Joshua Hauser, for his excellent adaptation of Peaslee's work and for his generosity in sharing his work with me.

I am thankful for the efforts of the Salt River Brass, who read my arrangement and gave me the ensemble needed to test out my arrangement.

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I am grateful for the efforts and compositions of Richard Peaslee and for his contributions to the trombone literature.

Thanks to the people at Music Sales Corporation, and specifically Kevin McGee, for permission to arrange this work.

Finally, I am eternally grateful to my parents, who have supported me financially and otherwise as I pursued my studies in music. I wouldn't be here without them.

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CHAPTER 1
INTRODUCTION
BIOGRAPHY

Richard Peaslee was born on June 13, 1930, in New York, New York. He is a graduate of Yale University, where he received his baccalaureate degree in Music Composition, and went on to earn a Master of Science degree at Yale University; he also spent time studying composition with Nadia Boulanger in Paris and William Russo in New York and London.¹ Peaslee often combines different musical styles, particularly jazz and folk traditions, into his works. Beginning in the 1960s, Peaslee wrote many works for the stage; among the most notable are *Marat/Sade* (1964) for Peter Brook and the Royal Shakespeare Company. *Marat/Sade* “juxtaposed diverse elements drawn from 18th century classicism and 20th century compositional techniques as well as folk music and popular idioms.”² He wrote *Animal Farm* (1984) for Peter Hall and the National Theatre, the music for Joseph Papp’s production of *Miracolo d’Amore* (1988) for Martha Clark, and the NYS production of *The Snow Queen* (1990). Peaslee’s works extend beyond the musical theater, to works for dance, television, and film.

In 1967 Peaslee wrote *Chicago Concerto* for baritone saxophone soloist Gerry Mulligan. This work was one of his first that featured the virtuosity of a baritone saxophone soloist. Others followed, including *Nightsongs* for trumpeter Harold

¹ Joseph Brumeloe, “Richard Cutts Peaslee,” *Grove Music Online*, ed. L. Macy, www.oxfordmusiconline.com (accessed 16 Jan 2013)

² *Ibid.*

Lieberman in 1973, *The Devil's Herald* for tubist Harvey Phillips in 1975, and *Arrows of Time* for trombonist Joseph Alessi in 1994-96.³

Peaslee's integration of classical and jazz elements was born from his interest in the jazz idiom early in his career. He once said:

I started out with a great interest in jazz...I wanted to be a big band arranger – I played trombone and was never a very good musician. But I had the bad luck to come up when rock was getting big and the bands were dying out. I went to London to work with the big jazz ensemble of William Russo's, the jazz writer who wrote for Stan Kenton.⁴

This integration of jazz elements into classical forms of music is a hallmark of Peaslee's work. In a review of his work *Stonehenge*, a four-section piece for the London Jazz Orchestra and directed by William Russo, Joe Brumbeloe wrote:

This score recalls some of the more ambitious music produced by jazz musicians in the 1960s: Duke Ellington in his sadly neglected tone poems for big band, perhaps the more orchestral approach of Gil Evans and some of Stan Kenton's arrangers. Not unlike those efforts, *Stonehenge* provides a fascinating example of the variegated tone colors possible with this standard ensemble through the creative use of unusual combinations of instrumental colors, mutes and performance techniques.⁵

In Peaslee's treatment of *Arrows of Time*, Peaslee himself states the influence of jazz music in the work: "One of my main influences [for *Arrows of Time*] has been Bill Russo's trombone writing for the Stan Kenton Orchestra spearheaded by Frank Rosolino's⁶ spectacular solos."⁷ His background as a trombonist, combined with the influence of William Russo and the fusion of classical and jazz elements, established the framework for *Arrows of Time*.

³ Ibid.

⁴ Lawrence Christon, "Stage Week: 'Earthly Delights' To Unfold," *Los Angeles Times*, 6 October 1985.

⁵ Joe Brumbeloe, "*Stonehenge* by Richard Peaslee: *The Carousel Suite* by Richard Peaslee," *American Music* 12 no.4 (Winter, 1994): 471.

⁶ Frank Rosolino was a trombonist with the Stan Kenton Orchestra from 1952-1954.

⁷ Richard Peaslee, *Arrows of Time*, "About the Music" (Newton Centre, MA: Margun Music, 1993)

HISTORY OF *ARROWS OF TIME*

Richard Peaslee had a personal connection to the trombone, stating “Having once played trombone in high school and college bands, it has always been a favorite instrument of mine.”⁸ The title of the work, however, comes from an unusual inspiration: “As for the title, *Arrows of Time*, the term appears in Stephen Hawking’s *A Brief History of Time* which I had been reading while writing the piece. Little more can be said in explanation except that I liked it as a title.”⁹

Regarding his approach to composing the work, Peaslee goes on to say: “In writing this piece, however, which is often virtuosic in its demands on the player, I needed far more than my own amateurish knowledge of the instrument. For advice, I contacted two of the greatest players in the field, Joe Alessi and Jim Pugh.”¹⁰

By selecting Joseph Alessi and Jim Pugh, Peaslee further integrates the elements of jazz and classical influences into his compositional style. Pugh has been the lead trombonist for the Woody Herman Band and toured with Chick Corea before settling down in New York City, where he has remained an active freelance trombonist for Broadway shows, film, and theater scores.¹¹ Alessi has been the principal trombonist of the New York Philharmonic since 1985, having previously held positions with the Philadelphia Orchestra and Montreal Symphony. He has released more than ten

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Jim Pugh, “Biography”, jimpugh.net (accessed 29 Jan 2013)

recordings for solo trombone, including the 1993 premiere of the Pulitzer Prize winning *Trombone Concerto* by Christopher Rouse.¹²

It was Alessi's influence and skill set that led Peaslee to have him premier the work: "Both [Pugh and Alessi] were most helpful, especially Joe who has really brought the piece into being by giving it its first performances. Alessi, I found, was the ideal player for this work in that he can seamlessly combine both a classical and jazz technique into his playing."¹³ Alessi recorded *Arrows of Time* on "New York Legends – Joseph Alessi" in 1996.

Peaslee orchestrated *Arrows of Time* for trombone and symphony orchestra in 1996, and was first performed by the Seattle Symphony and Principal Trombonist David Ritt that same year. With this work, the solo trombone and piano score came first, followed by an orchestration; in many cases, the reverse is true. When Peaslee created his orchestration, he made several changes in the work because of the change in medium: "Many of the differences between the versions stem from a desire to create contrasts of color and texture for the listener and performers as well as to give the orchestral musicians a chance to participate more fully in the performance."¹⁴ Due to this change in medium, several changes were made from the original trombone/piano score when adapted for full orchestra. These changes, along with those that were made by Dr. Hauser in collaboration with Peaslee, are outlined in detail in the next chapter.

¹² Bruce Tychinski, "Alessi, Joseph, Jr.," *Grove Music Online*, ed. L. Macy, www.oxfordmusiconline.com (accessed 29 Jan 2013)

¹³ Richard Peaslee, *Arrows of Time*, "About the Music" (Newton Centre, MA: Margun Music, 1993)

¹⁴ Joshua Hauser, "Arrows of Time by Richard Peaslee: A Transcription for Solo Trombone and Wind Band with Accompanying Commentary" (DMA diss., University of Georgia, 2000), 21.

CHAPTER 2

AN ARRANGEMENT FOR WIND ENSEMBLE

As part of the degree requirements for the Doctor of Musical Arts degree at the University of Georgia, and at the behest of Sergeant Major Scott Shelsta of the United States Army Band, Joshua Hauser orchestrated *Arrows of Time* for solo trombone and wind ensemble in 2000. The premier performance was given at the 2000 Eastern Trombone Workshop, with trombonist Joseph Alessi. The instrumentation utilized by Dr. Hauser includes piccolo, flute (1st and 2nd parts), oboe (1st and 2nd parts), bassoon (1st and 2nd parts), contrabassoon, clarinet (1st, 2nd, and 3rd parts), bass clarinet, alto saxophone (1st and 2nd parts), tenor saxophone (1st and 2nd parts), baritone saxophone, trumpet (1st, 2nd, and 3rd parts), horn (1st-4th parts), trombone (1st and 2nd parts), bass trombone, euphonium (1st and 2nd parts), tuba (1st and 2nd parts), harp, contrabass, timpani, and percussion (1st, 2nd, and 3rd parts).

In adapting the orchestral version for the wind ensemble, Hauser states: "...I chose to maintain the integrity of Peaslee's new melodies and counter lines [from the orchestral version] wherever possible."¹⁵ However, without a string section, Hauser had to adapt for the missing timbres:

String parts provided opportunities to experiment with different colors. I copied and pasted the parts through several different instrumentational possibilities, listening each time to the computer playback to decide if the sounds that emerged were effective in conveying the desired mood. Eventually I discovered several new colors to use in augmenting the band version. One of the most successful combinations seemed to be the all conical choir of flugelhorns, euphoniums, and tubas that I use to replace the strings throughout much of the second movement.¹⁶

¹⁵ Ibid., 22.

¹⁶ Ibid.

The following section is a list of the adaptations from the piano to the orchestral and wind ensemble versions of *Arrows of Time* from Dr. Hauser's dissertation, with those sections marked by a double-asterisk (**) indicating changes made by Hauser from Peaslee's orchestration:¹⁷

Movement I: Up

- mm. 1-16: New harmony in introduction, pedal point is on the fifth (G) instead of C to accommodate the basses who may not have a low C1 extension.
- mm.54-63: Solo trombone tacet. This is the first of many opportunities that Peaslee takes to provide contrast by moving the solo part into the orchestra and expanding and reharmonizing the remaining parts to take advantage of the full forces available while giving the listener some variety.
- m. 91: 6/4 instead of 5/4
- m. 95: Fermata on beat 5 is followed by a breath mark before going on. This parallels the earlier accompaniment figure (m. 80) instead of continuing on without a pause as in the original piano version.
- m. 99: 6/4 instead of 3/4 provides for a smoother transition back to the opening 5/8 theme.
- mm. 100-101: Solo trombone sustains low G instead of ending on downbeat of 101.
- mm. 108-120: Solo trombone tacet. See comments from mm. 54-63.
- mm. 121-122: Expanded to three bars (mm. 121-123) in orchestral version with the solo trombone entering on the ascending pyramid.
- mm. 123-125: All figures are shifted one beat earlier to provide the desired emphasis in performance with a full orchestra.
- m. 126: Expanded for dramatic impact.
- m. 127: **Band version returns to piano version.**

¹⁷ Ibid, 23-26. Measure numbers refer to original piano score unless otherwise indicated.

- mm. 140-142: Expanded by three beats and put in 6/4 instead of 9/4 to maintain continuity of beat for the larger ensemble.
- m. 146: Changed to reflect feeling of m. 95 as above.
- m. 151: Beat 4 of measure in solo part should be a c#, not a as notated in piano version.
- m. 155: **Expanded to seven measures with the inclusion of a jazz (swing eighth note) influenced cadenza.**
- mm. 162-163: Expanded and re-barred in 5/8 instead of 5/4.

Movement II: Slow – Freely

- mm. 6-7: Re-written to expand the e-flat by one beat and shorten the g-flat, accordingly.
- mm. 8-11: Long chords are sustained by the strings (**muted trombones in band version**) instead of happening as separate attacks that would be required by a piano player.
- m. 36: Expanded to 5/4.
- m. 39: Solo trombone moved to trombone II part in orchestral and **band versions.**
- m. 41: Solo trombone returns as before.
- mm. 46-53: Triplet figures added in strings and woodwinds **(maintained in woodwinds in band version).**
- m. 52: Trombone rhythm changed to match previous bar.
- m. 57: Pickup notes in solo part changed to different chord tones.
- mm. 64-67: Reharmonized up ½ step from piano version.
- mm. 68-75: Solo trombone tacet. See comments from mvt. I mm 54-63.
- m. 76: Solo trombone returns as before.
- m. 84: Fermata moved from beat 2 to beat 3. Solo trombone sustains into mm. 85.

- mm. 87-88: Solo trombone tacet in orchestral version, ****restored in band version.****
- m. 96: Half note in solo trombone instead of dotted half note tied to an eighth note.
- m. 99: Quarter note tied to an eighth note in solo trombone instead of half note tied to an eighth note.
- m. 100: Two bar “vamp” inserted before entrance of trombone.

Movement III: Fast

- m. 16: c' on second half of beat 3 changed to d' in orchestral version. ****Changed back to c' for band version.****
- m. 17: c' on downbeat changed to d' in orchestral version. ****Changed back in band version.****
- mm. 31-32: Down ½ step in orchestral and ****band versions.****
- m. 40: Down ½ step in orchestral and ****band versions.****
- mm. 45-54: Re-barred and expanded in orchestral and ****band versions (mm. 45-57) for ease of ensemble.****
- m. 55: d'' instead of c'' for solo trombone.
- mm. 89-91: Solo trombone tacet. This provides for a contrast in color as the trombonist and orchestra engage in a call and response figure which begins in larger sections and gradually shortens to one-beat exchanges.
- m. 92: Solo trombone part returns.
- mm. 96-98: Solo trombone tacet as in mm. 89-91.
- mm. 102-103: Solo trombone tacet as above.
- m. 104: b' in solo trombone instead of d-flat''.
- m. 106: Solo trombone tacet as above.
- m. 108: Solo trombone tacet, first half of bar.

mm. 109-end: Expanded to create a longer build of and an increase in tension as the piece reaches its final climax.

m. 130¹⁸: d'' instead of d-flat'' in solo trombone.

m. 135: Orchestra version ends this bar on a concert F# which serves as a leading tone for the final F of the piece. **As a trombonist, I [Hauser] found this to be confusing to the ear and much more difficult to play, so, with the consent of the composer, I changed the ensemble to reflect the descent to an F-natural in the original piano version.**

mm. 136-end: f'' extended for two full bars followed by a stinger on F.

¹⁸ Measure numbers to the end of the piece refer to the orchestra and band versions.

CHAPTER 3

A NEW ARRANGEMENT FOR BRASS BAND

The modern brass band is made up of the following instrumentation: 4 solo cornets, 1 E-flat soprano cornet, 1 repiano¹⁹ cornet, 2 second cornets, 2 third cornets, 1 flugelhorn, 3 horns²⁰, 2 baritones, 2 euphoniums, 2 tenor trombones, 1 bass trombone, 2 E-flat tubas, 2 BB-flat tubas, and percussion. With the exception of the trombones, all instruments in the brass band are conical, meaning that the bore diameter of the instrument gradually widens from the mouthpiece receiver to the bell flare. The trombones are cylindrical; the bore diameter stays constant until the bell flare. Conical brass instruments tend to have a mellower, darker sound than their cylindrical counterparts, allowing for large sections of brass instruments to blend together more easily.

Creating this arrangement for brass band comes with several challenges. With a full orchestra, the arranger has the widest number of timbres to choose from as instruments from all four instrument families are available. When re-orchestrated for wind band, the choices are reduced as the string family of instruments is no longer available. When reducing for brass band, the woodwinds are eliminated, leaving only the brass and percussion. Thus, accommodations have to be made to make the most out of the remaining tone colors.

One accommodation is the use of mutes; rather than primarily reducing the volume a brass instrument makes, mutes change the sound quality of that brass instrument. When utilizing a straight mute, a brass instrument takes on a timbre similar to

¹⁹ The repiano cornet is not a different instrument from the B-flat cornet; rather, the term refers to the nature of the part. The repiano is often used in a trio with the soprano cornet and flugelhorn, or when a solo line separate from the rest of the cornet section is played.

²⁰ The traditional British-style brass band uses E-flat tenor horns; other brass bands use the F horn.

a reed instrument; it is also effective in duplicating the string sound. Another common mute, the cup mute, creates a more diffuse sound that blends more effectively than the open instrument, similar to a woodwind choir.

The other accommodation takes place in the scoring for the brass band. The brass and percussion parts transplant easily from the wind band version, but the woodwind parts are scored across several sections in the brass band. To begin, I divided up the brass band and wind band into four basic sections – soprano, alto, tenor, and bass. From there, I matched the soprano sections of the wind band (piccolo, flute, oboe, clarinet 1) to the corresponding brass band sections (soprano cornet, solo cornets, repiano cornet when needed). From there, I focused on instrument combinations in the brass band that would mimic consorts of instruments in the wind band. The saxophone section in the wind band, for example, is scored in the flugelhorn, horns, baritones, and E-flat tubas in the brass band. With the upper woodwinds, the E-flat soprano cornet and B-flat repiano cornet part are combined, sometime in conjunction with the flugelhorn or solo horn. String bass parts are scored in the BB-flat parts in the appropriate octaves when possible. Dynamics are altered depending on the choir being used; if the cornet section or portions thereof are representing the clarinet section from the wind band, dynamics are adjusted down if needed to keep the balances present in the wind band version the same as the brass band. Finally, the harp part was eliminated from the brass band arrangement as it is an uncommon instrument for that ensemble. The brass band version of *Arrows of Time* utilizes the same timbral outcomes of the wind band version as the wind band version is

the most recent and involved collaboration with the composer. The following section outlines the scoring adaptations from the wind band version to the brass band version²¹:

Movement I: Up

- m. 1: Opening rhythmic pattern in bassoon 1/2 and tuba 1 played by E-flat tuba; contrabassoon and tuba 2 pattern played by BB-flat tuba.
- m. 16: Clarinet 1-3 parts played by solo/2nd/3rd cornets with straight mutes.
- m. 28: Alto saxophone 1/2, tenor saxophone 1/2, baritone saxophone parts played by trombone 1/2 and bass trombone with straight mutes.
- m. 40: Flute 1 part played by E-flat soprano cornet.
- m. 68: Tenor saxophone 1/2 played by baritone 1/2.
- m. 77: Alto saxophone 1/2, tenor saxophone 1/2, baritone saxophone played by flugelhorn/solo horn (alto 1), horn 2/3 (alto 2), baritone 1 (tenor 1), baritone 2 (tenor 2), E-flat tuba (baritone saxophone). Ordinarily the euphoniums would cover the tenor 2 part, but I maintained their melodic line (shared with alto saxophone and horn 1) from the wind band version.
- mm. 80-82: The cornet section covers both the trumpet and clarinet parts from the wind band version.
- m. 83: Cornets play clarinet parts with straight mutes; bassoon and baritone saxophone parts are played by the euphoniums. The voices are added into the overall texture in the same manner as the wind band version.
- mm. 92-99: Flute/clarinet 1/alto saxophone 1 countermelody is transferred to soprano cornet/repiano cornet/flugelhorn/solo horn.
- m. 100: Clarinet 2 part doubled by cornet 2/3 in octaves due to the low register of the clarinet line.
- m. 107-123: The thickening of the orchestration is scored in a manner similar to the opening, but m. 115 is the first time the entire wind band (sans solo trombone part) is engaged. Thus, the cornet 2/3 parts cover

²¹ As there are many consistencies in scoring from wind band to brass band, only the first will be mentioned, with any deviations being listed separately.

the clarinet lines, and the soprano cornet (doubled by the repiano part one octave lower) covers the flute/piccolo line. The solo cornets represent the trumpet 1/2/3 parts, and the saxophone parts are covered by the baritones and E-flat tubas.

- mm. 128-136: Woodwind choir (piccolo/flute/clarinets/alto saxophones/tenor saxophones) is represented by soprano cornet/cornet 2 & 3/flugelhorn/horns/baritones.
- mm. 141-145: Alto saxophone 2 melody played by flugelhorn and horn 1. Alto saxophone 1 statement of the theme is played by the solo horn. In m. 144, the wind band version has a continuation of the alto saxophone line scored in the clarinets; in the brass band version this is done by moving the line to the cornet 2/3 parts.
- m. 146: The countermelody in alto saxophone 1/2 is rescored for the soprano cornet/repiano/flugelhorn trio.
- mm. 158-159: Similar to mm. 128-136, the melismatic line in the woodwind choir is voiced in the soprano cornet/solo cornets/flugelhorn/solo horn.
- mm. 170-173: The flute 1/2, clarinet 1/2/3, and alto saxophone 1/2 countermelody is represented by the soprano cornet, repiano cornet, flugelhorn, and solo horn in a manner similar to mm. 92-99. The dynamics for the brass band version have been adjusted; the accompanying rhythmic figures have been lowered by one dynamic level.

Movement II: Slow – Freely

- mm. 5-7: The cascading line in the wind band version is scored nearly identically in the brass band version. However, as a typical brass band has three horns and not four, the horn 1 part is scored in the flugelhorn – this is a common adaptation when transcribing from wind band or orchestra to brass band.
- mm. 8-10: As in Dr. Hauser's arrangement, the muted trombones remain to simulate the string section sound from the orchestral version.
- mm. 12-15: The flute solo is played by the soprano cornet. The accompanying clarinet 2/3 figure is performed by cornet 3 in cup mutes.
- mm. 17-21: The clarinet 1 solo is played by the flugelhorn. Beginning in m. 20, the band accompaniment figures are played by trumpet 2/3; this figure is played by cornet 2/3 in the brass band without mutes.

- mm. 37-40: The tuba 2 part is performed by the E-flat tubas and BB-flat tubas in octaves; this is to provide a similar depth of sound that the tuba 2 and string bass parts create in the wind band.
- mm. 46-53: The florid line in the piccolo/flutes/oboes/clarinets is represented only in the soprano cornet/solo cornet parts to keep the same balance as the wind band version. When the second statement of the line occurs at m. 50, the first half of the phrase is performed by the solo cornets and answered by the soprano cornet as the texture thins.
- mm. 69-75: The bassoon line is scored in the baritone 1/2 parts. The flute 1/2 and oboe 1/2 ensemble beginning in m. 74 is performed by the soprano cornet/repiano cornet/flugelhorn trio.
- m. 77: As in the 1st movement, the clarinet choir is scored in the solo/1/2 cornet parts. However, in order to keep the climax at m. 84 as dramatic as the wind band and orchestral versions, they are not muted as there would be no time to remove the mutes.
- m. 85: The solo/2/3 cornets play the trumpet 1/2/3 parts.
- mm. 87-93: The clarinet 1 line that doubles the solo trombone line is performed by the flugelhorn.

Movement III: Fast

- mm. 1-7: The bassoon and bass clarinet line is scored for the euphoniums, with the E-flat and BB-flat tubas performing the tuba 1/2 parts, respectively.
- mm. 13-18: The horn 1-4 parts are re-scored for flugelhorn and horn 1-3, with the flugelhorn playing the lead line.
- mm. 21-28: The saxophone section is treated in the same manner as m. 77 in the first movement.
- mm. 31-32: The interplay between the soprano/alto instruments from the wind band (flutes, oboes, clarinets, trumpets, horns) are scored for cornets and horns. The tenor/bass response (bassoons, bass clarinet, horns, euphoniums, tubas) is scored for horns, euphoniums, and tubas. The goal was to keep the same “shout chorus” feel as the wind band arrangement.

- mm. 74-77: The brass band scoring is the same as mm. 1-7 above, with the addition of the baritone 1/2 parts playing the low clarinet 1-3 line from the wind band arrangement.
- mm. 84-92: The baritone 1/2 lines play the low clarinet 1-3 lines as above, but in mm. 89 switch to alto 1/2 (along with the repiano cornet) as the flugelhorn and horn 1-3 parts are performing the horn 1-4 lines.
- mm. 92-95: The bassoon, bass clarinet, baritone saxophone, and contrabass line is played by the euphoniums and E-flat tubas.
- mm. 111-120: The repiano, baritone 1/2, euphoniums, and E-flat and BB-flat tubas perform the background rhythmic accompaniment in the saxophones so that the flugelhorn and horn 1-3 can play the muted fanfares in this section.
- mm. 121-129: The contrabass line is played by the BB-flat tubas.

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APPENDIX A
PERMISSION LETTER

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Dear Mr. Malloy:

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APPENDIX B

I. UP

Arrows of Time I. Up

Richard Peaslee
arr. for brass band by Jason Malloy

Up ♩ = 170

Musical score for brass band, titled "Arrows of Time I. Up". The score is arranged for a brass band and includes parts for Solo Trombone, Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Percussion 1, Percussion 2, and Percussion 3. The tempo is marked "Up ♩ = 170". The score is in 4/4 time and features a key signature of one sharp (F#). The Euphonium, Eb Bass, and Bb Bass parts include dynamic markings of *mp* (mezzo-piano). The Percussion 1 part includes a dynamic marking of *mf* (mezzo-forte) and a tempo marking of "Up ♩ = 170".

Musical score for page 11, featuring various instruments including Tbn., Cor., Flug., Hn., Bar., Tbn., Euph., Bass, and Perc. The score is written in 2/4 time and includes dynamic markings such as *mf* and *straight mute*. The instruments are arranged in a standard orchestral layout, with Tbn. at the top and Perc. 3 at the bottom. The score shows a variety of rhythmic patterns and melodic lines across the different parts.

21

Tbn. *p*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical score for page 31, featuring various instruments including Tbn., Cor., Flug., Hn., Bar., Tbn., Euph., Bass, and Percussion. The score includes dynamic markings such as *mp*, *mf*, *f*, *p*, and *mf*, and performance instructions like "open" and "XYLO.".

Instrument List:

- Tbn.
- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Performance Instructions:

- open
- XYLO.
- GLOCK.

Dynamic Markings:

- mp*
- mf*
- f*
- p*

41

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

SUSP. CYM.

mp

f

sfz

51

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

GLOCK.

61

Tbn. *f* *s*
 Sop. Cor. *mf* *ff*
 Solo Cor. *mp* *mf* *ff*
 Rep. Cor. *mp* *mf* *ff*
 2nd Cor. *mf* *ff*
 3rd Cor. *mf* *ff*
 Flug. *f* *ff*
 Solo Hn. *mf* *ff*
 1st Hn. *ff*
 2nd Hn. *ff*
 1st Bar. *mp* *mf* *ff*
 2nd Bar. *mp* *mf* *ff*
 1st Tbn. *mp* *mf* *ff*
 2nd Tbn. *mp* *mf* *ff*
 B. Tbn. *mf* *ff*
 Euph. *mf* *ff*
 Eb Bass *ff*
 Bb Bass *ff*
 Timp. *f*
 Perc. 1 SNARE *mp* *f* *B.D.*
 Perc. 2 *f*
 Perc. 3 VIBES *mp* *f*

68

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

TRIANGLE
 SNARE
 B.D. *ff*
 R.S.
f

81

Tbn. *mf*
 Sop. Cor. *mf*
 Solo Cor. *mf*
 Rep. Cor. *mf*
 2nd Cor. *mf* st. mute N.B. Play Grace Notes on Beat
 3rd Cor. *mf* st. mute N.B. Play Grace Notes on Beat
 Flug. *mf*
 Solo Hn. *mf*
 1st Hn. *mf*
 2nd Hn. *mf*
 1st Bar. *mf*
 2nd Bar. *mf*
 1st Tbn. *mf*
 2nd Tbn. *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Eb Bass *mf*
 Bb Bass *mf*
 Timp. *mp*
 Perc. 1 *mf*
 Perc. 2 *mp*
 Perc. 3 *mp*

89

Tbn. *mf* *rit.* *f* *ff*
 Sop. Cor. *f*
 Solo Cor. *mp* *mf* *mf* *open* *f*
 Rep. Cor. *mp* *mf* *mf* *open* *f*
 2nd Cor. *mf* *f* *f* *rit.* *open* *f*
 3rd Cor. *mf* *f* *f* *rit.* *open* *f*
 Flug. *f*
 Solo Hn. *f*
 1st Hn. *mf*
 2nd Hn. *mf*
 1st Bar. *mf* *f* *f* *mf*
 2nd Bar. *f* *f* *mf*
 1st Tbn. *f* *mf*
 2nd Tbn. *f* *mf*
 B. Tbn. *f* *mf*
 Euph. *f* *mf*
 Eb Bass *f* *mp* *f* *mp* *f* *mp* *f* *mp*
 Bb Bass *f* *mp* *f* *mp* *f* *mp* *f* *mp*
 Timp. *f*
 Perc. 1 SUSP. CYM (mallets) *fp* *f* HI HAT *mf*
 Perc. 2 VIBES *f*
 Perc. 3 *mf* *f*

This page of a musical score, numbered 99, contains 20 staves for various instruments. The instruments listed on the left are: Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features dynamic markings such as *p*, *f*, *mf*, and *mp*. The notation includes various note values, rests, and articulation marks. The percussion parts (Perc. 1, 2, 3) are shown with rhythmic patterns and rests.

This page of a musical score, numbered 108, contains the following parts and markings:

- Tbn.:** Trumpet part, mostly silent with some activity in the final measures.
- Sop. Cor.:** Soprano Cornet, playing a melodic line with dynamics *mf*, *f*, and *p*.
- Solo Cor.:** Solo Cornet, playing a melodic line with dynamics *mf* and *f*.
- Rep. Cor.:** Repetition Cornet, playing a melodic line with dynamics *mf*, *f*, and *p*.
- 2nd Cor.:** Second Cornet, playing a rhythmic pattern with dynamics *f*.
- 3rd Cor.:** Third Cornet, playing a rhythmic pattern with dynamics *f*.
- Flug.:** Flute, playing a melodic line with dynamics *f* and *p*.
- Solo Hn.:** Solo Horn, playing a melodic line with dynamics *f* and *p*.
- 1st Hn.:** First Horn, playing a rhythmic pattern with dynamics *f*.
- 2nd Hn.:** Second Horn, playing a rhythmic pattern with dynamics *f*.
- 1st Bar.:** First Baritone, playing a rhythmic pattern with dynamics *mf*, *f*, and *p*.
- 2nd Bar.:** Second Baritone, playing a rhythmic pattern with dynamics *mf*, *f*, and *p*.
- 1st Tbn.:** First Trumpet, playing a rhythmic pattern with dynamics *f*.
- 2nd Tbn.:** Second Trumpet, playing a rhythmic pattern with dynamics *f*.
- B. Tbn.:** Bass Trumpet, playing a rhythmic pattern with dynamics *mf*.
- Euph.:** Euphonium, playing a rhythmic pattern with dynamics *f*.
- E♭ Bass:** E♭ Bass, playing a rhythmic pattern with dynamics *mf*.
- B♭ Bass:** B♭ Bass, playing a rhythmic pattern with dynamics *mf*.
- Timp.:** Timpani, playing a rhythmic pattern with dynamics *mp* and *mf*.
- Perc. 1:** Percussion 1, playing a rhythmic pattern with dynamics *mp* and *f*.
- Perc. 2:** Percussion 2, mostly silent.
- Perc. 3:** Percussion 3, playing a GLOCK part with dynamics *f*.

126 rit. A Tempo

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1 rit. A Tempo SUSP. CYM (mallets)
 Perc. 2
 Perc. 3 VIBES

135

Slower accel. rit. A Tempo

Tbn. *ffmp* — *ff*

Sop. Cor. *fmp* — *ff*

Solo Cor. *fmp* — *ff*

Rep. Cor.

2nd Cor. *fmp* — *ff* st. mute

3rd Cor. *fmp* — *ff* st. mute

Flug. *fmp* — *ff* *mp*

Solo Hn. *fmp* — *ff* *mf*

1st Hn. *fmp* — *ff* *mf*

2nd Hn. *fmp* — *ff*

1st Bar. *fmp* — *ff*

2nd Bar. *fmp* — *ff*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *mp*

E♭ Bass *f* *mp*

B♭ Bass *f* *mp*

Timp. *f* rit.

Perc. 1 damp accel. SN. R.S. R.S. *f* rit.

Perc. 2

Perc. 3 *ff* GLOCK VIBES

This page of a musical score, numbered 142, contains the following parts and markings:

- Tbn.:** Tenor Trombone part, mostly silent with some notes in the final measure.
- Sop. Cor.:** Soprano Cornet part, starting with a *mf* dynamic and ending with a *f* dynamic. Includes a *st. mute* instruction.
- Solo Cor.:** Solo Cornet part, starting with a *mf* dynamic and ending with a *f* dynamic.
- Rep. Cor.:** Repetition Cornet part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 2nd Cor.:** Second Cornet part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 3rd Cor.:** Third Cornet part, starting with a *mf* dynamic and ending with a *f* dynamic.
- Flug.:** Fluegelhorn part, starting with a *mf* dynamic and ending with a *f* dynamic.
- Solo Hn.:** Solo Horn part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 1st Hn.:** First Horn part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 2nd Hn.:** Second Horn part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 1st Bar.:** First Baritone part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 2nd Bar.:** Second Baritone part, starting with a *mf* dynamic and ending with a *f* dynamic.
- 1st Tbn.:** First Trombone part, mostly silent.
- 2nd Tbn.:** Second Trombone part, mostly silent.
- B. Tbn.:** Bass Trombone part, mostly silent.
- Euph.:** Euphonium part, starting with a *mf* dynamic and ending with a *f* dynamic.
- E♭ Bass:** E♭ Bass part, playing a steady rhythmic pattern.
- B♭ Bass:** B♭ Bass part, playing a steady rhythmic pattern.
- Timp.:** Timpani part, starting with a *mp* dynamic and ending with a *f* dynamic.
- Perc. 1:** Percussion 1 part, playing a rhythmic pattern with a *mf* dynamic. Includes the instruction **CLOSED H.H.**
- Perc. 2:** Percussion 2 part, mostly silent.
- Perc. 3:** Percussion 3 part, playing a rhythmic pattern with a *f* dynamic. Includes the instruction **TRIANGLE**.

This musical score page, numbered 147, features a variety of instruments. The top section includes Tbn. (Tuba), Sop. Cor. (Soprano Cor), Solo Cor. (Solo Cor), Rep. Cor. (Repetitive Cor), 2nd Cor. (2nd Cor), 3rd Cor. (3rd Cor), Flug. (Flugelhorn), Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bar. (1st Baritone), and 2nd Bar. (2nd Baritone). The middle section includes 1st Tbn. (1st Tuba), 2nd Tbn. (2nd Tuba), B. Tbn. (Baritone Tuba), Euph. (Euphonium), Eb Bass (E-flat Bass), and Bb Bass (B-flat Bass). The bottom section includes Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains multiple staves with musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like *SN.* and *H.H.* above the Perc. 1 staff.

Musical score for page 151, featuring various instruments including Tbn., Cor., Flug., Hn., Bar., Tbn., Euph., Bass, and Percussion. The score includes dynamic markings such as *mp*, *f*, *mf*, and *rit.*. A specific instruction for the 2nd and 3rd Cor. parts reads: "N.B. Play Grace Notes on Beat". The percussion parts are labeled Perc. 1, Perc. 2, and Perc. 3, with a snare drum (SN.) indicated for Perc. 1.

155 **A Tempo**

Instrumentation and Dynamics:

- Tbn.:** *f* (measures 155-157), *mf* (measure 158)
- Sop. Cor.:** *f* (measures 155-157), *ff* (measure 158)
- Solo Cor.:** *f* (measures 155-157), *ff* (measure 158)
- Rep. Cor.:** *f* (measures 155-157), *mf* (measure 158)
- 2nd Cor.:** *f* (measures 155-157), *f* (measure 158)
- 3rd Cor.:** *f* (measures 155-157), *mf* (measure 158)
- Flug.:** *f* (measures 155-157), *ff* (measure 158)
- Solo Hn.:** *f* (measures 155-157), *ff* (measure 158)
- 1st Hn.:** *f* (measures 155-157), *mf* (measure 158)
- 2nd Hn.:** *f* (measures 155-157), *mf* (measure 158)
- 1st Bar.:** *f* (measures 155-157), *mf* (measure 158)
- 2nd Bar.:** *f* (measures 155-157), *mf* (measure 158)
- 1st Tbn.:** *f* (measures 155-157), *mf* (measure 158)
- 2nd Tbn.:** *f* (measures 155-157), *mf* (measure 158)
- B. Tbn.:** *f* (measures 155-157), *mf* (measure 158)
- Euph.:** *f* (measures 155-157), *mf* (measure 158)
- Eb Bass:** *f* (measures 155-157), *mf* (measure 158)
- Bb Bass:** *f* (measures 155-157), *mf* (measure 158)
- Timp.:** *f* (measures 155-157), *mf* (measure 158)
- Perc. 1:** *f* stiff brushes (jazz feel) (measures 155-157), *mf* (measure 158)
- Perc. 2:** *f* CROTALES (measures 155-157), *mp* GLOCK (measure 158)
- Perc. 3:** *f* (measures 155-157), *ff* (measure 158)

160

Tbn. *f* jazz eighths

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1 *ff* TOMS SNARE R.S.

Perc. 2 *ff* B.D. VIBES hard sticks

Perc. 3 *ff*

165

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

R.S.

to B.D.

mp

ff

ff

B.D.

170

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

HI HAT (sticks)
 SN.
 HI HAT (closed)
 GLOCK
 SUSP. CYM (on bell)

This musical score page, numbered 174, contains the following parts and markings:

- Tbn.:** Features a long melodic line starting with a *mf* dynamic and ending with a *p* dynamic.
- Sop. Cor.:** Remains mostly silent, with a few notes in the final measure.
- Solo Cor.:** Enters in the second system with *mp* dynamics.
- Rep. Cor.:** Enters in the second system with *mp* dynamics.
- 2nd Cor.:** Features a melodic line starting with *mf* and ending with *p*.
- 3rd Cor.:** Features a melodic line starting with *mf* and ending with *p*.
- Flug.:** Features a rhythmic pattern of eighth notes, ending with *p*.
- Solo Hn.:** Features a rhythmic pattern of eighth notes, ending with *p*.
- 1st Hn.:** Remains silent.
- 2nd Hn.:** Features a melodic line starting with *mp* and ending with *p*.
- 1st Bar.:** Features a rhythmic pattern of eighth notes, ending with *p*.
- 2nd Bar.:** Features a rhythmic pattern of eighth notes, ending with *p*.
- 1st Tbn.:** Remains silent.
- 2nd Tbn.:** Remains silent.
- B. Tbn.:** Remains silent.
- Euph.:** Remains silent.
- E♭ Bass:** Features a rhythmic pattern of eighth notes, ending with *p*.
- B♭ Bass:** Features a rhythmic pattern of eighth notes, ending with *p*.
- Timp.:** Remains silent.
- Perc. 1:** Remains silent.
- Perc. 2:** Remains silent.
- Perc. 3:** Features a rhythmic pattern of eighth notes with the instruction **TRIANGLE** and *mp* dynamics.

APPENDIX C

II. SLOW - FREELY

II.

Slow - Freely $J = 54$

Tenor Trombone *f* *p*

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel muted *mp* muted *f* open

Solo Horn muted *mp* muted *f* open

1st Horn muted *mp* muted *f* open

2nd Horn muted *mp* muted *f* open

1st Baritone

2nd Baritone

1st Trombone cup mute *mp* *f*

2nd Trombone cup mute *mp* *f*

Bass Trombone cup mute *mp* *f*

Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion 1

Percussion 2 VIBES LV *mf* *f*

Percussion 3 CROTALES *mf* *f*

8 **Faster** $\text{♩} = 74$

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Perc.

Perc. XYLO

17

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Perc.

Perc.

Score for various instruments including Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. The score includes dynamics such as *mf*, *f*, *p*, and *mf*, and articulations like *open*, *mf*, *f*, and *p*. The percussion part includes *SUSP. CYM.* with dynamics *p* and *mf*.

36

Tbn. *p* *mp*

Sop. Cor. *mp* *p*

Solo Cor. *mp* *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p* *mp*

2nd Tbn. *p* *mp* *solo* *mf* *mp*

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

Euph. *mp* *p*

E♭ Bass *mp* *p* *mp*

B♭ Bass *mp* *p* *mp*

Timp.

Perc. *p*

Perc. SUSP. CYM

Perc.

43

Musical score for a brass and woodwind ensemble, page 43. The score includes parts for Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., and Perc. The score is in 4/4 time and features dynamic markings such as *ff*, *mf*, *f*, and *mp*. The percussion part includes mallets and is marked with *p*, *f*, *mp*, and *f*.

51

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Perc.

Perc.

Detailed description: This is a page of a musical score, page 51. It features 21 staves for various instruments. The top staff is for Tbn. (Trumpet). The next three staves are for Cor. (Cornet): Sop. Cor. (Soprano), Solo Cor. (Solo), and Rep. Cor. (Repetitive). The next three staves are for other Cor. parts: 2nd Cor., 3rd Cor., and Flug. (Flugelhorn). The next three staves are for Hn. (Horn): Solo Hn., 1st Hn., and 2nd Hn. The next three staves are for Bar. (Baritone): 1st Bar., 2nd Bar., and B. Tbn. (Baritone Trumpet). The next three staves are for Bass: Euph. (Euphonium), E♭ Bass, and B♭ Bass. The next three staves are for Timp. (Timpani) and Perc. (Percussion). The score includes various musical notations such as notes, rests, dynamics (mf, mp, p, f), and articulation marks. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number '51' is written at the top left.

59

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Perc.

Perc.

SUSP. CYM.

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

68

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Perc.

Perc.

Detailed description: This page of a musical score, numbered 68, contains 21 staves for various instruments. The instruments listed on the left are Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, B♭ Bass, Timp., and three Perc. staves. The score is written in a key signature of two flats and a common time signature. The 1st Bar. part features a 'solo' marking. Dynamic markings such as *mp*, *mf*, and *p* are used throughout. The percussion staves are currently empty.

78

rit. *A Tempo*

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

rit. *A Tempo*

Perc.

Perc.

Perc. VIBES soft sticks *mf* 3 3

87

Tbn. *p* *mp* *f* *mf* *ff*
 Sop. Cor. *mp* *f* *ff*
 Solo Cor. *mp* *f* *ff*
 Rep. Cor. *p* *mp* *f* *mf* *ff*
 2nd Cor. *mp* *mp* *ff*
 3rd Cor. *mp* *mp* *ff*
 Flug. *mp* *mp* *ff*
 Solo Hn. *mp* *mp* *ff*
 1st Hn. *mp* *mp* *ff*
 2nd Hn. *mp* *mp* *ff*
 1st Bar. *mp* *ff*
 2nd Bar. *mp* *ff*
 1st Tbn. *mp* *f* *ff*
 2nd Tbn. *mp* *f* *ff*
 B. Tbn. *f* *ff*
 Euph. *mp* *f* *ff*
 Eb Bass *f* *ff*
 Bb Bass *f* *ff*
 Timp. *f* *ff*
 Perc. *f* *B.D.* *ff*
 Perc. *SUSP. CYM.* *ff*
 Perc. *mp* *mf* *f* *mf* *ff*

The musical score for page 95 is organized into two main sections: a *rit.* section and an *A Tempo* section. The instrumentation includes a variety of woodwinds, brass, and percussion.

- Woodwinds:** Flute (Flug.), Oboe (Solo Hn.), Clarinet (1st Hn., 2nd Hn.), Bassoon (1st Bar., 2nd Bar.), and Bassoon (B. Tbn.).
- Brass:** Trumpet (1st Tbn., 2nd Tbn.), Trombone (B. Tbn.), Euphonium (Euph.), and Double Bass (Eb Bass, Bb Bass).
- Percussion:** Timpani (Timp.) and three different Percussion (Perc.) parts.
- Choir:** Soprano (Sop. Cor.), Solo (Solo Cor.), and Repeating (Rep. Cor.).
- Other:** Trombone (Tbn.).

The score features dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The tempo changes from *rit.* (ritardando) to *A Tempo* (return to the original tempo). The key signature changes from one sharp (F#) to two flats (Bb) during the *A Tempo* section.

103

Tbn. *f* *ff* *rit.*
 Sop. Cor. *f* *mp*
 Solo Cor. *mf* *f* *mp*
 Rep. Cor. *mf* *f* *mp*
 2nd Cor. *mf* *f* *mp*
 3rd Cor. *mf* *f* *mp*
 Flug. *f* *mp*
 Solo Hn. *mf* *f* *mp*
 1st Hn. *f* *mp*
 2nd Hn. *f* *mp*
 1st Bar. *mp* *f* *mp*
 2nd Bar. *f* *mp*
 1st Tbn. *f* *mp*
 2nd Tbn. *f* *mp*
 B. Tbn. *f* *mp*
 Euph. *mf* *f* *mp*
 Eb Bass *mf* *f* *mp*
 Bb Bass *mf* *f* *mp*
 Timp. *f* *rit.*
 Perc. *p* *f* *p* *ff*
 Perc. *p* *f* *p* *ff*
 Perc. *p* *f* *p* *ff*

103

Tbn. *f* *ff* *rit.*
 Sop. Cor. *f* *mp*
 Solo Cor. *mf* *f* *mp*
 Rep. Cor. *mf* *f* *mp*
 2nd Cor. *mf* *f* *mp*
 3rd Cor. *mf* *f* *mp*
 Flug. *f* *mp*
 Solo Hn. *mf* *f* *mp*
 1st Hn. *f* *mp*
 2nd Hn. *f* *mp*
 1st Bar. *mp* *f* *mp*
 2nd Bar. *f* *mp*
 1st Tbn. *f* *mp*
 2nd Tbn. *f* *mp*
 B. Tbn. *f* *mp*
 Euph. *mf* *f* *mp*
 Eb Bass *mf* *f* *mp*
 Bb Bass *mf* *f* *mp*
 Timp. *f* *rit.*
 Perc. *p* *f* *p* *ff*
 Perc. *p* *f* *p* *ff*
 Perc. *p* *f* *p* *ff*

SUSP. CYM.

110 **Slower - Freely** **A Tempo**

Tbn. *f* *mf* *pp* *ff* *f*
 Sop. Cor. -
 Solo Cor. - *ff*
 Rep. Cor. - *ff*
 2nd Cor. *mf* *pp* *ff* *f*
 3rd Cor. *mf* *pp* *ff* *f*
 Flug. - *ff*
 Solo Hn. - *ff*
 1st Hn. - *ff*
 2nd Hn. - *ff*
 1st Bar. -
 2nd Bar. -
 1st Tbn. -
 2nd Tbn. -
 B. Tbn. -
 Euph. *mf* *pp* *ff* *f*
 Eb Bass *mf* *pp* *ff* *f*
 Bb Bass *mf* *pp* *ff* *f*
 Timp. *f*
 Perc. **Slower - Freely** **A Tempo**

APPENDIX D

III. FAST

III.

Fast ♩ = 150

Solo Trombone

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Fast ♩ = 150

Percussion 1

Percussion 2

Percussion 3

8

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc.

SNARE
 TOMS

15

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc.

HI HAT

GLOCK.

ff

mf

f

Tbn. *f* *mp* *mf*
 Sop. Cor.
 Solo Cor. *mf*
 Rep. Cor. *mf*
 2nd Cor. *mp* *mf*
 3rd Cor. *mf*
 Flug. *mf* *p* *mf*
 Solo Hn. *mf* *p* *mf*
 1st Hn. *mf* *p* *mf*
 2nd Hn. *mf* *p* *mf*
 1st Bar. *mf* *p* *mf*
 2nd Bar. *mf* *p* *mf*
 1st Tbn. *mf*
 2nd Tbn. *mf*
 B. Tbn. *mf*
 Euph. *mf* *p*
 Eb Bass *f* *p*
 Bb Bass *f* *p*
 Timp. *mf* *p*
 Perc. 1 (closed HH) *mf* *p* (1/2 open HH)
 Perc. 2
 Perc. XYLO. *mf*

Tbn. *ff*
 Sop. Cor. *ff*
 Solo Cor. *ff*
 Rep. Cor. *ff*
 2nd Cor. *ff*
 3rd Cor. *ff*
 Flug. *ff*
 Solo Hn. *ff*
 1st Hn. *ff*
 2nd Hn. *ff*
 1st Bar. *ff*
 2nd Bar. *ff*
 1st Tbn. *ff*
 2nd Tbn. *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Eb Bass *ff*
 Bb Bass *ff*
 Timp. *ff*
 Perc. 1 SN. R.S. R.S. 2 CYM (on bell) *ff*
 Perc. 2 B.D. TOMS B.D. *ff*
 Perc. *ff*

37

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc.

SN. SUSP. CYM. R.S. R.S. R.S. TOMS
 XYLO. GLOCK. XYLO. GLOCK. XYLO. GLOCK. B.D.

Musical score for page 45, featuring various instruments including Tbn., Cor., Flug., Hn., Bar., Tbn., B. Tbn., Euph., Bass, Timp., Perc. 1, Perc. 2, and MARIMBA. The score is written in 2/4 time and includes dynamic markings such as *mp*, *p*, and *mf*. The percussion section includes Closed H.H. and MARIMBA.

51

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc.

VIBES (No. Vib.)

S.D.

B.D.

SUS. CYM (mallets)

f

mf

f

ff

2da ff

58

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc.

ffmp *ffmp* *ffmp*
ffmp *ffmp* *ffmp*
ffmp *ffmp* *ffmp*
 R.S. R.S.
 B.D.
 220 * 220 * 220 *

65

Tbn. *f*
 Sop. Cor. *ff* *mp*
 Solo Cor. *ff* *mp*
 Rep. Cor. *ff* *mf*
 2nd Cor. *ff* *mf*
 3rd Cor. *ff* *mf*
 Flug. *ff* *f* *mp*
 Solo Hn. *ff* *f* *mp*
 1st Hn. *ff* *f* *mp*
 2nd Hn. *ff* *f* *mp*
 1st Bar. *mf*
 2nd Bar. *mf*
 1st Tbn. *ff* *mf*
 2nd Tbn. *ff* *mf*
 B. Tbn. *ff* *mf*
 Euph. *ff* *f* *mp* *mf*
 Eb Bass *ff* *mp*
 Bb Bass *ff* *mp*
 Timp. *f*
 Perc. 1 HI HAT *f* (closed H.H.) *mf* *p* (1/2 open H.H.)
 Perc. 2 TOMS *f*
 Perc. GLOCK. *ff* *mf*

73

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc.

SUSP. CYM.
 SNARE
 MARIMBA

81

Tbn.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc.

TIMBALES
 B.D.
 GLOCK.
 VIBES (no vib.)
 mf
 mp

Musical score for a symphony orchestra, page 90. The score includes parts for Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. The score is in 3/4 time and features various dynamics such as *ff*, *f*, *p*, and *mf*. The percussion parts include snare drum (SN.) and cymbals (Cym.).

This page of a musical score, numbered 98, contains 20 staves for various instruments. The instruments listed are Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. (with CHIMES). The score is written in a complex rhythmic style with frequent changes in time signature, indicated by the numbers 8, 7, 6, and 5 at the beginning of measures. The key signature is G major, with one sharp (F#). The music is marked with a forte (*f*) dynamic throughout. The Perc. staff includes a section labeled "CHIMES" starting in the fourth measure. The notation includes various note values, rests, and articulation marks such as accents and slurs.

105

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc.

f

ff

p

sfz

ff SN.

Closed H.H.

This musical score page, numbered 112, features a variety of instruments. The top section includes Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., and 2nd Bar. The middle section includes 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, and Bb Bass. The bottom section includes Timp., Perc. 1, Perc. 2, and Perc. (labeled VIBES). The score is written in 4/4 time with a key signature of two sharps (F# and C#). Dynamics such as *mp*, *mf*, and *mf soli* are used throughout. Performance instructions like "brass mute" and "straight mute" are present. The Perc. 1 part features a consistent rhythmic pattern of eighth notes. The Perc. 2 part is mostly silent, with a few notes in the final measure. The Perc. (VIBES) part has a few notes in the final measure.

This page of a musical score, numbered 118, contains the following parts and markings:

- Tbn.:** Part with dynamics *mp* and *cresc.*
- Sop. Cor.:** Part with dynamics *ff* and *p*
- Solo Cor.:** Part with dynamics *ff* and *p*
- Rep. Cor.:** Part with dynamics *ff* and *p*
- 2nd Cor.:** Part with dynamics *ff* and *p*
- 3rd Cor.:** Part with dynamics *ff* and *p*
- Flug.:** Part with marking *open* and dynamics *ff* and *p*
- Solo Hn.:** Part with marking *open* and dynamics *ff* and *p*
- 1st Hn.:** Part with marking *open* and dynamics *ff* and *p*
- 2nd Hn.:** Part with marking *open* and dynamics *ff* and *p*
- 1st Bar.:** Part with dynamics *ff* and *p*
- 2nd Bar.:** Part with dynamics *ff* and *p*
- 1st Tbn.:** Part
- 2nd Tbn.:** Part
- B. Tbn.:** Part
- Euph.:** Part with dynamics *ff* and *p*
- E♭ Bass:** Part with dynamics *ff* and *p*
- B♭ Bass:** Part with dynamic *mf*
- Timp.:** Part
- Perc. 1:** Part with markings *SN.*, *ff*, and *H.H. p*
- Perc. 2:** Part with marking *CROTALES*
- Perc.:** Part with dynamic *mp*

Musical score for page 125, featuring various instruments including Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. with dynamic markings and performance instructions.

Key markings and instructions include:

- mp* (mezzo-piano)
- f* (forte)
- cresc.* (crescendo)
- fp* (fortissimo piano)
- ff* (fortissimo)
- SN.* (snare drum)
- SUSP. CYM.* (suspended cymbal)
- (no vib.)* (no vibrato)
- 2do.* (second ending)

131

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Soli Pitches ad lib.

ff

TOMS
Solo ad lib.

ff

B.D.

mf

134

Tbn. *ff* *fp* *ff*
 Sop. Cor. *ff* *ff*
 Solo Cor. *ff* *fp* *ff*
 Rep. Cor. *ff* *fp* *ff*
 2nd Cor. *ff* *fp* *ff*
 3rd Cor. *ff* *fp* *ff*
 Flug. *ff* *fp* *ff*
 Solo Hn. *ff* *fp* *ff*
 1st Hn. *ff* *fp* *ff*
 2nd Hn. *ff* *fp* *ff*
 1st Bar. *ff* *ff*
 2nd Bar. *ff* *ff*
 1st Tbn. *ff* *fp* *ff*
 2nd Tbn. *ff* *fp* *ff*
 B. Tbn. *ff* *fp* *ff*
 Euph. *ff* *fp* *ff*
 Eb Bass *ff* *ff*
 Bb Bass *ff* *ff*
 Timp. *ff* *ff*
 Perc. 1 *ff* *fp*
 Perc. 2 *ff* *ff*
 Perc. GLOCK *ff* *ff*